



A speech act analysis of apology strategies in K-POP idols' apology letters

Firsie Syadzadyvane Azzura^{1*}

¹Dongguk University, Republic of Korea

*Corresponding author: E-mail address: firsieazzura@gmail.com

ABSTRACT

Written apology statements are used by K-pop idols to address public controversies. However, the linguistic strategies employed in these statements warrant further investigation. This study aims to identify and classify the apology strategies employed in written apology letters issued by selected K-pop idols. This study adopts a descriptive qualitative approach within a pragmatic framework, using Cohen and Olshtain's (1981) classification of apology strategies. The data consist of six Korean-language apology letters written in response to various controversies between 2019 and 2021. The letters were written by Jaehyun (NCT), Yoonas (Girls' Generation), Hyunjin (Stray Kids), Irene (Red Velvet), Seungri, and Wonho, and were published on Instagram through personal or official group accounts, as well as on fan community platforms such as Lysn and Daum FanCafe. The findings revealed a total of 36 occurrences of apology strategies based on Cohen and Olshtain's (1981) classification across the six letters analyzed. Direct expressions of apology were the most frequently identified strategy, followed by acknowledgments of responsibility, promises of forbearance, and explanations or accounts. Meanwhile, no instances of offers of repair were identified in the analyzed texts. These findings provide insights into the use of apology strategies in the written apology letters issued by the six K-pop idols examined in this study.

© 2026 Universitas Pendidikan Indonesia

ARTICLE INFO

Article History:

Received 18 Dec 2025

Revised 22 Feb 2026

Accepted 19 Mar 2026

Available online 28 Mar 2026

Keywords:

*apology,
Korean pragmatics,
K-pop idols,
public apology,
speech act*

1. INTRODUCTION

K-pop is not free from scandals. It's common for idols involved in scandals to issue apologies and then post them on social media. Among the K-pop idols who have written apology letters are Jaehyun of NCT, Yoona of Girls' Generation, Hyunjin of Stray Kids, Irene of Red Velvet, Seungri, and Wonho. These apology letters are not without reason. Kang (2020, p. 41) highlights the increasing tendency of K-pop fandoms to actively demand handwritten apology letters from idols. Kang (2020, p. 41) also argues that this phenomenon reflects the moralism prevalent in Korean popular culture, particularly the tendency to impose high moral standards on celebrities. However, Korean netizens often reject them for various reasons. This phenomenon highlights the role of written apology letters as a means of communication between K-pop idols, the public, and their fans. These letters can also be examined from a linguistic perspective, particularly in terms of the apology strategies employed. Therefore, this study focuses on identifying and classifying the apology strategies used in written apology letters issued by K-pop idols in response to various controversies.

From a pragmatic perspective, an apology is a speech act through which speakers try to restore social harmony after an offence (Goffman, 1971; Holmes, 1990). It is also a face-threatening act for the speaker, because admitting fault damages the speaker's own positive face (Brown & Levinson, 1987). Pragmatic research on apologies has therefore concentrated on two questions: which strategies speakers choose and which linguistic forms they use to realize those strategies (Aijmer, 2014).

The most widely used framework for analysing these strategies was proposed by Cohen and Olshtain (1981), refined by Olshtain and Cohen (1983), and tested across languages in the Cross-Cultural Speech Act Realization Project (CCSARP; Blum-Kulka & Olshtain, 1984). The framework identifies five strategies. The first is an explicit expression of apology, in which the speaker expresses regret, offers an apology, or asks for forgiveness. The second is an explanation or account of the circumstances that led to the offence. The third is an acknowledgement of responsibility, which may take the form of accepting the blame, admitting a personal shortcoming, recognizing that the hearer deserves an apology, or stating that the offence was not intended. The fourth is an offer of repair, and the fifth is a promise of forbearance, in which the speaker commits to not repeating the offence.

An offer of repair should be understood broadly, as any commitment to remedy the damage caused by the offence (Olshtain & Cohen, 1983). Offering money or a replacement item is only one way of doing this. Corrective actions are another, such as fixing the problem, changing procedures, or taking measures to prevent a recurrence, and studies of public apology treat them as a central part of repairing a damaged image (Benoit, 1995; Coombs, 2007). The use of each strategy also varies across cultures. Sugimoto (1997), for instance, found that Japanese and American apologies differ in how often they include remedial and compensatory elements.

It should be noted that these taxonomies were developed mainly from short, elicited, and largely oral responses collected through discourse completion tasks (Blum-Kulka & Olshtain, 1984). The data in the present study, in contrast, are long, public, written texts addressed to several audiences at the same time. For this reason, the framework was adapted in three ways. First, the unit of analysis was the clause or sentence that realizes a strategy rather than the apology as a whole, so that a single text could contain several strategies as well as repeated instances of the same strategy. Second, the category of offer of repair was defined to include both material compensation and corrective or preventive action, following Benoit's (1995) notion of corrective action. Third, each strategy was coded according to its intended addressee, whether the victim, the general public, or an institution, because public apologies typically speak to more than one party at once.

Previous studies have examined apology strategies used by public figures, including Kang (2019), Lailiyah (2021), and Chintawidy (2023). Kang (2019) compared the structures and strategies of formal apologies by Korean and Chinese public figures. The findings showed that Korean apologies generally include greetings, sender information, and content, while Chinese apologies tend to contain only the main content. Korean apologies commonly employ direct expressions of

apology, acknowledgments of responsibility, and promises of forbearance, whereas Chinese apologies also frequently include explanations and implicit expressions. Lailiyah (2021) analyzed spoken apologies by corruption convicts in Indonesia using a descriptive qualitative approach. The study identified three strategies, direct apologies, explanations, and acknowledgments of responsibility. Meanwhile, Chintawidy (2023) examined apology strategies used by three Indonesian public figures on Instagram based on Cohen and Olshtain (1981) and Brown and Levinson (1987). The findings revealed that direct apologies, explanations, and offers of repair were the dominant strategies. The study also identified a relationship between social status and the limited variety of apology strategies employed. These studies share a focus on apology strategies used by public figures, particularly direct expressions of apology, although Kang (2019) also identified the use of implicit apology strategies among Chinese public figures. However, they differ in their research contexts and theoretical frameworks. Kang (2019) drew on Kim's (2008)¹ classification, while Lailiyah (2021) and Chintawidy (2023) employed Cohen and Olshtain's (1981) framework in Indonesian contexts.

Unlike these studies, this research focuses on identifying and classifying apology strategies in Korean-language apology letters issued by K-pop idols using Cohen and Olshtain's (1981) framework. Therefore, this study aims to identify the apology strategies employed in Korean-language apology letters written by K-pop idols. The research object is the utterances in Korean apology letters written by several celebrities. This study draws on the theory of apology strategies in pragmatics (Cohen & Olshtain, 1981). This study is expected to provide insights into the use of apology strategies in the context of written public communication by K-pop idols.

2. METHODS

This study used a content analysis design that combines qualitative coding with descriptive frequency counts. Content analysis is a systematic, rule-governed technique for making replicable inferences from texts (Krippendorff, 2018). In its qualitative form, categories derived from theory are assigned to segments of text, and the frequency of each category can then be reported (Mayring, 2014). The design was chosen because the study aimed both to identify which apology strategies appear in the letters and to compare how often each strategy is used. The coding itself remained close to the surface meaning of the texts, in line with the low-inference character of qualitative description (Sandelowski, 2000; Kim, Sefcik, & Bradway, 2017). The categories were taken from the apology framework of Olshtain and Cohen (1983), adapted for written public texts as explained in the theoretical section. Because strategies are counted and reported as percentages, these figures describe the present corpus only and are not intended to be generalized to idol apologies as a whole.

The letters were selected through purposive sampling using explicit criteria: posted on an official or personal platform; written by the idol in the first person; addressed to the public or fans; and issued in response to a publicly reported controversy. The initial search was conducted through manual search and identified six candidate texts, of which six met all criteria. We acknowledge that this procedure may favour widely reported cases and that the six letters vary in gender, agency, and type of controversy. The sample is therefore illustrative and does not represent all idol apologies. The data consist of six public apology letters published under the names of Jaehyun (NCT), YoonA (Girls' Generation), Hyunjin (Stray Kids), Irene (Red Velvet), Seungri, and Wonho. For each letter, we recorded:

- the platform where it was posted (for example, the artist's Instagram account, an official fan café, or the agency's website);
- the date of publication;

¹ Kim (2008), as cited in Kang (2019), classified apology strategies into eight categories: explicit expression of apology, acknowledgment of responsibility, willingness to resolve the problem, promise of forbearance, showing concern for the hearer, providing an explanation, intensification of apology expressions, and minimization of the burden of apology.

- whether it was a handwritten image or typed text;
- the language of the original;
- its length in sentences and words.

The data collection technique used in this study was the "observation and note-taking" technique. The "observation" technique involves carefully reading and listening to the contents of the apology letters, while the "note-taking" technique involves taking notes on sections of the text that contain apology strategies. The research process was carried out through several stages: data collection, data reduction, data presentation, and conclusion drawing. Data reduction involved selecting and focusing on data relevant to the research objectives, and presenting the data systematically to facilitate analysis.

In analyzing the data, this study utilized the apology strategy theory proposed by Cohen and Olshtain (1981). Cohen and Olshtain (1981) and Olshtain and Cohen (1983) divided apology strategies into five categories: (1) expressing a direct apology, (2) providing an explanation or reason, (3) demonstrating responsibility, (4) offer of repair, and (5) promising not to repeat the same mistake. These five categories were used as indicators to identify and classify the apology strategies found in the analyzed letters. The classified data were then analyzed to identify patterns of apology strategy use in the context of the scandals faced by the idols.

3. FINDINGS AND DISCUSSION

Researchers found 36 uses of apology strategies in six idols' apology statements (see Table 1). The apology strategy expressing a direct apology appeared most frequently, with a frequency of 20 and a percentage of 55.6%. The apology strategy of taking responsibility was the second most frequently used, with 11 occurrences (31%). The third most frequently used apology strategy was promising not to make the same mistake, with a frequency of 4 times, with a percentage of 11%. The apology strategy, by providing an explanation or reason, appeared once, with a 3% frequency. Meanwhile, the apology strategy of offering a monetary or goods replacement did not appear in the six idol apology statements under study.

Table 1.
Frequency of apology strategies in the six apology letters

No.	Apology strategy	Frequency	Percentage
1.	Direct expression of apology	20	55.6%
2.	Acknowledgement of responsibility	11	30.6%
3.	Promise of forbearance	4	11.1%
4.	Explanation or account	1	2.8%
5.	Offer of repair	0	0%
Total		36	100%

3.1. Direct Apology

In expressing apologies, the most frequently used strategy was the direct apology strategy, which appeared 21 times. In expressing apologies directly, idols tended to express their apologies using expressions of regret and offering an apology. The expression of regret appeared 15 times. The word most frequently used to express regret was "죄송하다," which in NAVER Dictionary (n.d.-g) means "to feel guilty" and can be used when someone feels extremely guilty, such as having committed a crime. Other words used are "송구스럽다" which means "guilty," "미안" which means "regret," and "후회하다" which means "regret" (NAVER Dictionary, n.d.-b, n.d.-f, n.d.-h).

In addition to directly apologizing by showing regret, idols also use another method, namely offering an apology. Offering an apology appears five times. In offering an apology, idols usually use the word "사과드리다." According to the NAVER Dictionary (n.d.-e), "사과드리다"

is a verb meaning the formal or polite form of “to apologize” or “to beg for forgiveness.” In addition, “사과드리다” consists of the word “사과”, which means “apology” or “apology”, which is used as a word or action to apologize for a mistake made and “드리다” can be interpreted as “to present” or “to hand over” which is a formal form of giving and conveying something to someone else.

(a) Apology Letter of Jaehyun ‘NCT’ / Data 1.JH.2.1

“모두가 힘든 시기에 저의 행동으로 인해 많은 분들께 심려를 끼쳐 드려서 죄송합니다.”

“I apologize for causing concern to many people through my actions during a difficult time for everyone.”

(b) Apology Letter of Hyunjin ‘Stray Kids’ / Data 3.HJ.2.1

“먼저 학창시절 저의 잘못된 언행으로 인해 상처를 받으신 분들께 진심으로 사과 드립니다.”

“First of all, I sincerely apologize to those who have been hurt by my wrong way of speaking and acting when I was still a student.”

In data 1.JH.2.1 found in Jaehyun's apology letter, the phrase “죄송합니다” or “I'm sorry,” an expression of regret, is used to convey his regret for causing concern. Meanwhile, in data 3.HJ.2.1, the phrase “사과 드립니다” or “I'm sorry” is both a direct apology and an offer of forgiveness. In data 3.HJ.2.1, found in Hyunjin's apology letter, “사과드리다” is used to express his apology to people who were hurt or offended by his words and actions while he was a student.

The findings show that idols tend not to explicitly seek forgiveness in their apology letters. This suggests that their apologies are not written with the expectation that the public will accept them. Instead, apology letters primarily serve as informative locutionary acts to explain their perspective and demonstrate accountability for recent scandals, making requests for forgiveness unnecessary.

3.2. Taking Responsibility

The apology strategy of taking responsibility was also found in every apology statement by the idols, appearing 12 times, representing 32%. Demonstrating responsibility can be done by explicitly blaming oneself, stating that it was unintentional, pointing out one's shortcomings, expressing embarrassment over the mistake, engaging in self-deprecation, and understanding the other person's anger/discomfort. Idols tended to point out their own shortcomings, showing embarrassment over the mistake, self-deprecation, and understanding the other person's anger/discomfort. These idols also did not explicitly state that they were not at fault or that they were not to blame when expressing responsibility.

Idols demonstrate responsibility by pointing out their shortcomings. This strategy is typically used only to highlight the idol's shortcomings that led to the scandal. However, they do not cite these shortcomings as the actual cause, but rather as shortcomings that can be examined and improved to prevent similar incidents in the future. In showing their shortcomings, idols tend to use the word “반성하다,” which has the meaning of “regret” or “self-reflection” and can be used to look back at words that have been said, ideas that have been expressed, mistakes, and shortcomings that have been made (NAVER Dictionary, n.d.-c). Showing a responsible attitude by showing that feeling ashamed of having made a mistake appears 3 times. Of the many words that mean “shame” in Korean, only the use of the word “부끄럽다” is found. The word “부끄럽다” specifically means “shame,” “blushing,” and “embarrassing” (NAVER

Dictionary, n.d.-d). Showing a responsible attitude by understanding the other person's anger or discomfort appears only in Hyunjin's apology letter. To show that the idol understands the other person's anger or discomfort, the idol will use the word "깨닫다," which means "realizing" or "knowing" (NAVER Dictionary, n.d.-a), which is usually used to explain that someone feels or knows another person's feelings. In self-deprecation, idols tend to insult or criticize their own actions. Furthermore, there is no characteristic use of specific words to indicate that an idol is self-deprecating because idols have their own ways of criticizing themselves.

- (a) Apology Letter of Irene 'Red Velvet' / Data 4.IR.1.4
“제가 이 자리에 있기까지 함께 노력해주신 많은 분들의 도움이 있었는데 성숙하지 못한 행동으로 큰 상처를 드린 점 후회하고 **반성하고** 있습니다.”
“I have received help from many people who have worked with me to get here, and I regret and **reflect** on the fact that I have hurt them so much with my immature behavior.”
- (b) Apology Letter of Irene 'Red Velvet' / Data 4.IR.1.7
“이번 일을 통해 지난 시간을 되돌아 보니 저의 부족한 언행이 많이 **부끄러웠고** 스태프분들의 소중한을 다시 한번 느끼게되었습니다.”
“Looking back on this incident, I am deeply ashamed of my bad words and actions and once again feel the importance of the staff.”
- (c) Apology Letter of Hyunjin 'Stray Kids' / Data 3.HJ.2.3
“남을 배려하는 방법을 몰랐던 저의 말과 행동들이 다른 사람들에게 상처를 주었다는 것을 **깨달았습니다**.”
“I **realize** that I have hurt others with my words and actions without knowing how to care for others.”
- (d) Apology Letter of Hyunjin 'Stray Kids' / Data 3.HJ.3.1
“의도했든 의하지 않았든 상관없이 **누군가에게 씻을 수 없는 상처를 드렸던 것은 절대로 용서받을 수 없다고** 생각합니다.”
“Regardless of whether I meant to or not, I think **causing such an indelible wound to someone is absolutely unforgivable**.”

In data 4.IR.1.4, found in the first paragraph of Irene's apology letter, Irene acknowledged her shortcomings by saying "성숙하지 못한 행동," which illustrates her inability to act maturely and thus hurt the feelings of those who had helped her so much. The data also contains the phrase "반성하다," which uses the grammatical form "-고 있다," to illustrate that Irene was reflecting on her shortcomings when she wrote and released her apology letter.

Meanwhile, in data 4.IR.1.7, found in the first paragraph of Irene's apology letter, Irene used the past tense of "부끄러웠다," "부끄럽다," meaning "ashamed." Irene expressed her shame after reflecting on her past and her mistake of failing to recognize the importance of the staff who had helped her work. In data 3.HJ.2.3, found in the third sentence of the second paragraph in Hyunjin's apology letter, the word "깨달았다" is used, which is the past tense of "깨닫다". Hyunjin explains the feelings of the person he is talking to by saying "다른 사람들에게 상처를 주었다" or "hurt someone else". The word "상처를 주었다" can be interpreted as "injuring" or "hurting feelings". In this sentence, Hyunjin realizes that his actions have hurt someone else's feelings. Therefore, it can be concluded that Hyunjin uses an apology strategy to take responsibility by stating that he understands the person he is talking to's feelings. The person he is talking to in Hyunjin's apology letter is someone who has been hurt by Hyunjin's past words and actions.

In data 3.HJ.3.1, found in the first sentence of the third paragraph of Hyunjin's apology letter, Hyunjin said, "누군가에게 씻을 수 없는 상처를 드렸던 것은 절대로 용서받을 수 없다," or "causing an indelible wound to someone is truly unforgivable." This refers to his own actions that have hurt another person's feelings. Therefore, Hyunjin uses an apology strategy to

demonstrate responsibility by simultaneously criticizing and criticizing himself. He denies that his actions, which caused an indelible wound to another person, are unforgivable, whether intentional or not.

When apologizing, a person does not need to stick to a single method; therefore, some apologies use two methods at once to demonstrate responsibility. The apology was included in Wonho's letter of apology.

(a) Apology Letter of Wonho / Data 6.WH.4.1

“적에게 철었던 시절과 크고 작은 과오들이 있었지만, 연습생이 되고 데뷔를 한 후 한순 팔지 않고 저 자신에게 부끄럽지 않게 노력해왔습니다.”

“There were times when I was immature and made mistakes both big and small, but after becoming a trainee and debuting, I stayed on track and worked hard to avoid embarrassing myself.”

In data 6.WH.4.1, Wonho uses an apology strategy to take responsibility by acknowledging his shortcomings when he was still immature, including big and small mistakes. The sentence states his own shortcomings in the part “적에게 철었던 시절과 크고 작은 과오들이 있었지만” which means “there was a time when I was immature and made big and small mistakes”. In addition, the sentence shows that Wonho felt ashamed for having made the mistake, even though, in the end, he tried to forget it by working hard to debut. This is indicated in the part “자신에게 부끄럽지 않게 노력해왔습니다” or “will try to avoid feeling ashamed of myself”. Both of these things show a responsible attitude.

According to the author's observations, idols demonstrate a responsible attitude, showing that they truly understand the mistakes that have been made. By pointing out their own mistakes, being self-deprecating, understanding the other person's discomfort, and stating that they are embarrassed by their actions, they show that they understand what they should not do. So, this can be used as material for self-evaluation so they will not make the same mistakes.

3.3. Promising Not to Make the Same Mistake

The apology strategy of promising not to repeat the same mistake was present in the apology letters of Jaehyun, Yoona, Irene, and Seungri. This aligns with one of Kang's (2019) research findings, which states that Korean apology culture promises that the speaker will not repeat the same mistake. Although not all idols promised not to repeat the same thing, four of the six letters studied used this apology strategy. Furthermore, in these apology letters, the grammatical form “겠” indicates this apology strategy because it can be interpreted as the speaker's determination and intention. Furthermore, the grammatical form “겠” is used to express the intent and purpose of the first person (Ahn & Adinda, 2008).

(a) Apology Letter of Jaehyun ‘NCT’ / Data 1.JH.4.1

“앞으로 행동 하나하나 신중히 생각하고 주의하도록 하겠습니다.”

“From now on, I will think about every action carefully and cautiously.”

In data 1.JH.4.1 found in the first sentence of the fourth paragraph of Jaehyun's apology letter, the apology strategy promises not to do the same thing by stating that he will act carefully in the future. It is proven that after promising in the apology letter, they are no longer caught in the same case. In this sentence, Jaehyun uses the grammar “-겠” to indicate that he promised.

3.4. Providing an Explanation or Reason

The apology-by-explanation strategy appears only once in Seungri's apology letter. The apology-by-explanation strategy is characterized by the use of grammatical expressions that indicate cause and effect, such as "-기 때문에," which are commonly used to explain causes or reasons with negative connotations, making them suitable for apologizing for a scandal. The following illustrates the use of the apology-by-explanation and reasoning strategy.

(a) Seungri's Apology Letter / Data 7.SR.4.6

“실질적인 클럽의 경영과 운영은 제 역할이 아니었고, 처음부터 관여하지 않았기 때문에 이번 사건도 처음부터 책임있는 모습을 보여드리지 못하였던 점 깊이 반성하고 머리 숙여 사과드립니다.”

“Since the actual management and operation of the club is not my role and I was not involved from the beginning, I have reflected deeply on myself and apologize for not being able to demonstrate my responsibility from the beginning.”

In the 7.SR.4.6 data found in the sixth line of the fourth paragraph of Seungri's apology letter, Seungri explained the reason why he was unable to take responsibility from the beginning was that the management and operation of the club was not his position, and he was not involved from the beginning of the scandal. In this sentence, Seungri uses the grammar "-기 때문에", which is used to explain the cause of something that has a negative connotation. However, after explaining the reason, Seungri still apologized.

3.5. Offering of Repair

The apology strategy of offering compensation in the form of goods or money was not found in the six idol apology letters. The scandals involving the idols studied involved bad behavior, such as violating social distancing rules, mistreating staff, and bullying.

4. CONCLUSION

This study examines the form and function of apology strategies in idol apology letters. It uses a descriptive qualitative method with a sociolinguistic approach, relying on Cohen and Olshtain's (1981) theory. The data are six written apologies posted on social media by selected K-pop idols. In total, 36 apology strategies were identified. Direct apologies appeared most often (20 times), followed by taking responsibility (11 times) and promising not to repeat the mistake (4 times). Providing an explanation or excuse occurred once. No offers of repair were found.

These findings provide a description of the distribution of apology strategies in the selected K-pop idols' written apology letters. However, this has several limitations. First, the analysis was limited to six letters issued by K-pop idols with different controversies that could lead into generalization. Second, coding conducted by only a single researcher that might affect the accuracy of data and the interpretation. Third, the study was limited to the classification of apology strategies without examining audience responses. Therefore, future researchers should consider larger corpus, multiple coders, and mixed methods approaches to investigate apology strategies alongside with public responses.

5. REFERENCES

- Ahn, K., & Adinda, R. N. (2008). *Bahasa Korea terpadu untuk orang Indonesia (Integrated Korean for Indonesians)*. Seoul: Korea Foundation.
- Aijmer, K. (2014). *Conversational routines in English: Convention and creativity*. London: Routledge. (Original work published 1996)
- Benoit, W. L. (1995). *Accounts, excuses, and apologies: A theory of image restoration strategies*. Albany, NY: State University of New York Press.

- Blum-Kulka, S., & Olshtain, E. (1984). Requests and apologies: A cross-cultural study of speech act realization patterns (CCSARP). *Applied Linguistics*, 5(3), 196–213. <https://doi.org/10.1093/applin/5.3.196>
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.
- Chintawidy, P. A. (2023). Strategi permintaan maaf dalam klarifikasi figur publik kepada masyarakat di media sosial (Apology strategies in public figures' clarifications to the public on social media). *Etnolinguist*, 7(1), 21–40. <https://doi.org/10.20473/etno.v6i2.35947>
- Cohen, A. D., & Olshtain, E. (1981). Developing a measure of sociocultural competence: The case of apology. *Language Learning*, 31(1), 113–134. <https://doi.org/10.1111/j.1467-1770.1981.tb01375.x>
- Coombs, W. T. (2007). Protecting organization reputations during a crisis: The development and application of situational crisis communication theory. *Corporate Reputation Review*, 10(3), 163–176. <https://doi.org/10.1057/palgrave.crr.1550049>
- Goffman, E. (1971). *Relations in public: Microstudies of the public order*. New York: Basic Books.
- Holmes, J. (1990). Apologies in New Zealand English. *Language in Society*, 19(2), 155–199. <https://doi.org/10.1017/S0047404500014366>
- Kang, E. (2020). 케이팝(K-pop) 아이돌의 자필 사과문: 손글씨의 진정성과 팬덤의 소비자 정체성 (Handwritten apologies of K-pop idols: Authenticity of handwriting and fandom's identity as consumer). *여성문학연구 (Feminism and Korean Literature)*, 51, 36–71.
- Kang, W. (2019). 한·중 공적 사과문의 대조 분석적 (An analytical study of Korean and Chinese formal apology texts). *화법연구 (Korean Speech and Discourse Analysis)*, 44, 1–30.
- Kim, H., Sefcik, J. S., & Bradway, C. (2017). Characteristics of qualitative descriptive studies: A systematic review. *Research in Nursing & Health*, 40(1), 23–42. <https://doi.org/10.1002/nur.21768>
- Krippendorff, K. (2018). *Content analysis: An introduction to its methodology* (4th ed.). Thousand Oaks, CA: SAGE.
- Lailiyah, N. (2021). Tindak tutur ekspresif meminta maaf terpidana korupsi di Indonesia (Expressive speech acts of apology by corruption convicts in Indonesia). *Prasasti: Journal of Linguistics*, 6(2), 215–225.
- Mayring, P. (2014). *Qualitative content analysis: Theoretical foundation, basic procedures and software solution*. Klagenfurt: SSOAR. Retrieved from <https://nbn-resolving.org/urn:nbn:de:0168-ssoar-395173>
- NAVER Dictionary. (n.d.-a). 깨닫다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/08747879672e4610913eec068bc60b59>
- NAVER Dictionary. (n.d.-b). 미안. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/403de4799b0b4ae38d31960d9257cdcc>

- NAVER Dictionary. (n.d.-c). 반성하다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/b177e2a8cfa446a88db45ed4df833106>
- NAVER Dictionary. (n.d.-d). 부끄럽다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/9732c662f918499fb9a39f80f89b0852>
- NAVER Dictionary. (n.d.-e). 사과드리다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/d0b4c0319ff24d0bb121f5301bdcd9d7>
- NAVER Dictionary. (n.d.-f). 송구스럽다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/82a34f57105b470f89de0d684868790b>
- NAVER Dictionary. (n.d.-g). 죄송하다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/8280aa52047749cd9964d826a7c02a3c>
- NAVER Dictionary. (n.d.-h). 후회하다. In *Korean–Indonesian dictionary*. Retrieved from <https://korean.dict.naver.com/koiddict/#/entry/koid/6e678383132744c7a58508566a055117>
- Olshtain, E., & Cohen, A. D. (1983). Apology: A speech act set. In N. Wolfson & E. Judd (Eds.), *Sociolinguistics and language acquisition* (pp. 18–35). Rowley, MA: Newbury House.
- Sandelowski, M. (2000). Whatever happened to qualitative description? *Research in Nursing & Health*, 23(4), 334–340. [https://doi.org/10.1002/1098-240X\(200008\)23:4<334::AID-NUR9>3.0.CO;2-G](https://doi.org/10.1002/1098-240X(200008)23:4<334::AID-NUR9>3.0.CO;2-G)
- Sugimoto, N. (1997). A Japan–U.S. comparison of apology styles. *Communication Research*, 24(4), 349–369. <https://doi.org/10.1177/009365097024004002>