

CHAPTER 4

FINDINGS AND DISCUSSION

This chapter contains two sections demonstrating how flouting Grice's conversational maxims and perlocutionary acts cause the tragic love relationship between Nopporn and Kirati. Then a discussion of why Nopporn cannot interpret Kirati's messages concludes the chapter.

4.1 Conversational analysis of Kirati's and Nopporn's conversations based on Grice's Cooperative Principle

Grice (1989) proposed the conversational principle or conversational maxims containing four important components: the maxim of quality, quantity, relation and manner for a successful communication. However, it is possible that a speaker does not follow these rules. The term "flouting maxims" is used here as the basis to analyze the data. Flouting the maxim of quality occurs when a speaker sends a false message or one lacking in evidence to a listener. Flouting the maxim of quantity happens when a speaker provides less or more informative than it is required in a conversational exchange. Flouting the maxim of relation provides a message that is not related to the topic of conversation. And the flouting maxim of manner is to contribute an ambiguous and unclear utterance to a conversation.

A speaker fails to observe some maxims because the speaker wants the hearer to notice an implicit meaning beyond the sentence meaning and the hearer is expected to comprehend what the intention of the speaker is and implicitly understand which maxim is being flouted. When the conversational maxims are violated by a speaker, it does not always lead to miscommunication as long as the interlocutor(s) can realize those hidden meanings in the speaker's utterances. The following analysis is based on selected passages of the conversations between

Nopporn and Kirati in the Thai novel *Behind the Painting* and which demonstrate Nopporn's and Kirati's flouting maxims of Grice.

4.1.1 Nopporn's flouting the conversational maxims of Grice

4.1.1.1 Nopporn's flouting of the maxim of quality

The function of praise

Data 1

Kirati : "Don't mock me. People say poets are old fashioned. I'm not a poet, but if you mean I'm a poet simply because I have old- fashioned ideas, then I admit it. It's true, you know, Nopporn, these things really are the source of my happiness. You must have noticed those two children a moment ago, smiling cheerfully, and with chubby rosy cheeks and beautiful eyes. Ah, what else could be lovelier than that?"

Nopporn : "Now I know you're a philosopher."

Kirati : "I'm not going to say anything anymore, because you're just flattering me"

Nopporn : "I was speaking the truth." (Chapter 3, *Behind the Painting*)

Kirati argues that she is not a poet; however she says that if Nopporn will include her as a poet just because she is old-fashioned she will accept his viewpoint. Though Nopporn aims to give praise to Kirati, Kirati does not take his words as a compliment. She changes the topic by insisting on telling Nopporn that what she has seen is the source of her happiness as she tells Nopporn: "It's true, you know, Nopporn, these things really are the source of my happiness..." Nopporn neither protests nor provides comments on the impressive characteristics of the two boys

Kirati has just mentioned. He comes up with a statement “Now I know you’re a philosopher”, implying that Nopporn’s pleasant words are meant to flirt with Kirati. However, in reality Kirati is not a philosopher as Nopporn claims. Thus Nopporn flouts the maxim of quality by saying something that is not actually true to flatter Kirati but rather is an exaggeration.

The function of intimacy

Data 2

Nopporn : “I think I’d be much cleverer, amazingly clever in fact, if I were to be near you for a year.”

Kirati : “You’re so awful, it’s almost cute. “So all you want is one year, then?”

Nopporn : “I meant at least one year. “But if I had the choice, there would be no limit.” (Chapter 3, *Behind the Painting*)

In this context, Nopporn approaches Kirati by saying that he would find himself smarter if he could stay near Kirati for one more year. Since Kirati seems to be well acquainted with Nopporn’s sweet conversational initiations, she playfully responds back with a question: “So all you want is one year, then?” The word “at least” is added to give an opposite meaning to what he says in the previous sentence that “I think I’d be much cleverer, amazingly clever, in fact, if I were to be near you for a year.” In the sentence, “But if I had a choice, there would be no limit” reflects the violation of the maxim of quality since Nopporn is talking about an impossible matter. He cannot stay with her beyond the time limit. Kirati and her husband will leave Tokyo to go back to Bangkok after eight weeks while Nopporn cannot follow Kirati back to Bangkok until he finishes his studies and applies for an internship in a Japanese bank which will take another 6 years altogether. Thus, Nopporn’s saying that “I meant at least one year but if I had the choice, there would be no limit” is an

example of flouting of the maxim of quality since he contributes an untrue message conveying a romantic message to Kirati that he greatly enjoys her presence.

The function of intimacy

Data 3

Kirati : “How could that be possible?”

Nopporn : “I was enjoying myself with you,”

Kirati : “I thought it was only half an hour at the most”

Nopporn : “I’d have said only five minutes.” (Chapter 5, *Behind the Painting*)

In this situation, Kirati and Nopporn have the same thought in mind, to go out and enjoy the moonlight. Nopporn suggests that they should row a boat in the public park which is only a ten minute walk away. Kirati agrees with him to enjoy this activity. Nopporn and Kirati spend a long time talking and sightseeing until they realize that they are the last ones to leave the pool. Kirati is amazed how they can stay on a boat for such a long time which Kirati estimates as only half an hour at most. However, Nopporn’s contribution “I’d have said only five minutes” is a wise way to demonstrate that he is very delighted to be with Kirati in such a pleasant atmosphere. Nopporn thinks that time flies very quickly when he stays with a special person like Kirati. In order to express his romantic feelings towards Kirati, Nopporn flouts the maxim of quality because he distorts the fact that an hour is only five minutes which is an untrue message but his goal is to impress Kirati.

The function of avoiding telling the whole truth

Data 4

Kirati : “Your aims are very praiseworthy, there are two major things that merit your attention in Thailand and they are work and marriage. What plans have you made?”

Nopporn : “I intend to specialize in banking because, as far as I know, there are still very few people in Thailand who are interested in this subject. So that’s where my future profession probably lies. As far as marriage is concerned, I have absolutely no plans. I think it’s too serious a matter to get involved in at the moment.” (Chapter 5, *Behind the Painting*)

Nopporn does not tell the whole truth when Kirati directly asks about his marriage plans, as he asserts that “...As far as marriage is concerned, I have absolutely no plans. I think it’s too serious a matter to get involved in at the moment.” Here Nopporn violates the maxim of quality since he does not inform Kirati straightforwardly that his father had already arranged a fiancée for him at the time he left Thailand to study in Tokyo. This misleads Kirati to assume that Nopporn does not have an attachment with any other women. The evidence is in Chapter 18 showing Kirati’s surprise when Nopporn six years later informs her about his wedding, something she had no idea of before, and now comes as a complete surprise to her. Their conversations are as follows.

Kirati : “You’re getting married?” (Kirati repeated uncertainly) “It’s the lady who went to meet you the day you arrived in Bangkok, isn’t it?”

Nopporn : “Oh, so you knew about us all along, then?”

Kirati : “No, I had no idea. I just guessed. Have you known each other long?”

Nopporn : “She’s my fiancée.”

Kirati : “Since when?” (Instead of glowing with happiness, Mom Ratchawong Kirati’s expression was full of doubt)

Nopporn : “Seven or eight years ago. A little before I left for Japan.”

Kirati : “But all the time I knew you in Tokyo, you never said a thing about your fiancée to me, her voice registered even more doubt.” (Chapter 18, *Behind the Painting*)

Since Nopporn has never mentioned his future arranged marriage with a woman named Pari Buranawat to Kirati, Nopporn clearly conveys untrue messages and this is to flout the maxim of quality. And this failure on the part of Nopporn is at the heart of the tragic love relationship. Nopporn’s nice courtesy and romantic hospitality causes Kirati to gradually assume an intimacy towards Nopporn in her heart. She innocently falls in love with Nopporn without any suspicion of Nopporn’s relationship with any other woman. Nopporn’s promise and love description through words and letters have convinced her that Nopporn only loves her all the time and thus she also loves Nopporn with all her heart. Nevertheless, Nopporn six years later informs Kirati of his wedding ceremony. This is shocking news for Kirati and causes her a vulnerable grief and weakens her health to the extent that she succumbs to a severe disease tuberculosis, which causes her death. If Nopporn had told Kirati in the beginning that he already had a fiancée, Kirati would not have allowed herself to enter into in a close relationship with Nopporn. According to the strict upbringing of her noble family, Kirati is expected not to break any norms based on the traditional Thai culture of the old elite and thus Kirati’s romantic feeling for Nopporn would not have been initiated and maintained for many years up to the point where she dies.

The function of avoiding telling the whole truth

Data 5

Nopporn : “I’d like to know what your reason was for deciding to marry Chao Khun.”

Kirati : “You seem very interested in the business of marriage. Is it something you’re getting yourself ready for?”

Nopporn : “No, no. I certainly wasn’t thinking about getting ready for my own marriage. I’m not even interested in the business of marriage in general. It’s just you I’m interested in.” (Chapter 9, *Behind the Painting*)

In this passage, Kirati notices that Nopporn is very interested in the details of her marriage. So she asks him directly if he is preparing for his own marriage. Besides a strong refusal of Kirati’s assumption: “No, no. I certainly wasn’t thinking about getting ready for my own marriage. I’m not even interested in the business of marriage in general.” He inserts a romantic message to give the reason that he does not pay any attention to either his own marriage or to marriage in general because he specifically concentrates on Kirati’s. As here, Nopporn makes a false contribution to the conversation just to flirt with Kirati or to flatter her. He does not tell Kirati the truth that he already has a fiancée waiting for him in Thailand since he is afraid that his intimate relationship with Kirati may not develop if he decides to tell her the truth. This can be obviously seen in Kirati’s utterance to Nopporn with a doubtful voice in Chapter eighteen: “But all the time I knew you in Tokyo, you never said a thing about your fiancée to me.” So, Nopporn flouts the maxim of quality by not telling the truth to Kirati. This misleads her to believe that Nopporn is only interested in her, not any other woman. Then Kirati falls in love with Nopporn and honestly loves him though he is not in her presence until the truth is revealed that Nopporn is going to marry a woman which his father has arranged for. This is a fact

that Nopporn never mentions to Kirati when they are in contact in a personal conversation during her vacation in Tokyo or through letters sent after Kirati leaves for Bangkok. Here, Nopporn clearly flouts the maxim of quality by not telling the truth to Kirati causing her a broken-heart.

4.1.1.2 Nopporn's flouting the maxim of quantity

The function of praise

Data 6

Kirati : "I'm not going to say any more, because you're just flattering me."

Nopporn : "I was speaking the truth."

Kirati : "All the more reason then why I'm not going to. I'm quite serious now. Wouldn't you agree with me, how full of wonder all of these things I mentioned are?"

Nopporn : "I wouldn't contradict you for one moment. I agree with everything you said. The reason I was going to ask, was out of concern, because generally women aren't interested in such matters. But you're special." (Chapter 3, *Behind the Painting*)

Kirati decides not to describe anything more when she realizes that Nopporn often compliments her. Despite Nopporn's assertion that he tells her the truth that she speaks like a poet and thinks like a philosopher, Kirati still insists on her intention not to say more than this since she expects that Nopporn will compliment her again. All she wants to know is whether Nopporn agrees with her that what she has seen are all wonderful creatures. Though Nopporn replies that he agrees with her that the environment in Tokyo is full of wonderful creatures, he adds a few sentences to flatter Kirati, that he finds Kirati special because women in general do

not pay attention to such delicate matters like Kirati does. As a result, Nopporn flouts the maxim of quantity. He gives much more information than Kirati requires functioning as praise because Nopporn wants Kirati to realize that he likes Kirati.

Data 7

Kirati : “All right, Nopporn. But just so that you won’t go around guessing people’s ages wrongly, I’ll tell you something. Women who know how to look after themselves and always take care of their health, can always look five years younger than they really are.”

Nopporn : “But you must have been blessed by Indra or bathed in sacred fire like Phranang Acha, to have been able to preserve your youth so amazingly well. I’ve never met a woman about whom I’ve ever been so wrong. Tell me, what’s the special secret?”

Kirati : “That’s enough, Nopporn, quite enough; I’m not going to talk to you about it any more. You’re just trying to flatter me, you know, Nopporn, all the time, and that kind of behavior spoils you.” (Chapter 4, *Behind the Painting*)

In this situation, Kirati sends a declarative message to Nopporn that if a woman takes a good care of herself, she can look five years younger than her real age. Besides Nopporn’s addition that Kirati must have been blessed by Indra, or bathed in sacred fire like Phranang Acha, a beautiful female character in Thai literature, to have been able to preserve her youth so amazingly well, Nopporn asks Kirati another question about what her special secret to keep a young and charming look is. Nopporn’s comment and question are additional messages that Kirati is not delighted to hear. This is proved by Kirati’s words commanding Nopporn to stop flattering her and with adult’s eyes, Kirati sees that Nopporn’s praise is a young man’s way for flirting with a lady so Kirati warns Nopporn that this kind of behavior will spoil him. This clearly shows that Nopporn flouts the maxim of quantity by

uttering messages much more than Kirati wants to know in order to compliment her.

The function of intimacy

Data 8

Nopporn : “Time’s passing so quickly, I wish I were Hanuman.”

Kirati : So you could stop the chariot of the sun?”

Nopporn : “But it’s just impossible. I don’t suppose you’d object, if I were to ask Chao Khun to extend your stay for a bit.”

Kirati : “I follow the orbit of the sun. It’s not for me to choose, it’s up to the sun. But don’t forget your university term begins soon.”

Nopporn : “I haven’t forgotten. But I can always come to you for my education outside university hours.” (Chapter 3, *Behind the Painting*)

In this data, Nopporn asks Kirati whether she will agree with him if he will ask Chao Khun to extend the stay in Tokyo. However, Kirati does not say yes or no but reminds Nopporn that his university will start soon. In fact, it would be enough for Nopporn to respond to Kirati’s utterance with “I haven’t forgotten.” However, he intends to add that “but I can always come to you for my education outside university hours.” These are messages that are more than necessary to Kirati’s conversation topic referring to his education. As a result, Nopporn flouts the maxim of quantity since he intensifies the romantic meaning that he is always fond of spending time learning with her outside university hours. And there is also a hidden meaning that advances his intention to often visit her.

Data 9

Kirati : “And is it appropriate, then, that you should express your love for me in such a way?”

Nopporn : “I don’t know whether it’s appropriate or not, but love got the better of me. It completely overpowered me and left me senseless”

Mom Ratchawong Kirati gazes at Nopporn with a sad look in her eyes.

Kirati : “Do you express your love at times when you’re senseless? Didn’t you know that there’s nothing you later regret more than the things you do when you’re senseless?”

Nopporn : “But I know for sure that I honestly love you.”

Kirati : “And what meaning is there in expressing love when you’re senseless.”

Nopporn : “I love you, genuinely, with my heart and soul. What I did, will remain imprinted upon my heart.” (Chapter 10, *Behind the Painting*)

Kirati urges Nopporn to consider whether his love expression towards her is proper or not. Nopporn cannot find an answer for her question. He claims that love seizes him and makes him senseless. When Kirati says that senselessness brings people into troubles that they later on must feel sorry about, Nopporn argues that he is sure that he honestly loves her. When Kirati questions how much love is worth when it is shown at the time he is senseless, Nopporn impressively responds with “I love you, genuinely, with my heart and soul. What I did, will remain imprinted upon my heart.” Nopporn’s answers only show his attempt to inform of his love for Kirati. Nopporn does not tell the reason why he kisses her and uses the kiss as the way to express love as Kirati asks him that “And is it appropriate, then, that you should

express your love for me in such a way?” Since he provides insufficient information in responding to Kirati’s question, Nopporn flouts the maxim of quantity. Moreover, when he repeats the confession of love for Kirati, it is more informative than Kirati requires at the time she feels upset. Thus Nopporn violates the maxim of quantity as Nopporn says repeatedly “I don’t know whether it’s appropriate or not, but love got the better of me. It completely overpowered me and left me senseless,” “But I know for sure that I honestly love you,” and “I love you, genuinely, with my heart and soul. What I did, will remain imprinted upon my heart?” Nopporn flouts the maxim of quantity by providing more information than required in the exchange for the purpose of emphasizing his love for her.

4.1.1.3 Nopporn’s flouting the maxim of relation

The function of praise

Data 10

Kirati : “I feel so happy today.”

Nopporn : “Why’s that, I was afraid you might be bored because there’s nothing to see.”

Kirati : “What do you mean, ‘there’s nothing to see’? Haven’t you noticed the white of the leaves in the pale sunlight? What a lovely sight they are. Like velvet. And the young, chocolate – colored aubergines. Don’t they make you feel as if they’re young friends of your own age? And beyond them, don’t the tall lettuce plants, with their tapering leaves blowing in the gentle breeze, help to lift your spirits?”

Nopporn : “You sound like a poet.” (Chapter 3, *Behind the Painting*)

Kirati and Nopporn go for a walk. Kirati very much enjoy sightseeing which is opposite to Nopporn's concern that Kirati may feel bored since there is nothing to see. Kirati argues that "What do you mean, 'there's nothing to see'? Haven't you noticed the white of the leaves in the pale sunlight? What a lovely sight they are..." Nevertheless, Nopporn does not show his agreement or disagreement but instead gives a statement "You sound like a poet" implying that Kirati describes her words as if she is a poet. The usage of the word "a poet" is served as a compliment conveying that Kirati has a beautiful sensitive mind to admire what are surrounded her. When Nopporn avoids to rightly responding to Kirati's inquiry by giving her praise instead, Nopporn flouts the maxim of relation owing to Grice's theory since Nopporn ignores to give a reply to Kirati's question about whether the environment pleases his senses. Nopporn's flouting maxim of relation functioning as praise is Nopporn's way to flirt with Kirati.

Data 11

Kirati : "I can't help thinking of the happy expressions on the faces of those two girls a moment ago. They were like well – nourished plants, bursting forth into bud, ripe with life and the freshness and vigor of youth. Such radiance makes me shudder a little when I think of myself."

Nopporn : "I don't understand why the youth and freshness of those two young girls should make you shudder. You yourself are amply blessed in this direction, perhaps even more so than those two girls."

Kirati : "Who taught you to say such things?"

Nopporn : "My feelings inspired me. Nor do I believe I'm the only one who is convinced of this." (Chapter 4, *Behind the Painting*)

In this conversational context, Kirati mentions about her anxiety to reach the age of seniority. On the contrary, Nopporn comforts her that Kirati's aesthetic is still fully instilled in her body and it tends to be even much more than those two puberties she compares herself with. Kirati obviously notices Nopporn's compliment she said to him that "Who taught you to say such things?" Even though Kirati's utterance is in a form of a question, it functions as sarcasm. Kirati does not really want to know who teaches Nopporn to say such things but she means to blame Nopporn's inappropriate manner to approach her with such a sweet talk. Thus, when Nopporn responds that "My feelings inspired me. Nor do I believe I'm the only one who is convinced of this" is regarded as being mischievous because these messages are overstated to give Kirati praise. As here, Nopporn flouts the maxim of quantity to provide more information than it is required since he is disobedient to provide flattering words repeatedly. Kirati's utterances "Who taught you to say such things?" shows that Kirati can realize the hidden meaning of Nopporn's flouting maxim in order to flatter her.

Data 12

Nopporn : "And what is the truth?"

Kirati : "The truth is; I'm not the young woman of twenty – six that you thought I was. I wasn't fibbing or pulling your leg when I said I was thirty – five. I've passed what people call the "halfway mark. So I don't think I have any right to call myself a young lady."

Nopporn : "Shouldn't I believe my eyes rather than your words?"

Kirati : "You really are the limit today, Nopporn,"

Nopporn : “In all honesty, I beg your pardon for being the limit. Hundreds and hundreds of people would refuse to believe you if you were to tell them you were thirty – five. Your youth and radiance is apparent even to someone with one eye closed.” (Chapter 4, *Behind the Painting*)

The radiance of Kirati’s young and beautiful look motivates Nopporn to estimate her age in the late twenties. However, Kirati truthfully tells him that she has already become thirty- five years old. Though Nopporn realizes that Kirati does not tell a lie, he intentionally says that “Shouldn’t I believe my eyes rather than your words?” which is considered as too informative in order to give her a compliment. This can be seen through Kirati’s utterance that “You really are the limit today, Nopporn” confirming his obvious exaggeration about her young appearance. Therefore Nopporn again flouts the maxim of quantity giving an excessive message so as to flatter Kirati.

Data 13

Nopporn takes off his scarf and put it over Kirati’s feet.

Kirati : “Oh, good gracious! Why have you covered my feet with your scarf? The two don’t go together.”

Nopporn : “Didn’t you know, your feet are more beautiful than my neck? So they should receive more care.” (Chapter 5, *Behind the Painting*)

Kirati startles when Nopporn covers her feet with his scarf. According to Thai culture, feet are considered dirty since it is the lowest part of human’s body. To put off clothes that fit with high places to a lower position is inappropriate. As a result, Kirati reminds him of this truth through the question “Why have you covered my feet with your scarf? The two don’t go together.” However, Nopporn does not pay attention to her remark. Nopporn turns Kirati attention to his compliment that her

feet are more beautiful than his neck so they should receive more care. To this point, Nopporn violates the maxim of relation since he does not respond rightly to her question “Why have you covered my feet with your scarf? The two don’t go together” but instead takes this opportunity to flatter her.

The function of indirect acceptance

Data 14

Kirati : “Are you sure?” “What’s the matter with you this evening? You’re not so quick with your answers as usual. Are you afraid Chao Khun is jealous of you?”

Nopporn : “Why should I be afraid of that?”

Kirati : “You haven’t answered yet whether I guessed your thoughts correctly or not.”

Nopporn : “You’re like a fortune-teller.” (Chapter 6, *Behind the Painting*)

Nopporn uses metaphorical speech “You’re like a fortune-teller” in order to indirectly say that Kirati’s prediction is correct. He is concerned that to be closely in touch with Kirati, Chao Khun Athikanbodhi, her husband may feel jealous of him. And he is concerned that Chao Khun may notice a close relationship between Nopporn and Kirati. However, he does not dare to express his opinion out loud. As a result, he instead asserts that Kirati is like a fortune-teller. The word “a fortune-teller” can be interpreted in either negative or positive way; a woman who is good at black magic or one who can read people’s minds and even the future. Thus, this way Nopporn flouts the maxim of relation to provide a hidden meaning that Kirati is right to think that he is afraid that Chao Khun may feel jealous of him. As here Nopporn indirectly makes an acceptance that Kirati’s assumption is right. But he cannot say it straightforwardly because he does not want to conclude that at the

moment he himself and Kirati has a very special close relationship.

The function of intimacy

Data 15

Kirati : “And why do you have to be interested in my personal affairs which are, after all, private”

Nopporn : “Didn’t you say you regarded me as one of your very closest friends, of whom that seems to be only one?” (Chapter 9, *Behind the Painting*)

In this data, Kirati asks Nopporn to give a reason why he is interested to know her private matter. Nevertheless, Nopporn does not provide a reason from his personal view as Kirati would like to understand. He only picks up Kirati’s words that she once said to him that she regarded him as the only one closest friend as a reason. Thus Nopporn’s utterance “Didn’t you say you regarded me as one of your very closest friends, of whom that seems to be only one?” is an answer that is not related to the proposed question “And why do you have to be interested in my personal affairs which are, after all, private.” As here, Nopporn flouts the maxim of relation not to provide a relevant answer to Kirati’s question to implicitly convey a meaning that Kirati and himself has a very close relationship that he should be allowed to know everything about her life. In other words, Nopporn wants Kirati to make a confirmation that his idea is correct. Nevertheless, Kirati does not mention about her intimate relationship with Nopporn.

Data 16

Nopporn kisses Kirati at Mitake waterfall in Tokyo.

Kirati : “Nopporn, you don’t know what you’ve just done, her voice was still shaking.”

Nopporn : “I know I love you.” (Chapter 10, *Behind the Painting*)

After Nopporn kisses Kirati without her permission, Kirati blames Nopporn that “Nopporn, you don’t know what you’ve just done” referring to his inappropriate action. Her statement is aimed to recall Nopporn’s consciousness. She wants Nopporn to realize that he is doing something wrong. However, Nopporn seems not to care about her statement. He changes the topic by telling Kirati that he loves her instead. Since Kirati’s contribution reflects the negative reaction whereas Nopporn’s sentence conveys the positive side, Nopporn’s answer “I know I love you” is contrast to Kirati’s purpose of blaming. Thus Nopporn’s response demonstrates the violation of the maxim of relation not to respond utterances in relation to the situation or conversation context in order to declare his love to Kirati.

4.1.2 Kirati's Flouting Conversational Maxims of Grice

4.1.2.1 Kirati's flouting maxim of quantity

The function of avoiding answering the question

Data 1

Nopporn : "Please tell me what else it is that I don't understand."

Kirati : "You don't understand anything. Not a single thing. You don't even understand yourself." (Chapter 19, *Behind the Painting*)

Nopporn pleads Kirati to clarify what else that he does not understand. Instead of giving an explanation, Kirati complains that Nopporn does not understand anything or even himself. Kirati says so to satire Nopporn that he does not have any common sense to realize that she also loves him. Since Kirati is too upset to make it clear, Nopporn does not comprehend Kirati's intention. This happens because Kirati provides an insufficient contribution to explain what matters that Nopporn does not understand are, Kirati flouts the maxim of quantity in order to avoid answering the question that she is in love with Nopporn.

The function of sarcasm

Data 2

Nopporn : "If there were mutual love before marriage, it would be even better. However, I think that love is too complicated and too painful"

Kirati : "What's made you see love in that light?"

Nopporn : “Because once I loved someone. I didn’t think I’d ever talk about this with you again. It makes me feel ashamed and despise myself.”

Kirati : “People have different ideas about love, but I agree with you that love crunches and tortures our hearts, sometimes more than we can stand. You did the right thing, like everyone else who is able to escape from the torture and forget the past. But some fools may be incapable of doing as you did. Let me congratulate you once again.”
(Chapter 18, *Behind the Painting*)

In this situation, Nopporn expresses his opinion that if there were mutual love before marriage, it would be even better. However, he thinks that love is too complicated and too painful. He thinks this way because once he fell in love with Kirati and it brings him to disappointment and severe sufferings. He tells Kirati that he does not want to mention about what had happened in the past since it makes him feels shameful. Kirati agrees with his opinions that love crunches and tortures their hearts, sometimes more than they can stand. However, Kirati adds new information that Nopporn does the right thing, like everyone else that is able to escape from the torture and forget the past. But some fools may be incapable of doing as he does. The word “some fools” is referred to herself to give sarcasm to Nopporn that he is wise to get away from the love sufferings whereas she is foolish to still believe in love that causes her a great sorrow. To this fact, Nopporn does not realize because Nopporn still does not know that Kirati loves him. That is why he overlooks this truth. In this situation, Kirati contributes information that is insufficient for Nopporn to realize that she loves him which shows that Kirati violates the maxim of quantity functioning as sarcasm. By the means of sarcasm Kirati expresses her love but it escapes Nopporn’s intention because of insufficient information caused by Kirati’s flouting maxim of quantity.

Data 3

Nopporn : “I’m right here in front of you, now, and I’ll stay as long as you want me.”

Kirati : “That’s impossible, Nopporn because you’re not mine.”

Nopporn : “I don’t understand what you mean.”

Kirati : “That’s right. You wouldn’t understand, because you’ve never, ever understood, right from the first day we met.” (Chapter 19, *Behind the Painting*)

As soon as Nopporn perceives that Kirati is seriously sick, he immediately visits her. Nopporn comforts Kirati that he will stay with her forever. Nevertheless, Kirati argues that it is impossible for Nopporn to stay with her forever because he does not belong to her. Nopporn does not understand what Kirati really means by saying this sentence thus Nopporn’s statement “I don’t understand what you mean” is served as an inquiry for more details. Kirati is supposed to explain that Nopporn cannot be with her forever because Nopporn has been married to someone else. In Thai culture, a married cannot stay with other women other than his wife. But Kirati does not tell Nopporn reasons; Kirati instead blames Nopporn that he never gets to understand her right from the first day they meet. However, Nopporn does not realize Kirati’s meaning as sarcasm because Nopporn does not know that Kirati also loves him. And due to insufficient explanation or flouting the maxim of quantity, Nopporn cannot follow Kirati’s ideas.

Data 4

Kirati : “This is a painting I did myself after returning from Japan. I’d like to give it to you as a wedding present. (Nopporn took the picture and looked at it with interest.) It’s not very good, Nopporn, but my heart and soul went into it, so it’s a fitting wedding gift for you. Do you remember, Nopporn, what happened there? (Nopporn recalled the incident at Mont Mitake quite clearly, and I was beginning vaguely to understand what Mom Ratchachawong Kirati meant.)

Nopporn : “I fell in love there.”

Kirati : “We fell in love, Nopporn. You fell in love there and your love died there. But for someone else, love still flourishes in a wasted body.”
(Chapter 19, *Behind the Painting*)

Kirati gives a painting at Mitake for Nopporn as a wedding present. She ask Nopporn whether he can remember what has happened at Mitake, the place they have been together when she visited Japan six years ago. Nopporn can recognize immediately that it is where he kisses Kirati and declares love to her at first time. When Nopporn replies to Kirati that he falls in love there, Kirati argues that it is not only his love but hers too. Moreover, Kirati tells Nopporn sarcastically that he falls in love there but his love dies there while her love for him still exists. This is to emphasize that Nopporn has never known that Kirati also loves him. However, in this situation Nopporn answers Kirati’s question about what had happened six years ago and at present Nopporn does not want to know anymore whether Kirati love him. As a result when Kirati tells Nopporn that “We fell in love, Nopporn,” the word “we” conveys that Nopporn is not a one-sided lover. Since Nopporn does not expect to know this fact from Kirati, the declaration of Kirati’s love is to Nopporn’s surprise which suggests Kirati’s flouting maxim of quantity or providing more information than a listener wants to know.

4.1.2.2 Kirati's flouting maxim of relation

The function of avoiding answering the question

Data 5

Nopporn : “Do you hate me now?”

Kirati : “If you don't refer to what happened today again, I'll feel that you're still the same old Nopporn, and will be, all my life.” (Chapter 10, *Behind the Painting*)

In this situation, Kirati flouts the maxim of relation since she provides an answer that is not in responding to Nopporn's question. When Nopporn asks Kirati whether she hates him now, she does not specifically say yes or no but she offers a condition that if he does not refer to what happened today again, she will feel that he is the same old Nopporn, and will be, all her life. Since Kirati's utterance does not tell Nopporn whether she hates him or not directly, Nopporn is concerned that this situation may affect the good relationship between him and Kirati.

Data 6

Nopporn : “Are my feelings reciprocated?”

Kirati : “My dear boy, I forgive you. We'll both forget what happened today. You must go back to being the old Nopporn and be cheerful and happy from now on. Now let's hurry up and get everything ready to go back. Chao Khun will be concerned if we're very late back.” (Chapter 10, *Behind the Painting*)

In this data, Kirati again flouts the maxim of relation because her answer is not corresponding to Nopporn's question. Nopporn wants to know whether he will receive love in return from her. However, Kirati changes the topic by saying that I forgive you, my dear boy and then Kirati encourages Nopporn to forget the event happened this afternoon and be back to enjoy life with her as normal. She also refers to Chao Khun, her husband to convince him that they should be hurry back home in time. To distract Nopporn's interest to other matters, Kirati aims to avoid answering his question whether she will love Kirati in return which conveys the violation of the relation maxim.

Data 7

Kirati : "If I'd done something to displease you at the outset, things wouldn't be this way."

Nopporn : "But I'm perfectly happy with my position at the moment. No matter how much pain love may cause us, it is a wonderful blessing in life, as you yourself said. I'm not wrong, am I, in thinking that you love me in the same way I love you, with all my heart and soul?"

Kirati : "Believe me, please, Nopporn, you must try to control your feelings." (Chapter 12, *Behind the Painting*)

Though Kirati regrets that if she had done something to displease Nopporn in the beginning, Nopporn would not fall in love with her. However, Nopporn argues that he is happy with his position at the moment. Since Nopporn would like to make sure that Kirati also loves him and his understanding is right, he asks Kirati that "I'm not wrong, am I, in thinking that you love me in the same way I love you, with all my heart and soul?" Kirati does not reply to Nopporn's question but she instead motivates Nopporn to control his feelings. Since Kirati's answer is not correlated with the conversation topic, yet Nopporn still does not know whether his assumption is right. Kirati intentionally avoids answering Nopporn's question by flouting the

maxim of relation because she is not in the position that is able to express her inner feeling to a man. As a result, Nopporn is not confident to believe in the fact that Kirati loves him is true.

Data 8

Nopporn : “Do you love me?”

Kirati : “Hurry along now, Nopporn, she said, and then covered her face with her hand for a moment. Hurry, I can’t stand it.” (Chapter 12, *Behind the Painting*)

As Kirati is about to return to Bangkok, Thailand by a ship, Nopporn asks Kirati again whether she loves him but Kirati does not give Nopporn the answer that Nopporn desires to know. Kirati only asks him to be out of the scene since she cannot stand the sadness arising in being apart from Nopporn. Kirati’s action shows that she feels terribly vulnerable to leave Nopporn behind signifying her love for Nopporn. But Nopporn cannot realize this truth because Kirati does not tell Nopporn directly whether she loves him or not. When Kirati utters a message that is not related to Nopporn’s question, Kirati violates the maxim of relation leading to miscommunication.

Data 9

Nopporn : “Do you love me?”

Kirati : “I’m your closest friend.” (Chapter 12, *Behind the Painting*)

Nopporn inquires Kirati whether she loves him or not. In stead of answering yes or no answer; Kirati replies that Nopporn is her closest friend that she can sacrifice her life for him. Though Kirati’s sentence “I’m your closest friend” conveys a romantic message that Nopporn is someone she can die for, Nopporn does

not realize whether Kirati loves him or not because Kirati's answer is not related to the proposed question. Thus here Kirati flouts the maxim of relation.

4.1.2.4 Kirati's flouting the maxim of manner

The function of avoiding answering a question

Data 10

Nopporn : "I don't suppose you'd object, if I were to ask Chao Khun to extend your stay for a bit?"

Kirati : "I follow the orbit of the sun. It's not for me to choose, it's up to the sun." (Chapter 1, *Behind the Painting*)

Nopporn's utterance "I don't suppose you'd object, if I were to ask Chao Khun to extend your stay for a bit?" serves to ask Kirati whether she approves of his proposal to encourage Chao Khun, Kirati's husband to stay in Tokyo longer than the original plan. In her answer, "I follow the orbit of the sun. It's not for me to choose, it's up to the sun," Kirati flouts the maxim of manner since Kirati does not firmly point out her agreement or disagreement. And the statement is not clear in its meaning; it's ambiguous, not precise. The usage of the idiomatic speech "I follow the orbit of the sun. It's not for me to choose, it's up to the sun" conveys Kirati's indecisive manner which presupposes that if she had her own choices, she would decide to extend her stay in Tokyo to remain longer with Nopporn.

Data 11

Nopporn : “You didn’t say anything about love. I meant love between a husband and wife, between a man and a woman.”

Kirati : “You’ve seen what I am and what Chao Khun is. There is a big difference in our ages. It’s like a large mountain acting as a barrier to the love between us and preventing our love from meeting.” (Chapter 6, *Behind the Painting*)

Since Kirati does not give a clear answer about her relationship with Chao Khun Athikanbodhi, her husband in the way a lover in general does, Nopporn urges Kirati to be clear about her feelings towards Chao Khun, her husband, based on the love between a man and a woman. However, she still does not disclose her feelings openly. She just claims that different ages are like a large mountain acting as a barrier to the love between herself and her husband and prevents their love from meeting. From Kirati’s answer, it can be assumed that she does not love Chao Khun Athikanbodhi, her husband, the way a man and a woman love each other. Likewise, Chao Khun also does not have this kind of love for her. Thus, Kirati’s contribution is not clear enough for Nopporn to confidently conclude that Kirati does not love Chao Khun the way a man and a woman love each other since Kirati does not directly say so. Thus, Kirati violates the maxim of manner because of her ambiguous reply.

Data 12

Kirati : “We should never have met,” “Our beginning was so wonderful. But in the end beginning turns out to be a torture.”

Nopporn : “Is it torture for you, too?”

Kirati : “It’s the sorrow I feel for you, sorrow because you have been too honest with me.” (Chapter 12, *Behind the Painting*)

When Kirati says “We should never have met, our beginning was so wonderful. But in the end beginning turns out to be a torture,” Nopporn understands that Kirati feels vulnerable because she also loves him. That is why he asks her “Is it torture for you, too?” However, Kirati’s contribution “It’s the sorrow I feel for you, sorrow because you have been too honest with me” shows that the sentence meaning of “torturing” for Nopporn and Kirati are different. While Nopporn uses the word “torture” to mean a profound feeling one suffers from love, Kirati uses the word to mean only the feeling of sorrow when she sees that Nopporn is seriously in love with her. Though Kirati’s answer “It’s the sorrow I feel for you, sorrow because you have been too honest with me” implicitly reflects her affectionate feeling for Nopporn, it is considered ambiguous for Nopporn because Kirati does not describe her feeling clear enough so that Nopporn can realize that she also loves him in fact. Thus Kirati’s reply “It’s the sorrow I feel for you, sorrow because you have been too honest with me” to Nopporn’s question “Is it torture for you, too?” violates the maxim of manner since it is not made clear for Nopporn that she loves him as well.

4.1.3 Summary of Flouting of Maxims by Nopporn and Kirati based on Gricean Theory

The analysis based on Gricean theory shows that both Kirati and Nopporn flouts conversational maxim of Grice. Nopporn's flouting the maxim of quality are found in five contributions; data 1 serves the function of praise; data 2 and 3 serve the function of intimacy or affection, and data 4 and 5 serve the function of avoid telling the truth. Within Nopporn's flouting of the Gricean conversational maxims, only flouting the maxim of quality functions as a way to avoid telling the truth, as found in data 4 and 5 and leads to the unsuccessful love relationship between Nopporn and Kirati because Nopporn's words cause Kirati to believe that Nopporn has no relationship with any other woman. Thus Kirati allows herself to love Nopporn secretly. Kirati's affections towards Nopporn is provoked by Nopporn's flouting of conversational maxims. During a visit to Tokyo, Chao Khun Athikanbodhi asks Nopporn to escort Kirati and this request establishes the beginning of the friendship between Kirati and Nopporn. Nopporn's first impression of Kirati is of her charming looks and pleasant personality. As a result, the majority of Nopporn's conversational initiations are made to flatter her and to show his desire to enter into a close relationship with Kirati by flouting the maxims of quality, quantity, and relation. For example, flouting the maxim of quality in data 2; Nopporn's sentence "I meant at least one year. But if I had the choice, there would be no limit" conveys the hidden meaning that he feels very pleased to be with Kirati for as long as possible. Another example of flouting the maxim of quality is in data 3: Nopporn's sentence "I'd have said only five minutes" suggests a romantic meaning in that Nopporn thinks that time flies by very quickly when he stays with a special person like Kirati.

In addition, Kirati flout three types of conversational maxims: quantity, relation, and manner. Kirati's flouting of the maxim of quantity is found in one contribution in data 1 functioning as a way to avoid answering Nopporn's question and another three contributions in data 2, 3 and 4 serve as sarcasm. Moreover, Kirati's flouting the maxim of relation is found in five contributions in data 5, 6, 7, 8

and 9 and function as ways to avoid answering Nopporn's questions. Finally, Kirati's flouting of the maxim of manner found in three contributions in data 10, 11 and 12 function to avoid answering Nopporn's questions as well. All contributions of Kirati's flouting of conversational maxims are examples of Kirati's indirect responses to Nopporn's questions. However, Nopporn fails to grasp the right meaning from Kirati's utterance and this is the cause of miscommunication and an unsuccessful love relationship. Examples are demonstrated in data 1 (chapter 19), data 2 (chapter 18), data 3 (chapter 19), data 6 (chapter 10), data 7 (chapter 12), and data 8, 11, and 12 (chapter 12). These are some of those examples. Whenever Nopporn inquires of Kirati to sound out the answer to the question of whether Kirati also loves him, Kirati never straightforwardly answers him these questions. Flouting the maxim of relation in data 6, at the Mitake waterfall, Nopporn asks Kirati whether Kirati will love him in return, Kirati avoids answering Nopporn's question by changing the conversation topic by saying that they need to hurry back home since Chao Khun, her husband may be concerned about their delayed return. Likewise flouting the maxim of relation in data 8, before Kirati leaves Tokyo, occurs when Nopporn asks Kirati whether she loves him or not. However, Kirati does not give an answer that is related to the conversation topic. Kirati instead tells Nopporn to quickly go away and then cries because she feels terribly sad to depart from Nopporn. Unfortunately, Nopporn does not realize a love message from her non-verbal communication because Kirati does not tell him of her love directly.

4.2 Analysis of Kirati and Nopporn's Conversations and Letters in terms of Speech Acts in *Behind the Painting*

Austin (1962) claims that in uttering a sentence, a speaker performs three kinds of speech act simultaneously namely; *locutionary act* referring to the actual communicative act, the utterance; *illocutionary act* referring to the act that is performed when the utterance is being spoken, e.g. warning, informing; and *perlocutionary act* referring to the particular effects that the utterance has on the hearer, e.g. offending, threatening or welcoming. Among these acts, Searle (1998) asserts that whenever people speak or write to each other, they are performing illocutionary acts which is the minimal complete unit of human linguistic communication. Here are five points of illocutionary acts Searle classified which result in different effects on a listener. *Assertive* is to commit the hearer to the truth of propositions, e.g. statements, explanations. *Directive* is to try to get the hearer to behave in such a way as to make his behavior match the propositional content of the directive, e.g. order that is obeyed or disobeyed. *Commissive* is a commitment by the speaker to undertake the course of action represented in the propositional content e.g. promises and vows are kept or broken. *Expressive* is to express the sincerity condition of the speech act, e.g. apologies, thanks, congratulations, welcomes. *Declarative* is to bring about change in the world by representing it as having been changed, e.g. statements like "I pronounce you a man and wife." The results of the analysis based on speech act theory are presented in the following sections.

4.2.1 Illocutionary Force and Perlocutionary Acts in Chapter 10

Chapter 10	Conversation between Kirati and Nopporn in Tokyo, Japan						
	Illocutionary Points					Perlocutionary Act	
	Assertive	Directive	Commissive	Expressive	Declarative	Accepting	Denying
Data 1	-	-	-	+	-	-	+
2	-	-	-	+	-	-	+
3	-	-	-	+	-	-	+
4	-	-	-	+	-	-	+
5	+	-	-	-	-	-	+

Data 1

At Mitake where Nopporn and Kirati go for a picnic Nopporn holds Kirati in his arms and kisses Kirati while supporting her getting to stand firmly. This is the first time Nopporn declares his love to Kirati.

Kirati : “Nopporn, you don’t know what you’ve just done, her voice was still shaking.”

Nopporn : “I know I love you.”

Kirati’s Illocutionary Act: Expressive: To blame Nopporn for his inappropriate manners in kissing her without thoughtful consideration

Perlocutionary Act in Nopporn’s Sense: To express his love to Kirati

When Kirati says that Nopporn does not know what he has just done, the illocutionary force is to blame Nopporn that to kiss her is certainly not an appropriate thing to do. In Thai culture, a man should not have an affair with a married woman. As a result, Nopporn cannot touch and kiss Kirati since she is

married to Chao Khun Athikanbodhi. Moreover, Kirati is titled “Mom Rachawong” which shows that she was born into the royal family according to Thai social hierarchy. And since Kirati is senior to Nopporn, Kirati should be treated with respect and politeness. Kirati’s assertion that Nopporn does not know what he has just done conveys that it is not because of real love but rather an unconscious power that motivates Nopporn to kiss her. However, Kirati’s sentence, “Nopporn, you don’t know what you’ve just done” does not make Nopporn feel guilty at all. Nopporn thinks that he is not shameful because to kiss her is to explicitly display his love for her and he does it with every intention. Thus Nopporn disagrees with Kirati when she says that he lacks a conscious motivation to kiss her. This situation demonstrates that Nopporn is not sensitive to Kirati’s reproachful words. Nopporn still insists on his desire of loving Kirati.

Data 2

Kirati : “And is it appropriate, then, that you should express your love for me in such a way?”

Nopporn : “I don’t know whether it’s appropriate or not, but love got the better of me. It completely overpowered me and left me senseless”

Kirati’s Illocutionary Act: Expressive: To blame Nopporn for his inappropriate manner to kiss her without a thoughtful consideration

Perlocutionary Act in Nopporn’s Sense: To express his love to Kirati

In this conversation, Kirati continues blaming Nopporn. Kirati’s illocutionary act is in the form of a question: “And is it appropriate, then, that you should express your love for me in such a way?” Her sentence clearly points out that Nopporn should not kiss her to show his love because it violates the proper manner of Thai living style. And here Nopporn still feels that he is innocent. He kisses her because he has a pure intention of loving her. However, Nopporn does not care when

Kirati admonishes him. Nopporn raises a love issue as the excuse. Since Nopporn's mind is intensively attached to his strong passion for Kirati, Kirati's reproachful words cannot make Nopporn feel guilty nor change his intention to love her.

Data 3

Kirati : “Do you express your love at times when you're senseless? Didn't you know that there's nothing you later regret more than the things you do when you're senseless?”

Nopporn : “But I know for sure that I honestly love you.

Kirati's Illocutionary Act: Expressive: To blame Nopporn for his inappropriate manner to kiss her without a thoughtful consideration

Perlocutionary Act in Nopporn's Sense: To express love

In this situation, Kirati's illocutionary force is to blame Nopporn for being senseless. He does not consider that his action may cause him unhappiness later on. Despite Kirati's negative attitude towards his improper manners, Nopporn believes that his action is representative of an honest love. For this reason he thinks that his good intentions in loving Kirati will not cause him sorrow. When Kirati's utterance does not cause Nopporn to feel guilty, it means that Kirati's illocutionary force of blaming does not cause Nopporn to feel discouraged in expressing his romantic feelings for Kirati.

Data 4

Kirati : “And what meaning is there in expressing love when you're senseless.”

Nopporn : “I love you, genuinely, with my heart and soul. What I did, will remain imprinted upon my heart?”

Kirati's Illocutionary Act: Expressive: To show sarcasm towards Nopporn's expression of love

Perlocutionary Act in Nopporn's Sense: To express love

Kirati does not believe that Nopporn's way of expressing love is meaningful since he kisses her as an act of unconsciousness. So here the illocutionary force of her utterance "And what meaning is there in expressing love when you're senseless" is to show sarcasm to Nopporn that his action is not worthy of her admiration. Nopporn does not feel discouraged by her sentence. He assures Kirati that he loves her truly. To kiss her due to the provocation of love will always remain justified in his heart. Consequently, to kiss her is not worthless in his opinion because the remembrance of the kiss will last long in his memory. Nopporn's message to Kirati is to emphasize that she is really meant for him. This example shows that Nopporn is not moved by Kirati's force of sarcasm. He had made a strong attempt to prove to Kirati his love.

Data 5

Nopporn : "I feel absolutely terrible. I don't know what to say to redeem myself. All I know for sure is that I was overcome by love. Even though it's true that what I did was wrong, I'm subject to the laws of nature. I tried to escape them, but when I came face to face with love, I couldn't and I was forced into a corner. I beg you not to bring reason into it, nor right and wrong. I have no answer. These came after the laws of nature and we are all subject to her laws."

Kirati : "Nopporn, if the two of us were to spend the rest of our lives on the top of Mount Mitake, then everything you say would be correct. But in reality, in a moment we'll go down this mountain and face other people. And before long, you'll have to go back to your studies and ambitious plans for the future. As for me, it's my duty to be loyal to

Chao Khun, to follow him wherever he goes, to look after him and wait upon him like a good wife for as long as he still wants me and as long as he doesn't neglect his own obligation. You and I will soon have to part and each of us will have to mix in society, which is strict on matters of reason and right and wrong. So how is it you can want me not to mention them? Do you think society would accept the laws of nature which you offer as an excuse? Nopporn, please believe me. You must try to face up to reality. Truth is the only judge in our lives. Laws and ideals might be more attractive, but in practice, they are worthless."

Nopporn : "I'm very sorry if I've displeased you."

Kirati : "You upset me"

Nopporn : "And I may still love you with all my heart and soul."

Kirati : "That is your right. But as time goes by, you will happily relinquish that right of your own accord."

Nopporn : "I'm certain my love for you will never fade."

Kirati's Illocutionary Act: Assertive: To provide reasons to persuade Nopporn to accept the truth why Nopporn cannot love her in reality

Perlocutionary Act in Nopporn's Sense: To deny the truth

Nopporn makes a strong effort to prove that his expression of love is reasonable. He pleads with Kirati not to bring up any traditional objections to put him in a wrong light because those laws that humans create are constructed after the laws of nature. As a result, those made-up rules cannot be used to judge his actions. Nopporn's words seem to be too idealistic from Kirati's point of view. His young

blood urges him to be egotistic rather to believe Kirati's words; therefore Kirati tries to convince him that his desire will not happen in reality since both of them must enter in contact with other people who are all influenced by social law. As a result, no matter how much Nopporn loves her, they cannot stay together as a couple. In addition, Kirati supports her words that Nopporn needs to finish his education and continue working as he plans while Kirati herself has to take care of Chao Khun, her husband, as a good wife as long as Chao Khun needs her. Kirati's illocutionary act here is to persuade Nopporn to accept the truth of what will certainly happen in real life. According to what Kirati has just said, Nopporn realizes that Kirati feels upset about him and he feels sorry for that. However, his reaction is still to the contrary of Kirati's purpose of giving him a motivation to acquire the truth that a love relationship between him and Kirati is impossible. Nopporn does not change his mind not to love Kirati though Kirati predicts that when time passes by, Nopporn will gradually forget her. Nopporn affirms that "I'm certain my love for you will never fade." This shows that the force of Kirati's utterance does not have any effect on Nopporn since he absolutely refuses to stop loving Kirati.

4.2.2 Illocutionary Forces and Perlocutionary Acts in Chapter 12

Chapter 12	Conversation between Kirati and Nopporn in Tokyo, Japan						
	Illocutionary Points					Perlocutionary Act	
	Assertive	Directive	Commissive	Expressive	Declarative	Accepting	Denying
Data 6	+	-	-	-	-	-	+
7	-	+	-	-	-	-	+
8	-	+	-	-	-	-	+
9	-	+	-	-	-	-	+

Data 6

Kirati : “You’re taking it much too seriously. I warn you, my dear, you might be ill. You must try to control yourself.”

Nopporn : “I don’t want to. I don’t see any reason why I should have to suppress a love which arose spontaneously and purely, a love which is innocent and tragic. I can’t do that to love.”

Kirati’s Illocutionary Act: Assertive: To warn Nopporn about the negative results that may occur if Nopporn does not control his romantic feelings for her

Perlocutionary Act in Nopporn’s Sense: To insist on loving Kirati

In this conversation, Kirati warns Nopporn to limit his strong passion for her. Kirati is concerned that Nopporn may get sick if he is seriously in love with her. Kirati’s illocutionary force here is to warn Nopporn to control himself. Nevertheless, Nopporn refuses to proceed according to Kirati’s suggestion. Nopporn directly tells Kirati that he does not want to control his passionate feelings for her. He does not see any reasons why he should have to suppress a love which arose spontaneously and purely, a love which is innocent and tragic. He can’t do that to love. Here again

Kirati's illocutionary force does not alter Nopporn's strong intention of loving her since the perlocutionary act in Nopporn's perception is to resist forcing himself not to love her as Kirati tell him to do.

Data 7

Kirati : "We can't escape reality, Nopporn."

Nopporn : "What reality?"

Kirati : "The reality that we must part in six days time."

Nopporn : "It's a very cruel reality."

Kirati : "That's why I asked you to try to control your feelings. Please believe me, my dear."

Nopporn : "I'll try. But I don't think will be any use."

Kirati's Illocutionary Act: Directive: To request Nopporn to control his passion for her

Perlocutionary Act on Nopporn's Sense: To refuse to diminish his romantic feeling for Kirati

In this situation, Kirati informs Nopporn that they will be apart within six days. This is a painful truth that Nopporn and Kirati will experience. Even though Kirati finds the coming departure torturing for her the same as is does Nopporn, she seems to suppress her feelings inside. Moreover, she asks Nopporn to control his feelings which reflects the illocutionary force of her speech. Despite his attempt to follow her instructions, Nopporn definitely cannot diminish his passion for Kirati as he replies to her that he will try to control his feelings but he does not think it will be any use.

Nopporn's speech obviously implies that he cannot perform an action that Kirati asks him to do; therefore it can be said that Nopporn resists the force of Kirati's words by not following her request.

Data 8

Kirati : "If I'd done something to displease you at the outset, things wouldn't be this way."

Nopporn : "But I'm perfectly happy with my position at the moment. No matter how much pain love may cause us, it is a wonderful blessing in life, as you yourself said. I'm not wrong, am I, in thinking that you love me in the same way I love you, with all my heart and soul?"

Kirati : "Believe me, please, Nopporn, you must try to control your feelings."

Kirati's Illocutionary Act: Directive: To request Nopporn to forget her

Perlocutionary Act in Nopporn's Sense: To refuse to forget Kirati

Kirati feels regret at having been nice to Nopporn and causing him to fall deeply in love with her. Kirati assumes that this causes Nopporn grief due to her farewell. Kirati blames herself that if she treats Nopporn with unfriendliness, Nopporn will not share this suffering since he will not have any more interest in her. However, Nopporn denies that it is not her fault. He is absolutely happy with his position and such a pain from loving Kirati does not affect him at all. He finds that love is a wonderful bless for his life, as Kirati had said before. To this point, it is obviously shown Nopporn's contrastive reaction towards Kirati's words implying that Nopporn is ready to deal with any vulnerable situation because the only thing he wants to do is to maintain his love for Kirati. This demonstrates that Nopporn refuses to act according to Kirati's illocutionary force. In other words, Kirati's

illocutionary force does not affect Nopporn's idea because Nopporn refuse to forget Kirati or stop loving her.

Data 9

Kirati : “My dear, please, for the last time, take my advice. You left your house and country and came to Japan to study, not to love me. Keep your target clearly in mind and stick to it. Forget what has been between us over the last two months. Think of it as a dream.”

(Nopporn takes hold of her hand and stroked it gently.)

Nopporn : “This is real flesh and blood. This is really you. It's certainly no image nor shadow in a dream. How am I supposed to think of it as a dream?”

Kirati's Illocutionary Act: Directive: To request Nopporn to forget her

Perlocutionary Act in Nopporn's sense: To oppose to practice according to Kirati's idea.

This situation takes place a night before Kirati leaves for Bangkok. Kirati advises Nopporn to pay attention to his studies and asks him to forget the nice relationship between them as if it has been a dream. Nopporn holds her hand and touches it gently asking how can he forget Kirati when Nopporn realizes that Kirati is real to him and he loves her terribly. This demonstrates that Kirati's illocutionary force which is to advise and to ask him to forget her does not influence Nopporn's perception. Nopporn does not follow her advice; therefore Nopporn opposes her force.

4.2.3 Illocutionary Forces and Perlocutionary Acts in Chapter 14

Data	Kirati's Letter in Response to Nopporn's Love Letter								
	Illocutionary Points					Perlocutionary Acts			
	Assertive	Directive	Commissive	Expressive	Declarative	1 st Time Reading		2 nd Time Reading and More	
						Accepting	Denying	Accepting	Denying
10	-	-	-	+	-	-	+	+	-
11	-	+	-	-	-	-	+	+	-
12	-	+	-	-	-	-	+	+	-
13	-	+	-	-	-	-	+	+	-
14	-	+	-	-	-	-	+	+	-
15	-	+	-	-	-	-	+	+	-

Data 10

I've been home for five days now and have received your two letters. Although you wrote on different days, they both arrived together. In fact, I should have written to you without waiting to see if there was a letter from you because I needed to write to you straightaway to thank you for your most valuable assistance and the kindness you showed me throughout my stay in Tokyo. The one thing I won't thank you for, is for taking too much interest in me.

Kirati's Illocutionary Act: Expressive: To express that she does not feel appreciative of his intimacy.

In the introduction of her letter, Kirati shows her good courtesy to say thank you to Nopporn for his warm hospitality in taking her around Tokyo. However, one sentence that disappoints Nopporn is when she remarks that she does not thank him

for taking too much interest in her. The sentence “The only thing that I won’t thank you for, is for taking too much interest in me” contains an expressive illocutionary act that Kirati is not satisfied with Nopporn.

Data 11

...On the journey home, I didn’t feel particularly excited. I didn’t eagerly count off the hours and days, as many do when they’ve been away from their homeland. Perhaps it was because I’d only been away a few months. Another thing was, there was no one in Bangkok whom I thought of every hour of every day. I missed my father and sisters, but not that much---just ordinarily. But in leaving you, I have to admit that my mind was hardly at peace. I knew my departure would leave you alone and upset for many days. The feelings you describe in your letters were scarcely more than I feared. All I hope is that you can keep them under control. Your intense feelings for me will gradually disappear in due course and eventually, I will cease to occupy a significant place in your life. Then happiness and innocence will return once more to your heart without the fetters of being a young man. I’m waiting and praying for that day...

Kirati’s Illocutionary Act: Directive: To request that Nopporn control his romantic feelings for her

In this paragraph, Kirati expresses briefly that she is in grief when she left Nopporn for Bangkok. However, she can control her feelings well enough not to let out words of love to Nopporn. She implicitly shows her care for Nopporn by saying that but it is not enough for Nopporn to realize that this is the sign of love. This is because Kirati emphasizes that she wants Nopporn to control his feelings for her which weigh much more than a romantic meaning. Thus the directive illocutionary force of Kirati’s words here are to ask Nopporn to keep his passion under control and continue living his innocent life as a young man.

Data 12

...You must keep your feeling firmly under control. You have the strength to do so if you try. It would be so tragic for you to be infatuated with such an unfortunate woman, long since abandoned with such an unfortunate women, and even now, not in a position to fulfill anyone's dreams. Even though people would forgive you for your infatuation with the woman, you have to admit that this obsession is really meaningless. What point is there in being so obsessed with me then when your desire has no chance of being realized? Is it the ocean that keeps me from you? Surely you know it's because I have Chao Khun that we are parted and live in separate worlds. There's no way we can come together, you know full well, don't you?...

Kirati's Illocutionary Act: Directive: To request Nopporn to control his romantic feeling for her

In this paragraph, Kirati again asks Nopporn to control his romantic feelings for her and it conveys a directive illocutionary act. Kirati thinks that it is no use for Nopporn to love her because she is married and thus it is immoral to have an affair with a woman who has a marital bond with another man. And Kirati herself is not brave enough to violate a Thai tradition since she is always regarded as a representative of a proper Thai lady. Kirati has never been burdened with any bad rumors. As a result, though Kirati wants to be with Nopporn because she also loves him, she has to keep her feelings under control to maintain her honorable role according to the social norms. At this point, it is reasonable for Kirati to claim that the love relationship between them is impossible because of her marital status and duties.

Data 13

Nopporn, why do you still dream of me? I can't help you. There's no one in this world who can help you. Life runs its course, that's true, but the gods have already paved it out in advance. I neither ask you, nor forbid you to think of me. But I do ask that you think of me. But I do ask that you think of me calmly, like a close friend, or an old sister. What I don't want, is for you to become too emotionally worked up. Please don't think of me with the desire to seize my body and soul as your treasures. You already know that is impossible.

Kirati's Illocutionary Act: Directive: To request that Nopporn regard her as a close friend or an older sister

Kirati emphasizes that the love relationship between her and Nopporn never can be realized in reality. Kirati offers Nopporn to maintain their relationship like a close friend or a brother-sister. This message contains a directive illocutionary act to motivate Nopporn to realize that Kirati does not want to maintain a love affair with Nopporn. Its meaning is obviously carried in Kirati's sentence "please don't think of me with the desire to seize my body and soul as your treasures." You already know that is impossible. Thus Kirati's directive illocutionary force openly tells Nopporn to keep in mind that he should not approach Kirati as a lover.

Data 14

Please return to where you were, my dear young friend, to your books and dreams of a married life of honor and prosperity. You have a brighter, more wonderful future than that woman who merely crossed the path of your life for a brief while. Please let me hope that my warning might have some effect.

Kirati's Illocutionary Act: Directive: To warn Nopporn to pay attention to his studies and future career.

This message conveys Kirati's directive illocutionary act. Kirati warns Nopporn to pay attention to his studies and future work instead of focusing on his fascination with her. Kirati wants Nopporn to think of her as a woman who has just come across his life but meanwhile to show that she does not want to perpetuate the love relationship with Nopporn. At last, Kirati hopes that Nopporn will take her advice seriously.

Data 15

I ask you to work hard at your studies. That is your only goal now. I, for one, shall always be interested in your success. My pleasure at wishing you a future full of great honor and prosperity, will be second to none, of I live that long. I wait eagerly for the day when there will be news that your feelings have returned to normal. I hope that such a time will come very soon, and from that day, I shall be happy and contented.

Kirati's Illocutionary Force: Directive: To request Nopporn to control his feeling for her.

Here Kirati's written messages for Nopporn have a directive illocutionary force by asking Nopporn to focus on his studying; she will be looking forward to hearing of his success. Moreover, Kirati wishes to hear that Nopporn's hot feelings of loving her are at rest. This shows that Kirati does not wish to leave any sign of romantic feeling toward Nopporn as a lover at all.

Perlocutionary Act in Nopporn's Sense

Nopporn does not seem to want to follow the advice that Kirati gives in her letter she has written back to him but when he reads Kirati's letter many times. He considers that all Kirati's utterances are rational and that he should follow her recommendations because he can feel that Kirati really has a strong wish for him to stop thinking of her as a lover. Therefore, Nopporn thinks that it is time that he should take her suggestions seriously since Kirati's response in her letter clearly shows that she does not have any interest in maintaining a love relationship with Nopporn. As a result, Kirati's answering letter to Nopporn has a strong illocutionary act forcing Nopporn to curtail his infatuation with Kirati.

4.2.4 Summary of Forces and Effects of Kirati's Speech Acts upon Nopporn's Perception based on Speech Act Theory

Based on Searle's illocutionary acts, after Nopporn kisses Kirati at Mitake, he frankly tells Kirati that he loves her terribly. He also predicts that Kirati is interested in him as well. Though his assumption is right, Nopporn finally gives up this belief due to the influence of Kirati's utterances showing different points of illocutionary acts, for example, to ask Nopporn to forget her and to motivate Nopporn to pay attention to his studies instead of to her and this request is repeated many times in Kirati's conversations with Nopporn and in her letter which she sends to him.

The effect of Kirati's illocutionary act on Nopporn's perceptions can be categorized into two sorts of reaction. Firstly, the resistance against the force means that the effect of Kirati's utterances, or the perlocutionary act, is the opposite of Kirati's sentence meaning. Here the listener, or Nopporn, is not influenced by the speaker, or Kirati's illocutionary force. Nopporn refuses to do what Kirati wants him to do. Secondly, accepting a force means that a perlocutionary act is the direct effect of Kirati's illocutionary force, or, in other words the addressee, Nopporn, agrees to act how the addresser, Kirati, wants him to.

The first item, resisting force found in chapter 10 and 12, does not lead to a tragic love relationship because Nopporn still loves Kirati and Kirati realizes that Nopporn still loves her despite her objections whereas the second one, accepting force, is revealed in chapter 14 to result in the unsuccessful love relationship because Kirati's illocutionary's force changes Nopporn's desire to love Kirati anymore. In his letter to Kirati, Nopporn describes how much he feels longing for her and at last Nopporn asks Kirati to grant him the status of being the one she loves most. However, in her letter replying to Nopporn, Kirati does not give the love word as Nopporn wants but a lot of forceful sentences conveying the main idea of asking Nopporn to control his feelings for her and pay attention to his studies. In the beginning, Nopporn refuses to believe what Kirati says as it appears in her letter. However, when he repeatedly reads the entire messages carrying the illocutionary

force of Kirati's words, he begins to accept the message at face value. This letter has become a more powerful impact or a stronger perlocutionary act on Nopporn's perspective not to love her anymore. Nopporn decides to adjust his feelings and maintain a distant relationship with her since he believes that the letter is truthful in that Kirati really wishes him to stop loving her and thus Kirati's illocutionary force defeats Nopporn's intention.

Kirati's letter reply to Nopporn contains six clear sentences showing her illocutionary force that has the direct effect on Nopporn's attitude after he reads Kirati's letter many times. This letter is the turning point in the love relationship between Nopporn and Kirati because it is the time when Nopporn excludes himself from his first infatuation with Kirati. Kirati's letter demonstrates that the repetition of Kirati's illocutionary force causes a strong perlocutionary effect motivating Nopporn to forget her. The confidence of his belief that he loves Kirati and Kirati also loves him is distracted and later destroyed due to the perlocutionary act that has the effect of changing Nopporn's perspective.

It is also noticed that the illocutionary act has a more powerful effect when the addresser, Kirati sends messages with face-to-face communication rather than non-face-to-face communication. The analysis based on speech act theory in chapter 10 and 12 shows that Nopporn always resists following Kirati's instructions when Kirati asks him to forget her whereas in chapter 14 Nopporn later puts Kirati's request into practice after Nopporn takes Kirati's letter into consideration. This means that if Kirati were in the presence of Nopporn while Nopporn was reading her letter, Nopporn might insist on not changing his mind about loving her though Kirati puts a lot of assertions and directions to Nopporn because his intention of loving Kirati is very intensive that her words cannot disturb his mind. This can be seen through the analysis based on speech acts in chapter 10 and 12. However, the fact is that Nopporn is removed from Kirati by many miles and the only possible way to maintain contact is by mail which takes a long time until communication is achieved. Therefore, Nopporn without Kirati's presence easily changes his mind especially when he is motivated by Kirati's letter containing a lot of striking

illocutionary force. Thus, Nopporn is discouraged and tired of being confident that Kirati's love for him is real even with the distant attachment and length of time for sending and receiving letters. Nopporn unavoidably pits Kirati's words in her letter into practice by maintaining his relationship with Kirati as his older sister which signals the end of Nopporn's passion for Kirati. Unfortunately, Nopporn realizes that Kirati also loves him when she is nearly dead from a serious sickness. So it is too late to retrospect what has happened even though Kirati finally reveals the truth from her heart to Nopporn as Kirati writes to Nopporn before she dies that "I die with no one who loves me, yet content I have someone to love."

4.3 Discussion

The results of the analysis based on conversational implicature of Grice conform to Chusak's comment that Kirati communicates in an indirect way while Nopporn literally interprets her utterances; therefore he cannot understand her correctly. One examples of this is shown in Chapter 12, data 7. Here Nopporn does not understand Kirati's love message because Kirati flouts the maxim of relation to avoid answering Nopporn's question whether he understands rightly that Kirati also loves him in return. Another example of misunderstanding is shown in chapter 12, data 8, which demonstrates the rhetorical love message of Kirati sent to Nopporn by the violation of the maxim of relation to avoid answering Nopporn's question whether Kirati loves him or not. Chapter 12, data 9, also reveals the indirect message conveying Kirati's passion for Nopporn, but Nopporn cannot realize this fact because Kirati flouts the maxim of relation by avoiding answering Nopporn's question whether Kirati loves him or not. Likewise in Chapter 12, data 11, the situation occurs on one evening at Atami when Kirati and Nopporn go for a walk, Kirati violates the maxim of manner by avoiding giving a clear answer to Nopporn's question whether it is torture for Kirati too to be apart from him.

Furthermore, the findings based on Gricean theory are affiliated with speech act theory which similarly shows that Nopporn is incapable of perceiving Kirati's rhetorical style of sending love messages. Nopporn considers that Kirati's words in her letter to him is an action of an illocutionary act containing a serious intention, therefore Nopporn unfortunately stops convincing himself that Kirati does not intend to perform as perlocutionary act of Nopporn by directing him to forget or stop loving her. The truth that Kirati also loves Nopporn in return at all times is proved to Nopporn during her severe illness when Kirati tells Nopporn that it is not only Nopporn's love that was born at Mitake in Tokyo when they were there together but also hers. And Kirati stresses her love for Nopporn again by writing him a message before she dies that "I die with no one to love me yet content I have someone to love." These two messages at different times obviously demonstrate Kirati's love for Nopporn while it is noted that Kirati unintentionally utters all these as

perlocutionary acts. Kirati's mistake here is that she does not give Nopporn a word of love and thus Nopporn is not confident that Kirati loves him in reality as Chusak mentions in his literary criticism.

It comes to the question why Nopporn cannot understand the love messages of Kirati through her indirect or opposing manner of expression. Devis (Searle; et al, 1980: 41-42) refers Austin's thesis saying that for a perlocutionary act to be performed a speaker's saying something must produce an effect on the hearer through linguistic competence. In the production of a perlocutionary act, linguistic competence plays two roles. "Firstly, the speaker uses his/her competence to say what he does and secondly, the hearer's use of his competence is involved in the production of an effect on him." To this point, if the speaker and the hearer do not share the same linguistic competence, it means they cannot interpret the message in the same manner, as in the case of Nopporn and Kirati. It is assumed that there might be some possible causes that obstruct their linguistic competence, namely social class, age, and gender. These factors conform to the findings, in terms of literary criticism, of Banjong Banjerdsin and Threesin Boonkhajorn, who assert that social class is the reason for Kirati and Nopporn's failed relationship and another proposed by ML. Boonlua Tepsuwan, who argues that age obstructs Kirati and Nopporn's successful love.

In the matter of age, it is believed that the older person is usually more thoughtful and experienced than the younger one is. As a result, there is no doubt that when adults express their opinions, they are expected to think carefully and rationally before expressing their opinions. To this point, Kirati is expected to present herself logically as she is thirteen years older than Nopporn. Their different ages is shown clearly in how they differently communicate. As a young man, Nopporn is likely to be intense in expressing love explicitly. He seems to follow his heart too much and often lacks the ability to control his temper. That is the reason why he sometimes treats Kirati with inappropriate manners. For example, he insists on telling her of his love many times as well as asking for her love in return. He kisses her during a visit to the waterfall at Mitake without considering her seniority

and marital status. These examples show that Nopporn does not respect her as an older adult at all. Nopporn ignores the matter of age probably because of her young, beautiful, and graceful looks. This we can see from his narration that

“...if I had realized from the outset that she was thirty-five, which meant that she was thirteen years older than me, I would surely have felt that she was much my elder, and I wouldn’t have been able to become close to her in the way I had. But when we ended up becoming close friends her age was no more than a shadow of truth...” (Sriburapha, 35).

This also reflects that people who are of different ages have different values about love. For Nopporn, love is primarily an expression or a confirmation in words but for Kirati love is much more than an utterance. Thus, it is necessary for communicators to consider non-verbal communication in addition to the verbal communication as well. This is another way to realize the unspoken messages. For example, when she sees that Nopporn’s shirt is dirty from dust, she cleans it off. She helps serve some food to Nopporn during a meal. When she sees that Nopporn’s tie is coming apart, she stitches it herself (Sriburapha, 25). Moreover, when she finds out that Nopporn is about to fall deeply in love with her, she explicitly shows her concern about Nopporn’s future. She often warns Nopporn that he should concentrate on his studies and keep in touch with her as if she were an older sister. To this point, Kirati is admirable because she considers love life with reason. She thinks that if Nopporn concentrates on loving her too much, Nopporn may not be enthusiastic about studying anymore because soon she will leave Japan, and then Nopporn will suffer from longing for her. Considering this point, it shows that Kirati loves Nopporn very much because she does not want her beloved to be in grief and to destroy his future. However, at the end of the story, it proves that Kirati’s prediction is right that a young man like Nopporn’s confession of love is unreliable.

Nopporn : *“And may I love you with all my heart and soul.”*

Kirati : *“That’s your right. But as time goes by, you will happily relinquish that right of your own accord”*

Nopporn : *I'm certain my love for you will never fade."*

Kirati : *"At your age, people have great confidence in themselves. But we'll have to wait and see. I congratulate you on your confidence."* (Sriburapha, 75-76).

Unlike Nopporn, Kirati is more serious about love. The evidence can be seen in this example. Kirati says to Nopporn during his visit when she is sick that *"we fell in love, Nopporn. However, you fell in love there and your love died there. But for someone else, love still flourishes in a wasted body"* (Sriburapa, 123).

In addition to the point about age, it can be concluded that Kirati as a representative of an older adult who cannot express love directly to Nopporn who is thirteen years younger because she is expected to be reasonable and responsible. If Kirati affirms openly that she loves Nopporn, she would be blamed by the society as a mere lover. In response to the matter of age, Ammara says in her book *Sociolinguistics* that Thai people seem to consider the issue of age more seriously than Westerners do. As cited in her book, Frank J. Moore remarks that

"Respect follows age, and children are taught early to respect their elders. They also are impressed with the subtle and gracious forms of politeness that are such notable features of Thai personal relations... Respect goes automatically to the elders, for age is regarded as a reliable gauge of wisdom and virtue... Age automatically commands respect, and this respect is the dominant theme of any relationship into which an age difference enters (Ammara, 26)."

From the excerpt, it can be concluded that Thai people regard age as an important matter because it is the way people show respect and admiration for each other. Most of the time, adults are expected to perform good deeds, to be good examples for children so that they can follow in their models' footsteps. As a result, as an older adult Kirati has to be aware of how she is acting and speaking in order to look reasonable and responsible in other people's eyes. This shows the influence of

social constraints and expectations in people's lives. Their behavior is expected to be in line to the expectations of the majority. If they act against the social norm, they are outsiders who deserve being blamed and condemned.

Furthermore, to be raised up in a different family background causes people to express themselves differently due to their social classes. In the novel, it is noticeable that Kirati is brought up in a high class family. She is taught to behave in accordance with aristocratic norms. It affects her life being controlled by her strict family. She has no chance to choose her husband. When she cannot marry a man she loves, she lives her life in despair. She falls in love with Nopporn but she is not supposed to announce her love directly to him because in Thai culture it is considered inappropriate because Nopporn is a commoner. Moreover, she has a high social class husband. If she breaks the rules of society by having a relationship with Nopporn, it will cause a scandal which will bring embarrassment and negative prestige to herself and family. Born in a high class family, she is supposed to preserve her name and honor. This shows how Thai people believe in the concept of "saving face." People cannot show any act or behavior that goes against the norms or what the mainstream has practiced for a long time. Thus, it is important for Kirati to behave in accordance with her high class background.

To the point of social class, Trudgill (1972) (cited in Chambers, 2003: 145) confirms that women and men talk differently due to social-status. In speaking, women are more status-conscious than men; therefore, they are more aware of the social significance of linguistic variables. Two possible reasons are provided. The social position of women is insecure and subordinate when compared with that of men. That is the reason why it is necessary for women to secure and signal their social standing linguistically, particularly with those who do not work. In contrast, men are socially related to their occupation, their earning power, and what they do. These conditions are all traditionally impossible for women, thus they depend on their appearance. And since they are not rated by their occupations or by their occupational success, other signals of status, including speech, are relatively more important.

Trudgill's comments conform to how Kirati expresses herself influenced by her status. She realizes very well that she belongs to the higher class of society in regards to such titles as "Khun Ying, and "Mom Ratchawong" signifying the higher status of Kirati in relation to Nopporn; therefore she cannot undertake anything that is in contradiction to her roots. For examples, she feels very upset when Nopporn kisses her at the waterfall in Mitake. She blames him by raising a question to emphasize their different status: *"haven't you ever thought of the position I'm in and the position you're in?"* (Sriburapha, 74). Moreover, from Nopporn's observation, Kirati seems to be proud of herself as Nopporn narrates that *"it seemed to me that she must have been aware how much everyone liked her. It was true she was often quiet, but everyone could see the happiness that filled her pale pink face."* Her beauty and gracefulness also look impressive to many people as it said on page 24 that *"The men were delighted to see such a good-looking Thai woman as Mom Racha Wong Kirati coming out from Thailand to visit Tokyo."* *It made them feel proud to see the Japanese gazing in admiration at the beauty of our women, which perhaps goes deeper than we realize."* This implies that Kirati's worth is indicated more by her physical appearance. Nopporn, a commoner, acquires distinction and praise from Chao Khun, his former wife, and Kirati not because of his family name and his looks but from what he does; for examples, Chao Khun gives praise to Nopporn because he has searched out a nice house for him and his wife to stay in during their vacation in Tokyo (Sriburapha, 20). Moreover, Kirati says that *"You've got a wise head on such young shoulders"* (Sriburapha, 40). Here Kirati is likely to compliment Nopporn that he is a good and diligent Thai student studying in Japan and he is expected to be a qualified source of his motherland's development. From these examples, it is implied that in Thai society in general, social class is like a passport to show off power and honor within the society. If a person does not come from a well-known or rich family, he/she needs to work and study hard to gain trust from other people whereas a person who comes from a famous family does not have to struggle as hard as those from poorer or "no-name" families do since they would have "face" or priority anyway.

Besides age and social class, differences of gender can be considered one of the barriers to successful communication. In his book *Men are from Mar Women are from Venus*, Dr. John Gray (1997), a well-known American writer, lecturer and relationship counselor, explains how gender differences in communication can become an obstacle to a romantic relationship. From a psychological perspective, Gray maintains that men and women use the same language but they interpret it differently. Thus when failure in communication occurs both men and women think that it may be due to either his or her misinterpretation. For example, when a woman says that *"I feel that you never listen to me"*, a man thinks that a woman is wrong because he does listen to her. What a man perceives is not necessarily in accordance with a woman's purpose because the conveyed meaning that a woman would like to communicate to a man is that *"I feel as if you do not understand what I have told you or I feel as if you do not care about my feelings or please react that you are interested in what I am saying."* Dr. Gray's comment is true as the same situation occurs in *Behind the Painting*. This we can see from Kirati and Nopporn's conversation in chapter 19, p. 122;

Kirati : *"I didn't think I'd see you today. I didn't think I'd ever see you again, even for one last time in my life."*

Nopporn : *"I'm right here in front of you now, and I'll stay as long as you want me."*

Kirati : *"That's impossible, Nopporn, because you're not mine."*

Nopporn : *"I don't understand what you mean."*

Kirati : *"That's right. You wouldn't understand, because you've never, ever understood, right from the first day we met."*

In the conversation above, Kirati complains that Nopporn has never understood her since the first day they met. If he had paid attention to her words, he might have known that she loved him and there might have been some solution that they could have established and maintained their love relationship. And Kirati's words explicitly show that Nopporn does not get the implicit meaning from her utterances at all. When she says that *"that's impossible because you are not mine"*, in fact she

means that Nopporn cannot stay with her as long as she wants because Nopporn is already married to another woman. Thus, there is no chance that Kirati and Nopporn can stay together.



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