THE RELATIONSHIP BETWEEN LANGUAGE AND PIMRYPIE'S IDENTITIES IN DONATION DISCOURSE

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ABSTRACT

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The donation discourse of Pimrypie, as represented on social media, not only persuades audiences to support charitable causes but also serves as a means through which Pimrypie constructs her identity, setting her apart from other donation discourse producers in online media. This has led to her becoming known as an outspoken yet charitable online seller. Significantly, her discourse has elevated her to a 'socially desirable role model' because her donation discourse emphasizes and foregrounds her positive identity traits. In another aspect, Pimrypie's identity, as reflected in her donation discourse, may also yield potential business advantages. This research aims to analyze the relationship between language and Pimrypie's identity as reflected in her donation discourse. The study employs qualitative research methods, collecting conversational texts from 82 videos on Pimrypie's YouTube channel. The researchers use the concept of identity as a framework to analyze linguistic data. The findings reveal that Pimrypie's identity in the donation discourse encompasses five aspects: 1) philanthropist identity, 2) empowering woman identity, 3) leadership identity, 4) independent woman identity, and 5) celebrity identity. The study shows that Pimrypie's identity is constructed rationally and flexibly, allowing her to adapt to different contexts and remain in a favorable position. Ultimately, the researchers hope that this research will benefit readers by enhancing their understanding of identity construction and promoting media literacy regarding the media surrounding them.

Keywords: Identity; linguistic strategies; youtuber; discourse; donation

1. INTRODUCTION

Recently, advancements in communication technology have significantly influenced all groups of people, marking the full transition into the digital era. Discourse producers can conveniently and rapidly disseminate content to targeted audiences with specific interests through modern new media. Among these, social media has gained considerable attention in digital communication. Social media platforms facilitate interpersonal communication, group interactions, social networking, and organizational communication. In Thailand, approximately 78% of the population uses social media, with the three most popular platforms being Facebook, Line, and YouTube (Pornsakulvanich, 2022). YouTube stands out as a social media platform with notable attributes. It serves as an online platform for sharing video content, such as video clips, TV shows, music, documentaries, short films, and other forms of visual media. This capability enables discourse producers

to effectively and swiftly present content or stories to their target audiences via their YouTube channels. In this research, the discourse producers are influential and renowned YouTubers who play a significant role in social media. They generate discourse, create videos, and post content on their YouTube channels. When their discourse aligns with trending or engaging topics, it attracts significant attention, prompting viewers to follow their subsequent work. This engagement can evolve into a professional career for YouTubers with substantial followings, with revenue generated through advertising and regular video posts. YouTubers with large followings often engage in discourse on major social issues, such as beauty standards, the concept of ideal children, tourism, gender dynamics, and charitable giving.

Furthermore, YouTubers have adapted their communication strategies on social media by producing donation-related discourse and disseminating such content to the public. Donations and social contributions have become essential in shaping a positive identity for YouTubers. Pimrypie is a YouTuber and an online seller. She is known for her outspoken personality and resilience, having transitioned from a market vendor to a highly successful online entrepreneur on YouTube. She has achieved remarkable success, generating over 100 million baht in sales and reaching a record of 10 million items sold during a single live session. Beyond her entrepreneurial achievements, Pimrypie has gained attention for her philanthropic efforts and her role as a socially responsible entrepreneur. These perceptions stem from her initiatives in producing discourses around donation and community support, including donating proceeds from her sales to schools, assisting underprivileged children in remote areas, helping to clear debts, and providing encouragement to disadvantaged individuals (Bampensuk, 2022). Since 2019, Pimrypie has emerged as a highly influential figure in Thai society, primarily through her donation discourse on social media. Her content has gained widespread popularity, with her channel amassing over 900 million views and a subscriber base exceeding 6 million (as of August 31, 2023). Pimrypie's donation activities have sparked social trends and prompted academic debate. The prevalence of her donation discourse has established her channel as a leading voice in Thai society. Upon examining Pimrypie's popularity, as reflected in the consumption of her donation-related content, researchers have noted that, beyond societal benefits, her donations have also contributed to creating a distinctive identity. This identity has been pivotal in transforming Pimrypie from an ordinary YouTuber into a widely recognized public figure.

Identity is a concept of significant interest to linguistic scholars, as it plays a crucial role in how individuals define and position themselves within society. Language is a primary tool for constructing identity, establishing a close relationship between identity construction and linguistic expression. Scholars often define identity as the representation of oneself, shaped by the perception of who one is (Woodward, 1997). This sense of self involves self-awareness and its expression to others or social groups (Moghadam, 1994). Identity is deeply connected to understanding who we are and how we perceive others (Jenkins, 2008). Drawing on these definitions, a growing body of research employs the concept of identity as a framework for linguistic studies. Examples include research on gay identity (Butsabokkaew, 2010), transgender identity (Prapaipong, 2021), and the identity of beauty influencers (Kongsomchitt, 2022).

Previous research has yet to explore the concept of identity about Pimrypie, a figure who has constructed her identity as a donor through multiple roles, ultimately achieving significant success. This identity has garnered increased attention for Pimrypie on social media. Some aspects of Pimrypie's identity, as portrayed within the discourse of donation, align with those of other donor groups in society, most notably, the identity of a philanthropist.

Example
1. A: "tʰâ: jà:ŋ nán dǐaw pʰim *cʰûaj* tem tʰî: lə:j kʰàʔ XXX hâj tʰam ʔà: raj bò:k lə:j kʰàʔ paj"
[In that case, Pim will help out fully. XXX, whatever you need me to do, just let me know.]

2. B: "kʰráp pʰǒm"
[Yes, sure.]

3. A: "lὲŋ ná:m ʔà: raj tʰî: wâ: tôŋ tʰam jaŋ ŋaj bâ:ŋ kʰáʔ tôŋ cʰáj ŋən kì: bà:t"
[What kind of water source are we talking about? What needs to be done? How much money will it take?]

4. B: "man mâ:k sǎm ràp pʰǒm náʔ kʰráp"
[It's quite a lot for me.]

5. A: "XXX mi: nám caj kʰàʔ nà:t ní: nîa dǐaw pʰim *cʰûaj* tem tʰî: lə:j kʰàʔ din hὲ:ŋ kʰê: nǎj nám caj mâj hê:ŋ XXX paj luj kan"
[XXX is so generous. Pim will give it my all. No matter how dry the land is, XXX's kindness never dries up. Let's get to it.]

6. B: "kʰɔ̀:p kʰun kʰráp pʰŏm"
[Thank you so much.]

From the examples in turns 1 and 5 of the conversation, Pimrypie selects vocabulary related to donation, such as using the verb "cʰûaj (help)" to indicate her intention to support water source improvement in educational institutions financially. This also highlights that donating is Pimrypie's responsibility as a member of society. Pimrypie's linguistic strategies thus construct a desirable identity for herself as a benevolent individual and a leader in social good. This identity aligns with findings from Chapimon (2021), who discovered that donors in donation discourse use verb phrases indicating assistance and terms related to monetary amounts to emphasize their identity as virtuous through donations.

However, Pimrypie's donation discourse does not merely represent the identity of a philanthropist or a virtuous individual through her donations. It also reveals additional identities that Pimrypie has constructed to distinguish herself from other donor groups in Thai society, such as the identity of an independent woman.

Example
1. A: "kʰru: XXX pen kʰru: tʰî: tôŋ bɔ̀:k kɔ̀:n wâ: kʰru: XXX nîa mâj dâ:j sɔ̌:n wíʔ cʰa: ka:n kʰru: tʰâ:n ʔùɪ:n ʔùɪ:n tʰûa paj nîa càʔ sɔ̌:n wíʔ cʰa: ka:n do:j ka:n jìp cʰɔ́k ma: kʰɤ̌an léʔ kô: kʰɤ̌an ka:n bâ:n léʔ kô: hâj tʰôŋ ta:m hâj ʔà:n ta:m […] _ku:_ ŋoŋ mâ:k wít tʰáʔ ja: sà:t náʔ pʰrûŋ nîa triam tʰùa kʰɤ̌aw ma: _cʰîa_ naj caj _ku:_ plìan lə:j plìan kʰwa:m kʰít mài _mê:ŋ_ jà:k rian wít tʰáʔ ja: sà:t mûa rài càʔ tʰǔŋ kʰâ:p wít tʰáʔ ja: sà:t sàk tʰî:"
[Teacher XXX is a teacher who, I have to say, doesn't teach academic subjects. Other teachers usually teach academic subjects by writing on the board, giving homework, and having students memorize and read along. […] I (ku:) was so confused. Science, right? Tomorrow, bring mung beans. Damn, in my mind, everything changed. I (ku:) changed my thinking. I fucking wanted to learn science. When will the science class be?]

From the examples in turns 1 and 5, Pimrypie opts for informal language, including colloquial terms such as "ku: (I)," "cʰîa (shit)," and "mê:ŋ (fuck)." This choice represents a deviation from standard language use, typically considered inappropriate for social media due to its potential to influence a diverse audience of various ages. Despite this, Pimrypie's use of such language strategies contributes to a distinctive identity and demonstrates her freedom to select language styles on social media, irrespective of societal expectations for women. Although some discourse consumers may disapprove of her use of informal and coarse language due to its contrast with the expectation that Thai women should speak politely, especially in public media, Pimrypie continues to employ this style to convey intimacy and familiarity. This approach appears to be a deliberate language strategy aimed at constructing the identity of an independent woman.

Constructing the identities mentioned above is a direct outcome of language choice. Pimrypie strategically employs various linguistic elements such as lexical choice, and other language strategies to craft a distinctive identity that resonates with the public. By representing her identity within a space she controls, namely her YouTube channel, Pimrypie can freely and diversely produce and disseminate content in her unique tone. This control over discourse production and distribution highlights the interactions between Pimrypie and her diverse donor groups. Consequently, the linguistic strategies Pimrypie adopts accentuate the particular identity she aims to project. This significance has prompted the researchers to investigate Pimrypie's identity further. This research aims to analyze the relationship between language and Pimrypie's identity as reflected in donation discourse. The research aims to identify the linguistic strategies Pimrypie uses to represent her identity and explore how these strategies relate to the socio-cultural context. The findings of this research may enhance understanding of how language shapes and conveys Pimrypie's identity, potentially influencing the perceptions and attitudes of her discourse consumers.

2. DATA COLLECTION AND METHODOLOGY

2.1 Sample selection
Researchers selected samples exclusively from conversations about "donations" in social media between September 29, 2019, and August 31, 2023. This period was chosen due to the widespread prevalence of donations-related content on social media during this time. Researchers used three methods and criteria for selecting samples based on Eakapont's (2022) research:

1) Channel viewing statistics: Channels with more than 100,000 views were considered, indicating that the sample group is famous and influential in transmitting ideas about donations to society.

2) Number of followers: Channels with more than 10,000 followers were selected, as a substantial audience size demonstrates the impact and reach of donation-related content.

3) Production and dissemination frequency: The sample group must regularly produce and disseminate donation-related content at least once a month.

Based on these criteria, the researchers identified one YouTube channel that met the selection requirements: the Pimrypie YouTube channel. As of August 31, 2023, this channel had 911,209,894 views and 6,300,000 subscribers.

2.2 Video selection

Researchers selected videos from the chosen YouTube channel that focused on donations. The criteria for video selection included having at least 30,000 likes. Data collection concluded on August 31, 2023, resulting in 82 videos.

2.3 Data transcription and symbols

Researchers transcribed all conversations in Thai from the selected videos. Additionally, the researchers adhered to the use of symbols according to the ethical certificate from the Office of Research, Innovation, and Creation Management at Silpakorn University (Project Code REC 66.0915-134-8352) to protect the rights and privacy of the donation recipients who appeared in the videos. If the name of a donation recipient appeared in Pimrypie's donation discourse, the researchers used the symbol "XXX" to replace the name.

2.4 Data analysis

The researchers conducted this research using qualitative research methods, focusing on textual analysis to examine the relationship between language and Pimrypie's identity as represented in her donation discourse. The concept of identity served as the analytical framework. The data comprised donation discourse appearing in 82 videos from Pimrypie's YouTube channel. This linguistic analysis aimed to provide a deeper understanding of the relationship between language and identity, particularly regarding the linguistic strategies and prominent identity elements that distinguish Pimrypie from other donation discourse producers in Thai society. Pimrypie's identity construction carries underlying objectives to the extent that members of Thai society may be influenced without realizing it. The researchers applied prior identity construction studies as a guide for analysis, as detailed in the literature review section. Upon completing the analysis of Pimrypie's identity in her donation discourse, the researchers will present the findings through descriptive analysis.

3. LITERATURE REVIEW

3.1 The concept of identity

Identity is the definition of self-meaning and the positioning of the self, which relates to understanding who we are and who others are. Conversely, identity also involves how others understand themselves and us. Thus, identity is linked to the negotiation of the meaning of the self within society. Moreover, identity highlights how we are similar to one group of people and different from another. Additionally, identity constructs the meaning of self through a system of symbols that pertains to the positioning of the self (Woodward, 1997; Bastos & de Oliveira, 2006; Jenkins, 2008). Society plays a role in constructing identity and the characteristics of various types of personhoods, such as being a good woman, being a good man, being a good child, reaching maturity, being Thai, embodying heroism, etc., and transmits these ideas to individuals. Individuals chooses to internalize and incorporate these meanings into their self-concept (Phakdeephasook, 2022, p. 38).

Identity is a concept of interest to linguistics scholars, as it is related to self-definition and self-positioning. One tool used to construct identity is "language." Therefore, the relationship between identity construction and language is intrinsically connected. As De Fina et al. (2006) suggest, identity is not something a speaker inherently possesses but is something that emerges through interaction, including language use. Identity is continuously constructed and reproduced by both ourselves and others. Thus, the study of identity involves examining how identity is constructed and reproduced through language and social interaction. Similarly, Joseph (2004) states that language and identity are inseparable, as they contribute to understanding who we are and who others are, from both our own perspective and the perspectives of others.

The way famous individuals portray their identities plays a significant role in shaping public opinion. Each identity chosen for representation serves an underlying purpose, sometimes leading to the audience being influenced without realizing it. As van Dijk (2006) observes, socially influential individuals often seek to exert control over others through discourse, crafting narratives that obscure ideas beneficial to their group. Consequently, the dissemination of these ideas through discourse can influence and dominate the thoughts and behaviors of individuals in society, aligning them with the desires of influential figures.

3.2 Studies on the construction of YouTubers identities on social media

This study reviews previous research on the construction of YouTubers' identities on social media from a linguistic perspective. One notable study by Eakapont (2022) examines how male YouTubers construct spornosexual masculinity. The study found that male YouTubers employ linguistic strategies to construct their spornosexual masculinity—a modern form of masculinity that emphasizes fitness, nutrition, and a muscular physique to convey self-worth and gain social acceptance. This phenomenon of masculinity is linked to the economic and social contexts that influence perceptions of masculinity, such as the fitness industry, advertising of men's products and services, male beauty pageants, and more. The construction of such masculinity is represented through social media, where underlying factors such as fame, career, income, followers, or fans may serve as hidden motivations for male YouTubers to construct their spornosexual masculinity.

In addition to the construction of male YouTubers identities, it has also been found that female YouTubers construct their identities around themes such as living a fulfilled life and being Thai daughters-in-law abroad. For example, research by Riboni (2017) and Kongsomchitt (2022) found similar representations of identity among beauty influencers on social media. Both studies revealed that beauty influencers intentionally construct identities centered on living a perfect life, being friends who share tips rather than simply offering makeup tutorials, and positioning themselves as relatable experts. This identity construction helps them succeed in various ways, such as increasing their follower base, becoming role models with influence over their audience, persuading viewers to use specific products and services, and generating personal income. Additionally, the research by Prakorbsup and Sangsingkaew (2022) found that Thai daughters-in-law YouTubers living abroad are expatriate Thai women who construct their own unique sense of motivation and self-worth. They construct their identities by presenting themselves as skilled cooks, using food as a central theme in their content. This approach has led to their success and the growth of large followings, clearly illustrating personal brand development. It also reflects how social media enables ordinary Thai women living abroad to transform into widely followed public figures.

The construction of identity is not limited to male or female YouTubers alone. Transgender women, such as Anne Jakkaphong Jakrajutatip, have also portrayed the identity of a complete transgender woman on social media. As Prapaipong's (2021) research found, Jakrajutatip represents herself in a manner distinct from others. She incorporates her transgender womanhood into her identity but does not define herself as a cisgender woman or choose other gender identities such as gay, kathoey, or transgender. She portrays the identity of a transgender woman as a loving mother, a superior wife, and a visionary business leader, which has led her to become a successful role model. Therefore, from another perspective, her identity may offer business advantages. Specifically, she strives to stand out and turn her uniqueness into a selling point, a strategy crucial for businesspeople, as it can lead to various achievements. For instance, she has produced television programs that build upon popular and admired topics, which has undoubtedly benefited her company.

From the concepts mentioned above and previous research, it is clear that identity and language are closely interconnected, as language choices influence identity construction. In this research, the researchers take this significance as the key focus, studying the popular figure Pimrypie to analyze what identities she represents and how her language strategies relate to the identities she constructs.

4. RESULTS

4.1 Pimrypie's identities in the context of donation discourse

The analysis of Pimrypie's identity in donation discourse reveals that Pimrypie chooses to represent herself on social media, specifically through her YouTube channel. Her identity to the public is predominantly positive, such as being a philanthropist, an empowering woman, and a leader. Additionally, she presents herself as someone who exercises independence in language and thought, which some in Thai society may perceive as impolite. Furthermore, Pimrypie leverages her celebrity status to build credibility when soliciting donations from others in Thai society. The study identifies five distinct identities of Pimrypie in donation discourse: philanthropist, empowering woman, leadership, independent woman, and celebrity, as detailed below.

4.1.1 Philanthropist identity

In social media, Pimrypie has represented a positive identity by donating money and goods and even constructing buildings for recipients who are impoverished and lack the financial means to sustain their daily lives. Therefore, Pimrypie's donation behavior effectively portrays her philanthropist identity. She employs various linguistic strategies, such as intertextuality, negation, reiteration, and referencing, to construct and present her philanthropist identity, as illustrated in the following examples.

Example 1

1 A: "cʰûːn caj mâːk ləːj náʔ kʰáʔ wan níː tɔːn rêːk mâj dâːj kʰít wâː náʔ kʰáʔ *maː tʰam bun tʰîː níː* náʔ kʰáʔ càʔ dâːi ráp rɔːj jím kʰɔ̌ːŋ kʰun mêː kʰàʔ nàːt níː pʰâːp naj caj kʰít wâː dəːn kʰâw maː nîa càʔ tôŋ hěn kʰun mêː tʰam nâː bûŋ tuŋ sòːk sâːw kan náʔ kʰáʔ rɔ́ːŋ hòm rɔ́ːŋ hâj pʰɔː kʰâw maː hěn rɔːj jím tʰúk kʰon ləːj cʰûːn caj ʔâw kʰun mêː rɔ́ːŋ hâj tʰam maj làʔ trɔŋ nán"

[I feel so happy today. Initially, I didn't expect that coming here to make merit would bring me such a smile from you. I had imagined that when I walked in, I would see you with a serious, sad face, perhaps crying. But seeing everyone's smiles just makes me feel so joyful. Oh, why are you crying over there?]

2. B: "mâj dâːi rɔ́ːŋ"
[I'm not crying.]

3. A: "ʔɔ̌ː kʰa jîː ta ʔɔ̌ː kʰɯaŋ ta hǎn maː ʔîːk tʰiː rɔ́ːŋ sáʔ láʔ raw náʔ kʰáʔ miː nám caj lék lék nɔ́ːj nɔ́ːj *maː hâj* kʰun mêː dûaj kʰon láʔ 1 sɔːŋ sǐː cʰom pʰuː pɛ̀ːt maː kʰâːŋ naj ʔàːt càʔ pen *rǐan* bâːŋ lɛ́ːw tɛ̀ː duaŋ"

[Oh, just rubbing your eyes. Oh, your eyes are irritated. But when I look again, you're already crying! I have a small token for you, just a little something—one pink envelope each. Inside, it could be coins, depending on your luck.]

4. B: "kʰɔ̀ːp kʰun kʰàʔ"
[Thank you.]

5. A: "sɛw lên kʰun mêː pen *béŋ* mòt ləːj pʰim rîː pʰaj náʔ kʰáʔ pɛ̀ːt laj sòt náʔ kʰáʔ kaːn ku sǒn bɔ̀ːk wâː càʔ kʰǎːj kʰɔ̌ːŋ tʰîː bâːn lɛ́ːw *ʔaw ŋən maː hâj* kʰun mêː ruam ruam kan kô dâːi pra maːn *12,000* […]"

[Just teasing, it's all banknotes. I'm Pimrypie, and I did a charity live stream, saying she would sell things from home and bring the money to you. Altogether, it's about 12,000 […]]

In Example 1, turn 1, the utterance "maː tʰam bun tʰîː níː (coming here to make merit)" illustrates Pimrypie's use of intertextuality, incorporating terminology from Buddhist discourse, precisely the term "tʰam bun (make merit)." This depicts the belief that acts of merit, such as assisting recipients, bring happiness and favorable outcomes. In turn 3 and 5, Pimrypie employs verb phrases related to acts of giving, such as "maː hâj (token for you)" and "ʔaw ŋən maː hâj (bring the money to you)," which reflect her intention to donate money to the recipient residing in the elderly home. Additionally, in these two turns, Pimrypie references monetary terms like "rǐan (coins)," "béŋ (banknotes)," "ŋən (money)," and the specific amount "12,000" to further affirm that she has indeed donated to the recipient.

Example 2

1. A: "tʰiː níː pʰɔː mâj miː kʰraj duː nîa pʰim nîa tʰîː pʰim lâw hâj faŋ nîa pen muːn láʔ níʔ tʰíʔ ʔèːk kàʔ cʰon mâj cʰaj râːt tʰáʔ baːn tôŋ *sǐa taŋ* náʔ tɛ̀ː kʰon tʰîː sǐa taŋ nàʔ pen pʰim ʔeːŋ dǐaw pʰim càʔ *càːj taŋ* kʰáw ʔeːŋ *tʰúk duan tʰúk duan*"

[Now that there's no one taking care of things, Pim, the foundation I told you about, it's a private one, not run by the government. You have to pay for it. But the person who spends the money is me. I'll pay for it myself every month.]

2. B: "mâj làʔ bèːp nán ʔâj raw kô pen hùan lûːk mɔ̌ː kʰáw càʔ di kwàː pʰɔ̂ː kô ciŋ mâj cʰâj wâː ʔâj níː níʔ nǎj nǎj kô lûːk raw tʰâ hàːk wâː sîn raw lɛ́ːw càʔ paj nǎj kô mâj wâː"

[No, I don't want that. I'd still be worried about my child. It's true that doctors are better than a father, but it's not like... Well, they're still my child. If I pass away, wherever they go, that's up to them.]

3. A: "cʰâj kʰàʔ cʰâj kʰàʔ kʰɯː tɔːn níː mâj dâːj ʔaw paj kʰàʔ pʰim càʔ *maː cʰûaj* luŋ XXX bèːp nîa *maː cʰûaj duː* wâː luŋ XXX kʰàːt lǔːa ʔàʔ raj kʰêː níː hâj luŋ XXX ʔùː kʰɔ̌ːŋ luŋ XXX ləːj"

[Yes, exactly. I'm not taking them anywhere right now. I'm just coming to help you, Uncle XXX, like this, to help see what you're missing or need. That's it. Let Uncle XXX stay where you are.]

4. B: "kʰɔ̌ː hâj cʰôːk di kʰráp"
[Good luck.]

In Example 2, in turn 1, Pimrypie selects vocabulary related to donation, including the verbs associated with financial support in conjunction with references to money, such as "sǐa + taŋ (spends the money)" and "càːj + taŋ (pay for it)." Additionally, the repeated expression "tʰúk duan tʰúk duan (month for month)" is employed to emphasize the significance of sustainable donations, indicating that Pimrypie's monthly contributions are not merely sporadic acts of charity but represent enduring support that enables the recipient to maintain a stable livelihood. In turn 3, Pimrypie once again selects vocabulary related to donation, focusing on verbs that indicate assistance, such as "maː cʰûaj (coming to help)" and "maː cʰûaj duː (to help see)."

These verb choices reflect support provided to a recipient who lacks financial capacity and is unable to lead an everyday life due to the responsibility of caring for a disabled child. Such linguistic strategies further highlight Pimrypie's philanthropist identity.

Example 3
1. A: "rúː mài lɛ́ːw kôː ŋóp pràʔ maːn mâj kìaw kʰɔ̌ː kʰun náʔ pʰâːp càʔ lɛ́ːw kôː pʰim jàːk dâːj tûː tûː tóʔ tiaŋ hâj kɛː mài nɔ̀j pʰróː wâː cʰút kûː pʰaj nîː pen cʰút tʰîː mi kʰwaːm pʰuːm caj hâj kɛː mi tʰîː kʰwɛ̌ːn di di ʔan níː ʔaw ʔɔ̀ːk paj jaːŋ man mâj wǎj lɛ́ːw báʔ man tôŋ jàn ŋíː nîː cʰút kûː pʰaj sài kûː kàp pʰɔ̂ː ləːj duː wên maː hâj kʰàʔ pʰɔː di pʰim tʰǎːm rûaŋ kʰâː săːj taː lɛ́ːw kôː cʰûaj rûaŋ hâj pʰîː mɔːŋ hěn cʰát kʰûn kʰàʔ lɔːŋ duː kʰàʔ pʰîː XXX di kʰûn mâj kʰáʔ"
[Let's start over, and the budget doesn't matter; I'm asking for quality. I also want to get a new cabinet, wardrobe, table, and bed for him, because this rescue uniform is something to be proud of. He should have a good place to hang it. This old hanger is no longer usable. Wow, this is how it should be! This is the rescue uniform he wears with his father. I also brought glasses. I asked about your vision and helped to improve it. Try them on, Pee Bow. Does it help you see better?]

2. B: "pʰîː pʰim kʰáʔ kʰɔ̀ːp kʰun mâːk náʔ kʰáʔ kʰɔ̀ːp kʰun càk caj ciŋ ləːj kʰráp pʰîː:"
[Pee Pim, thank you so much. Thank you from the bottom of my heart.]

3. A: "mâj pen raj kʰàʔ"
[No problem.]

4. B: "tʰîː maː cʰûaj kʰrôːp kʰrua tʰîː maː cʰûaj kʰrôːp kʰrua pʰǒm ʔàʔ kʰráp"
[Thank you for helping my family and for coming to help my family.]

5. A: _"mâj tôŋ tɔ̀ːp tʰɛːn ʔàʔ raj pʰim ləːj kʰàʔ"_ nǔː kôː kʰɔ̌ː jàːŋ diaw kôː kɯː kʰɔ̌ː hâj pʰîː XXX nîa líaŋ lûːk hâj pen kʰon di lɛ́ːw kôː pen mêː bâːn tʰîː di pen mia tʰîː di lɛ́ːw kôː tua pʰîː XXX nîa tân caj cʰûaj kʰon tɔ̀ː paj kʰàʔ pʰɔː pʰîː cʰûaj kʰon dâːj jɤ́ʔ troŋ nán lɛ̀ʔ tʰîː pʰim tôŋ kaːn fàːk dûaj kʰàʔ"
[You don't need to repay me in any way. I only ask one thing: Please raise your children to be good people, be a good homemaker, a good wife, and as for XXX, keep working hard to help others. The more people you help, that's what I really want. Please do that for me.]

Example 3 features Pimrypie building a new house for a recipient who is a rescue worker. This required a substantial financial investment, but Pimrypie was willing to donate due to the recipient's role as a dedicated and selfless rescue worker, consistently helping others. In turn 5, Pimrypie employed a form of negation, as seen in the utterance "mâj tôŋ tɔ̀ːp tʰɛːn ʔàʔ raj pʰim ləːj kʰàʔ (You do not need to repay me in any way)," demonstrating that her donation was not made with the expectation of receiving anything in return. She sought to emphasize her willingness to help without any ulterior motives. This example illustrates that Pimrypie's philanthropist identity is reflected not merely in superficial monetary contributions but in her provision of secure and hazard-free housing.

Pimrypie employs diverse linguistic strategies to construct her identity as a philanthropist, aiming to assist recipients who cannot care for themselves. These individuals become dependent on external aid, and this act of helping recipients with diminished capacity accentuates Pimrypie's identity while highlighting her responsibilities as a member of the same society. The issue of Pimrypie's financial donations aligns with Chapimon's (2021) research, which reveals that money is the sole crucial factor in aiding recipients. This portrayal can influence the audience's perception, leading them to believe that the problems faced by recipients can be entirely resolved, alleviated, or mitigated through monetary donations. However, within the discourse of Pimrypie's donations, her identity is not only represented as philanthropic. She also emphasizes the importance of providing recipients with secure and safe living conditions, surpassing monetary donations' significance. Furthermore, her rejection of any repayment from recipients further solidifies her identity as a philanthropist.

4.1.2 Empowering womens' identity

The empowering womens' identity is represented in supporting and encouraging female recipients to recognize their strength and value, particularly the value associated with their femininity. In some cases, it has been found that recipients were abandoned by their husbands and became single mothers responsible for raising their children alone. This has caused disruptions in their lives, leading to daily challenges. In response, Pimrypie seeks to construct her identity as an empowering woman, serving as a role model for strong and capable women. Interestingly, Pimrypie often connects the status of women abandoned by their husbands and single motherhood to some female recipients. In donation contexts, Pimrypie employs language to encourage recipients to draw upon their feminine potential and maternal strength, supporting them in standing on their own. She also emphasizes the importance of children for single mothers. In her discourse on donation, Pimrypie

employs various linguistic strategies, such as lexical choice, speech acts, referencing, and reiteration, to present the empowering woman identity, as demonstrated in the following examples.

Example 4¹
1. A: "lɛ́:w mê: càʔ ʔaw jaŋ ŋaj tò:"
[So, what will you do next, Ma'am?]

2. B: "kô: mê: kô: tôŋ sû: sû: paj kàp kʰáw ʔàʔ náʔ kʰáʔ kô: kʰɯ: pen kʰwa:m wǎŋ wâ: hâj kʰáw hǎ:j càʔ dâ:j mâj pen pʰa: ráʔ jà:ŋ nó:j nîa kʰáw dâ:j cʰûaj lǔ:a tua ʔe:ŋ dâ:j doj tʰî: pʰùa wan daj wan nùŋ mê: kè:t pen ʔàʔ raj paj tʰi: ní: kô: tʰâ: kʰáw jaŋ mi: cʰi: wít jù: lǎŋ cà:k tʰî: raw paj lɛ́:w nîa kô: tôŋ jù: hâj dâ:j troŋ ní: man càʔ pen pʰa: ráʔ raw mái man pen pʰa: ráʔ lɛ́ʔ man pen nâ: tʰî: tè: kʰwa:m rák man mâ:k kwà:"
[Well, I have to keep fighting, fighting alongside him. It's the hope that he'll recover and not become a burden. At the very least, he'll be able to take care of himself, in case one day something happens to me. If he's still alive after I'm gone, he has to be able to live. Will this be a burden for me? Yes, it's a burden, but it's also a duty. However, love outweighs it.]

3. A: "*nǔ: kô: pen mê: kʰon* mǔan kan nǔ: *kʰâw caj* kʰàʔ *pʰû: jǐŋ raw krèŋ lɛ́ʔ kèŋ jù: lɛ́:w*"
[I'm a mother too, I understand. We women are strong and capable.]

4. B: "nâ: tʰî: raw jaŋ mâj mòt con kwà: raw càʔ ta:j cà:k"
[Our duty isn't finished until we pass away.]

5. A: "tʰi:m ŋa:n paj ʔaw mɔ̌: tʰî: rák sǎ: pʰî: XXX"
[The team will bring the doctor treating P'XXX.]

6. C: "dâ:j kʰráp"
[Yes, understood.]

In Example 4, turn 3, Pimrypie attempts to construct her own identity as a role model and an empowering woman for the single-mother recipients. She strategically uses the term "mê: kʰon (mother)" to highlight that she, too, is a single mother capable of raising her child alone. Additionally, she endeavors to "kʰâw caj (understand)" the emotions of other women. Moreover, Pimrypie employs assertive speech acts, as exemplified by the utterance "pʰû: jǐŋ raw krèŋ lɛ́ʔ kèŋ jù: lɛ́:w (We women are strong and capable)," to reinforce her belief in the truth of women's potential to be both "kèŋ (capable)" and "krèŋ (strong)." She conveys this information to the recipients in order to build their self-confidence and encourage them to continue living positively. Pimrypie's construction of an identity that resonates with women's emotions effectively presents an empowering woman identity.

Example 5
1. A: "man pen jaŋ ŋaj caj jen jen kʰɔ̂:j kʰɔ̂:j lâw ʔan ní: kì: kʰùap lɛ́:w kʰá?"
[How is it? Take your time, relax, and tell me. How old is the little one?]

2. B: "2 kʰù:ap kʰrûŋ càʔ 3 kʰù:ap lɛ́:w kʰàʔ kʰɯ: nó:ŋ mâj to: lə:j kʰàʔ lɛ́:w kô: rák sǎ: paj paj ma: ma: dâ:j jù: pî: kwà: kʰàʔ kʰɯ: fɛ:n tʰam ŋa:n kʰon diaw mâj wǎj kʰàʔ mâj pʰɔ: cʰáj cà:j kʰàʔ mâj mi: kô: tôŋ paj kû: ma: kʰàʔ pʰûa tʰî: cʰàʔ ma: rák sǎ: nó:ŋ lɛ́:w kô: cʰáj cʰi: wít prà cam wan kʰàʔ tʰi: ní: fɛ:n paj tʰam ŋa:n ro:ŋ ŋa:n lɛ́:w nǔ: càp dâ:j wâ: fɛ:n mi: kík ʔàʔ raj jà:ŋ ní: kʰàʔ nǔ: kô: lə:j lôːk kàp fɛ:n kʰàʔ lǔ:a kan jù: 3 kʰon kʰàʔ ma: ʔa: sǎj pâ: jù: pʰî: sǎːw kʰɔ̌:ŋ pʰɔ̂: mâj mi: bâːn pen kʰɔ̌:ŋ tua ʔe:ŋ kʰàʔ?"
[Two and a half, almost three years old. But he hasn't grown at all. We've been treating him for over a year. My partner works alone and can't manage. It's not enough to cover the expenses. When we don't have enough, we have to borrow money to pay for his treatment and our daily expenses. My partner works in a factory, and I caught him cheating. So, I broke up with him. Now, it's just the three of us. We're staying with my aunt, my father's sister. We don't have our own house.]

3. A: "pʰî: wâ: we: la: man pʰà:n paj kʰwa:m rú: sùùk kʰɔ̌:ŋ kʰon man ʔà:t mâj mǔan də:m ŋaj tè: kɔ̀:n kʰáw kô: kʰə:j rák raw tè: tɔ:n ní: kʰáw mâj dâ:j rú: sùùk mǔan də:m lɛ́:w *raw hǔa ʔòk diaw kan sùt sùt pʰî: kʰâw caj pʰǔa raw nîa ʔɔ̀:k cà:k bâːn paj kô: mâj cʰâj pʰǔa raw lɛ́:w*"

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¹ In the context of the Thai language, the word "mê:" in this instance does not refer to Pimrypie's mother but functions as a second-person pronoun derived from a familial term, used to indicate the status of being a mother. At the same time, the speaker in turn B also uses the word "mê:" as a first-person pronoun to refer to herself, similarly to signify her status as a mother.

[I think as time passes, people's feelings change. He might have loved you before, but now he doesn't feel the same. I completely understand; we're in the same boat. Our husbands, once they leave the house, they're no longer our husbands.]

4. B: "hâj ʔàʔ pʰaj ma: lǎːj kʰráŋ léːw kʰàʔ càp dâːj con bèːp"
[I've forgiven him so many times already. I've caught him until.]

5. A: "*mâj hěn tôŋ hâj ʔàʔ pʰaj ləːj* kʰáw mâj cʰâj kʰɔ̌ːŋ raw nîː tàːŋ hàːk tʰîː pen kʰɔ̌ːŋ raw *lûːk* raw tàːŋ hàːk mâj pen raj dǐaw raw wâː kan mài *pʰîː kʰâw caj pʰîː kʰâw caj* léːw mi: ʔàʔ raj cʰàʔ lâw hâj pʰîː faŋ ʔìːk mǎj"
[You don't need to forgive him. He's not yours. This is what's yours, your child. It's okay, we'll figure it out together. I understand (repeated). Do you have anything else you want to share with me?]

In Example 5, turn 3, Pimrypie employs assertive speech acts such as "raw hǔa ʔòk diaw kan (We're in the same boat)" combined with the reiteration of "sùt sùt (completely)" to emphasize her shared experience with female recipients who have been abandoned by their husbands. The assertive speech acts in this instance serve to comfort the female recipients, aiming to improve their emotional well-being. Following this, Pimrypie attempts to "kʰâw caj (understand)" the female recipients, which demonstrates her empathy and consistent consideration of women's feelings. Additionally, Pimrypie references the term "pʰǔa raw (our husbands)" in the utterance "pʰǔa raw nîa ʔɔ̀ːk càːk bâːn paj kô: mâj cʰâj pʰǔa raw léːw (Our husbands, once they leave the house, they're no longer our husbands), encouraging the female recipients to reflect on their husbands. In other words, once a husband leaves the house, he may betray his wife at any time. In turn 5, "mâj hěn tôŋ hâj ʔàʔ pʰaj ləːj (You don't need to forgive him)," Pimrypie uses directive speech acts to urge the female recipients to recognize their husbands' infidelity, emphasizing that forgiveness is not always necessary when infidelity occurs. This reinforces the value that women do not need to accept situations where they are oppressed. Subsequently, Pimrypie references "lûːk (child)" to highlight that a woman's primary focus should be on her children. Finally, Pimrypie repeats the utterance "pʰîː kʰâw caj pʰîː kʰâw caj (I understand, I understand)" to underscore the importance of being an empowering woman who consistently shows empathy and considers the feelings of other women.

Example 6
1. A: "tʰam ŋaj mâj hâj pen nîː láʔ baːŋ tʰi: man kô: kʰǎːj mâj di:"
[How can you avoid getting into debt? Sometimes, business isn't going well.]

2. B: "tʰáŋ mòt tʰáŋ níː raw kô: núuk wâː sàʔ wǎn ma: pròːt léːw"
[I thought heaven had finally come to help.]

3. A: "lóp léːw lǔːa 3,000"
[After deducting everything, there's 3,000 left.]

4. B: "lóp ʔeːŋ ləːj"
[Deduct it yourself.]
5. A: "sàʔ mùt plòt nîː"
[Your debt repayment record book.]

6. B: "kʰɔ̀ːp kʰun kʰàʔ"
[Thank you.]

7. A: "*kʰwaːm pen mêː* kô: tôŋ líaŋ lûːk con taːj mǔan kan nǔː pen *mêː líaŋ dìaw* nǔː kô: *líaŋ lûːk con taːj* mǔan kan ʔaw kʰáʔ nɛːn *kʰwaːm pen mêː* paj rɔ́ːj kʰáʔ nɛːn tɛm ʔaw kʰáʔ nɛːn kʰwaːm pen mêː kʰáː paj rɔ́ːj kʰáʔ nɛːn tɛm ʔaw kʰáʔ nɛːn *lûːk pʰûː jǐŋ* paj ləːj rɔ́ːj kʰáʔ nɛːn tɛm dùat rɔ́ːn léːw tʰoː maː"
[As a mother, you have to raise your child until the end. It's the same for me—I'm a single mother, and I'm raising my child until the end too. You get a full 100 points for being a businesswoman, and 100 points for being a woman. If you ever face any trouble, just give me a call.]

In Example 6, turn 7, Pimrypie strategically employs vocabulary associated with motherhood, such as "single mother (mêː líaŋ dìaw)," "as a mother (kʰwaːm pen mêː)," and "being a woman (lûːk pʰûː jǐŋ)," as well as phrases related to child-rearing, like "raise your child until the end (líaŋ lûːk con taːj)," to illustrate the strength of women. This emphasizes that even though women may face injustice in their marriages or be taken advantage of by their husbands, they can stand independently without relying on their husbands. The linguistic strategies Pimrypie uses reinforce the image of women who are mistreated in their relationships and left to raise their children alone. Pimrypie's choice of linguistic strategies highlights her efforts to empower women

to develop independent thinking, free from dependence on men, thereby emphasizing an empowering woman identity clearly defined and supportive of other women.

Pimrypie employs various linguistic strategies to represent herself as an empowering woman who supports female recipients. Pimrypie is a woman who firmly believes in the strength of other women, asserting that women are capable of standing on their own without needing to rely on men and that women can successfully raise their children independently. Pimrypie utilizes social media platforms to present her identity, actively advocating for women's rights and freedom to be widely disseminated. This approach aligns with Kaithong's (2022) research, which asserts that social media can empower women by promoting their identity in driving women's rights and freedoms. Empowering women who have endured past hardships to stand on their own further highlights the prominence of Pimrypie's empowering woman identity.

4.1.3 Leadership identity

The representation of identity within donation discourse reveals that Pimrypie frequently emphasizes her leadership abilities. Specifically, Pimrypie is portrayed as a leader capable of guiding her staff to act according to her intentions, with the staff shown as both willing and eager to meet her objectives in pursuit of goals and success in donations. Simultaneously, Pimrypie demonstrates empathy towards her staff, always prepared to assist them whenever they face challenges. The interactions between Pimrypie and her staff are consistently framed within the context of donation discourse. In this context, Pimrypie employs various linguistic strategies, including lexical choice, speech acts, and referencing, to project her leadership identity, as illustrated in the following examples.

Example 7
1. A: "còt mǎːj tra: kʰrút sòŋ maː mûa cʰáːw lûːk nɔ́ːŋ ʔaw maː hâj rian pʰûː bɔː ríʔ hǎːn pʰim rî: pʰaːj nîː tra: kʰrút lǎː ləːj râːt cʰáʔ kaːn sòŋ maː wâː pʰâːk nǔa mi: pʰûː pràʔ sòp pʰaj nǎːw 20 mùː bân tôŋ kaːn pʰâː hòm 4,000 pʰǔːn kô: kʰɯː ʔom kǒːj cʰaŋ wàt cʰiaŋ màj naː jók ʔoŋ kaːn bɔː ríʔ hǎːn sùan tam bon ʔom kǒːj pʰîː XXX kʰáʔ"
[The official letter with the Garuda emblem arrived this morning. The staff brought it to me. "To the attention of Pimrypie, executive this is clearly the Garuda seal. The government sent it stating that 20 villages in the northern region are facing cold weather and are in need of 4,000 blankets." This is Omkoi district, Chiang Mai province. The president of the Amnoy Subdistrict Administrative Organization, Ms. XXX.]

2. B: "kʰáʔ"
[Yes.]

3. A: "jùː pʰɔː diː ləːj _càt súː súː pʰâː hòm hâj 4,000 pʰǔːn_ pʰîː"
[It's perfect timing. Arrange the purchase of 4,000 blankets, you.]

4. B: "ʔoː kʰeː kʰàʔ"
[Okay.]

5. A: "tôŋ kaːn cʰáj pʰrûŋ níː náʔ"
[They're needed by tomorrow.]

6. B: "tʰan kʰàʔ"
[It will be ready in time.]

7. A: "ʔoː kʰeː tʰan _XXX cɔːŋ rót lûːk cɔːŋ tǔa_"
[Great, XXX Reserve the truck and book the tickets.]

8. B: "dâːj ləːj kʰráp"
[Got it.]

In Example 7, Pimrypie received a letter from a government agency requesting assistance for the donation recipients in Omkoi District, Chiang Mai Province. The agency requested 4,000 blankets. Upon receiving the letter, Pimrypie immediately ordered her staff to purchase the required 4,000 blankets. In turn 3, she used a directive speech act, saying, "càt súː súː pʰâː hòm hâj 4,000 pʰǔːn (Arrange the purchase of 4,000 blankets)," to ensure her staff would follow her instructions. Her staff responded quickly and willingly, demonstrating eagerness to follow the order by promptly replying in turn 4, "ʔoː kʰeː kʰàʔ (Okay)." Later, in turn, 7, Pimrypie employed another directive speech act, "XXX cɔːŋ rót lûːk cɔːŋ tǔa (XXX Reserve the truck and

book the tickets)," directing her staff to reserve the necessary transportation and tickets for delivering the blankets to the recipients. Pimrypie's use of directive speech acts does not create an environment of pressure, stress, or fear for her staff. On the contrary, her staff are happy to comply with her orders, as Pimrypie demonstrates leadership qualities. Specifically, Pimrypie effectively manages the work environment by using a gentle tone and directive speech acts, which soften the drastic meaning of her utterances, thereby alleviating any anxiety her staff might have felt.

Example 8

1. A: "sen ráp rót pen kʰɔ̌:ŋ tua ʔe:ŋ"
[Sign to officially receive the car in your name.]

2. B: "kʰráp"
[Yes.]

3. A: "mâj tôŋ wa:ŋ mát cam mâj tôŋ cà:j ʔàʔ raj pʰə̂:m tʰáŋ nán kʰraj ma: kèp ŋən mâj hâj ʔo: kʰe: sen cʰûu: wan ní: raw cə: kan lé:w náʔ cʰô:k cʰáʔ ta: hâj raw ma: cə: kan lé:w wan ní: luŋ mi: rót lé:w kô: paj dûaj kan"
[No need to put down a deposit, no need to pay anything extra. If anyone asks for money, don't give it. Okay, just sign your name. Today, we've met—fate brought us together. Now you have a car, and we're moving forward together.]

4. B: "kʰráp"
[Yes.]

5. A: "tʰáŋ kʰû: lə:j"
[Both of you.]

6. B: "kʰráp"
[Yes.]

7. A: "tʰáŋ luŋ tʰáŋ pâ: tʰáŋ pʰɔ̂: tʰâw tʰáŋ mê: tʰâw lə:j náʔ kʰáʔ pʰim kô: mâj tôŋ hùaŋ lé:w náʔ kʰɔ̌: hâj luŋ kʰǎ:j kʰɔ̌:ŋ dâ:j kʰáo rîak wâ: nîa ʔa: cʰî:p pʰɔ̂: kʰá: lé:w kô: mi: kʰû: cʰi: wít tî: jù: tìt tua tàʔ lɔ̀:t paj ʔî:k 10-20 pʰi: lə:j kʰàʔ kʰɔ̌: hâj ráʔ já: we: la: ka:n kʰǎ:j kʰɔ̌:ŋ kʰɔ̌:ŋ luŋ man jûu:t ja:w kʰûn paj kʰɔ̌: hâj cʰi: wít kʰɔ̌:ŋ luŋ lé:w kô: kʰɔ̌:ŋ pâ: nîa pen kʰû: cʰi: wít kan dâ:j jûu:t ja:w kʰûn paj pʰim klàp kɔ̀:n kʰàʔ _dǐaw càʔ hâj tʰi:m ŋa:n ma: du: rûaj rûaj náʔ kʰáʔ_ kʰɔ̀:p kʰun kʰàʔ"
[Both you and your wife, and the elderly father and mother. Now, I don't need to worry anymore. I wish for you to have success in your business. This is what they call a merchant's life, and may you have a life partner by your side for the next 10-20 years. I hope your time selling goods continues to grow and that you and your wife have a long and happy life together. I'll head back now. My staff will keep checking in on you, okay? Thank you.]

In Example 8, Pimrypie assisted the donation recipients by purchasing a vehicle for their business endeavors. After completing the donation, Pimrypie demonstrated her leadership by instructing her staff to regularly follow up with the recipients, highlighting her commitment to providing long-term support. In turn 8, Pimrypie referenced "tʰi:m ŋa:n (My staff)" in the utterance "dǐaw càʔ hâj tʰi:m ŋa:n ma: du: rûaj rûaj náʔ kʰáʔ (I will let my staff keep checking in on you)," indicating that the success of helping the recipients resulted from collaboration between the leader and the staff members. Within the donation discourse, Pimrypie consistently delegates tasks and showcases the interactions between herself and her staff, further emphasizing her leadership identity.

Example 9

1. A: "cà:k kʰon pòk kàʔ tîʔ tôŋ kla:j pen kʰon pʰíʔ ka:n tʰâ: kè:t wâ: k pʰíʔ : hĕn _lû:k nɔ́:ŋ_ ku: pʰíʔ ka:n ku: kô: tʰam caj mâj dâ:j cə: kʰráŋ rê:k nîa sàʔ pʰâ:p ku: núuk wâ: ta:j lé:w kù: tôŋ _cʰûaj hâj tŭŋ tî: sùt_"
[From being a normal person to becoming disabled—if I ever saw one of _my staff_ become disabled, I wouldn't be able to handle it. The first time I saw the situation, I thought they were already gone. I have to help them to the very end.]

2. B: "sàʔ wàt di: kʰráp pʰŏm cʰûu: XXX kʰráp tʰam ŋa:n jù: tʰî: bɔ: ríʔ sàt pʰim rî: pʰa:j kʰráp pen nâ: tî: dèk də:n ʔɔ: də̂: lé:w kô: krɔ̀:k pʰrík lé:w kô: du: lɛ: kʰwa:m sàʔ ʔà:t naj ko: daŋ kʰráp tɔ:n nán jaŋ mâj rú: càk cé: kʰráp tʰam ŋa:n wan rê:k pʰŏm kô: _kòt dan_ kʰráp _kʰrîat_ lé:w kô: _klua do:n cé: dà:_ dûaj kʰráp pen kʰráŋ rê:k tî: pʰŏm dâ:j cə: cé:"
[Hello, my name is XXX. I work at Pimrypie's company. My job is to deliver orders, fill chili powder, and maintain cleanliness in the warehouse. At that time, I didn't know the boss yet. On my first day at work, I felt pressured, stressed, and scared that the boss might yell at me. It was my first time meeting her, but in reality, she's a very caring boss who really looks after her staff.]

In Example 9, Pimrypie demonstrates her leadership by assisting one of her staff members who became disabled due to an accident. Pimrypie emphasizes that her staff are essential individuals who must be supported to the very end. In turn 1, Pimrypie references "lûːk nɔ́ːŋ (staff)" and employs a selection of verbs related to assistance, such as "cʰûaj hâj tŭŋ tîː sùt (help them to the very end)." Meanwhile, in turn 2, the staff member describes his feelings on the first day of work, using negative emotional verbs like "kòt dan (felt pressured)," "kʰrîat (stressed)," and "klua doːn céː dàː (Scare of being yelled at by the boss)." Although it may initially seem that Pimrypie, as the boss, causes anxiety among her staff, she is a very caring leader, as reflected in the staff member's shift in perspective towards the end of the conversation.

Pimrypie employs various linguistic strategies to present her identity as a leader. This leadership identity demonstrates that Pimrypie can use language strategies to create a positive work environment, assign fair tasks to her staff, support them to the fullest extent, and always be mindful of their feelings. The interactions between Pimrypie and her staff are consistently featured and interwoven into the donation discourse. This aligns with Praphaiphet et al. (2023)'s explanation that a good leader must possess appropriate communication skills and consider their staff's emotions. These positive behaviors further emphasize Pimrypie's leadership identity and establish her as a role model for effective leadership.

4.1.4 Independent woman identity

Pimrypie represents the identity of an "independent woman" through the discourse of donation, in which she controls the production process. This identity emphasizes her linguistic freedom, both polite and impolite, setting her apart from other youtubers in society. This linguistic freedom has shaped her public image, leading online communities to often refer to her as "Pimrypie with a sharp tongue." Additionally, she exhibits intellectual independence, asserting that her acts of donation are justifiable, even though they frequently invite criticism of government agencies for neglecting the recipients of her donations. Pimrypie uses language to signal that she does not fear state power or governmental bodies. Her linguistic and intellectual freedom may lead society to view her as self-centered. In her donation discourse, Pimrypie employs various linguistic strategies, such as presupposition, style, referencing, and negation, to represent the identity of an independent woman, as demonstrated in the following examples.

Example 10
1. A: "máʔ líʔ lúan kʰàʔ _kʰun pʰîː_ 50 dǐaw 20 ʔaw ʔìːk pʰuaŋ máj kʰáʔ ʔan níː fàːk"
[Jasmine garlands only, ma'am, 50 [baht], oh wait, 20. Would you like another one? Here you go.]

2. B: "hâj rɜ̌ː"
[Are you giving this to me?]

3. A: "70 bàːt kʰàʔ kʰɔ̀ːp kʰun kʰàʔ ʔɛːl kɔː hɔː pʰôn nɔ̀ːj kʰàʔ tʰiːm ŋaːn kʰɔ̀ːp pʰráʔ kʰun náʔ kʰáʔ 20 kʰàʔ pʰuaŋ maː laj 20 kʰàʔ […] _kʰun pʰîː_ kʰǎː pʰuaŋ maː laj máj kʰáʔ pʰuaŋ maː laj máj kʰáʔ mâj sǒn _kuː_ ləːj pʰuaŋ maː laj máj kʰáʔ _pʰîː_ pʰuaŋ maː laj máj kʰáʔ _cʰîa_ sèt tàʔ kìt mâj diː ciŋ ciŋ dûaj pʰuaŋ maː laj máj kʰáʔ"
[70 baht, thank you. Can the team spray some alcohol for me, please? Thank you. 20 baht, jasmine garland, 20 baht. […] Ma'am, would you like a jasmine garland? Jasmine garland? She's ignoring me (kuː). Jasmine garland? Ma'am, would you like a garland? Damn, the economy really is bad. Jasmine garland?]

4. B: "tʰâw ràj"
[How much?]

5. A: "20 bàːt kʰàʔ kʰɔ̀ːp pʰráʔ kʰun kʰàʔ pʰuaŋ maː laj máj kʰáʔ tʰàːj rûːp _kuː_ dûaj tèː mâj súː pʰîː kʰǎː pʰuaŋ maː laj máj kʰáʔ mâj wâːj pʰráʔ wâːj câːw náp tʰǔː sàt sàʔ nǎː ʔàʔ raj kan wáʔ pʰuaŋ maː laj máj kʰáʔ mâj mɔːŋ dûaj ŋən haː jàːk […]. kwàː càʔ dâːj _ʔâj hàː_ kʰôːt jàːk ləːj mɯŋ […] _kʰun pʰîː_ jàː pʰûŋ paj kʰàʔ _mêː_ kwàː càʔ dâːj tèː láʔ pʰuaŋ hǎː jâːk náʔ taŋ"
[20 baht, thank you so much. Jasmine garland? You're taking a picture of me but not buying. Ma'am, would you like a garland? Don't you worship gods or Buddha? What religion are you practicing? Garland? Not even looking at me. Money is so hard to come by […] Damn bastard! it's incredibly hard to earn a living […] Ma'am, don't leave just yet! Ma'am, it's so hard to make money to sell each of these garlands!]

In Example 10, Pimrypie opts for a casual style, including the use of informal language such as "kuː (me)," "cʰîa (damn)," and "ʔâj hàː (damn bastard)," alongside a formal style, such as the polite reference "kʰun pʰîː or mêː (ma'am)." This demonstrates Pimrypie's linguistic freedom in alternating between polite and impolite language. The study reveals that, although Pimrypie mixes both polite and impolite language, in situations where she is not speaking with close acquaintances, she is able to switch to more respectful language to show regard for the other party.

Example 11
1. B: "kʰɔ̌ː hâj núuk tʰŭːŋ kʰon bon dɔːj bâːŋ"
[Please think about the people in the mountains.]

2. A: "nîː tʰǎːm càːk caj ciŋ kʰĭan còt mǎːj maː hǎː pʰim rîː pʰaj mâj klua rɛ̌ː"
[I'm asking this sincerely—writing a letter to Pimrypie, aren't you afraid?]

3. B: "mâj klua kʰráp kô: raw càʔ cʰûaj cʰaːw bâːn mǔuan kan ʔàʔ kʰráp pâw mǎːj raw jùː tʰîː cʰaːw bâːn"
[I'm not afraid. We're going to help the villagers too. Our goal is to support them.]

4. A: "*pʰim kô: mâj klua* hâj bɔ̀ːk maː wâː càʔ ʔaw ʔàʔ raj"
[I'm not afraid either. Just tell me what you need.]

5. B: "kʰráp"
[Alright.]

6. A: "dîaw raw sáp pʰɔ̀ːt kan paj"
[We'll support each other.]

7. B: "kʰráp kʰɔ̀ːp kʰun mâːk kʰráp"
[Alright, thank you very much.]

In Example 11, in turn 4, Pimrypie uses the utterance "pʰim kô: mâj klua (I'm not afraid either)," which presupposes that donating to help villagers in need might lead the state to be perceived as ineffective and possibly misuse its power against Pimrypie. This is because she is effectively taking on the role of the state in providing aid or performing actions that outshine the state's efforts. Additionally, it conveys that Pimrypie is not afraid of state power and is fully willing to donate to those in need. The presupposition reflects Pimrypie's independent mindset, showing that she is not bound by fear of state power to carry out her donations successfully.

Example 12
1. A: "kèp náːm taː wáj kɔ̀ːn húup wáj húup wáj XXX man pen jaŋ ŋaj lâw hâj pʰim faŋ pʰim jàːk rúː wâː"
[Hold back your tears for now, keep it in. How is the director? Tell me, I want to know.]

2. B: "péːp nuuŋ náʔ kʰun pʰim dǐaw cʰét kɔ̀ːn ʔɛ̀ː pʰɔ di: doːn doːn maː jɔ́ʔ"
[One moment, Pim. Let me wipe [my tears] first. I've just been through a lot.]

3. A: "doːn maː jɔ́ʔ rɛ̂ː mâj pen raj raw *mâj tôŋ sǒn caj pʰim mâj kʰɤːj sǒn caj kʰam pʰûːt kʰon* dǐaw pʰim cʰûaj ʔeːŋ"
[Been through a lot, huh? It's okay, don't care. I never care about what people say. I'll help you.]

4. B: "kʰàʔ"
[Okay.]

5. A: "miː rûaŋ raːw naj caj jɔ́ʔ cʰâj mái kʰáʔ"
[You've got a lot on your mind, right?]

6. B: "cʰâj"
[Yes.]

7. A: "còt mǎːj níː kʰɔ̌ːŋ ciŋ cʰâj mái kʰáʔ"
[This letter is real, right?]

8. B: "kʰàʔ"
[Yes.]

In Example 12, in turn 3, Pimrypie uses negation in utterance like "mâj tôŋ sǒn caj (don't care)" and "pʰim mâj kʰɤːj sǒn caj kʰam pʰûːt kʰon (I never care about what people say)." to advise the donation recipient not to be overly concerned with others' opinions. This reflects her belief that it would be difficult to carry out various activities without independent thinking. Pimrypie serves as a prime example of someone who exercises

such independence, showing that her disregard for others' opinions contributes to the success of her donation efforts.

Pimrypie employs various linguistic strategies to present herself as an "independent woman" through both her language use and her mindset. Her linguistic freedom is evident in her choice of impolite language, which aims to create a more familiar and intimate communication environment. Her sharp-tongued manner has become a distinctive identity that draws public attention. However, Pimrypie constantly switches to polite language to show respect when interacting with older individuals. Furthermore, her intellectual independence demonstrates that she does not concern herself with ideas that contradict her own, as she places her beliefs at the forefront. Pimrypie has strong confidence in her thoughts, believing they can ensure the success of her donation as intended. This reflects Branden's (1981) assertion that confidence in one's ability to achieve desired outcomes is crucial to success.

4.1.5 Celebrity identity

In donation discourse, Pimrypie represents a donor who mobilizes funds to assist beneficiaries. Her portrayal as a celebrity strengthens her image as a credible figure, encouraging people in Thai society to feel confident in donating. Pimrypie's celebrity identity, widely disseminated through social media, has even led certain government agencies to request her assistance. In this context, Pimrypie uses a range of linguistic strategies, such as referencing, speech acts, and metaphors, to construct and represent her celebrity identity, as illustrated in the following examples.

Example 13
1. B: "kô: kʰɯ: pʰî: nɔ́:ŋ bon do:j krà rìaŋ nîa kʰɯ: kʰáw càʔ mi: taw naj bâ:n we: la: nɔ:n nîa càʔ kɔ̀: faj tʰáŋ kɯ:n"
[Well, the Karen people in the mountains, they have a stove inside their homes, and they keep the fire going all night.]

2. A: "kô: tôŋ tʰŭ: wâ: pen wan ní: ʔì:k wan nɯŋ tʰî: kʰúm kʰâ: tʰî: kɛ̀:t ma: tʰâ: _mi: còt mǎ:j tra: kʰrút ma: hǎ:_ lɛ́:w kô: _jà:k dâ:j kʰwa:m ʔàʔ núʔ krɔ́ʔ cʰâj mái_ pʰim kô: pʰû:t mâj tʰù:k náʔ"
[Well, today has to be considered another worthwhile day to be alive. It seems that the official correspondence bearing the Garuda emblem has arrived for Pim. You're seeking assistance, aren't you? I don't really know what to say.]

3. B: "cʰâj kʰráp"
[That's right.]

4. A: "pʰim jà:k cʰûaj kʰon tʰaj dûaj kan jù: lɛ́:w"
[I've always wanted to help fellow Thais.]

5. B: "kʰráp"
[Yes.]

6. A: "_pʰu:m caj ʔàʔ tʰî: na: jók kʰít tʰŭŋ pʰim_ ʔàʔ"
[I'm proud that the mayor thought of me.]

7. B: "kʰráp pʰŏm"
[Yes, indeed.]

8. A: "tôŋ kʰɔ̀:p kʰun lû:k kʰá: kʰŏ:ŋ pʰim tʰî: súɯ: kʰŏ:ŋ pen kʰê: sùan nɯŋ tʰî: sǎ: mâ:t cʰûaj ciŋ ciŋ lɛ́:w man pen ŋən kʰŏ:ŋ kʰon tʰaj dûaj kan nî: lɛ̀ʔ kʰàʔ"
[I really have to thank my customers who buy my products; they're a part of what makes helping possible. And it's truly the money of fellow Thais.]

9. B: "kʰráp"
[Yes.]

In Example 13, The mayor sent the official correspondence requesting assistance from Pimrypie. In turn 2, Pimrypie references "còt mǎ:j tra: kʰrút (The official correspondence bearing the Garuda emblem)" as in the utterance "mi: còt mǎ:j tra: kʰrút ma: hǎ: (The official correspondence bearing the Garuda emblem has arrived for Pim" to highlight her prominence as a donor with more significant social influence than others. This prominence leads government agencies to send official documents requesting her assistance. Additionally, the speech act of asking, "jà:k dâ:j kʰwa:m ʔàʔ núʔ krɔ́ʔ cʰâj mái (You're seeking assistance, aren't you?), emphasizes that Pimrypie holds a position of significance, capable of resolving the beneficiaries' problems. In turn 6,

Pimrypie references "na: jók (Mayor)" in the utterance "pʰu:m caj ʔàʔ tʰî: na: jók kʰít tʰǔŋ pʰim (I'm proud that the mayor thought of me.), further reinforcing her prominence. This shows that her donation efforts are recognized for their potential, making her the go-to person for such interactions, as not every donor can interact with the mayor.

Example 14
1. A: "sàʔ wàt di: kʰàʔ *pʰim rî: pʰa:j* kʰàʔ jù: kan tʰî: nî: *cʰɔ̂:ŋ pʰim rî: pʰa:j* kʰàʔ cà:k ka:n tʰî: raw dâ:j láf kʰǎ:j kʰɔ̆:ŋ ʔaw ŋən paj tʰam bun kan mûa láf tʰî: lɛ́:w wan ní: kʰàʔ pʰim ma: tʰî: nî: kʰàʔ bân pʰák kʰon cʰáʔ ra: jǐŋ XXX kʰàʔ raw rú: ma: wâ: mê: mê: tʰî: nî: kʰà:t kʰɔ̆:ŋ pʰɛm pʰɔ̂:t kʰɔ̆:ŋ cʰáj sùan tua kʰɔ̆:ŋ kin raw lə:j ma: tʰî: nî: kʰàʔ lɛ́:w ʔì:k rûaŋ nɯŋ kʰàʔ kʰɯ: pʰim kɔ̂: jà:k càʔ rú: wâ: bân pla:j cʰi: wít ja:m kɛ̀: nîa kʰáw mi: kʰwa:m sùk kan jaŋ ŋaj pʰrɔ́ʔ wâ: wan nɯŋ pʰim kɔ̂: tôŋ kɛ̀: kɔ̂: lə:j jà:k càʔ ma: du: kʰàʔ paj dǐaw paj du: kan mê: sàʔ wàt di: kʰàʔ kʰɔ̆: ʔàʔ núʔ jâ:t də:n kʰâw náʔ kʰáʔ nǔ: *pʰim rî: pʰa:j* kʰàʔ mê: ʔa: júʔ tʰâw ràj lɛ́:w kʰáʔ"
[Hello, I'm Pimrypie. We're here today on Pimrypie's channel. From the last live stream where we sold products and used the money for charity, today I'm here at the XXX Women's Elderly Home. We've learned that the mothers here lack supplies like diapers, personal items, and food, so we've come to help. And another thing, I also want to know how people find happiness in their old age, because one day I'll be old too. So, I wanted to come and see. Let's go take a look. Hello, mother. May I walk in? I'm Pimrypie. How old are you, mother?]

2. B: "78 jâ:ŋ 79"
[78, turning 79.]

3. A: "kʰun mê: cʰɯ̂: ʔàʔ raj kʰáʔ"
[What's your name, ma'am?]

4. B: "XXX"
[XXX.]

5. A: "mê: pen na:ŋ sǎ:w rǎ:"
[Are you a "Miss"?]

6. B: "tὲŋ ŋa:n lɛ́:w tὲ: mâj dâ:j plìan kʰam nam nâ:"
[I got married but didn't change my title.]

7. A: "ʔɔ̆: sàʔ mǎj kɔ̀:n tʰam ʔa: cʰî:p ʔàʔ raj mê:"
[Oh, what was your profession back then, mother?]

8. B: "kʰru:"
[I was a teacher.]

In Example 14, in turn 1, Pimrypie uses her name, "pʰim rî: pʰa:j (Pimrypie)," to demonstrate that despite her fame, she remains accessible to those receiving donations. This makes her appear as a public figure who is close to everyone. Additionally, she references her platform, "cʰɔ̂:ŋ pʰim rî: pʰa:j (Pimrypie's channel)," to emphasize its credibility, which stems from her prominence. This creates a trustworthy image that attracts many followers, encouraging them to join in the donation efforts promoted through her channel.

Example 15
1. A: "tʰân pràʔ tʰa:n náʔ tʰâ:n pràʔ tʰa:n kʰɯ: kʰon tʰî: pʰɔ̀:ŋ tî: sùt lə:j raw mɔ̂:p kʰwa:m sùk hâj mê: mê: kʰɯ:n kʰwa:m sùk hâj raw rîap rɔ́:j lɛ́:w náʔ kʰáʔ mi: ŋən jù: kɔ̂:n nɯŋ náʔ kʰáʔ tʰî: *tʰáŋ pràʔ tʰê:t* tʰî: pʰim dâ:j láf sòt *tʰáŋ pràʔ tʰê:t dâ:j bɔ: ríʔ cà:k ma:*"
[The chairperson, yes, the chairperson is the most radiant person. We've given happiness to you, and you've already returned that happiness to us. There's a sum of money from the entire country that was donated during the live stream.]

2. B: "jàj paj"
[It's too much.]

3. A: "jàj paj rǎ: càk kràʔ wa:n ní: kʰɯ: *da:w duaŋ ʔɯ̀:n ʔo:n taŋ ma: hâj raw*"
[Too much, huh? The whole universe, it's like other planets (Thai people) transferred money to us.]

4. B: "kʰɛ̂: mâj kì: kʰon"
[Just a few people.]

5. A: "ʔɔ̌: kʰê: mâj kì: kʰon kʰê: mâj kì: kʰon náʔ kʰáʔ sàk pràʔ mâ:n 20-30 kʰon dâ:j mê: ʔo:n taŋ ma: ruam hâj raw náʔ kʰáʔ 15,000 bà:t raw tǝ:m paj hâj tem pen klom klom cʰâj páʔ 15,000 bà:t hâj mê: paj lɛ́:w ʔìːk sùan nùŋ tʰî: lǔa cʰàʔ hâj pen kɔ:ŋ kla:ŋ pʰûa tʰî: pen tua jà:ŋ náʔ kʰáʔ kʰon tʰî: cʰom jù: náʔ kʰáʔ cʰɔ̂:ŋ ní: tɔ:n ní: náʔ kʰáʔ kʰraj jà:k càʔ ma: sòŋ kʰwa:m sùk bɛ̀:p ní: bâ:j ruam tʰǔŋ hâj kʰɔ̌:ŋ cʰáj kʰɔ̌:ŋ kin náʔ kʰáʔ dî: kwà: ʔaw taŋ paj kin lâw sɔ̌:n cʰɔ̌:j cʰɔ̌:j kʰ ɔ̀:p kʰun _FC_ tʰî: wí:j caj naj _cʰûː sǐaŋ_ kʰɔ̌:ŋ pim náʔ kʰáʔ lɛ́ʔ rûam bɔ: ríʔ cà:k kàp pim"

[Oh, just a few people, around 20-30 people, transferred money to us—15,000 baht. We topped it up to make it a round number, right? 15,000 baht has been given to you, and the rest will go into the common fund to set an example. To those watching this channel right now, if anyone wants to bring happiness like this and donate supplies and food, it's better than spending money on alcohol. Just a little lesson. Thank you to my fans for trusting in my reputation and contributing to this donation.]

In Example 15, Pimrypie highlights her prominence on social media, which leads to widespread public support when she requests donations through her YouTube channel. In turn 1, Pimrypie uses the reference "tʰáŋ pràʔ tʰê:t (the entire country)" along with the assertive speech act "tʰáŋ pràʔ tʰê:t dâ:j bɔ: ríʔ cà:k ma: (There's a sum of money from the entire country that was donated during the live stream)," indicating that her fame makes her a credible figure, encouraging people across Thailand to contribute to her cause. In turn 3, she employs the metaphor "da:w duaŋ ʔù:n (to compared to Thai people)", as seen in the utterance "da:w duaŋ ʔù:n ʔo:n taŋ ma: hâj raw "(other planets transferred money to us)," symbolizing the collective participation of Thai people in her donation efforts. Finally, in turn 5, Pimrypie use the reference "FC (fan club)" and "cʰ ûː sǐaŋ (reputation)" to indicate that her own widespread reputation has led the Thai people (FC) to trust her and participate in the donations, along with the thanking speech act "kʰ ɔ̀:p kʰun FC tʰî: wí:j caj naj cʰûː sǐaŋ kʰɔ̌:ŋ pim náʔ kʰáʔ lɛ́ʔ rûam bɔ: ríʔ cà:k kàp pim (Thank you to my fan club for trusting in my reputation and contributing to this donation.)"

Pimrypie employs a variety of linguistic strategies to represent herself as a celebrity. Her fame allows her to raise funds from people across Thailand successfully, and she positions herself as a representative of all donors contributing with her. Pimrypie frequently references the Thai people who donate to each fundraising effort, creating a positive emotional impact that motivates ongoing donations. Her celebrity identity makes her a credible public figure, leading to a nationwide willingness to support her. This aligns with Kachin's (2018) findings, demonstrating that Toon Bodyslam's celebrity status enabled him to mobilize nationwide participation and donations for his running campaign.

5. CONCLUSION

From all the foregoing contents and research results, the findings indicate that Pimrypie's donation activities are not just simple acts of charity but are part of a broader discourse that shapes Pimrypie's identity. Pimrypie constructs her identity through various linguistic strategies. The researchers identify five aspects of the relationship between language and Pimrypie's identity as reflected in her donation discourse: the identity of a philanthropist, the identity of an empowering woman, the identity of a leadership, the identity of an independent woman, and the identity of a celebrity. These aspects are detailed in the following table.

Table 1: Summarizing the relationship between language and Pimrypie's identity in donation discourse

Identities	Linguistic strategies								
	Lexical choice	Speech act	Metaphor	Reiteration	Style	Presupposition	Referencing	Negation	Intertextuality
Philanthropist	✓	-	-	✓	-	-	✓	✓	✓
Empowering woman	✓	✓	-	-	-	-	✓	-	-
Leadership	✓	✓	-	-	-	-	✓	-	-
Independent woman	-	-	-	-	✓	✓	✓	✓	-
Celebrity	-	✓	✓	-	-	-	✓	-	-

According to the table above, the analysis illustrates how Pimrypie constructs her identity within the donation discourse, which she disseminates through social media platforms, particularly her YouTube channel.

The study reveals that Pimrypie's identity is predominantly positive. In relation to her identity as a philanthropist, Pimrypie employs five linguistic strategies: lexical choice, reiteration, referencing, negation, and intertextuality. These strategies suggest that Pimrypie subscribes to the belief in the happiness derived from making merit (through donations). To construct her identity as an empowering woman, Pimrypie employs three linguistic strategies: lexical choice, speech acts, and referencing. This reflects her ability to empower women abandoned by their husbands, encouraging them to stand firm independently without relying on a partner. This approach instills a sense of strength and positivity in her female recipients. Regarding her leadership identity, Pimrypie employs three linguistic strategies: lexical choice, speech acts, and referencing. These strategies highlight her leadership skills and her ability to effectively manage the working environment. Notably, Pimrypie also constructs the identity of an independent woman through linguistic strategies that emphasize both linguistic and ideological independence. In this regard, Pimrypie employs four linguistic strategies: style, presupposition, referencing, and negation, illustrating that she remains unaffected by others' words and prioritizes her thoughts and principles. The final identity, that of a celebrity, is constructed through three linguistic strategies: speech acts, metaphor, and referencing. Pimrypie employs these strategies to reinforce her public image as a celebrity, thereby enhancing the credibility of her donation discourse and encouraging public participation in her charitable activities. This ultimately helps her gain widespread support from the Thai society.

In summary, the findings from the table reveal that Pimrypie attempts to define and construct her identity differently in each context of the donation discourse, likely due to the varying roles she assumes in each context. Nevertheless, the representation of multiple identities in her donation discourse does not negatively impact her public image. On the contrary, it reinforces her portrayal as "an ideal figure that Thai society aspires to."

6. DISCUSSION

An analysis of Pimrypie's identity, as reflected in her donation discourse, reveals that her identity as a philanthropist conveys the idea that Pimrypie is a benefactor capable of alleviating or solving the difficult living conditions of her donation recipients. Thus, her donation discourse features action verbs that denote assistance, such as "ma: hâj (token for you)." This aligns with the research of Xuan Wang (2021), which found that philanthropic fundraising discourse often employs action verbs such as "help" "donate" and "support" to convey the idea that philanthropists can improve the difficult living conditions of donation recipients. Consequently, the concept of philanthropists represented in donation discourses both in Thailand and abroad connects with the ideas proposed by Dickerson (2009), who identified three constituent domains in The World of Philanthropy: 1) the needy or recipients of funding – the persons, institutions, or causes that require aid; 2) the givers or sources of funding – the individuals, corporations, governments, or foundations that contribute money to provide aid for the needy; and 3) the helpers or channels of funding – nonprofit organizations that carry out the responsibility of assisting the underprivileged. Furthermore, Pimrypie's identity as a philanthropist in her YouTube donation discourse aligns with the findings of Chapimon (2021), which revealed that in individual donor fundraising discourses, action verbs denoting assistance, such as "cʰûaj (help)," frequently appear to emphasize that the donor is a good person through the act of donating.

This research aims to examine the texts within donation discourse, similar to the research conducted by Chapimon (2021), but with a different focus. Chapimon primarily analyzed the ideologies embedded in donation discourse without emphasizing the study of individual donors' identities. This significantly contrasts with the findings of this research, which reveal that donation discourse not only conveys underlying ideologies but also serves as a tool for YouTubers (donors) to construct and represent a positive identity. It highlights not only the identity of a philanthropist but also identities such as an empowering woman, a leadership, an independent woman, and a celebrity. Pimrypie represents these identities differently depending on the context. For instance, when Pimrypie aims to communicate casually with her donation recipients, she uses casual language, such as "I (kuː)," to create intimacy with them and assert her linguistic independence. As Senawong (2011) suggests, although "kuː" is traditionally considered impolite or rude, this style can carry more significance and meaning than merely expressing politeness. As reflected in her donation discourse, the identity of an independent woman may be the only identity that demonstrates Pimrypie's disregard for the politeness conventions set by Thai society. Despite this, she remains highly popular among Thai people, which could be because the public focuses more on her positive actions (donations) than on her use of impolite language. Furthermore, Pimrypie's identity as a philanthropist in her donation discourse aligns with the findings of Chapimon (2021), which revealed that in individual donor fundraising discourses, action verbs denoting assistance, such as "bɔː ríʔ càːk (donate)," frequently appear to emphasize that the donor is a good person through the act of donating.

Pimrypie's representation of her identity in donation discourse significantly enhances her value and credibility. This may stem from her selective representation of only those aspects of her identity that reinforce her positive image, as mentioned earlier. For instance, in portraying her identity as an empowering woman, Pimrypie represents a single mother and a woman abandoned by her husband. She often frames herself as someone who can inspire and empower other women (the recipients) to find the strength to live their lives. This identity portrayal turns Pimrypie into a successful role model, earning her praise from society and increasing her following on her YouTube channel. Additionally, the researchers hypothesize that Pimrypie's identity portrayal in donation discourse is closely tied to her business. Pimrypie has a background as an online entrepreneur, a field that has gained immense popularity. The vendor must demonstrate corporate social responsibility (CSR) for an online business to thrive. Pimrypie acknowledges this importance by donating money and goods to those in need and representing herself on social media platforms, which serves as a selling point to persuade her audience to support her products. This approach benefits her business and strengthens her credibility and success as an entrepreneur. Therefore, from another perspective, Pimrypie's identity in donation discourse may also serve to advance her business interests.

Pimrypie's decision to represent her donation discourse through her YouTube channel has significantly contributed to her growing recognition and following. Social media inherently supports the representation of her identity, allowing her to disseminate it widely across society. Pimrypie strategically constructs her identity to stand out among other YouTubers, leading to widespread fame and recognition from the Thai public, mass media, and social media platforms. In her donation discourse, Pimrypie is a prominent figure encouraging societal participation in donations, similar to Toon Bodyslam. Additionally, the act of donation highlights the role of state power, as the state can exert undue influence over donors or key figures who promote donations. This is especially relevant in cases where private-sector donations might negatively impact the state's image by exposing its inability to address public issues (Kachin, 2018). Nonetheless, Pimrypie emphasizes that her donations stem from sincerity, and she remains unafraid of state authority, as indicated by her statement, "pʰim kɔ̂ː mâj klua (Pim's not afraid either)". Moreover, her celebrity status enhances her credibility, enabling her to shape public opinion and influence societal behavior. This is evident in her remark, "dîː kwàː ʔaw taŋ paj kin lâw sɔ̌ːn cʰɐ̌ːj cʰɐ̌ːj (It's better than spending money on alcohol, just teaching.)," where Pimrypie frames donations as morally superior to purchasing alcohol. As van Dijk (2006, p. 359) observed, domination can occur through text and discourse. Pimrypie often represents multiple identities simultaneously, helping to foster a positive image of her as an ordinary person with relatable experiences (Kongsomchitt, 2022) while also portraying herself as someone who excels in all endeavors. This research reveals that Pimrypie's identity is carefully constructed, with fluidity in adapting her persona to suit various contexts, allowing her to maintain a favorable public image.

Moreover, the researchers observe that Pimrypie's identity in her donation discourse is a presentation of her positive traits designed to create a favorable impression, which aligns with Goffman's (1956) concept of "impression management." Goffman suggests that individuals often represent themselves by controlling the image they project to others, intentionally selecting strategies to manage the impressions others have of them. Consequently, the identities observed result from Pimrypie's deliberate choice to highlight her positive traits over negative ones, aiming to create a favorable impression and build a positive image, ultimately leading her to become a "role model desired by society" and gain social acceptance. The findings of this research may enhance understanding of the relationship between language and identity, particularly in terms of linguistic strategies and the nuanced nature of representation. The constructed identity negotiates with societal expectations until it is accepted. However, every identity has an underlying purpose, and at times, the consumers of such discourse may be influenced without realizing it. Nevertheless, the researchers hope this research's results will benefit readers by constructing an identity that gains acceptance and raises awareness of the media surrounding them.

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