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# Table of Contents

1. Gender Differences in Lexical Selection of Online Perfume Advertisement  
Descriptions: A Study of Adjectives and Nouns 1  
Chatnarin Sangprakorn, Yanisa Sikhantakasamit, Nichapa Prapaithong,  
Satayu Torhirun, Ratchadavan Kongsatt
  
2. A Comparative Study of Feminist Speeches: Malala Yousafzai and Angelina Jolie  
through Critical Discourse Analysis 18  
Stella Scarsi, Kunyakorn Rattanathawornkiti, Kamonthip Chawong, Kasidit Supan
  
3. A Comparative Study of Logical Fallacies in Campaign and Inaugural Speeches  
Delivered by Donald Trump 41  
Kanyarat Phruekhom, Anawat Traichinda, Pitchathorn Proto,  
Ratpacha Phromsawat, Kasidit Supan
  
4. Pragmatic Failure in Translating Thai Subtitles in Movies: A Case Study of  
the Barbie Movie 55  
Plaifa Settheepodok, Surattanawadee Wiriyakit , Nutjawa Lahard,  
Uraiwan Rattanapan Noonkong1

## **Gender Differences in Lexical Selection of Online Perfume Advertisement Descriptions: A Study of Adjectives and Nouns**

**Chatnarin Sangprakorn<sup>1</sup>, Yanisa Sikhantakasamit<sup>1</sup>,  
Nichapa Prapaithong<sup>1</sup>, Satayu Torhirun<sup>1</sup>, Ratchadavan Kongsatt<sup>1\*</sup>**

### **Abstract**

In the digital age, online advertising has become a dominant marketing tool, enabling brands to reach global audiences. Perfume advertising presents a unique challenge because scents cannot be directly conveyed through visual or textual media. Gender remains a salient factor in perfume marketing, as fragrances are often positioned within a binary male–female framework. This study investigates gender differences in the lexical selection of adjectives and nouns in online perfume advertisement descriptions, employing both quantitative and qualitative analyses. Data were collected from five globally recognized brands, including Dior, Gucci, Bvlgari, Chanel, and YSL, comprising 20 advertisements (10 male-oriented, 10 female-oriented). The adapted lexical selection framework integrated the Lexical Selection Theory, Sensory Integration Theory, and Synaesthetic Metaphors in Thai. The findings reveal five main lexical selection strategies, with “ingredients of perfume” being the most frequently used and “time” the least in both genders. Male advertisements tend to emphasize identity-related terms, while female advertisements more frequently use sensory and emotional descriptors. Adjective usage was equivalent across genders, whereas noun usage was slightly higher in female-oriented texts. Although overt gender discrimination was not strongly evident, certain lexical choices reinforced traditional gender stereotypes, particularly in visual and emotional representations. This study fills a gap in applied linguistics by examining gendered lexical strategies in online perfume marketing, a domain previously underexplored compared to print media. The findings provide practical implications for linguists, marketers, and advertisers

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seeking to craft gender-targeted yet stereotype-conscious promotional texts, and they offer a foundation for future cross-cultural and multimodal research in fragrance communication.

**Keywords:** Gender and Language, Perfume Advertisement, Lexical Selection, Online Advertising

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## **1. Introduction**

In contemporary society, advertising is disseminated through multiple media, including television, radio, social platforms, and celebrity sponsorships. While diverse in form, its primary function remains the persuasion and marketing of products and services. Worakullattanee and Sampattavanija (2008) categorize advertisements into four types: broadcast, print, supporting, and interactive media.

With the rapid growth of digital communication technologies, online advertising has emerged as one of the most influential platforms for global marketing. Within these digital platforms, consumer behavior has shifted significantly from traditional formats to online promotion, prompting many industries to adapt their marketing strategies to suit fast-paced, visually driven, and linguistically condensed online environments.

Products are often marketed by gender, male, female, or unisex, with strategies adapted to appeal to specific audiences. Beyond visual and auditory cues, language plays a central role. Gender has long been linked to language use; Old English retained three Indo-European categories, including masculine, feminine, and neuter. Coates (2004) highlighted approaches that range from viewing women's language as disadvantaged to emphasizing patriarchy, to treating men and women as distinct subcultures, and finally to conceptualizing gender as socially constructed and performed.

Perfume provides a particularly relevant case for examining gendered advertising language. Although worn by both men and women, fragrances are typically marketed along gendered lines. As an abstract olfactory product, perfume cannot be directly perceived through media and must therefore be described in language that evokes sensory imagery. According to Bunnag (2002), product descriptions enable consumers to "perceive" scent through words, making lexical strategies, especially the choice of adjectives and nouns, crucial for communication.

Although previous studies have examined gendered language in perfume advertising, most existing research has focused on print media such as magazines, fliers, and promotional leaflets (Yang, 2011; Raktaprachit, 2012; Khueankaew, 2018). Far fewer studies have explored the online environment, despite its dominant role in contemporary marketing. Online

perfume descriptions, which often appear on brand websites and e-commerce platforms, differ from print texts in terms of structure, length, interactivity, and multimodality. This creates a clear research gap regarding how lexical choices, especially adjectives and nouns, are used to construct gendered representations in online perfume advertising.

The purpose of this study is therefore to describe and compare the use of adjectives and nouns in male- and female-oriented fragrance descriptions through both quantitative and qualitative analyses. Specifically, it investigates whether male or female advertisements employ these word classes more frequently, identifies the lexical selection strategies most often used for each gender, and explores the distinctive features of adjectives and nouns that characterize gendered perfume advertising in the online environment.

## **2. Background**

Research on gender and language has evolved considerably over the past decades. Lakoff's (1975) early work characterized women's speech as deficient compared with men's, reflecting wider social inequalities. Later perspectives became more nuanced. Coates (2004) outlined four major approaches: the deficit model, the dominance model, the difference model, and the dynamic model that views gender as socially constructed and context-dependent. As West and Zimmerman (1987, as cited in Coates, 2004) argued, speakers should be understood as "doing gender" rather than statically "being" a particular gender. These perspectives collectively highlighted the importance of examining how linguistic choices construct gendered meanings in real communicative contexts such as advertising.

Advertising provided a rich context for such investigation. Beyond promoting products, it communicated cultural values and reinforced social ideologies. Gender-targeted advertising remains prominent; beauty and domestic goods commonly target women, whereas products associated with strength, luxury, or technology are often framed for men (Ademola, 2009; Birknerová et al., 2018). With the expansion of digital platforms, such gendered messages increasingly appeared in online environments, where audiences encountered advertisements on brand websites, e-commerce platforms, and social media. Digital communication was inherently multimodal and visually structured, making it necessary to consider how images, layout, and textual choices work together to shape meaning. Kress and van Leeuwen (2021) emphasized that multimodal design, such as color, composition, and visual grammar, played a central role in contemporary communication. In contrast, Page (2022) highlighted how digital discourse introduced new forms of interaction, narrative framing, and user engagement.

In the context of perfume advertising, language became even more critical because fragrance could not be directly perceived through the media. Advertisers relied on vivid lexical choices, especially adjectives and nouns, to evoke sensory imagery and align scents with

gendered identities (Bunnag, 2002). Previous studies have shown that female-oriented descriptions often highlighted romance, emotion, and sensuality, while male-oriented texts emphasized identity, strength, and status (Nemčoková et al., 2021; Yang, 2011; Raktaprachit, 2012). Thai studies similarly revealed frequent use of smell-related, feeling-related, and identity-related vocabulary in perfume promotion (Khueankaew, 2018).

In addition to Thai scholarship, international studies have also highlighted gendered lexical tendencies in fragrance advertising. Yang (2011) found that female-oriented print magazine advertisements contained a higher frequency of adjectives and nouns than male-oriented ones, suggesting a tendency toward more elaborate or sensory-rich descriptions in feminine ads. Similarly, Willemsen (1998) reported that teenage girls' magazines relied heavily on adjectives, reinforcing femininity through descriptive and emotionally loaded language. These influential studies provided important insights into gendered lexical patterns; however, they were conducted exclusively on print media, which differed substantially from online perfume descriptions in structure, multimodality, and discursive function.

However, a clear research gap remains. Most existing studies have focused on print media, including magazines, fliers, and promotional leaflets, which differ significantly from online formats in terms of textual density, multimodal features, and caption-writing conventions. Online perfume descriptions often employed shorter, more stylized text accompanied by images, icons, and clickable elements. These multimodal characteristics influenced how lexical items were selected, particularly adjectives and nouns that must convey scent efficiently in a compact online space. Machin and Mayr (2012) emphasized that multimodal discourse analysis was essential for understanding how text and visuals collaboratively constructed meaning, while Zeng and Li (2022) demonstrated how multimodal strategies shaped consumer perception in e-commerce product descriptions.

Despite the dominance of online marketing in the fragrance industry, few studies have analyzed lexical selection strategies in online perfume advertising, and even fewer have systematically compared gender differences within this digital environment. Therefore, the present study fills this research gap by extending the analysis of gendered language from print-based studies to online perfume descriptions, where linguistic choices play a crucial role in constructing sensory and gendered meanings in digital spaces.

### **3. Research Methodology**

#### **3.1 Data Source and Collection**

The data for this study consisted of online perfume advertisements for both female- and male-oriented fragrances. A total of 20 texts were selected: 10 targeting female consumers and 10 targeting male consumers. These advertisements were drawn from five internationally recognized luxury brands, which included Dior, Gucci, Bvlgari, Chanel, and YSL, consistently

ranked among the top in the global perfume market according to Brand Finance (n.d.). Rankings were determined based on annual sales volume published on the Brand Finance website.

There were three main reasons for focusing on online perfume advertisements. First, online advertising is easily accessible to all consumers, including non-binary audiences, although this study limits its scope to male and female categories. Second, online sources provide convenience and efficiency in data collection. Third, perfumes are products closely associated with individual taste and identity, and their advertisements typically highlight descriptive language to convey scents for both genders (Raktaprachit, 2012).

Because online content is continuously updated, the precise data collection period was specified. All advertisements were retrieved from the official English-language websites of the selected brands between January and March 2024. Stating this period enhances reproducibility and helps contextualize the data within prevailing marketing and socioeconomic conditions during that timeframe.

For each brand, two male-targeted and two female-targeted descriptions were collected, resulting in the final sample of 20 texts. Each description ranged between 50 and 80 words. This length range was selected for two reasons. First, it reflects the typical size of official online perfume descriptions, which are concise and optimized for digital reading. Second, it ensures comparability across brands and genders: texts shorter than 50 words often contain insufficient lexical detail for strategy coding, while texts longer than 80 words commonly include extended storytelling that departs from standard product description style.

A purposive sampling technique was used to identify eligible advertisements that met the criteria of (1) official brand source, (2) English-language description, (3) explicit male or female targeting, and (4) a word length within 50–80 words. When more than two eligible advertisements existed for a given gender within the same brand, simple random selection was applied to minimize researcher bias.

### **3.2 Data Collection**

#### **Analytical Framework**

This study adopted and adapted the framework from *Lexical Selection of Perfume Advertising Words in Fliers* (Khueankaew, 2018), which was based on three key sources: the Lexical Selection Theory (Angkapanichkit, 2018), the Sensory Integration Theory (Gunstream, 2006), and *Synaesthetic Metaphors in Thai: A Cognitive Linguistic Study* (Wongthai, 2009). The framework categorized lexical items into five lexical selection strategies, defined as follows:

1. Lexical selection strategy to show scents through sensation
  - 1.1 Sensation of pressure and touch (e.g., fresh, soft, warm)
  - 1.2 Sensation of vision (e.g., young, clear, sparkling)
  - 1.3 Sensation of taste (e.g., sweet, spicy)
2. Lexical selection strategy to show the feelings (e.g., happy, surprised, thirsty)
3. Lexical selection strategy to show the ingredients of perfume (e.g., wood, leather, fruity)
4. Lexical selection strategy to show the identities (e.g., masculine, unique, universal)
5. Lexical selection strategy to show the time (e.g., timeless, endless)

### **Rationale for Focusing on Adjectives and Nouns**

The analysis concentrated on adjectives and nouns because these word classes carry the primary semantic load in perfume advertising. Adjectives are central to evoking sensory impressions, affect, and evaluation, while nouns typically denote ingredients, scent identities, and abstract brand qualities. Prior research on perfume and advertising discourse has similarly identified nouns and adjectives as the most frequent and meaning-bearing categories for constructing gendered fragrance imagery (e.g., Yang, 2011; Nemčoková et al., 2021; Khueankaew, 2018). Limiting the analysis to these two categories therefore allows for systematic comparison across genders and aligns with lexical selection theory.

### **Analytical Procedure**

The analysis followed these steps:

1. The program OneNote was used to automatically identify and categorize parts of speech in each advertisement.
2. Only nouns and adjectives identified by the program were selected for further analysis.
3. Manual verification was conducted for accuracy using the Collins Cobuild Advanced Learner's Dictionary.
4. Identified adjectives and nouns were classified according to the five lexical selection strategies.
5. Frequencies of adjectives and nouns in each category were calculated and expressed as percentages.
6. Results were compared between male- and female-targeted advertisements.
7. The dominance approach to gender and language served as the interpretive framework for describing patterns and differences in lexical usage.

### **Reliability and Validity of Coding**

To ensure the reliability of the coding process, the analytical framework was adapted from established studies (Khueankaew, 2018; Angkapanichkit, 2018; Gunstream, 2006; Wongthai, 2009) and refined through a pilot test on a small subset of the data. All coding

decisions were cross-checked with the research advisor to verify accuracy and consistency. Discrepancies were discussed and resolved through consensus. Although statistical inter-rater reliability measures, such as Cohen's Kappa, were not calculated due to the absence of a second independent coder, the above procedures were undertaken to minimize subjectivity and ensure the dependability of the findings. The study acknowledges this limitation and positions the analysis as a focused qualitative–quantitative investigation.

## 4. Results

The findings showed (1) the frequency of adjective and noun usage in online perfume advertisements for male and female products, (2) the frequency of lexical selection strategies in male- and female-targeted advertisements, and (3) the characteristics of adjectives and nouns used in these advertisements based on a gendered approach. The study addressed the following research questions:

1. Which gender—male or female—uses adjectives and nouns more frequently in online perfume advertisements?

2. Which lexical selection strategies are most frequently employed in online perfume advertisements for each gender?

3. What are the distinctive characteristics of adjectives and nouns used in online perfume advertisements for each gender?

### 4.1 Results of Noun and Adjective Frequency

**Table 1** Nouns and Adjectives Percentages

Gender	Nouns	Adjectives	Total
Male	21.93 %	27.51 %	49.44 %
Female	23.05 %	27.51 %	50.56 %

As shown in Table 1, the result reveals the percentages of the adjectives and nouns of both males and females in perfume descriptions. The results showed that the usage of nouns in male online perfume advertisements is 21.93%, but in females, nouns are used 23.05%. However, the use of adjectives is equal in both genders, 27.51%. In online perfume advertisements, nouns and adjectives are used 49.44% in male and 50.56% in female online perfume advertisements.

### 4.2 Results of Lexical Selection Strategy Frequency

In response to the second research question aimed at indicate frequency of Lexical selection strategy in male and female online advertisements for perfume products, 10 texts of male's perfume descriptions and 10 texts of female's, were categorized into 5 categories by using the adapted framework from the '*Lexical Selection of Perfume Advertising Words in Fliers*' (Khueankaew, 2018) which developed from the '*Lexical Selection theory*'

(Angkapanichkit, 2018), ‘Sensory Integration theory’ (Gunstream, 2006) and ‘Synaesthetic Metaphors in Thai : A Cognitive Linguistic Study’ (Wongthai, 2009). Table 2 shows the percentages of Lexical selection strategies and the number of words used in both male and female online perfume advertisements.

**Table 2** Lexical Selection Strategies

Lexical selection strategies	Male		Female	
	Percentage	Word Number	Percentage	Word Number
1. Lexical selection strategy to show scents through sensation	21.05%	28	24.26%	33
1.1 Lexical selection strategy to show scents through sensation of pressure and touch	15.04%	20	11.03%	15
1.2 Lexical selection strategy to show scents through sensation of visual	3.01%	4	8.82%	12
1.3 Lexical selection strategy to show scents through sensation of taste	3.01%	4	4.41%	6
2. Lexical selection strategy to show the feelings	19.55%	26	24.26%	33
3. Lexical selection strategy to show the ingredients of perfume	30.08%	40	35.29%	48
4. Lexical selection strategy to show the identities	23.31%	31	13.97%	19
5. Lexical selection strategy to show the time	6.02%	8	2.21%	3
Total	100 %	133	100 %	136

As shown in Table 2, the result reveals the percentages and number of words used in male and female online perfume advertisements based on lexical selection strategies. The lexical strategies in each selection are described in depth, respectively, according to Table 2 in the sections below.

### **1. Lexical selection strategy to show scents through sensation**

Define lexical selection strategies in advertising and describe a scent that is intended to characterize the scent of a perfume through the primary sense of smell, which has a sensory organ located in the nose. Often appearing in conjunction with the term “smell,” it is also used to express smell through the senses in combination with other senses. The senses can be divided into 3 types as follows:

### **1.1 Lexical selection strategy to show scents through the sensation of pressure and touch**

In this strategy of the male section, the percentage is displayed at 15.04%. The result found the usage of words, for example, freshness, warm, aromatic, as in the example sentences of description of perfume brands as follows:

(1) “An *aromatic freshness* opens, lingering on the *warm*, addictive fullness of Cedar and Sandalwood from New Caledonia that sweeps throughout the intense, woody fragrance.” (Chanel—BLEU DE CHANEL)

(2) “Profound and *warm*, Bvlgari Le Gemme Azaran is the olfactory expression of Red Aventurine.” (Bvlgari—LE GEMME AZARAN EAU DE PARFUM)

(3) “An *Aromatic* Fougère, the original Gucci Guilty Pour Homme eau de toilette enters a new chapter, embodying the free spirit of a new generation of scent lovers.” (Gucci—Gucci Guilty Pour Homme)

In this strategy of the female section, the percentage is displayed at 11.03%. The result found the usage of words, for example, softness, freshness, smoothness, and light, as in the example sentences of perfume brands, as follows

(4) “A Lily of the Valley<sup>3</sup> accord brings *freshness* and *lightness* to the spicy burst of a Grasse Rose note.” (Dior—MISS DIOR Eau de toilette)

(5) “A green and fruity Grapefruit-Quince accord intertwines with the *softness* of Jasmine and the *smoothness* of White Musks for an intoxicatingly light, floral trail.” (Chanel—CHANCE EAU TENDRE)

### **1.2 Lexical selection strategy to show scents through the sensation of visual**

In this strategy of the male section, the percentage is displayed at 3.01%. The result found the usage of words, for example, elegant, smoky, and fullness, as in the example sentences of description of perfume brands, as follows:

(6) “A strong sensation decked out in an *elegant*, next-generation bottle you can take anywhere.” (Dior—DIOR HOMME SPORT)

(7) “A powerful burst of juniper berry and cypress evolves into a warm vetiver accord with earthy undertones and *smoky* accents, for a warm-yet-surprisingly-fresh scent.” (Chanel—PARIS-ÉDIMBOURG)

(8) “An aromatic freshness opens, lingering on the warm, addictive *fullness* of Cedar and Sandalwood from New Caledonia that sweeps throughout the intense, woody fragrance.” (Chanel—BLEU DE CHANEL)”

In this strategy of the female section, the percentage is displayed at 8.82%. The result found the usage of words, for example, beautiful, voluptuous, and sparkling, in the example sentences of perfume brands as follows:

(9) “Finely crafted down to the last detail, like a custom-made flower, J'adore is a bouquet of the most *beautiful* flowers from around the world.” (Dior—J'ADORE Eau de parfum)

(10) “An extreme, luminous and deep concentration of patchouli infuses COCO MADEMOISELLE Eau de Parfum Intense with a *voluptuous* dimension.” (Chanel—COCO MADEMOISELLE)

(11) “*Sparkling* zests of Blood Orange and Mandarin illuminate the top notes.” (Dior—MISS DIOR Eau de toilette)

### **1.3 Lexical selection strategy to show scents through the sensation of taste**

In this strategy of the male section, the percentage is displayed at 3.01%, showing the usage of words, in a few numbers, which are spicy and bitter, as in the example sentences of description of perfume brands, as follows:

(12) “Saffron is the most precious spice in the world and Bvlgari Le Gemme Azaran is inspired by this wonderful scent: multifaceted, fresh, *spicy*, warm and leathery.” (Bvlgari—LE GEMME AZARAN EAU DE PARFUM)

(13) “François Demachy lightened the Citron top note slightly to render it less *bitter* and gave more prominence to the round and fruity Blood Orange.” (Dior —DIOR HOMME SPORT)

In this strategy of the female section, the percentage is displayed at 4.41%. The result found the usage of words, for example, spicy, sweet and zest in the example sentences of perfume brands as follows:

(14) “Mon Paris Eau de Parfum is a *sweet* floral women's fragrance.” (YSL— MON PARIS EAU DE PARFUM)

(15) “At the heart, a Lily of the Valley accord brings freshness and lightness to the *spicy* burst of a Grasse Rose note.” (Dior —MISS DIOR Eau de toilette)

(16) “Sparkling *zests* of Blood Orange and Mandarin illuminate the top notes.” (Dior —MISS DIOR Eau de toilette)

### **2. Lexical selection strategy to show the feelings**

Words belonging to this lexical selection strategy describe scents of perfume that are intended to represent the characteristics of a perfume, causing the changes in emotional feelings of the receivers according to the represented feelings that the deliverer wants the receiver to perceive.

In this strategy of the male section, the percentage is displayed at 19.55%. The result found the usage of words, for example, powerful, intense, and seductive, as in the example sentences of description of perfume brands, as follows:

(17) “*Powerful* and refined, BLEU DE CHANEL Parfum for men reveals the essence of determination”. (Chanel—BLEU DE CHANEL)

(18) “The *intense* colour of the red Aventurine is the starting point of the creation, blending saffron with bergamot and red cedarwood to create a very sophisticated and powerful fragrance leaving a luxurious woody signature in its trail.” (Bvlgari—LE GEMME AZARAN EAU DE PARFUM)

(19) “A *seductive* perfume for men, this masculine scent is a fragrant interpretation of the iconic Yves Saint Laurent white T-shirt and black jacket”. (YSL—Y EAU DE PARFUM)

In this strategy of the female section, the percentage is displayed at 24.26%. The result found the usage of words, for example, sensuous, love, intense, and romance, in the example sentences of perfume brands as follows

(20) “Inspired by Paris, this *sensuous* women's perfume reflects the *intense* passion found in the city of *love*.” (YSL— MON PARIS EAU DE PARFUM)

(21) “BVLGARI Allegra immerses you in the *romance* of Italy, a wellspring of iconic *love* affairs.” (Bvlgari—BVLGARI ALLEGRA BACIAMI EAU DE PARFUM)

### 3. Lexical selection strategy to show the ingredients of perfume

Define lexical selection strategies in an advertisement describing a perfume with the intent to show the characteristics of a perfume that make the receiver know the ingredients of that perfume, to signify to consumers to smell and go along with it, as it is a scent of those ingredients.

In this strategy of the male section, the percentage is displayed at 30.08%. The result found the usage of words, for example, woody, vetiver, and cedarwood, as in the example sentences of description of perfume brands, as follows:

(22) “The celebration of freedom expressed by the statement #ForeverGuilty continues with Gucci Guilty Pour Homme Eau de Parfum, a *Woody* Aromatic Spicy fragrance created to provoke.” (Gucci—Gucci Guilty Pour Homme)

(23) “An abundance impeccably translated through a contemporary and original *vetiver* interpretation, combined with an exclusive masculine smoky Terrae accord.” (Bvlgari— BVLGARI MAN TERRAE ESSENCE EAU DE PARFUM)

(24) “The sharpness of *lemon* is enhanced by a subtle note of geranium and grounded by *cedarwood*, forming a fragrance that radiates coolness.” (YSL—Y EAU FRAÎCHE)

In this strategy of the female section, the percentage is displayed at 25.29%. The result found the usage of words, for example, floral, fruity, and vanilla, as in the example sentences of description of perfume brands as follows:

(25) “The delicate and unexpected *fruity-floral* fragrance for women creates a soft whirlwind of happiness, fantasy and radiance.” (Chanel—CHANCE EAU TENDRE)

(26) “*Goldenwood* is complemented with a mysterious note of *blackberry*, creating a non-traditional chypre *fruity* fragrance for a contemporary woman.” (Gucci—Gucci Guilty Absolute Pour Femme)

(27) "...and exalts Italian seduction in an irresistible *floral amber* uniting in a headlong rush of *gardenia* accord and *vanilla*, a token of indelible Italian love." (Bvlgari—BVLGARI ALLEGRA BACIAMI EAU DE PARFUM)

#### 4. Lexical selection strategy to show the identities

Define lexical selection strategies in an advertisement describing a perfume with the intent to express the unique scent of a perfume, unlike the other, be a brand-new scent that has never been discovered before.

In this strategy of the male section, the percentage is displayed at 23.31%. The result showed the usage of words, for example, masculine, iconic, unique, and signature, as in the example sentences of description of perfume brands, as follows:

(28) "An abundance impeccably translated through a contemporary and original vetiver interpretation, combined with an exclusive *masculine* smoky Terrae accord." (Bvlgari—BVLGARI MAN TERRAE ESSENCE EAU DE PARFUM)

(29) "A contemporary take on two *iconic* perfumery ingredients popular..." (Gucci—Gucci Guilty Pour Homme)

(30) "A *unique*,\* contrasting olfactory *signature* with a powerful, lingering trail." (Dior—FAHRENHEIT Eau de toilette)

In this strategy of the female section, the percentage is displayed at 13.97%. The result showed the usage of words, for example, feminine, iconic, chypre, and personality as in the example sentences of description of perfume brands as follows:

(31) "An iconic fragrance, J'adore Eau de Parfum is the grand *feminine* floral by the House of Dior." (Dior—J'ADORE Eau de parfum)

(32) "BVLGARI Allegra immerses you in the romance of Italy, a wellspring of *iconic* love affairs." (Bvlgari—BVLGARI ALLEGRA BACIAMI EAU DE PARFUM)

(33) "Goldenwood is complemented with a mysterious note of blackberry, creating a non-traditional *chypre* fruity fragrance for a contemporary woman." (Gucci—Gucci Guilty Absolute Pour Femme)

(34) "An intense facet of the COCO MADEMOISELLE *personality* emerges to forge a powerful, deep floral-woody fragrance that is irresistible in every way." (Chanel—COCO MADEMOISELLE)

#### 5. lexical selection strategy to show the time

Define lexical selection strategies in an advertisement describing the scent of a perfume. The intention is to express the scent characteristics of a perfume with an extended period, time period, or point of time.

In this strategy of the male section, the percentage is displayed at 6.02%. The result found the usage of words, for example, timeless, generation, and contemporary, as in the example sentences of description of perfume brands as follows:

(35) “*Timeless* and universal, Fahrenheit is a fragrance that transcends time and trends to forge its own territory.” (Dior—FAHRENHEIT Eau de toilette)

(36) “An Aromatic Fougère, the original Gucci Guilty Pour Homme eau de toilette enters a new chapter, embodying the free spirit of a new *generation* of scent lovers.” (Gucci—Gucci Guilty Pour Homme)

(37) “A *contemporary* take on two iconic perfumery ingredients popular in the '70s...” (Gucci—Gucci Guilty Pour Homme)

In this strategy of the female section, the percentage is displayed at 2.21%. The result showed the usage of words, in a small amount, which are endless, modern, and unchanged, as in the example sentences of description of perfume brands, as follows:

(38) “The base of a clear Patchouli accord brings these happy notes together in an *endless* round.” (Dior—MISS DIOR Eau de toilette)

(39) “The opening notes of adrenaline-rich coffee and the sweet sensuality of vanilla recline into the softness of white flowers for a young, *modern* scent.” (YSL—BLACK OPIUM EAU DE PARFUM)

(40) “...Gucci Guilty Absolute Pour Femme is created using a particular blend with a structure that remains *unchanged* from the first time it is applied to the skin.” (Gucci—Gucci Guilty Absolute Pour Femme)

Before interpreting the findings, it is important to note that the coding results presented in the tables have been verified through repeated checks against the original advertisement texts. This verification process, conducted by the researcher and cross-checked by the research advisor, aimed to ensure the accuracy of the categorization of lexical items into the defined strategies.

### 4.3 Gender Descriptive Analysis

Although the social constructionist approach is widely adopted in contemporary discourse analysis, perfume advertisements remain firmly rooted in binary gender representation—male and female. Consequently, this study adopts the dominance approach as the primary lens for examining how perfume brands represent and portray gender. The analysis of lexical selection strategies also sheds light on the presence, absence, or subtlety of gender discrimination in advertising discourse.

In the category of scents through sensation, general descriptors such as *warm*, *fresh*, and *freshness* were found in both male- and female-targeted advertisements. However, *softness*, *smoothness*, and *beautiful* appeared exclusively in female descriptions, whereas *sharpness* and *coolness* were unique to male descriptions. This pattern suggests that gender stereotypes remain embedded in the language of contemporary advertising. Furthermore, within the subcategory of taste-related terms, the adjective *sweet* was consistently present

only in female descriptions, reinforcing a traditional association of sweetness with femininity and reflecting gendered expectations.

Interestingly, while certain stereotypical traits were linked to female representations, the analysis presented fewer overtly stereotypical markers in male descriptions. Nevertheless, in the visual sensation subcategory, the adjective *voluptuous* occurred exclusively in female descriptions. This term carries connotations of a woman's body shape and physical attractiveness, often invoking sexual desirability. The presence of such language reflects the continued sexualization of women in advertising. In contrast, no equivalent terms describing the male body in a sexualized manner were found, indicating an asymmetry in how physicality is linguistically constructed across genders.

In the category of feelings, sensuality-related terms such as *sexuality* and *seductive* appeared in both male and female descriptions, suggesting that attractiveness is a desirable quality across genders. However, emotional terms such as *love*, *love affair*, *romance*, and *passion* occurred exclusively in female descriptions, reinforcing a stereotype that associates women with romantic attachment. Male descriptions, on the other hand, more frequently included the adjective *powerful*, a term often associated with authority, influence, and control. While both male and female descriptions exhibited distinctive gendered tendencies, the findings do not indicate a clear linguistic hierarchy privileging one gender over the other.

For the ingredients category, the data show clear distinctions in the types of components highlighted. Male perfumes frequently featured ingredients such as *wood*, *leather*, and *cedarwood*, while female perfumes emphasized *floral*, *fruity*, and *vanilla* notes. Although both genders referenced a variety of ingredients, the repetition of *floral* in female descriptions, with no equivalent usage in male descriptions, points to a continued association of flowers with femininity. Nonetheless, this difference does not overtly convey subordination or inequality between genders.

Within the identities category, general descriptors such as *iconic*, *personality*, *signature*, and *unique* appeared in both male and female advertisements. However, gender-specific terms such as *feminine* and *masculine* reinforce binary distinctions. While these terms clearly delineate gender categories, their function here is classificatory rather than hierarchical, serving to differentiate rather than to imply superiority or inferiority.

Finally, in the time category, differences between male and female advertisements were minimal in both frequency and semantic content. Although distinct lexical items were used, *modern* for female-targeted products and *contemporary* for male-targeted products, both terms convey the same concept of belonging to the present time. This suggests that temporal descriptors in perfume advertising are largely neutral with respect to gender.

In sum, while gendered patterns and certain stereotypical associations are evident in the lexical choices of perfume advertisements, explicit linguistic subordination of one gender

over the other is not strongly present in the data. Instead, the discourse reflects a continuation of binary categorization and selective reinforcement of traditional gender associations.

## **5. Conclusion and Discussion**

This study investigated lexical selection strategies in online perfume advertisements targeting male and female consumers, with particular emphasis on the use of adjectives and nouns. Drawing on 20 official product descriptions from five internationally recognized fragrance brands, the analysis combined quantitative frequency patterns with qualitative interpretation to examine how gender is linguistically constructed within digital perfume marketing discourse.

Quantitative findings revealed that the proportion of adjectives was identical across male- and female-oriented advertisements, while nouns occurred slightly more frequently in female-oriented texts. This result partially contrasts with earlier print-based studies, such as Yang (2011) and Willemsen (1998), which reported greater adjective and noun usage in feminine advertisements. The discrepancy is likely attributable to contextual and methodological differences, as the present study focused on official online product descriptions, whereas previous research examined print magazines. Online advertising environments typically favor standardized, concise formats, which may constrain stylistic variation and result in more uniform lexical distributions across gender categories.

Across both male- and female-oriented advertisements, the lexical selection strategy most frequently employed was the strategy to show the ingredients of perfume. This finding underscored the central role of ingredient-based descriptions in online fragrance marketing, where consumers were unable to experience scent directly. By referencing recognizable ingredients, advertisers enabled audiences to imagine olfactory qualities efficiently while also facilitating comparison across products in digital contexts. The prominence of this strategy reflected the communicative demands of online platforms, where clarity, accessibility, and semantic efficiency are prioritized.

Despite the dominance of ingredient-based strategies across genders, qualitative analysis revealed systematic gendered differences in the types of ingredients highlighted. Female-oriented advertisements frequently emphasized floral, fruity, and sweet components, whereas male-oriented advertisements favored woody, leathery, and earthy notes. These patterns align with conventional gender associations, whereby femininity is linked with delicacy, emotional expressiveness, and sensuality, while masculinity is associated with strength, stability, and authority. In this respect, ingredient selection functions not only as a descriptive device but also as a means of reinforcing socially constructed gender ideologies through ostensibly neutral lexical choices.

Although the findings do not indicate strong or explicit linguistic subordination of one gender over the other, they demonstrate the persistence of binary gender representation within online perfume advertising. The repeated alignment of specific ingredients, emotional descriptors, and identity-related terms with particular gender categories suggests that digital marketing environments do not eliminate gender stereotyping but rather reproduce it in more standardized and subtle forms.

By extending prior print-based research into the online domain, this study contributes to a growing body of work on gendered language in digital advertising. Nevertheless, the study is subject to certain limitations, including its relatively small dataset and its exclusive focus on textual elements. Future research could expand the scope by incorporating larger datasets, applying inferential statistical testing, or integrating multimodal analysis to examine how visual design and linguistic choices jointly construct gendered meanings in online perfume advertising.

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## **A Comparative Study of Feminist Speeches: Malala Yousafzai and Angelina Jolie through Critical Discourse Analysis**

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### **Abstract**

This study aims to conduct a Critical Discourse Analysis of Malala Yousafzai’s 2013 speech at the United Nations Youth Assembly and Angelina Jolie’s “Equality for Women” speech, both delivered at the United Nations. The objective of this research is to analyze the persuasive elements and linguistic structures present in these speeches, utilizing Fairclough’s Three-Dimensional Model of Critical Discourse Analysis as a framework for interpreting the feminist discourse. The findings reveal that both Malala Yousafzai’s and Angelina Jolie’s speeches employ persuasive language and linguistic structures that show similarities and few differences. Malala most frequently uses modes of the sentence (22.97%), thematic structure (21.62%), and nominalization (20.95%), while Angelina emphasizes nominalization (22.84%), modes of the sentence (21.73%), and thematic structure (20.89%). Other features, including pronouns, figurative language, repetition, and modality, appear less frequently but still contribute to the persuasive and ideological impact of their speeches.

**Keywords:** Feminist Speech, Critical Discourse Analysis, Persuasive Language

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## **1. Introduction**

Nowadays, language is not just a tool for communication but also conveys the speaker's thoughts, emotions, and perspectives through word choice and linguistic structure. Language is also a negotiating power or a challenging social structure. Altam (2020) points out, "A language is a tool that we use to communicate with each other; it may be our mother tongue, a second, or a foreign language that we learn", demonstrates that language has dimensions in communication and social interaction. Furthermore, language in speeches is often used to persuade listeners to recognize social realities, reflecting ideologies and fostering momentum toward structural change.

Feminism has become a prominent concept in contemporary discussions. According to Sai'dah and Khatimah (2003), feminism is a social awareness that arises from violence faced by women, oppression, and the inability to hold power equal to men, both in decision-making and in living a life.

Glenn (2020) states that the language in feminist speeches focuses on non-violent expression while reinforcing the speaker's ideology and identity. Speeches frequently reflect personal experiences and serve as a tool to persuade listeners (Permana, 2022).

In this study, both Malala Yousafzai and Angelina Jolie conveyed their ideologies through speeches at the United Nations. Malala, an activist for female education, emphasized the right to education, peace, and equality. Meanwhile, Angelina, an actress and UNHCR Special Envoy, emphasized humanitarian protection, the prevention of sexual violence in conflict areas, and women's participation in peacebuilding. Both speakers used language to promote justice, equality, and social change.

This comparative analysis is important because it shows how language constructs power, transmits ideology, and reaches audiences in different ways. It also highlights how speakers persuade audiences to support their issues.

Under Fairclough's (1995) Critical Discourse Analysis framework, this study analyzes how language in speeches creates power, transmits ideology, and persuades audiences through interrelatedness of three dimensions. It demonstrates how discourse influences social structures. Applying this framework shows how Malala's and Angelina's speeches construct ideologies related to education, gender equality, peace, and humanitarian work, and how discourse influences the understanding and perception of audiences.

### **1.2 Research Questions**

1. What are the differences in the persuasive language used by the two speakers?
2. How do sentence structure, thematic emphasis, and word choice reflect the speakers' power and social roles?

3. What linguistic strategies do the speakers use to persuade their target audience to agree with or support their points?

## **2. Literature Review**

### **2.1 Persuasive Language**

In recent years up to the present, the call for gender equality has gained increasing significance in society, largely propelled by the role of feminist activists who use speeches as a powerful tool for raising awareness and promoting social change. These speeches not only reflect feminist ideologies but also demonstrate the significant use of language as a persuasive tool and encourage greater attention to gender issues.

#### **2.1.1 Critical Discourse Analysis (CDA)**

In terms of Critical Discourse Analysis (CDA), Anderson and Holloway (2018) state that discourse analysis is a valuable tool for understanding how and why something happens rather than simply focusing on what happens or whether it happens. Similarly, Altam and Pathan (2021) state that Fairclough (1995) describes language as being connected to society through its role as the core of ideology and its function as a site and opportunity for power struggles. Fairclough links micro, meso, and macro levels in text or linguistic analysis.

Fairclough's framework (1995), proposes a for analyzing language and discourse, consisting of:

1. Description (text analysis): This stage involves analyzing the content of the text or speech, focusing on a micro-level linguistic analysis.
2. Interpretation (processing analysis): This stage examines how the text is produced and received by the audience, and what objectives are met through its reception. This step focuses on interpretation within the communication process and operates at the meso level.
3. Explanation (social analysis): This stage analyzes the societal effects and implications of the discourse, representing a macro-level analysis.

Van Dijk (2014) proposed the theory of mental models, which offers a perspective on how discourse context interacts with society. This concept is represented in a cognitive form as mental models, which are created and stored in memory.

### **2.2 The Comparison of Linguistics Features in Feminist Speech**

Feminist speech refers to a form of language that is intended to promote women's rights, gender equality, and challenge patriarchy through a linguistic structure known as feminist rhetoric, which emphasizes dialogic and collective identity (Glenn, 2020).

Malala Yousafzai and Angelina Jolie are both women who prominently speak out about women's and human rights issues. Although both support gender equality, their different social and professional backgrounds make comparing their speeches a valuable opportunity to understand how these differing roles influence their language use.

Kusrini (2020), analyzed Malala's speech using Transitivity Analysis, a linguistic analysis approach within Halliday's Systemic Functional Linguistics (SFL) framework (2014). This analysis shows how language reflects human experiences by focusing on the process, participants, and circumstances within clauses, answering the questions: "Who does what to whom, how, and where?" which reflects the experiential meaning of the speaker or writer.

Furthermore, when it comes to the attractiveness of celebrities like Angelina Jolie, it is argued that celebrities may not appeal to the general public. Instead, individuals may already sympathise with the issues that celebrity's campaign for, meaning celebrities campaign primarily target existing supporters rather than new audiences (Brockington & Henson, 2014). The power of celebrity campaigning is thus more of an extension of media influence; not a reflection of public endorsement.

### **2.2.1 Different Voices, Common Ideology: Why Malala and Jolie Were Chosen**

The selection of speeches by Malala Yousafzai and Angelina Jolie was not just based on their fame, but on their voices that empower women. Malala Yousafzai's speech at the United Nations Youth Assembly 2013, highlighted by (Sapkota, 2021), reflects her ideology through language that calls for change. She identifies a society that violates human rights, emphasizes education, and raises awareness about women's rights.

Nofitasari et al. (2023) propose that Angelina Jolie's speech "Equality for Women" at the UN Defence Peacekeeping Ministerial, presents facts about gender equality, women's global status, and their rights. Jolie aimed to encourage global support by highlighting how women are marginalised and face inequality in society.

## **2.3 Common Linguistic Features in Feminist Speech**

In linguistic research, there has been growing interest in feminist speeches in the past, particularly concerning their linguistic structures. This includes examining syntactic features and morphological features. The language used in these speeches reflects the deliberate selection of linguistic structure, which is an essential element employed by feminist activists to emphasize their ideologies and to motivate audiences to recognize the importance of change.

### **2.3.1 Syntactic Features**

In terms of syntactic features, which play an important role in conveying ideology. Malala's and Angelina's speeches use a variety of sentence structures to enhance the power of communication and include language that clearly expresses ideologies related to human rights and women's rights. Sapkota (2021), points out that the frequent and continuous use of first-person pronouns "I" and "we" in Malala's speeches, helps to create a sense of unity and emotional connection with the audience.

Research by (Altam & Pathan,2021) highlights that repetition is a rhetorical device involving the intentional use of repeated words or phrases to enhance the clarity of concepts and aid the reader's recall. Yousafzai (2014) employs repetition in her speech to ensure the audience remembers the key points and to emphasise her ideas more clearly. According to research by (Preechawan et al., 2025), the use of linguistic formality demonstrates that social context influences verbal expression.

### **2.3.2 Morphological Features**

The use of language plays a crucial role in expressing the speaker's ideology, thoughts, and identity. This is evident through the use of abstract nouns or nominalization. These linguistic features all contribute to emphasizing ideological stances, empowering the construction of identity, and supporting women's movements in society.

In feminist discourse, there's focus on nominalization, which is a grammatical process which refers to the transformation of verbs and adjectives into nouns. Billig (2008) argues that nominalization is a method that helps reduce agency by obscuring the actor and transforming processes into reified concepts of social issues. Furthermore, Van Dijk (2008), shows that in feminist discourse or speeches advocating for women's rights, might not just be a result of a more convenient or shorter linguistic structure. Instead, it can be a discursive process reflecting the speaker's intention to decrease the clarity of the agent in order to further emphasize the purpose or core issues of a message.

### **2.3.3 Thematic Structure in Systemic Functional Linguistics**

Halliday and Matthiessen (2014) state that "The Theme gives the clause its character as a message. The structure that carries this line of meaning is called thematic structure." In simpler terms, it must have a clearly defined structure divided into two components: based on Halliday (2014), the Theme is the main component that functions as the starting point of a message. The rest of the message that follows is considered a part that helps to develop and explain the core of the idea, which is called the Rheme. Therefore, (Halliday & Matthiessen, 2014) summarize "Theme is accomplished by a **Rheme**," meaning that Theme is followed by **Rheme**. Theme can be divided into three main dimensions; however, this research focuses on only two dimensions for analysis, namely:

1. Group or phrase complexes as Theme; thematic equative

The Theme can be a single word, a group, or a phrase. This type of clause can be called a **thematic equative**, because it sets up the Theme and Rheme in a structure similar to an equation: "*Theme = Rheme*."

2. Theme and mood

**Mood** is the main interpersonal system of a clause. Mood shows the grammatical function of a sentence, such as a declarative, interrogative, imperative, or exclamatory. Halliday and Matthiessen (2014) state that we can identify each mood.

**(1) Theme in declarative clauses:** The Subject of the clause functions as the Theme. Halliday and Matthiessen (2014) describe this as “*Theme into Subject as the **unmarked theme**,*” indicating that the Subject of the sentence is the Theme. **(2) Theme in interrogative clauses:** The main function is to ask questions and show what the speaker wants to communicate or highlight. **(3) Theme in imperative clauses:** This typically involves negative clauses.

In such cases, Halliday and Matthiessen (2014) explain that “*you and that – not being Subject – are **marked theme**.*” This means that the Theme is something chosen or emphasized other than the Subject. Therefore, the **marked theme** refers to any element deliberately chosen or highlighted as the Theme instead of the Subject.

#### **2.3.4 Metaphor**

“*A metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable*” (Oxford language online dictionary, 2021).

In the study “*Critical Metaphor Analysis of Political Discourse in Nigeria*” by Agbo et al. (2018), the authors adopt Charteris-Black’s (2004) framework. **Metaphors** can clearly express the speaker’s thoughts and ideologies, evoking emotions, while also emphasizing and promoting their ideologies. The framework for this analysis is as follows:

1. Linguistic Criteria - divided into three types:

1.1 Reification: Referring to something abstract by using words or phrases that, in other contexts, denote something concrete, thereby making the concept more tangible.

1.2 Personification: Making life-like qualities or behaviors of inanimate objects or abstract ideas through the use of words or phrases.

1.3 Depersonification: Representing a living thing as if it were inanimate by using words or phrases

#### **2.4 Previous Studies**

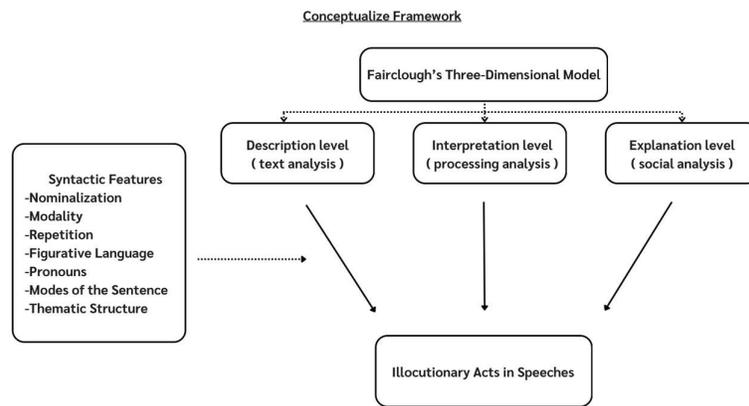
Christina (2022) analyzed Persuasion in Emma Watson’s Speech at One Young World in 2016 using Fairclough’s (1995), framework of Critical Discourse Analysis. The analysis in Emma Watson’s speech used language as a persuasive tool to express strong ideologies about gender equality, feminism, and solidarity. This can be seen through her use of positive language. Her speech has persuasive elements through vocabulary, figurative language, grammatical process, individualization, gestures, pronouns and repetition.

In addition, Quyen (2022), analyzed the speech “Women’s Rights are Human Rights” delivered by Hillary Clinton at the U.N. 4th World Conference on Women Plenary Session in 1995. This research used Fairclough’s (1995), to examine power and ideology. The study reveals that the language in this speech effectively reflected the speaker’s ideology and power. Therefore, it acted as a powerful tool for calling for women’s rights and encouraging social change.

Mustafa (2023) analyzed A Fairclough-based Analysis of Persuasive Strategies in Trump (2017), and Biden’s (2021), Speeches, the author uses Fairclough’s (1995), three-dimensional method of CDA to compare the inaugural speeches. The study reveals that while Trump and Biden use similar persuasive techniques, their ideological and political stances differ significantly. Both used pronouns to create unity and to express a collective identity. Therefore, this research reflects both the differences and similarities in the ideological positions of the two leaders through their use of language.

## 2.4 Conceptualize Frameworks

The conceptual framework shows critical discourse analysis based on Fairclough’s three dimensions model (1995) which helps researchers analyze and interpret how feminist speech reflected ideology, power, and social values. It shows that language not only functions to convey meaning but also to reflect the purpose of some intention.

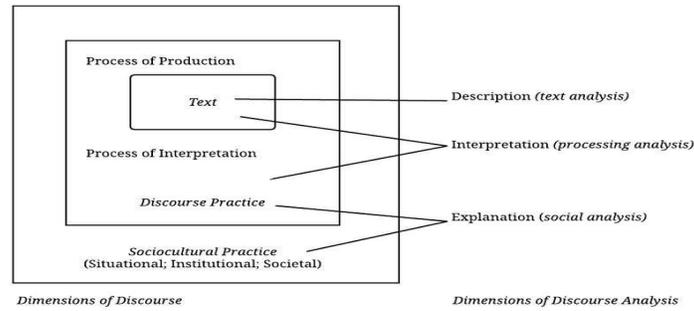


**Figure 1** Conceptualize Framework of the Study

## 3. Methodology

This research used qualitative method and supported by quantitative approaches. The study focuses on Fairclough’s (1995) three-dimensional model to study how language is used to persuade and influence audiences.

### 3.1 Conceptualize Frameworks



**Figure 2** A Diagrammatic Representation of the CDA Approach

\* As stated in the conceptualize framework

### 3.2 Data collection

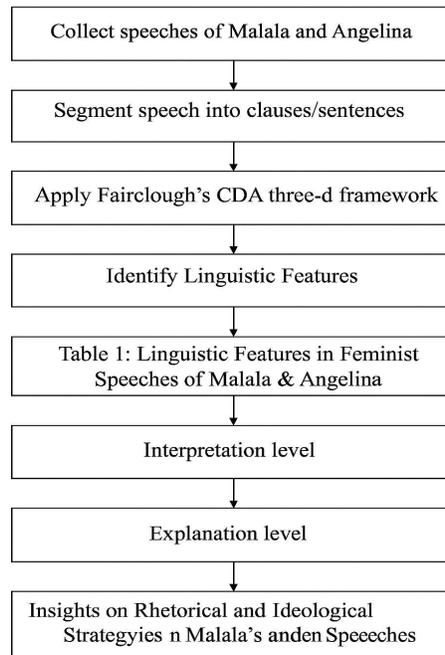
The data for this research consist of two speeches delivered by Malala Yousafzai: at the United Nations Youth Assembly (2013), and Angelina Jolie: “Equality for Women” (2019) speech; both speeches are from the UN stage and were retrieved from full transcriptions, one copy is from the UN’s website and another one is from a credible online platform. These two speeches demonstrated that discourse can influence thinking and show that society should change, as their central themes are education, women's rights, and humanitarian protection.

This research chose both speeches to analyze them using a sampling strategy that can be directly compared between the languages in both speeches. By analyzing these two speeches, it can be seen that the difference lies in the field of language used, presenting an idea pattern, the purpose of the speech, and includes techniques used to persuade.

### 3.3 Data Analysis

After the data were broken into sentences, each sentence was then analyzed according to different language feature types, and the frequencies of these feature types were also examined in both speeches. Afterwards, all of the linguistic features in this research were selected for use as a way to determine how feminist speech frequently uses which features to represent persuasion through their language in different social contexts. After that, each feature was counted and calculated frequency was calculated to verify and convert into a percentage.

Furthermore, the frequency count was also analyzed at the Interpretation level, which helps contribute to persuasion, and what the purpose of the speech is. At an Explanation level it conveys the speaker’s ideology and the effect that discourse leads to social change and awareness in society. A comparison between two speeches reveals similarities and differences through their speech delivery, which reflects different identities and roles of the speakers.



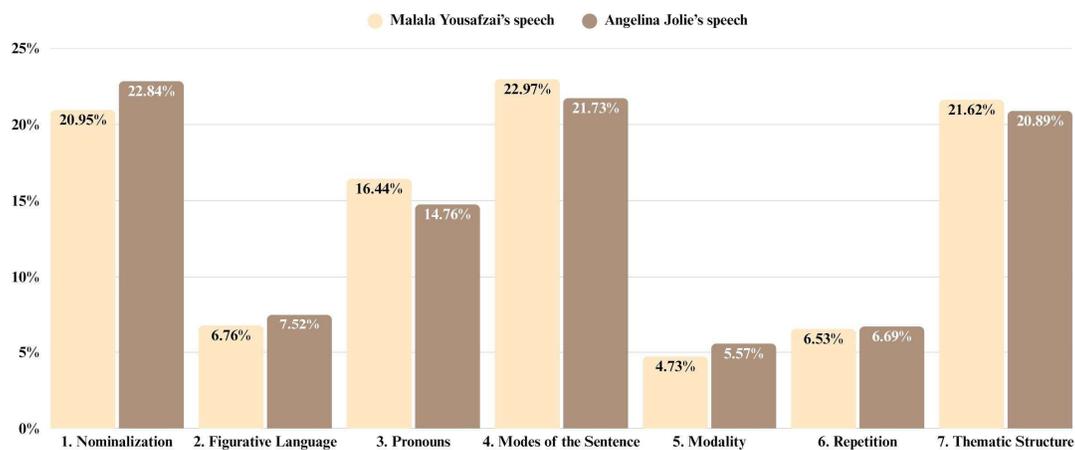
**Figure 3** Flowchart Summary of Data Analysis

## 4. Finding

### 4.1 Differences in the Persuasive Language Used by The Two Speakers

In order to find out the results of the first research question, seven linguistic features were identified, as shown in Table 1. This shows both Malala and Angelina used these linguistic features to similarly persuade, but the frequency of each feature differs.

**Table 1** Percentage of seven linguistic features in description level



As can be seen in Table 1, Malala used Pronouns, Modes of the Sentence, and Thematic Structure more frequently than Angelina, whereas Angelina used Nominalization, Figurative Language, Modality, and Repetition more than Malala. Although Table 1 shows differences in the persuasive language used by the two speakers, they can convey the same ideology. It can be seen from the examples of linguistic features from the two speeches that these are only examples and do not represent all the linguistic features.

#### **4.1.1 Nominalization**

As shown in Table 2, the findings are expository examples that emphasize the use of nominalized expressions in the speech under study that express how verbs and adjectives are transformed into nouns to emphasize the importance of gender equality, human rights, education, and elimination of violence against women as delivered in the speech, as emphasized in the following excerpts.

##### **Malala Yousafzai's speech**

***Extract (1):** Dear brothers and sisters, we want schools and **education** for every child's bright future. We will continue our journey to our **destination** of **peace** and **education**. No one can stop us. We will speak up for our **rights** and we will bring **change** to our voice. We believe in the **power** and the **strength** of our words.*

In extract (1), nominalization is used to emphasize ideological values. It makes her speech sound firm and powerful. She uses words that inspire collective thinking and to create unity. The use of nominalization reflects Malala's effort to encourage a collective social force to rise up against injustice through profound and powerful abstract values.

##### **Angelina Jolie's speech**

***Extract (1):** Having met some formidable female peacekeepers this morning I think this **change** cannot come soon enough for the **effectiveness** and **impact** of missions.*

In extract (1), Angelina used nominalization to emphasize concepts and how complex issues are raised into abstract nouns and create seriousness. These words help people be aware that women's rights and women's roles are the main issue that affects success and overall mission failure. Angelina needs to encourage the audience to be aware about the problem and importance of protecting women's rights as well as highlight that equality and safety are basic rules for truly peace building.

**Table 2** *The nominalizations that are analyzed through Van Dijk's theory*

Nominalizations	Thematic Classifications	CDA Perception and Mental Models Control
1. weakness, hopelessness, violence, ignorance, racism, deprivation, brutality, prejudice, conflict, threats, war, inequality, impunity, exploitation, abuse, harassment, cruelty	Challenges and Crises	<ul style="list-style-type: none"> <li>- Compounded oppression and powerlessness</li> <li>- Structural violence and systemic inequality</li> <li>- Deprivation fueled by ignorance and prejudice</li> </ul>
2. government, strength, leadership, power, mandate, partnership	Leadership, Strength, and Power Dynamics	<ul style="list-style-type: none"> <li>- Leadership as a tool for justice</li> <li>- Collective strength against oppression</li> <li>- Power or government institutions to define and reflect on societal norms</li> </ul>
3. rights, peace, equality, humanity, injustice, freedom, unity, justice, principles, ideals	Framing Ideologies	<ul style="list-style-type: none"> <li>- Potentials for positive change</li> <li>- Freedom and equality as non-negotiable values</li> <li>- Shared moral vision of justice and dignity</li> </ul>
4. education, opportunity, responsibility, humanity, stability, security, community	Expressing Abstract Concepts	<ul style="list-style-type: none"> <li>- Potentials for positive change, education, freedom</li> <li>- Perception of such values is important to life everyone</li> </ul>
5. struggle, protection, defense, participation, representation, recognition	Representation of Actions and States	<ul style="list-style-type: none"> <li>- Persistent resistance against systemic oppression</li> </ul>
6. moment, change, training, deployment, transition	Processes and Results	<ul style="list-style-type: none"> <li>- Pivotal turning points driving transformative progress</li> </ul>
7. terrorism, extremism, negotiations, decisions, relations, standards	Information Compression	<ul style="list-style-type: none"> <li>- Condensed symbols of ideological violence and fear</li> </ul>
8. ambitions, hopes, dreams, prosperity, destination, progress, effectiveness, impact, hope, future	Future Vision	<ul style="list-style-type: none"> <li>- Moving back to positive situation</li> <li>- A hopeful of path toward collective flourishing and fulfillment</li> </ul>
9. honor, courage, compassing, forgiveness, religion, respect, understanding, commitment	Social Aspects of Communication (values and beliefs)	<ul style="list-style-type: none"> <li>- Manipulating the audience to accept the speaker's political stance</li> <li>- Presented positively</li> </ul>

#### 4.1.2 Modality

Modality is an important tool for analysis. Halliday (2014) explains that modality can represent the status or correctness of content that the speaker is saying through grammatical form. There is uncertainty between ‘Yes’ and ‘No’; it is a middle level of uncertainty. The modality represents possibility through the use of modal verbs. The primary modal verbs include can, could, may, might, shall, should, will, would, must, and ought. In these speeches, modal verbs are used to show the speaker's attitudes, ideas, or ideologies.

**Table 3** *The Use of Modal Verbs in Malala Yousafzai and Angelina Jolie’s Feminist Speeches*

Modal verbs	Frequency in Malala’s speech	Frequency in Angelina’s speech
Can	33.33%	30%
Will	23.81%	30%
Would	23.81%	5%
Must	19.05%	5%
Should	0%	25%
Could	0%	5%
Total	100%	100%

Table 3 shows the frequency of modal verbs found in Malala’s and Angelina’s speeches. The most frequently used word in speeches is ‘can’, which appears 33.33% in Malala’s speech and 30% in Angelina’s speech. This makes the modal verbs ‘can’ the most suitable for analysis.

The modal verb ‘can’ is the most frequently used. Can is a modal verb that reflects the meaning of what is mentioned, that has enough potential or ability to be done, or the meaning that shows it can or cannot be done, depending on the condition. For example, in Malala’s and Angelina’s speech

*“One child, one teacher, one book, and one pen **can** change the world.”*

In this sentence, Malala used ‘**can**’ in the sense of things that have enough potential or ability to change the world.

*“There **can** be no peace and stability in Afghanistan, or anywhere else in the world...”*

In this sentence, Angelina used ‘**can**’ to mean that if there is no match to the condition or situation, peace and stability do not occur.

Moreover, analyzing the interpretation level can also be used to answer research question 1 because it is related to the relationship between processing and perception of the participants in the event. In this level, it creates a description of the discourse’s spatial and intertextual meanings.

### 4.1.3 The Interpretation Level

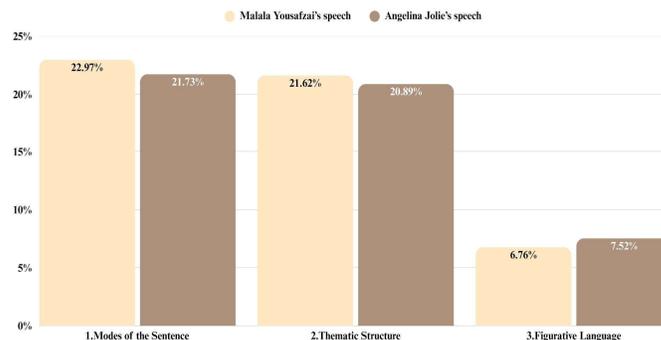
The interpretation level is one of the three levels of Fairclough's CDA. In Malala's speech at the United Nations Youth Assembly in 2013, the participants are Malala Yousafzai as the speaker and nearly 1,000 youth leaders from UN News (2013) as the audience. For this reason, Malala used her speech as a mouthpiece on gender equality, women's rights, and the fight for education. She established the Malala Fund, an organisation dedicated to giving every girl the opportunity to learn and choose her own future (UN, 2013). Moreover, Malala has the ability to persuade her audience because she is globally recognized as a leading and influential human rights activist. She gained global fame after surviving an assassination attempt by the Taliban in 2012 for her campaign for girls' education in Pakistan.

In Angelina's speech at the General Assembly ministerial meeting on United Nations peacekeeping in 2019, the participants are Angelina Jolie as the speaker and the number of audience members is unknown. Angelina used her speech to campaign for human rights, protect gender violence, and participation of women in preserving peace and decision making. Moreover, Angelina Jolie has the capability to persuade audiences because she is a celebrity in the entertainment industry. She served as a Goodwill Ambassador from 2001 – 2012 and then as Special Envoy from 2012 – 2022 from her humanitarian work and first-hand experience with the events she referred to in her speech, combined with her established fame and knowledge of humanitarian issues that made her speech highly credible. This makes her extremely influential to the audiences.

### 4.2 Sentence structure, thematic emphasis, and word choice that reflect the speakers' power and social roles

To answer the second research question, the analysis of sentence structure, thematic emphasis, and word choice in Malala's and Angelina's speeches shows that the use of these linguistic features reflects power and social roles.

**Table 4** *The percentage of Modes of Sentence, Thematic Structure, and Figurative Language in description level*



As Table 4 shows, Malala uses sentence structure slightly more than Angelina (22.97% compared with 21.73%), reflecting her ability to convey ideologies and persuade the audience. Both used slightly different Thematic Structure (Malala 21.62%, Angelina 20.89%), showing organization of content that emphasizes the main points. Both used less Figurative Language (around 6–7.5%). In conclusion, Malala’s language emphasizes accessibility and connection with the audience, while Angelina’s language emphasizes formality and authority. Both used Thematic Structure to persuade and highlight the main point they want to present, and Figurative Language and Modes of Sentence improve credibility and power.

#### **4.2.1 Figurative Language or Metaphors**

Figurative language is a word or phrase used to compare one thing with another, helping it to be more easily understood. Metaphors are not merely a form of decorative language, but also a powerful tool in discourse. According to both full transcripts, this research will focus on three kinds of figurative language found.

##### **1. Reification**

Examples from Malala’s and Angelina’s speech:

*“Our books and our pens. They are our most powerful weapons.”*

In this statement, Malala highlighted pens and books as symbols. These are common objects in the real world, but in the world of education, they become powerful weapons to fight against violence and oppression because knowledge can truly bring equality to society.

*“We see sexual violence as a weapon of war - a tool of domination and terror.”*

In this sentence, Angelina highlights sexual violence as a weapon to show a social issue by comparing it to a concrete object. This will make the audience understand that sexual violence is a threat to peace and security.

##### **2. Personification**

Examples from Malala’s and Angelina’s speech:

*“The power of education frightens them.”*

Malala portrays education as a human who has the power to change society and help people from the oppression of things that make the oppressors fear change in society.

*“At a deeper level, a country that believes that all men and women are both free and equal cannot be true to itself if it doesn't defend those principles for all people, ...”*

Angelina describes “a country” as a human being that can defend principles, making a country not only a boundary but also a creature that has a spirit and responsibility.

##### **3. Depersonification**

Examples from Malala’s and Angelina’s speech:

*“One child, one teacher, one book, and one pen can change the world.”*

In this sentence, the words “child” and “teacher” are grouped with “pen” and “book”, which are objects. Malala wants to highlight that everything, whether it is a creature or an object, is one of the components in social structure that have the power to change the world.

*“Women themselves are protectors: As mothers. As peacekeepers. As human rights defender.”*

In this sentence, Angelina used “women” as protectors, not considered in their unique identities. Women are reduced to symbolize or representative of the roles and duties that society values.

#### **4.2.2 Modes of the sentence**

In both speeches, there are three types of sentence modes from Language and Power of Fairclough (2001), each reflecting a different expression of ideology.

1. Declarative: *“the subject position is that of a giver (of information), and the addressee’s position is that of a receiver”* For example:

*“The extremists, were, and they are, afraid of books and pens, the power of education.”*

Malala used a declarative to show ideology about education as a powerful social weapon against oppression and to make the audience see the truth.

*“Around the world there are countless examples of women rising to leasing taking their destiny into their own hands, inspiring us all.”*

Angelina used a declarative to show ideology of gender equality and empowerment. She shows that women can change and inspire society.

2. Imperative: *“the speaker is in the position of asking something of the addressee, while the addressee is a compliant actor”* For example:

*“Dear brothers and sisters, we must not forget that millions of people are suffering from poverty, injustice, and ignorance.”*

Malala used imperative to remind all listeners not to forget about people suffering from these problems and to encourage listeners to be aware of the problems in society.

*“Think how much more we could achieve with women’s equal participation in all aspects of society.”*

Angelina used imperative to make the listener think about how much society would develop if women have equality as men.

3. Interrogative: *“the speaker/writer is again asking something of the addressee, in this case information, and the addressee is in the position of a provider of information.”* For example:

*“Why are the Taliban against education?”*

Malala used questions to challenge and confront injustice. It shows that it is not reasonable to stop women from getting an education, and it makes audiences think about how unfair that is.

*“Think how much more we could achieve with women’s equal participation in all aspects of society.”*

Angelina used questions to inspire and to present a vision of a better future. Audiences can imagine and encourage them to believe change is possible.

#### **4.1.3 Thematic Structure**

Thematic structure is a system used to divide the sentence into (1) Theme: “what is mentioned first” and (2) Rheme: “what is added afterward.” According to the full scripts of Malala’s and Angelina’s speeches, we found and analyzed two types of Themes, which are:

**(1) Theme and mood, which include:** 1. Unmarked theme 2. Marked theme

**(2) Group or phrase complexes as Theme:** 3. Thematic Equatives

\*In this analysis, **the Theme** will be highlighted in bold, while the Rheme will be shown with underlining.

##### **Theme and mood:**

##### **1. Unmarked theme**

Examples from Malala’s and Angelina’s speech:

**“I speak, not for myself, but for those without voice can be hard.”**

Malala uses “I” as a subject to indicate that she constructs her identity as “a mouthpiece” and shows her own status as “an agent” who speaks for the silenced, the oppressed, and more. She narrates the difficulties and speaks about justice and the rights that everyone should have and receive.

**“I also believe strongly in an America that is part of an international community.”**

This shows Angelina wants to emphasize her standpoint as a speaker. The use of “I” as a subject to construct her identity and highlight her ability. This reflects her call for responsibility and cooperation.

##### **2. Marked theme**

Examples from Malala’s and Angelina’s speech:

**“Even if there is a gun in my hand and he stands in front of me, I would not shoot him.”**

Malala uses this sentence to construct identity and to emphasize her standpoint that she also sticks to the concept of peace as a better choice than revenge.

**“In the end, we are not defined only by the votes we cast, but by the lives we touch, and the people we serve.”**

Angelina uses “In the end” to highlight the result and urge the audience to focus on responsibility and the importance of action. She also emphasizes her standpoint about human rights, equality, and social justice.

### **Group or phrase complexes as Theme**

#### **3. Thematic Equatives**

Examples from Malala’s and Angelina’s speech:

***“That is why they’re blasting schools every day, because they were and they are afraid of change, afraid of equality that we will bring into our society.”***

Malala indicates that an attack on schools is not common violence, but it occurs from fear of change if people get educated. This uses language to create the power of resistance against oppressive structure.

***“This is the third UN Defense Peacekeeping Ministerial I have attended, but the first on my home soil.”***

Angelina wants to reflect on her call for responsibility and cooperation. It not only emphasizes her experience but also shows her identity as an American who fights for human rights, equality, etc., while strengthening her ideological stand that national identity must come with responsibility.

Moreover, analyzing the explanation level in ideology subtopic can also be used to answer research question 2 because it shows that language use reflects the speakers' power and social roles. Speakers emphasize values such as peace, education, and equality to create the speaker's identity as influential voices within their respective social contexts.

#### **4.2.4 Ideologies**

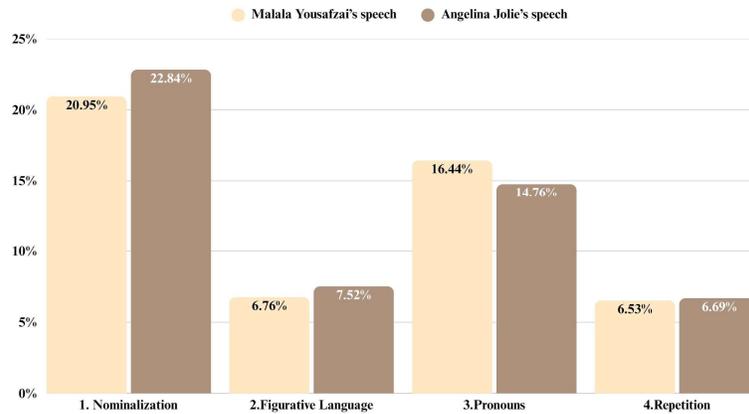
In Malala’s speech at UN 2013, she emphasized **education** was conveyed through her words such as *“One child, one teacher, one book, and one pen can change the world”*. She emphasizes the importance of education as a right that every child should have access to and tries to convey her hopes for social change and also highlights education's chance to solve issues of inequality and oppression in society. She spoke not only for girls but also for boys, who equally deserve the opportunity to access education.

In Angelina’s speech, she emphasized **women’s rights**. She presents this ideology through words, such as *“As long as we continue to put almost every other issue ahead of women’s rights and participation, we will remain stuck in a cycle of violence and conflict.”* She emphasizes that women’s rights should come before other issues because they should be the first point to solve problems. If this problem is ignored, other problems will be ignored too.

### **4.2 Linguistic strategies that the speakers use to persuade their target audience to agree with or support their points.**

The answers to this question Table 5 show that both speeches used these four features to persuade listeners.

**Table 5** the percentage of four linguistic features in description level



As shown in Table 5, nominalization was used frequently (Malala 20.95, Angelina 22.84%) to make the point present reasonably and socially important. Malala uses pronouns (16.44%) more than Angelina (14.76%) to create closeness and audience participation. Although the use of figurative language and repetition was less frequent, they make the speech memorable and create imagery to emphasize persuasion and viewpoints. Overall, both speeches used all four features in Table 5 to persuade and create unity with the audience. It can be seen from the examples of linguistic features from the two speeches that these are only 2 examples and do not represent all the linguistic features.

#### 4.3.1 Pronouns

Pronouns in discourse are not only used in grammatical terms, but also used to present a good impression and build a relationship with the listener through the use of pronouns such as ‘I’, ‘We’, ‘You’, and ‘They’.

**Table 6** Pronouns Usage in the Feminist Speeches of Malala Yousafzai and Angelina Jolie

Pronouns	Frequency in Malala’s speech	Frequency in Angelina’s speech
We	38.36%	58.49%
I	36.99%	20.75%
They	23.28%	15.10%
You	1.37%	5.66%
Total	100%	100%

Table 6 shows the pronoun ‘We’ is the most frequently used in both speeches. This pronoun means that the speaker is united to the group that was mentioned. Malala uses this pronoun to represent that she is united with women or oppressed children. Angelina also used

to build a relationship with the listener, encouraging the listener to think about solving violence problems together.

#### **4.3.2 Repetition**

Research analysis of various speeches shows that repetition is one method of persuasion. Repeating words or phrases enhance the power of communication, making the message delivered to the audience memorable and engaging the audience in paying attention to the ideology that the speaker wants to communicate.

##### **Malala Yousafzai's speech**

*"We call upon the world leaders..." 2 times*

*"We call upon all governments..." 2 times*

*"We call upon the developed nations..."*

*"We call upon all the communities..."*

*"We call upon our sisters around the world..."*

From the article above, Malala used the phrase **"We call upon"** a total of seven times to emphasize the power of the call. Repetition shows her intention and persuasion to encourage the audience to question themselves

##### **Angelina Jolie's speech**

*"We know that all people are in fact equal."*

*"We know that while we can and should be proud of who we are individually..."*

*"We know that we are supposed to come together..."*

In Angelina Jolie's speech, the repetition of **"We know that"** to emphasize confidence and the truths the audience should be aware of.

Furthermore, analyzing the explanation level in the social determinants and effects subtopic can also be used to answer research question 3 because it shows that it plays an important role in persuading and credibility of speech. These help the speaker convey main points clearly, make the listener recognize the importance of the issue, understand the context, and more agree or support the speaker's proposal.

#### **4.3.3 The Explanation Level**

##### **1. Social determinants**

Social determinants can refer to some simple questions such as:

- Does the speaker have personal experience with what they are talking about?
- Is the speaker's stance clear enough for the audience to believe and agree?
- Is the speaker suitable to speak about this issue on a global level?

Malala Yousafzai's speech, it is clear that she spoke from her own direct experience.

*"Dear friends, on the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too."*

Malala was not just speaking something from a script; she had personally experienced it. She was one of the many young girls who were oppressed simply for being women. She brought this story to the global stage for the world to acknowledge and demand attention.

Angelina Jolie's speech, it is clear that she also brings her own direct experience.

*“Eighteen years ago, when I first began working with the UN Refugee Agency, there were just under 20 million displaced people worldwide, and the numbers were falling. Today there are over 65 million people displaced, and the numbers are rising. More countries are experiencing some form of violent conflict today than any time in the last thirty years.”*

Angelina's speech comes from her own experience which she collected from being a special envoy. She takes a standby comparing the number of violence, equality, and so on between the last thirty years with this speech in 2019, to emphasize that all these issues are getting worse and worse and need to be solved.

## **2. Effects**

In the situational context, the audience was clearly inspired, respectful, and deeply appreciative of Malala's speech. It was widely recognized as a powerful address on education, gender equality, and human rights. Her speech encouraged the audience to reflect on the importance of equal access to educational opportunities.

In Angelina's speech, the audiences pay attention and respect to issues that she raised in her speech. She emphasized to the important participants of women in peacekeeping and their can decision. She does not reduce masculinity, but she needs to raise awareness of gender equality and encourage the audiences aware of the necessity of strong protective measures.

## **5. Discussion and Conclusion**

### **5.1 Discussion**

This study applied Fairclough's (1995) framework to examine linguistic strategies that appear in the feminist speeches of Malala Yousafzai and Angelina Jolie at the United Nations. The analysis covered both the overall frequency and types of seven linguistic features, which show how speakers create discourse that can persuade, convey personal ideology, and lead to social change. Both speakers not only use language to communicate but also use language as a tool to deliver ideology, create unity, and call for social change.

In response to the first research question, “What are the differences in the persuasive language used by the two speakers?”, the use of language for persuasion by Malala and Angelina differs in terms of social context and social role, but both use similar linguistic features to convey the same ideologies. Similarly, Mustafa (2023) compares the speeches of Trump and Biden, who have similar social roles, and found that they use similar linguistic features, but their word choice reflects different ideologies and political stances. This

comparison confirms that language strategies help reflect identity and construct the social power of the speakers.

Addressing the second research question, “How do sentence structure, thematic emphasis, and word choice reflect the speakers' power and social roles?”, the analysis of the relationship between language, power, and social through Fairclough's (1995) Critical Discourse Analysis shows that speakers use sentence structure, thematic emphasis, and word choices to reflect power and social context. Similarly, Mustafa's (2023) study of discourse shows that sentence structure, thematic emphasis, and word choices express power and reflect the speaker's ideology.

In response to the final research question, “What linguistic strategies do the speakers use to persuade their target audience to agree with or support their points?”, both speakers used various persuasive strategies through linguistic features. The study of Christina (2022) and Quyen (2022) indicates that Emma Watson's and Hillary Clinton's speeches used repetition, pronouns, and other linguistic strategies as important tools to construct the speaker's ideology, power, unity, and credibility.

The comparison between Malala and Angelina shows the differences in the speakers' personal backgrounds, social contexts, and credibility influences their linguistic choices. Malala uses personal experiences from oppression and accessible language to raise awareness of the importance of education and the rights of children and women, while Jolie uses formal diplomatic language to persuade world leaders, and this difference influences the audience's reaction. Their linguistic strategies not only persuade audiences but also construct, negotiate, and challenge dominant ideologies. The results are consistent with Van Dijk (2014), who says that language reflects ideology and mental models.

The strength of this study is the comparison of two speeches by speakers from different backgrounds on the same stage. It shows various linguistic strategies and reflects feminist ideologies, which applies the CDA framework. The limitation is analysis of only two speeches, which may not cover all feminist discourse, and did not collect audience responses.

## **5.2 Conclusion and Implications**

In conclusion, the comparative analysis of Malala Yousafzai's and Angelina Jolie's speeches found that both speeches employ similar linguistic strategies such as Nominalization, Figurative Language, Pronouns, Modality, Repetition, Mode of the Sentence, and Thematic Structure to persuade audiences and promote feminist values. Although they come from different social contexts and cultures, both speeches used rhetorical strategies to advocate for women's rights, education, equality, and peace. Malala represented her speech through simple and sincere language based on personal experiences, while Angelina used formal and diplomatic language. The findings show that both speeches are successful in using powerful language to persuade the audience and reinforce feminist discourse on an international level,

including raising awareness and global social progress. They also highlight the importance of analyzing not only linguistic features but also the ideological.

The implication of this study has four practical steps. Firstly, the research indicates to general readers and students the strategic language use of feminist leaders in calling for gender equality and human rights. It shows the role of using language to persuade. Moreover, it can reflect the speaker's ideology and persuasiveness. Secondly, the analysis provides speechwriters with guidance on applying appropriate linguistic and rhetorical strategies to create speeches that can persuade on social issues. Thirdly, the findings help future speakers emphasize the importance of adapting communication to suit the target audience in order to enhance the audience's understanding of the message. Adapting the style, voice, tone, and sentence structure is important to build relationships and credibility with the audience. Finally, this research can be a guide for interested researchers in critical discourse analysis, particularly in the construction of power and ideology through feminist speech in different contexts. All of this information can be applied in research or in creating speeches that have influenced the push for further change.

### **5.3 Recommendations for Future Research**

This study collected data from Malala's and Angelina's speeches at the United Nations. Future research should expand to feminist speeches in social and cultural contexts, explore various rhetorical styles, and collect additional language patterns related to empowerment, ideology, and audience persuasion.

Although this research indicates that both speakers have similar call types and language use, their personal backgrounds differ. Therefore, future research should focus on comparative studies with other speakers, whether political leaders, activists, or people in humanitarian fields, to understand how the speaker's role, identity, and reliability are linked to linguistic strategies used to communicate. Moreover, future research includes analyses of intonation, body language, and media presentation to make studies more varied.

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## **A Comparative Study of Logical Fallacies in Campaign and Inaugural Speeches Delivered by Donald Trump**

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### **Abstract**

This study investigates the use of logical fallacies in Donald Trump’s campaign speech (October 21, 2024) and inaugural address (January 20, 2025), examining how rhetorical strategies shift between persuasive and ceremonial contexts. Using a mixed-methods approach, 19 types of logical fallacies were identified and categorized with Zhou’s (2018) framework, combining qualitative interpretation and quantitative analysis. Results show that the campaign speech relied on ad hominem attacks, hasty generalizations, and emotional appeals (ad populum, motivism), reflecting a confrontational style aimed at mobilizing support. The inaugural address, in contrast, featured fewer personal attacks but more inductive fallacies and appeals to shared values (hasty generalizations, appeals to tradition), aligning with its unifying and legitimizing purpose. Comparative analysis indicates that logical fallacies persist in political rhetoric but vary according to context and audience. A psycholinguistic perspective suggests these patterns reflect a narcissistic and ambitious communication style, characterized by authority, confidence, and emotional engagement. The findings enhance understanding of how political leaders use fallacies to influence opinion, sustain authority, and shape collective identity, highlighting the need for critical awareness in democratic engagement.

**Keywords:** Logical Fallacies, Campaign Speech, Inaugural Speech, President of the United States

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## **1. Introduction**

Political speeches are vital tools for leaders to influence public opinion; their overall impact relies on style and structure as much as on factual content. Logical fallacies are central to this communication, often working by diverting attention or creating a false sense of strong reasoning (Zhou, 2018). These powerful methods appeal to emotion over reason (Walton, 2007), which helps leaders maintain authority without full rational justification (Hansen, 2024).

The varied speeches of Donald Trump, particularly the contrast between his aggressive campaign rhetoric and his formal inaugural address, offer a strong case for comparison. Few analyses, however, have systematically examined how the type and frequency of logical fallacies shift between his persuasive campaign speeches and his ceremonial governing addresses. Therefore, the first research objective of this study is to identify and analyze the distribution of logical fallacies in Donald Trump's campaign and inaugural speeches, while the second research objective is to compare the use of logical fallacies between these two speeches and examine what these differences reveal about Trump's rhetorical strategies in the contexts of campaigning and governing.

To achieve these objectives, this mixed-methods study analyzes 19 types of logical fallacies in Trump's campaign speech delivered on October 21, 2024, and his inaugural address on January 20, 2025. The research employs qualitative analysis to examine tone and rhetorical strategy, together with quantitative analysis to measure the frequency and percentage of each fallacy type. Through this approach, the study aims to analyze fallacy distribution and compare usage patterns in order to reveal strategic shifts across different political contexts.

It is hypothesized that direct personal attacks, particularly ad hominem fallacies, will be more frequent in the campaign speech, while broad generalizations and emotional appeals—such as inductive fallacies, ad populum, and motivism—will be more noticeable in the inaugural address. These expected differences reflect the contrasting rhetorical goals of persuasion during campaigning and unity-building during governing.

This research clarifies how Trump's style adjusts, showing that flawed reasoning is used even in formal, authoritative settings. Understanding this reliance on emotional methods promotes critical listening and supports active, informed citizenship.

### **Research Questions**

1. What is the distribution of logical fallacies in Donald Trump's campaign and inaugural speeches?

2. What differences can be observed between the campaign and inaugural speeches in terms of the use of logical fallacies, and what do these differences reveal when the two contexts are compared?

## **2. Literature review**

### **2.1 The Definition of Logical Fallacy**

Logical fallacies are fundamental errors in thinking that severely weaken the strength of an argument. While some mistakes happen by accident, these fallacies are often used intentionally to convince or trick people by taking advantage of the mind's shortcuts. Currently, scholars are performing a detailed study of this phenomenon, even developing advanced computer programs to recognize and track this misleading language in real time.

These flawed arguments are especially relevant in political discussions, where they become powerful tools of rhetoric. Politicians use them on purpose to make complex national issues seem simple, bypass any detailed facts, and stir up strong feelings among voters (Friedman & Kaganovskiy, 2024). Prominent figures, like Donald Trump, frequently rely on this flawed reasoning in their public media to change public perspective and solidify their power base (Nippold, 2023). These emotional methods are highly successful because quick, emotional responses and easy answers often persuade people more effectively than arguments based solely on logic and evidence (Friedman & Kaganovskiy, 2024). Studying the use of fallacies offers critical insight into how political messages are built and how leaders maintain influence.

### **2.2 The Fallacies Found in Speech**

In this research, to analyze the fallacies in the speech, the framework developed by Zilin Cidre Zhou (2018) in the study "The Logical Fallacies in Political Discourse" is employed, which defines 19 fallacies commonly found in political speech. To define each fallacy, this research incorporates the theory of fallacy definitions from Walton (2007) and Hans Hansen (2024), it is following by

#### **2.2.1 Manipulation through emotion**

- (1) Ad misericordiam: using the emotion of pity to persuade people.
- (2) Appeal to false authority: citing non-experts in the field to support the arguments.
- (3) Motivism: interpreting people's reasons by focusing on intent more than evidence.
- (4) Appeal to tradition: arguing that a claim is true or right because it has traditionally been accepted.
- (5) Ad populum: arguing about something true or false with the most believers or the most popular.

### **2.2.2 Manipulation through distraction**

(1) Straw man: misrepresenting an opponent's position to make it easier to attack.

(2) Ad absurdum: trying to show that the opposing argument will lead to absurdity or oxymorons.

(3) To quoque: accusing the opponent of the same crime to avoid responding to the argument.

(4) Ad hominem: attacking the opponent's argument, instead of addressing the argument.

(5) Circular reasoning: using one's own conclusion to form a hypothesis to prove the argument.

### **2.2.3 Inductive fallacy**

(1) Hasty generalization: concluding from limited evidence.

(2) Slippery slope: arguing that doing something will lead to a chain of extreme events.

(3) Post hoc ergo propter hoc fallacy: assuming that because one event follows another, the first caused the second.

(4) False dilemma: presenting only two options when more exists, forcing a choice between them.

(5) Appealing to inconsistent premises: using the oxymoronic argument to make conclusions.

### **2.2.4 Manipulation through Language**

(1) Cherry-picking: selecting only evidence that supports a claim while ignoring evidence that contradicts it.

(2) Misuse of statistics: using statistical data misleadingly or incorrectly to support a claim.

(3) Half-truth: presenting information that is partially true but deliberately omitting important facts to mislead.

(4) Preteritio: claiming to omit a topic or argument while drawing attention to it.

## **2.3 Campaign Speech and Inaugural Speech**

### **2.3.1 Campaign Speech**

Recent studies confirm the strategic use of fallacies in campaign speeches to influence voters. Goffredo, Cocarascu, and Toni (2023) found Trump frequently used straw man arguments and false dichotomies in debates to simplify issues and discredit opponents, appealing to emotion over logic. Prahallad and Mamidi (2025) similarly noted his reliance on fear and emotional rhetoric, which steered public sentiment, diverted attention from facts, and

deepened polarization. Zhou et al. (2024) identified repetition, exaggeration, and divisive framing as key features, acting as persuasive shortcuts that project confidence and sustain engagement. Academics warn that this misleading reasoning distorts public judgment (Lewandowsky, Ecker, & Cook, 2023).

### **2.3.2 Inaugural Speech**

Donald Trump's inaugural speeches often deviate from conventional themes of unity and optimism. His rhetoric strategically employs fallacies like false cause and appeals to emotion, impacting public comprehension (Lewandowsky et al., 2023).

His first inaugural speech used framing of national decline and promised restoration, relying on flawed reasoning for emotional effect (Tchaparian, 2017). Subsequent analysis confirmed the strategic use of fallacies, such as equivocation and appeals to authority, in his formal addresses (IJRPR, 2025). This aligns with the use of fallacies like false analogies in victory speeches to strengthen an "us versus them" narrative (Redfame, 2025). Consequently, Trump's inaugural addresses appear to reaffirm ideological boundaries rather than promote traditional unity.

## **2.4 Psycholinguistics and Logical Fallacies: Personal Traits Behind Fallacies**

The intersection of psycholinguistics and logical fallacies offers insight into how cognition, emotion, and personality shape human reasoning. Fallacies are viewed not merely as logical errors but as linguistic manifestations of underlying cognitive and affective processes (Habernal et al., 2018). This framework suggests that recurrent fallacious reasoning reflects individual cognitive styles and personality traits influencing communication behavior (Biber et al., 1999).

Different fallacy types reveal distinct psychological profiles:

The Ad Populum fallacy, which appeals to social consensus, is linked to the desire for acceptance and social dependency (Cialdini & Goldstein, 2004; Xu & Li, 2020), underscoring the role of social emotion in discourse.

Conversely, Hasty Generalization signifies a cognitive bias favoring rapid decision-making over analytical reasoning (Vasilyeva & Lombrozo, 2020). This is associated with a high need for cognitive closure (Xu, Guo, & Wang, 2023) and discomfort with ambiguity.

The Appeal to Tradition stems from a psychological preference for continuity and resistance to change. Associated with low openness to novelty (Habernal et al., 2018), it reduces uncertainty by relying on established norms (Jost, 2024), indicating a conservative disposition.

The Ad Hominem fallacy often reflects emotionally defensive reasoning, in which individuals attack an opponent's character rather than address the argument itself. Forbes

(2025) links this behavior to narcissistic personality traits, describing it as a self-protective response used to deflect criticism and preserve one's self-image.

## **2.5 Previous Studies**

Several scholars have studied the use of logical fallacies in political speeches, particularly the influence these fallacies have on voters' decision-making and polling results.

Zhou (2018) discussed 19 logical fallacies in political argumentation, and how politicians use them to present their arguments in a way that seems more acceptable than the truth. The study reveals how individuals like Donald Trump can use these lies to shape public beliefs about what they say.

Al-Sieedy and Al-Jilihawi (2020) further studied George W. Bush in his speeches, revealing the use of fallacies such as false causes, circular arguments, and fear appeals. These fallacies play a role in shaping political choices and opinions, especially during difficult times such as the Iraq War, casting doubt on the effectiveness of rhetorical strategies.

Santoro (2018) describes how politicians such as Donald Trump use fallacies to seek power and influence public opinion. In his study, he found that fallacies are most often found in campaign speeches, where they tend to be used to create division and appeal to emotions. Abbas, Muslah, and Najem (2024) also describe how political leaders use intentional mistakes to control public opinion and dominate discourse, often using these strategies in an attempt to create emotional reactions and alienate voters.

## **3. Methodology**

### **3.1 Research Design**

This study employed a mixed-methods research design, combining both qualitative and quantitative approaches.

- Qualitative approach: Analyze the logical fallacies in Donald Trump's speeches, specifically the Campaign Speech and President Donald Trump's Inauguration Speech, to understand the content and persuasive strategies used by the speaker.

- Quantitative approach: Count the occurrences of each type of fallacy in the speeches and compare their frequencies to identify patterns in Trump's use of logical fallacies.

This mixed-methods approach allows for a comprehensive understanding of the logical structures in the speeches, providing insights both qualitatively and quantitatively.

### **3.2 Research Instrument**

This study used two instruments: a coding scheme and a checklist based on Zhou's (2018) analytical framework. These tools were developed to identify and categorize 19 types of logical fallacies found in Donald Trump's speeches. The data came from two speeches: the Campaign Speech in Concord on October 21, 2024, and the Presidential Inauguration Speech on January 20, 2025.

The coding scheme provided clear criteria for labeling each instance of a fallacy, while the checklist ensured accuracy, consistency, and reliability throughout the process. Using these instruments allowed the study to conduct a structured and dependable comparison of the types and frequencies of logical fallacies across the two speeches.

### **3.3 Data Collection**

This study examines two speeches by Donald J. Trump: a campaign speech and an inaugural address. The transcripts were obtained from reliable online sources and cross-checked with video recordings to ensure accuracy. The campaign speech was selected for its persuasive intent, while the inaugural address represents formal rhetoric aimed at unity and legitimacy, allowing for comparison of rhetorical strategies across different contexts. To ensure validity and reliability, four researchers employed a co-coding process in which they independently identified logical fallacies, discussed discrepancies, and refined coding decisions. This co-coding process also involved an expert in logical fallacies, who participated in verifying the codes and confirming the correct identification of fallacies.

### **3.4 Data Analysis**

This analysis used Zhou's (2018) 19-type framework to systematically find and count logical fallacies in Donald Trump's campaign and inaugural speeches.

First, we manually identified and tallied all fallacies, showing their distribution in tables. Crucially, because the speeches were different lengths, we normalized the raw data. We calculated the Percentage of fallacy by dividing the number of fallacies by the total sentence count and multiplying by 100.

$$\text{Percentage of fallacy} = \frac{\text{Number of fallacy occurrences}}{\text{Total number of sentences in the speech}} \times 100$$

This normalized data, presented in tables, allowed us to directly compare the speeches and explain how Trump's rhetorical style changed between the two events.

## **4. Findings**

This section presents the study's findings in two parts: (1) the frequency, percentage, and types of logical fallacies found in Donald Trump's campaign and inaugural speeches, and (2) a comparison of these fallacies across both contexts. The results illustrate how fallacious reasoning functioned as a rhetorical strategy in different political settings.

#### 4.1 Frequencies, Percentages, and Types of Logical Fallacies Identified in Donald Trump's Speeches

**Table 1** Campaign Speech: Type and Percentages of Logical Fallacies

Manipulation in fallacies	Type of fallacies	Frequency	Percentage
Manipulation through emotion	Ad populum	48	8.29%
	Motivism	39	6.74%
	Appeal to false authority	31	5.35%
	Ad misericordiam	17	2.94%
	Appeal to tradition	15	2.59%
Manipulation through distraction	Ad hominem	125	21.59%
	Straw man	28	4.84%
	Circular reasoning	17	2.94%
	To quoque	7	1.21%
	Ad absurdum	3	0.52%
Inductive fallacy	Hasty generalization	66	11.40%
	False dilemma	31	5.35%
	Slippery slope	29	5.01%
	Post hoc ergo propter hoc fallacy	29	5.01%
	Appealing to inconsistent premises	4	0.69%
Manipulation through Language	Cherry-picking	32	5.53%
	Misuse of statistics	27	4.66%
	Half-truth	18	3.11%
	Preteritio	13	2.25%
Total		579	100 %

**Table 2** Inaugural Speech: Type and Percentages of Logical Fallacies

Manipulation in fallacies	Type of fallacies	Frequency	Percentage
Manipulation through emotion	Ad populum	29	19.08%
	Motivism	13	8.55%
	Appeal to tradition	12	7.89 %
	Appeal to false authority	4	2.63%
	Ad misericordiam	4	2.63%
Manipulation through distraction	Circular reasoning	11	7.24%
	Straw man	9	5.92%
	Ad hominem	3	1.97%
	Ad absurdum	1	0.66%
	To quoque	0	0.00%
Inductive fallacy	Hasty generalization	31	20.39%

Manipulation in fallacies	Type of fallacies	Frequency	Percentage
	False dilemma	9	5.92%
	Slippery slope	8	5.26%
	Post hoc ergo propter hoc fallacy	3	1.97%
	Appealing to inconsistent premises	0	0.00
Manipulation through Language	Cherry-picking	6	3.95%
	Misuse of statistics	6	3.95%
	Half-truth	3	1.97%
	Preteritio	0	0.00%
Total		152	100 %

According to Table 1, the most frequent logical fallacy in Donald Trump’s campaign speech was ad hominem, a type of manipulation through distraction, accounting for 21.59% of all fallacies. This was followed by hasty generalization (11.40%), also an inductive fallacy.

The example of ad hominem in the campaign speech is when Trump (2024) states, “When I imitate Biden, he cannot find his way off a stage. He cannot put two sentences together, right? Cannot put two sentences together.” (23:39) This is considered ad hominem because Trump attacks Biden’s personal abilities and mental clarity instead of addressing his political ideas or policies.

Hasty generalization is illustrated in the statement, “And it was originally used as a one-day deal to show that Hillary Clinton lost because of Russia, because they were embarrassed, because they were not supposed to lose, but they lost.” (25:42) Trump generalizes the cause of Clinton’s loss without sufficient evidence or consideration of other factors.

In the inaugural speech, as shown in Table 2, hasty generalization became the most frequent fallacy (20.39%), followed by ad populum (19.08%).

The example of hasty generalization in the inaugural speech is, “America will soon be greater, stronger, and far more exceptional than ever before.” (03:07) This statement is classified as a hasty generalization because it draws a broad national conclusion from a single event, his electoral victory. The analysis shows that the statement lacks logical steps linking the current state of the country to the promised outcome and relies on vague yet absolute terms such as “soon” and “greater.” Consequently, it claims nationwide transformation without sufficient or representative empirical evidence. Moreover, Trump also hastily assumes that the United States is currently underperforming or undeveloped without providing any concrete data or factual support.

Ad populum is illustrated in, “From this day on, the United States of America will be a free, sovereign and independent nation. We will stand bravely. We will live proudly.” (29:17) Trump uses a pathos-driven appeal to connect with the shared feelings of the American people

regarding bravery and pride to gain public support; consequently, the argument lacks logical evidence as it replaces facts with popular values, a common feature of populist political speeches. These findings indicate a shift in rhetorical strategy from the campaign to the inaugural speech. While personal attacks predominated during the campaign, the inaugural speech relied more on emotional and inductive appeals.

#### **4.2 Comparative Analysis of Campaign and Inaugural Speeches**

**Table 3** *Comparison of Types and Frequencies of Logical Fallacies between Campaign and Inaugural Speeches*

Manipulation in fallacies	Type of fallacies	Campaign speech	Inaugural speech
Manipulation through emotion	Ad populum	6.07	20.71
	Motivism	4.93	9.29
	Appeal to tradition	1.90	8.57
	Appeal to false authority	3.92	2.86
	Ad misericordiam	2.15	2.86
Manipulation through distraction	Circular reasoning	2.15	7.86
	Straw man	3.54	6.43
	Ad hominem	15.81	2.14
	Ad absurdum	0.38	0.71
	To quoque	0.89	0.00
Inductive fallacy	Hasty generalization	8.35	22.14
	False dilemma	3.92	6.43
	Slippery slope	3.67	5.71
	Post hoc ergo propter hoc fallacy	3.67	2.14
	Appealing to inconsistent premises	0.51	0.00
Manipulation through Language	Cherry-picking	4.05	4.29
	Misuse of statistics	3.41	4.29
	Half-truth	2.28	2.14
	Preteritio	1.64	0.00
Total		73.24	108.57
Total sentence in speech		791	140

According to the Table 3, the distribution of logical fallacies in Donald Trump’s campaign and inaugural speeches, adjusted to occurrences per 100 sentences, reveals distinct rhetorical strategies. By normalizing the data, the comparison focuses on the relative frequency of fallacies rather than the total number, which gives a fairer and more accurate understanding of how Trump’s reasoning patterns appear in each speech.

The campaign speech was designed for persuasive confrontation, dominated by fallacies of distraction and emotion. Ad hominem was highly frequent, serving to attack

opponents' credibility and solidify Trump's image as a strong leader in an "us" versus "them" dynamic. Similarly, the use of Ad populum and Motivism appealed directly to shared identity and emotion, stoking enthusiasm and a sense of movement among supporters. Linguistically, the campaign relied on pretense and half-truths—simplified, emotionally exaggerated explanations—to make statements sound powerful despite lacking full accuracy.

The inaugural speech, conversely, marked a shift toward a symbolic and unifying tone. The most frequent fallacy was the inductive Hasty generalization, employed far more often than in the campaign to make broad, inclusive claims about "all Americans." This strategy promoted national unity and shared destiny, fitting the ceremonial purpose of the address by legitimizing authority through sweeping, optimistic statements. The emotional tone was notably more controlled, changing the focus from competition to collaboration. Linguistic manipulation here favored selective statistics and patriotic expressions to project rational authority and trustworthiness.

Ultimately, the varied distribution of fallacies across the two speeches demonstrates Trump's skill in adjusting his rhetoric to fit different communicative goals. These logical fallacies were not random errors, but purposeful tools used to attract attention, shape perception, and maintain persuasive power in differing political contexts.

## **5. Discussion and Conclusion**

### **5.1 Discussion**

This study interpreted the distribution and strategic use of logical fallacies in Donald Trump's campaign and inaugural speeches, utilizing Zhou's (2018) framework. The findings offer insight into his rhetorical strategies and potential audience effects.

In contrast, the ad hominem fallacy often reflects emotionally defensive reasoning: instead of engaging with an argument, individuals attack their opponent's character as a means of self-protection. Argumentation researchers describe ad hominem as a common rebuttal tactic that diverts discussion away from substance. Forbes (2025) notes that such behavior is frequently associated with narcissistic personality traits, highlighting how self-focused defensiveness can infiltrate discourse and transform rational exchange into personal confrontation.

The frequent use of ad populum and motivism also indicates a desire to resonate with the audience's emotions and values (Cialdini & Goldstein, 2004; Xu & Li, 2020). This aligns with research that campaign rhetoric prioritizes emotional engagement over rational argument (Goffredo et al., 2023; Prahallad & Mamidi, 2025). Furthermore, hasty generalizations reflect a cognitive preference for rapid, broad conclusions and a high need for certainty (Vasilyeva & Lombrozo, 2020; Peters et al., 2024). This strategy projects confidence,

which psycholinguistic perspectives associate with a narcissistic style seeking approval (Xu, Guo, & Wang, 2023).

The inaugural speech showed a shift in strategy. Hasty generalizations became the most frequent fallacy, followed by ad populum and motivism. This pattern suggests a focus on conveying overarching, unifying narratives and appealing to shared social and emotional values (Habernal et al., 2018; Xu & Li, 2020). The reduction in ad hominem reflects a strategic move toward nation-building and motivational rhetoric, as inaugural speeches are designed to unify (Lewandowsky et al., 2023). The increased use of appeals to tradition further emphasized established norms and stability, consistent with cognitive conservatism and a preference for familiar structures (Jost, 2024).

## **5.2 Conclusion**

This study analyzed logical fallacies in Donald Trump's campaign and inaugural speeches to reveal how reasoning strategies shape persuasion in political discourse. The campaign speech featured ad hominem most often (21.59%), followed by hasty generalization (11.40%), ad populum (8.29%), and motivism (6.74%). In contrast, the inaugural speech was dominated by hasty generalization (20.39%), ad populum (19.08%), motivism (8.55%), and an increase in appeals to tradition (7.89%).

These results show that Trump adjusted his rhetoric to context: the campaign speech used personal attacks and emotional appeals to energize voters, while the inaugural address emphasized unity, shared values, and tradition. Overall, the findings suggest that logical fallacies function as deliberate persuasive tools rather than mere reasoning errors. However, overuse may weaken credibility, underscoring the need for balance between persuasion and logic in political speech.

## **5.3 Implications**

This study provides practical insights for political communicators, educators, and researchers by showing how logical fallacies function across campaign and inaugural speeches. It highlights patterns of persuasion, audience impact, and broader effects on public discourse.

For speechwriters, the findings show that fallacies are common but context-dependent—campaign speeches often use personal attacks and emotional appeals, while inaugural addresses rely on generalizations and unity themes. Although persuasive, overusing fallacies can harm credibility; effective speechwriting requires balancing emotional appeal with logical coherence.

For educators and communication professionals, the study offers real examples for teaching critical analysis. Analyzing political speeches helps learners identify fallacies, connect them to personality and style, and recognize manipulative reasoning. This understanding promotes critical thinking and more ethical, responsible communication.

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## **Pragmatic Failure in Translating Thai Subtitles in Movies: A Case Study of the Barbie Movie**

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### **Abstract**

Pragmatic problems in translation occur when translators fail to convey the intended meaning of the source message accurately in the target language, resulting in misinterpretation or a loss of communicative effect (Irodaxon & Munisa, 2025). This research examines pragmatic failures in the English-Thai subtitle translation of the Barbie movie. The study collected data from the Thai subtitles of the Barbie movie, which faced significant criticism on social media for mistranslations in both linguistic and sociological aspects. The samples were six scenes of the Barbie movie that were intentionally chosen using the three-act structure, focusing on pragmatic failure in translation, specifically pragmalinguistic and sociopragmatic failure (Thomas, 1983). The research used descriptive qualitative methods to analyze and describe the failures in the subtitles. The findings revealed 27 instances of pragmatic failures in the subtitles, consisting of 25 pragmalinguistic failures and 2 sociopragmatic failures. The pragmalinguistic failures were mainly related to deixis, with person deixis being the most common. The sociopragmatic failures were found only in request speech acts. Despite the identified failures, this research aims to inform and address how these two types of pragmatic failures can impact the audiences' interpretation and comprehension. Nevertheless, the ideal translation does not exist. While a perfect translation may be unattainable, this research seeks to provide insights that could contribute to the enhancement of translation practices in the audiovisual translation field, particularly for subtitle translation in Thailand.

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## **1. Introduction**

### **1.1 Rationale of the Study**

Nowadays, international films circulate widely across linguistic and cultural boundaries, making subtitle translation a crucial medium for audience comprehension. In audiovisual translation, translators must negotiate linguistic meaning alongside temporal constraints, visual cues, genre conventions, and culturally embedded pragmatic meanings. Among these challenges, rendering pragmatic meaning from the source text (ST) into the target text (TT) remains particularly complex, as it requires sensitivity to context, interpersonal relations, and implicit meaning (Aruna, 2018).

Pragmatics concerns how meaning is constructed and interpreted in context, taking into account linguistic form, speaker intention, and social relations (Yule, 1996). In subtitle translation, inadequate interpretation of such contextual and pragmatic elements may result in pragmatic failure, whereby the intended meaning of the ST is not successfully conveyed to the target audience. Thomas's (1983) concept of pragmatic failure, originally developed in interactional contexts, has been widely adopted in translation studies to examine how misinterpretation of pragmatic meaning leads to misunderstanding in mediated texts.

Although pragmatic failure has been extensively examined in cross-cultural communication and language use (e.g., Ding, 2022), research on pragmatic failure in movie subtitle translation remains limited. Only a small number of studies, such as Mahniza (2020), have addressed pragmalinguistic and sociopragmatic failure in subtitles, indicating a gap in audiovisual translation research, particularly in Southeast Asian contexts. To date, no empirical study has systematically examined pragmatic failure in Thai subtitle translation.

The present study selects *Barbie* (2023) as its case study for several reasons. First, *Barbie* is a globally distributed film in which the dialogues engage audiences in reflection on gender constructions, identity, and prevailing societal expectations (Abdelwahed, 2025). These qualities seem highly dependent on pragmatic interpretation. To make accurate rendering of pragmatic meaning essential for preserving the intended communicative effect. Furthermore, due to its wide audience reach and cultural impact, mistranslation in *Barbie* subtitles could potentially affect large and diverse viewer groups, thereby amplifying the consequences of pragmatic failure.

According to Pjrtsinfin (2023), a user on X, comments on the Thai subtitles of *Barbie* (2023), suggesting that some translated lines may go beyond minor mistranslations or

technical subtitling constraints and potentially alter aspects of the original meaning. The post received notable public attention, with over 2,100 heart reactions, indicating that concerns about the subtitles resonated with a substantial number of viewers rather than reflecting a single individual's perspective. While this engagement does not constitute empirical evidence, it points to a broader audience perception that the Thai subtitle translation may have affected interpretation at the pragmatic level. Taken together, the film's linguistic complexity, cultural salience, and wide reception make Barbie a suitable and meaningful case for investigating pragmatic failure in subtitle translation. Accordingly, this study aims to identify and analyze instances of pragmatolinguistic and sociopragmatic failure in the English–Thai subtitle translation of Barbie, contributing to the limited body of research on pragmatic failure in audiovisual translation within the Thai context.

### **1.2 Research Purpose**

To investigate the pragmatic failures in the Thai subtitle translation of the Barbie movie.

### **1.3 Research Questions**

This study endeavors to answer the following research questions:

1. What are the pragmatolinguistic failures that occur in the Thai subtitles translation of the Barbie movie?
2. What are the sociopragmatic failures that occur in the Thai subtitles translation of the Barbie movie?

### **1.4 Research Significance**

This research will be beneficial for several groups of people. First, it will benefit pragmatics translation-related enthusiasts and movie subtitle translation enthusiasts by enhancing their understanding of pragmatics in translation. The findings will add to the knowledge of pragmatic failures in translation, especially in English-to-Thai subtitle translation. Second, this research will be valuable for professional translators working in audiovisual translation by providing examples of pragmatic failures and their impacts on audience comprehension. Third, the research will be useful for educators in translation programs by offering case studies that can be used in translation courses. Finally, this research may also benefit film distributors and streaming platforms in Thailand by showing the importance of translation quality in subtitles.

## **2. Literature review**

### **2.1 Barbie Movie**

Barbie movie is an American fantasy comedy film launched in 2023 which has a total duration of one hour and fifty-four minutes, which is about feminism and reflects patriarchy. Barbie movie is directed by Greta Gerwig, a multi-award-winning female director (Rueckert,

2018). The Barbie movie was one of her movies that received the Golden Globe Award for Cinematic and Box Office Achievement in 2024 (IMDb, 2024), becoming one of the highest-grossing films of the year.

The plot of the movie begins with Barbie (played by Margot Robbie), the most renowned among all the Barbies residing in Barbieland, finds herself grappling with an existential dilemma. To unravel her identity and unearth her genuine calling, she embarks on a journey to the real world. Her kinda-sorta boyfriend, Ken (played by Ryan Gosling), comes along for the ride because his own existence depends on Barbie acknowledging him. Along their journey, they encounter eye-opening realities and forge new friendships as they pursue enlightenment (Lemire, 2023).

## **2.2 Pragmatics and Translation**

Pragmatic failure has been extensively discussed in the fields of English as a Lingua Franca (ELF) and English Language Teaching (ELT), where it is primarily understood as communicative breakdowns arising from learners' insufficient pragmatic competence, intercultural differences, or inappropriate use of speech acts in interaction (Thomas, 1983; Ishihara & Cohen, 2010). In these domains, pragmatic failure typically occurs in face-to-face communication and is attributed to the language users' inability to interpret or produce contextually appropriate meanings.

In contrast, pragmatic failure in Translation Studies operates within a fundamentally different communicative framework. Rather than occurring in direct interaction, pragmatic failure in translation is text-mediated and arises from translators' decisions when rendering pragmatic meaning from the source text into the target text. Here, the failure does not affect the original interlocutors but instead impacts the target audience, potentially leading to misunderstanding, misinterpretation, or pragmatic mismatch. As Newmark (1988) emphasizes, translation involves transferring meaning as intended by the original author; failure to account for contextual, cultural, and pragmatic factors may therefore result in distorted pragmatic meaning in the target text.

From a pragmatic perspective, such failure may stem from inadequate interpretation of contextual cues, deixis, implicature, or socio-cultural assumptions embedded in the source text. Aruna (2018) argues that translators must identify contextual variables and background knowledge to avoid pragmatic misalignment. Similarly, Al-Eryan (2020) demonstrates that translators with higher pragmatic competence are better able to achieve pragmatic equivalence, producing translations that align with the intended meaning and communicative function of the source text.

Despite growing interest in pragmatics within Translation Studies, pragmatic failure has been discussed far less systematically than in ELT and ELF research. Limited attention has been paid to how pragmatic failure manifests in audiovisual translation, where linguistic

constraints and multimodal context further complicate the preservation of pragmatic meaning. Addressing this gap, the present study examines pragmatic failure in subtitle translation by focusing on instances where the target text fails to pragmatically align with the source text, thereby contributing to a more translation-oriented understanding of pragmatic failure.

### **2.3 Pragmatic Transfer**

Kasper (1992) defined that the pragmatic transfer in the context of interlanguage is the L2 language knowledge of the L1 learners, whether speaking or writing, which involves grammar, word arrangement, illocutionary acts, and politeness and impoliteness. If the form of L1 is similar to the L2, it will yield identical comprehension. Otherwise, if there are differences in the form or the meaning, there will be differences in the interpretations. Kasper classified the pragmatic transfer into 2 types which are (1) the pragmalinguistic transfer involves the transfer of linguistic structures and patterns from the first language (L1) to the second language (L2) in specific speech acts and particular illocution (lexical, syntactic, and prosodic). And (2) sociopragmatic transfer means the learners' social perceptions and interpretations of linguistic actions in the L2 are influenced by how they access similar situations in the L1. When the pragmatic transfer occurred, there were 2 elements; (1) positive transfer, the L1 and the L2 shared similar pragmatic strategies, learners can effectively apply these familiar forms to improve their communication skills in the target language. (2) Negative transfer, the situations where learners apply the social perceptions and norms from the L1 inappropriately in the L2. This research primarily focuses on the negative transfer due to the inappropriate transfer, whether linguistically or sociolinguistically, can lead to pragmatic failure.

Thomas, a British linguist, first discusses pragmatic failure in the article *Cross-Cultural Pragmatic Failure* in 1983. According to her article, pragmatic failure happens when the speaker's intended meaning and the addressee's interpretation of the speech diverge, including in translation. Thomas (1983) states that pragmatic failure can be divided into two categories, namely pragmalinguistic failure and sociopragmatic failure.

#### **2.3.1 Pragmalinguistic Failure**

According to Thomas (1983), pragmalinguistic failure is rooted in pragmalinguistic transfer or inappropriate transfer, can result from differences between languages or their interaction, by can occur when people's failure to choose and utilize the correct form of language expression according to the specific context in which they are communicating with others, which is contrary to the principles of linguistic usage and eventually leads to communication errors. Which can be manifested as inaccuracies in lexical, grammatical, speech acts, deixis, or politeness strategies.

In this study, the analysis of pragmalinguistic failure was delimited to deictic expressions. Although deixis is not always treated as a primary focus in pragmalinguistic failure research, inappropriate interpretation or translation of deictic expressions can result in pragmatic misalignment between the source text (ST) and the target text (TT), thereby leading to misunderstanding for the target audience. This is particularly relevant in translation, where meaning is mediated through text rather than negotiated in interaction.

According to Levinson (1983), the term deixis, derived from the Greek word meaning “pointing” or “indicating,” refers to linguistic expressions whose interpretation depends on the contextual parameters of the utterance, such as the speaker, the addressee, time, place, and discourse context. Deictic meaning is thus anchored in grammatical forms that require contextual interpretation in order to be pragmatically understood. Failure to appropriately render these forms in translation may distort the intended referential, temporal, spatial, social, or discourse-related meaning of the original utterance.

For the purpose of systematic analysis, deixis in this study was operationalized through identifiable linguistic features in both the ST and TT. Following Levinson (1983), deixis is classified into five major categories: person deixis, time deixis, place deixis, social deixis, and discourse deixis, each of which is examined based on specific grammatical and lexical markers to identify instances of pragmalinguistic failure.

1. Person deixis encodes participants’ roles in the speech event (Levinson, 1983:68) and is realized through personal and possessive pronouns (e.g., I/we, you, he/she/they; my/our/your). Pragmalinguistic failure is identified when pronoun choice in the target text alters participant reference or perspective established in the source text.
2. Time deixis situates events relative to the time of speaking (Levinson, 1983:73–79) and is realized through tense, temporal adverbials (e.g., now, then, today), and temporal prepositions (e.g., before, after, during). Failure occurs when temporal reference is shifted, neutralized, or misaligned in translation.
3. Place deixis encodes spatial location relative to the speaker or addressee (Levinson, 1983:83) through spatial adverbs (here, there), demonstratives (this, that), and deictic motion verbs (come, go). Failure arises when spatial orientation is altered or omitted in the target text.
4. Discourse deixis refers to parts of the discourse itself (Levinson, 1983:85) and is realized through discourse markers and demonstratives (e.g., this, that, the former). Failure is identified when discourse reference becomes unclear or cohesion is disrupted in translation.
5. Social deixis encodes social relationships and hierarchy (Levinson, 1983:89–90) through honorifics, address terms, and register choices. Failure occurs when the target text misrepresents social distance or formality implied in the source text.

### **2.3.2 Sociopragmatic Failure**

According to Thomas (1983), sociopragmatic failure occurs when there is an improper selection of language structures in cross-cultural communication. This arises from a misunderstanding of cultural disparities in social norms, etiquette, and traditions of the involved parties. In other words, it is related to the social status, roles, and subject matter pertinent to both parties.

Sociopragmatic failure is closely associated with Brown and Levinson's politeness theory (1983). Both theories are considered necessary in comprehending communication dynamics, especially in the cultural context, which means the politeness theory is a comprehensive theory for understanding how communication can result in sociopragmatic failure.

According to Brown and Levinson (1987), politeness theory is a knowledge of how we use language to maintain face in social interactions. They derived the term "face" from Goffman (1963) as a public self-image that has been established for oneself and expects others to be perceived. Face is divided into two elements; positive face and negative face. Positive face is the desire to be interested and accepted by others. On the other hand, a negative face is the desire to be uninterrupted and unimpeded freedom. Brown and Levinson stated that either the positive or negative face can threaten the face of the listener or speaker, namely face-threatening acts (FTAs), which can be found in various speech acts e.g., apologies, requests, complaints, refusals, etc. (1987:313-315). Moreover, FTAs were influenced by three main social parameters:

1. **Social distance (D)** refers to the degree of familiarity or intimacy between the interlocutors.
2. **Power (P)** refers to the relative social status or authority one person has over another in a context.
3. **Ranking of imposition (R)** refers to the perceived severity or intrusiveness of the FTAs (1987:319).

In this research, pragmatic failure was examined in the context of subtitle translation as instances in which the target text did not pragmatically align with the source text, potentially leading to audience misunderstanding. The investigation focused on two interrelated dimensions. First, pragmalinguistic failure was examined through deixis, as deictic expressions played a crucial role in anchoring meaning to participants, time, and discourse. When deixis was misinterpreted or inconsistently rendered in translation, the pragmatic reference of the utterance shifted, resulting in reduced clarity or altered meaning for the audience. Second, sociopragmatic failure was explored through variations in politeness strategies, as subtitle translation needed to account for culturally specific norms governing social distance, power relations, and face considerations. In this study, the speech acts of

request and refusal, which inherently involved face-threatening acts (Brown & Levinson, 1987), were selected as focal points because of their frequency in the movie's dialogue and their sensitivity to sociocultural interpretation. By limiting the analysis to these specific pragmatic features, the study aimed to provide an operationalized and context-sensitive account of pragmatic failure in English–Thai subtitle translation.

## **2.4 Related Studies**

Ding (2022) conducted research entitled “Analysis of Pragmatic Failure and Strategies in Cross-cultural Communication”. The research discussed that pragmatic failure in cross-cultural communication might result in difficulties and conflicts in communication. It focuses on the significance of research pragmatic failure in various kinds of contexts and offers ways to prevent such failures in cross-cultural communication.

Mahniza (2020) conducted research entitled “Pragmatic Failure in the Subtitles of Moonlight Movie”. The aim of the research is to pinpoint the specific kinds of pragmatic failures including pragmalinguistic failure and sociopragmatic failure that can cause an audience to interpret meaning improperly. The findings reveal that there was a total of 176 pragmatic failures in the Moonlight movie's subtitles, divided into 40 sociopragmatic failures which consisted of failure to transfer the principle of cooperation and 136 pragmalinguistic failures which consisted of failure to transfer speech act and failure to transfer deixis.

Abu Hatab and Al-Badawi (2019) conducted research titled “Cross-Cultural Pragmatic in Jordanian Media Discourse”. This research uncovered the occurrence of cross-cultural pragmatic failure in a Jordanian social drama, specifically homing in on how pragmatic failure can lead to communication breakdown. They aimed to identify and analyze the various aspects and sources of pragmatic failure in both Arabic and English languages within the context of media communication, highlighting the influence of cultural factors on language use by native and non-native speakers. They concluded that pragmatic failure can result in various outcomes, including misunderstandings and conflicts. However, the pragmatic failure that occurred in the discourse can be seen as a humor-creating procedure.

The research conducted by Ding (2022), Mahniza (2020), and Abu Hatab and Al-Badawi (2019) are beneficial for this research for 2 reasons. First, they applied qualitative methodologies which can be taken as a guideline for this study. Second, Thomas's pragmatic failure framework (1983) was one of the frameworks used to analyze the studies. This framework was also be applied to data analysis methodology in this research.

### **3. Research Methodology**

This qualitative research was conducted using content analysis, a non-numerical data collection and analysis method employed to analyze and interpret notions, perspectives, or experiences (Hassan, 2024). This approach was aligned with the objective of the study, which focused on pragmatic translation failures occurring in the Thai subtitles of the Barbie movie.

#### **3.1 Samples**

The sample in this research was a movie entitled *The Barbie Movie*. It was an English-language film directed by Greta Gerwig and released in 2023. The total duration of the movie was one hour and fifty-four minutes. The movie was selected due to heavy criticism of its translated subtitles on social media.

Significant scenes were exclusively selected by the researchers using the three-act structure, namely Act 1 (the setup), Act 2 (the confrontation), and Act 3 (the resolution) (Cavannah, 2021). In this research, two scenes from each act were selected, including the exposition and inciting incident scenes for Act 1, the rising action and midpoint scenes for Act 2, and the pre-climax and climax scenes for Act 3, resulting in a total duration of approximately 17 minutes. However, only dialogue between characters was considered, and songs occurring within the dialogue were not analyzed.

The three-act structure (Cavannah, 2021) was recognized as the most common technique for plotting a story. This framework was employed to select scenes in order to pinpoint essential moments in the narrative. Additionally, it provided a systematic and comprehensive approach to examining how translation impacted different parts of the narrative, ensuring that key moments were accurately conveyed to the audience.

#### **3.2 Research Instrument**

This research instrument included the pragmatic failure categorizing form, which was used to compare the language in the original text with that in the translated subtitles and to categorize instances of pragmatic failure. The categorization was based on three frameworks.

First, Thomas's (1983) framework of pragmatic failure was adopted, in which pragmatic failure is divided into two main types: pragmalinguistic failure and sociopragmatic failure. Second, Levinson's (1983) framework of deixis was employed to identify and distinguish pragmalinguistic failure. Finally, Brown and Levinson's (1987) politeness theory was applied to the analysis of sociopragmatic failure.

#### **3.3 Data Collection Procedure**

The data collection procedure consisted of several steps. First, the researchers watched *The Barbie Movie*. Next, selective sampling was employed to choose scenes based on the three-act structure—setup, confrontation, and resolution (Reedsyblog, 2021). Both English source-text subtitles and Thai target-text subtitles were then retrieved from Subdl. Finally, the selected subtitles were recorded in the pragmatic failure categorization form for analysis.

### 3.4 Data Analysis

The data analysis process involved categorizing pragmatic failures in the Thai subtitles (TT) through a sentence-by-sentence comparison with the English source text (ST). Both the ST and the identified pragmatic failures in the TT were color-coded for systematic examination. The categorized data were then analyzed using Thomas's (1983) pragmatic failure framework to identify instances of pragmalinguistic failure and sociopragmatic failure occurring in the TT.

## 4. Findings

The failures were found and described by utilizing Thomas's pragmatic failure framework (1983), which are divided into pragmalinguistic and sociopragmatic failure. Deixis was employed to analyze the pragmalinguistic failures, while the speech act was utilized to examine the sociopragmatic failures.

In this research, both pragmalinguistic and sociopragmatic failure were found in the Barbie Movie subtitles.

**Table 1** Pragmalinguistic Failure

Deixis (n=25)	Person deixis	Time deixis	Place deixis	Discourse deixis	Social deixis
Percentage	68%	12%	-	16%	4%

Table 1 shows the frequency of the pragmalinguistic failures that occurred in the target subtitles. The results showed 25 failures, which can be divided into 5 major categories of deixis; (1) person deixis, (2) time deixis, (3) place deixis, (4) discourse deixis, and (5) social deixis. The category of deixis with the highest rate of failures is person deixis, at 68%. This is followed by discourse deixis at 16%, time deixis at 12% and social deixis at 4%. However, place deixis did not occur in the target text.

### 4.1 Person Deixis

(5) At least that's what the **Barbies** think. → อย่างน้อยก็ในความคิดของบาร์บี้

(23) Where do the **Kens** stay? → แล้วเคนอยู่ที่ไหน

The examples of No. (5) and (23) are the failures of nouns. The plural noun was used to refer to more than one person, place, thing, or idea. According to the source text No. (5) and (23), the plural noun was used. Meanwhile, both of the target texts were translated into a singular noun which does not indicate the number of people and can confuse the audiences.

(26) What is wrong with **them**? → พวกเขาเป็นอะไรไป

(27) **One lady**, she even asked me for the time. → ผู้หญิงคนนี้ เธอถามขอเวลาจากผม

Examples (26) and (27) illustrate potential pragmatic ambiguity in personal pronoun reference. In example (26), Barbie's utterance "What is wrong with them?" employs a third-person plural pronoun referring collectively to the Barbies whose personalities have been

altered. Although the Thai translation uses “พวกเธอ,” which can function as a third-person pronoun in Thai, its frequent use in spoken interaction as a second-person form may introduce ambiguity regarding the intended referent. As a result, the translated subtitle may weaken the clarity of the original third-person reference in this context.

Similarly, in example (27), “One lady” refers to a third-person individual Ken encountered in the Real World. While the Thai demonstrative “คนนั้น” can grammatically refer to a third person in discourse, its deictic nature typically implies spatial or situational proximity. In the absence of visual or contextual reinforcement in the subtitle, this choice may shift the focus from a general third-person reference to a more immediate or context-dependent one, potentially altering the pragmatic nuance intended in the source text.

**(21) Destroy Barbie.** → ขยี้ซะ

Additionally, the failures in person deixis we found included a loss in target text translation. The translator has chosen to omit the translation of some pronouns. This might be due to the fact that in Thai, parts of speech can be omitted. However, in certain movie scenes, omitting translation words can result in incomplete or misunderstood sentences. The example No. (21), the translation “ขยี้ซะ” omits “Barbie,” causing a failure because it lacks the clear reference to who is being destroyed which can lead to ambiguity.

#### 4.2 Time Deixis

**(11) You're malfunctioning.** → เธอจะเสียแล้ว

The present continuous tense was employed in the source text to describe the circumstances that existed at that specific time. However, it was translated as “จะ” in the target text, which is a future tense used to describe an event that will occur in the future.

**(24) What have you done?** → คุณทำอะไร

The failure of translating present perfect tense is shown in example No. (24) “what have you done?” was used to address past events that still affect the present situations. In this case, Barbie mentioned about the variation of Barbie Land when she came from the Real world. However, the translator altered the tense in the target text into present continuous tense “คุณทำอะไร”, resulting in the meaning “what are you doing?”

**(29) And now you're making it permanent with a special election to change the Constitution.** → และคุณจะทำให้ถาวรด้วยการเลือกตั้งพิเศษเพื่อเปลี่ยนรัฐธรรมนูญ

The example No. (29) showed that the word “now” was used in the source text to convey the present situation. However, in the target text, it was translated as “จะ,” a future tense term used to describe an event that will happen in the future.

### 4.3 Discourse Deixis

(9) Yeah, I just **fell** → ฉันเพิ่งตก, (10) **fell?** → ตก

The examples No. (9) and (10) are failures of discourse deixis. According to Cambridge Dictionary, the word “fell” means to suddenly go down onto the ground or towards the ground without intending to or by accident. In this context, Barbie’s feet were flat, which made her fall off her heels. But in the target text, the translator translated the word as “ตก” in the other meaning (to come down onto the ground or from a high position to a lower position) which summarized that the translator selected the meaning that was not suitable for the context.

(12) You know, you’re gonna have to visit **Weird Barbie**. → รู้มั๊ย เธอต้องไปหาเวียร์ดบาร์บี้

(13) I have never had to visit **Weird Barbie**. → ฉันไม่เคยต้องไปหาบาร์บี้เพื่อน

The translator's inconsistent use of different terms to refer to a single character can cause confusion for audiences. The examples No. (12) and (13) showed that the translator used both “เวียร์ดบาร์บี้” and “บาร์บี้เพื่อน” to refer to “Weird Barbie,” which may cause confusion for the audience regarding the character.

### 4.4 Social Deixis

(28) Call me **Mister** Ken President Prime Minister, ma’am → เรียกผมท่านนายก ประธานาธิบดี  
เคน

The example No. (28) revealed how social status was mistranslated. In the source text, “Mister” refers to a name title when it is used with male without a higher honorific or professional title. On the other hand, the translated text was higher in social status than the original text since the target text translated it as “ท่าน,” which is the title used to indicate respect for a person who has higher social status.

**Table 2** Sociopragmatic Failure

Speech acts (n=2)	Request	Refusal
Percentage	100%	-

Table 2 shows the frequency of sociopragmatic failures of speech acts in the target text, specifically request and refusal. The results indicated that the failure of speech acts in the target text only occurred in the requests.

(1) I thought I might stay over tonight. → ผมอยากจะนอนค้างคืนนี้

The source text of the example No. (1) illustrates the sentence “I thought I might stay over tonight” where Ken has already considered staying with Barbie. The purpose of Ken's speech was to save his face, which is aligned with the face-threatening acts (FTAs) in Brown and Levinson’s (1987) politeness theory. Nevertheless, the target text was translated as “I would like to stay with Barbie tonight,” altering both the meaning and context which was more impolite than the source text.

(2) TV remote. → รีโมททีวี

In addition to pronoun-related issues, omission and mistranslation were also observed in the Thai subtitles, which may hinder the audience's comprehension of the intended message. For instance, in example No. (2), "TV remote" was translated as "รีโมททีวี" without any particles. Although particles are absent in the source text, the audiovisual context shows that Ken is making a request to another Ken, a situation involving face-threatening acts related to social distance and power. In Thai, request particles such as *หน่อย* or *ด้วย* are commonly used to soften requests and indicate politeness (Punya, 2024). The omission of such particles results in a more direct and potentially impolite utterance compared to the source text.

## **5. Discussion**

This qualitative study aims to investigate pragmatic failure in the subtitles applying Thomas's (1983) framework. This research is with two research questions including 1) What are the pragmalinguistic failures that occur in the Thai subtitles translation of the Barbie movie? and 2) What are the sociopragmatic failures that occur in the Thai subtitles translation of the Barbie movie? The analysis of the pragmalinguistic failure focused on how the translator rendered English deixis into Thai employing from Levinson's (1983). Meanwhile, the sociopragmatic failure in two speech acts; refusal and request were analyzed using Brown and Levinson's (1987) politeness theory.

In response to the research questions, the findings revealed 27 failures in the target text, including 25 pragmalinguistic failures related to deixis, and two sociopragmatic failures related to request and refusal speech acts. Regarding pragmalinguistic failure, person deixis failures were the most frequently observed in the target text, accounting for 68% of the cases. This finding suggests that personal pronouns and character references posed particular challenges in the subtitle translation of the Barbie movie. This was followed by discourse deixis at 16%, time deixis at 12%, and social deixis at 4%, while no place deixis failure was discovered. Furthermore, both sociopragmatic failures were identified in the speech act of request. The research also revealed omissions and mistranslations that impacted the subtitle translation.

The three previous research used the qualitative method and applied Thomas's (1983) framework for analysis, which is relevant to this research. The first research entitled "Analysis of Pragmatic Failure and Strategies in Cross-Cultural Communication" by Ding (2022) focused on pragmatic failure in cross-cultural communication between English and Chinese languages. The findings revealed that the failures that arise from foreigners or Chinese people can occur due to different cultural backgrounds, values, living habits, or cultural norms. The

research is related to the occurrence of movie subtitle failures due to cross-cultural communication between English and Thai.

The second research is titled “Cross-Cultural Pragmatic in Jordanian Media Discourse” by Abu Hatab and Al-Badawi (2019). The research analyzed cross-cultural pragmatic failure in a Jordanian comedy show in both Arabic and English used by native and non-native speakers. The analysis of Abu Hatab and Al-Badawi (2019) has similarities with this research, misunderstanding cross-cultural backgrounds can result in communication breakdown. Furthermore, the research conclusion explained that the director and scenarists used pragmatic failure to make the audiences laugh.

The last research entitled “Pragmatic Failure in the Subtitles of Moonlight Movie” by Mahniza (2020) analyzed the pragmatic failures that cause an audience to interpret the meaning improperly between English and Indonesian subtitles. The research analyzed pragmatic failure in speech acts, deixis, principles of cooperation, and politeness. This aligned with this research that analyzed pragmatic failure in deixis and politeness of speech acts. Moreover, the findings were similar to this research, revealing that pragmalinguistic failures occurred more frequently than sociopragmatic failures.

## **6. Limitations and Recommendations**

This study focused exclusively on pragmatic failure in deixis and politeness within the speech acts of requests and refusals in the Thai subtitles. Nevertheless, additional pragmatic failures, as well as numerous omissions and mistranslations, were identified beyond the original scope.

Future research could examine a broader range of pragmatic phenomena, including implicature, presupposition, and other speech acts, and conduct comparative analyses across films or genres to identify recurring patterns in Thai subtitle translation. Further studies may also investigate the causes of pragmatic failure through interviews with professional subtitlers and propose practical guidelines or training to improve subtitle quality in the Thai audiovisual translation context.

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