International Conference: "Language, Culture, and Society in ASEAN-China 2025"
(LCS ASEAN-CHINA 2025)

"Language, Culture, and Society in the ASEAN Region and China in the Context of Current Social Trends."

March 31 - April 4, 2025

At Hanoi - Sapa, Vietnam

PROCEEDINGS

LCS 2025

The 5th International Conference on Language Culture and Society ASEAN-China 2025

National Library of Thailand Cataloging in Publication Data

The 5th International Conference on Language Culture and Society ASEAN-China 2025. -- Mahasarakham: Faculty of Humanities and Social Sciences Mahasarakham University, 2568.
1186 Page.

1. Southeast Asia -- Languages. 2. Southeast Asia -- Social conditions. I. Title.

330.959

ISBN 978-974-19-6138-2

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Published by*:* The 5th International Conference on Language, Culture and Society ASEAN-China 2025, Faculty of Humanities and Social Sciences, Mahasarakham University, Kham Riang, Kantarawichai District, Mahasarakham, Thailand, Tel: +66 4375 4369,

Publisher

The 5th International Conference on Language Culture and Society ASEAN-China 2025

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The Creation of Mixed Media Arts: The Dimension of Urban

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Abstract

The purpose of creating mixed media art on the dimension of the city is 1. To study the intensification of urbanization has led to increased congestion and overlapping of buildings. This complex phenomenon has sparked my interest in urban spatial structures. Through patchwork art, I aim to explore and present the multi-layered social, economic, and architectural dimensions of the city, capturing the interplay between urbanity and human activities. 2. To create the visual arts It reveals how the overlapping and complexity of urban spaces influence the perception of congestion and the multidimensional coexistence of humans and the city. The method of collecting documentary and field data by observing, analyzing and interpreting the data, leading to the creation of mixed media art works using the collage technique, presenting the research results in a descriptive and analytical form, along with mixed media art works.

The results of the creation found that the city is a diverse overlapping area between various types of buildings, social activities, and the way of life of many people, circulating every day. It is an overlapping of a chaotic, hurried way of life in a limited space.

The results of the creation of the three artworks are systematically created from the concept, knowledge and belief in using art as a medium to express thoughts and feelings. In presenting abstract mixed media art, the shapes are formed by overlapping different types of fabrics, creating geometric forms, conveying the idea of a large city, full of many buildings, stacked in a limited space. While the various fabrics represent the population, with different statuses and different ideas, living in urban areas, showing the overlapping, creating various dimensions between the city and people's ways of life. These things are perceived by people directly through the language of shapes, colors, and the essence of materials, as well as the arrangement of art elements, enabling the communication of meanings and feelings to clearly perceive the dimensions of the city.

Keywords: Mixed Media Arts, Urbanization, Dimensions

Introduction

With the acceleration of global urbanization, cities have become the main gathering places for population, economic and cultural activities. Urbanization brings not only the expansion of urban area and population, but also the transformation of social and economic structure. In the process of urbanization, urban space is becoming more and more complex, buildings are closely integrated with human activities, and the urban environment is full of diversity and uncertainty. Manzoor Hussain and Iram Imitiyaz said in Urbanization concepts, dimensions and factors. that urbanization means changes in society in economic, social and cultural aspects. This is an urbanization process, a process of people or processes moving to urban areas, and an increase in urban areas, population or processes. Hussain, M., & Imitiyaz, I. (2018: 23513-23523). Yuqing Geng and Han Zhang. In Coordinated interactions of sustainable urbanization dimensions: Case study in Hunan, China

As of 2014, half of the world's population lived in towns and cities, and it is expected that by 2050, 66% of the world's population will live in cities (United Nations, 2014). Geng, Y., & Zhang, H. (2021: 11(2)). Inspiration The work is inspired by the phenomenon of overlapping buildings in the process of urbanization. The rapid development of cities has caused buildings to overlap, and the space has become increasingly compact, forming a unique urban landscape. Researchers have noticed the density of buildings in the city, the interweaving of people, and the mutual penetration of different functional areas, and the dimensions of the city. Sudjic,D. (2016). The author studied the interactive relationship between urban architecture and culture, society and economy, and believed that the city is a complex symbol system.

Significance of the Study This study uses mixed media art to explore the overlapping phenomena of urbanization, urban social life, and multiple lifestyles, which is of great academic and artistic value. It focuses on the presentation of urban spatial dynamics in art works, expands the understanding of urban dimensions, and provides a new perspective for urbanization research.. Manzoor Hussain and Iram Imitiyaz said in Urbanization concepts, dimensions and factors. that in urbanized society, most people live in crowded towns, which is a new and fundamental progress in the evolution of human society. The large and dense aggregation of urban populations involves unprecedented human contact and social complexity. Hussain, M., & Imitiyaz, I. (2018: 23513-23523).

Research Objectives

1. To study the overlap between urbanization, urban social life and urban social lifestyle.
2. To create visual art works that convey the urban dimension through formal materials and creative techniques.

Research Scope

This study uses mixed media art to explore the artistic presentation of urban spatial structure, focusing on the overlap and congestion caused by urbanization. It deeply analyzes the multi-dimensional complexity of urban society, economy, and architecture. It uses collages of fabrics and other materials to show diversity, analyzes visual elements such as shapes, and reveals the role of visual art in expressing urban congestion and coexistence perception in the high-density environment of urbanization, overlapping buildings, and crowded spaces.

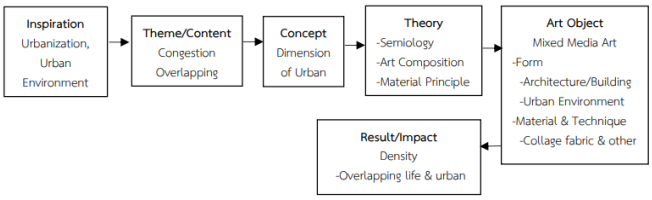


Figure 1 The paper framework

Research Methodology

This study clarified the core direction of this creation through in-depth exploration and induction of theories. The methods adopted in this creative research include a comprehensive data collection and analysis process, followed by the development of a series of mixed media artworks:

1. Data collection

1.1 Literature data, collect document data from literature and obtain online data to obtain relevant information;

1.1.1 Literature research, urbanization, building overlap, population density, and the impact of socio-cultural and economic factors on urban space are all aimed at urban dimensions.



Figure 2 In 2050,the proportion of the world's population living in cities

（Data source: United Nations World Urbanization Prospects，2018: Online)



Figure 3 City Overlap Changsha, China
(XiaoHongShu, 2024: Online)

1.1.2 The collection includes works by artists with themes such as urbanization and overlap, especially cases of expressing urban space through collage and multiple materials.

1.1.3 Field research: Collect field data from real areas to study the overlap and overlapping expressions of urbanization, urban social life, and urban social lifestyles.



Figure 4 The overlap between architecture and people

（Photo from MengNing，Xu China 2024.5.8）

2. Data analysis; including the analysis steps, the interpretation of the content of visual art creation is as follows:

2.1 Content analysis, by analyzing the initial inspiration, the researcher's interest in urbanization and urban environment (socio-cultural, demographic and economic), further analyzing and clarifying the theme or content, in this study, is urbanization. Subsequently, the creative concept is comprehensively refined to extract the core ideas and expression goals, that is, dimensions, which represent the perception of urban dimensions.

2.2 Analysis of formal symbols, using semiotics and meaning theory (Keawthep, Kanchana. 2009: 27–32), through the interpretation of content, concept (subjective) to artistic form (objective), analysis and interpretation into symbols, creating images in the form of patchwork to convey emotions. Different fabrics overlap to form geometric shapes, symbolizing the buildings in the big city. Different materials present the multi-dimensionality of the city and lifestyle.

2.3 Material and technical analysis

2.3.1 Kelly (2023: 40-53, 87-92) said that materials refer to the materials or objects that artists use to create works visible to the public. Various materials respond to control. And create experiences into mixed media artworks.

Tu, X & Shun, E. (2024: 009) By exploring the material materials and technical techniques used in mixed media in fiber art, we can better grasp the new artistic effects and conceptual expressions brought by mixed media in fiber art. The analysis is as follows: 1) Use oil painting frames as the base of the work, and use cloth, wool and other mixed materials to create a collage overlap on the oil painting frame. 2) Material texture, recreate the texture of cloth and wool as an integral part of the artwork, and express crowding and overlapping.



Figure 5 Materials used in creating the work

2.3.2 Technical techniques; aughan, K. (2005:27-52) Collage is an art form with multiple tolerances, and can be called a model of "boundary epistemology". This study uses mixed media art, using fabrics, wool, etc. to create collages on oil painting frames, presenting overlaps and dimensions. Through repeated experiments, corrections and improvements, the researchers explored artistic possibilities and strived to achieve the expected results.

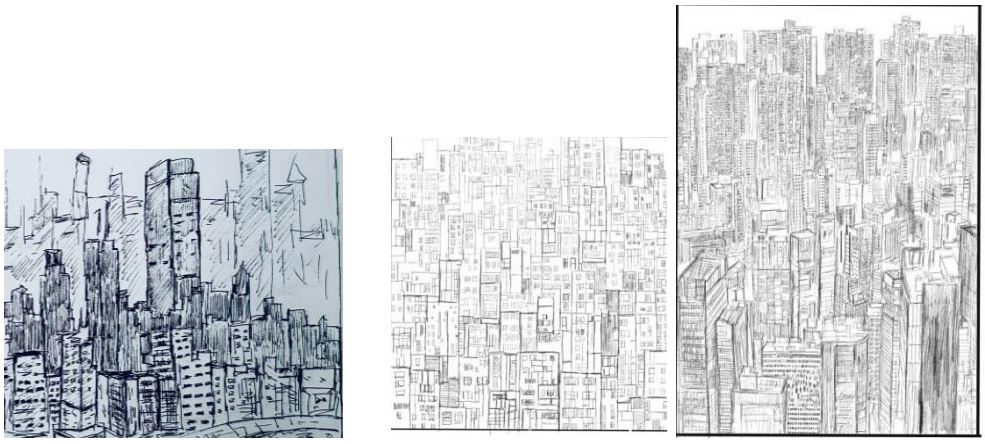
3. In the early stage of creation, use pencils and pens to outline the imagination with simple lines, then use Photoshop to add colors, and find the form that fits the concept based on visual elements such as form and lines, as well as composition principles such as repetition and balance. Then paste mixed materials such as fabrics on the frame, recreate the texture and install it, and arrange the lighting to affect the perception. Finally, write a document to explain the concept and process, publish an academic article, and disseminate it in a national database journal to complete the dissemination of the work.

Research Findings /Results

1. Study the overlap of urbanization, urban social life, and urban social lifestyle.By analyzing urbanization data, we examine the overlap of space and the resulting overlap of social interaction patterns, such as contact and conflict between different social groups. Then we integrate it into the creative concept, extract the core of the idea and the expression goal we want to convey, that is, the overlap of urbanization, urban social life, and urban social lifestyle, and use it as the concept of the creative work.

2. Create visual art works that can convey the urban dimension through formal materials and creative techniques.The creative process of this mixed media art is as follows:

2.1 Sketching process; use pencil (sketch) to draw the form that appears in the imagination is concrete, simple lines or colors to find the form and art form that responds to the concept [Figure 6-7]



Artwork No. 1 Artwork No. 2

Figure 6 Sketch for artwork No. 1 and 2



Figure 7 Sketch for allover view

2.2 Creative process of mixed media art

Use mixed techniques, create with various techniques such as collage, overlapping, material texture reconstruction, and installation location to show the content and purpose of the creation, including setting up lighting suitable for viewing to determine the appearance of each work and the overall view of the audience.

Summary of Creative Results

The creation of this mixed media art followed the creative process until it was completed. The work was then analyzed with illustrations to show the results of the creative, aesthetic and formal composition, showing the relationship between the concepts, thus reflecting the results according to the purpose of the creation. Based on the following 3 works, the presentation of the analysis results has the following problems:

1. Thesis work 1

1.1 Idea/ Concept: Seamless City explores the overlapping of urban space, the density of buildings, and the social and economic impacts of urbanization.

1.2 Form/ Art style: This mixed media work combines fiber and patchwork art, using vertical composition, overlapping geometric elements and warm and cool tones to present a crowded, oppressive and layered urban scene.

1.3 Material and Technique; Using a variety of materials such as denim, cotton, woven fabric, and wool, through deconstruction and reorganization, and then recreating the texture of the materials for collage and overlap.

1.4 Installation and display; hanging on the wall vertically, like the hanging method of oil paintings. Keep a balanced arrangement with other works in the same series.

1.5 Interpretation: The work adopts vertical composition, with the door and window frame as the perspective. Denim and various materials are used to recreate textures for overlapping and splicing, creating layers and texture. The contrast between cold and warm colors is strong, blue shows the order of the city, and yellow and orange symbolize the color of the city. Irregular splicing and overlapping show the scattered buildings and the interweaving of people, showing the complexity and dynamics of the city. Each piece of fabric represents an individual or group in the city.

1.6 Work of art



Figure 6 Thesis work 1

Title : Seamless City

Size : 210cm x 150cm

Technique : mixed technique

2.Thesis work 2

2.1 Idea/Concept: The Dimension of Urban, this work is centered around the "Dimension of Urbany" and explores the crowding, overlap and complexity in the urban environment. By using a variety of fabrics, a symbolic urban structure is constructed.

2.2 Form/Art style; This patchwork art work adopts a horizontal composition to simulate the perspective of the human eye looking far away. The

work creates a three-dimensional sense similar to relief through the layers and textures of the fabric. And with geometric blocks as the main composition method, combined with point, line and surface art elements, it simulates the building complex of modern cities and presents an urban structure with overlapping and crisscrossing high-rise buildings.

2.3 Material and Technique; Using a variety of materials such as denim, cotton, woven fabric, and wool, through deconstruction and reorganization, and then recreating the texture of the materials for collage and overlap.

2.4 Installation and display; Hang horizontally on the wall, like the hanging method of oil paintings. Keep a balanced arrangement with other works in the same series.

2.5 Interpretation: The work uses patchwork art to combine geometric elements and textures to enhance the sense of layering and three-dimensionality, and uses wool to express the sense of urban mobility, constructing urban landscapes and symbolizing urban dimensions. The contrast of warm and cold tones (orange, red, blue and black) brings visual impact and metaphors social activities. The work shows an urban landscape with overlapping buildings, reflecting the diversity and pressure of the city.

2.6 Work of art



Figure8 Thesis work 2

Title : The structure of the city

Size : 250cm x 145cm

Technique : mixedtechnique

3.Thesis work 3

3.1 Idea/Concept: The Dimension of Urban This work revolves around the theme of "The Dimension of the City" and explores the structure and visual hierarchy of urban space. Through patchwork art, the overlapping and interlacing of architectural forms are expressed, showing the complexity of the city.

3.2 Form/Art Style: The work adopts a horizontal composition to simulate the perspective of human eyes looking far away. A variety of fabrics such as denim, cotton, silk, etc. are hand-collaged and overlapped to form an abstract urban landscape. Foam and cardboard enhance the three-dimensional sense, and the re-textured texture, raw edges and wrinkles of the fabric enhance the fluidity of space, symbolizing the diversity and hierarchy of the city.

3.3 Material and Technique: Denim, cotton, woven fabric, wool and other materials are used to shape the architectural structure and sense of space through deconstruction, reorganization and texture reconstruction, collage and overlap.

3.4 Installation and Display: The work is hung horizontally on the wall, like an oil painting display, and is arranged in a balanced manner with works in the same series.

3.5 Interpretation: Patchwork art combines geometric elements and textures to enhance the sense of layers and three-dimensionality, using wool to show the mobility of the city, constructing the urban landscape, and symbolizing the urban dimension. The contrast between cold and warm colors (orange, red, blue and black) brings visual impact and metaphors urban activities. The work shows the landscape of overlapping buildings and reflects the diversity and pressure of the city.



Figure 9 Thesis work 3

Title: Interlacing and Overlapping
Size: 345cm x 145cm

Technique: mixed technique

Summary

1. Study the overlap of urbanization, urban social life and urban social lifestyle

This work explores how urbanization accelerates the overlap of social groups, and the frequent interactions between different groups in space and time, which leads to increasingly diverse and crowded lifestyles. Presenting the dimensions of the city through visual art is the core expression of this work.

2. Create visual art works that can convey the dimension of the city through formal materials and creative techniques:

The creation of this mixed media art follows the creative process until the process is completed. The research results can be summarized as follows:

2.1 Theme and concept; The researcher has lived in the city for a long time and has personally experienced the overlap of studying urbanization, urban social life and urban social lifestyle. This is the current high-density area such as

urban urbanization, and the verticalization and horizontal expansion of buildings have become crowded phenomena.

2.2 Form: The work the dimension of the city is conveyed through the overlapping and crowding of buildings. The work uses materials such as cloth and wool to overlap and express the dimension of the city. By combining texture, light and color contrast, it depicts the interweaving of people, buildings and society, and explores the impact of urban congestion on culture and life.

2.3 Materials and techniques; This work uses mixed materials as a medium to convey the dimensions of the city, such as using denim, wool and recycled fabrics, and uses collage, overlap, texture reconstruction and other methods to show the layers and structure of the city, enhancing the depth and appeal of visual expression.

2.4 Installation and presentation; The last step of creation is to manage the space and environment so that the work interacts with the audience. The work adopts hanging and wall binding to enhance the sense of immersion and allow the audience to walk into the work. Each work is presented independently, while maintaining the overall unity of form and material to create a coherent visual experience.

2.5 Creative results: This series of works uses artistic symbols as a medium to present abstract mixed media art. By overlapping different fabrics to form geometric shapes, it expresses the dense stacking and spatial limitations of urban buildings. Different structures symbolize the diversity of the population and show the multi-dimensionality of urban lifestyles. The work uses shapes, colors, material textures and arrangements of artistic elements to allow viewers to intuitively experience the complexity and layering of the city.

Discussion

The results of the creation are as follows:

1.Artistic

The works combine fabric forms such as rectangles, triangles, points, lines and surfaces to show art and urbanization. This series consists of mixed media works, with fabrics, wool and other collages overlapped on the painting frame, reflecting overlap and dimension. The first piece uses a vertical composition to present the city landscape through the perspective of the door and window frame, and the other two pieces are horizontal compositions, simulating a distant perspective. Different symbols and compositions show the interweaving and integration of people and buildings, people and society in modern cities.

2.The new finding the new knowledge

This study originates from urban culture, combines architecture and sociology, and uses patchwork art to show the complexity of urban space. Its influence is reflected in two aspects: 1) Aesthetic value - through the splicing of different fabrics, geometric structures and contrast of warm and cold colors, it directly presents the crowded, overlapping and multi-dimensional spatial beauty of the city; 2) Social value - the work shows the overlap and cultural integration of urban lifestyles, explores the relationship between individuals and groups, and reveals the complexity of urban space and the interactive dimension between people and cities.

3.The impact on social or technical field

Patchwork art shows the overlap and crowding of urban space, allowing viewers to reflect on urban life and enhance emotional connections. The work conveys the dimension of the city through collage and overlap of shapes and colors, and the color contrast and structure bring an emotional visual experience. The work integrates elements and innovatively promotes interdisciplinary art education and the application of visual arts in social psychology.

Recommendation

This study demonstrates how mixed media art can effectively convey the complexity and multidimensionality of urban space. Based on the research results, the following suggestions are made:

1. From a technical perspective - future research can explore other materials and technologies, such as digital media or interactive installations, to further enhance the expression of urban dimensions.

2. Deepen the study of spatial overlap and social interaction in different urban cultural contexts to enrich the perspective of cross-cultural comparison

3. Combine patchwork art with sustainable materials to explore the integration of environmental design and urban aesthetics, and promote the development of visual art in the fields of social innovation and public art.

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Butterfly Art: The Aesthetic and Expressions Imagery in Artistic Creation

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Abstract
This research article on visual arts is part of thesis entitled *The Symbol of Life*. This study aimed to analyze the creative effects and aesthetic values of butterfly-inspired visual works. The scope of the study was to analyze ideas, art forms, methods, and meanings. The study was conducted by Qualitative Research and Textual Analysis of five pieces by the artists. The study's findings revealed that the philosophy of life can be expressed through visualization. The butterfly, as an art carrier, can imbue it with more meaning.

Keywords: Butterfly, Artistic, Aesthetic and Expressions

Background

The butterfly, an insect belonging to the Lepidoptera, occupies a unique position in human culture with its unique appearance and life course. The metamorphosis process from larva to pupa and then to breaking the cocoon into a butterfly seems to be a vivid interpretation of the miracle and changes of life, inspiring the endless imagination and thinking of human beings. Under different cultural backgrounds, people endow butterflies with various symbolic meanings. In Chinese culture, butterflies carry profound meanings. From the perspective of love, the legend of "Liang and Zhu u become butterflies and fly away together" has been passed down through the ages, symbolizing the unswerving love.

In traditional painting, butterflies are often combined with flowers, which not only shows the natural vitality, but also symbolizes the interdependence of beautiful things. Miao people believe that animism and butterflies have super reproductive ability, which makes them have the association that butterflies are the mothers of

all things. In Japanese culture, the butterfly symbolizes the soul, the ghost and the metamorphosis. In traditional Japanese painting and literature works, butterflies often appear with the dead or ghosts, representing the destination of the soul. In the Greek and Roman cultures, the butterfly symbolizes the soul. In Roman mythology, the goddess is often depicted as with butterfly wings, whose name means "soul". In Christian culture, the butterfly is the symbol of the resurrection of the human soul, and the butterfly symbolizes the resurrection and rebirth.

The process of the butterfly emerging from the cocoon is regarded as a metaphor for the resurrection of Jesus Christ, representing the victory over death, giving the believers eternal hope, and having a profound influence on Christian art and theological thought. In Indian culture, butterflies symbolize the eternal life, transformation and the regeneration of the soul. The Indians believe that the soul will return to the world in the form of a butterfly. Death is not the end, but transformation and regeneration. In Mexican culture, butterflies are used to symbolize the return of the souls of lost relatives, and butterflies become a bridge between the living and the dead. In some African tribal cultures, butterflies are seen as a symbol of good luck and happiness, and when butterflies appear, they are thought to bring auspicious things.

From painting, sculpture to installation art, from traditional art forms to modern multimedia creation, the image of butterflies exists widely. However, the meaning and emotion conveyed by the butterfly in the art are not only dependent on the butterfly image itself, but also closely related to the visual context constructed around it. The visual context covers many elements of the color, composition, background, material and the display environment of the work. These elements interact together to shape the audience's perception and understanding of the art.

The in-depth study of the deep cultural connotation and artistic value of butterfly images, as well as how to use the visual context in butterfly-related artworks, and the analysis of ideas, ideas, art forms, methods and meanings, not only helps us to better appreciate and interpret such works, but also provides new ideas and perspectives for artistic creation.

Research Objectives

Analyze the creative effects and aesthetic value of visual works inspired by butterflies.

Research Scope

The scope of research is the analysis of ideas, art forms, methods and meanings. A qualitative study was conducted by conducting a text analysis of five works by the artists.

Research Methodology

1. Collect data

1.1 Information collation of works: Collect the basic information of the works of 5 artists inspired by butterflies through the Internet art database, the official records of the art exhibition and the official website of the artists, such as the name, creation date, size and media.

1.2 Collection of comments: Collect comments on these works from art review websites, professional art magazines and exhibition audience guest books, to understand the audience and critics' understanding and interpretation of butterfly elements in the works.

2. Data analysis

2.1 Concept analysis: Whether the concepts of butterflies in their works are common meanings such as metamorphosis, freedom and beauty, or endowed with new connotations such as unique cultural and social criticism. Analyze how the work conveys the artist's thoughts on life, nature, society and other themes through butterfly elements.

2.2 Art form analysis: whether the works are analyzed in the form of painting, sculpture, installation art or new media art to show butterflies. In the painting, it is judged whether the shape of the butterfly in the work is realistic or abstract deformation. In the sculpture works, the three-dimensional expression technique of the butterfly shape is observed. In the installation art and the new media art, explore how to use the space, light and shadow, interactive elements to shape the butterfly image.

2.3 Technical analysis: In the field of painting, we should understand the use of the thick painting method, the dyeing method of watercolor or the line drawing skills of sketch. The sculpture works will use clay sculpture, marble sculpture or 3D printing technology. For the comprehensive art of using a variety of materials, analyze the process and technical means of different material combinations.

2.4 Color analysis: The use of butterfly color in the research works is a bright and bright color combination to highlight the vitality, or a quietly elegant and soft tone to create a quiet atmosphere. Analyze the relationship between butterfly

color and the overall color tone of the work, whether to form a contrast to enhance the visual impact, or to integrate to create a sense of unity and harmony.

2.5 Meaning analysis: From the perspective of art history, judge whether the work innovates the expression of butterfly theme, to provide new ideas for the creation of the theme. From the social level, the paper analyzes whether the works trigger the public's thinking on ecological protection, life significance and other issues. From his personal perspective, whether the works can promote the development of his artistic career, or form a unique artistic identity.

3. Summarize the analyzed data

Comprehensively summarize the diverse values of artistic creation inspired by butterflies, including the contributions to the expansion of artistic creation techniques, rich cultural connotation, and the guidance of social topics, so as to provide a reference for the subsequent research of natural elements and artistic creation.

Research Findings

1.Yu Sheng

Yu Sheng (1692- -1767) was an important court painter during the Qianlong period of the Qing Dynasty. He is good at flowers and birds, insects, fish, feathers and other themes, especially famous for painting butterflies. His works combine Chinese and Western techniques to form a unique artistic style.

1.1 Concept analysis

The paintings take butterflies as the theme, which have rich meanings in Chinese culture, symbolizing freedom, beauty, auspiciousness and new transformation. By depicting different gestures and varieties of butterflies shuttling between flowers and plants, Yu province expresses their emotions, using butterflies and flowers to express their yearning for a better life and their attachment to nature, and also convey auspicious and beautiful meaning.

1.2 Art form analysis

The *hundred Butterfly* is presented in the form of a long scroll with panoramic composition. The upper half of the picture shows distant mountains and green trees, showing the crisp autumn season; the lower half focuses on the theme of hundreds of butterflies flying, shuttle flowers, or stop between flowers, dynamic and static combination. This composition can not only show the layers of the picture, but also allows the audience to focus on the butterfly.

1.3 Technical analysis

The techniques of Chinese and Western techniques for the fusion, both realistic and freehand brushwork. Learn from the western light and shadow and three-dimensional perspective, such as butterfly wings to adjust the white powder color method to enhance the luster sense, the three-dimensional sense of flowers and butterflies is significant. Draw the outline of branches and leaves with delicate lines, showing the depth of field through the change of ink shade, retaining the line beauty and freehand spirit of Chinese painting.

1.4 Color analysis

The picture is fresh and elegant, and the butterfly colors are rich and diverse. By reducing the color saturation, the colors are coordinated and unified, with elegant flowers and plants, such as light green leaves and pink petals, to form a harmonious visual effect. Pay attention to the contrast and complementarity of color temperature and lightness, enhance the vividness and visual impact of the picture, the depth of color change not only enhances the three-dimensional sense, but also gives the picture a sense of cheerful rhythm.

1.5 Significance analysis

Butterflies symbolize freedom, love and longevity in traditional Chinese culture. This work is not only a model of court painting in the Qing Dynasty, but also has become a milestone in the field of grass and insect painting because of its technique innovation and cultural connotation, and has a far-reaching influence on the later generations. The artistic career of Yu Province reflects the exploration of the court painters in the Qing Dynasty in the collision of tradition and foreign culture. As its representative work, it has become a classic integrating Chinese and Western painting with its exquisite techniques, innovative composition and profound cultural implication.



Figure 1 Artist: Yu Sheng，Title: Hundred Butterflies Picture（part）
Size: 35.9 x 252.5 cm， (From: Wang Yi，2024：Online)

2. David Kracov

David Kracov Is a Boston artist born in 1968, with outstanding achievements in both animation and sculpture. His works incorporate pop culture elements, being colorful and vibrant. The Book of Life is a highly representative work and has a unique position in the art world.

2.1 Concept analysis

The *Book of Life* breaks with tradition and integrates the concept of pop-up books with the art of sculpture. The pages are designed to be metal, and the butterflies "fly out" of the pages in a three-dimensional form, allowing the audience to see the life forces in the book. This unique form not only has the three-dimensional sense and texture of sculpture, but also integrates the sense of surprise and interaction brought by three-dimensional books. The metal material gives the work strong and lasting characteristics, representing the tenacity of life, and the light posture of the butterfly contrasts with the weight of the metal, emphasizing the flexibility and fragility of life.

2.2 Art form analysis

The *Book of Life* breaks with tradition and integrates the concept of pop-up books with the art of sculpture. It is like an open three-up book, with pages made of metal, and butterflies flying out of the pages in a three-dimensional form, making the audience seem to see the life force in the book. This unique form not only has the three-dimensional sense and texture of the sculpture, but also integrates the sense of surprise and interaction brought by the three-up book, so that the audience can have a strong visual impact and emotional resonance during appreciation. The metal material gives the work strong and lasting characteristics, representing the tenacity of life, and the light posture of the butterfly contrasts with the weight of the metal, emphasizing the flexibility and fragility of life.

2.3 Technical analysis

In terms of technique, Kracov cuts the shape of the page from the steel plate as the base to ensure that the structure of the work is stable. Using exquisite handicraft techniques, through bending, cutting, splicing and other processes, the metal sheet is shaped into the shape of the butterfly, and then use acrylic paint for detailed hand-painted coloring. Manual cutting ensures the uniqueness of the shape and the delicacy of the details, while hand-painted color injects rich colors and emotion into the work. Through these techniques, the butterfly's wings are lifelike, and the texture of the metal pages is perfectly presented.

2.4 Color analysis

Kracov The use of extremely rich and high saturation of the color, to create a gorgeous and harmonious and unified visual effect. Warm colors, such as red and orange, convey enthusiasm, hope and warmth, symbolizing the vitality of life and

the joy of being saved. Cold colors such as blue and purple add a sense of depth and mystery, implying the haze of disaster and the difficult twists and turns in the course of life. These colors together constitute a visual symphony full of vitality, stimulating the viewer's senses and triggering a strong emotional resonance.

2.5 Significance analysis

The *Book of Life* contains a profound social and emotional significance. It is a reminder of the lives that have suffered in disasters and of the humanists who have selflessly dedicated and saved lives. The work conveys a positive philosophy of life: even in the face of great disasters and difficulties, life is still tenacious resilience, can break out from the cocoon, and usher in new life and hope. It also inspires people's awe of life and the pursuit of human beauty. When the audience sees this work, they can feel the value of life, as well as the mutual help between people and the warmth of life, which is a profound interpretation of the value of life and humanistic care.



Figure 2 Artist: David Kracov，Title: Book of Life Size: 44 x 60 x 41 cm， (From: Eden Gallery，2023：Online)

3.Damien Hirst

Damien Hirst As an iconic figure in the British contemporary art world, he is famous for his bold and controversial work. His creation style is unique, covering various forms of installation, sculpture, painting and so on, and death, life and science are the recurring themes in his works. *The Kaleidoscopes* series is a very

representative work of his artistic creation, and it will be further analyzed from a number of perspectives.

3.1 Concept analysis

In the The Kaleidoscopes series, Hurst arranges the butterfly wings in changing shapes similar to the kaleidoscope, cleverly implying the unpredictable and changing nature. The butterfly life cycle represents metamorphosis and change, and it becomes a symbol of the viewer's journey of change at all stages of life. Just as the pattern of a kaleidoscope originates from a simple rotation, life also changes its direction in seemingly small changes, bringing us infinite possibilities and challenges. The fragile, transient butterfly embodies the transient nature of life, while the kaleidoscope of design shows that there is an internal order under the superficial chaos.

3.2 Art form analysis

The series of works present a strong sense of geometric order. Butterfly wings are arranged in symmetrical concentric circles and diamonds. This precise arrangement gives the work a beauty of reason and order. In contrast to the neat geometric patterns, butterfly wings, as natural elements, retain their unique texture and form. The shape, color and texture of each wing are different, adding natural vitality and agility to the work. This artistic processing of incorporating natural elements into geometric forms creates a strong visual tension.

3.3 Technical analysis

In terms of technique, Hurst used collage, printmaking and mounting techniques. He carefully selected the butterfly specimens and arranged and combined them according to the shape, color and texture of the butterfly's wings. Giclee Print Technology is a high-precision digital inkjet printing technology that can accurately reproduce the colors and details of the artist's design pattern. Diasec mounting technology frames the prints on the aluminum composite plate, making the work have good flatness and stability, while enhancing the visual effect of the picture.

3.4 Color analysis

The Kaleidoscopes series is extremely rich in the use of color. The natural colors of the butterfly wing itself are fully displayed, forming a dreamlike picture. These colors are not randomly combined, but are carefully designed to achieve strong visual effects and emotional expression. Bright colors symbolize the vitality and beauty of life, and behind this, the fragility and impermanence of life. Moreover, Hurst echoes church windows and Buddhist mandala in its bright colors and patterns, subtly suggesting that in the chaos of life there may be a bond of understanding waiting to be discovered.

3.5 Significance analysis

These vibrant works are not only visual enjoyment, but also a witness of the short moments of life and its infinite beauty. These works remind us that although life is full of complexity and unexpected turns, it is this unpredictability that makes it

beautiful. Just as we find fun in the unexpected patterns of the kaleidoscope, perhaps we can learn to accept the uncertainty of life and look for beauty in the twists and turns. In addition, *The Kaleidoscopes* also reflects Hurst's continuous exploration and breakthrough of artistic boundaries. By combining natural elements with artistic creation, he creates a new artistic language, which provides new ideas and direction for the development of contemporary art.



Figure 3 Artist: Damien Hirst，Title: The Kaleidoscopes
Size: 85 x 140 cm， (From: Heni，2024：Online)

4.Rebecca Manson

American artist Rebecca Manson (1989) graduated from the Ceramics of Rhode Island School of Design (RISD), Her creative style is unique, dedicated to exploring the profound connection between nature and human beings with ceramics, a traditional material.

4.1 Concept analysis

Leave Love Behind Inspired by the artist's adventures in the Arctic Ocean and his thoughts on the natural life cycle. Manson combines the interrelated carriers and metamorphosis symbols in the natural life cycle to create an interdependent and fragile ecosystem landscape. Lock on the wall, the cabbage against extreme seasonal changes provides shelter for the pupa, and through the interaction of life and death, Manson emphasizes the mysterious tension of maintaining the ecological world, which also brings us resilience and hope.

4.2 Art form analysis

Leave love behind It is a clever fusion of ceramic sculpture and installation art. Manson Using ceramics, a traditional material, it is shaped into the form of natural elements such as butterfly, pupae and cabbage through exquisite skills. These ceramic sculptures are grouped together to form an organic installation artwork. The separated butterfly wings are made of thousands of porcelain tiles, which seem light to fly, but they actually have a contradictory texture because of the weight of the material. A giant ceramic cabbage provides shelter for the pupa. This way of combining different elements together makes the audience feel as if they are in a mysterious natural ecosystem, enhancing the sense of space and story of the work.

4.3 Technical analysis

To create realistic and exquisite wings, Manson needs to shape, color and stitch together thousands of pieces one by one. Each piece is carefully designed in size, shape and colour to mimic the texture and color changes of the butterfly's wings. During the ceramic firing process, Manson needs to precisely control the temperature and firing time to ensure that the texture and color of the ceramic achieve the desired effect. At the same time, she also uses some special glaze and firing techniques to make the ceramic surface present a unique luster and texture.

4.4 Color analysis

The colors on the wings of the butterfly are gorgeous, from bright orange and yellow to soft pink, purple and blue, various colors interweave with each other, and these bright colors symbolize the vitality and beauty of life. However, behind these gorgeous colours, also hide a few deep tones, such as brown, black. These colors represent the difficulties in the process of life, setbacks and death, in contrast to bright color, not only reflects the complexity and diversity of life, also suggests in the pursuit of self-liberation and growth on the road, we will face all kinds of challenges and difficulties, but only through these, can realize the real metamorphosis.

4.5 Significance analysis

Through this work of art, Manson reminds us to respect the laws of nature and realize the short and precious nature of life. At the same time, it also encourages us to have the courage to put down the past and bravely pursue self-liberation and growth in the face of the difficulties and constraints in life. In the contemporary society, people are often bound by all kinds of material and emotional fetters, and lose themselves. *Leave love behind* provides us to rethink our lives and think about the true meaning of life.



Figure 4 Artist: Rebecca Manson，Title: Leave love behind part）
(From: Josh Lilley，2024：Online)

5. Carlos Amorales

Carlos Amorales Carlos Amorales is an artist born in Mexico City in 1970. His works are written in various forms, including animation, painting, installation and so on. His art works often explore the similarities and differences between different cultures, as well as the boundaries between reality and imagination.

5.1 conceptual analysis

Inspired by the migration of monarch butterflies from Canada to Mexico, the work uses large amounts of paper butterflies and moths to create a "black cloud" -like landscape, making people aware of the primitive and untamed power of nature, as well as the difficult to control and disaster of nature. The large number of black butterflies symbolizes the inness and fragility of life. For example, the monarch butterfly is on the verge of extinction due to ecological imbalance, which arouses people's attention to the fragility of life and ecological environment problems.

5.2 Analysis of art forms

Black Cloud is a large-scale space installation art, where thousands of paper butterflies are arranged on the walls and ceiling of the exhibition hall to change the space atmosphere and make the audience feel the impact of the work personally. The dense black butterflies form a surreal landscape, breaking the boundary between reality and imagination, creating a mysterious and uneasy atmosphere, and bringing a fantasy and scary visual experience to the audience.

5.3 Technical analysis

Using laser cutting technology to make 30 different types of butterfly and moth shapes, and then through the manual folding to increase the texture and details of the work, making each paper butterfly is unique. The artist carefully designed the layout and arrangement of the butterflies, so that they presented various patterns and clusters on the walls and ceiling, such as the aggregation form of insects in nature, showing the fusion of order and chaos.

5.4 Color analysis

The work is mainly colored in black. The black butterfly symbolizes death, disaster and the unknown, conveys ominous and afraid emotions, but also symbolizes the terrible future, and enhances the visual impact and emotional tension of the work. The black butterfly forms a strong contrast with the white walls and ceiling of the exhibition hall, highlighting the existence of the "black clouds", making the work more eye-catching visually, and also creating a tense atmosphere.

5.5 Significance analysis

The work reflects the current situation of the ecosystem imbalance, warning people to pay attention to the ecological and environmental problems and protect endangered species, otherwise they will face terrible consequences. In the face of the power of nature, human beings are small and fragile. We should re-examine the relationship between man and nature, respect nature and conform to nature. Through the unique art form and visual effects, arouse the audience's inner fear, awe and other emotions, so that the audience can appreciate the works, but also have a deep thinking about life, nature and society.



Figure 5 Artist: Carlos Amorales，Title: Black Cloud（part）
(From: Design Window，2021：Online)

6. Summary

Butterfly shows diverse values and rich connotations in its artistic creation. In terms of value, it covers cultural inheritance, such as inheriting national culture; material exploration, such as David Kracov using iron sculpture to break the cognition of butterfly material. Visual innovation, Damien Hirst collage brings fantasy vision. Emotion and concept communication, Rebecca Manson borrow ceramic sculpture device to express the heart. Spatial interaction, and Carlos Amorales installation art changes the spatial experience. Aesthetically, it presents various styles of natural poetry, material contrast, fantasy and psychedelic, warm metaphor, and mysterious oppression. Artistic expression has concrete realism, material conversion, collage reconstruction, installation narrative, space construction and other ways. Artistic quality is reflected in exquisite craftsmanship, material innovation, unique form, emotional resonance and concept inspiration.

From the butterfly-themed works, we can see the artistic presentation of cross-media fusion. The artist breaks the boundary of media and enriches the expression of butterfly theme with the help of different media characteristics such as iron sculpture and ceramic installation, and provides new ideas for creation. As a symbol, the butterfly carries multiple meanings. The artist transforms and reinterprets it according to the semiotics theory, and endows it with new connotations. The audience understands the deep meaning of the works by interpreting the symbols. Due to the different audience experience and cultural background, these works are varied to further enrich their artistic value.

Discussion

1. Technical

Through the above qualitative analysis of the artist's works, we know that the techniques of butterfly related art works have their own advantages and disadvantages. Traditional meticulous brushwork paintings, such as *Hundred Butterflies Picture*, Exquisite lines can realistically present the butterfly, But time-consuming and demanding on basic skills, And is presented in two dimensions, Limited space expansion; Metal sculptures such as *The Book of Life*, By cutting and welding metal plates, Rich in the visual hierarchy, But you need to be familiar with the material characteristics, The process is very difficult; Collage framed as *The Kaleidoscopes*, Can fuse a variety of elements, However, the selection of elements and mounting skills are high requirements, Otherwise, it is easy to show the clutter; Ceramic sculptures such as the *Leave love behind*, Shaping of butterflies with ceramic plasticity, After firing, the texture is unique, long-preserved, However, the production process is complex and easy to fail, Difficult to shape a complex

dynamic shape; Installation art, such as *Black Cloud*, Build the scenes with a lot of paper butterflies, Can combine a variety of media to create an immersive atmosphere, But the creation should consider the spatial layout and other factors, Limited by the site is large.

In the creation, artists can flexibly choose a single or comprehensive use of various technologies according to express the theme, emotion and creative needs, so as to better realize the intention of artistic creation, and show the unique charm of butterfly related artworks.

2.meaning

Butterfly-related art works contain deep cultural connotation and artistic value. From the perspective of life, butterflies symbolize metamorphosis, vulnerability and resilience, and link individual growth and collective destiny. From the social dimension, the butterfly can reflect the ecological crisis, human dilemma and cultural collision, and become a tool of criticism and reflection. From the aesthetic dimension, through the use of different materials, such as metal, ceramics, specimens, etc., it can broaden the expression boundary of art. From traditional cultural symbols to ecological warnings in contemporary art, the butterfly reveals the richness of the butterfly intention. Butterfly is not only the embodiment of beauty, but also the profound philosophical carrier of human beings, the relationship between freedom and nature, and social relations.

3. Form of expression

In the form of traditional fine brushwork, *Hundred Butterflies Picture* shows the beauty of nature and poetic aesthetics. *The Book of Life* uses the way of material conversion to shape butterflies with hard materials to form a contrast and convey a unique understanding of life. Through collage and reconstruction, *The Kaleidoscopes* combines different butterfly images with color elements to express the diverse cognition of the world. The *Leave love behind* takes ceramics as the medium and uses butterflies to create a fantastic artistic aesthetic. Through the form of expression created by the space, the *Black Cloud* uses the black butterfly elements to change the space atmosphere, brings a sense of mystery and oppression, and expresses the thinking on the abstract concepts such as society. These works are presented in various forms of artistic expression, showing the rich charm of the butterfly-themed art works.

Recommendation

1. Suggestions to the reader

The visual context greatly improves the aesthetic experience of butterfly artworks, enriches the aesthetic level, and expands the space of aesthetic imagination. Therefore, both artistic creators and art appreciators should attach great importance to the importance of visual context in butterfly artworks. In the process of creation, the creator should carefully construct the visual context and give full play to its artistic expression; the visual context, so as to better appreciate the charm and value of butterfly art.

2. Other research directions

Psychological and aesthetic research: from the perspective of psychology, analyze the audience's emotional reaction and aesthetic experience to butterfly art works, and explore the reasons for the psychological resonance caused by butterfly images. To study the psychological motivation and emotional expression of artists when creating butterfly themes, as well as the influence of personal experience and historical background on the creative psychology.

Feminism research: the metaphorical correlation between butterfly and female body, analyzing the creative strategies of female artists. Using the butterfly as the medium to explore the gender mobility and how to create the works representing the women.

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The land: The Aesthetic and Expressions Imagery in Artistic Creation

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Abstract

This creative thesis in visual arts, called The Land, aims to study the meaning and value of the land and to create mixed-media paintings based on this idea. The process involved collecting information from the environment to study the texture and color of soil and the physical features of the surroundings. It also included studying documents about civilizations connected to the land and reviewing related artworks in terms of ideas, styles, and techniques. After analyzing the information, the main themes, symbols, and suitable techniques were chosen. A total of five artworks were created.

The results showed that ways of life and local wisdom, passed down through generations, inspired the creation. Maps and city plans were used as the main structure, with other shapes, including geometric and free forms, added as supporting elements. Soil was used as the main material, and visual art principles were applied to make everything look balanced and harmonious. As a result, the paintings achieved unity and showed movement through the powerful combination of visual elements. The artwork symbolically expresses prosperity and abundance.

Keywords: The Land, Civilization, Soil, Mixed-Media Painting

Background

This creative thesis Inspired by the value of the land, it is an area that reflects human civilization and culture in each region through a systematic way of living and urban planning. It has been continuously developed until it becomes local wisdom. There are social systems, water resources, housing, and clear boundaries. These have all

shaped the diversity of cultures and civilizations that exist today. (Kanokwan Kavichai, 2005, Online)

A map is a geographic model that is used to represent the topographic features on the Earth's surface. Both natural and man-made, such as rivers, Mountains, roads, or community sites Maps typically include both line patterns that use symbols to communicate information, and photographic maps obtained from aerial photographs with lines drawn to highlight important details. Humans have known how to write maps since ancient times, using materials such as parchment to record their beliefs and lifestyles. It is also a medium to pass on local pride and geographical identity to continue in the future (Siam Architects Association, 2024, Online)

Therefore, the value of the land. It reflects the concept of cultural values of the land. Using elements from soil and maps as symbols of human civilization. It represents the diversity of lifestyles. Traditions and social changes according to the context of space and time.

Inspired by the value of the land, the creator has made this the main concept for their work. Being originally from Isaan, the creator has taken stories from the Isaan region, their birthplace, to create works in the form of maps or aerial photographs, conveying the sense of value that arises in that area through mixed media painting techniques.

Research Objectives

To study the content and values of the land.
To create paintings, the theme of the values of the land.

Research Scope

Content Scope
This research presents the value of the land as the origin of prosperous civilizations.
Form and Style Scope
The artwork uses landscape forms and aerial map views, presented as two-dimensional mixed-media paintings.
Materials and Techniques Scope
Techniques such as pouring, dripping, pressing, and squeezing are used with pigments made from local soil in the Northeastern region of Thailand.

Research Methodology

1. Data Collection

The creator collected two types of data: field data and academic information in visual arts from secondary sources. The creator studied maps and aerial photographs along with electronic techniques to produce preliminary sketches for the artworks. Additionally, the creator analyzed the works of renowned artists, focusing on the use of lines, colors, and emotions, as sources of inspiration to express personal feelings in the creation process.

2. Data Analysis

2.1 Analysis of theme, to find clarity of content, the theme of the value of the land, which has flourished until it became a civilization today.

2.2 Analysis of form symbols, to find the artistic form in creating works, using the shape of the map of the hometown and the old city, emphasizing lines to create spaces, and using different colors in each space to convey meaning.

2.3 Analysis of techniques, to create works that convey the value of the land and civilization with different ancient objects and cultures by using soil mixed with glue, pouring, pressing, squeezing onto the frame according to the map format to create a sense of movement of the soil.

Creative Process

1. Sketching is the process of finding prototype forms for further development into final artworks. It involves using electronic tools and pencil drawings to create outlines. The principles of line, color, and shape are analyzed, and various compositions are tested to achieve balance and clearly express the intended meaning.



Figure 1: Sketch of Artwork No. 1



Figure 2: Sketch of Artwork No. 2



Figure 3: Sketch of Artwork No. 3

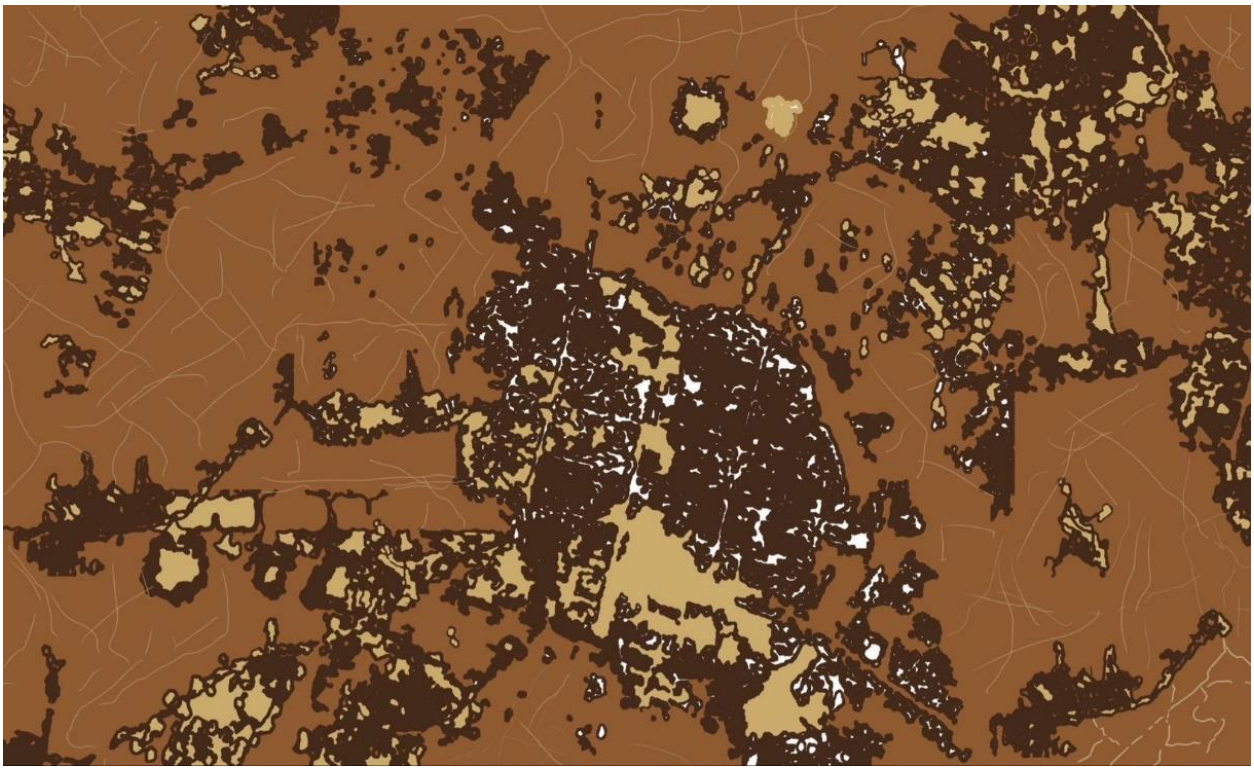


Figure 4: Sketch of Artwork No. 4

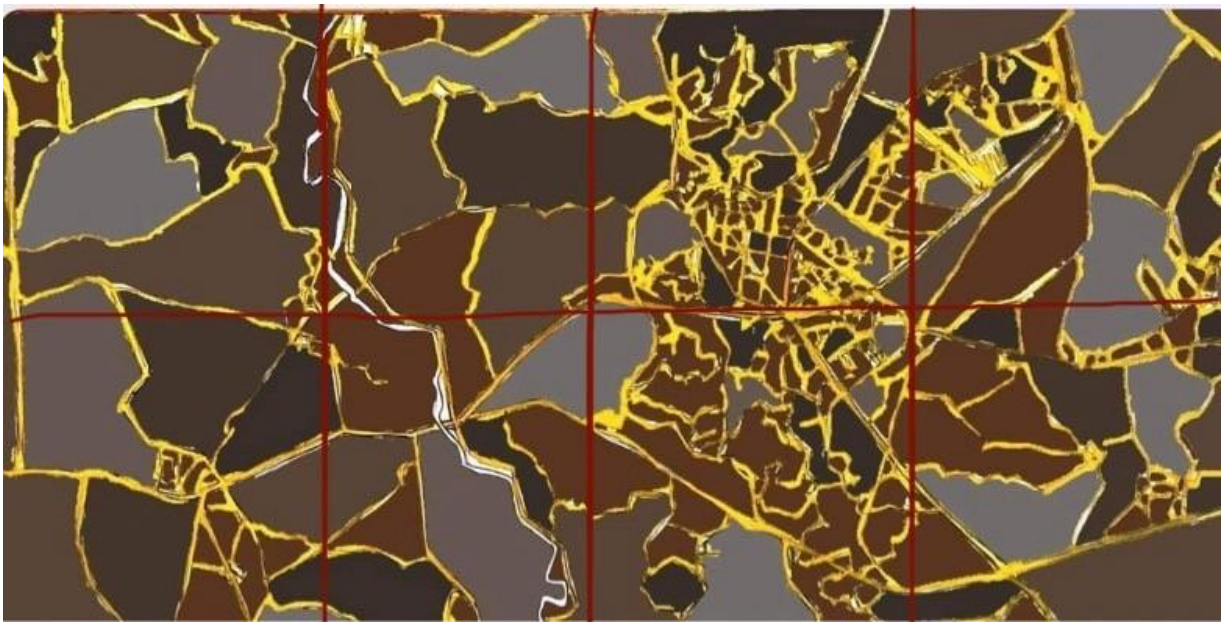


Figure 5: Sketch of Artwork No. 5

2. Preparation of materials and equipment, wooden boards as a flat surface and using soil as the main material to create works, mixed with paint, soil, glue to let the materials convey the meaning of the value of soil.
3. Creation process, the creator's work begins with the creation process by making a sketch. After that, the sketch is expanded into real work by doing it on a plywood sheet. There is a step of sketching before applying soil, using soil mixed with glue and gradually applying soil layer by layer until the final step to wait for the soil to dry and then add details to get a complete work.

Research Findings

1. Results of the study and data analysis, wisdom of the valuable stories of the land with traces of civilization, an area that gave rise to life, existence, development, until it became a model, wisdom, causing the prosperity of civilization
2. Results of the creation, there are 5 pieces, inspired by the value of the land with symbols of civilization that gradually grows, flourishes, and is abundant. The creative method uses soil as a medium to express value in terms of lifestyle, culture, and wisdom. The use of map lines, soil colors, and soil surface characteristics in creating works to create emotional emotions results in creative works that convey the value of the land.



Figure 6: Creative Artwork No. 1
Title: The Land, Size: 240 x 120 cm, Technique: Mixed-Media Painting



Figure 7: Creative Artwork No. 2
Title: The Basin of Civilization, Size: 240 x 80 cm, Technique: Mixed-Media Painting



Figure 8: Creative Artwork No. 3
Title: Traces of Transition, Size: 300 x 120 cm, Technique: Mixed-Media Painting

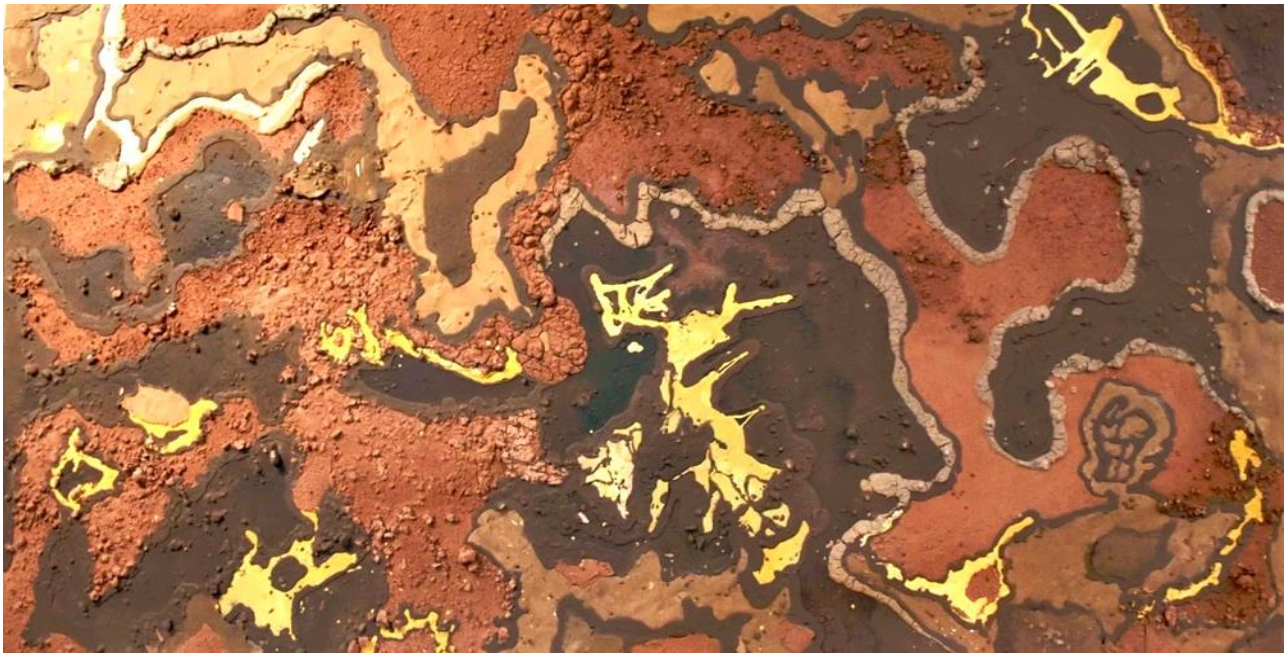


Figure 9: Creative Artwork No. 4
Title: The Value in the Soil, Size: 240 x 120 cm, Technique: Mixed-Media Painting



Figure 10: Creative Artwork No. 5
Title: Moats and Earthen Dikes, Size: 240 x 120 cm, Technique: Mixed-Media Painting

Discussion

The thesis on the creation of the work on the topic of Land can be summarized and discussed according to the following issues:
The creative results are works that convey the value of the land through urban planning and aerial photography with mixed media and visual elements reflecting the civilizations in each area. The mixed painting works use clay and natural colors, conveyed in an abstract style, emphasizing the texture and layers of soil that show traces of civilization through the arrangement of artistic compositions in the form of aerial photography with lines, shapes, and colors that convey a sense of movement, expansion, harmony, and prosperity, growth, and unity. The content conveys the value of the land with local wisdom, such as moats and embankments, which are the prototypes of ancient urban planning. The works reflect the importance of cultural heritage that affects the way of life and development, stimulating emotions and feelings towards the value of civilization and the land of origin, promoting the concept of sustainable development through the conservation of local wisdom.

Findings / New Knowledge

The study discovered the relationship between local materials and contemporary art creation. It highlights the use of the value of soil from the Northeastern region of Thailand — including its color, texture, and diverse cultural meanings — as a medium to express the creator's thoughts, emotions, and imagination. This process resulted in new meanings and aesthetic values within the artworks.

Recommendation

Future development of artworks may involve using more shapes and lines, along with thicker layers of soil to create a stronger sense of overlapping soil strata. One challenge observed was the heavy weight of the artworks, which could be addressed by using stronger and more durable framing materials to support easier transportation and prevent the soil from cracking or falling off. Finally, this series of artworks serves as only the beginning, providing a foundation for future creations.

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Discussing the Ways of Expressing Comparative Meanings in Thai Language of Vietnam

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Abstract
Thai language is the language of the Thai ethnic community living in the Northwest region, the western part of Thanh Hóa province and Nghệ An province in Vietnam. In this paper, based on data synthesized from relevant documents, we describe 22 ways of expressing comparative meanings in Thai language of Vietnam, including equality comparison, differential comparison, and superlative comparison. Due to the language's non-inflectional nature, each component in the comparative structure exhibits relatively diverse manifestations. The content of the comparison is often explicitly expressed through the comparative elements, the standard of comparison, and the result of the comparison. However, in many cases, the comparative content is not explicitly stated but rather implied in the lexical meaning of the comparison result, the context or even determined by cultural factors. These findings provide a foundation for future research on Thai language of Vietnam in particular and other Tai-Kradai languages in Vietnam and Southeast Asia in general.
Keywords: Thai language; comparison; Tai-Kradai languages; Vietnam; Southeast Asia

1. Introduction

Comparison is a common phenomenon in every language, reflecting human cognition and evaluation of the world around them. Through comparison, speakers can vividly highlight the characteristics and qualities of phenomena, enhancing expressive efficiency and creating impressions in language. According to Nguyen Thien Giap (2001), comparison is one of the fundamental rhetorical devices widely used in both spoken and written discourse to emphasize traits and enhance expressive qualities in language.

Previously, foreign researchers have published studies on comparative constructions within the Tai-Kradai language family, such as Becker (1975) in "The Structure of Comparative Constructions in Thai", who detailed various methods of comparison in Thai language, particularly the roles of "กว่า" (kwàa) and "ที่สุด" (thîi-sùt). Smyth (2002) in "Thai: An Essential Grammar" presented comparative structures in Thai and compared them with English. Wang Yijun (2015) described comparative structures using "Xữa" and "Pi" in Thai in Jinping, China. Yan Wenhan and Wang Yijun (2015) identified the typical order of comparative sentences in Lue Thai in Xishuangbanna as "subject of comparison + comparative result + comparative marker + standard of comparison", though not all structural elements are always present. Negative comparative sentences in Lue Thai in Xishuangbanna exist in two forms: those containing a comparative marker and those adhering to an inherent structure. The comparative marker "le55" in this language does not derive from comparative markers in other Thai dialects but is formed through grammaticalization from directional meanings. Lue Thai here is less influenced by Chinese, so unlike other Thai dialects, it does not borrow from "比" in Chinese to indicate comparison, resulting in simpler word order that aligns with the typical SVO structure of languages. Zhang Baoen (2015) compared sentence structures using "比" in Chinese with those using "กว่า" in Lao and highlighted similarities and differences in terms of grammatical, semantic, and pragmatic aspects, as well as identified errors and teaching methods for teaching comparative sentences using "比" in Chinese to Lao learners in China. Guo Xiaolu (2015), from the perspective of teaching Chinese to foreigners, compared and analyzed the differences between comparative sentences in Chinese and Thai.

Simultaneously, an investigation into the learning of comparative sentences in Chinese was conducted through global language data sources, proposing some suggestions for teaching Chinese comparative sentences to Thai students. Zhao Weinan (2016) used descriptive and comparative methods to objectively and comprehensively present comparative sentence structures in Zhuang and Thai languages, including three types: comparative, equal comparison, and superlative comparison. Through comparison, the thesis clarifies similarities and differences between the two languages.

In Vietnamese Thai - a branch of the Tai group within the Tai-Kradai language family - the methods of expressing comparative meaning reflect unique characteristics in grammatical structure and cultural nuances, vividly reflecting the worldview and linguistic thinking of the Thai community in Vietnam. Despite existing grammatical studies on Vietnamese Thai, such as works by Hoang Tran Nghich (2005), the Institute of Linguistics (2006), Hoang Van Hanh (2008), Tran Tri Doi (2010), Sam Van Binh (2018), in-depth surveys on the comparative system in Vietnamese Thai remain relatively limited.

Analyzing the structure and functions of different types of comparisons - including equal comparison, comparative, absolute comparison, and implied comparison - in Vietnamese Thai not only contributes to refining the grammatical description of this language but also holds practical significance in preserving and teaching minority ethnic languages. Tran Ngoc Them (1997) indicated that studying languages and cultures of ethnic minorities is an essential foundation for identifying the cultural identity of Vietnam in its diversity and unity.

In this article, we conduct a survey, classification, and analysis of 22 methods of expressing comparative meaning in Vietnamese Thai based on language data collected from the book "Lời nói có vần ông cha truyền lại" (Rhymed sayings passed down by our ancestors), combined with data from some folk literary works and "*Từ điển Ca dao - tục ngữ dân tộc Thái*" (Dictionary of Folk Songs and Proverbs of the Thai Ethnic Group). Based on this foundation, we describe the formal characteristics, scope of use, and expressive value of comparative methods, while initially explaining cultural and cognitive factors influencing the expression of comparisons in Vietnamese Thai. The research results contribute to enriching the corpus of comparative linguistics and serve the compilation of teaching materials for Thai language education for the purpose of education and preservation of ethnic culture, thereby contributing to supplementing materials for research on minority languages and the preservation of the Tai-Kradai language family in Vietnam and Southeast Asia.

2. THEORETICAL FOUNDATIONS OF COMPARISON IN LANGUAGE

Comparison is a universal means of expression in language, used to indicate similarities or differences between two or more objects or phenomena. In linguistics, comparison is not only a syntactic phenomenon but also a rhetorical and semantic one. According to Nguyen Thien Giap (2001) "comparison is a method of juxtaposing two objects or phenomena to highlight the characteristics of one object through its similarity to or difference from the other". From the perspective of contrastive linguistics, Tran Tri Doi (2010) emphasizes that the form and function of comparison can vary significantly depending on the grammatical and cultural features of each specific language.

Within the Tai-Kradai language family, Thai is an isolating language that uses word order and lexical elements to express grammatical and rhetorical functions, rather than inflectional morphology as found in fusional languages. Therefore, comparative constructions in Vietnamese Thai tend to be concise, flexible, and often tied to elements of folk culture such as proverbs, folk songs, and traditional stories. Linguistic typology also shows that isolating languages typically favor the use of function words or specific predicate structures to express comparative relations (Croft, 1990).

In addition, from the perspective of linguistic anthropology, comparison in the Thai language reflects a worldview characteristic of the Thai people - an ethnic group closely connected to nature, with a culture rich in symbolism and metaphor. Thus, comparative expressions not only serve descriptive or differentiating functions but also convey the cultural values, cognitive patterns, and emotional expressions of the ethnic community.

3. THE WAYS OF EXPRESSING COMPARATIVE MEANING IN THAI LANGUAGE OF VIETNAM

The ways of expressing comparative meanings in Thai language of Vietnam are expressed through the structure and meaning of each type of comparison, while also reflecting the unique cultural elements and cognitive patterns of the Thai people in their language use. Based on semantic function and grammatical structure, we have collected linguistic data and classified the methods of expressing comparative meaning as follows:

/ Tò	/ Cờ	/ Xưỡng	/ Pek	()/ Hak (Lak)	()/ Pan (đắng)	/ Xữa	/ Cai	/ Cà	()/ Pơng (Piêng)	/ Đảy	/ Khánh	/ Pộn	/ Pẹ	/ Lừn	/ Tứm	/ Lút	/ Vẽn sia	/ Pên	/ Xặm	/ Xút
83	78	33	29	14	30	1	3	2	3	2	4	1	1	6	1	1	37	10	2	1
Total: 339 words; 235 out of 2969 sentences (7.92%)																				
24.48 %	23.01 %	9.73%	8.55%	4.13 %	8.85 %	0.29%	0.88%	0.59%	0.88%	0.59%	1.18 %	0.29%	0.29%	1.77%	0.29 %	0.29%	10.91 %	2.95%	0.59 %	0.29%

Table 1. *Statistics of words expressing comparative meaning in Thai language of Vietnam*

A total of 2,969 sentences in the surveyed corpus, we identified 235 Vietnamese Thai sentences expressing comparative meaning, accounting for 7.92%, with 339 occurrences of comparative words. Among these, " / Tò" appeared the most frequently: 83 times, making up 24.48%. This was followed by " / Cờ" with 78 occurrences (23.01%), " / Vẽn sia" with 37 occurrences (10.91%), " / Xưỡng" with 33 occurrences (9.73%), and " () / Pan (đắng)" with 30 occurrences (8.85%). " / Pek" appeared 29 times (8.55%), " () / Hak (Lak)" 14 times (4.13%), and " / Pên" 10 times (2.95%). " / Lừn" appeared 6 times (1.77%), " / Khánh" 4 times (1.18%), while " / Cai" and " () / Pơng (Piêng)" each appeared 3 times (0.88%). " / Cà", " / Đảy" and " / Xặm" each appeared twice (0.59%). Lastly, " / Xữa", " / Pộn", " / Pẹ", " / Tứm", " / Lút" and " / Xút" were found only once with accounting for 0.29%.

The statistical results indicate that the Thai-speaking community of Vietnam demonstrates a diverse preference in selecting comparative words, which can be categorized into the following forms:

3.1. Equal Comparison

This is the most common form of comparison, used to express similarity, equivalence, or parity in degree, quality, or state between two entities or phenomena. In Thai language of Vietnam, common comparative words include " / Tò", " / Cờ", " / Xưỡng", " / Pék", " () / Pan (đắng)", " / Cà", " () / Pơng (piễng)", " / Đảy", " / Khánh" and " / Pên". The statistical data collected is as follows:

/ Tò	/ Cờ	/ Xưỡng	/ Pék	()/Pan (đắng)	/ Cà	() / Pơng (piễng)	/ Đảy	/ Pên
83	78	33	29	30	2	3	2	4
24.48%	23.01%	9.73%	8.55%	8.85%	0.59%	0.88%	0.59%	1.18%
Total: 269 words; 187 out of 2969 sentences (6.29%)								

Table 2. *Statistics of words expressing equal comparison*

It can be seen that the frequency of occurrence of words expressing the meaning of equality in comparison accounts for the vast majority in the surveyed data, appears 269 words, 187 sentences, accounting for 6.29%. This result indicates that these words are frequently used in Thai language to convey comparisons. These words often appear in grammatical structures of the form: [Noun / Subject pronoun] + X + [Noun / Adjective of comparison], where "X" conveys the meaning of "like", "as", "similar to" or "equal to". For example:

(1) / *Phép nhaư xưỡng phép luỗng* (Laws are as great as dragon laws)

/ *Phép luỗng sướng phép phạ* (Big laws like heaven's laws)

/ *Phép ká xưỡng phép Mạnh Tông* (Magical laws like "Mạnh Tông" magic) (p.31)

(2) / *Nhứa báu mĩ kưa pên phắc* (Meat without salt is like vegetables)

/ *Lắc báu mĩ khóp pên chạ* (Intelligence without wisdom is like foolishness) (p.35)

(3) /*Phua mía pek khẳng xỏng* (Husband and wife are like a basket)

/ *Pì nọng pek nuối niêng* (Brothers and younger brother are like twin lumps)

/ *Niêng chắp kó báu váng sia đảy* (A lump on the neck is hard to cut off - siblings are inseparable) (p.96)

(4) / *Phua chaư đi pan khí mạ* (Having a good husband is like riding a horse)

/ *Phua chaư hại pan hãng tó khoen kó* (A harsh husband is like a wasp nest around your neck) (p.98)

(5) / *Lục hụ nằng pên quan* (A child who knows how to sit is like a lord to their mother)

/*Lục hụ chãn pên khỏi* (A crawling child is as hard on the mother as a servant) (p.125)

(6) /*Phít tò me hịn* (A mistake as small as a gnat)

/*Pỉn tò me quãi* (An inversion as big as a buffalo) (p.165)

(7) /*Ngộc xà cờ ma năng tắng* (Sitting arrogantly like a dog on a chair) (p.190)

3.2. Unequal Comparison

The comparative expresses a difference in degree of greater, lesser, or simply distinct. In Thai language of Vietnam, common words or expressions used include: "X + / sia, () / Hak (Lak), / Xặm, / Lút", as well as the negative form " / báu + X". The statistical data collected is as follows:

()/ Hak (Lak)	/ Xữa	/ Cai	Cà	/ Pộn	Pẹ	Lừn	Tứm	Lút	/ Vẽn sia	/ Xặm
14	1	3	2	1	1	6	1	1	37	2
4.13%	0.29%	0.88%	0.59%	0.29%	0.29%	1.77%	0.29%	0.29%	10.91%	0.59%
Total: 69 words; 47 out of 2969 sentences (7.92%)										

Table 3. *Statistics of words expressing the unequal comparison*

The comparative expresses a difference or ulequal appears infrequently, only 69 words, 47 sentences, accounting for 1.58%. Includes:

3.2.1. Higher Degree Comparison

This form is used when the subject (A) possesses a characteristic to a greater extent than the object (B). Thai language of Vietnam uses words like " / Xữa, / Cai, / Pộn, / Pẹ, / Lừn, / Tứm, / Xặm, / Vẽn sia" (meaning "more than" or "higher") in the grammatical structure [Subject] + [Adjective] + X + [Comparison Object]. For example:

(8) / Dản tạo phía xữa sia ma lục ón (Fearing the local officials is more than fearing a mother dog giving birth) (p.181)

(9) / Nhã au ngớn lừn pày (Don't value property more than people)

/ Đảy hặc pày kuông mưỡng (Have to care for the people in the region) (p.183)

(10) / Dệt xịn xặm đi (The more it's done like that, the better)

(11) / Xửa khát bá nhắng vẽn (Better a torn shirt at the shoulder...)

/ Xửa khát khen vén hại (...than a torn shirt at the sleeve, it's worse)

/ Mải hạng tứm khôm chaư (Being widowed is all the more sorrowful) (p.108)

(12) / Co ke pẹ xáu (Cunning surpasses others.) (p.140)

It can be seen that, in terms of semantic features, Thai language of Vietnam is an isolating language. The use of comparative markers for "more than" reflects both quantitative and qualitative comparisons. These constructions express an asymmetric relationship between two subjects in terms of degree or characteristic.

3.2.2. *Lower Degree Comparison*

In contrast to the comparative of superiority, this form expresses that object A is inferior, lesser, or lower than B in a certain aspect or characteristic. The typical grammatical structure is [Subject] + [Adjective] + *nọi sia* / *báu cờ* / *báu tò* / *báu đảy* + [Object of comparison]. For example:

(13) / *Ngớn cẫm báu tò lục* (Money and gold are not as valuable as children)

/ *Lục tảu nuối hua chaư* (Children are the hearts of parents) (p.129)

(14) / *Chàng khắp báu đảy lục mo* (Singing well is not as good as having good children)

/ *Tõ mưỡng báu đảy lục tạo* (Conquering the land is not as important as good children of local official) (p.182)

Sometimes, a contrasting negative structure is used to express "not equal to" or "not as good as" – "A / báu + X B" (/ *báu* = no/not; negative particle + " / *tò*", " / *cờ*" = as/as if),

or using " / *lúi*", " / *nọi sia*" (less, lower, weaker), to express inferiority in quality, ability, or state, often appearing in informal conversations or personal assessments. For example:

(15) / *Xíp phủ chạ báu tò hả kốn lắc* (Ten foolish people are not equal to five wise ones) (p.77)

(16) / *Mắn nọi sia cu xong pi* (He is two years younger than me)

(17) / *Dệt việk pan pháy mảy* (Working like fire burning)

/ *Kin đảy pan tô quãi* (Eating vigorously like a buffalo)

/ *Lãnh ngãi nhẵng díp lút* (The meal is still insufficient) (p.211)

3.2.3. Difference Comparison

This form is commonly used in everyday speech to emphasize general differences, highlighting the comparison through the contrasting of two objects. It often uses words such as " / Hak", or the negation structure " / báu pek". For example:

(18) / *Me mải, hak,* (Widowed woman, different)

/ *Me hạng, hak,* (Divorced woman, different)

/ *Me háng, hak.* (Separated woman, different) (p.113)

(19) / *Tọng phaư hak pum mẵn,* (One's own stomach, one's own mind)

/ *Luống lắc văn báu pek kăn đảy.* (Each person understands differently) (Tr19)

3.3. Absolute Comparison

Also known as superlative comparison, it is used when the object referred to has the most outstanding feature in a set or within a defined range. Common words used are " / Xút", in our statistical data collected just has 1 word, 1 sentence, accounting for 0.29%. The common structure used is " / Xút + [noun/pronoun]". For example:

(20) / *Nong pa tẹ xút mẵn.* (The fish pond is the best) (p.332)

In addition to the word " / Xút" we also observed that the "Thai - Vietnamese Dictionary" uses " / Nhất" (First; the peak) to express the meaning of the superlative degree comparison, the structure is "[subject] + [adjective] + / Nhất". For example:

(21) / *Pák vạu tẹ mẵn năng nhất.* (When it comes to speaking, it's the best)

In terms of semantic characteristics, this expression shows the highest level in a set, indicating the superior position.

3.4. Metaphorical Comparison

This form also known as rhetorical comparison, is often found in folk literature, proverbs, and idiomatic expressions. It uses imagery to express meaning indirectly, evoking images closely associated with nature (wind, water, moon, animals, plants, etc), reflecting the Thai people's lifestyle that is closely tied to nature. For example:

(22) / *Chắn cờ luỗng* (Beautiful like a dragon) (Folk Songs and Proverbs of the Thai Ethnic Group)

(23) / *Nặm lai huổi lay cộp pên vẳng* (Many small streams coming together to form a big pond) (Folk Songs and Proverbs of the Thai Ethnic Group)

/ *Mĩ khong xăng bánh păn pì hứ vẽn nọi* (What's given should be shared older brother a smaller)

/ *Pững khót xiểm và lạ nhã hiếng hu phẳng.* (Avoid listening to rumors that cause division) (p.307)

(24) / *Khan pên hẻo pang lẹo nhã khánh tan nhống.* (The life of a water lily cannot be compared to the rice stalk) (p.306)

(25) / *Mĩ nặm chẳng pên nã, mĩ nã chẳng pên khảu.* (With water, there are rice fields; with rice fields, there is rice) (Folk Songs and Proverbs of the Thai Ethnic Group)

(26) / *Pá lỏ phôm lỏ xũ pảy đin.* (The forest is like the umbrella, like the hair of the earth) (Folk Songs and Proverbs of the Thai Ethnic Group)

(27) / *Công ải to pũ đán pũa môk,* (The father's work is like a stone mountain in the mist - The father's work is like Mount Tai)

/ *Công ễm pék nặm bó lay báu mĩ chỡ ưởn.* (The mother's work is like a flowing spring that never stops – The mother's love is like the water flowing from a well) (Folk Songs and Proverbs of the Thai Ethnic Group)

The grammatical structure of metaphorical comparisons is often flexible, where the comparative markers (or metaphorical terms) may be omitted, relying on imagery to evoke associations. Examples include idioms, proverbs and folk sayings in Thai Ethnic Group of Vietnam:

(28) / *Mạy báu lịt pên nam, kốn báu tham pên pườn.* (A tree doesn't grow thorns by itself, and a person who is not asked will also be a stranger) (Folk Songs and Proverbs of the Thai Ethnic Group)

(29) / *Cu mặc xổm, mừng mặc van.* (I prefer sour, you prefer sweet – Each person has their own taste; Each flower is different, each home has its own customs) (Folk Songs and Proverbs of the Thai Ethnic Group)

(30) / *Chăn nả báu chăn chaư.* (Beautiful in appearance, but not in character) (Folk Songs and Proverbs of the Thai Ethnic Group)

The semantic characteristics of rhetorical comparisons in Thai language of Vietnam often evoke vivid imagery, rich in associations, and are used in folk literature, artistic expression, and carry distinct emotional tones (praise, criticism, humor, etc). These comparisons are closely tied to Thai culture (nature, customs, agricultural life, etc).

(31) / *Kốn nhĩnh tốc nả sao báu lák xăng thuông bók chí pống khay.* (A young girl growing up is compared to a flower that is beginning to bloom) (Introduction to Thai language in Vietnam, p.283)

(32) / ... *Chuôn chaư pan hạy mã pai lả, pan bán cả mưa pục đăm hữ.* (... A longing in the heart is like planting late crops, like sowing seeds today and needing to transplant them tomorrow) (Parting Advice for the One I Love, p.287)

The methods of expressing comparative meaning in Thai-Vietnamese demonstrate the richness of structure and meaning. They not only reflect how the Thai people perceive the world but also encapsulate thoughts, emotions, and the connection between humans, nature, and the community. A deeper study of these methods contributes to a clearer understanding of the linguistic and cultural identity of the Thai people within the diverse ethnic landscape of Vietnam.

4. CONCLUSION

Through the survey and analysis of the ways of expressing comparative meanings in Thai language of Vietnam, this paper has clarified the richness and diversity of the comparative system in a minority language belonging to the Tai-Kradai language family. From equal comparison, superior–inferior comparison to absolute and metaphorical comparisons, each way bears its own characteristics while also reflecting cultural values, symbolic thinking, and the Thai people's lifestyle in close connection with nature.

The ways of expressing comparative meanings in Thai language of Vietnam are not merely tools to describe the degree or quality of objects and phenomena, but also serve as a means to express emotions, convey folk knowledge, and preserve ethnic

cultural identity. The use of imagery rooted in nature, labor and production life, and traditional cultural symbols reveals the organic relationship between language, thought, and the living environment of the community.

From a practical perspective, the research findings can be effectively applied in compiling Thai language teaching materials, developing bilingual dictionaries, and supporting programs aimed at preserving and promoting minority languages. At the same time, this study contributes to the body of knowledge in comparative linguistics and opens up interdisciplinary approaches between linguistics, cultural studies, and linguistic anthropology.

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Music Tourism as a Catalyst for Economic Growth: Evidence from Vietnam's Mega Concerts and Cultural Festivals

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Abstract

The global resurgence of music tourism has reshaped strategies for economic revitalization and cultural diplomacy, particularly in post-pandemic contexts. In Vietnam, where the sector remains emergent, this study critically examines the economic and social impacts of major music events during 2023–2024, including BlackPink's concerts in Hanoi (68,000 attendees; estimated 333.4 billion VND in direct revenue) and the "Anh Trai Say Hi" arena tour (168,000 attendees across multiple cities). Utilizing a mixed-methods approach combining secondary data analysis and qualitative media content evaluation, the findings reveal that music tourism contributed over 1.1 trillion VND in total ancillary economic activities, boosted hotel occupancy rates to over 95%, and created more than 7,500 temporary jobs nationwide. Additionally, media visibility for Vietnam surged, with music-related hashtags reaching over 100 million interactions across platforms such as TikTok and YouTube. Despite these successes, the sector faces critical challenges including infrastructure constraints, complex regulatory frameworks, and fragmented risk management systems. Comparative insights from Glastonbury and KCON highlight the necessity for integrated public-private strategies and proactive cultural diplomacy. This study positions music tourism as a dynamic lever for Vietnam's sustainable creative economy development and proposes policy recommendations for institutionalizing its growth within broader ASEAN regional integration efforts.

Keywords: music tourism, creative economy, economic impact, media amplification, sustainable cultural development.

I. INTRODUCTION

1.1. Global context of music tourism

Over the past two decades, music tourism has evolved from a niche phenomenon into a major growth sector within the global travel and creative economy landscape. According to the UNWTO (2020), the global market for music-related travel experiences was valued at approximately 6 billion USD in 2019, and despite pandemic disruptions, it is projected to grow by 8–10% annually through 2025. This robust expansion reflects a broader transformation towards experience-driven tourism, where cultural immersion and emotional engagement are prioritized over traditional sightseeing activities (Gibson & Connell, 2012).

Major international events such as the Glastonbury Festival in the United Kingdom, KCON in South Korea, and Coachella in the United States have demonstrated the substantial economic and cultural value generated by music tourism. These events not only drive massive visitor inflows and local revenue surges but also contribute to enhancing national branding, fostering cultural exports, and reinforcing destination competitiveness on a global scale (OECD, 2022).

In the post-COVID-19 context, music tourism has acquired renewed strategic importance. As cities and regions seek to recover and revitalize their economies, music events offer effective mechanisms for stimulating local consumption, reinvigorating urban life, and reengaging younger, mobile audiences disillusioned by prolonged travel restrictions. Moreover, music tourism plays a critical role in strengthening community cohesion, supporting creative industries, and promoting cultural diversity in an increasingly interconnected world. Against this backdrop, the exploration of music tourism's development potential in emerging markets such as Vietnam aligns with global imperatives to harness cultural assets for sustainable economic growth and social innovation.

1.2. Vietnam's emerging music and tourism landscape

Vietnam's music and tourism sectors have undergone profound shifts over the past decade, reflecting the broader dynamism of its cultural economy. The domestic music scene has witnessed rapid growth, marked by an increasing frequency and scale of concerts, music festivals, and live performances across major urban centres such as Hanoi, Ho Chi Minh City, and Da Nang (Vietnam National Administration of Tourism, 2023). This trend coincides with a significant transformation in youth cultural preferences, as Vietnamese millennials and Generation Z audiences exhibit

heightened demand for experiential, internationally connected cultural engagements (Billboard Vietnam, 2023).

A defining development in 2023 was the hosting of major international music events, including the BlackPink "Born Pink" concerts in Hanoi and the SEEN Festival in Hoi An, which collectively attracted tens of thousands of attendees and generated considerable economic and media impacts (VietnamNet, 2023). These events signal the growing integration of music and tourism strategies in Vietnam, blending contemporary cultural consumption with destination promotion and positioning Vietnam as an emerging node within regional and global creative circuits.

Nevertheless, music tourism in Vietnam remains a nascent sector relative to its more established counterparts in heritage or ecological tourism. Existing academic and policy discourses continue to emphasize traditional cultural tourism, with limited empirical research addressing the specific economic, social, and media impacts of music-driven events. Systematic evaluations of music tourism's role within Vietnam's creative economy are scarce, resulting in a critical knowledge gap. Addressing this gap is essential for informing strategic interventions that can harness music tourism not merely as an entertainment activity, but as a structured lever for economic diversification, cultural diplomacy, and sustainable urban and regional development.

1.3. Research problem and rationale

Despite the recent surge in large-scale music events in Vietnam, scholarly engagement with the phenomenon of music tourism remains limited and underdeveloped. Current discourses surrounding major concerts and festivals are predominantly reflected through journalistic narratives, focusing on event highlights, celebrity appearances, and anecdotal economic impacts, rather than through rigorous academic inquiry (Richards, 2018). As a result, critical dimensions—such as the quantitative measurement of economic contributions, social spillover effects, and media amplification value associated with music tourism—have not been systematically analyzed within the Vietnamese context.

This research gap is particularly notable given the international recognition of cultural and creative sectors as strategic drivers for economic resilience and innovation (Dwyer et al., 2020). In Vietnam, where creative industries are increasingly positioned as key pillars of sustainable development, the absence of empirical studies on music tourism hinders both academic progress and evidence-

based policymaking. Without robust data on visitor spending patterns, employment generation, destination branding outcomes, and long-term community impacts, it is challenging to formulate targeted strategies that maximize the socio-economic benefits of this emergent sector.

Accordingly, this study addresses a critical need to move beyond descriptive accounts and to establish a comprehensive, interdisciplinary framework for analysing the multifaceted impacts of music tourism in Vietnam. By bridging this gap, the research aims not only to contribute to the evolving scholarship on creative economy development but also to provide actionable insights that support policy innovation, sectoral investment, and the sustainable integration of music tourism into Vietnam's broader cultural and economic strategies.

1.4. Research objectives and questions

The primary objective of this study is to critically evaluate the economic and social impacts of major music tourism events held in Vietnam during the period 2023–2024. Specifically, the research aims to quantify the direct and indirect economic contributions of music-driven activities, assess their broader effects on tourism and related service sectors, and examine the role of such events in enhancing Vietnam's cultural branding and creative economy development. By adopting an interdisciplinary and evidence-based approach, the study seeks to position music tourism as a strategic lever for sustainable economic diversification and cultural innovation.

To achieve this objective, the study is guided by the following research questions:

- What are the specific economic contributions generated by major music tourism events in Vietnam, including revenue generation, employment creation, and ancillary service stimulation?
- How do music events influence the performance of associated industries, such as hospitality, transportation, retail, and media, and what is their impact on destination branding and national image construction?
- What conditions and policy interventions are necessary to foster the sustainable development of music tourism in Vietnam, particularly in terms of infrastructure enhancement, regulatory frameworks, stakeholder collaboration, and human resource capacity building?

By addressing these questions, the research endeavors to bridge existing knowledge gaps and offer practical insights that support both academic advancement and strategic policymaking. In doing so, it contributes to broader discussions on the

integration of cultural assets into national development strategies, in alignment with global trends emphasizing the centrality of creative and experiential economies in sustainable growth trajectories.

1.5. Structure of the paper

This paper is organized into six sections to systematically address the research objectives. Section II reviews the theoretical foundations and situates the study within existing global and regional literature on music tourism, event economics, and cultural industries. Section III outlines the research methodology, detailing the mixed-methods approach and data sources employed. Section IV presents case studies of major music events in Vietnam, providing empirical evidence of their economic and social impacts. Section V discusses the findings thematically, integrating quantitative and qualitative insights to highlight broader implications. Finally, Section VI concludes the paper with key findings, policy recommendations, and directions for future research.

Through this structure, the study builds a coherent analytical trajectory from theory to practice, ensuring both academic rigor and applied relevance. The next section critically examines the conceptual and empirical foundations necessary to understand the multifaceted dynamics of music tourism in contemporary Vietnam.

II. LITERATURE REVIEW

2.1. Theoretical framework - Multiplier effect, Event tourism, Cultural economy

Understanding the complex dynamics of music tourism requires a multidisciplinary theoretical foundation that integrates concepts from economics, tourism studies, and cultural industries. Central to the economic evaluation of cultural events is the Multiplier Effect, which captures how initial visitor expenditures generate secondary rounds of spending within local economies (Frechtling, 2006). Conceptually, the total economic impact can be expressed as:

Total Impact = Direct Effects + Indirect Effects + Induced Effects

where direct effects refer to immediate spending by attendees, indirect effects result from B2B transactions triggered by visitor demands, and induced effects arise from increased household income and consumption.

In parallel, the theory of Event Tourism (Getz, 2010) frames cultural events—including music festivals and concerts - as deliberate tools for destination

development, community engagement, and economic regeneration. Events serve dual roles as attractions for external visitors and catalysts for local pride and social cohesion, particularly in contexts seeking to diversify tourism portfolios beyond traditional heritage offerings.

Moreover, the concept of the Cultural Economy (Pratt, 2008; Richards, 2011) underscores the centrality of creative expressions, such as music, in driving contemporary economic value creation. Music events function not merely as entertainment products, but as symbolic goods embedded with cultural meanings that can be leveraged for city branding, talent attraction, and international positioning.

Collectively, these frameworks provide a robust foundation for analyzing how music tourism events generate layered economic, social, and cultural impacts, thereby aligning with broader strategies for creative economic development and sustainable urban growth.

2.2. Global perspectives on music tourism

Globally, music tourism has been recognized as a strategic lever for local economic development, urban regeneration, and cultural diplomacy. Over the past two decades, landmark studies have underscored the critical role of music events in stimulating regional economies, diversifying tourism offerings, and enhancing international branding (Gibson & Connell, 2012; Getz, 2010).

Prominent examples illustrate the magnitude of music tourism's impact. The Glastonbury Festival in the United Kingdom, for instance, generates approximately £168 million annually for the Somerset economy, while also supporting thousands of temporary jobs and reinforcing the region's cultural identity (VisitBritain, 2023). In the United States, Coachella Valley Music and Arts Festival contributes over $114 million to the local economy each year, attracting more than 250,000 visitors and substantially boosting hospitality, transportation, and retail sectors (OECD, 2022). Similarly, KCON, originally launched in South Korea and now expanded to multiple continents, has become a vital vehicle for promoting Korean pop culture (Hallyu), generating over $17 million in direct revenues from its U.S. editions alone, while significantly amplifying Korea's soft power influence (KTO Reports, 2022).

Beyond economic gains, music tourism events also exert profound social and cultural spillover effects. They act as catalysts for community engagement, foster intercultural dialogue, and serve as platforms for showcasing contemporary cultural creativity. Importantly, music festivals increasingly integrate sustainability practices,

digital innovation, and experiential design to meet the evolving expectations of global audiences.

These international models underscore that the successful development of music tourism hinges on strategic public-private collaboration, robust infrastructure investment, and holistic destination branding strategies. They offer critical insights for emerging markets like Vietnam, where music tourism remains an underdeveloped but promising sector within the broader creative economy landscape.

2.3. ASEAN & Vietnamese context

Within the ASEAN region, cultural and creative industries have been increasingly recognized as pivotal drivers for sustainable economic growth, social innovation, and regional identity building. The ASEAN Cultural Strategic Plan (2016–2025) emphasizes the role of cultural exchange and creative sector development in fostering cohesive, competitive, and globally visible communities. However, despite these strategic intentions, academic and policy discourses in Southeast Asia continue to prioritize heritage tourism and traditional cultural forms, with limited attention given to the emerging domain of music-based tourism (ASEAN Secretariat, 2021).

In Vietnam, this gap is particularly pronounced. While the country has achieved notable success in promoting heritage sites such as Ha Long Bay and Hoi An, the integration of contemporary music events into tourism development strategies remains embryonic. Existing research predominantly addresses heritage preservation, rural tourism, and eco-cultural linkages, offering scant empirical insights into the economic or media-driven impacts of live music events (Nguyen, 2022; Tran et al., 2020). Furthermore, Vietnam's engagement with the broader creative economy discourse remains in its formative stages, often constrained by fragmented policy frameworks and limited cross-sectoral coordination.

Nevertheless, recent trends signal a nascent but accelerating shift. The influx of international music events—such as BlackPink's Hanoi concerts and the SEEN Festival in Hoi An—demonstrates both market demand and organizational capacity for music tourism development. Concurrently, the rising influence of K-pop culture among Vietnamese youth, coupled with the growth of domestic music festivals, suggests fertile ground for expanding experiential and creative tourism offerings.

Critically, there remains a pressing need for systematic academic inquiry and evidence-based policy formulation to harness this potential. Without a coherent research foundation and strategic vision, Vietnam risks underleveraging music tourism as a catalyst for economic diversification, cultural innovation, and soft power enhancement within the ASEAN framework.

2.4. Identified research gaps

Despite the growing prominence of music tourism as a cultural and economic phenomenon globally, academic engagement with the sector in Vietnam remains markedly underdeveloped. Current literature, both domestically and regionally, tends to focus on heritage tourism, rural development, and traditional cultural assets, offering minimal exploration into the contemporary dynamics of music-driven tourism activities (Nguyen, 2022; Tran et al., 2020).

A critical gap lies in the lack of quantitative, interdisciplinary studies that systematically measure the multi-dimensional impacts of large-scale music events. While anecdotal media reports highlight impressive attendance figures and occasional economic surges, there is a dearth of empirical evaluations examining direct revenues, employment creation, visitor spending patterns, and long-term destination branding outcomes. Moreover, existing analyses rarely incorporate media analytics or social sentiment assessments, missing the opportunity to understand how music tourism contributes to national image construction and cultural soft power in the digital age.

Furthermore, much of the available scholarship remains descriptive rather than analytical, lacking robust theoretical grounding or comparative frameworks that position Vietnam's experience within global and regional trajectories. There is also an absence of studies that bridge economic, cultural, and media dimensions, essential for capturing the full scope of music tourism's impact.

Addressing these gaps is vital not only for academic advancement but also for informing strategic policymaking, guiding investment decisions, and positioning Vietnam within the rapidly evolving creative economy landscape of Southeast Asia. This study seeks to contribute to filling these voids by offering an integrated, evidence-based analysis of music tourism's economic, social, and cultural ramifications.

2.5. Proposed analytical framework

To address the identified research gaps and capture the multi-dimensional impacts of music tourism events, this study adopts an integrated analytical framework that synthesizes economic, social, and media dimensions. Drawing on interdisciplinary approaches from tourism economics, cultural studies, and media analysis, the framework is designed to evaluate the layered and interrelated effects of major music events.

At the economic level, key indicators include direct revenues (ticket sales, accommodation, food and beverage services), indirect impacts (local business stimulation, supply chain linkages), and employment creation (temporary and ancillary jobs). At the social level, the framework assesses community engagement, audience sentiment, and cultural participation patterns, utilizing qualitative content analysis of stakeholder interviews and visitor narratives. Simultaneously, the media dimension examines digital visibility, hashtag performance, and social media amplification, reflecting how music events contribute to destination branding and national image construction.

In operational terms, the framework aligns with the "event ecology" approach (Richards, 2011), which conceptualizes events as embedded within complex socio-economic-cultural systems, producing layered and often intangible impacts that extend beyond immediate economic transactions.

Figure 1: Conceptual framework for Analyzing the impacts of music tourism events



This framework enables a systematic, multi-layered analysis, offering a holistic understanding of how musical tourism events function as catalysts for economic growth, social innovation, and cultural soft power. By operationalizing these dimensions, the study aims to contribute both to theoretical advancements in event tourism research and to practical policymaking for Vietnam's creative economy development.

III. METHODOLOGY

3.1. Research design

This study adopts a mixed-methods research design, combining quantitative and qualitative approaches to provide a comprehensive understanding of the economic, social, and cultural impacts of music tourism events in Vietnam. While mixed methods design often involve the collection of both primary and secondary data, this study primarily relies on secondary data sources, including government reports, industry publications, media articles, and publicly available event statistics. The focus on secondary data is necessitated by time constraints and the absence of large-scale, event-specific primary surveys, yet it still enables a robust triangulation of findings across multiple dimensions.

The rationale for employing a mixed-methods framework is rooted in its ability to integrate objective quantitative data - such as revenue figures, employment statistics, and tourism metrics - with rich qualitative insights drawn from media sentiment analysis, public discourse, and cultural narratives (Creswell, 2013; Tashakkori & Teddlie, 2010). This methodological pluralism enhances the validity of the study by allowing for the convergence of numeric trends with contextual interpretations, thereby capturing the complexity of music tourism's multifaceted impacts.

Positioned within an interdisciplinary research paradigm, the study navigates the intersections of economics, tourism development, and media studies, reflecting the inherently hybrid nature of contemporary cultural tourism phenomena. As Greene, Caracelli, and Graham (1989) argue, mixed-methods research is particularly well-suited for exploring complex social phenomena where single-method approaches may be insufficient. By systematically analyzing secondary data through both statistical summarization and thematic interpretation, the study seeks to generate nuanced insights that not only document economic contributions but also elucidate the broader socio-cultural transformations engendered by large-scale music events in Vietnam.

3.2. Quantitative data collection

The quantitative dimension of this study focuses on systematically gathering secondary data related to the measurable economic outcomes of music tourism events. Specifically, four core indicators are emphasized: ticket sales volumes, estimated event revenues, average visitor expenditure, and temporary employment figures, supplemented by hotel occupancy rates during event periods.

Ticketing data provides a direct measure of event scale and audience engagement. Sources include online ticketing platforms such as Ticketbox and VinID, which offer access to sales figures and demographic breakdowns when available. Estimated revenues are calculated based on publicly reported ticket prices, attendance statistics, and ancillary spending estimates published in news articles and official event reports (TicketBox Insights, 2023).

Visitor expenditure patterns are extracted from secondary survey results and tourism expenditure models, such as those reported by the Vietnam National Administration of Tourism (VNAT) and provincial tourism departments. These sources provide insights into average spending on accommodation, food,

transportation, and entertainment per visitor during major events (Vietnam Tourism Annual Report, 2023). In addition, hotel occupancy rates and short-term employment statistics - such as increased hiring for event security, food services, and transportation - are drawn from provincial tourism reports and General Statistics Office (GSO) publications.

Utilizing these secondary data sources not only ensures broad coverage across multiple events but also supports cross-verification, enhancing the reliability and validity of the findings. By focusing on these standardized quantitative metrics, the study aims to produce a rigorous assessment of the direct economic impacts generated by music tourism events in Vietnam.

3.3. Qualitative data collection

To complement the quantitative assessment, qualitative data collection focuses on capturing the nuanced social and cultural dimensions of music tourism events through two primary strategies: targeted interviews and social media content analysis.

First, semi-structured interviews were conducted with three key stakeholder groups: event organizers, hospitality and food service providers, and event attendees (both domestic and international tourists). Event organizers were queried on operational challenges, visitor profiles, and perceived economic impacts, while hotel managers and restaurant owners provided insights into changes in business volume during event periods. Attendees were asked about their spending behavior, event experiences, and overall satisfaction. These interviews, though limited in number, offer valuable contextual depth, enabling triangulation with quantitative findings. Data collection and thematic extraction followed the recommendations of Miles and Huberman (1994), ensuring systematic coding and cross-comparison of emergent themes.

Second, a social media analysis was performed to assess digital engagement and public sentiment surrounding major music events. Key event-related hashtags (e.g., BlackPinkHanoi, Seen Festival HoiAn) were tracked using Twitter Analytics and public data scraping tools. Metrics such as engagement volume, sentiment polarity, and trending discussion topics were analyzed to evaluate the social resonance of events. Braun and Clarke's (2006) six-phase framework for thematic analysis guided the identification of dominant narratives, emotions, and audience perceptions across platforms.

Data coding was supported by NVivo software, facilitating the management, visualization, and systematic interpretation of qualitative data. Where software automation was insufficient, manual coding ensured thematic integrity. Together, these qualitative methods enrich the study's analysis by uncovering social dynamics, experiential nuances, and cultural impacts that quantitative indicators alone cannot capture.

3.4. Data sources

This study draws upon a range of secondary data sources to ensure comprehensive coverage and triangulation of findings across different information domains. Major media outlets such as VnExpress, VietnamNet, and Thanh Niên were systematically reviewed to extract quantitative event data (e.g., attendance figures, revenue estimates) and qualitative descriptions of event impacts. To corroborate these reports, provincial tourism authority publications - including statistical bulletins and tourism development reports - provided localized data on hotel occupancy rates, tourism flows, and temporary employment during event periods.

Additionally, event organizers' disclosures, including post-event summaries and press releases, were consulted to obtain operational metrics such as ticket sales, artist line-ups, and sponsorship information. These primary business data points offered valuable validation against journalistic and governmental sources.

Social media platforms, notably TikTok, Facebook, and YouTube, served as key repositories for public sentiment and engagement metrics. Event-specific hashtags and viral content were analyzed to gauge audience reach and thematic trends across digital communities.

To maintain objectivity and transparency, data triangulation procedures were followed, ensuring that insights drawn from journalistic, governmental, corporate, and user-generated sources were systematically cross-verified (Denzin & Lincoln, 2011). Furthermore, the Vietnam Media Observatory database was referenced to assess the credibility and framing tendencies of key media sources.

3.5. Data analysis strategy

The analytical approach in this study is bifurcated into quantitative and qualitative streams, each employing appropriate tools and techniques to ensure methodological rigor and coherence with the mixed-methods design.

For the quantitative data, descriptive statistical techniques were utilized to summarize and interpret key indicators, including average visitor expenditure, total ticket sales, hotel occupancy rates, and temporary employment figures. Measures such as means, percentages, frequency distributions, and total revenue estimates were computed to provide a clear depiction of event-related economic outcomes. Data visualization through charts and graphs was employed to facilitate comparative and trend analyses. Analytical operations were performed using Microsoft Excel for initial data management, supplemented by SPSS and R for more complex statistical computations when necessary (Yin, 2014).

In the qualitative dimension, thematic coding was conducted to systematically identify and categorize emerging patterns across interview transcripts and social media content. Utilizing NVivo software, codes were developed both deductively - based on pre-established themes from the literature - and inductively - emerging organically from the data (Saldaña, 2013). Special attention was given to linking field-based insights from stakeholders with sentiment and engagement trends observed on social media platforms, thus ensuring a robust triangulation between experiential narratives and public discourse (Bazeley & Jackson, 2013). This dual-layered analytic strategy enhances the study's ability to capture both measurable outcomes and interpretive meanings associated with music tourism events.

IV. CASE STUDIES

4.1. BlackPink concert (Hanoi, 2023)

In July 2023, Hanoi hosted one of the most significant international music events in its history: BlackPink's "Born Pink World Tour" at Mỹ Đình National Stadium. Spanning two nights, the concert attracted approximately 68,000 attendees, with an audience comprising both domestic fans and international visitors from neighboring countries (VietnamNet, 2023). The event marked a milestone not only in terms of cultural exchange but also in demonstrating the substantial economic potential of large-scale music tourism in Vietnam.

The estimated direct revenue from ticket sales, merchandising, and associated services reached approximately 333.4 billion VND (equivalent to 13.6 million USD), with ticket prices ranging from 1.2 million to 9.8 million VND per seat (Billboard VN, 2023). Beyond ticketing revenue, ancillary expenditures - such as hospitality, food and beverage, and local transportation - amplified the economic impact substantially. Notably, hotel occupancy rates in Hanoi during the event

weekend soared to 95%, a significant surge compared to the monthly average of approximately 65–70% (VinID, 2023). Major hotels in the central districts reported full capacity, with many establishments implementing event-specific promotional packages.

The concert also had a pronounced impact on local services. Restaurants, cafes, and nightlife venues in the vicinity of the stadium and city center experienced a 20–30% increase in revenue compared to typical weekends, according to surveys conducted by Tuổi Trẻ Online (2023). Transportation services, particularly ride-hailing apps and taxi operators similarly reported notable spikes in demand, with dynamic pricing models being triggered due to overwhelming real-time usage.

In terms of media and digital engagement, the BlackPink concert achieved unprecedented levels of online visibility for a music event in Vietnam. Hashtags such as ***#BlackPinkHanoi*** and ***#BornPinkHanoi*** amassed tens of millions of views across TikTok, Facebook, and YouTube within 72 hours of the performances. TikTok alone reported over 500 million cumulative views under related tags during the week of the event, demonstrating the concert's viral reach and reinforcing Hanoi's image as an emerging hub for international entertainment events (VietnamNet, 2023).

Overall, the BlackPink concert illustrates the multidimensional impacts of mega-music events on urban economies, reinforcing theories around event tourism's capacity to drive economic diversification and urban branding. The concert not only generated substantial direct revenues but also catalyzed broader socio-economic benefits, offering a blueprint for leveraging music tourism to elevate Vietnam's profile on the regional and global cultural maps.

4.2. "Anh Trai Say Hi" Tour (2024)

The "Anh Trai Say Hi" Tour, held in 2024, represents a noteworthy case of large-scale, domestically produced music events effectively mobilizing regional economies across Vietnam. Unlike international concerts, this tour was characterized by its itinerant format, spanning multiple major cities including Ho Chi Minh City, Da Nang, Hanoi, and Can Tho. Over the course of six months, the tour successfully attracted a cumulative audience of approximately 168,000 attendees (Billboard Vietnam, 2024), affirming the strong domestic demand for live entertainment and the expanding influence of local artists.

A distinct feature of the "Anh Trai Say Hi" Tour was its accessibility. Ticket prices were deliberately set at affordable levels, ranging from 300,000 to 800,000 VND, making the events highly inclusive, particularly for the younger demographic - students and early-career professionals - who constitute a rapidly growing segment of Vietnam's consumer base (TicketBox, 2024). The tour's programming emphasized artist-fan interaction, community engagement, and regional cultural themes, fostering emotional connectivity and brand loyalty among attendees.

Economically, the tour stimulated local consumption across multiple sectors. Hospitality businesses - such as hotels, homestays, and restaurants - reported increased bookings and sales during event weekends. Transportation services, including airlines, intercity buses, and ride-sharing platforms, observed noticeable surges in demand, especially for intra-city travel between concert venues and accommodation hubs (Thanh Niên, 2024). Moreover, the tour facilitated the expansion of Vietnam's event logistics and production ecosystem, offering practical opportunities for local firms specializing in staging, sound engineering, and event management to scale their operations and professionalize their services.

Strategically, the "Anh Trai Say Hi" Tour contributed to the decentralization of event tourism, dispersing economic benefits beyond major urban centers and nurturing a more diversified, resilient national event infrastructure. It serves as an early model of how domestically led initiatives can generate sustainable economic and cultural dividends, complementing the broader ambitions of Vietnam's creative economy development strategy.

4.3. SEEN Festival (Hoian, 2023)

The SEEN Festival, held in Hoi An in 2023, exemplifies the strategic integration of international music tourism within Vietnam's cultural heritage landscape. Organized as an open-air event along the An Bang Beach coastline, the festival attracted an audience of approximately 8,000 participants, featuring a dynamic lineup of Korean, Vietnamese, and international artists (KBS World, 2023). This deliberate fusion of global pop culture and local identity positioned the SEEN Festival as a novel platform for both entertainment and cultural diplomacy.

Economically, the festival generated significant ancillary spending, with an average visitor expenditure estimated at 6 million VND per person (VinID, 2023). This spending encompassed accommodation, food and beverage services, transportation, souvenir purchases, and experiential tourism activities such as

heritage site tours and craft workshops. The event coincided with a notable uptick in tourism flows to Hoi An, contributing to elevated hotel occupancy rates and extended visitor stays compared to seasonal averages reported by the Vietnam National Administration of Tourism (VNAT, 2023).

Critically, the SEEN Festival leveraged Hoi An's UNESCO World Heritage status not merely as a backdrop but as an active component of its branding strategy. Promotional narratives emphasized the fusion of contemporary music with the historical and cultural textures of the destination, enhancing Hoi An's appeal among younger, experience-seeking travelers (VTV News, 2023). Furthermore, local businesses - particularly artisans, food vendors, and tour operators - were integrated into festival-related activities, promoting sustainable development through inclusive economic participation.

By combining global entertainment formats with local cultural assets, the SEEN Festival provides a replicable model for sustainable, experiential music tourism in Vietnam. It highlights the potential for strategically designed events to both catalyze immediate economic gains and reinforce the long-term cultural brand equity of heritage destinations.

4.4. Other events

Beyond major music-focused events, Vietnam has increasingly embraced hybrid cultural festivals that blend entertainment with tourism promotion. The Dalat Flower Festival, held biennially with the 2024 edition being the latest, attracted over 2 million visitors during its two-week span (Báo Đà Lạt, 2024). Traditionally centered on floral exhibitions and ecological tourism, the festival has progressively incorporated music concerts, fashion shows, and art performances into its programming. By integrating contemporary entertainment forms, Dalat not only reinforces its branding as a premier eco-tourism and cultural destination but also stimulates multi-sector economic activities, including hospitality, transport, retail, and creative industries.

Similarly, the K-Pop Lovers Festival, organized annually in Hanoi and Ho Chi Minh City, exemplifies transnational cultural exchange initiatives aimed at the youth demographic. With sponsorship and programmatic support from the Korea Foundation, the festival draws thousands of fans each year, creating substantial surges in short-term tourism flows and ancillary spending (Korea Foundation, 2023). Featuring cover dance competitions, fan meetups, and Korean culture

showcases, the event solidifies Vietnam's position as a burgeoning hub for Hallyu (Korean Wave) enthusiasts in Southeast Asia (Tuổi Trẻ, 2023).

Both the Dalat Flower Festival and the K-Pop Lovers Festival highlight the strategic potential of secondary cities and emerging urban centers in diversifying Vietnam's tourism economy. By hosting culturally vibrant, high-visibility events, these cities expand their global profiles, attract younger, more mobile tourist segments, and catalyze local economic development. These cases demonstrate that effective festival programming can transform traditional tourism models, infusing them with renewed relevance and cross-generational appeal (VTV, 2024).

4.5. General characteristics and evidential role

A cross-case synthesis of the analyzed events - namely BlackPink's concert in Hanoi, the "Anh Trai Say Hi" tour, the SEEN Festival in Hoi An, and supplemental festivals such as Dalat Flower Festival and K-Pop Lovers Festival - reveals several consistent patterns. First, all events demonstrated multi-sector economic impacts, including surges in tourism, hospitality, transportation, and retail services. These findings corroborate the theoretical expectation that music tourism stimulates broader economic ecosystems beyond direct ticket sales.

Second, each event exhibited substantial media spillover effects, leveraging both traditional outlets and digital platforms to amplify destination branding and cultural prestige. Viral social media engagement, particularly surrounding international acts, significantly enhanced the visibility of host cities on a regional and global scale (VietnamNet, 2023; KBS World, 2023).

Third, the studies underscore a pressing need for infrastructure enhancement, including multipurpose venues, transport connectivity, and event management capabilities, to sustainably accommodate large-scale cultural gatherings.

Collectively, these insights validate the strategic rationale for developing a national music tourism strategy in Vietnam. By institutionalizing support for music-driven cultural events, Vietnam can diversify its tourism portfolio, foster creative economies, and strengthen its cultural diplomacy within the ASEAN region and beyond.

V. RESULTS AND DISCUSSION

5.1. Economic contributions - Revenue & tourism growth

Empirical analysis of major music tourism events in Vietnam during 2023–2024 reveals significant economic contributions across multiple sectors, substantiating the theoretical premise of the Multiplier Effect in cultural economics. Both direct revenues - derived from ticket sales and on-site services - and indirect expenditure - such as visitor spending on accommodation, food, transport, and retail - demonstrated notable surges during event periods.

Table 1. Economic Impact of Major Music Tourism Events in Vietnam (2023–2024)

Event	Attendance	Direct Revenue (VND)	Average Spending per Visitor (VND)	Estimated Total Spending (VND)	Tourism Impacts
BlackPink – Hanoi (2023)	68,000	333.4 billion	9.3 million	~630 billion	170,000 visitors; 30,000 international tourists; major hotel occupancy surge
"Anh Trai Say Hi" Tour (2024)	168,000	~50 billion	2.5 million	~420 billion	Increased domestic tourism flows; hotel and service sector expansion
SEEN Festival – Hoi An (2023)	8,000	~3 billion	6 million	~48 billion	Boosted experiential tourism; enhanced heritage site visitation
Dalat Flower Festival (2024)	2,000,000	N/A	1.5 million	~3,000 billion	Growth in eco-tourism and cultural tourism sectors

The BlackPink concerts in Hanoi generated approximately 333.4 billion VND (13.6 million USD) in direct revenues, while ancillary expenditures resulted in an estimated total economic impact of 630 billion VND (VietnamNet, 2023).

Concurrently, the "Anh Trai Say Hi" tour, despite being domestically driven, demonstrated substantial economic stimulation across secondary cities, with total estimated spending reaching 420 billion VND (Billboard Vietnam, 2024). Events like the SEEN Festival and Dalat Flower Festival further underscore the capacity of hybrid cultural events to drive high-volume tourism and diversified spending patterns.

In terms of tourism growth, these events catalyzed spikes in visitor numbers beyond baseline projections. The BlackPink concerts, for instance, coincided with a 25% year-on-year increase in domestic tourist arrivals in Hanoi, alongside a notable uptick in international arrivals (Vietnam Tourism Report, 2023). Similarly, data indicates that inter-city travel surged during the "Anh Trai Say Hi" tour weekends, corroborating the events' role in stimulating mobility and regional connectivity.

The observed outcomes substantiate the Multiplier Effect theory, wherein initial visitor expenditures propagate through the economy, generating secondary and tertiary waves of economic activity (OECD, 2022). For every dollar spent directly on event participation, an estimated additional 1.5–2.0 dollars were circulated through local economies (GSO Vietnam, 2023), enhancing business revenues, creating employment opportunities, and expanding local tax bases.

5.2. Employment and local economic stimulation

In addition to generating substantial revenue, music tourism events in Vietnam during 2023–2024 significantly stimulated local employment and business activities across multiple sectors. Temporary job creation associated with event organization, security, logistics, hospitality, and transportation services provided an important injection of short-term labor demand, complementing longer-term economic gains.

Table 2. Estimated temporary employment created by major events

Event	**Security Staff**	**Logistics & Event Crew**	**Hospitality Workers (Hotels, Restaurants)**	**Transportation Drivers**	**Total Temporary Jobs**
BlackPink – Hanoi (2023)	800	1,200	1,500	600	4,100

"Anh Trai Say Hi" Tour (2024)	500	800	1,000	400	2,700
SEEN Festival – Hoi An (2023)	150	200	250	100	700

The BlackPink concerts in Hanoi alone created approximately 4,100 temporary jobs, ranging from event security personnel to hotel and restaurant staff mobilized to accommodate the influx of visitors (VietnamNet, 2023). Similar employment effects were observed in Ho Chi Minh City and Da Nang during the "Anh Trai Say Hi" tour stops, with smaller but still significant job creation in Hội An during the SEEN Festival.

Beyond direct employment, these events also stimulated local enterprises, particularly in sectors such as food and beverage services, homestay operations, and local transport. Restaurants near Mỹ Đình Stadium, for instance, reported revenue increases of 20–35% during the BlackPink event weekend, while ride-hailing service demand in Hanoi spiked by 40% (Local Tourism Office Hanoi, 2023). In Hội An, the SEEN Festival helped to increase homestay occupancy rates to nearly 95%, compared to a typical off-peak occupancy of 65% (Vietnam Tourism Report, 2023).

A comparative analysis of economic activities before, during, and after the events further reinforces the catalytic role of music tourism. In Hanoi, average daily room rates in mid-range hotels increased by 15–20% during the BlackPink concert period, returning to baseline levels approximately one-week post-event. Similarly, restaurant turnover during event weekends consistently surpassed monthly averages, before normalizing shortly after event conclusion.

From a developmental perspective, such patterns underscore the broader economic spillover effects predicted by the Multiplier Effect (World Bank, 2020). Music tourism events act not only as immediate sources of revenue but also as temporary economic accelerators, invigorating local economies, enhancing the capacity of service industries, and promoting skills development in event management and hospitality sectors.

5.3. Cultural spillovers and soft power effects

Beyond economic impacts, major music events in Vietnam have generated substantial cultural spillovers, contributing to the enhancement of the nation's cultural capital and international image. The hosting of globally recognized acts, such as BlackPink, not only positioned Hanoi and Vietnam as capable destinations for high-profile entertainment but also expanded the country's visibility within global cultural circuits. As Richards (2011) argues, cultural events play a pivotal role in shaping urban identity and enhancing a destination's symbolic capital, a phenomenon increasingly evident in Vietnam's recent festivalization trends.

One observable indicator of this dynamic is the surge in international digital attention surrounding Vietnam during event periods. Social media analytics showed a marked increase in search volumes and mentions of "Vietnam" on platforms like TikTok, Twitter, and YouTube during and immediately after major events. For instance, following the BlackPink concerts, the hashtag ***#Vietnam*** trended in multiple countries, and searches for "Vietnam travel" experienced a 25% week-on-week increase according to Google Trends data (VietnamNet, 2023). Such heightened visibility, while ephemeral in nature, contributes cumulatively to soft power development by embedding positive associations with Vietnam in the global consciousness.

Aligned with Nye's (2004) theory of soft power, the effective projection of cultural assets through popular music events allows nations to influence international audiences not through coercion, but through attraction and co-optation. In this sense, Vietnam's integration of international music tourism into its cultural strategy complements broader efforts to cultivate a more dynamic and appealing global identity. Furthermore, the sustained hosting of culturally hybrid events - blending international pop culture with local traditions - has the potential to reposition Vietnam not only as a heritage destination but also as a contemporary creative hub within Southeast Asia (UNCTAD, 2022).

5.4. Comparative insight into international models

A comparative analysis with established international models highlights valuable lessons for the strategic development of music tourism in Vietnam. Notably, the Glastonbury Festival in the United Kingdom and KCON in South Korea serve as exemplary cases where music events have been leveraged for both economic stimulation and national branding.

Table 3. Comparative Overview: International Music Tourism Models

Event	Country	Key Impacts	Strategic Approaches
Glastonbury Festival	United Kingdom	Rural economic stimulation; £100 million regional impact annually	Public-private partnerships; community reinvestment; strong local integration
KCON	South Korea	Enhancement of national brand (Hallyu); export of cultural products	Government support through K-culture initiatives; international market targeting; media integration

The Glastonbury Festival illustrates how large-scale music events can serve as catalysts for rural economic revitalization. Located in Somerset, Glastonbury contributes over £100 million annually to the regional economy through a combination of direct visitor spending, local supplier engagement, and reinvestment programs that benefit the wider community (VisitBritain, 2023). Central to Glastonbury's success is its emphasis on public-private cooperation and community integration, ensuring that economic benefits are widely distributed and that the event maintains strong social legitimacy.

In contrast, KCON, initiated by the Korean entertainment industry with substantial governmental backing, exemplifies how music events can be strategically deployed to enhance national cultural branding. Through KCON, South Korea successfully internationalized its pop culture (Hallyu), reaching audiences in North America, Europe, and Southeast Asia (KTO Reports, 2022). Key strategies included state-supported K-culture policies, strategic alliances with international media outlets, and localized event adaptations to different markets (Connell & Gibson, 2012).

Vietnam, in comparing itself to these models, can draw several critical lessons. First, there is a need for structured public-private partnerships (PPP) in event organization, ensuring alignment between private event promoters and national tourism and cultural agencies. Second, a community-based approach to event hosting would enhance local support, mitigate potential cultural frictions, and distribute economic benefits more equitably. Third, Vietnam should pursue

integrated cultural promotion strategies, linking music tourism with broader creative economy initiatives, media campaigns, and diplomatic branding efforts.

5.5. Infrastructure & regulatory challenges

Despite the demonstrated economic and cultural potential of music tourism, several infrastructural and regulatory barriers continue to impede the sector's sustainable development in Vietnam. Empirical observations across major events in 2023–2024 reveal systemic constraints in physical infrastructure, administrative frameworks, and risk management capabilities that require urgent strategic interventions.

Table 4. Major infrastructure and regulatory barriers in Vietnam's music tourism sector

Category	Key Issues Identified	Implications
Physical Infrastructure	Limited number of large-capacity concert venues; inadequate public transport connectivity	Restricts the ability to host mega-events; increases congestion and logistical bottlenecks
Administrative and Regulatory	Complex licensing processes; extensive content censorship; high administrative fees	Discourages international event organizers; limits programming flexibility and creative expression
Risk Management and Security	Insufficient event-specific insurance products; fragmented emergency response systems	Elevates operational risks; undermines visitor safety and event credibility

Physical Infrastructure Constraints: Vietnam currently faces a shortage of dedicated, world-class event venues capable of accommodating crowds exceeding 20,000 spectators (Vietnam Event Industry Whitepaper, 2023). Existing facilities such as Mỹ Đình Stadium and Thống Nhất Stadium, while functional, often lack the modular design, advanced acoustics, and crowd management infrastructure necessary for modern large-scale productions. Additionally, public transportation systems in host cities are underdeveloped relative to international standards, limiting efficient crowd dispersal and increasing dependency on private vehicles, which in turn exacerbates traffic congestion during major events.

Administrative and Regulatory Bottlenecks: The process of securing event permits remains notoriously complex and opaque, involving multiple government agencies with overlapping jurisdictions (Tạp chí Kinh tế Việt Nam, 2023). Organizers frequently encounter prolonged approval times, unpredictable content vetting outcomes, and substantial regulatory compliance costs. Such challenges discourage foreign organizers from entering the Vietnamese market and constrain domestic operators' ability to innovate event formats and artistic programming.

Risk Management and Security Challenges: Large-scale events inherently carry heightened operational risks, yet Vietnam's insurance and emergency response ecosystems for mass gatherings remain nascent. Event-specific insurance products are limited, and coordination between organizers, local authorities, and emergency services is often ad hoc rather than institutionalized (Vietnam Event Industry Whitepaper, 2023). This regulatory gap not only raises potential liabilities for event producers but also diminishes consumer confidence, particularly among international audiences with higher safety expectations.

5.6. Thematic synthesis and broader implications

The preceding analyses collectively underscore that music tourism in Vietnam functions as a multifaceted catalyst for economic stimulation, cultural branding, and social engagement. Across diverse case studies - ranging from international concerts such as BlackPink's Hanoi performance to domestically driven initiatives like the "Anh Trai Say Hi" tour - music events consistently generated direct economic benefits, employment opportunities, media amplification, and soft power enhancements. Simultaneously, the examination of infrastructural and regulatory constraints reveals critical systemic barriers that must be addressed to fully realize the sector's potential.

Synthetically, these findings affirm that music tourism should not be conceptualized merely as an adjunct to conventional tourism but as an integral component of Vietnam's broader creative economy strategy. As emphasized in the ASEAN Strategic Plan for Culture and Arts (2016–2025), investing in cultural and creative industries is pivotal to fostering sustainable, inclusive economic growth within the region. Music tourism epitomizes the convergence of cultural production, economic value creation, and technological innovation, aligning seamlessly with global trends toward experience-driven and knowledge-based economies (OECD, 2022).

Furthermore, the sector presents significant opportunities for integrative development linking culture, creative industries, and sustainable growth agendas. By embedding music tourism within urban development plans, Vietnam can enhance place-making strategies, promote intercultural dialogue, and cultivate diversified economic ecosystems beyond traditional manufacturing and resource extraction. As Richards (2018) articulates, cities and nations that leverage cultural experiences effectively are better positioned to compete in the global economy, attract talent, and foster resilient communities.

To capitalize on these opportunities, a multi-stakeholder approach is imperative. Strategic partnerships between government agencies, private event organizers, creative entrepreneurs, and local communities will be essential to scale infrastructure capacity, streamline regulatory frameworks, and institutionalize support for creative event ecosystems. Simultaneously, embedding sustainability principles into event planning - from environmental management to social inclusion - will enhance the long-term viability and legitimacy of music tourism as a pillar of Vietnam's cultural and economic future.

VI. CONCLUSION AND RECOMMENDATIONS

6.1. Key findings

This study provides compelling empirical evidence that music tourism constitutes a significant driver of both direct and indirect economic contributions in Vietnam. Events such as the BlackPink concert in Hanoi, the "Anh Trai Say Hi" tour, and the SEEN Festival in Hoi An generated substantial direct revenues through ticket sales, accommodation, food services, and transport, while simultaneously stimulating indirect economic benefits across auxiliary industries. Notably, temporary employment surged during event periods, supporting a broad spectrum of service providers, from security firms to local transportation networks.

Beyond economic metrics, music tourism exhibited pronounced spillover effects into cultural and media domains. The events amplified Vietnam's international visibility, fostered positive perceptions of its cities, and contributed to the enhancement of the nation's cultural capital and soft power positioning. The surge in online mentions and social media engagement around Vietnam during major music events underscores the sector's potential to strengthen national branding and cultural diplomacy efforts.

At the same time, the analysis highlighted persistent infrastructural and regulatory challenges, including limited venue capacity, fragmented transport systems, complex licensing processes, and underdeveloped risk management frameworks. These constraints currently limit the scalability and sustainability of Vietnam's music tourism sector.

Taken collectively, the findings affirm that music tourism is not merely an entertainment subsector but a strategic asset for Vietnam's sustainable economic growth. It occupies a critical nexus between culture, economy, and innovation, offering pathways for regional development, economic diversification, and global cultural engagement. Integrating music tourism into national creative economy strategies thus emerges as a pressing imperative for Vietnam to harness its full potential in the evolving global tourism and cultural industries landscape.

6.2. Policy recommendations

Building upon the findings, several strategic policy interventions are recommended to fully leverage the potential of music tourism within Vietnam's broader creative economy and sustainable development agenda.

First, investment in event infrastructure is paramount. Vietnam currently lacks sufficient multipurpose venues that meet international standards in terms of acoustics, safety, capacity, and accessibility. Developing a network of scalable, modular event spaces in both primary and secondary cities would not only support the hosting of large-scale concerts and festivals but also distribute economic benefits more equitably across regions. Additionally, upgrading smart logistics systems, including enhanced public transportation connectivity and integrated crowd management solutions, will be essential to accommodate increasing tourist inflows associated with major events (OECD, 2022).

Second, a more flexible regulatory environment must be cultivated. Current licensing procedures are often burdensome, opaque, and inconsistent, deterring both domestic and international organizers. Simplifying the event permitting process, clarifying censorship standards, and introducing a streamlined "one-stop" approval mechanism would significantly reduce operational uncertainties. Moreover, governments should actively support event promotion and media engagement, recognizing the role of strategic communication in amplifying soft power and international visibility (UNWTO, 2020).

Third, Public-Private Partnerships (PPPs) should be institutionalized as a core mechanism for event development. Successful international models demonstrate that effective collaboration between public authorities, private organizers, and cultural institutions enhances event quality, financial sustainability, and community integration. Vietnam can adopt similar approaches by establishing co-funding schemes, providing incentives for private investment in creative infrastructure, and fostering dialogue platforms that align public cultural policy objectives with private sector innovation (ASEAN Secretariat, 2021).

Fourth, capacity building in event management and cultural communication is critical. Investing in specialized education and training programs targeting event planners, marketers, and hospitality professionals would improve service quality and operational resilience. Training should focus not only on logistical and technical skills but also on cultural sensitivity, international audience engagement, and sustainable event practices. Such human capital development aligns with ASEAN's emphasis on enhancing the creative workforce to drive regional competitiveness in cultural and tourism sectors (ASEAN Secretariat, 2021).

Collectively, these recommendations emphasize a holistic approach to music tourism development, integrating infrastructure enhancement, regulatory reform, stakeholder collaboration, and human resource development. By implementing these policies, Vietnam can unlock the full potential of music tourism as a dynamic catalyst for creative economic growth, cultural diplomacy, and sustainable regional development.

6.3. Strategic Vision - ASEAN positioning

Positioning Vietnam as a leading cultural tourism and music hub within ASEAN represents a strategic imperative aligned with regional integration and global cultural trends. Leveraging its dynamic music tourism sector, Vietnam can catalyze broader regional collaborations, developing cross-border festival circuits, artist exchange programs, and integrated academic-cultural initiatives that foster deeper intercultural connectivity across Southeast Asia (ASEAN Secretariat, 2016).

Drawing lessons from the success of the Korean Wave (Hallyu) and the British Council's cultural diplomacy strategies, Vietnam should aim to not only host international events but also actively export its cultural products, narratives, and creative industries to regional and global audiences (Korean Cultural Diplomacy Report, 2022; Nye, 2004). Integrating music tourism with broader creative economy

strategies - spanning education, technology, and media - will enable Vietnam to enhance its soft power, strengthen regional leadership, and contribute to ASEAN's vision of a culturally cohesive and globally competitive community.

By adopting a proactive, outward-looking approach, Vietnam can transform music tourism from a domestic growth engine into a cornerstone of regional cultural integration and sustainable diplomatic engagement.

6.4. Future research directions

While this study provides important foundational insights into the economic and cultural impacts of music tourism in Vietnam, several avenues for future research warrant further exploration to deepen and broaden academic understanding of this emerging sector.

First, there is a pressing need for longitudinal studies that track the sustainable impacts of music tourism over extended periods. Short-term economic boosts are well-documented; however, assessing how music events influence regional development trajectories, cultural identities, and destination branding over five to ten years would yield more nuanced and policy-relevant findings (Creswell, 2013). Such studies would also facilitate the evaluation of post-event legacy effects, including infrastructure utilization, skill retention in local labor markets, and evolving visitor perceptions.

Second, future research should expand the sectoral scope to examine intersections between music tourism and allied creative industries such as film, fashion, and gastronomy. Music events increasingly serve as integrative platforms for showcasing diverse cultural assets, and understanding these synergies could inform holistic creative economic strategies (Creative Economy Reports, 2022). Multisectoral analysis provide valuable insights into cross-promotion opportunities, co-branding potentials, and diversified revenue streams for cultural entrepreneurs.

Third, behavioral segmentation studies focusing on music tourists - analyzing variables such as age cohorts, spending patterns, motivational drivers, and loyalty factors - would significantly enhance market intelligence. Tailoring event design, marketing strategies, and destination services to distinct audience profiles would not only optimize economic returns but also improve visitor experiences and sustainability outcomes.

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Circular Hospitality in Vietnam: A Literature Review of Sustainable Practices and Cultural Contexts

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Abstract
This literature review examines the integration of circular economy principles within Vietnam's hospitality sector, investigating how accommodation providers navigate waste reduction, resource reuse, and sustainable supply chain development within the country's unique environmental and cultural landscape. Through critical analysis of existing implementations, traditional practices, and emerging innovations, the research identifies successful circular approaches while highlighting adoption barriers specific to the Vietnamese context. The study examines pioneering cases such as Six Senses Con Dao and Flamingo Dai Lai, alongside locally-developed farm-to-table initiatives and indigenous resource management systems. Particular attention is given to how Vietnamese cultural perspectives on resource utilization influence circular economy adoption rates and methodologies. The findings reveal untapped opportunities for enhancing sustainability through contextually appropriate circular practices, while also exposing significant knowledge gaps. This review contributes to the emerging scholarship on culturally-informed sustainability transitions within Southeast Asian hospitality contexts.
Keywords: circular economy, Vietnamese hospitality, sustainable tourism, resource management, cultural context

I. Introduction
Vietnam's tourism and hospitality sector represents a significant contributor to the nation's economy, serving as a key driver of economic growth. Over the past two decades, this sector has witnessed remarkable development, characterized by steady increases in both international arrivals and domestic tourism activities. However, the COVID-19 pandemic presented unprecedented challenges, compelling the industry to reconsider its operational models, including approaches to sustainability and waste management (Bowen et al., 2023; Küffer et al., 2023). This growing emphasis on sustainability aligns with global trends advocating for practices that minimize environmental impacts while fostering economic resilience (Romero-Hernández & Romero, 2018).

At the core of this global environmental movement lies the concept of the Circular Economy (CE). Defined as a production and consumption model that prioritizes reducing, reusing, and recycling materials to mitigate waste and environmental deterioration, CE represents a significant departure from the traditional linear economic approach of "take, make, dispose" (Toni, 2023; Subedi et al., 2023). By incorporating CE principles within the hospitality industry, companies can enhance resource management, improve operational efficiencies, and reduce costs associated with waste handling and disposal (ZĂPUCIOIU & TRICĂ, 2022; Antón & Alonso-Almeida, 2019). Furthermore, CE practices aim to enhance environmental performance while aligning with broader sustainability objectives, thus appealing to an increasingly environmentally conscious consumer base (Kiaušienė et al., 2024; Hina et al., 2023).

The primary objective of this literature review is to explore sustainable practices within Vietnam's hospitality sector through the lens of circular economy principles. This research seeks to synthesize the current state of CE implementation within Vietnamese hospitality, identify barriers to broader adoption, and highlight opportunities for enhancing sustainability through circular practices. By examining existing literature, the review focuses on both empirical studies and theoretical frameworks discussing the integration of circular economy strategies within the hospitality industry (Idrus et al., 2024; Suchek et al., 2021).

To provide a coherent structure, this paper is organized into several sections. First, it presents a comprehensive overview of Vietnam's hospitality industry, focusing on sustainability challenges and opportunities. Next, the definition and relevance of circular economy principles are discussed in detail, establishing a conceptual framework for their application in the hospitality context. Following this, the review analyzes existing literature to identify key sustainable practices employed by hospitality businesses in Vietnam, including case studies highlighting successful circular strategies. Finally, the paper concludes with implications for policy and practice, offering recommendations for stakeholders aiming to foster a more sustainable hospitality sector.

By bridging the study of Vietnam's hospitality industry with circular economy principles, this literature review aims to contribute to understanding how sustainable practices can be effectively integrated into tourism and hospitality, ultimately leading to enhanced environmental stewardship and economic resilience in Vietnam.

II. Theoretical fframework

The concept of a Circular Economy (CE) represents a transformative shift from conventional economic models based on linear paradigms of production and consumption towards more sustainable practices that emphasize resource efficiency, waste reduction, and environmental care. CE can be conceptualized through various models specifically tailored for different sectors, including the hospitality industry. In hospitality, CE principles advocate practices such as recycling, reusing materials, and reducing resource consumption, which align with the industry's needs for sustainable development and environmental stewardship. Building upon existing research, Geissdoerfer et al. (2017) argue that circular economy strategies enhance diversity and adaptability, allowing hospitality businesses to integrate more sustainable business models effectively. In the context of Vietnamese hospitality, adaptation to circular economy frameworks necessitates a comprehensive understanding of the local environmental policy landscape.

Vietnam has demonstrated a strong commitment towards sustainable development through its environmental regulations and national strategies, emphasizing resource preservation, pollution reduction, and the promotion of sustainable tourism. These policies include the National Strategy on Environmental Protection, which outlines objectives for sustainable development across various sectors, including tourism and hospitality. By aligning CE principles with these national policies, hospitality businesses can leverage regulatory support to foster sustainable practices that not only comply with legal mandates but also enhance their competitive edge in a market that increasingly values sustainability (Bowen et al., 2023).

This convergence of CE and environmental policy creates a conducive environment for hospitality enterprises to innovate and implement more sustainable operational practices. The existing literature underscores the need for research and insights into sustainable development perspectives within Southeast Asian contexts, where environmental degradation and resource scarcity represent increasingly pressing issues (Gao et al., 2023). The implications of globalization on tourism development in Vietnam, as highlighted by Dao et al. (2022), indicate that while globalization presents opportunities for growth in tourism, it also poses significant ecological and cultural risks if sustainability practices are not integrated. The promotion of a circular economy within the Vietnamese hospitality sector is critical for mitigating these challenges, ensuring that tourism development does not come at the expense of environmental or cultural integrity. Moreover, an examination of different dimensions of sustainability in Southeast Asia affirms that local communities must be engaged and empowered to participate actively in sustainable tourism initiatives. Both Duc and Thanh (2023) emphasize the necessity of community involvement to create meaningful and lasting changes in sustainable

tourism practices. In this context, the engagement of local communities not only provides a channel for spreading awareness about sustainable practices but also fosters a sense of ownership and commitment to environmental stewardship among local stakeholders.

Furthermore, examining the contributions of supply chain management in fostering circular economies reveals the interdependencies between hospitality and its suppliers. Angelis et al. (2018) highlight that adapting supply chain processes to embrace circular economy practices can significantly enhance resource utilization and minimize waste, introducing efficiencies crucial to the hospitality sector. The effective implementation of circular supply chains requires collaborative efforts among all stakeholders, ranging from service providers to local producers, contributing to a more robust and integrated sustainability framework in Vietnam's hospitality industry.

In Southeast Asia, the intertwining of circular economy principles with local development strategies presents both opportunities and challenges. The adaptation of circular models has implications for employment, resource conservation, and community well-being. Various studies indicate that a transition towards a circular economy can foster job creation and collaborative economic growth in the region, establishing a model that not only serves present needs but also secures resources for future generations (Mashovic et al., 2022; Ahmed et al., 2022). Thus, employing CE principles in hospitality represents more than an operational change; it reflects a broader commitment to sustainable development.
This theoretical framework reinforces the interrelated nature of circular economy models, local environmental policies, and sustainable development perspectives in the hospitality sector of Vietnam. By integrating these elements, the hospitality industry can navigate the challenges of modern tourism while capitalizing on sustainability as a strategic lever for growth. In summary, the CE paradigm offers a viable pathway for Vietnam's hospitality sector to address pressing environmental challenges, enhance competitiveness, and contribute to overarching sustainable development goals.

III. Current state and applications in Vietnamese hospitality

Vietnam currently faces numerous environmental challenges, particularly in its key tourist destinations. The rapid growth of tourism has resulted in widespread environmental degradation, including pollution, deforestation, and waste accumulation. Major tourist attractions, such as Ha Long Bay and the ancient town of Hoi An, are experiencing strain due to increased visitor numbers, leading to overexploitation of natural resources and significant impacts on local ecosystems (Han, 2021; Thang & Thanh, 2023). The management of solid waste has become a

pressing concern, with many areas struggling to cope with the volume of waste generated by both tourists and local communities. Moreover, water resources are under additional pressure, particularly in regions where tourism has expanded without corresponding infrastructure to ensure sustainable usage (Thang & Thanh, 2023).

To address these challenges, many hotels and resorts in Vietnam are increasingly implementing circular economy initiatives aimed at sustainability. For instance, several establishments have adopted waste sorting systems and recycling programs as part of their operations. A notable example is the InterContinental Danang Sun Peninsula Resort, which has launched a comprehensive waste management system that emphasizes segregating waste at the source and recycling appropriate materials. The resort not only participates in local community clean-up campaigns but has also trained its staff on best practices for waste management, enhancing both operational efficiency and environmental responsibility (Thiel et al., 2021; Ramírez & George, 2019).

Another prominent example is the Fusion Resort in Phu Quoc, renowned for its sustainability efforts. This resort employs a zero-waste philosophy, emphasizing waste reduction through recycling and composting methods. Fusion has incorporated educational programs for both guests and workers about waste reduction techniques and encourages visitors to engage in these sustainable practices during their stay (Kopanaki et al., 2021). These case studies illustrate a significant shift towards a more sustainable model for hospitality within Vietnam's growing tourism sector, reflecting a strong commitment to sustainability and circular practices.

In addition to waste management, effective resource reuse and water conservation systems are crucial elements of sustainable hospitality in Vietnam. Many hotels are now employing rainwater harvesting systems and water-efficient fixtures to minimize water consumption. For instance, the Anantara Hoi An Resort has implemented rainwater collection systems that supply water for irrigation and non-potable uses, therefore reducing reliance on municipal water supplies (Thang & Thanh, 2023; Mawar & Adiati, 2024). Additionally, resorts like the Banyan Tree Lang Co have optimized their water management practices, incorporating greywater recycling systems that treat and reuse water for landscape irrigation and other suitable applications. These systems not only conserve precious resources but also help reduce operational costs associated with excessive water usage.

Furthermore, food services in Vietnamese hospitality are beginning to embrace farm-to-table initiatives and innovative waste management strategies. These

practices ensure that guests experience fresh, locally-sourced dishes while minimizing the environmental impact associated with transportation and packaging. A prime example can be observed at the Six Senses Ninh Van Bay Resort, which grows its own herbs and vegetables on-site and collaborates with local farmers to provide fresh produce for its kitchens. This farm-to-table concept not only fosters community relationships but also significantly decreases food miles and supports local economies (Thang & Thanh, 2023; Kopanaki et al., 2021).

Moreover, innovative waste management strategies are taking shape within hotel kitchens. The implementation of monitoring systems to track food waste has emerged as a pivotal strategy. By analyzing waste generation patterns, hotels can develop targeted measures to reduce food waste during meal preparation and service (Beaumont & Dredge, 2010). The Sofitel Legend Metropole in Hanoi has conducted waste audits, enabling it to identify excess waste generated during operations and subsequently revise its procurement practices to minimize surplus (Ramírez & George, 2019). These initiatives illustrate a deeper understanding of the relationship between food service practices and waste generation, underscoring the importance of effectively managing food resources in the hospitality sector.
Given the interplay between these initiatives, it becomes apparent that embracing circular economy principles is not merely an operational choice but a comprehensive strategy for addressing some of Vietnam's pressing environmental challenges. The capacity of the hospitality sector to enhance its sustainability practices is critical as the industry continues to thrive, and integrating systems for waste reduction, resource reuse, and water conservation is essential for long-term sustainability (Thang & Thanh, 2023; Mawar & Adiati, 2024).

In conclusion, the current state of Vietnamese hospitality reveals a progressive shift towards adopting circular economy practices amid environmental challenges. Key tourist destinations are beginning to address waste management, resource reuse, and water conservation through innovative approaches and revitalized food service models. By interlinking these aspects within resorts and hotels, Vietnam can work towards achieving sustainable tourism that benefits both its environment and communities while providing authentic experiences for visitors.

IV. Cultural and economic dimensions

Vietnam's approach to waste and resource utilization is deeply rooted in its cultural attitudes and historical practices. Traditionally, Vietnamese culture emphasizes frugality and the respectful use of resources, stemming from an agricultural background where waste was often minimized through practices like reusing materials and repurposing household items (Belz & Binder, 2015). The concept of

"tiết kiệm" or frugality carries significant cultural weight, underscoring the importance of conserving resources. This cultural mindfulness presents a unique opportunity for the hospitality sector to integrate such principles into their operations, enhancing sustainability efforts in alignment with Vietnam's cultural values.

However, despite these ingrained attitudes, rapid urbanization and an influx of global consumer culture pose challenges by promoting disposability and wastefulness, creating a gap between traditional values and modern consumption practices (Syms et al., 2023). Cost-benefit analyses of implementing circular practices in the hospitality industry often reveal a compelling case for sustainability. Bux and Amicarelli (2022) indicate that while initial investments in circular practices may seem substantial, the long-term benefits—such as reduced operational costs, enhanced brand reputation, and increased customer loyalty—vastly outweigh the upfront expenditures. For instance, hotels that adopt waste sorting and recycling protocols experience significant reductions in landfill costs and operational inefficiencies (Bux & Amicarelli, 2022).

The implementation of technologies to monitor resource use can further optimize savings; as highlighted by Camilleri (2021), effective waste management systems that involve composting and recycling lead to increased sustainability and cost-efficiency for hospitality businesses. Such analyses highlight the notion that circular economy practices can serve not only environmental purposes but also promote economic gain, ultimately creating a win-win scenario for both the industry and local communities.

Market differentiation through sustainability has become increasingly salient in Vietnam's hospitality sector. Guests, particularly millennials and Gen Z travelers, are becoming more environmentally conscious and actively seek accommodations that demonstrate a commitment to sustainable practices. Bowen et al. (2023) emphasize that hotels that incorporate eco-friendly initiatives can distinguish themselves in a competitive market, leading to greater customer satisfaction and loyalty. The rising demand for "green" hotels has compelled establishments to adopt practices like using renewable energy sources, offering organic meals, and conserving local culture (Saura et al., 2022).

Furthermore, sustainability certifications such as EarthCheck and Green Key provide facilities with credentials that attract eco-conscious travelers while addressing local sustainability challenges (Lu et al., 2023). Consequently, Vietnam's hospitality businesses are not just enhancing their appeal through sustainability;

they are also contributing to broader environmental and social goals, such as responsible tourism and local community support.

Community engagement plays an essential role in the successful implementation of circular hospitality initiatives. The existing literature demonstrates that involving local communities fosters ownership and promotes sustainable practices. For example, hotels that partner with local farmers for food sourcing not only enhance their menus but help support local economies and preserve agricultural landscapes (Jones & Wynn, 2019). Collaborative projects that engage community members in sustainable practices—such as beach clean-ups or recycling workshops—bolster local pride and reinforce cultural values centered around resource conservation.

Studies indicate that when hospitality businesses actively engage locals in sustainability efforts, they encourage a culture of collaboration that enhances both economic and environmental outcomes (Dincă et al., 2022). Moreover, community engagement ensures that the benefits of sustainability practices extend beyond the confines of the hotels themselves. Dincă et al. (2022) assert that the awareness raised through community-focused initiatives empowers local populations to embrace sustainable practices in their homes and daily lives, creating a ripple effect that amplifies the impact of circular economy initiatives across regions.

Hotels that prioritize community partnerships harness the strengths and knowledge of local residents, creating symbiotic relationships that yield mutual benefits. For instance, circular systems involving local craftspeople for décor or gifts reinforce cultural pride and creativity while supporting local economies (Moraleda et al., 2019).

In conclusion, the cultural and economic dimensions influencing circular economy practices in Vietnam's hospitality sector present both challenges and opportunities. Cultural attitudes towards waste and resource use can support sustainable practices, yet modern consumption trends can undermine these values. Cost-benefit analyses affirm the economic viability of circular practices, positioning sustainability as a competitive advantage. Additionally, market differentiation through eco-friendly initiatives enhances customer engagement and loyalty, while community involvement significantly amplifies the benefits of circular hospitality initiatives. Overall, the integration of cultural values into economic practices is paramount for fostering a sustainable tourism model in Vietnam, ultimately contributing to broader sustainable development goals.

V. Implementation challenges and opportunities

The transition to a circular economy (CE) model in Vietnam's hospitality sector encounters various challenges and opportunities. Understanding policy enablers and barriers is critical to identifying pathways for successful CE implementation.

Currently, the Vietnamese government is advocating for sustainability through various regulations and frameworks aimed at reducing waste and promoting resource efficiency, although significant barriers still persist. Heshmati (2017) suggests that bureaucratic inefficiencies and inadequate enforcement of existing environmental regulations hinder the effective implementation of CE strategies. Furthermore, local governments may lack the necessary resources and training to effectively promote circular initiatives within the hospitality sector (Geissdoerfer et al., 2017).

Conversely, government policies that prioritize sustainable tourism development can serve as enablers; legislation that encourages waste reduction and resource recycling can create a supportive environment for hospitality businesses seeking to transition toward circular practices (Toni, 2023; Agyemang et al., 2019). Additionally, technology adoption plays a pivotal role in shifting towards a circular economy in the hospitality industry. The application of new technologies is essential for evolving operational processes to align with circular principles. For example, innovative waste management systems and resource tracking technologies enable hotels and resorts to monitor resource usage and waste generation more effectively. Indigenous innovations also represent an opportunity to craft solutions that are culturally relevant and economically beneficial. In Vietnam, small-scale technologies—like rainwater harvesting systems and composting facilities—have been effectively adopted by various hotels to support sustainable practices (Geissdoerfer et al., 2017). However, the scalability of such technologies poses challenges, particularly in rural or less-developed areas where financial constraints may limit investment (Muriithi & Ngare, 2023). The disconnect between existing technology capabilities and the sector's requirements highlights the need for further investment in research and development focused on hospitality-specific applications of CE technologies.

Supply chain integration remains another significant challenge in implementing CE principles. Bocken et al. (2016) stress that in a circular economy, supply chains should not merely focus on cost efficiency but also on minimizing waste and maximizing resource recovery at every stage. For Vietnam's hospitality industry, collaborating with local suppliers and service providers poses logistical challenges, as systemic inefficiencies may exist in the supply chain, often leading to increased costs and resource wastage. Establishing effective partnerships can require significant effort to ensure mutual commitment to sustainability goals, which can slow progress and complicate integration (Geissdoerfer et al., 2018). However, by fostering cooperative relationships among stakeholders, the hospitality sector can create a more resilient supply chain that enhances sustainability while also supporting local economies (Supanut et al., 2024).

One of the pressing concerns in the transition towards a circular economy is the knowledge gaps and capacity building needs within the hospitality sector. Many industry stakeholders lack an understanding of circular economy principles and the operational practices necessary for their implementation. This gap is evidenced by limited awareness of the benefits of waste reduction and resource reusability among small and medium-sized enterprises (SMEs) operating within the sector. Successful adaptation to a circular economy model necessitates comprehensive training programs and educational initiatives tailored to industry stakeholders. Furthermore, research capacity in sustainable practices must be cultivated to support local entrepreneurship and innovation in the sector (Heshmati, 2017). Therefore, investing in capacity building and training is vital not only for enhancing the skills of current workers but also for preparing the next generation of professionals to foster a culture of sustainability.

Looking forward, the hospitality sector in Vietnam has invaluable opportunities to embrace circular economy practices through concerted efforts focusing on policy frameworks, technology innovations, supply chain integration, and capacity building. Policymakers can encourage collaboration between the government and hospitality businesses to share knowledge and resources necessary for developing sustainable practices. By implementing programs that incentivize the adoption of circular practices—such as tax breaks for complying with sustainability standards or subsidies for waste reduction technologies—the government could effectively spur innovation within the industry.

Moreover, promoting community engagement is essential; initiatives that educate and involve local communities in hospitality practices can bolster the circular economy while preserving cultural heritage (Sah & Hong, 2024). By facilitating dialogue and collaboration between businesses and communities, the sector can create shared pathways towards sustainability.

In conclusion, while significant hurdles exist in implementing circular economy principles within Vietnam's hospitality sector, concrete steps can be taken to transform these challenges into opportunities. By leveraging policy enablers, embracing technological advancements, integrating supply chains sustainably, and addressing knowledge gaps, the hospitality industry can evolve into a sector characterized by sustainability, resilience, and community engagement.

VI. Conclusion and recommendations

The transition towards a circular economy (CE) in Vietnam's hospitality sector has emerged as a crucial movement to address escalating environmental challenges while simultaneously enhancing economic sustainability. This review synthesized

key findings that highlight local environmental issues faced by tourism hotspots, the integration of circular business models, the cultural dimensions influencing resource use, and the multifaceted obstacles to effective implementation of CE practices in the hospitality industry.

The findings reveal significant environmental concerns linked to Vietnam's burgeoning tourism industry, where the lack of efficient waste management systems and resource scarcity remains pronounced, particularly in key tourist destinations such as Ha Long Bay and Hoi An (Tran et al., 2022). Case studies illustrated a growing trend of adopting circular initiatives among Vietnamese hotels and resorts, demonstrating a commitment to sustainability through practical examples of waste reduction, resource reuse, and water conservation (Naikoo et al., 2022).

Furthermore, the cultural perspective in Vietnam emphasizes frugality and mindful resource use, which can serve as a positive backdrop for CE initiatives aimed at minimizing waste and promoting sustainable practices (Tran et al., 2022). However, the successful implementation of CE practices is not devoid of challenges. Barriers regarding policy inadequacies, difficulties in technology adoption, and a lack of integrated supply chain collaborations were identified as significant hurdles to progress. Knowledge gaps and training needs within hospitality enterprises also hinder effective Circular Economy transition efforts (Geissdoerfer et al., 2018). Notably, circular business model innovations—though transformative—require systemic change and stakeholder engagement to achieve effective outcomes (Baiocco & Paniccia, 2023).

In this context, several practical recommendations can be drawn for stakeholders involved in Vietnam's hospitality industry:
Policy advocacy: Stakeholders should actively engage with policymakers to enhance regulations that support circular business practices. This may include advocating for incentives for hotels adopting sustainable practices, such as tax breaks or financial support for waste management systems, as well as fostering cooperative partnerships between government entities and the hospitality sector (Tran et al., 2022).

Capacity building: It is essential to invest in training and education programs that convey the benefits and practices of a circular economy to hospitality workers. Workshops and collaborative platforms should be established to enhance understanding and readiness for adopting circular practices, ensuring the workforce is equipped to implement sustainable initiatives (Tran et al., 2022).

Technology investment: Encouraging investment in innovative technologies designed to facilitate resource tracking, waste management, and efficient energy use can significantly bolster sustainability efforts. Collaborations with technology developers and universities should be established to tailor solutions specifically for the hospitality context in Vietnam (Geissdoerfer et al., 2018).

Market differentiation: The hospitality industry should leverage sustainability as a unique selling proposition. Marketing eco-friendly initiatives will not only attract more environmentally conscious travelers but also establish brand loyalty. This shift can also stimulate demand for green products and services and foster a competitive advantage (Dincă et al., 2022).

Community engagement: Businesses should actively involve local communities in their circular initiatives, reinforcing corporate social responsibility. By collaborating with local farmers for sourcing food or initiating community recycling programs, hospitality providers can enhance local economic resilience (Dincă et al., 2022).

For future research directions, scholars should investigate the long-term economic impacts of circular economy practices in the hospitality sector of Vietnam. Studies could focus on performance metrics related to cost savings, customer satisfaction, and brand loyalty as direct outcomes of sustainability efforts. Research is needed to explore relationships between circular economy practices and cultural values to identify how these elements can synergistically support the transition toward sustainable tourism. Lastly, examining the flows of knowledge between hospitality operators and local communities will be crucial for refining capacity-building initiatives to enhance the practical application of circular strategies across all levels of enterprise (Naikoo et al., 2022).

In summary, while challenges persist in implementing the circular economy within Vietnam's hospitality sector, the opportunities for sustainable practices hold considerable promise for the future. With commitment from various stakeholders, enhanced policies, innovative technologies, and community collaboration, Vietnam can transition towards a hospitality model that prioritizes sustainability and cultural integrity.

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The Role of Tea Talk in Enhancing Youth Well-being: An Evaluation of a Social Coffee Model in Hanoi, Vietnam

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Introduction

Youth are widely recognized as a crucial resource for the future of any society. Their creativity, energy, and potential for innovation position them as the backbone of economic development, technological advancement, and social change. According to the United Nations (1995), young people serve as key agents in shaping the future of their communities and nations. However, youth worldwide face a unique set of challenges that can hinder their ability to realize this potential. Issues such as identity crises, mental health struggles, social alienation, and pressures from rapidly evolving societies are becoming more prevalent. In Vietnam, these challenges are especially acute, as modernization and globalization exert increasing pressure on the younger population. As the country undergoes economic development, cultural shifts, and the transition to a more competitive and interconnected world, the mental and emotional well-being of its youth is at risk.

Vietnam's youth population is one of the largest demographic groups in the country, and their experiences are reflective of the broader challenges that young people face in the 21st century. The rapid pace of globalization has introduced new cultural influences, economic opportunities, and social expectations, but it has also created significant challenges, particularly regarding mental health. Young people in Vietnam today are caught between the traditional values of their families and communities, and the individualistic, achievement-oriented culture promoted by a globalized economy. This tension often manifests as increased pressure to succeed academically, secure high-status jobs, and meet the expectations of family and

society. As a result, many young people experience feelings of stress, anxiety, and alienation. Studies such as the Survey Assessment of Vietnamese Youth (SAVY, 2010) highlight alarming rates of mental health issues, including depression, anxiety, and suicidal ideation among Vietnamese youth, underscoring the urgent need for effective support systems.

Compounding these challenges is the fact that mental health services in Vietnam are still underdeveloped, particularly for young people. While the Vietnamese government has made strides in addressing social welfare through initiatives such as the National Program on the Development of Social Work, which aims to train thousands of social workers, the availability of youth-specific mental health services remains limited. Traditional counseling services, often offered in clinical or hospital settings, are stigmatized and are not widely accessed by young people, who may fear being labeled as "patients" or may not feel comfortable seeking help in such formal environments. This gap in accessible mental health care for youth calls for innovative approaches that can reach young people in non-traditional settings, where they feel safe and understood.

One such innovative model is Tea Talk, a social coffee enterprise in Hanoi that seeks to provide a supportive space where young people can engage in meaningful conversations, receive counseling, and participate in psycho-educational activities. Established as a response to the growing need for youth-specific mental health support, Tea Talk offers an alternative to traditional counseling models by creating an informal and inviting environment that feels more like a café than a clinical setting. The space is designed to be non-threatening, allowing young people to engage in discussions about their challenges and emotions without the stigma often associated with mental health services. This approach not only makes it easier for youth to seek help but also encourages them to engage with their social and emotional well-being in a proactive way.

The unique model of Tea Talk combines elements of social entrepreneurship with professional social work, offering a blend of services that cater to both the

emotional and practical needs of young people. In addition to offering high-quality food and beverages, Tea Talk provides a range of services, including one-on-one counseling, group discussions, interactive drama sessions, and workshops on life skills. The goal of these activities is to help young people develop self-awareness, emotional regulation, and problem-solving skills, all within a supportive and community-oriented environment. By focusing on both the social and emotional aspects of well-being, Tea Talk takes a holistic approach to youth mental health, addressing not only the immediate challenges faced by young people but also their long-term personal development.

The context in which Tea Talk operates is particularly important. Vietnam's rapid economic growth has brought both opportunities and challenges to its population, particularly the youth. As urbanization accelerates and the pressures of modern life increase, young people are increasingly facing the stress of balancing traditional expectations with the demands of a modern, globalized economy. Many young people in Vietnam, especially in urban centers like Hanoi, are grappling with feelings of isolation, disconnection from family, and uncertainty about their future. In this context, Tea Talk offers a much-needed space where they can explore these feelings, connect with others who share similar experiences, and receive guidance from trained social workers.

By examining the experiences of youth who have engaged with Tea Talk, the study aims to explore the impact of the model on their personal development, emotional health, and social skills. Specifically, the research will investigate how Tea Talk's unique combination of social enterprise and mental health services addresses the challenges faced by Vietnamese youth and contributes to their overall well-being.

The central research question guiding this study is: *How has the Tea Talk model impacted the social and emotional well-being of its young participants in Hanoi?* To answer this question, the study will analyze the experiences of young people who have participated in Tea Talk's activities, focusing on key areas such as emotional regulation, self-awareness, problem-solving skills, and social connections. In

addition to evaluating the positive outcomes of the model, the study will also consider the challenges and limitations of Tea Talk, particularly in terms of its accessibility and scalability.

Ultimately, this research seeks to contribute to the broader conversation about youth mental health in Vietnam by providing insights into how innovative social enterprises like Tea Talk can fill critical gaps in the country's mental health services. By offering a non-traditional, community-oriented approach to mental health care, Tea Talk has the potential to serve as a model for other programs aimed at supporting youth well-being, both in Vietnam and beyond.

Literature Review

Youth issues are a universal concern, affecting young people regardless of their socio-economic background, geographic location, or cultural context. Modern youth face a wide range of difficulties that are compounded by the increasing pressures of globalization, modernization, and technological advancement. In Vietnam, as in many other countries, youth are dealing with complex challenges that span identity crises, mental health struggles, social alienation, and the changing nature of family and social structures (Schweitzer et al., 1995). These challenges have a profound impact on the mental and emotional well-being of young people, which makes the availability of support systems critical. However, traditional forms of counseling and mental health support often fail to reach the youth demographic, particularly in developing countries like Vietnam.

John Dewey's Experience Theory provides a useful lens for understanding how experiential learning can influence the personal development of young people. According to Dewey (1938), experience is not just a passive process of observation but an active engagement with one's environment. Through these experiences, individuals form their identity and gain insights into themselves and the world around them. Dewey emphasizes the importance of continuity, where each new experience builds upon the previous ones, thus contributing to long-term personal growth. This concept of continuity is essential when considering the role of

programs like Tea Talk, which provide sustained engagement and support for youth. Tea Talk creates a structured yet informal environment where participants can engage in reflective discussions and activities, thereby fostering personal development over time.

Dewey's theory also stresses the importance of interaction—how past experiences combine with current contexts to shape new understandings. In the case of Vietnamese youth, their experiences within Tea Talk are influenced by the societal pressures they face, such as the expectations of family, competition in education, and the changing social fabric. The structured yet casual setting of Tea Talk allows participants to interact with these pressures in a new way, often leading to transformative personal insights.

Carl Jung's Personality Development Theory further complements Dewey's ideas by focusing on the internal psychological processes that guide personal growth. Jung (1921) proposed that individuals' development is a continuous process of becoming more self-aware, understanding one's inner motivations, and balancing these with external demands. This balance is particularly important for young people who are navigating the complexities of identity formation. Tea Talk, by offering a safe space for dialogue and reflection, helps youth explore their internal struggles—whether related to career pressures, personal relationships, or self-worth—in a non-threatening way. The interactive drama activities offered by Tea Talk allow participants to project their own experiences onto characters, which fosters a deeper understanding of their own personality dynamics. Jung's idea of progression—that development can move forward as well as regress—highlights the importance of consistent support, which is something that Tea Talk seeks to provide to prevent regressions in emotional and psychological well-being.

A crucial element of understanding youth well-being is Maslow's Hierarchy of Needs, which frames the stages of human development from basic physiological needs to higher-order psychological fulfillment. Maslow (1954) argued that individuals must first have their basic needs met - such as safety and belonging -

before they can achieve self-actualization. In the context of Vietnamese youth, many of whom face uncertain economic prospects and intense familial pressures, the foundation of Maslow's hierarchy may not always be secure. Tea Talk addresses these needs by providing a consistent and reliable space where young people can feel safe and supported. The emphasis on creating a non-judgmental, welcoming environment ensures that participants can work through emotional and psychological issues in a stable context, helping them progress toward higher levels of emotional and cognitive growth.

Vietnam's socio-cultural context also plays a significant role in shaping youth experiences. The country has undergone rapid modernization, which has brought both opportunities and challenges. On one hand, economic growth has expanded access to education and employment, yet it has also created heightened competition and a sense of alienation from traditional family structures. Vietnamese youth often find themselves caught between the collectivist values of their parents and the individualistic aspirations promoted by a globalized world. This tension is reflected in studies like the Survey Assessment of Vietnamese Youth (SAVY, 2010), which highlighted rising rates of depression, anxiety, and suicidal ideation among young people. Such studies underscore the urgent need for mental health services that are tailored to the specific cultural and social realities of Vietnamese youth.

The Vietnamese government has made significant strides in addressing the well-being of its youth through the National Program on the Development of Social Work, initiated in 2010. This program aims to train 35,000 social workers by 2020 to address the growing demand for mental health and social support services (SAVY, 2010). However, despite these efforts, the availability of youth-specific services remains limited, particularly in non-traditional settings. Traditional forms of counseling, often associated with hospitals or clinical settings, carry a stigma that deters many young people from seeking help. This is where social enterprises like Tea Talk play a critical role.

Tea Talk is innovative not only in its approach to youth mental health but also in its model of delivery. By combining a social café environment with professional counseling and psycho-educational services, Tea Talk provides a less formal and more approachable alternative to conventional mental health services. The café's atmosphere is designed to appeal to young people, offering a space that is both physically and emotionally inviting. This aligns with the broader global trend of integrating mental health services into everyday social settings, a practice that has been shown to reduce stigma and encourage help-seeking behavior among vulnerable populations.

In addition to its service model, Tea Talk employs social workers who are trained in interactive methods of engagement, such as drama therapy and group counseling. These approaches align with Dewey's emphasis on active participation in learning and self-discovery. The role of the social workers at Tea Talk is not just to offer advice but to facilitate an ongoing process of reflection and personal growth. This participatory approach helps participants feel more empowered in managing their own well-being, rather than relying solely on external interventions.

Despite the positive impact of Tea Talk, the model faces several challenges, particularly in terms of scalability and accessibility. Currently, Tea Talk operates primarily in Hanoi, limiting its reach to youth in other regions, especially rural areas where mental health services are even more scarce. The urban-rural divide in Vietnam exacerbates the inequities in access to mental health support, with rural youth often facing additional barriers such as lack of resources, transportation, and information about available services. Addressing these disparities requires not only the expansion of models like Tea Talk but also broader policy interventions that ensure mental health services are integrated into rural health systems.

Moreover, the sustainability of Tea Talk as a social enterprise depends on ongoing community support and engagement. While the café model is successful in attracting young people, it requires continuous innovation to remain relevant to the changing needs of its participants. Seasonal themes, interactive drama sessions, and

workshops are key elements that keep the program dynamic, but these activities also require resources and staff training to implement effectively.

The literature on youth well-being, experiential learning, and social support systems provides a strong foundation for understanding the significance of initiatives like Tea Talk. By integrating elements of Dewey's experiential learning, Jung's personality development, and Maslow's hierarchy of needs, Tea Talk offers a holistic approach to addressing the complex mental health challenges faced by Vietnamese youth. The model not only provides immediate emotional and psychological support but also fosters long-term personal growth and self-awareness, making it a valuable addition to the landscape of youth mental health services in Vietnam.

Methodology

This study used a descriptive research method with a case study approach to examine the impact of Tea Talk on the well-being of Vietnamese youth. The research was conducted in Hanoi, Vietnam, and involved qualitative data collection through interviews and focus group discussions. Ten respondents were selected, including both social workers and young customers who had been involved with Tea Talk for at least three months.

Data collection took place over a two-month period, from April to June 2023. The respondents were asked about their experiences with Tea Talk, including their perceptions of the services provided, the challenges they faced, and the ways in which Tea Talk had influenced their social and emotional well-being. The interviews were conducted in Vietnamese, and the data was later translated into English for analysis.

The study focused on four key areas: (1) the socio-demographic profile of the respondents, (2) their perceptions of Tea Talk, (3) their experiences in terms of approaches, well-being, challenges, and coping mechanisms, and (4) the implications of the findings for social work practice in Vietnam.

Findings and Discussion

The findings of this study provide valuable insights into the impact of Tea Talk on the social and emotional well-being of its young participants in Hanoi. Through in-depth interviews and focus group discussions with respondents, a clear pattern emerged: Tea Talk has been successful in offering a supportive and non-judgmental environment where young people feel safe to express their emotions, engage in reflective thinking, and develop practical problem-solving skills. However, the study also highlighted challenges, such as accessibility and consistency in participation, that need to be addressed for the model to expand its impact.

Emotional Well-being and Regulation

One of the most significant findings of this study is the positive effect that Tea Talk has had on participants' emotional well-being, particularly in the area of emotional regulation. Prior to joining Tea Talk, many respondents reported feeling overwhelmed by the pressures of daily life. For instance, several participants described feelings of anxiety related to academic stress, career uncertainty, and strained family relationships. As one participant shared, "*Before Tea Talk, I felt like I had no control over my emotions. Every time something went wrong, I would panic or shut down*." These experiences reflect the broader mental health challenges that Vietnamese youth face, particularly as they navigate the demands of a modern, competitive society.

Tea Talk's various activities, such as interactive drama sessions and group discussions, provided participants with tools to better understand and manage their emotions. The emphasis on emotional expression and reflective dialogue allowed participants to confront their feelings in a supportive environment. One of the key features of Tea Talk's approach is its focus on normalizing discussions about mental health, helping participants feel that their emotions are valid and manageable. As one respondent explained, "*At Tea Talk, I learned that it's okay to feel upset or stressed - what matters is how you handle it."* This shift in perspective represents

a critical step in emotional regulation, as participants moved from feeling helpless in the face of their emotions to developing more constructive coping mechanisms.

Another important aspect of Tea Talk's impact on emotional well-being is the use of interactive drama as a therapeutic tool. Drama therapy encourages participants to project their feelings and experiences onto fictional characters or scenarios, creating a safe space for self-reflection. Several respondents mentioned that watching or participating in these dramas helped them gain new insights into their own lives. One respondent recalled a particular drama about a family conflict: "*It was like watching my own life unfold on stage. Seeing the characters argue made me realize how much of my own stress comes from not communicating with my family*." By externalizing their internal struggles through drama, participants were able to step back and view their problems from a new perspective, which in turn helped them better manage their emotions in real life.

In line with Dewey's Experience Theory, the active engagement of participants in these activities facilitated a process of learning through experience. Dewey (1938) emphasized the importance of continuity in experience, where each new encounter builds upon the last. In the case of Tea Talk, participants' ongoing involvement in discussions and reflective activities allowed them to progressively improve their emotional regulation skills over time. This highlights the importance of providing consistent opportunities for youth to engage with their emotions in a structured yet flexible setting.

Self-awareness and Personal Growth

Self-awareness emerged as another major theme in the findings, with participants reporting increased clarity about their personal identities, values, and life goals after engaging with Tea Talk. Self-awareness is a critical component of emotional and psychological well-being, as it enables individuals to understand their motivations, recognize their strengths and weaknesses, and make informed decisions about their lives. In the context of Vietnamese youth, who often experience conflicting

pressures from family, society, and personal ambition, developing self-awareness is particularly important.

Tea Talk's interactive drama and group counseling sessions encouraged participants to reflect on their personal experiences and examine their emotional responses in a safe, non-judgmental space. Through these activities, many participants were able to gain deeper insights into their own thoughts and feelings. One respondent shared, "*Tea Talk gave me a chance to slow down and think about what I really want in life. Before, I felt like I was just going through the motions - studying, working, trying to make my family happy - but now I'm starting to understand what makes me happy*."

Carl Jung's Personality Development Theory provides a useful framework for understanding the role of self-awareness in personal growth. Jung (1921) argued that personal development is a lifelong process of becoming more self-aware and achieving balance between one's internal and external worlds. In the case of Tea Talk participants, the process of personal reflection helped them reconcile the external demands placed on them—such as academic success and family obligations—with their internal desires for fulfillment and happiness. This balance is crucial for long-term emotional well-being, as it allows individuals to navigate the complexities of life with greater confidence and self-assurance.

Several participants also reported that their increased self-awareness led to improvements in their interpersonal relationships. By understanding their own emotional triggers and communication patterns, they were able to navigate conflicts with family and friends more effectively. One respondent noted, "*I used to argue with my parents all the time because I felt like they didn't understand me. But now I've learned to communicate better - I listen more, and I'm more honest about how I feel*." This improvement in communication skills is directly linked to the self-awareness fostered by Tea Talk's activities, which encouraged participants to reflect on their interactions with others and consider how they could improve these relationships.

Social Skills and Problem-Solving

In addition to fostering emotional regulation and self-awareness, Tea Talk also played a significant role in enhancing participants' social skills and problem-solving abilities. The collaborative nature of Tea Talk's activities, which included group discussions, workshops, and interactive drama, created an environment where participants could practice and develop their interpersonal skills. As participants engaged in open conversations about their challenges, they learned how to express themselves more clearly, listen actively to others, and offer support to their peers. This collaborative environment was particularly important for participants who had previously struggled with social anxiety or felt isolated from their peers.

One of the key findings of the study is that Tea Talk provided participants with practical tools for solving personal and social problems. During the workshops and counseling sessions, social workers at Tea Talk introduced participants to a variety of problem-solving strategies, such as cognitive-behavioral techniques, stress management exercises, and conflict resolution skills. These tools equipped participants with the ability to approach their problems in a more constructive and solution-oriented manner. One participant explained, "*Before Tea Talk, I felt like my problems were too big to handle. But now, I've learned to break things down and focus on what I can do to solve them.*" This shift in mindset reflects the impact of Tea Talk's problem-solving workshops, which encouraged participants to take a proactive approach to managing their challenges.

The concept of experiential learning is again relevant here, as Tea Talk's hands-on approach to problem-solving allowed participants to apply new strategies in real-life situations. Dewey's (1938) emphasis on the importance of experience in learning is evident in the way participants described their ability to transfer the skills they learned at Tea Talk to their daily lives. By practicing problem-solving in a supportive group environment, participants built the confidence and competence to tackle issues independently.

Challenges and Limitations

While the findings of this study highlight the positive impact of Tea Talk on youth well-being, they also reveal several challenges and limitations. One of the primary challenges faced by participants was maintaining consistent attendance at Tea Talk's activities. Many respondents cited academic or work-related commitments as barriers to attending sessions regularly. This inconsistency in participation limited some participants' ability to fully benefit from Tea Talk's services, as the effectiveness of the program relies on sustained engagement over time. One participant expressed frustration, saying, "*I wish I could come more often, but my school schedule makes it hard to attend regularly*."

Another limitation of the Tea Talk model is its geographic reach. Currently, Tea Talk operates primarily in Hanoi, making it inaccessible to youth in other regions of Vietnam, particularly rural areas. Several participants expressed a desire to see the Tea Talk model expanded to other cities and provinces, where youth face similar challenges but have fewer resources and support systems available to them. One respondent commented, "*I'm lucky to live in Hanoi and have access to Tea Talk, but I know so many young people in rural areas who don't have anything like this*."

These challenges point to the need for further expansion and adaptation of the Tea Talk model. While the café setting in Hanoi has been successful in attracting urban youth, alternative models may be needed to reach rural populations, where access to mental health services is even more limited. Additionally, strategies to accommodate participants' busy schedules - such as offering more flexible session times or online services - could help increase engagement and ensure that more young people can benefit from Tea Talk's programs.

Implications for Social Work Practice

The findings of this study have significant implications for social work practice, particularly in the context of youth mental health in Vietnam. First, the success of Tea Talk demonstrates the potential of non-traditional settings for delivering social services. By integrating counseling and psycho-educational services into a social enterprise model, Tea Talk has created a more approachable and less stigmatized environment for young people to seek help. This approach aligns with global trends in mental health care, which emphasize the importance of reducing stigma and making services more accessible to vulnerable populations.

Second, the study underscores the need for more youth-specific mental health services in Vietnam. While the government's National Program on the Development of Social Work has made significant strides in training social workers, there is still a gap in services targeted specifically at young people. Expanding initiatives like Tea Talk to other regions and creating more accessible services for youth in rural areas should be a priority for policymakers. Social workers should also receive training in innovative, youth-centered approaches, such as drama therapy and group counseling, to better engage with the specific needs of young people.

Conclusion

Tea Talk has proven to be an effective model for enhancing the well-being of Vietnamese youth. By offering a safe and supportive environment for open dialogue, counseling, and interactive learning, the initiative addresses key issues such as emotional regulation, self-awareness, and problem-solving skills. However, there are limitations to the project, including its geographic reach and the challenges participants face in maintaining consistent engagement.

Future research should focus on expanding the Tea Talk model to other regions in Vietnam, as well as exploring the long-term effects of participation on youth well-

being. Additionally, government support for similar initiatives will be crucial in addressing the broader mental health needs of young people across the country.

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Vietnamese Students' Perceptions of Career in the Hospitality and Tourism Industry

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Abstract.

The hospitality and tourism industry plays a crucial role in Vietnam's economy, offering diverse career opportunities for students who wish to work in this industry. The study aims to explore Vietnamese students' perceptions of careers in the hospitality and tourism industry, focusing on their motivations and expectations. Using a quantitative approach, data were collected through surveys with students majoring in tourism and hospitality at a university in Vietnam. The study provides insights for educators, policymakers, and industry stakeholders to enhance career guidance and training programs, ensuring that students are well-prepared for the increasing demands of Vietnam's hospitality and tourism sector.

Keywords. Vietnamese students, perceptions, career, hospitality and tourism industry

INTRODUCTION

The hospitality and tourism industry plays a crucial part in the economy of Vietnam, accounting for 9.2% of the national GDP in 2022 (World Travel & Tourism Council, 2023). Nonetheless, the labor sector is seriously challenged as a critical issue is attracting and retaining qualified professionals. In line with this, knowing how local students view careers in the hospitality sector is pivotal for properly aligning educational outcomes with industry needs and for properly addressing potential skill gaps.

In the available literature, it has been disclosed that factors characterizing the engagement of Vietnamese students in the career area are numerous and combined in nature, which include the educational background, experiences that are practical training for such students, and awareness of tourism's socioeconomic impacts (Le *et al.*, 2018; Nghiem-Phu *et al.*, 2023). Of particular note, students from higher education (HE) institutions and those attending vocational education and training (VET) programs represent two perspectives. While the former group is keener on hospitality careers, a reverse trend in found in the latter. This reinforces the idea of diversifying approaches in education and engagement with the industry across educational levels as an implied necessity (Le *et al.*, 2018). Such a difference indicates that access strategies must vary across different levels of education.

This research employs a comprehensive survey of Vietnamese hospitality industry students to evaluate multiple perceptions of the students towards their future career. The objectives are to (1) evaluate the significant elements that affect the career attitude of the students, (2) identify what gap exists between students' career perceptions and what is expected in the industry, and (3) recommend evidence-based improvements to curriculum and industry engagement. The results will not only feed into the current debates about the human resource development of the Vietnam tourist industry but also provide the basis for comparison against other emerging economies experiencing the same labor force challenges as Vietnam.

LITERATURE REVIEW

Hospitality and tourism industry

The hospitality and tourism industry includes various working positions such as hotel management, food and beverage services, and tour operations, and involves customer interaction in fast-paced work settings (Baum, 2015). The industry is struggling with global issues, including high turnover and skill shortages, which impact the view of choosing it as a career (Dighliya, 2023). In Vietnam, the exploding tourism growth has resulted from government efforts, such as the Vietnam Tourism Development Strategy 2021–2030 (Nguyen & Nguyen, 2021), to meet the demand for a large number of employees with qualifications in this sector. In contrast, much of society considers these types of careers low-status or unstable, which may well dissuade students from pursuing these careers (Wan *et al.*, 2014).

Career perceptions and influencing factors of those perceptions

Various factors, including job attributes, cultural values, and personal experiences, influence students' career choices in the hospitality and tourism sector. Setiyorini et al. (2016) found that Indonesian students had strong self-esteem (positive self-image). Still, they were worried whether their society would accept careers in tourism services, and they preferred entrepreneurial jobs over traditional ones. Similarly, Hoque and Ashif (2020) found that Bangladeshi students viewed the industry negatively based on perceptions of limited job security. Extrinsic factors such as social status and income are believed to have a greater impact than intrinsic characteristics (Liu *et al.*, 2022), supporting the 2023 results.

Vietnam is one of the Confucian-influenced societies where cultural values have a significant impact. Wan et al. (2014) pointed out that perceived social status and expected salary levels strongly predict career intentions, indicating that students are deterred by low social status. Many students in Vietnam, where stable and prestigious careers are highly sought after, may view hospitality jobs as less appealing (Nguyen & Nguyen, 2021). Perceptions of workplace values are further influenced by gender and socio-economic background, with female students more likely to value work-life balance and males seeing more value in the advancement of their careers (Amissah *et al.*, 2020).

Students' perceptions of careers in hospitality and tourism

Student surveys exhibit regional differences in perceptions globally. Richardson (2010a) argued that, as stated by poor working conditions and low pay as being deterrents, international students studying hospitality in Australia were more optimistic than their domestic counterparts. In fact, just as much as 44.5% of U.S. students have a slightly different preference for industries except medicine, while 41.9% were more focused on the high-paying jobs, according to Richardson and Thomas (2012). In China, Wang and Huang (2014) showed intrinsic factors, especially job enjoyment to be the strongest predictors of positive career perceptions, although individual characteristics such as previous work experience affected attitudes.

In Asian contexts, students worry about long hours and narrow career trajectories. Park *et al.* (2017) stated that Korean students' job selection regarding job attributes was negatively influenced by urgent opinions from the outside world. The disappointing perception from the student perspective is also echoed by the study from Amissah *et al.* (2020) focusing on this industry, as students valued transferable

skills and further training, but felt that the industry failed to fulfill relevant aspects. In Lesotho, Thetsane *et al.* (2020) identified the social aspects of interacting and its rewarding characteristics, further demonstrating that positive stories make for memorable experiences.

Vietnamese context and cultural influences

Limited studies were focusing on how Vietnamese students perceive careers in hospitality and tourism. According to Nguyen and Nguyen (2021), the collectivist culture and family expectations associated with Vietnam's collectivist culture may prevent students from pursuing hospitality careers, which can be regarded as having less prestige than professions such as medicine or engineering. Educational institutions have a major influence through exposure via vocational programs and internships (Kim *et al.*, 2010). Conversely, negative work experiences like low income or bad managers could motivate students not-on-the-job (Richardson, 2008); a study showed that 43.6% of future Australian students with experience in the industry were planning to exit the sector.

Theoretical frameworks

Some theories are basic to understanding the perceptions about careers. According to Social Cognitive Career Theory (SCCT) self-efficacy, outcome expectations, and personal goals affect career decisions (Lent *et al.*, 1994). Wang and Huang (2014) suggested that for students majoring in industry, positive outcomes, such as job satisfaction, may motivate those with high self-efficacy to choose industry careers in hospitality. According to the Theory of Planned Behavior (TPB), attitudes, subjective norms, and perceived behavioral control predict career intentions (Ajzen, 1991). In Vietnam, societal expectations are based on stable careers that may have an adverse influence of hospitality job attitudes (Nguyen & Nguyen, 2021).

Gaps in the literature

While previous studies have provided insights into students' attitudes towards following careers in hospitality and tourism in various countries, very few have focused on getting a glimpse of what motivates, challenges, and what Vietnamese students expect. Although previous studies show broad concerns about low salaries, long hours, and social prestige (Richardson, 2008; Wan *et al.*, 2014; Dighliya, 2023), not many have been concerned with whether Vietnamese students tend to prioritize professional development, workplace culture or minimum salary expectations in deciding on career paths in this industry. Furthermore, the role of

external factors, such as perceived expectations of family or society, which are prominent formative elements in collectivist cultures like Vietnam (Nguyen & Nguyen, 2021), has not been examined here. In addition to using their questionnaire to show that practical exposure through internships and industry-oriented activities has been given more value by students, little work has been conducted at the educational intervention level with a strong predictive power regarding Vietnamese students' career aspirations or intentions. In addition, the existing literature is insufficient to answer how modern industry trends, like sustainable tourism and digital transformation, impact Vietnamese students' perspectives towards careers. To fill those gaps, this study explores perceptions of types of work environment that students value the most, and some external pressure and educational needs of Vietnamese students in order to provide information for industrial and educational people in Vietnam.

METHODOLOGY

This research utilizes a quantitative approach to explore the perceptions of Vietnamese students towards hospitality and tourism careers.

Research design

A descriptive cross-sectional survey design was used to understand students' perceptions at a given time. This method is ideal for measuring attitudes, motivations, and obstacles pertaining to career paths within the hospitality and tourism sector (Creswell & Creswell, 2018). The reviewed literature provided the initial research objectives and focal points to identify the new variables, such as the type of work, social status of the potential employee, salary expectations, outside influence, and learning needs.

Population and sample

The target population is undergraduate students from a university in Vietnam who are studying hospitality and tourism. These students have a significant exposure to the industry (through coursework or internships), making them relevant for studying career perceptions. Due to the limited accessibility and resources, a convenience sampling technique was adopted, focusing on Year 2 students. Year 2 students have basic industry knowledge but have not yet formed their career intentions. As an exploratory study, the survey was completed by a sample of 62

students, which is a manageable group. Although the sample size is relatively small, it provides some insight into this cohort's perceptions (Fowler, 2014).

Data collection

In March 2025, data were collected using a self-administered online questionnaire on Google Forms. Year 2 hospitality and tourism students were chosen for this purpose, and the questionnaire was self-administered in a classroom, so background noise would be limited and allow the participants to focus on answering the questions. In accordance with ethical research principles, participants were informed of the purpose of the research, participation was voluntary, and participant responses would be kept confidential. The survey was designed to take roughly 10–15 mins to complete, with responses accumulating over a one-week period to ensure extensive participation.

Questionnaire design

The survey was constructed to assess students' perceptions of careers in the hospitality and tourism industry regarding motivation, challenges, external influences, preferred ideal workplace, salary expectation, and education choice. It included 14 questions, mainly in the form of closed-ended question formats (e.g., multiple-choice, Likert scales), which allow for quantitative analysis. Apart from cultural factors such as those expected by family (Nguyen & Nguyen, 2021), these questions were influenced by the literature review (e.g., Richardson, 2008; Wan *et al.*, 2014), and were adapted to be suitable for the Vietnamese context.

Data analysis

Data were retrieved from Google Forms and subsequently exported to Microsoft Excel for preliminary cleaning, and then statistical analyses were performed. Descriptive statistics were generated to summarise students' perceptions, such as the distribution of salary expectations or elements of the relevant work environment. Cross-tabulations allowed us to conduct exploratory analyses of relationships between demographic variables (e.g., gender) and perceptions (e.g., challenges). Internal consistency of the 5-point Likert scale items (Pallant, 2020) was measured using Cronbach's alpha values, with a minimum acceptable value of 0.7 (Pallant, 2020). Because of the small sample, inferential statistics (e.g., regression analysis) were not employed, but descriptive findings laid the groundwork for further studies with larger samples.

RESULTS

Demographic profile

Some information about the participants in this study is provided in Table 1.

Table 1: Demographic profile

Variable	Category	Frequency (n)	Percentage (%)
Gender	Female	36	58.1
	Male	36	41.9
Age	19-21	62	100
Academic Year	Second year	62	100

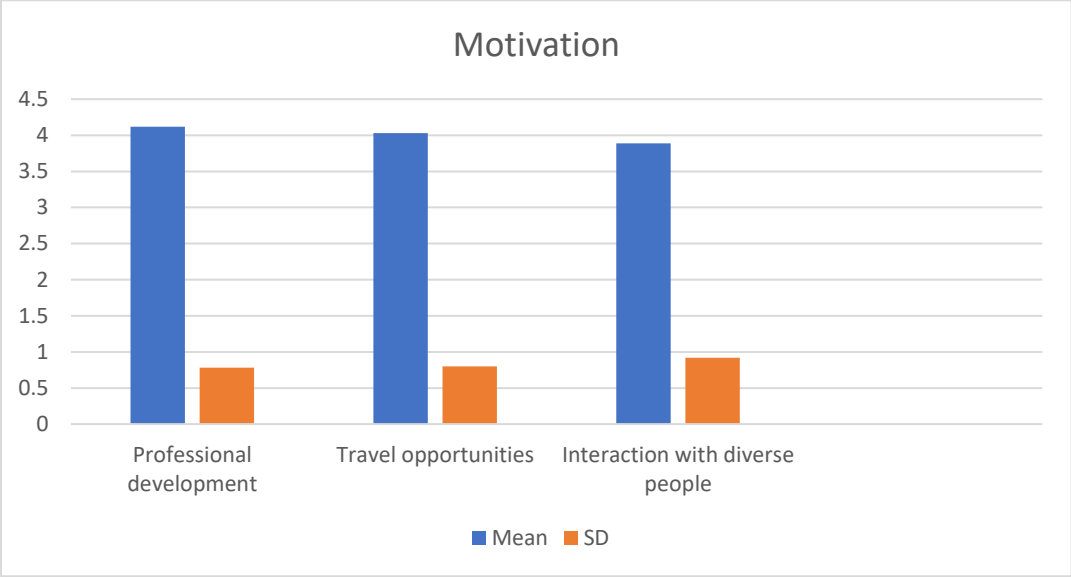
Of the 62 respondents, 58.1% (n=36) were female, and 41.9% (n=26) were male, reflecting typical gender distributions in hospitality programs (Amissah et al., 2020). All participants were Year 2 students, aged 19–21.

Factors affecting career attitudes

Motivations

Students rated motivations on a 5-point Likert scale (1 = Strongly Disagree, 2 = Disagree, 3 = Neutral, 4 = Agree, 5 = Strongly Agree). Professional development (M=4.12, SD=0.78) and travel opportunities (M=4.03, SD=0.85) were the top motivators, followed by interaction with diverse people (M=3.89, SD=0.92).

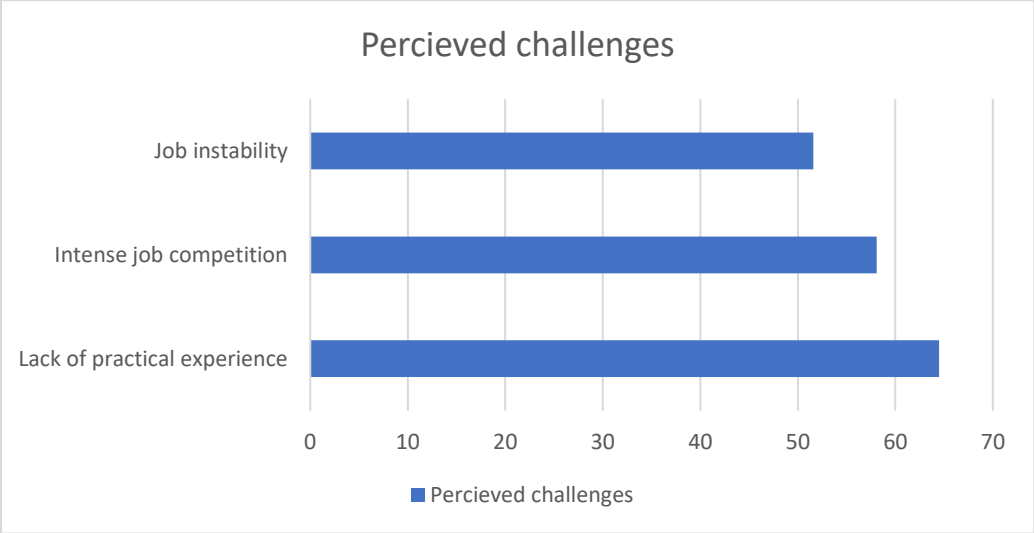
Figure 1: Motivations for hospitality and tourism careers



Challenges

The most cited challenges were lack of practical experience (64.5%, n=40), intense job competition (58.1%, n=36), and job instability (51.6%, n=32).

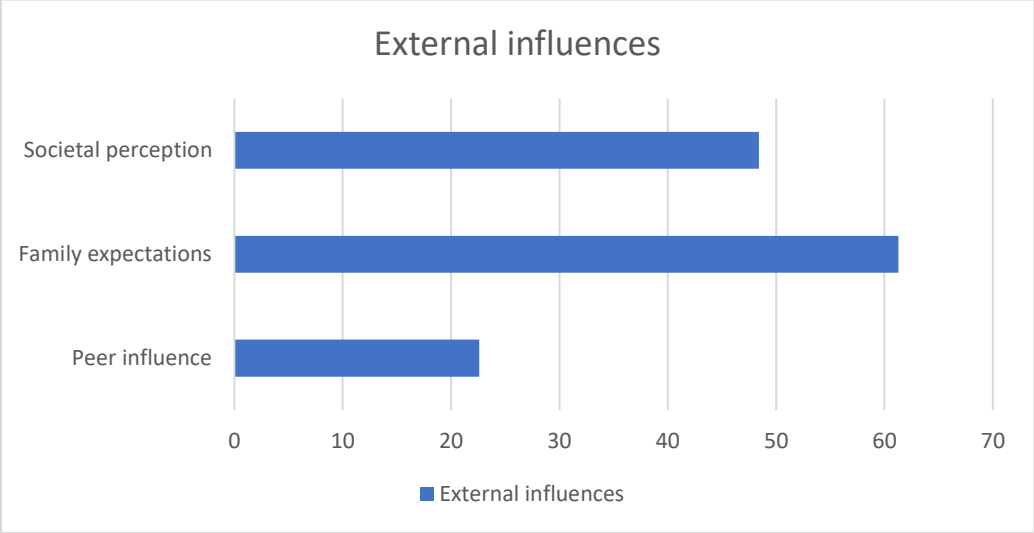
Figure 2: Perceived challenges



External influences

Family expectations and societal perceptions of low status were the primary external influences, around 50%, while peer influence was less significant (22.6%).

Figure 2: External influences



Students' perceptions

Salary expectations

Students had different opinions about their minimum acceptable salaries: 8–10 million VND/month (41.9%), 10–12 million VND/month (32.2%), above 12 million VND/month (19.4%), and below 8 million VND/month (6.5%).

Ideal work environment

Supportive management (n=46), career advancement opportunities (n=42), and work-life balance (n=36) were prioritized.

Readiness

The data showed that 70.0% of students citing lack of experience felt unprepared, with females more concerned than males.

Educational recommendations

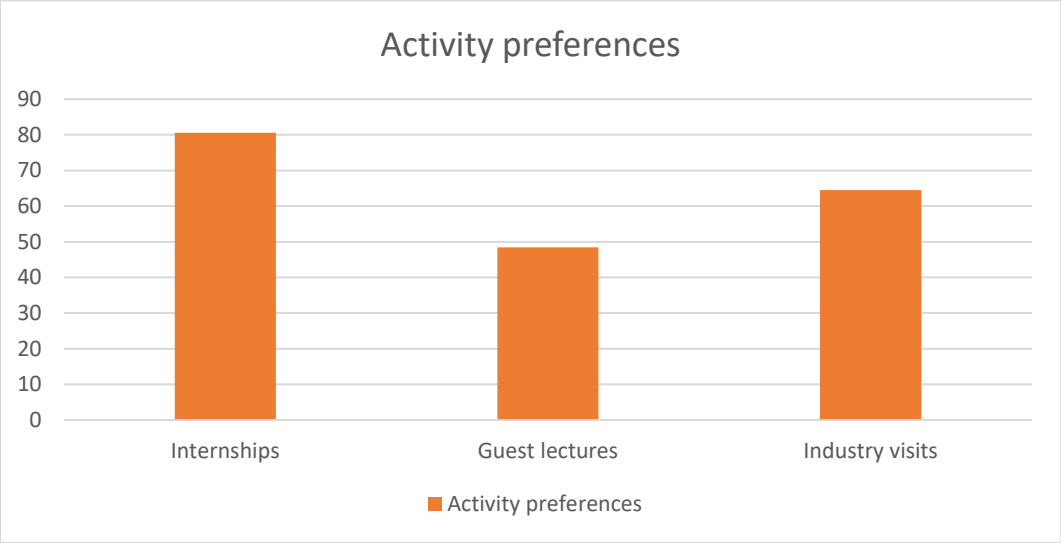
Desired courses

Students suggested soft skills (58.1%, n=36), foreign languages (51.6%, n=32), and digital marketing (38.7%, n=24) courses.

Preferred activities

Internships (80.6%), industry visits (64.5%), and guest lectures (48,4%) were the most favored activities.

Figure 3: Activity preferences



DISCUSSION

Factors influencing career attitudes

High ratings for professional development (M=4.12) and travel opportunities (M=4.03) in Figure 1 also support Wang and Huang's (2014) findings that the intrinsic motivators, which are also found in the predicted bar chart, lead to inherent satisfaction. These motivations indicate that Vietnamese students appreciate the industry's dynamism, which coincides with the observation of Thetsane *et al.* (2020). However, challenges such as lack of experience (64.5%, Figure 2) and job security (51.6%) mirror global concerns (Richardson, 2008; Hoque & Ashif, 2020). Family pressure (61.3%) is consistent with Vietnam's collectivist culture (Nguyen & Nguyen, 2021), complemented by Wan *et al.* (2014), on barriers generated by social status.

Gaps between perceptions and industry requirements

Considering expected salaries indicates that 73.2% of students expect >10 million VND/month, over typical entry-level salaries (6–8 million VND/month, Nguyen & Nguyen, 2021), illustrating the gap between expectations and reality noted by Richardson (2010a). Regarding a preference for a work environment, supportive management (74.2%) and work-life balance (58.1%) contrast with an industry characterized by long hours (Dighliya, 2023). The females' greater concern (75.0%)

for readiness is consistent with Wang and Huang (2014) on experience gaps, suggesting the need for targeted training.

Educational recommendations

Desirable courses, shown in a pie chart, confirm the orientation towards soft skills (58.1%) and foreign languages (51.6%), pointing out industry requirements for communication and global skills (Baum, 2015). The bar graph of activities (Figure 3) highlights that the majority are internships (80.6%), supporting Kim *et al.* (2010), which discusses the role of experiential learning in enhancing career interest. The clarity of these findings could imply that universities are focusing on concrete practical training, which is a demand to bridge gaps in readiness recommended by Thetsane *et al.* (2020).

Implications and limitations

The results indicate a discrepancy between perception and reality in both higher education and the professional field and imply necessary changes in education and betterment in industry. Colleges need to help build hands-on experience and skills, and industry can improve work environments. Research results will assist Vietnam in its human resource development while also being a benchmark for other emerging economies (Liu et al., 2022).

Research limitations include small sample size and convenience sampling. Therefore, future research might implement representative, stratified sampling strategies and use longitudinal designs.

CONCLUSION

The survey, analyzed and depicted with tables and graphs, offers a look into the motivations (development, travel) and challenges (experience, instability) driving the awakenings about careers. In relation to salary expectations and preferences related to working environment, there exist some gaps between the industry and fresh graduates. In contrast, educational expectations (internships, soft skills) suggest some reforms that could help promote careers in Vietnam's tourism and accommodation sector.

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Cultural Heritage and Local Engagement: Lessons from Hue and Quang Nam's Tourism Development

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Abstract:

Cultural heritage tourism contributes to both cultural preservation and local economic development. This study compares tourism potential and community engagement practices in two UNESCO-listed destinations in Vietnam: Hue City and Quang Nam Province. While both regions possess significant historical and architectural heritage—such as the Complex of Hue Monuments, Hoi An Ancient Town, and My Son Sanctuary—their approaches to community involvement in tourism differ notably.

Using a qualitative comparative case study approach, the research draws on field observations, in-depth interviews, and document analysis to assess how local communities contribute to heritage tourism. Tourism potential is analyzed using the 4A framework (Attractions, Accessibility, Amenities, Ancillary services), alongside governance and conservation practices.

Findings indicate that sustainable tourism outcomes are closely linked to participatory governance and culturally rooted tourism services. Hue exhibits a centralized, preservation-focused model, whereas Quang Nam demonstrates a more community-based tourism approach. The study offers practical recommendations to strengthen community participation and inform heritage tourism policy, contributing to broader discussions on inclusive and sustainable heritage management in Vietnam and similar contexts.

Keywords: Cultural heritage tourism, community engagement, Hue City, Quang Nam Province, sustainable tourism development

1. INTRODUCTION

1.1 Background of the Study

Cultural heritage tourism can be defined as travel specifically aimed at exploring, experiencing, and understanding sites, artifacts, traditions, and practices that authentically represent the historical and cultural identity of a community or region. It involves active engagement with tangible heritage—such as monuments, historical sites, buildings, and landscapes—and intangible heritage, including traditions, arts, rituals, language, and knowledge passed through generations (Timothy & Boyd, 2015; UNWTO, 2017). It not only satisfies visitors' desires for meaningful cultural experiences but also significantly contributes to heritage preservation, intercultural understanding, and local economic resilience (Guzmán, 2017). Globally, cultural heritage tourism has become a vital part of the tourism sector, with destinations increasingly leveraging heritage assets to diversify their tourism offerings and achieve long-term socio-economic sustainability (European Commission, 2024).

One of the most widely accepted principles of sustainable heritage tourism is the importance of community involvement. When local residents are engaged as active stakeholders, they contribute not only to the preservation of heritage but also to the creation of authentic and inclusive tourist experiences (Salazar, 2012; Barrera-Fernández & Hernández-Escampa, 2023). Moreover, governance frameworks that facilitate collaboration between institutional bodies and local communities have been identified as crucial to maintaining cultural authenticity and ensuring equitable distribution of tourism benefits (Jamal & Stronza, 2009; dos Anjos & Kennell, 2019).

Vietnam offers a compelling context for exploring these dynamics, hosting eight UNESCO World Heritage Sites, including Hue's Complex of Monuments, Hoi An Ancient Town, and My Son Sanctuary. These heritage sites uniquely reflect

Vietnam's imperial, multicultural, and spiritual histories, serving as significant case studies for understanding how community participation and tourism potential interact in shaping sustainable heritage development.

1.2 Contextual Background: Hue City and Quang Nam Province

Hue City, located in Central Vietnam, historically served as the imperial capital of the Nguyen Dynasty. Designated as a UNESCO World Heritage Site in 1993, the Complex of Hue Monuments encompasses structures such as the Imperial Citadel, royal tombs, and numerous historical pagodas. Hue embodies a centralized legacy of political power, ritual formality, and Confucian traditions. Consequently, cultural tourism in Hue mainly focuses on monumental heritage preservation, supported by institutional conservation bodies such as the Hue Monuments Conservation Center (Bui, 2016; Nguyen et al., 2021).

In contrast, Quang Nam Province is home to two distinct UNESCO-listed sites: Hoi An Ancient Town and My Son Sanctuary. Hoi An historically functioned as a bustling international trading port from the 15th to 19th centuries, exhibiting a unique blend of Vietnamese, Chinese, Japanese, and European architectural and cultural influences. My Son Sanctuary, a religious hub of the ancient Champa Kingdom, is renowned for its Cham temples and spiritual traditions (Quang, 2023; Tran & Nguyen, 2022). Unlike Hue's institutionally driven heritage preservation model, Quang Nam's tourism approach significantly integrates community participation, showcasing local crafts, cultural performances, and homestay experiences within daily tourism operations (Le, 2022).

These two regions offer a valuable comparative context: Hue represents an institutional, centralized approach to heritage tourism management, while Quang Nam demonstrates a decentralized, participatory model deeply rooted in community involvement. Both regions share UNESCO recognition, high tourist appeal, and significant cultural value, making them ideal comparative case studies.

1.3 Problem Statement

Despite Vietnam's extensive cultural heritage assets and growing international tourism profile, the country still faces considerable challenges in managing its heritage sustainably. Many Vietnamese heritage sites suffer from over-commercialization, insufficient community engagement, and unequal distribution of tourism benefits (Kieu, 2023; Quang, 2023). Therefore, critically examining different governance structures and community participation models becomes crucial for understanding their impact on sustainable tourism outcomes.

.4 Research Objectives

While Hue and Quang Nam represent distinctly different heritage tourism models, there remains a clear gap in the comparative literature that explores in depth the relationships between tourism potential, community engagement, governance structures, and conservation practices. This study directly addresses that gap, providing practical insights and theoretical contributions.

Specifically, the objectives of this research are to examine and compare the tourism potential and community engagement strategies in Hue City and Quang Nam Province, to explore the interrelationships between local engagement and sustainable cultural heritage tourism, and to recommend practical strategies for enhancing sustainable tourism practices in Vietnam.

1.5 Research Questions

The study addresses the following research questions:

1. What are the similarities and differences in the tourism potential of Hue City and Quang Nam Province?
2. How do community engagement practices differ between these two heritage destinations?

3. How do community engagement and tourism potential impact sustainable heritage tourism development?

2. LITERATURE REVIEW

2.1 Assessing Tourism Potential: The 4A Components

A comprehensive assessment of tourism potential commonly utilizes the 4A components framework—Attractions, Accessibility, Amenities, and Ancillary services—which was most systematically introduced and popularized by Cooper et al. (2008). This model remains widely used in tourism development and destination assessment literature (Andrianto & Sugiama, 2016; Yuliana & Mariya, 2024). Attractions refer to primary elements that attract tourists to a destination, including cultural heritage sites, historical landmarks, natural beauty, festivals, and local traditions, serving as core motivations for visitation and significantly impacting tourists' satisfaction. Meanwhile, accessibility describes the ease with which visitors can reach and move within a destination, involving key infrastructure such as roads, airports, public transportation, clear signage, and adequate connectivity. Amenities are essential facilities supporting visitor comfort and convenience, encompassing accommodations, restaurants, shopping centers, and recreational activities, all of which influence visitor length of stay and overall experience. Finally, ancillary services include supplementary visitor-oriented services, such as information centers, tour guides, healthcare, banking facilities, and security services, contributing to visitors' seamless and enjoyable experiences.

Beyond functional adequacy, recent research underscores the need for tourism infrastructure—particularly amenities and ancillary services—to align with the cultural identity of the destination. Richards (2018) argues that cultural tourism infrastructure should reflect local narratives and spatial character, thereby enhancing visitor engagement and supporting sustainability. Infrastructure that is culturally responsive fosters more immersive experiences and strengthens the link between cultural consumption and preservation. This view aligns with the

principles of community-based tourism (CBT), where physical space and service delivery are extensions of local culture rather than generic tourism provision.

2.2 Community Engagement in Heritage Tourism

Community engagement is a cornerstone of sustainable heritage tourism, playing a pivotal role in how cultural sites are interpreted, appreciated, and preserved. Salazar (2012) identifies two primary forms of engagement: formal structures, such as local governments and tourism authorities, and informal structures, including community groups and cultural custodians. These forms of engagement are essential for fostering equitable and culturally resonant tourism strategies.

Empirical evidence underscores the mediating role of community engagement in heritage interpretation, significantly influencing visitors' appreciation of cultural sites. For instance, Brooks et al. (2023) highlight the importance of inclusive governance and decision-making processes, which not only enhance sustainability outcomes but also improve the well-being of host communities. Moreover, community-led narratives and interpretations have been shown to effectively improve cultural awareness among tourists. Planeterra (2024) emphasizes the transformative power of community tourism in reshaping visitor perceptions and fostering mutual respect. ChaloHoppo (2025) further illustrates how regional storytelling in community-led tourism enhances cultural appreciation, creating meaningful connections between tourists and host communities.

In particular, the study by Dadizadeh and Doğan (2024) demonstrates that community engagement serves as a critical mediator in the relationship between heritage tourism and sustainability outcomes. Based on the case of the Antandros archaeological site in Türkiye, their research shows how local NGOs and residents played an active role in interpreting archaeological heritage, thereby increasing cognitive, emotional, and behavioral responses among visitors. This participatory interpretation not only enriched the visitor experience but also fostered a deeper sense of ownership and pride within the local community. The study reinforces the

argument that effective heritage tourism depends not just on community involvement in site management, but also on enabling locals to actively shape the meaning and presentation of heritage itself.

These insights highlight how crucial it is to incorporate participatory interpretation strategies into heritage tourism frameworks, especially in culturally significant locations like Quang Nam and Hue where the balance between institutional oversight and local participation varies.

2.3 Governance and Management Approaches

Governance significantly impacts sustainable heritage tourism development by shaping how cultural resources are managed and conserved. Effective governance relies on collaborative processes involving diverse stakeholders, including institutional structures and local communities (UNESCO World Heritage Centre, 2019). Such collaboration ensures that globally recognized heritage sites authentically reflect local values and priorities. Jamal and Stronza (2009) emphasize that inclusive participation from all relevant stakeholders contributes directly to achieving cultural authenticity and sustainability. Dos Anjos and Kennell (2019) reinforce the importance of governance as a coordinated effort that necessitates shared responsibilities among stakeholders. Moreover, Dangi and Jamal (2016) propose CBT as a governance approach prioritizing local-level decision-making and responsibility, thereby fostering sustainability through increased local engagement and ownership.

2.4 Conservation and Sustainable Tourism Development

Conservation is integral to sustainable cultural heritage tourism, striving to balance tourism development with the preservation of cultural resources. UNESCO (2022) underscores the potential of cultural heritage conservation through tourism to stimulate economic growth, alleviate poverty, and reinforce cultural identity, provided it is managed sustainably (UNESCO World Heritage Centre, n.d.a).

Similarly, the Ramsar Convention's Strategic Plan (2016–2024) highlights the necessity of integrating conservation strategies within broader planning frameworks, including tourism. It advocates for engaging local communities to ensure culturally sensitive and effective preservation practices (Ramsar Convention Secretariat, 2016).

In addition, the Smithsonian Institution (2024a; 2024b) emphasizes the importance of community-based conservation approaches. Their initiatives illustrate that involving local communities significantly enhances heritage tourism sustainability, safeguarding cultural integrity while promoting socio-economic resilience.

2.5 Empirical Studies on Cultural Heritage and Community Engagement

Empirical studies on cultural heritage and community engagement have highlighted the transformative role of active participation in heritage preservation and tourism development. Globally, research underscores the importance of community involvement in fostering sustainable practices and enhancing cultural authenticity. For instance, Apaydin's (2018) study explores how sharing knowledge and power with local communities ensures ethical and effective engagement. It emphasizes the need for participatory approaches that respect the social, cultural, and political diversity of communities. Similarly, Waterton (2013) examines the ethical implications of community involvement in heritage management, advocating for inclusive practices that address issues of identity and cultural difference. These studies collectively demonstrate that community engagement not only strengthens heritage conservation efforts but also fosters a sense of ownership and pride among local stakeholders.

In the Asian context, empirical research has provided valuable insights into the interplay between cultural heritage and community engagement. Acabado et al. (2022) highlights the role of public archaeology in empowering descendant communities to connect with their cultural identities. In Vietnam, Nguyen and Nguyen (2024) explores the role of local communities in the conservation of cultural heritage sites, emphasizing how indigenous knowledge and traditions

contribute to sustainable and culturally relevant outcomes. Similarly, Tran (2022) examines challenges in cultural heritage conservation in Vietnam, advocating for community engagement as a solution to address site degradation and disfigurement. These studies underscore the critical importance of collaborative governance and community-led initiatives in achieving sustainable heritage tourism outcomes across Asia.

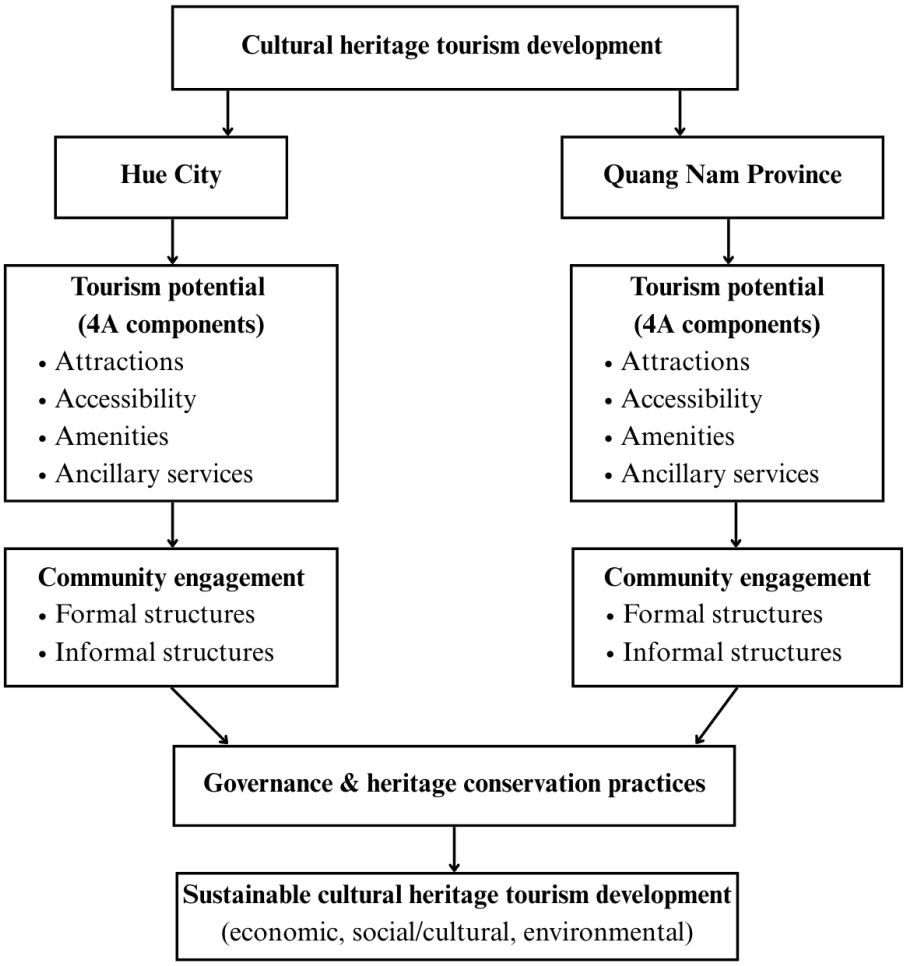
2.6 Theoretical and Conceptual Framework

This study adopts a qualitative comparative approach guided by a thematic conceptual framework adapted from Saunders et al. (2019), clearly emphasizing the interplay between tourism potential (4A components) and community engagement, mediated by governance and conservation practices. The 4A components framework is adopted for systematically assessing tourism potential, including Attractions, Accessibility, Amenities, and Ancillary Services (Mayasari & Ingkadijaya, 2023). Community engagement includes both formal structures (government and tourism authorities) and informal structures (local community organizations and residents), drawing from Salazar's (2012) community participation framework. Governance and conservation practices act as critical mediating factors, shaping sustainable outcomes for cultural heritage tourism development.

The framework explicitly addresses the complex relationships and interactions between these dimensions rather than linear causal effects, thereby aligning closely with qualitative research principles (Maxwell, 2013; Miles et al., 2020). Figure 1 provides a visual representation of the conceptual framework guiding this study.

Figure 1:

Conceptual framework adapted from Saunders et al. (2019)



3. METHODOLOGY

This study employed a qualitative comparative case study approach to investigate cultural heritage tourism development and community engagement in two renowned Vietnamese heritage sites: Hue City and Quang Nam Province. The qualitative approach was chosen because it facilitates in-depth exploration of community engagement practices, tourism potential, and conservation strategies within real-life contexts. Data collection occurred from June to August 2024 and involved multiple qualitative methods. Initially, a thorough literature review was conducted, examining academic journals, official documents, government reports,

and media sources related to cultural heritage tourism in Hue and Quang Nam. Field observations were subsequently carried out at significant heritage sites including the Complex of Hue Monuments, Hoi An Ancient Town, and My Son Sanctuary to gather first-hand insights on tourist attractions, accessibility, amenities, and ancillary services. Primary data were collected through in-depth, semi-structured interviews with key informants, including local tourism managers, heritage site administrators, community leaders, local residents involved in tourism activities, and representatives of CBT groups. Interviews were conducted face-to-face and virtually via online platforms, depending on availability and convenience. All interview sessions were recorded and transcribed for analysis. Data were qualitatively analyzed using thematic analysis techniques. Triangulation of primary data with secondary sources was employed to ensure validity and reliability of findings. This methodology enabled the researchers to identify significant similarities and differences in community engagement and heritage management practices between Hue City and Quang Nam Province, leading to practical recommendations for enhancing sustainable cultural heritage tourism.

4. RESULTS AND DISCUSSION

4.1 Comparative Tourism Potential: Application of the 4A Framework

The tourism potential of Hue City and Quang Nam Province was systematically analyzed through the 4A framework and presented in Table 1.

Table 1.

Comparative Table of Hue City and Quang Nam Province

Component	Hue City	Quang Nam Province
Attractions	- Monumental heritage (Imperial Citadel, royal tombs, pagodas) - Strong historical and symbolic identity - Formal, curated storytelling	- Multicultural and living heritage (Hoi An Ancient Town, My Son Sanctuary, cultural villages) - Daily cultural interaction (crafts, festivals, rituals) - Flexible, community-driven interpretation
Accessibility	- Served by Phu Bai Airport and Hue Railway Station. - Spread-out heritage zones. - Inconsistent signage and limited public transport	- Close to Da Nang Airport - Compact, walkable town (Hoi An). - Improved road to My Son, better orientation services
Amenities	- Professionalized hotels and services. - Limited homestays or cultural immersion - Commercial zones near heritage sites	- Community-owned homestays, cafés, craft shops - Amenities double as cultural experiences - Strong integration with local life
Ancillary Services	- Centralized tour guiding (state-approved scripts) - Limited flexibility in heritage interpretation - Limited space for local voices	- Participatory tourism (CBT, NGOs, youth groups) - Local storytelling and rituals - Services co-created with community

Source: researchers' findings (2025)

Attractions

Hue City, as the former imperial capital, offers a consolidated cluster of monumental attractions under the Complex of Hue Monuments. These include the Imperial Citadel, Thien Mu Pagoda, and royal tombs, deeply embedded in Confucian design and symbolic governance. Interviews with staff at the Hue Monuments Conservation Center emphasized the city's curated, structured presentation of history: "We maintain ritual space more than interactive experience," noted one respondent. While visually impressive, the narrative is often rigid, limiting the visitor's ability to engage beyond observation. In contrast, Quang Nam Province hosts two UNESCO World Heritage Sites—Hoi An Ancient Town and My Son Sanctuary—which offer diverse, layered, and experiential attractions. Hoi An is known not only for its preserved architecture but also for daily cultural interactions through lantern-making, folk music, and community rituals. My Son Sanctuary provides a spiritual and archaeological journey into Cham civilization. Tourists frequently described these sites as "living museums," where culture is observed and co-experienced. Local artisans and religious custodians serve as informal interpreters, providing stories that complement official site guides. This contrast echoes Mayasari & Ingkadijaya's (2023) findings in Kampung Naga and Cimande, where monumental heritage tends toward preservation-led narratives, while multicultural, intangible heritage fosters interaction and fluidity.

Accessibility

Hue is served by Phu Bai International Airport and the North-South national highway. However, site-specific accessibility remains a barrier, particularly for international tourists. Several interviewees noted that signage in English is inconsistent, and digital maps are often outdated. Additionally, heritage zones can be spread out, requiring coordinated transport services, which are not always available. Quang Nam, especially Hoi An, is strategically located near Da Nang International Airport, ensuring better air connectivity. The town's walkability and compact layout significantly enhance tourist navigation. In My Son, improved

roadways have increased access, although local guides reported concerns about over-tourism and traffic congestion during peak periods. Tourists interviewed in both destinations expressed different types of mobility experiences. A German visitor in Hue described it as "culturally rich but logistically difficult," while a Canadian traveler in Hoi An remarked on its "remarkable ease of movement and discovery."

Amenities

In Hue, tourism amenities are largely formalized—characterized by luxury hotels, curated restaurants, and boutique shops concentrated around heritage zones. While these contribute to high service standards, they offer limited opportunities for authentic interaction with local communities. Homestays are relatively scarce and often disconnected from the surrounding cultural landscape. As one resident living near the Citadel explained, *"We see tourists pass by but don't engage them."* Local interviewees frequently mentioned that economic benefits are uneven, with households in proximity to heritage sites receiving few direct gains.

In contrast, Quang Nam, particularly in and around Hoi An, offers a community-integrated amenity model. Tourists can participate in family-run cooking classes, farming in Tra Que Village, and immersive homestay experiences featuring local storytelling. These services are not only functional but also act as cultural touchpoints, allowing for meaningful exchanges between visitors and hosts. Field data and interviews confirm that many tourism amenities—such as those in Cam Kim Commune, Thanh Ha Pottery Village, and Kim Bồng Woodworking Village—are locally owned and operated, reflecting well-established CBT practices.

This contrast supports Richards' (2018) view that sustainable cultural tourism requires service infrastructure to align with local cultural identity. It also resonates with Yuliana and Mariya's (2024) notion of "adaptive circulation of amenities," wherein tourism services evolve to meet visitor expectations while remaining embedded in the local socio-cultural system.

Ancillary services

Ancillary services, including tour guides, information centers, and health/emergency support, are well developed in both destinations but differ in management and delivery. Hue relies on centralized service providers, often linked to the state. Tour guides are certified by provincial tourism departments and trained to deliver official scripts. While reliable, this approach reduces flexibility and local voice. Interviewees described limited room for personal storytelling: "We follow the authorized script," noted one guide, "even if the story of my grandfather would be more interesting." In Quang Nam, especially Hoi An, ancillary services are decentralized and participatory. Local youth groups, cooperatives, and NGOs operate walking tours, environmental clean-up events, and volunteer-led cultural exchanges. At My Son, Cham community members are involved in site explanation, rituals, and performances. This aligns with findings from Dadizadeh & Doğan (2024), who noted that community-led interpretation significantly enhances visitor connection and conservation awareness.

4.2 Governance, Community Participation, and Conservation Logics

4.2.1 Governance Models and Community Roles

Governance structures profoundly influence how cultural heritage tourism is developed, interpreted, and sustained. In the case of Hue and Quang Nam, two contrasting governance paradigms emerge: centralized institutional governance in Hue and community-embedded co-management in Quang Nam.

In Hue, a top-down model is led predominantly by state institutions, especially the Hue Monuments Conservation Center. Decisions about site preservation, tourist access, and interpretation are largely made by official bodies, which ensures strict compliance with UNESCO standards and the safeguarding of architectural authenticity. However, this approach has resulted in a disconnect between local communities and the heritage landscape. Several interviewed heritage managers acknowledged this tension, with one noting, "We are preserving the past, but we risk alienating the people living in it." Local entrepreneurship is constrained by rigid

regulations, limiting opportunities for community members to contribute to or benefit from tourism activities near cultural sites.

In contrast, Quang Nam has adopted a more participatory model. Local governments, especially in Hoi An and Duy Xuyen District (home to My Son Sanctuary), have engaged with NGOs, CBT groups, and small business operators to co-design inclusive and flexible tourism strategies. This model empowers communities not only to provide tourism services but also to shape tourism narratives and decision-making processes. Field interviews revealed that many tourism-related amenities—such as homestays, workshops, and craft tours—are owned and operated by local families, particularly in areas like Cam Kim Commune, Kim Bồng Carpentry Village, and Thanh Hà Pottery Village. These grassroots models have enabled residents to directly benefit from tourism while preserving traditional livelihoods.

This contrast illustrates what Bramwell and Lane (2014) describe as the importance of balancing institutional oversight with grassroots creativity to achieve sustainability in tourism governance. While Hue's institutional model maintains formal integrity, it may inhibit cultural dynamism. Quang Nam, by contrast, demonstrates the value of bottom-up engagement in fostering tourism that is socially inclusive, economically beneficial, and culturally meaningful.

Nevertheless, both destinations face context-specific sustainability threats. In Hue, the risk lies in cultural ossification—heritage becomes formalized and static, disconnected from everyday life. In Hoi An, the challenge is overtourism and commodification, where local traditions risk being repackaged solely for commercial entertainment.

4.2.2 Cultural Worldviews and Conservation Logic

The governance differences between Hue and Quang Nam are deeply rooted in their distinct cultural worldviews, which shape their respective conservation logics.

These logics influence not only what is preserved, but also how and why heritage is interpreted and valued.

In Hue, conservation follows a philosophy of symbolic continuity, grounded in Vietnam's dynastic history and Confucian traditions. Cultural heritage is preserved as a symbol of statehood, lineage, and national identity. This logic prioritizes physical authenticity, ritual formality, and controlled interpretation. Public ceremonies are typically state-organized, designed to reinforce historical reverence rather than public interaction. As one cultural officer explained, "Hue is a solemn space—we present our past with reverence, not recreation." This model ensures architectural and ritual preservation but often limits contemporary community involvement and emotional resonance.

In Quang Nam, the dominant logic is one of experiential continuity—the belief that culture is best preserved through everyday practice, interaction, and adaptation. In Hoi An, heritage is expressed through dynamic activities such as street performances, cooking classes, and lantern festivals. At My Son Sanctuary, the Cham community continues to practice ancestral worship, traditional rituals, and performances for both cultural preservation and public education. As one local guide stated, "Heritage must live to survive."

These differing logics resonate with Mayasari and Ingkadijaya's (2023) Taleq Cimande logic, which describes heritage as something sustained by internalized values, collective memory, and community-based practices—not solely by law or material integrity. Hue's conservation philosophy protects the "shell" of heritage through structure and formality, while Quang Nam nurtures the "spirit" of heritage through participation and living expression.

Taken together, both models offer critical lessons. Hue demonstrates the importance of institutional protection and national heritage framing, while Quang Nam shows the strengths of cultural fluidity and local agency. A sustainable conservation approach may require elements of both: institutional support to safeguard tangible heritage, and community-driven processes to ensure cultural vitality and relevance.

4.3 Synthesis and Theoretical Reflection

This section addresses Research Question 3: How do community engagement and tourism potential impact sustainable heritage tourism development? Synthesizing the comparative findings, it becomes clear that sustainability depends not only on the quality of tourism assets (as identified in the 4A framework), but also on the alignment between those assets and community participation.

In Hue, the heritage landscape offers strong attractions and accessibility, but limited community involvement has created gaps in both service inclusivity and cultural authenticity. While physical conservation is commendable, the tourism experience remains somewhat distant from the everyday life of local people. Opportunities for local entrepreneurship and interpretive engagement are minimal, contributing to a preservation model that is protective but disconnected. Quang Nam demonstrates that even with moderate infrastructure, strong local engagement can lead to high-quality, immersive tourism experiences that foster both economic inclusion and cultural sustainability. Homestays, cultural performances, community-led workshops, and grassroots planning mechanisms work together to keep heritage alive and evolving. This supports Dadizadeh and Doğan's (2024) argument that community-mediated interpretation enhances visitors' emotional and behavioral engagement while empowering hosts.

The findings affirm that tourism potential alone is insufficient. True sustainability requires that service systems, cultural expression, and governance structures are not only functional, but culturally grounded and participatory. As supported by Richards (2018) and Yuliana and Mariya (2024), aligning tourism infrastructure with the identity of the destination enriches visitor experiences and reinforces cultural resilience.

These conclusions validate the study's conceptual framework, which positions tourism potential and community engagement as mutually reinforcing forces in the development of sustainable cultural heritage tourism. When local narratives, values, and agency are embedded in tourism planning, destinations can evolve not just as places to visit, but as communities that thrive.

5. CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

This study explored the tourism potential and community engagement practices in two of Vietnam's most renowned heritage destinations—Hue City and Quang Nam Province—through a comparative, qualitative case study approach. Guided by the 4A framework (Attractions, Accessibility, Amenities, Ancillary services) and supported by field observations and interviews, the study analyzed how tourism infrastructure and governance models interact with cultural identity and local participation to shape sustainable heritage tourism outcomes.

Findings show that both destinations possess significant tourism potential but differ sharply in how tourism is governed and experienced. Hue City exemplifies a model of centralized institutional governance, where heritage is preserved with architectural precision and managed by official bodies. While this model ensures formal protection and compliance with global standards, it often lacks meaningful community integration and results in limited economic benefit for local residents. However, Quang Nam Province, particularly Hoi An and My Son Sanctuary, demonstrates a participatory governance approach, where community-based tourism initiatives and local ownership of services contribute to cultural vitality, immersive visitor experiences, and shared economic benefits. Here, heritage is viewed not only as a monument to be protected but as a living practice to be celebrated and sustained through daily life and engagement.

The study also reveals that the underlying conservation logics in both destinations reflect deeper cultural worldviews: Hue prioritizes symbolic and ritual continuity, while Quang Nam emphasizes experiential continuity and cultural performance. A sustainable model of heritage tourism may benefit from integrating both approaches—structural preservation with institutional support, and cultural vitality through community participation.

Ultimately, this research confirms that sustainable cultural heritage tourism requires more than strong attractions and infrastructure. It demands governance models that empower local communities, interpretive strategies rooted in cultural

authenticity, and infrastructure that aligns with the destination's identity. When these elements converge, heritage tourism can contribute not only to economic development, but also to the preservation and renewal of cultural meaning.

5.2 Recommendations

To enhance sustainable cultural heritage tourism in Hue City and Quang Nam Province, the following targeted and practical recommendations are proposed. These initiatives focus on strengthening community participation, preserving intangible heritage, and improving visitor engagement—particularly in areas where such practices have not yet been widely adopted.

First, heritage site managers and local authorities should consider piloting "Community Interpretation Corners" at key heritage sites such as the Hue Imperial Citadel and My Son Sanctuary. These small, dedicated spaces would allow trained local residents—rather than official tour guides—to share personal stories, cultural practices, and everyday experiences connected to the site. Such informal storytelling enhances the emotional connection for visitors and provides opportunities for local voices to be heard within formal heritage narratives. It also creates micro-income opportunities for community members, especially those not directly involved in tourism operations.

Second, the establishment of a Heritage Microgrant Program would offer small-scale funding to artisans, performers, and cultural practitioners to design locally grounded tourism experiences or exhibits. These grants (ranging from approximately $300 to $1,000) would support the development of new cultural offerings—such as guided craft demonstrations, small exhibitions, or seasonal rituals—while allowing creative control to remain with the community. This low-cost initiative would invigorate cultural expression and encourage innovation without external commercialization.

Third, a Conservation Apprenticeship Pathway should be introduced to link vocational students and local youth with traditional artisans and conservation experts. Many skills associated with heritage maintenance—such as wood carving,

tile making, and ritual performance—are at risk of fading due to generational disconnect. Structured apprenticeships would help preserve these traditions while offering local youth a pathway into meaningful heritage-related careers. Such initiatives would contribute not only to heritage sustainability but also to rural employment and cultural continuity.

Finally, it is recommended that tourism authorities and community organizations co-create a Heritage Experience Evaluation Card that collects visitor feedback on cultural authenticity, emotional connection, and perceived community involvement. Unlike standard satisfaction surveys, this tool would reflect the values and priorities of local communities and allow them to understand how tourists engage with their living culture. Over time, this feedback could inform community decisions about what to protect, what to adapt, and how to evolve cultural tourism experiences in line with both authenticity and visitor expectation.

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Vietnamese Zillennials' Intention for Green Hotels: An Extended Theory of Planned Behavior Approach

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Abstract

In the context of mounting environmental challenges, the hospitality sector has increasingly embraced green practices in response to shifting consumer expectations. This study investigates the determinants of Vietnamese Zillennials' intentions to book green hotels by employing an extended Theory of Planned Behavior (TPB) framework. In addition to the original constructs of attitude, subjective norms, and perceived behavioral control, the model incorporates environmentally friendly activities (EFA) and overall image (OI) as key predictors. A structured questionnaire was distributed online to 133 respondents in Vietnam, and the data were analyzed using multiple regression techniques.

The findings reveal that subjective norms, perceived behavioral control, environmentally friendly activities, and overall image all have significant positive effects on booking intentions. Notably, the overall image of green hotels exerts the strongest influence.

However, attitude does not show a statistically significant impact, suggesting a disconnection between belief and action among Zillennials. This result reflects the broader attitude-behavior gap commonly observed in environmental behavior research. The study highlights the importance of image building, social influence, and perceived control in shaping sustainable travel behavior and offers practical insights for promoting green hotel patronage in emerging markets.

Keywords: Green hotels, Zillennials, Theory of Planned Behavior, Sustainable tourism, Consumer behavior in Vietnam

Introduction

In recent years, the growing awareness of environmental degradation and climate change has driven consumers to demand more sustainable practices across industries. In response, many businesses—particularly those in the hospitality sector—have begun integrating green practices to align with environmental values and maintain competitive relevance. Since the early 2000s, environmental consciousness has emerged as a critical driver of corporate strategy, especially as consumers become more discerning about the ecological footprint of their choices (Joshi & Rahman, 2015). Within the hotel industry, unsustainable operations such as excessive energy consumption, water waste, and inadequate recycling systems have been shown to erode consumer trust and dampen booking intentions (Han & Yoon, 2015). This has prompted many hospitality firms to invest in tangible eco-friendly initiatives, including low-impact energy systems, water-saving devices, and waste management protocols designed to enhance environmental performance and elevate brand equity (Jones, Hillier, & Comfort, 2016).

However, the effectiveness of these initiatives hinges not only on technical implementation but also on the credibility of their communication. Research underscores that sustainability claims must be substantiated and transparent to avoid consumer skepticism and accusations of greenwashing (White, Habib, & Hardisty, 2019). As a result, successful green branding is increasingly predicated on authenticity and measurable impact rather than surface-level marketing.

In global tourism, sustainability has transitioned from a niche expectation to a mainstream competitive advantage. Scholars have documented that incorporating environmental practices improves customer satisfaction and firm differentiation, particularly when actions are cost-efficient and visibly integrated into service delivery (Bohdanowicz, 2006; Walsh & Dodds, 2017). Larger hotel corporations, owing to their greater resource capacity, tend to outperform smaller operators in adopting comprehensive green policies (Teng, Wu, & Liu, 2015). In Vietnam, international hotel brands have spearheaded green transformations through the deployment of energy-efficient technologies, water conservation efforts, and solid waste recycling programs (Nguyen & Slater, 2020). Nonetheless, the adoption of internationally recognized eco-certifications remains limited, revealing a notable disconnect between environmental awareness and practical application in Vietnam's hospitality landscape (Pham & Dang, 2021).

The Environmental Performance Index (2022) ranks Vietnam 178th out of 180 countries, underscoring the urgent need for systemic improvements in environmental governance and implementation. Despite this, a new cohort of eco-conscious consumers—Zillennials (born in the late 1990s to early 2010s)—has

emerged, signaling a potential shift in demand toward more sustainable travel experiences. Characterized by heightened concern for ecological and social issues, Zillennials are more inclined to support brands that embody sustainability values (White et al., 2019). Their preferences offer both a challenge and an opportunity for tourism stakeholders seeking to advance green business models.

Although a growing body of literature has examined environmental intentions in tourism (e.g., Han, Hsu, & Sheu, 2010; Chen & Tung, 2014; Verma & Chandra, 2018), limited empirical attention has been given to the Vietnamese Zillennial segment. Addressing this gap is essential as their market influence expands. Guided by the Theory of Planned Behavior (TPB; Ajzen, 1991), this study explores the determinants of Zillennials' intentions to visit green hotels in Vietnam. The TPB framework, widely applied in proenvironmental behavior studies, posits that attitudes, subjective norms, and perceived behavioral control jointly shape behavioral intentions (Kalafatis et al., 1999; Teng et al., 2015; Wu & Teng, 2011).

Furthermore, the predictive capacity of TPB can be enhanced by incorporating additional constructs relevant to specific contexts. In this research, two new variables— Environmentally Friendly Activities (EFA) and Overall Brand Image (OI)—are added to better capture the behavioral dynamics of Zillennials. The study aims not only to examine the influence of these factors on green hotel visit intentions but also to analyze their relationship with outcomes such as willingness to pay more, satisfaction, and loyalty.

Through this expanded TPB model, the research offers nuanced insights into the behavioral mechanisms driving sustainable travel decisions among Vietnam's Zillennials and contributes to the strategic discourse on sustainable hospitality development.

CONCEPTUAL FRAMEWORK AND HYPOTHESIS DEVELOPMENT

Green hotels

The concept of green hotel refers to all kinds of lodging implementing different green practices such as energy and water conservation, waste reduction and recycling, use of ecofriendly products (towels, bamboo teeth brushes or flip-flops, etc.), and environmental and social education to protect natural resources and assist local communities (Han et al., 2009; Jones et al., 2016; Teng et al., 2015). Due to the definition, green hotels are also known as "eco-friendly hotels" or "sustainable hotels" (Bohdanowicz, 2006). Considering hospitality industry development and customers' environmental concern, going green in hotels might generate

comparative advantages and create a positive image for their brands among travelers (Merli et al., 2018; Verma & Chandra, 2018; Yi et al., 2018).

The Theory of Planned Behavior

Attitudes

Ajzen (1991) defined attitudes as an individual's positive or negative feeling toward outcomes of a specific behavior. Ajzen and Fishbein (2005) suggested that if a person does not have a pre-existing mental disposition, it will not influence their behavior. On the other hand, Tonglet et al. (2004) defined attitude as the positive or negative emotions of an individual toward an object or event of interest. Essentially, there are two types of attitudes: specific attitudes and general attitudes (Harrill, 2004). Specific attitudes reflect particular emotions toward a specific activity or object, while general attitudes help shape overall tendencies, which in turn influence whether an individual wants to continue exploring or experiencing activities related to that general tendency. In this study, general attitude refers to attitudes toward environmental issues, while specific attitude pertains to attitudes toward a particular form of green hotels. Hence:

H1: Attitudes toward green hotels positively affect Vietnamese Zillennials' intentions to visit green hotels.

Subjective Norms

Subjective norms represent the perceived social pressure from important referents (family, friends, peers) regarding the choice of green hotels (Ajzen, 1991; Han & Kim, 2010). For Vietnamese Zillennials, who have grown up in a collectivist culture while being exposed to global social media influences, both traditional reference groups and online communities may shape their normative beliefs. Research has shown that there is a connection between subjective norms and travelers' intention to visit green hotels (Wang et al., 2018; White et al., 2019). Therefore:

H2: Subjective norms positively affect Vietnamese Zillennials' intentions to visit green hotels.

Perceived Behavioral Control

Perceived behavioral control reflects an individual's perceptions of factors that might facilitate or constrain their ability to choose green hotels (Ajzen & Fishbein, 2005). These factors include the availability and accessibility of green hotels, financial resources to afford potentially higher prices, and knowledge about identifying genuine green accommodations. As the least understood construct of

the TPB, testing its effect on intentions provides valuable insights (Lee & Back, 2008). Various studies suggest that perceived behavioral control significantly influences green hotel intentions among visitors (White et al., 2019; Chen & Peng, 2012). Thus:

H3: Perceived behavioral control positively affects Vietnamese Zillennials' intentions to visit green hotels.

Environmentally Friendly Activities (EFA)

In recent years, humanity has been increasingly confronted with the consequences of excessive disposable product usage and environmental degradation (Easterling et al., 1996; Han et al., 2009). In response, awareness of environmental protection and natural resource conservation has surged. Many individuals now identify as environmentalists and engage in environmentally friendly activities (Han et al., 2009). Research has shown that individuals involved in EFA are more likely to purchase and consume green products and services, despite higher prices or lower performance (Manaktola & Jauhari, 2007; Han et al., 2009). Conversely, those who do not participate in EFA often exhibit low environmental concern (Webster, 1975). Hence:

H4: Environmentally friendly activities positively affect Vietnamese Zillennials' intentions to visit green hotels.

Overall, Image of Green Hotels (OI)

An image in business refers to the set of beliefs, ideas, and impressions that an individual holds about a product, service, company, or brand (Kotler et al., 1993). Regardless of being corporate, destination-related, product-based, or brand-focused, the concept of image has been widely explored in academic literature. Echtner and Ritchie (2003) emphasized that a favorable image enhances brand value, while Kotler and Gertner (2002) highlighted its role in simplifying consumer decision-making through mental shortcuts. Substantial research supports a positive relationship between overall image and intention to stay at green hotels (Lee et al., 2010; Wang et al., 2018). Therefore:

H5: Overall image of green hotels positively affects Vietnamese Zillennials' intentions to visit green hotels.

Research Model

The proposed research model extends the original Theory of Planned Behavior by incorporating environmentally friendly activities and the overall image of green hotels. Additionally, the model examines three consequences of visit intentions: willingness to pay premium and satisfaction. This comprehensive framework allows for a deeper understanding of both the factors influencing Vietnamese Zillennials' intentions to patronize green hotels and the potential outcomes of these intentions.

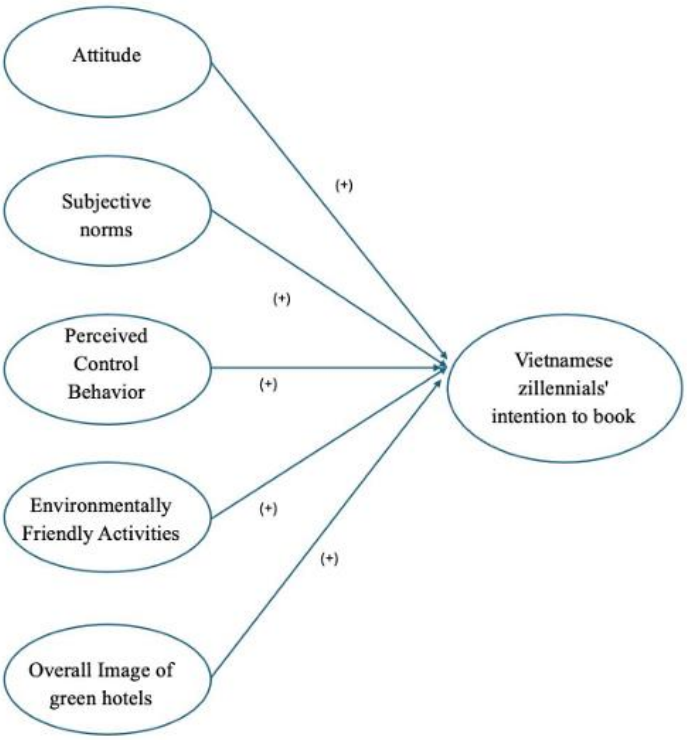
H1: Attitudes toward green hotels positively affect Vietnamese Zillennials' intentions to visit green hotels.

H2: Subjective norms positively affect Vietnamese Zillennials' intentions to visit green hotels.

H3: Perceived behavioral control positively affects Vietnamese Zillennials' intentions to visit green hotels.

H4: Environmentally friendly activities positively affect Vietnamese Zillennials' intentions to visit green hotels.

H5: Overall image of green hotel positively affects Vietnamese Zillennials' intentions to visit green hotels.



METHODOLOGY

Data collection

The study employed a questionnaire-based survey method utilizing closed-ended questions to gather data from respondents. The questionnaire was meticulously developed based on a comprehensive review of existing literature relevant to the research topic. It featured items measured on a five-point Likert scale, ranging from "strongly disagree" (indicating negative perceptions) to "strongly agree" (indicating positive perceptions). The survey was distributed online, targeting members of the Zillennial cohort in Vietnam, with a focus on major urban centers such as Hanoi, Ho Chi Minh City, Nha Trang, Da Nang, and Ha Long. This generational group is considered to possess heightened awareness of sustainability issues and is generally more environmentally conscious (Corner et al., 2015; Ojala & Lakew, 2017). Accordingly, participants were selected based on their capacity for informed judgment and their potential to articulate preferences for eco-friendly products and services (Kanchanapibul et al., 2014).

Sample size

To ensure the questions are all clear, relevant and aligned with research objectives, pilot testing was conducted before the main survey to identify the errors. Pilot testing was implemented by students majoring in tourism and hospitality management in Hanoi University of Industry which led to minor changes in the questionnaire based on feedback received. Then 250 questionnaires were sent online, helping the collection progress to be faster and more efficient. Among those, there were 133 questionnaires received in usable form. A sample size of 133 seems fit for the research thanks to the absence of multicollinearity.

Origin of the measurement scales

Variables	Code	Measure	Sources
Extended Theory of planned behavior (TPB)			
Attitude	ATT1	Staying at a green hotel when traveling would enable me to protect the environment.	Han et al. (2010), Verma & Chandra (2018), and Ajzen (1991) Applying Chakraborty's (2022) scale with modifications
	ATT2	Staying at a green hotel when traveling would enable me to be more socially responsible.	
	ATT3	Staying at a green hotel when traveling would enable me to enjoy consuming green products.	
Subjective norms	SN1	My family (or relatives) thinks I should stay at a green hotel when traveling.	Han et al. (2010), Verma & Chandra (2018) Applying Chakraborty's (2022) scale with modifications
	SN2	My friends think I should stay at a green hotel when traveling.	
	SN3	My colleagues think I should stay at a green hotel when traveling.	

Perceived Behavior Control	PBC1	It is my decision when it comes to choose green hotels or not	Applying Han et al.'s (2010) scale with modifications
	PBC2	If needed, I will certainly book green hotels	Applying Verma & Chandra's (2022) scale with modifications
	PBC3	If I have enough financial resources, time, and opportunities, I want to experience staying in a green hotel.	Applying Yarimoglu & Gunay's (2022) scale with modifications
Environmentally Friendly Activities	EFA1	I frequently use recycled items	Verma & Chandra (2018), Han et al. (2010), Chakraborty (2022) Applying Yarimoglu & Gunay's (2022) scale with modifications
	EFA2	I am willing to clean public spaces as part of my contribution to sustainability.	
Overall Image of Green hotels	OI1	Overall image for staying in a green hotel is positive	Kim và Han (2010), Chen & Tung (2010), Chakraborty (2022) Applying Yarimoglu & Gunay's (2022) scale with modifications
	OI2	The services and products offered by green hotels are good for environment and society.	
	OI3	Overall, I have a good image about a green hotel to spend a night(s).	
Intention to book green hotels	IBG1	I am willing to stay at a green hotel when traveling	Chen & Tung (2014), Han & Kim (2010), Lee và cộng sự (2010), Chakraborty (2022) Applying Yarimoglu & Gunay's (2022) scale with modifications
	IBG2	I plan to stay at a green hotel when traveling	

Data analysis

Measurement model

This study used descriptive method by SPSS in order to check the validity and reliability for each variable. Meanwhile, Cronbach alpha is also provided to measure the internal consistency of elements.

Code	Measure	Min	Max	Mean	St. Deviation	N
ATT1	Staying at a green hotel when traveling would enable me to protect the environment.	1	5	4.24	0.760	133
ATT2	Staying at a green hotel when traveling would enable me to be more socially responsible.	1	5	4.04	0.802	133
ATT3	Staying at a green hotel when traveling would enable me to enjoy consuming green products.	1	5	4.26	0.758	133
SN1	My family (or relatives) thinks I should stay at a green hotel when traveling.	1	5	3.70	0.879	133
SN2	My friends think I should stay at a green hotel when traveling.	1	5	3.68	0.884	133
SN3	My colleagues think I should stay at a green hotel when traveling.	1	5	3.71	0.892	133
PBC1	It is my decision when it comes to choose green hotels or not	1	5	4.56	0.712	133

PBC2	If needed, I will certainly book green hotels	1	5	4.35	0.759	133
EFA1	I frequently use recycled items	1	5	3.50	0.755	133
EFA2	I am willing to clean public spaces as part of my contribution to sustainability.	1	5	4.32	0.700	133
OI1	Overall image for staying in a green hotel is positive	1	5	4.20	0.736	133
OI2	The services and products offered by green hotels are good for environment and society.	1	5	4.26	0.727	133
OI3	Overall, I have a good image about a green hotel to spend a night(s).	1	5	4.15	0.783	133
IBG1	I am willing to stay at a green hotel when traveling	1	5	4.25	0.656	133
IBG2	I plan to stay at a green hotel when traveling	1	5	4.04	0.722	133

Table 1. Mean and St. Deviation of measures

According to the Table 1, the mean values of ATT, SN, PCB, EFA, and OI range from 3.50 to 4.32, meaning most of Vietnamese zillennials agree to the perspectives given. In research of Bluman (2018), he demonstrated that St. deviation used to measure the distraction of data surrounding mean. As can be seen from the Table 1, the values of St. deviation are lower than 1.5, meaning that the distraction is low, showing high reliability.

Code	Thang đo	Cronbach's alpha
ATT1	Staying at a green hotel when traveling would enable me to protect the environment.	0.818
ATT2	Staying at a green hotel when traveling would enable me to be more socially responsible.	
ATT3	Staying at a green hotel when traveling would enable me to enjoy consuming green products.	
SN1	My family (or relatives) thinks I should stay at a green hotel when traveling.	0.900
SN2	My friends think I should stay at a green hotel when traveling.	
SN3	My colleagues think I should stay at a green hotel when traveling.	
PBC1	It is my decision when it comes to choose green hotels or not	0.847
PBC2	If needed, I will certainly book green hotels	
EFA1	I frequently use recycled items	0.613
EFA2	I am willing to clean public spaces as part of my contribution to sustainability.	
OI1	Overall image for staying in a green hotel is positive	
OI2	The services and products offered by green hotels are good for environment and society.	0.820
OI3	Overall, I have a good image about a green hotel to spend a night(s).	
IBG1	I am willing to stay at a green hotel when traveling	0.765
IBG2	I plan to stay at a green hotel when traveling	

Table 2. Cronbach's Alpha

Using SPSS resulted to the Cronbach's alpha value as being showned in Table 2. Except for EFA with the Cronbach's alpha at 0.613 - under 0.7, the others are around 1.765 to 0.9, showing the internal consistency of elements meets the standard (Nunnally, 1978; Hair et al., 1998). Due to the insufficient reliability of Cronbach's Alpha, the EFA construct is represented by the variable EFA1 — the indicator with stronger conceptual relevance and better measurement quality

Hypothesis testing

To testing the above-given hypothesis, the authors decided to use Liner regression to explore the relationship between ATT, SN, PCB, OI and IBG. Since each variable is measured by three different measures, with the Likert score from 1 to 5, the author sums up the point in each variable before analyzing them by SPSS.

Model		Unstandar-dized Coefficients		Standard-ized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.500	.500		.714	.476		
	ATT	0.15	.052	.024	.289	.773	.353	2.835
	SN	.066	.037	.129	1.784	.047	.467	2.141
	PCB	.180	.059	.199	3.051	.003	.573	1.746
	EFA	.227	.061	.226	3.700	.000	.654	1.529
	OI	.287	.046	.446	6.209	.000	.474	2.111

Table 3. Cofficients

As can be seen in Table 3, ATT (Attitude) does not influence on IBG (Intention to book green hotels) because its Sig. are at .773, lager than 0.05. Therefore, H1 is not accepted. Meanwhile, the H2,3,4 and H5 are supported (with Sig. lower than 0.05). Among those, the overall image of green hotels has the lagest impact on IBG with B = 6.209

R	R^2	Adjusted R^2	Std. Error of the Estimate	Durbin-Watson
.830	.690	.677	.705	2.050

Table 4. Model Summary

The adjusted R^2 of the model is .677, indicating that the independent variables included in the regression analysis explain 67.7% of the variance in the dependent variable. The remaining 32.3% is due to external factors not included in the model and random error. In addition, the Durbin-Watson value is 2.05, which falls within the acceptable range of 1.5 to 2.5, suggesting that there is no violation of the first-order autocorrelation assumption (Qiao, 2011).

	Sum of Squares	df	Mean Square	F	Sig.
Regression	136.411	5	27.282	51.922	.000
Residual	66.732	127	.525		
Total	203.143	132			

Table 5. ANOVA

The ANOVA results show that the regression model is statistically significant with an Fvalue of 51.922 and a p-value of .000 ($p < .001$). This indicates that the independent variables included in the model collectively have a significant impact on the dependent variable.

RESULTS AND DISCUSSION

This study was conducted with the primary objective of evaluating Vietnamese Zillennials' intentions toward green hotels, grounded in the Theory of Planned Behavior developed by Ajzen (1991). The model was extended by incorporating two additional variables— environmentally friendly activities (EFA) and overall image (OI)—based on prior researchby Yarimoglu & Gunay (2022) and Han et al. (2010). The linear regression analysis revealed that four out of the five proposed hypotheses were supported. Specifically, subjective norms (SN), perceived behavioral control (PBC), environmentally friendly activities (EFA), and overall image (OI) all had significant positive effects on the intention to book green hotels

(IBG), with p-values below the 0.05 threshold. Among them, overall image emerged as the most influential factor, with a standardized coefficient (Beta) of 0.446 and a highly significant p-value (p = .000), indicating that the perception of a green hotel's image plays a critical role in Zillennials' intention to book such accommodations.

The regression analysis indicates that four out of five hypotheses (H2, H3, H4, and H5) are supported, while H1 is not. Specifically, attitude (ATT) does not significantly influence the intention to book green hotels (IBG), with a significance value of 0.773 (p > 0.05). This result suggests that, despite Vietnamese Zillennials holding generally positive attitudes toward green hotels (mean ATT scores ranging from 4.04 to 4.26, Table 1), these attitudes do not directly translate into booking intentions. This finding contrasts with prior studies, such as Han et al. (2010) and Verma & Chandra (2018), which found attitude to be a strong predictor of green behavior. However, the previous studies by Chen and Tung (2014),or Teng et al. (2018) had shown the same result. Vietnamese Zillennials may hold positive attitudes toward green hotels in theory but fail to translate these attitudes into action. This is known as the attitude-behavior gap, common in environmental behavior studies. They may care about sustainability but prioritize other factors (price, convenience, aesthetics) when making actual booking decisions. It might be also because Zillennials may not fully understand what green hotels offer or may have limited exposure to them. This lack of familiarity can weaken the impact of attitude because it is not based on real experiences or deep knowledge.

In contrast, subjective norms (SN) significantly influence booking intentions (β = 0.066, p = 0.047), supporting H2. This indicates that social influences, including opinions from family, friends, and colleagues (mean SN scores around 3.68–3.71, Table 1), play a role in shaping Zillennials' decisions to choose green hotels. This aligns with the TPB's emphasis on social pressure as a driver of behavior (Ajzen, 1991) and is consistent with findings by Han et al. (2010), who noted the importance of subjective norms in green hotel patronage.

In the Vietnamese context, where collectivism is a strong cultural trait, Zillennials may feel compelled to align their choices with the expectations of their social circles, particularly when it comes to sustainable practices.

Perceived behavioral control (PBC) also has a significant impact on booking intentions (β = 0.180, p = 0.003), supporting H3. With mean PBC scores ranging from 4.35 to 4.56 (Table 1), Vietnamese Zillennials demonstrate a strong sense of control over their decisions to book green hotels, especially when they have sufficient resources, time, and opportunities. This finding corroborates prior research by Verma & Chandra (2022), which highlights PBC as a critical factor in

green consumption. For Zillennials in urban centers like Hanoi and Ho Chi Minh City, access to information and eco-friendly options may enhance their perceived control, encouraging them to opt for green hotels.

Environmentally friendly activities (EFA) positively influence booking intentions ($\beta = 0.227$, $p < 0.001$), supporting H4. Despite the relatively low Cronbach's alpha for EFA (0.613, Table 2), the variable EFA1 ("I frequently use recycled items") was retained for its conceptual relevance. The mean EFA scores (3.50–4.32, Table 1) suggest that Zillennials who engage in sustainable practices, such as using recycled items or contributing to public cleanliness, are more likely to book green hotels. This finding aligns with Chakraborty (2022), who noted that prior environmentally friendly behaviors reinforce green consumption intentions. In Vietnam, where sustainability awareness is growing among younger generations (Corner et al., 2015), Zillennials' eco-friendly habits may translate into a preference for green accommodations.

The overall image of green hotels (OI) has the strongest impact on booking intentions ($\beta = 0.287$, $p < 0.001$), supporting H5. With mean OI scores ranging from 4.15 to 4.26 (Table 1), Zillennials perceive green hotels positively, associating them with environmental and social benefits. This finding is consistent with Kim & Han (2010) and Chen & Tung (2014), who found that a positive brand image significantly influences green hotel patronage. In Vietnam, where green hotels are increasingly marketed as sustainable and socially responsible, a strong overall image can be a key driver for Zillennials, who are more environmentally conscious than previous generations (Ojala & Lakew, 2017).

CONCLUSION

This study employed a quantitative approach using a structured questionnaire grounded in the Extended Theory of Planned Behavior (TPB) to examine the factors influencing the intention to book green hotels among Vietnamese Zillennials. The research model incorporated five independent variables: Attitude (ATT), Subjective Norms (SN), Perceived Behavioral Control (PBC), Environmentally Friendly Activities (EFA), and the Overall Image of green hotels (OI). Based on linear regression analysis of 133 valid responses, the findings indicate that SN, PBC, EFA, and OI all positively and significantly affect the intention to book green hotels (IBG). Among these, the overall image (OI) emerged as the most influential factor, highlighting the critical role of favorable

perceptions in shaping sustainable consumer behavior. On the other hand, Attitude (ATT) did not exhibit a statistically significant impact on booking intention, despite

respondents showing generally positive attitudes toward green hotels. This outcome aligns with the well-documented attitude-behavior gap, especially in the context of green consumerism. Zillennials may express support for eco-friendly accommodations in principle but ultimately make booking decisions based on more practical concerns such as price, convenience, or peer trends. In a collectivist culture like Vietnam, social influences from family, friends, and broader societal expectations often outweigh personal beliefs.

Moreover, limited awareness or firsthand experience with green hotels may hinder the development of strong, actionable attitudes. Perceived barriers such as high costs, limited options, or skepticism about green claims may further weaken the effect of attitudes, while simultaneously strengthening the impact of PBC.

Limitation

Despite efforts to ensure measurement reliability and internal consistency, several limitations remain. First, demographic variables such as age, gender, education level, and income were not analyzed, although these factors may significantly shape green tourism behavior. Second, the significance level of the SN variable barely met the 0.05 threshold, and some VIF scores were relatively high, suggesting that a larger sample size would help validate the model more robustly. Finally, as the study was confined to the Vietnamese context, its findings may not be fully generalizable to other countries or cultural settings. Nonetheless, the results provide valuable implications for hospitality businesses and policymakers seeking to promote sustainable tourism, and reaffirm the increasingly pivotal role of young consumers in advancing environmentally responsible travel choices.

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Smart Hospitality in Vietnam: A Literature Review of AI-Driven Recommendation Systems for Enhancing Customer Conversion

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Abstract

This literature study explores how AI-driven recommendation systems might improve the conversion of leads to consumers in the hospitality (resort) sector of Vietnam, which is a key element of the country's "smart tourism" plan. In line with Templier and Paré' six-step protocol, we searched academic databases (2015–2025) for English and Vietnamese sources on "AI recommendation systems," "smart hospitality," "customer conversion," and "Vietnam tourism." Included were eighty relevant academic papers, industry reports, and case studies. Based on the research, the results were grouped into five theme categories: (1) smart hospitality ideas, (2) AI recommender system models, (3) consumer adoption factors, (4) technological enablers, and (5) conversion and loyalty outcomes. Generally speaking, AI-driven recommenders appear to raise conversion rates by providing context-aware, tailored choices that are fit to the particular needs of consumers and by lowering information saturation. User acceptance of these systems, however, depends on issues including perceived utility, simplicity of use, trust, and even hedonic incentive. Privacy issues and inadequate internet literacy remain challenges in the Vietnamese setting. Deep learning, natural-language interfaces, hybrid recommendation designs, and algorithm quality—e.g., transparency and accuracy—help to strengthen the link between recommender adoption and conversion. An integrated framework showing the following sequence of events is produced by synthesizing the literature. with technology related elements influencing these interactions, customer-related factors => AI recommender adoption => conversion => loyalty. Among the main discrepancies noted are the cultural fit of artificial intelligence in hospitality, small business adoption, and long-term loyalty consequences. Practically speaking, the study advises Vietnamese hotels to create interesting user interfaces and honest, clear AI algorithms to build confidence and usefulness. Cloud-based AI services and training can help policymakers to assist smaller hospitality businesses. To the

best of our knowledge, this is the first comprehensive synthesis linking AI recommendation systems with consumer conversion results in Vietnam's hospitality industry.

Keywords: Artificial intelligence, recommendation systems, customer experience, smart hospitality, Vietnam

1.INTRODUCTION

1.1. Research background

As Vietnam's tourism and hospitality industry undergoes a fast digital revolution, hotels and travel services are progressively including "smart" technologies to improve customer experiences. Especially, recommendation systems driven by artificial intelligence (AI) have surfaced as key tools for personalizing services. These technologies can streamline the client process from early curiosity to booking, propose hotels or vacation itineraries, and upselling amenities. By means of tailored recommendations based on a large amount of data—such as prior behaviors and preferences—these systems can help to simplify and speed the change from trip planning to real reservation (Nuno F. Ribeiro, 2024). By offering the right offer to the right consumer at the right time, artificial intelligence suggestions can increase lead-to customer conversion rates.

Though there have been worldwide developments in "smart tourism" and artificial intelligence applications, Vietnam's hospitality sector still has a major study vacuum regarding the particular influence of these technologies on consumer conversion. Vietnam's tourist industry is uniquely characterized by a mix of a young, tech-savvy customer base and a long legacy of individualized, human-centric service (RMIT, 2025). Although artificial intelligence offers large-scale efficiency and customization, Vietnamese hospitality managers sometimes struggle to balance cultural authenticity with technical innovation (RMIT, 2025). In this local context, it is uncertain which customer elements—such as trust in artificial intelligence, perceived utility—have the most major influence on the acceptance of AI-based recommendations and how technology factors—such as algorithm quality or interface design—affect the efficacy of such systems in turning reluctant browsers into paying guests. Most of the studies on AI in hospitality/tourism have been done in Western or worldwide settings; just a handful have focused on Vietnam. A theory-driven examination is therefore necessary if one is to combine ideas and create a thorough understanding pertinent to the smart hospitality scene of Vietnam.

1.2. Research objectives and questions

Therefore, the goal of this study is to compile and contextualizes the current body of work on AI-powered recommendation systems in the Vietnamese hospitality sector, with a specific focus on their ability to improve consumer loyalty and support customer conversion. It creates a conceptual framework linking long-term loyalty, conversion, and adoption results to customer-related and technology-related elements. In view of the current gaps and theoretical underpinnings, this article tackles the following research questions:

RQ1: In Vietnam's hospitality sector, which customer-related elements affect the use of AIdriven recommendation systems?

RQ2: How does the use of artificial intelligence recommendation systems affect lead-to customer conversion and loyalty?

RQ3: How much do technical enablers affect the link between adoption and conversion?

2. METHODOLOGY

In accordance with the recommendations of Templier & Paré (2015), we conducted a systematic literature evaluation to satisfy this requirement. Our focus was on "AI-driven recommendation systems in hospitality/tourism and their impact on customer conversion, with a particular emphasis on Vietnam." Subsequently, we conducted a thorough literature search in Scopus, Web of Science, and Google Scholar, limiting the search to the years 2015–2025 to track current developments. The search keywords were "smart hospitality," "AI recommendation system," "customer conversion," and "Vietnam tourism" in both English and Vietnamese. This process produced an initial pool of sources, which we subsequently filtered according to their relevance to hospitality and tourism, recommender systems, and customer conversion behaviors. After the removal of duplicates and the prescreening of abstracts, our inclusion criteria were met by nearly 50 sources, including conference papers, industry reports, and peer-reviewed articles.

Despite the fact that the majority of the academic literature discovered was in English, a few Vietnamese case studies and industry whitepapers were considered. Both English and Vietnamese-language sources were considered. The literature was subsequently thematically coded and categorized, revealing five key themes: (1) the conceptual foundations of smart hospitality, (2) AI-driven recommender system models, (3) customer-related adoption factors, (4) technology enablers, and (5) connections to conversion and loyalty outcomes. Through the

review, contradictions, voids, and consensus were identified by contrasting the findings of a variety of studies. We developed a comprehensive conceptual framework that integrates customer factors, AI recommender adoption, conversion, and loyalty, with technology factors serving as moderators, based on these insights. The theoretical foundation (smart hospitality and AI recommenders) will be the primary focus of the subsequent section, which will then proceed to analyses technology enablers and customer-related factors. Lastly, the framework that has been proposed, as well as the research gaps and prospective directions, will be presented.

3. LITERATURE REVIEW

3.1. Smart Hospitality: Concept and Trends

"Smart hospitality" is the term used to describe the seamless, intelligent, and personalized visitor experience that is achieved by incorporating advanced digital technologies and data driven services into hospitality operations (such as hotels and resorts) (Liu et al., 2022). In the hotel and lodging sector, it expands upon the concepts of smart tourism and smart cities (Buhalis et al., 2022). Adaptive services (AI and automation responding in real-time to guest requirements), extensive personalization (leveraging customer data to tailor offerings), and ubiquitous connectivity (IoT devices, sensors) are the typical characteristics of a smart hospitality environment. For instance, a smart hotel may incorporate mobile check-in, voice-controlled room settings, AI concierge chatbots, and recommendation systems for local attractions, all of which are interconnected to enhance passenger convenience and satisfaction.

A disruptive innovation that has the potential to substantially impact the competitiveness of hospitality firms is conceptualized as smart hospitality in recent literature. Buhalis et al. (2023) characterize smart hospitality as "a disruptive and innovative force that impacts the entire hospitality ecosystem," capitalizing on synergies from smart cities and smart tourism to establish networked, agile business ecosystems. Customer-centricity, personalization, individualization, and contextualization are the primary drivers of smart hospitality. In essence, these drivers involve the utilization of technology to organize services according to the unique preferences and context of each visitor. Simultaneously, the technological foundations that facilitate smart hospitality include innovations such as ambient intelligence, big data analytics, the Internet of Things (IoT), and AI (Buhalis et al., 2023). These drivers and technologies, when combined, enable hotels to co-create value with guests in novel ways, ranging from real

time service enhancements to customized experiences. It is crucial to note that smart hospitality is not solely concerned with the use of isolated devices; rather, it implies an ecosystem approach in which all stakeholders (including visitors, staff, management, suppliers, and destination services) are connected through digital platforms.

In Vietnam, which is currently experiencing a tourism growth and rapid digital adoption, the adoption of smart hospitality is perceived as a means of achieving a competitive advantage and meeting the expectations of contemporary travelers (Nguyen & Pham, 2021). Nevertheless, the conceptualization of "smartness" in hospitality necessitates the resolution of challenges, such as guaranteeing that these high-tech services genuinely satisfy the emotional and functional requirements of guests, rather than deploying technology for its own sake (Chen & Tsai, 2020). For example, Liu et al. (2022) discovered that the intention of customers to stay is not automatically increased by the mere implementation of innovative "smart hotel" features. Rather, the perceived usefulness and ease of use of these features, as well as the hotel's overall image, mediate the impact of smart technology on guest intentions. In other words, in order to generate genuine business results, smart initiatives must be user-friendly and demonstrably beneficial to visitors (Liu et al., 2022). This insight suggests that in order to optimize conversion rates, hotels must incorporate AI-based services (such as recommendation systems) in a manner that improves the utility and comfort of their guests.

In conclusion, smart hospitality is a transition to digitally enhanced, data-driven visitor services in hotels. It priorities a holistically connected experience, efficiency, and personalization. The prevalence of smartphones and IoT devices in Vietnam, coupled with increasing digital literacy, provides fertile ground for smart hospitality innovations – from upscale city hotels to tech enabled homestays (Tran & Doan, 2023). As one of the flagship smart hospitality services, AI driven recommendation systems have emerged within this context with the objective of improving customer contentment and conversion (Park, Lee, & Kim, 2020).

3.2. AI-Driven Recommendation Systems in Hospitality

AI-driven solutions called recommendation systems (RS) give users tailored recommendations—suggesting goods, services, or information depending on the users' known interests or behaviors (Ricci et al., 2015). In the tourism and hospitality sector, recommender systems could recommend hotels to reserve, places to see, restaurants to sample, or extra services to include during one's stay. The aim is to enable consumers to negotiate choices and choose products that most fit their preferences, hence enhancing decision-making and promoting reservations (Zanker et al., 2019). A travel app, for instance, may provide a tailored schedule of

sites when a visitor booked a flight to Hanoi; a hotel website could use an RS algorithm to recommend room upgrades or spa packages that a certain customer is likely to value.

Common AI recommendation techniques are hybrid methods, content-based (CB) filtering, and collaborative filtering (CF) (Jannach et al., 2016). Using the knowledge of crowds and user similarity, collaborative filtering produces recommendations by examining user behaviors patterns (e.g., "users who booked X also liked Y"). Content-based filtering depends on item qualities or content features—proposing items akin to those the user enjoyed in the past (for example, recommending hotels with comparable features/amenities to ones a user has highly rated). To increase recommendation accuracy, hybrid systems mix several methods—for example, combining CF and CB insights—to overcome particular method constraints (Burke, 2007). Hybrid recommenders are particularly useful in the tourist sector, where data can be limited and user preferences complicated or unique. More strong performance is favored by hybrid systems given the diversity of travel data—user reviews, destination characteristics, seasonal trends, etc.—which supports this. Modern tourist RS also more and more include knowledge-based rules (expert knowledge or commercial limitations) and social filtering (using social network or community preference data) to improve recommendations even more (Delic et al., 2018). A knowledge-based rule, for instance, may be "do not recommend hotels above the user's budget," whereas social filtering could consider popularity among like user demographics. Because of their clear connection to client conversion, AI-driven recommenders have become essential in smart hospitality plans. These systems can greatly affect customer decisions and buying intentions by customizing recommendations to fit each traveler.

Researches have shown that better click-through and booking rates on online travel sites correspond with good personalization by means of artificial intelligence recommendations (Gretzel et al., 2015; Zhang et al., 2021). Essentially, by offering an alternative that speaks to their requirements or addresses their pain areas, a suitable recommendation can turn a "browsing" visitor into a "booking" one. Recommending a family-friendly resort, for instance, when a user is looking for a holiday with kids could closely fit their demands and hence speed up the reservation choice (Jannach & Adomavicius, 2016). Furthermore, well-designed recommendations enhance the user experience by reducing information overload – a notorious issue in travel planning due to the overabundance of choices. Choosing among several hotels or activities can create a "paradox of choice" for travelers; an AI recommender that rapidly identifies the most appropriate choices can increase the user's perceived value of the service and their confidence in the platform (Ricci et al., 2015), therefore increasing the possibility of conversion.

From a technical perspective, artificial intelligence recommenders in hospitality are using novel developments. Context-aware approaches that take into account contextual variables including location, time of day, weather, or travel companionship enhance traditional CF/CB techniques presently. A context-aware system, for example, might suggest various dining alternatives depending on knowledge of rain or if the user is travelling with children. Such context-integrated suggestions have been shown to be rather successful in tourism environments; e.g., Song et al. (2024) observe that including situational elements (season, group type, etc.) greatly enhances recommendation relevance and results for visitors. Deep learning is being used to enhance suggestion quality as another trend. Deep learning methods (neural networks) can learn complex, non-linear patterns from large tourism datasets (e.g. social media posts, search queries, images) that simpler models might miss (Zhang et al., 2022). These techniques capture nuanced relationships - for example, inferring a traveler's latent preference for boutique hotels with spa services by analyzing their reviews and click behavior. Kontogianni et al. (2022) demonstrated that a combination of deep learning techniques (e.g., neural collaborative filtering plus image analysis) enhanced personalized service recommendations in a smart tourism context. Especially relevant is the capacity of deep neural networks to process unstructured data, such as images or free-form text. For example, natural language processing (NLP) can help a hotel recommender consider sentiment or particular feedback by analyzing online review text (e.g., if a user frequently praises "breakfast quality," the system can priorities hotels known for great breakfasts).

Deep learning models tend to require large datasets and computational power, but cloud computing and AI-as-a-service platforms are making them more accessible – meaning even larger Vietnamese travel agencies or hotel chains could adopt these advanced algorithms for competitive advantage (Pham & Le, 2023). There is also growing research on conversational recommender systems, implemented via chatbots or voice assistants, which allow users to interact with the AI in natural language to get personalized suggestions. In Vietnam, for example, Nguyen et al. (2023) developed a tourism chatbot that can consult with tourists on where to go and what to do, using machine learning and language understanding to deliver advice in a human-like dialogue. Their chatbot, deployed as a mobile app, achieved over 90% accuracy in understanding user intents (using a BERT-based NLP model), demonstrating the feasibility of interactive AI recommendation assistants for Vietnamese travelers.

Such conversational systems broaden the interface of recommenders—users might find it easier or more engaging to ask a digital concierge for suggestions than to navigate menus and filters. In summary, AI-driven recommendation systems form

a core component of smart hospitality, directly influencing the customer's decision journey. They embody the promise of "big data" in tourism: to understand and tailor services to individual customer preferences at scale (Gretzel et al., 2015; Ricci et al., 2015). By reviewing key recommendation models and their application in hospitality, we set the stage for examining how and why customers choose to embrace these AI recommendations (or not), and what factors can turn a well-placed suggestion into a completed booking.

3.3. Thematic Literature Synthesis

Numerous studies emphasizing particular constructs pertinent to our suggested framework has helped to build the theory and empirical validation of AI-driven recommendation systems in hospitality.

Davis's (1989) Technology Acceptance Model (TAM) set the basis for user adoption of new technologies by defining perceived utility (PU) and perceived ease of use (PEOU) as major factors. Venkatesh et al. (2003) further extended this in the Unified Theory of Acceptance and Use of Technology (UTAUT), which included ideas like social influence and facilitating conditions—factors especially pertinent in the collectivist setting of Vietnam, where peer use and community feedback strongly impact technology adoption. Kim et al. (2021) investigated trust in artificial intelligence recommendation agents in the hospitality sector and discovered that it greatly increased booking intentions on hotel websites, hence supporting the inclusion of trust as a key variable in our approach. Shin & Jeong (2020) likewise verified that the desire to keep using AI travel helpers is influenced by both hedonic motivation and system satisfaction, hence stressing the emotional aspects of user engagement. From a technological standpoint, Kontogianni et al. (2022) showed how deep learning algorithms—especially neural collaborative filtering and image-based feature extraction—improve the personalization features of smart tourism platforms, therefore supporting our inclusion of algorithmic sophistication as a moderator in the adoption–conversion relationship. Nguyen et al. (2023) built a Vietnamese-language tourism chatbot employing BERT for natural language categorization in the Vietnamese setting. With more than 90% intent detection accuracy, their work emphasizes the need of localization and language adaptation in AI deployment—especially for local consumers unfamiliar with English-based platforms to adopt it more widely.

These basic studies expose the need for more context-specific validation in developing countries like Vietnam even as they individually support the ideas and connections suggested in our framework.

3.4. Customer-Related Factors Affecting Conversion

Multiple theoretical models – such as the Technology Acceptance Model (TAM), the Unified Theory of Acceptance and Use of Technology (UTAUT), and various consumer behavior theories – point to a range of user-centric factors that influence whether customers will accept and act on AI-driven recommendations (Venkatesh et al., 2003; Davis, 1989). These factors shape the likelihood that a lead (a prospective customer engaging with the system) will convert into an actual customer (a booking or purchase). Based on the literature, the key customer related factors relevant to AI recommendation adoption in hospitality include:

(1) Perceived Usefulness (PU): The degree to which a person believes that using the AI recommendation system will improve their decision or outcome. In TAM, perceived usefulness is a primary determinant of technology adoption (Davis, 1989). In a hospitality context, if users feel that the recommender meaningfully helps them (e.g., finds better deals or more suitable hotels than they could find on their own), they are more inclined to use it and follow its suggestions. Research consistently shows PU's strong positive influence on the intention to use recommender systems (Jeong & Shin, 2021; Yen et al., 2022). For example, tourists are more likely to trust and book via a hotel's recommendation engine if it quickly provides highly relevant options, thereby saving them time and effort. A recent smart hotel study in Macau found that the perceived usefulness of "smart" technology significantly drove tourists' intention to stay, more so than the novelty of the technology itself (i.e., "smartness" must translate into practical benefit) (Li & Law, 2022). In our context, this suggests that Vietnamese travelers will adopt AI recommendations if they clearly improve the booking experience or outcomes (e.g., securing a more satisfying choice or a better price).

(2) Perceived Ease of Use (PEOU): How easy and effort-free the system is for the user. A recommendation interface that is intuitive, fast, and simple to interact with (minimal complexity in obtaining suggestions) will lower user resistance. PEOU is another key TAM construct; it can indirectly influence adoption by enhancing perceived usefulness – users realize the benefits more if the system is easy to use (Davis, 1989). In hotel websites or apps, factors like a clean user interface, clear navigation, or a seamless chatbot conversation flow contribute

to perceived ease of use. Studies have found that ease of use positively affects acceptance of AI advisors, though its effect may be somewhat less pronounced than that of usefulness (Gretzel et al., 2015; Jeong & Shin, 2021). Interestingly, prior experience with similar technology can enhance PEOU: one study noted that users' previous tech skills strongly improved their perceived ease of using a hotel recommendation system, which in turn increased its perceived usefulness (Yen et

al., 2022). Thus, as Vietnamese consumers become more familiar with AI-powered apps in daily life, their ease of using hospitality recommenders—and thus their uptake—is expected to rise.

(3) Trust in the AI System: Trust is crucial whenever users must rely on algorithmic suggestions for important decisions (like choosing travel accommodations). If customers trust the recommender—believing it to be accurate, unbiased, and acting in their best interest—they are more likely to follow its recommendations and convert (Benbasat & Wang, 2005; Sinha & Swearingen, 2002). High trust can overcome hesitation to use AI, whereas lack of trust or "algorithmic anxiety" (fear that the AI might be wrong or manipulative) can inhibit usage (Tussyadiah et al., 2020). Trust in AI can be fostered by the system's transparency, consistency, and proven performance. In online travel and e-commerce, consumer trust in a recommendation agent has been shown to directly boost purchase intentions (Kim et al., 2021). For instance, if users perceive the AI's suggestions as typically accurate and see evidence that "it knows what it's doing," they are more willing to book a recommended option (Chung et al., 2020). To build trust, hospitality platforms often incorporate user reviews, ratings, or explanations alongside AI suggestions (for example, showing "Because you liked X, we recommend Y" or "95% of guests rate this recommendation highly"). A recent study found that performance expectancy (usefulness) and hedonic motivation (enjoyment) only lead to intention to use AI recommendations when users have sufficient trust and no overriding fear of the technology (Yen et al., 2022). In Vietnam—where word-of-mouth and personal recommendations have traditionally carried a lot of weight—establishing trust in an AI "advisor" is particularly important. Designing the recommender to feel credible and well intentioned (for example, by highlighting that recommendations are based on verified guest bridge the trust gap (Nguyen & Doan, 2023).

(4) Privacy Concerns: Using an AI recommender often involves a trade-off where users share personal data (preferences, past bookings, demographic info) in exchange for personalized service. If customers feel their privacy is being invaded or data misused, they may shy away from engaging deeply or providing information, which reduces the system's efficacy and conversion potential. Prior research notes a "trade-off between perceived usefulness of the system and privacy concerns" – users will share data if the perceived utility is high enough, but if privacy risks loom large, they may disengage (Tussyadiah et al., 2020). Common privacy worries in this context include: How is my data stored? Is it shared with third parties? Is the AI "too nosy" about my personal matters? In smart hospitality, transparency about data usage and robust privacy safeguards can alleviate these concerns. For example, a hotel app that clearly informs users how their data will be used to personalize

recommendations (and perhaps allows opt-outs) is more likely to maintain user trust and participation. Privacy and security have been identified as key obstacles in AI adoption across industries (Xiang et al., 2022), and hospitality is no exception. Vietnamese consumers, like others, need assurance that using an AI recommender will not compromise their personal information.

(5) Personalization Perception: This refers to the user's perception of how well the recommendations are tailored to their unique preferences. High perceived personalization tends to improve user satisfaction and conversion likelihood (Adomavicius & Tuzhilin, 2005). Travelers often respond positively to personalized suggestions. However, personalization is a double-edged sword: relevance drives adoption, but overly personalized or incorrect assumptions can backfire (Creevey et al., 2021). An interesting finding by Nguyen & Tho (2025) in Vietnam was that personalization did not directly increase perceived recommendation quality, but rather worked indirectly by enhancing the system's perceived usefulness. This suggests hospitality companies should ensure their AI recommendations genuinely reflect individual needs so that users perceive the suggestions as helpful rather than generic.

(6) Social Influence: Social influence encompasses the impact of social factors (friends, family, societal norms, online community behavior) on an individual's decision to use a technology. According to UTAUT, social influence significantly affects behavioral intention, especially in early adoption (Venkatesh et al., 2003). One study on AI adoption in a developing country context found that users' intention to use AI services was positively influenced by social influence (Dwivedi et al., 2021). In Vietnam, travel decisions are often communal and online communities are very active. Therefore, social influence is likely a meaningful factor. Hospitality providers can leverage this by highlighting popularity metrics or "people like you booked this" messages.

(7) Hedonic Motivation: This is the enjoyment or pleasure derived from using a technology (Venkatesh et al., 2012). Some travelers might enjoy the discovery aspect of getting surprising hotel or destination suggestions from an AI, or find chatbot interaction entertaining. Research shows that hedonic motivations can significantly drive intention to use AI recommenders (Shin

& Jeong, 2020). In one study, enjoyment of interacting with a virtual travel advisor was among the strongest predictors of continued use, second only to performance expectancy.

(8) Previous Experience / Technical Readiness: A user's prior experience with similar systems or general tech-savviness influences adoption (Parasuraman, 2000). Positive prior experiences (e.g., "Netflix recommends well") can spill over into

higher trust and ease with hotel recommenders. Technology readiness (optimism vs. discomfort) also matters: empirical evidence shows users with greater tech exposure find AI-based hospitality tools easier to use (Yen et al., 2022). In Vietnam, where digital proficiency varies, onboarding strategies and education may bridge this gap. In summary, these customer-related factors—drawn from established information systems adoption models and tailored to the hospitality context—collectively determine how users perceive and engage with AI recommendation systems. A positive user perception on these fronts increases the likelihood of adoption and conversion. Conversely, factors like privacy concern or low trust can diminish effectiveness. Understanding these factors is critical for designing successful, human-aligned AI recommendation services.

3.5. Technology Enablers for AI Recommendations

The effectiveness of AI-driven recommendation systems in hospitality also depends on several technology-related enablers. These include the algorithms, system features, and technical capabilities that allow recommender systems to deliver relevant, timely, and reliable suggestions. While the previous section looked at user readiness to adopt the technology, here we consider how the technological sophistication of the recommender can moderate or enhance conversion outcomes.

(1) Machine Learning Algorithms: At the heart of any AI recommender lies the machine learning (ML) algorithms that learn from data to make predictions or suggestions. In hospitality, ML algorithms analyze customer behavior data and item data to predict what a user is likely to book. Classical approaches include clustering, classification/regression, and matrix factorization. The quality of these algorithms is critical. Research emphasizes that robust ML models allow companies to tailor services to individual preferences (Gretzel et al., 2015; Zhang

et al., 2022). In Vietnam, as travel platforms proliferate, the availability of big data rises. Yet smaller firms may struggle with limited first-party data, making lightweight or privacyrespecting ML approaches important.

(2) Deep Learning and Neural Networks: Deep learning (DL) uses multi-layered neural networks to uncover complex relationships. DL models such as neural collaborative filtering or deep representation learning integrate multiple data types (e.g., text, image, behavioral data) and can learn user intent even from sparse inputs. For example, DL can detect nuanced traveler traits (e.g., "quiet luxury" seekers) by analyzing reviews, photos, and interactions (Kontogianni et al., 2022). Although DL models need compute power and data volume, cloud services make them accessible. Vietnamese OTAs and hotel chains can now implement such

models at scale using platforms like TensorFlow, Azure AI, or Google Cloud's AI suite.

(3) Natural Language Processing (NLP): NLP helps systems understand and respond to natural language. In recommender systems, NLP interprets user queries (e.g., "romantic weekend near Da Lat") and extracts relevant intent. It also mines textual reviews via topic modeling and sentiment analysis. These insights allow more aligned recommendations. In Vietnam, Nguyen et al. (2023) demonstrated a Vietnamese chatbot using BERT for tourism advice with over 90% accuracy. NLP is particularly useful in localizing AI recommenders, removing language barriers, and enabling voice/chat interfaces that widen accessibility.

(4) Context-Aware Systems: Context-aware recommenders adapt results based on location, time, travel purpose, etc. These systems recognize that "best" is situational. For example, recommending late-night check-in hotels to mobile users searching past 10 p.m. Song et al. (2024) found that incorporating travel group, weather, and seasonality improves relevance. Vietnamese context-aware systems could integrate holiday data (e.g., Tet), local weather, or regional events to offer dynamic, personalized suggestions.

(5) Hybrid Recommendation System Design: Hybrid systems combine content-based (CB), collaborative filtering (CF), and knowledge-based approaches to offset each method's weaknesses. Andersson (2022) demonstrated that hybridization improves both accuracy and booking rates on travel platforms. In Vietnam, hybrid systems help address diverse user types: new users vs. returnees, city vs. rural travelers. Combining methods also supports "cold-start" situations and ensures resilience. Many modern AI stacks and libraries (e.g., LightFM, Microsoft Recommenders) now support hybrid architecture, even for SMEs.

In essence, these technology enablers – ML algorithms (including deep learning), NLP, context-awareness, and hybrid system design – are like the engines under the hood of smart hospitality recommendation systems. They determine how well the system can deliver the right recommendation at the right time. These enablers not only directly influence conversion by improving recommendation quality, but they also interact with the user factors discussed earlier. For example, a sophisticated algorithm that produces very relevant results will enhance users perceived usefulness and trust (a tech factor positively influencing user perceptions), thereby indirectly boosting adoption and conversion. On the other hand, a poorly performing algorithm or a lack of context consideration could undermine user trust (e.g., if the system keeps giving irrelevant suggestions, users may feel "this AI doesn't understand me").

Therefore, hospitality providers aiming to leverage AI recommenders for higher conversion should invest in these enablers – either by developing in-house capabilities or by using advanced platforms – to ensure the technical quality of recommendations matches the expectations and needs of customers. Having examined both the user-side and tech-side factors, we now integrate these insights into a conceptual framework. This framework illustrates how customer-related factors and technology enablers jointly influence the adoption of AI-driven recommendation systems and how that adoption translates into lead conversion and ultimately customer loyalty.

4. PROPOSED CONCEPTUAL FRAMEWORK

Building on the literature review above, we propose an integrated theoretical framework (depicted conceptually in Figure 1) to explain how AI-driven recommendation systems can enhance lead-to-customer conversion in Vietnam's smart hospitality context.

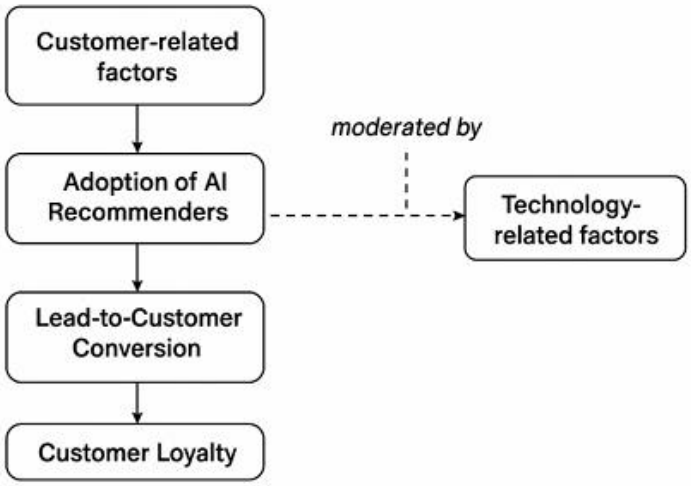


Figure 1. Proposed framework connecting customer factors, AI recommender adoption, conversion, and loyalty, with technology factors as moderators.

The framework links customer-related factors to the adoption of AI recommenders, which in turn leads to lead-to-customer conversion, and subsequently to customer loyalty outcomes. Importantly, technology-related factors are posited as moderators that influence the strength of these relationships. IN this framework, the customer-related factors (e.g., perceived usefulness, ease of use, trust, etc.) serve as antecedents to the Adoption of AI Recommenders. Adoption means the customer's decision to use and rely on the recommendation system during travel planning. Higher levels of these positive perceptions increase

adoption likelihood (Davis, 1989; Venkatesh et al., 2003). For instance, a traveler who finds the interface easy and trustworthy is more likely to use it actively. Metrics of adoption may include usage frequency, click-through rate on suggestions, or the ratio of AI-influenced bookings. The next link is between Adoption of AI Recommenders and Lead-to-Customer Conversion. Usage of the system is expected to increase conversion rates—moving users from leads to confirmed bookings—by offering relevant, persuasive suggestions (Kim et al., 2021; Shin & Jeong, 2020). Moreover, customer satisfaction is acknowledged as a mediator: Nguyen & Tho (2025) found that satisfaction mediates the effect of recommender quality on travel intentions. In this framework, satisfaction is viewed as an outcome of successful adoption that enhances conversion potential. Lead-to-Customer Conversion is the core behavioral outcome. But this journey continues to Customer Loyalty. Loyalty includes repeat usage, word-of-mouth, and long-term engagement. Studies show that satisfaction with recommender-based decisions can drive loyalty (Adomavicius & Tuzhilin, 2005; Gretzel et al., 2015). In Vietnam's market, positive AI-assisted experiences can increase preference for a brand or platform over time. Technology enablers—such as algorithm quality, context-awareness, UI design, or response time - act as moderators, especially for the adoption → conversion link (Kontogianni et al., 2022). For instance, high-tech recommender systems can amplify the effect of moderate adoption by delivering high-quality, context-relevant suggestions. In contrast, low-quality systems may suppress conversion even with strong user engagement. These tech factors may also moderate the initial link (customer factors → adoption): e.g., a highly motivated user may abandon a clunky or confusing interface. However, for simplicity, the framework focuses on moderation at the conversion stage, where technological capability shapes whether adoption translates into action.

Consider a Vietnamese traveler searching for hotels during Tet. If the user trusts the AI and finds it usable (customer factors), they engage with the system (adoption). Now, if the recommender employs context-aware algorithms (technology factor) that recognize the holiday and promote relevant, available family options, conversion is likely. If not, even high adoption won't result in booking—thus demonstrating moderation.

5.DISCUSSION

By adding more behavioral and contextual dynamics particular to AI-driven recommender systems in hospitality, the conceptual framework created in this paper builds on basic technology acceptance models—such as the Technology Acceptance Model (TAM) and the Unified Theory of Acceptance and Use of Technology (UTAUT). While TAM and UTAUT mostly emphasis predicting technology adoption via cognitive factors like as perceived utility or simplicity of

use, the current model goes further by explicitly include lead-to-customer conversion and customer loyalty as main downstream results. Though their vital relevance in business success, especially for digital tourist platforms, these two phases—conversion and loyalty—are typically underexplored in hospitality literature. Moreover, the framework adds a moderating layer of technology-related elements—such as recommender accuracy, algorithmic transparency, and context awareness—which are usually considered background infrastructure in conventional models. The paradigm closes the gap between technical system design and user behavioral reaction by placing these components as active moderators influencing the efficacy of adoption on actual outcomes. This has obvious consequences for AI deployment strategy, implying that even a well-accepted system would not result in actual conversions unless the recommender performs well in the opinion of the user. Importantly, the concept is suited to the Vietnamese hospitality setting, where digital transformation is happening quickly but unevenly. Although the growth of smartphones and online booking systems provides rich ground for artificial intelligence integration, issues including limited digital preparedness among SMEs, high value put on human connection, and language diversity (e.g., Vietnamese NLP problems) provide significant limitations. The model is thereby both ambitious and practical: it offers a road map for how AI recommenders should operate well in Vietnam, therefore recognizing the cultural and operational complexity involved. All things considered, this framework not only synthesizes earlier research but also offers a localized and results-oriented perspective to examine smart hospitality innovation. It concerns design ethics, cultural compatibility, and performance criteria that should direct both academics and industry professionals, especially in developing settings, and helps to set the stage for future empirical testing.

6. RESEARCH GAPS AND FUTURE DIRECTIONS

While AI-driven recommendation systems in hospitality show great promise, our review reveals several research gaps and opportunities for future exploration, especially in the context of Vietnam:

(**1) Context-Specific Insights for Vietnam:** Most existing studies on smart hospitality and AI recommendations are global or based on other countries. There is a paucity of research focusing on Vietnam's unique market dynamics, consumer behavior, and cultural factors (Nguyen & Do, 2022). Vietnam's hospitality industry combines modern digital adoption with deeply rooted service traditions (Pham & Huynh, 2023). Future research should examine how local cultural nuances – for instance, Vietnamese customers' emphasis on human touch and personal relationships – interact with AI-based service delivery. One identified gap is understanding how to design AI recommenders that complement the local

hospitality ethos rather than clash with it (Le & Tho, 2024). For example, how can AI systems provide personalization in a way that still feels warm and "human" to Vietnamese guests? Ethnographic or qualitative studies (interviews, focus groups) could shed light on local guest perceptions of AI in hotels. Is an AI concierge seen as sufficiently personal or too impersonal? In what service scenarios do Vietnamese travelers welcome AI assistance versus prefer human help? Addressing such questions would guide more culturally attuned AI implementations that fit well with Vietnam's hospitality landscape.

(2) Adoption challenges among SMEs: Vietnam's hospitality sector includes many small and medium enterprises (SMEs) – such as family-run hotels, guesthouses, and local travel agencies – which often have limited resources for advanced AI adoption. A research gap exists in how these smaller players can adopt smart hospitality technologies given such constraints. As noted by industry observers, managerial resistance, low awareness, and perceived irrelevance are significant hurdles among hospitality SMEs in Vietnam (Pham & Doan, 2022). Many small hotel owners may not fully understand AI's benefits or may fear it replaces the "personal touch" their business prides itself on (Le & Nguyen, 2023). Future studies might explore strategies to increase AI readiness in these businesses, such as: targeted training programs, development of affordable AI-as-a-service tools, or government-backed incentives. Action research or SME focused case studies on Vietnamese family-run hotels implementing basic recommendation systems could yield insights on ROI, change management, and incremental innovation under resource constraints. Additionally, policy-oriented research could assess what ecosystem-level support (e.g., funding, infrastructure, public–private partnerships) is needed to drive digital transformation among long-tail providers. For instance, should Vietnam's tourism ministry or tech incubators offer shared digital platforms, free API access to AI tools, or subsidized recommender services tailored for SMEs?

(**3) Quantifying Conversion Uplift:** It is generally assumed that AI recommendations improve conversion, but concrete empirical data in hospitality - especially in Vietnam - is limited. Future research should employ experimental designs (e.g., A/B testing) to measure conversion uplift attributable to recommender systems (Jannach et al., 2016). Experiments could also test different algorithms (e.g., context-aware vs. standard collaborative filtering) and presentation formats (e.g., "Recommended for you" vs. "Most popular") to isolate what drives engagement and bookings.

(4) Evaluating Moderating Effects of Technology: Our framework hypothesizes that tech enablers moderate the adoption–conversion link, but empirical validation is scarce. Future studies should take a socio-technical approach,

exploring not just adoption but how system quality influences outcomes (Benbasat & Wang, 2005). Controlled variations in algorithm quality or personalization granularity can reveal thresholds for user trust and conversion. Longitudinal studies are also needed to track evolving user behavior as systems learn and adapt.

(5) Trust, Ethics, and Transparency in AI: Ethical considerations—algorithmic bias, data privacy, explainability—remain under-researched in Vietnamese tourism. Transparency (e.g., showing why a hotel was recommended) and user control (ability to adjust preferences) can improve trust (Tussyadiah et al., 2020; Kim et al., 2021). Studies should explore cultural trust triggers (e.g., is data sharing via Zalo acceptable?) and audit existing recommenders for biases (e.g., toward international chains). Song et al. (2024) highlight the need for fairness and transparency in tourism recommender systems.

(6) Integration with Emerging Technologies: AI recommenders should not exist in isolation. Future research can explore integration with IoT, AR/VR, and even metaverse applications (Buhalis et al., 2023). For instance, can in-room IoT data personalize spa or dining suggestions? Can an AR guide layered with AI suggestions increase on-site conversion? Vietnam's digitally active population makes it an ideal testbed for these innovations.

(7) Longitudinal Impact on Customer Loyalty: While adoption and conversion are short term outcomes, few studies examine long-term loyalty effects of AI personalization. Do AI assisted users return more often or engage more deeply with loyalty programs? Combining CRM data with qualitative feedback can assess behavioral vs. attitudinal loyalty (Shin & Jeong, 2020). This research is crucial to justify AI investment beyond short-term sales.

(8) Bilingual and Localized AI Systems: Vietnamese NLP is underrepresented in recommender system development. Many global solutions lack Vietnamese-language support or training data (Nguyen et al., 2023). Research should focus on building localized tourism datasets, developing Vietnamese-language models, and evaluating their usability. Challenges include tone-based disambiguation, compound words, and regional travel behaviors. Localized AI will ensure higher adoption and relevance.

7. CONCLUSION

In conclusion, while substantial progress has been made in understanding AI-driven recommendation systems in hospitality globally, applying and extending this knowledge to Vietnam opens many avenues for impactful research. Bridging this gap will require collaborative efforts between academic researchers, industry practitioners, and possibly government tourism bodies – to experiment, gather data,

and iterate on solutions that work for the local context.The future directions outlined above, such as controlled experiments and culturally informed studies, will not only validate the proposed framework (Section 6) in Vietnam but also provide practical guidance to the industry. As Solakis et al. (2024) note in a broader hospitality-tech review, technological innovation should be accompanied by value co creation with customers; in our case, that means ensuring AI innovations align with customer values and expectations. By addressing these research gaps, Vietnam's hospitality sector can better harness smart technologies like AI recommenders to boost customer conversion and loyalty, ultimately driving sustainable growth in the tourism industry.

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Young Tourists' Satisfaction with Street Food Tourism Products in Hanoi's Old Quarter

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Abstract

Street food in the Old Quarter is considered a distinctive cultural feature of Hanoi and a long-standing source of pride for Hanoi residents. It contributes to the city's appeal, attracting both domestic and international visitors. Young tourists are known for their enthusiasm, dynamism, and passion for exploration and new experiences, including gastronomy. This study aims to explore the satisfaction levels of young tourists with street food tourism products in the Old Quarter of Hanoi. The research employs data synthesis, document analysis, surveys, and interviews with young tourists who have experienced and used street food tourism products in this area. The findings hold practical significance in proposing solutions to enhance the quality and appeal of street food for this target customer segment.

Keywords: Street food, tourism products, satisfaction levels, young tourists, Hanoi.

1. INTRODUCTION

Culinary tourism is recognized as one of the service product groups contributing to diversifying tourism services. In international integration, globalization, and changing consumer behaviors among travelers, cuisine has evolved from a mere physiological need to an essential part of cultural experiences at travel destinations. As the thousand-year-old capital of Vietnam, Hanoi stands out as a prominent cultural tourism destination, with the Old Quarter playing a central role due to its historical and architectural value and incredibly appealing and diverse street food scene. The street food tourism products in Hanoi's Old Quarter are attractive for their distinctive flavors and represent the essence of the lifestyle, customs, and traditions of the capital's residents. For young travelers, culinary experiences here are a vivid and intimate means of connecting with local culture. However, in developing tourism products, the factor of "satisfaction" among tourists, especially among the younger demographic, needs to be systematically and scientifically considered. Satisfaction reflects the quality of the experience and directly influences the likelihood of return visits and the extent of positive word-of-mouth among travelers. Although there have been many studies on culinary tourism, there has yet to be a project focused on understanding the satisfaction of young travelers with street food tourism products in Hanoi's Old Quarter, particularly in the context of sustainable tourism development linked to the preservation of local cultural values. Based on this context, this study aims to assess the level of satisfaction of young travelers (ages 15–35) with the street food tourism products in Hanoi's Old Quarter. The research focuses on identifying the factors that influence satisfaction and proposes recommendations for developing products that align with the needs and preferences of the target group.

2. LITERATURE REVIEW

2.1. Street Food Tourism and Customer Satisfaction

2.1.1. Street Food Tourism

Hall and Mitchell (2003) point out that culinary tourism involves visiting food production sites, food festivals, restaurants, and specific locations, where experiencing the characteristics of food production sites is a key factor driving tourism. At the same time, cuisine is an essential part of the tourism industry, as providing culinary experiences is one of the core functions of the tourism industry (Hall et al., 2003). Today, with the trend of diversified travel demands, cuisine is no longer just a supporting element that meets tourists' basic eating needs but has become a primary purpose of travel (Haven-Tang & Jones, 2005).

Street food tourism significantly increases the number of tourists (Gaffar et al., 2022) and contributes to developing a country's identity and economy (Bellia et al., 2022). Street food, or street cuisine, refers to prepared or ready-to-prepare food and beverages sold on sidewalks, streets in crowded areas, and outdoor dining districts (Lê & Lê, 2019).

Cuisine plays a vital role in travel experiences and creates differentiation between destinations. More and more tourists choose their travel destinations based on the distinctive culinary culture of the area (Quan & Wang, 2004). In the post-COVID-19 context, numerous studies indicate that small businesses in street food continue to play a crucial role in maintaining tourism activities, despite the prolonged negative impacts of the pandemic (Gaffar et al., 2022).

However, street food must ensure service quality and food safety for sustainable development. Some international studies have highlighted the link between street food and hygiene issues, demonstrating the importance of food management and education in tourism (Bellia et al., 2022).

In Vietnam, street food is increasingly valued for its cultural experience, reflected in the satisfaction of tourists in various cities such as Can Tho (Lê & Phạm, 2021) and Hue (Nguyễn, Đinh, & Dư, 2024). Research by Lê and Đồng (2016) in Nha Trang also shows that local cuisine positively influences the overall satisfaction of international tourists.

Moreover, street food is seen as part of the dynamic urban lifestyle, contributing to the "local identity" and "authentic" experiences for tourists (Lê & Lê, 2019). In Da Nang, recent studies have also assessed tourist satisfaction with street food, emphasizing the importance of enhancing service quality in this form of tourism (DTU Journal of Science and Technology, 2024).

2.1.2. Customer Satisfaction

Kotler states, "customer satisfaction is the state of feeling that results from comparing the outcomes of consuming a product/service with customer expectations" (Kotler & Armstrong, 2012). Similarly, Kumar and colleagues define it as "customer satisfaction influences loyalty, word-of-mouth, and repurchase/return intentions; therefore, it can impact a company's financial performance" (Kumar, Manjunath, & Naveen Kumar, 2013).

From these concepts, satisfaction can be seen as the difference between the outcomes obtained and customer expectations. Customers can perceive one of three levels of satisfaction: dissatisfied if the outcome is less than their expectations;

satisfied if the outcome matches their expectations; and very satisfied if the outcome exceeds their expectations.

2.2. Overview of studies and proposed research model

Buscemi (2011) argues that tourists have a high demand for street food due to personal preferences, low cost, the ability to connect with cultural and social heritage, and nutritional value. The author also emphasizes that enhancing tourist satisfaction is key to developing street food tourism. Meanwhile, Parasuraman, Zeithaml, and Berry (1985) state that physical facilities directly affect service quality, including equipment, staff appearance, and the external space of the service area. Food safety and hygiene are also crucial in shaping customer perceptions of quality. Quan and Wang (2004) add that restaurant staff positively impacts tourist satisfaction, as they are part of the overall culinary tourism experience.

According to Lim et al. (2010), the taste of well-prepared dishes is valued more than the quality of ingredients, and delicious flavors positively affect customer satisfaction. Furthermore, Qi et al. (2017) suggest that price, quality, and food labeling also strongly influence consumer satisfaction with local food.

In Vietnam, a study by Lê Thị Nhả Ca and Phạm Thị Mai Yến (2021) on tourist satisfaction with street food in Can Tho identified five main factors: dishes, prices, people, physical conditions, and food safety and hygiene. Similarly, research by Nguyễn Minh Hiền, Đinh Thị Thanh Bình, and Dư Anh Thơ (2024) in Hue pointed out six directly influencing factors: price, dishes, service quality, food safety, communication, and physical facilities.

From a modeling perspective, Lê Chí Công and Đồng Xuân Đảm (2016) proposed five factors affecting international tourist satisfaction with local cuisine in Nha Trang: service staff, food quality, perceived price, physical facilities, and experience factors. In Da Nang, a study by Phạm Thị Thu Thủy and Ngô Thị Thanh Nga (2024) analyzed five similar groups of factors: dishes, prices, physical facilities and service space, food safety and hygiene, along with service quality.

Based on the results of related research and the conditions for conducting research in the context of street food tourism in the Old Quarter of Hanoi, as well as characteristics of the young tourist group, the research team will use five main factors to evaluate tourist satisfaction with street food in the Old Quarter of Hanoi, including: (1) Physical facilities and service space, (2) Food safety and hygiene, (3) Human resources for food preparation and service, (4) Dishes, (5) Prices, (6) Promotion.

3. METHODOLOGY

The authors analyzed the survey results from 115 tourists aged 15–35 visiting the Old Quarter of Hanoi using a questionnaire designed with a 5-point Likert scale to measure five groups of factors: (1) Physical facilities and service space, (2) Food safety and hygiene, (3) Human resources for food preparation and service, (4) Dishes, (5) Prices, (6) Promotion.

SPSS 27.0 software was used with descriptive analysis methods. To analyze street food in the Old Quarter of Hanoi, the research team relied on a framework for street food to design the study and the survey questions. The primary data collection period was conducted from November 2024 to February 2025.

4. RESULTS AND DISCUSSION

The authors surveyed young tourists aged 15–35 who have experienced street food tourism services in the Old Quarter of Hanoi through direct investigations and online surveys from November 2024 to February 2025.

After the survey, the authors collected 138 valid responses, yielding the following results:

4.1. Basic Information about Tourists

Table 1. Basic Information of Tourists

Information	**Responses**	**Percentage (%)**
Gender		
Male	66	47.8
Female	72	52.2
Age		
15-18 years old	1	0.7
19 - 25 years old	39	28.3
26 - 35 years old	84	71.0
Occupation		
Student	32	23.2

Office worker	61	44.2
Business/Freelance	22	15.9
Civil servant/Official	23	16.7
Monthly income		
< 7 million VN	46	33.3
7 – 10 million VN	33	24.0
10 – <15 million VN	38	27.5
Above 15 million VN	21	15.2
The number of times experiencing street food in the Old Quarter of Hanoi		
1 time	21	15.2
2-3 times	30	21.7
More than 3 times	87	63.1

Table 1 illustrates that most tourists experiencing street food tourism services in the Old Quarter of Hanoi are primarily aged 19–35, with a higher proportion of females (52.2%). Regarding occupation, the highest percentage of respondents is office workers (44.2%), followed by students, civil servants, and business/freelance workers. Regarding monthly income, the largest percentage falls under 7 million VND (33.3%), followed by those earning 10 to under 15 million VND and 7 to under 10 million VND, while the lowest percentage (15.2%) is for those earning 15 million VND or more. As for the number of times they have experienced street food in the Old Quarter of Hanoi, 63.1% of respondents have done so more than three times, indicating the strong appeal of this unique tourism product to young travelers.

4.2. Current Status of Young Tourists' Satisfaction with Street Food Tourism Products in Hanoi's Old Quarter.

4.2.1. Young Tourists' Satisfaction with the Facilities and Service Space

Table 2. Tourists' Assessment of Facilities and Service Space

No	Variable	Mean
1	Location of establishments is convenient for tourists	4.2
2	The space of the stalls is comfortable, not cramped or overcrowded	3.9
3	Equipment serving tourists is complete, tidy, and organized	4.1

(Source: author)

Table 2 reflects the results of the assessment of tourists regarding the factors of facilities and service space. There are three observed variable for the group of factors concerning facilities and service space. Among them, the observed variable - The space of the stalls is comfortable, not cramped or overcrowded - received a lower rating (3.9/5.0) compared to the observed variable - The location of establishments is convenient for tourists and the observed variable FAC3 - Equipment serving tourists is complete, tidy, and organized. Thus, the convenient location of establishments and the complete and tidy equipment for tourists are highly rated by customers, significantly impacting tourists' satisfaction with street food tourism products in Hanoi's Old Quarter.

4.2.2. Young Tourists' Satisfaction with Food Safety and Hygiene

Table 3. Tourists' Assessment of Food Safety and Hygiene

No	Variable	Mean
1	The food preparers and serving staff ensure to wear gloves, and their attire and hair are neat	3.8
2	Ingredients used for food preparation are clean	3.7
3	Containers, packaging, utensils, and equipment used meet hygiene and safety requirements, preventing food contamination	3.7

(Source: author)

Among the factors influencing tourists' satisfaction with street food tourism products, food safety and hygiene hold immense significance as they directly affect their health and lives. Table 3 shows the tourist assessment results regarding the factors related to food safety and hygiene, which include three observed variables. All three observed variables did not receive high satisfaction ratings from young tourists, with an average score of 3.7/5.0 for "Ingredients used for food preparation are clean" and "Containers, packaging, utensils, and equipment used meet hygiene and safety requirements, preventing food contamination". The variable "Food preparers and serving staff ensure to wear gloves, and their attire and hair are neat" received only a marginally higher rating compared to the others.

4.2.3. Young Tourists' Satisfaction with the Human Resources in Food Preparation and Service

Table 4. Tourists' Assessment of Human Resources in Food Preparation and Service

No	**Variable**	**Mean**
1	Sales staff and service personnel are professional, enthusiastic, polite, and respectful towards guests (S1)	4.0
2	Sales staff and service personnel have an approachable and relaxed style, paying attention to guests (S2)	4.1
3	Sales staff and service personnel understand the guests' requests and quickly provide services (S3)	3.9
4	Sales staff and service personnel are willing to listen and answer guests' questions about dishes and related issues (S4)	4.0

(Source: author)

In the service sector in general, and in tourism services in particular, personnel and service factors are considered key elements affecting guest satisfaction. Guests' evaluations of this factor are relatively positive for three variables: S1, S2, and S4, while variable S3 has not been rated highly by customers. The results clearly indicate that sales staff and service personnel have achieved guest satisfaction through professional, enthusiastic, polite, and respectful service; an approachable and relaxed style that pays attention to guests; and a willingness to listen and respond to guests' questions about dishes and related issues. However, guests did not rate variable S3—sales staff and service personnel understanding guests' requests and

quickly providing services—highly. Therefore, staff/sales personnel need to pay attention to and thoroughly research guests' needs to maximally meet their legitimate demands.

4.2.4. Young Tourists' Satisfaction with food

Table 5. Tourists' Assessment of Food

No	Variable	Mean
1	Tasty and easy-to-enjoy dishes	4.1
2	Dishes that suit the guests' tastes	3.9
3	A variety of diverse and rich dishes	4.3
4	Dishes with unique flavors that create a special impression of local cuisine for guests	4.3

(Source: author)

Street food consistently embodies the distinctive characteristics and unique flavors of each locality, and it is also a unique attraction of the street food tourism product at each destination for travelers. Aside from the variable "dishes that suit guests' tastes", which did not receive the expected high customer ratings, the other three variables were rated with an average score of 4.1 to 4.3. These results indicate that street food in Hanoi's Old Quarter is quite popular among travelers, representing a unique advantage for the locality. Therefore, local food service businesses need to continue to promote this aspect to ensure high satisfaction for guests who love culinary experiences.

4.2.5. Young Tourists' Satisfaction with Prices

Table 6. Tourists' Assessment of Prices

No	Variable	Mean
1	Prices that are appropriate for the quality of the dishes	3.6
2	Clearly displayed prices	3.5
3	A variety of price options for guests to choose from .	4.0

(Source: author)

The two variables regarding prices being appropriate for the quality of dishes and clearly displayed prices have not received high ratings from young travelers, with scores of 3.6 and 3.5, respectively. This indicates that price information is often not publicly disclosed, leading to a lack of accurate information for guests and possibly resulting in dishes that do not correspond to the money spent. Additionally, customers believe that the variety of food options with different price levels is quite diverse, which has garnered the highest satisfaction among the variables related to pricing.

4.2.6. Young Tourists' Satisfaction with Promotion

Table 7. Tourists' Assessment of Promotion

No	**Variable**	**Mean**
1	Dishes are advertised in a diverse and attractive manner to guests	4
2	Guests can easily find information about dishes through media channels	3.9
3	Advertising information about dishes is accurate compared to reality	3.7
4	Dishes with well-established brands are more appealing to guests	4
5	Restaurants effectively use technology for reservations, payments, and service feedback	3.7

(Source: author)

Using technology is an inevitable trend in the digital age, and the younger generation of travelers is known for their proficiency in utilizing smart technology across all areas of life. Therefore, they will be crucial in spreading knowledge and sharing real experiences about destinations, including the street food tourism products in Hanoi. Evaluating variable 1 (Dishes are advertised in a diverse and attractive manner to guests) and variable 4 (Dishes with well-established brands are more appealing to guests), customers express satisfaction with the varied and appealing advertisement of dishes, as well as a high regard for well-established brands. However, young travelers are not yet delighted with the variables related to seeking information about dishes through media channels, the accuracy of dish information in advertisements compared to actual experiences, and the use of technology for reservations, payments, and service feedback.

5. CONCLUSION

Based on the results of the survey, we propose several solutions to enhance young tourists' satisfaction with street food tourism products in Hanoi's Old Quarter as follows:

- The local management authorities in the Old Quarter should establish detailed regulations for establishments regarding the conditions for business licensing related to facilities, the space of the establishments, and compliance with food safety standards.
- Staff serving in these establishments must be thoroughly trained in tourist psychology and instructed in service style, communication, and customer care skills.
- Implementing digital technology in booking, reserving, and collecting feedback from tourists. State tourism management agencies should pay attention and create supportive policies to train staff at these establishments to use technology and applications to serve tourists effectively.
- Information about dishes, especially pricing, should be publicly displayed to ensure tourists' rights.
- Suppose the street food tourism operations in Hanoi's Old Quarter can improve these issues. In that case, young tourists' satisfaction will increase, contributing to the sustainable development of tourism activities in general and culinary tourism in particular in the locality.

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Alumni Satisfaction with English Language Skills for Workplace Communication: A Study of Tourism and Hospitality Graduates

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Abstract
Student feedback regarding curriculum development and educational quality and teaching standards generates essential information which drives university training enhancements. The research evaluates the satisfaction level with English language proficiency in the workplace among Hanoi University of Industry's Tourism and Hospitality program graduates. A structured survey questionnaire was used to collect data from which 111 alumni responded. This study demonstrates that multiple participants showed satisfaction with their English language abilities particularly in listening skills and speaking skills alongside reading skills and writing skills. The survey revealed that graduates demonstrated the most satisfaction with speaking ability and second most satisfaction with listening skills. The study provides recommendations based on its findings which will improve English language skill development to support graduates in their professional settings. Research data will help educators create better training programs to help students master communication skills required for tourism and hospitality work.

Keywords: alumni feedback, satisfaction, English language skills, workplace, Tourism and Hospitality

1. Introduction

The tourism and hospitality market has become an essential economic driver under globalization because it functions as a major catalyst for service creation and worldwide cultural exchange. This booming sector creates substantial difficulties for both organizations and their workers due to its accelerating development and rising foreign visitor numbers. UNWTO records show that 1.5 billion tourists traveled internationally in 2019 as the tourism industry illustrated worldwide influence and economic viability (UNWTO, 2020). Tourism and hospitality

enterprises need workers with advanced professional expertise combined with complete soft skills to reach sustainable growth and maintain competitiveness. Proficiency in foreign languages and particularly English emerges as the essential skill which must be considered critical for every role.

English, as the dominant language of international communication, serves as a primary medium across all sectors of the tourism and hospitality industry. The mastery of English language enables staff to communicate efficiently with clients from various cultures which leads to robust business partnerships with international organizations. Educational research shows that English stands as the preferred language among 75% of tourism professionals across international markets (European Commission, 2015). The resulting broader opportunities in business development promote global integration for enterprises. The increasing demand for specialized English proficiency directed universities which focus on tourism and hospitality to develop robust education programs for their students. Graduates need this specialized training to demonstrate their English proficiency with confidence and competence during real workplace interactions.

The growing emphasis on English at universities does not resolve difficulties which graduates encounter when using English skills effectively for professional needs in the tourism and hospitality sector. Research indicates that academic education fails to connect with real workplace communication requirements (Goh & Burns, 2012). Academic students typically demonstrate a disconnect between their theoretical course material and actual workplace operational requirements that presents itself as a significant hindering factor. University education provides English skills which do not match the precise communication requirements and situational needs which exist in tourism and hospitality organizations. Students need more than language skills for real-life communication because they must handle diverse situations that demand both language understanding and adaptive behavior with various partners and colleagues from different cultures.

Understanding both Tourism and Hospitality alumni satisfaction levels together with their workplace English skill application determines their success in the field. The English training program effectiveness at the university becomes evident through alumni assessment while students reveal their workplace challenges after graduation. By obtaining feedback institutions can optimize their methods of English language teaching while businesses gain guidance to improve their workforce preparedness in the tourism and hospitality industry. The universities

and businesses can enhance service quality and develop skilled employees through addressing these gaps that better meet the increasing requirements of international tourists (Wang, Y. F., & Tsai, C. T. (Simon), 2014).

The research investigates alumni feedback about English language training acquired at Hanoi University of Industry's Tourism and Hospitality program and their application of these skills while working in the tourism and hospitality industry. The article evaluates English curriculum effectiveness through alumni feedback to determine how well it addresses industry practical requirements. The article suggests specific recommendations for developing higher quality English language education programs for Tourism and Hospitality students to equip them more effectively for professional demands in the global industry.

2. Literature review

2.1. The importance of Alumni Feedback in Higher Education

Alumni feedback has become a crucial tool for evaluating and enhancing the quality of higher education. Mat Daud et al, (2019) argue that alumni feedback is an important means of determining whether a course is of relevance to the students' needs. By reflecting their professional experiences, alumni can provide instructors and institutions with specific and necessary information, offering positive and effective directions for curricular improvement. It helps instructors adjust their teaching methods and enables curriculum revisions to better meet the needs of learners and society. Additionally, it supplies administrators with accurate and timely information to improve management and operations (Cohen, 1980).

In the field of teaching quality research and evaluation, Buss (1976) asserted that collecting student feedback to evaluate instructors not only contributes to the professional development of each instructor and improves training programs, but also enhances student engagement and connection with the institution, fostering a more positive motivation for learning.

In short, gathering learners' feedback on curricula, instructors, and institutions is essential. Through this activity, learners contribute their opinions to instructors and simultaneously provide "feedback" for instructors to review their own teaching practices, as well as the service attitude of the staff and the adequacy of facilities supporting teaching and learning. Additionally, this feedback reflects society's evaluation of the institution's teaching quality. It plays a role in building a team of

instructors and staff with ethical standards, professional conscience, and improved pedagogical skills, helping instructors leverage their strengths and address their weaknesses to ensure teaching quality. Moreover, learners' feedback raises students' awareness and responsibility in studying and researching, creating opportunities for them to express their thoughts, aspirations, and personal opinions regarding teaching activities at their institutions. In the context of vocational fields like Tourism and Hospitality, where practical skills are paramount, alumni feedback becomes particularly crucial (Douglas & Coates, 2010).

2.2. English language skills in the Tourism and Hospitality workplace

In the tourism and hospitality sector, strong English communication skills are essential for success. Furthermore, tourism professionals need to speak English to foreigners to make their visit more enjoyable (Pupo-Ferrás, S., Faedo-Borges, A., & Ortigoza-Garcell, C. (2012). People who are required to use English at work for tourism and hospitality purposes need to improve their communicative abilities, language fluency, and accuracy (Zahedpisheh & Abu Bakar, 2017). Similarly, Prachanant (2012) revealed that when tourism employees were asked to assess their need for English language skills to function appropriately at work, they rated all four language skills, but speaking turned out to be more important, followed by listening, reading and writing.

Speaking and listening skills in English are crucial for hotel workers because they enhance labor efficiency and profitability (Gómez de Lunar, 2009). These skills are especially important in reception and reservation tasks, such as handling phone bookings (Leslie & Russell, 2006).

In travel agencies and tour operators, employees need strong English reading and writing skills to create tourist packages and communicate effectively with international companies, often through email (Kostic Bobanovic & Grzinic, 2011). The study of Lertchalermtipakoon et al. (2021) found that that all language skills are important Tourism and Hospitality alumni, however, Tourism students prioritized reading skills, while Hospitality students emphasized listening skills. These findings are consistent with Aunruen's (2005) study, which highlighted the essential role of English communication in both sectors, especially the need to strengthen grammar skills in all skills.

Pasruttanakorn's (2006) study highlighted that listening and speaking skills are more important than reading and writing skills, while Jaroensuk (2009) identified listening

skills as the most important. Jaroensuk also found that speaking skills were the most difficult to master, followed by listening, reading, writing, and grammar. Despite these skills being perceived as difficult, students in the Tourism (TR) and Hospitality (HI) sectors were aware of the essential role of English for career success. Interestingly, there was not much difference in English proficiency between TR and HI students. The study recommends that a needs analysis should be conducted before designing an English language curriculum to ensure that the courses effectively meet the actual needs of students, in line with the findings of Tahir (2011) on the development of English for Specific Purposes (ESP) courses.

3. Methodology

3.1. Research participants and sampling method

This research study selected Tourism and Hospitality graduates from Hanoi University of Industry who received their degrees within the last two years and now work across various tourism and hospitality sectors such as hotels, resorts, travel agencies and related organizations. These participants were chosen specifically to share their experiences about putting the English language knowledge gained throughout their education into practice. A total of 111 graduates from the Hospitality program participated in the research project to ensure a broad range of different professional fields and employment backgrounds. The study investigates the effectiveness of university English language training through recent graduate employees working in their professions to provide current perspectives about student preparation for tourism and hospitality sector challenges.

3.2. Research instruments

The survey questionnaire was employed as the data collection tool which measured alumni satisfaction regarding their English learning achievements during university. The questionnaire divided skills into four areas which included listening and speaking alongside reading and writing. Each participant evaluated their professional role skills through ratings of their satisfaction level. The survey contained questions that evaluated alumni satisfaction with lecturer teaching quality while examining how well the English training aligned with tourism and hospitality practical needs. The survey collected demographic data to obtain diverse representation among alumnus working across different tourism and hospitality sectors. It was administered online to facilitate participation.

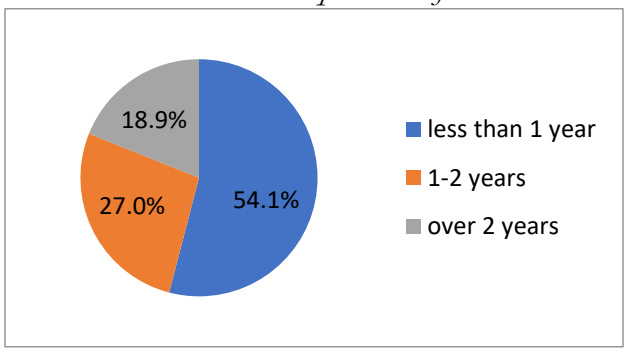
3.3. Data analysis techniques

The questionnaire data will be analyzed through descriptive statistics which combine frequency distributions alongside mean scores and standard deviations to evaluate alumni satisfaction with their English skills obtained from their academic program. The statistical data points will present comprehensive findings about satisfaction ratings the four main English language capabilities: listening, speaking, reading, and writing. The assessment of overall satisfaction will be followed by a detailed investigation of both the aspects impacting alumni's English training program perceptions. Through in-depth analysis the authors will discover parts of the educational content and teaching approaches which impact satisfaction levels thus generating useful input for curriculum improvements to better fit student requirements and industry needs.

4. Results

4.1 Work experience of Tourism and Hospitality alumni

Chart 1: Work experience of alumni



The work experience of 111 alumni of the Tourism - Hospitality group, course 10, Hanoi University of Industry is shown in chart 1 with the time from less than 1 year to more than 2 years. The survey results show that 54.1% of alumni have less than 1 year of work experience, 27% of alumni have 1-2 years of work experience, and the remaining have more than 2 years (18.9%). This shows that some students have employment right after graduation, while others have not found jobs right after graduation.

4.2. Duration of English usage at the workplace of Tourism and Hospitality alumni

Chart 2: Duration of English usage at the workplace among alumni

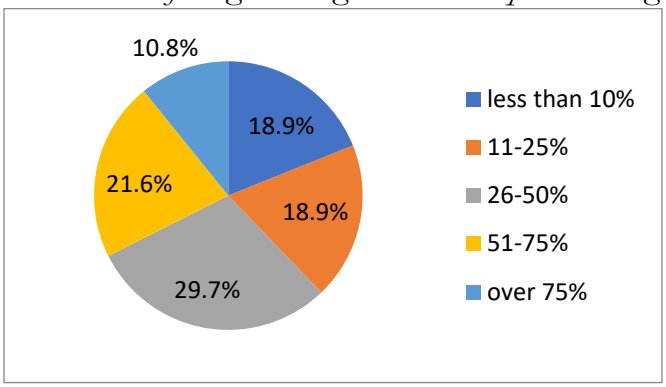


Chart 2 shows the amount of time spent using English at work by alumni of the Tourism - Hospitality group. 29.7% used 26%-50% English at work; 21.6% used 51%-75% English at work; 10.8% used over 75% English at work. The percentage of alumni using less than 10% English and 11%-25% English at work was equal (18.9%).

4.3. Overall assessment of English proficiency at the workplace of Tourism and Hospitality alumni

Chart 3: Overalll assessment of English proficiency in the workplace of alumni

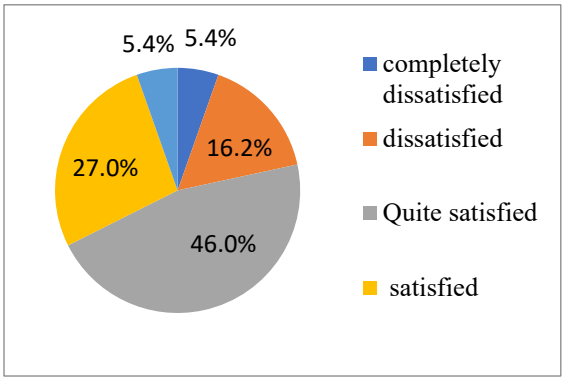
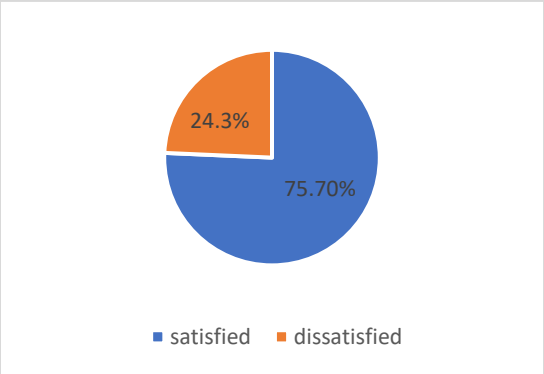


Chart 3 shows the satisfaction level of English proficiency at work among alumni of the Tourism - Hospitality group. 46% of alumni are quite satisfied with their English proficiency; 27% of alumni are satisfied and 5.4% are very satisfied with their English proficiency at work. However, 16.2% of alumni are not satisfied with their English proficiency at work and 5.4% are completely dissatisfied. The above results show that alumni of the Tourism - Hospitality group also have high requirements for English proficiency at work. Therefore, their satisfaction level with English proficiency is not high.

4.4. Assessment of overall English proficiency at the workplace of Tourism - Hospitality alumni

Chart 4: Alumni satisfaction with English proficiency in the workplace



According to chart 4, when assessing their own English proficiency, among 111 Tourism - Hospitality alumni who participated in the survey, 84 alumni (75.7%) were satisfied with their English skills at work, while 27 alumni (24.3%) were not satisfied with the English skills they used at work.

4.5. Levels of Tourism and Hospitality alumni's aonfidence in English skills in the workplace

Table 1: Levels of alumni's confidence in English skills

Levels of confidence	**Number of responses**	**Percentage (%)**
Listening skills	57	30.6
Speaking skills	69	37.1
Reading skills	48	25.8
Writing skills	12	6.5
Total	**186**	**100**

The data presented in Table 1 demonstrates Tourism and Hospitality alumni perceptions about their English language competencies at work. The survey gathered 186 responses which showed the level of confidence alumni possess when using their skills in their professional environments. Survey results indicated that 69 out of 186 Tourism and Hospitality alumni (37.1%) felt confident about their speaking skills while 57 alumni (30.6%) felt similarly about their listening skills alongside 48 alumni (25.8%) who felt confident about their reading skills and 12 alumni (6.5%) who felt confident about their writing skills. Alumni data demonstrates that speaking emerges as their best-rated English skill as almost 40% declare competence in this area. Most alumni rate their listening skills above writing

skills but speaking skills receive the strongest emphasis according to their confidence reports. The practical requirements of Tourism and Hospitality organizations place verbal communication above written forms therefore professionals need to prioritize effective listening and speaking competencies within these work environments.

4.6. Levels of Tourism and Hospitality alumni's satisfaction with English language proficiency in the Workplace

The findings of the study revealed that most graduates expressed positive feelings about their English abilities attained at the university. The student satisfaction ratings differed substantially based on which language skills they were assessed. The alumni generally expressed positive experiences with their language learning but their satisfaction levels showed significant variation between listening, speaking, reading and writing skills depending on the difficulties they encountered when utilizing these skills professionally.

- **Levels of Alumni's Satisfaction with English speaking skills in the workplace**

Table 2: Levels of Alumni's Satisfaction with English Speaking Skills

Levels of satisfaction	**Number of responses**	**Percentage (%)**
Completely dissatisfied	6	5.4
Dissatisfied	24	21.6
Quite satisfied	42	37.9
Satisfied	30	27.0
Very satisfied	9	8.1
Total	**111**	**100**

According to the data in Table 2, most alumni (37.9%) describe their workplace English as moderately satisfying while satisfaction rates are at 27% and very satisfied levels stand at 8.1%. The workforce satisfaction rate concerning alumni English speaking abilities stands at 21.6% dissatisfied and 5.4% completely dissatisfied. Most Tourism and Hospitality alumni show positive perceptions regarding their professional English-speaking skills because they feel content with their professional English capabilities in work environments. Despite a positive overall trend about 27 percent of alumni report mixed levels of displeasure that could signify gaps in their confidence or practical skills needed for particular work

scenarios. The study shows that alumni express positive satisfaction but suggests specific areas need attention for speaking improvement among dissatisfied alumni.

- **Levels of alumni's Satisfaction with English listening skills at the workplace**

Table 3: Levels of alumni's satisfaction with English listening skills

Levels of satisfaction	**Number of responses**	**Percentage (%)**
Completely dissatisfied	9	8.1
Dissatisfied	18	16.2
Quite satisfied	60	54.1
Satisfied	15	13.5
Very satisfied	9	8.1
Total	**111**	**100**

Data in Table 3 shows Tourism and Hotel graduates' level of workplace satisfaction regarding their English listening abilities. The survey results indicated that 54.1% of alumni reported being quite satisfied while 13.5% were satisfied and 8.1% extremely satisfied but 16.2% were dissatisfied along with 8.1% being completely dissatisfied. Most alumni report a reasonable degree of satisfaction with their listening skills because these abilities prove critical for communication roles within the Tourism and Hotel industry. The reported dissatisfaction of a notable portion of respondents points to the need for additional development of these skills particularly among employees whose roles demand excellent listening abilities.

- **Levels of alumni's satisfaction with English reading skills at the workplace**

Table 4: Levels of alumni's satisfaction with English reading skills

Levels of satisfaction	**Number of responses**	**Percentage (%)**
Completely dissatisfied	3	2.7
Dissatisfied	18	16.2
Quite satisfied	51	46.0
Satisfied	36	32.4
Very satisfied	3	2.7
Total	**111**	**100**

Table 4 illustrates that Tourism and Hospitality alumni reach satisfactory levels regarding their workplace English reading skills since 46% report high satisfaction and 32.4% feel satisfied and 2.7% describe their satisfaction as very high. In contrast, reading abilities of Tourism and Hospitality alumni generated dissatisfaction in 16.2% of respondents along with complete dissatisfaction in 2.7% of participants. The survey findings show that alumni often work with professional documents, customer scenarios and English customer emails as part of their regular duties. Reading English takes a central place during their normal business activities. The research materials help alumni to build their vocabulary while building industry expertise for domestic and international client bases in Vietnam. Most alumni demonstrate high confidence regarding their reading skills but show indications that additional development opportunities exist specifically for students experiencing dissatisfaction with their English abilities to support global Tourism and Hospitality sector standards.

- **Levels of alumni's satisfaction with English writing skills at the workplace**

Table 5: Levels of alumni's satisfaction with English writing skills

Levels of satisfaction	**Number of responses**	**Percentage (%)**
Completely dissatisfied	3	2.7
Dissatisfied	57	51.4
Quite satisfied	30	27
Satisfied	15	13.5
Very satisfied	6	5.4
Total	**111**	**100**

According to Table 5, the majority of college graduates (27%) expressed strong satisfaction about their English writing proficiency but 13.5% were satisfied and 5.4% rated their workplace writing skills as very satisfying. Only 39.3% of the participants showed satisfaction with their writing abilities while dissatisfaction ranked higher at 51.4% with 2.7% strongly dissatisfied. Alumni respondents indicated that writing skills received limited use during their daily work because their roles needed primarily English speaking and listening abilities. Some alumni encountered problems when writing because they struggled with sentence structure and recognized neither the correct writing style nor possessed sufficient vocabulary and grammar skills. Several participants mentioned they faced dissatisfaction

because they struggled to develop ideas coherently along with expressing thoughts effectively. Professional writing skill development holds potential for improvement among dissatisfied Tourism and Hospitality alumni since writing receives less focus in their workplace activities.

In summary, alumni from the Tourism and Hospitality sector report better satisfaction with their English speaking and listening abilities than their English Reading and Writing skills. The industry's emphasis on verbal communication abilities in professional practice probably explains why graduates show higher satisfaction ratings for speaking and listening skills although a need for improvement exists in reading and writing skills specifically for tasks requiring written communication and comprehension.

5. **Discussion**

The research results show that alumni of the Tourism - Hospitality group of Hanoi University of Industry have outstanding characteristics in terms of work experience, English usage level, confidence and satisfaction with English skills at the workplace. First of all, in terms of work experience, the majority of alumni (54.1%) have less than 1 year of experience, showing that although job opportunities for new graduates in this field are relatively open, a significant proportion of students still take time to stabilize their jobs. This result is consistent with the finding of Douglas & Coates (2010) that in fields that are more focused on practical skills such as Tourism - Hospitality, having practical experience and foreign language proficiency are key factors in finding a job.

Regarding the amount of time spent using English at work, the results show a clear differentiation: nearly 30% of alumni use English from 26-50% of working time and about 21.6% use it from 51-75%. This finding reinforces the conclusion of Pupo-Ferrás et al. (2012) and Zahedpisheh & Abu Bakar (2017), that English communication skills play a core role in the international working environment of the Tourism - Hospitality industry, requiring personnel with flexible language skills suitable for each position.

Regarding the overall satisfaction level of English proficiency, although the majority of alumni expressed "quite satisfied" or "satisfied", the "very satisfied" rate was only 5.4%, and still more than 21% of alumni were dissatisfied or completely dissatisfied.

This result reflects the observation of Mat Daud et al. (2019) that feedback from alumni is an important assessment tool to determine the relevance of a training program to actual career needs.

In terms of English skills alone, speaking and listening skills are rated as more confident and satisfied than reading and writing skills. Specifically, speaking skills have the highest confidence rate (37.1%), followed by listening skills (30.6%). This is consistent with the studies of Prachanant (2012), Gómez de Lunar (2009) and Leslie & Russell (2006), all of which emphasize that in the Tourism - Hospitality industry, listening and speaking skills play a central role, especially in customer communication activities such as booking, service consulting and situation handling.

However, English writing skills show many limitations when more than 51% of alumni are not satisfied. The reason is indicated as the lack of writing practice in daily work, which focuses mainly on verbal communication. At the same time, writing skills are limited by weak vocabulary, ability to apply grammar and express ideas clearly. This is also mentioned in the study of Kostic Bobanovic & Grzinic (2011) when they said that in jobs such as tour operators or international travel agents, reading and writing skills are also essential for communication via email, contracts or service packages, but are often not focused on in the training process. In addition, the research results also show agreement with the research of Pasruttanakorn (2006) and Jaroensuk (2009), that listening and speaking skills are considered more important than reading and writing in real working environments. At the same time, similar to the recommendation of Tahir (2011) on designing English for Specific Purposes (ESP) courses based on real needs analysis, this study affirms the need to conduct an analysis of English learning needs before developing a training program, to ensure practicality and suitability to real working environments.

In summary, the research results not only honestly reflect the current situation of English use in the working environment of former students of the Tourism - Hospitality industry, but also consolidate, compare and confirm the theoretical arguments in previous studies. At the same time, the research also shows that English training programs need to focus on developing four skills equally, especially enhancing the practice of writing skills and professional communication skills in the context of real businesses, in order to better meet the increasing demands of the labor market.

6. Recommendations

The research results show that Tourism and Hospitality alumni are most satisfied with their English speaking and listening skills at work. This shows that the career-oriented English teaching program at Hanoi University of Industry has met the requirements for listening and speaking communication skills for students of the Tourism - Hospitality group. However, to improve the effectiveness of English training for students in the Tourism and Hospitality industry, training programs should focus on developing listening and speaking skills through specialized situations such as communicating with customers, handling complaints, introducing services and presenting tours. Organizing specialized seminars, simulating real-life situations and specialized English clubs should be promoted. At the same time, although writing skills are rarely used in some jobs, schools need to orient students to realize the importance of this skill for management positions or international working environments, through additional courses on writing business emails, reports and specialized documents.

The curriculum should also be designed flexibly, updated according to the actual requirements of tourism and hotel businesses, with close cooperation between universities and businesses to develop appropriate teaching content. Finally, students should be encouraged to participate in internship programs at international businesses, student exchange programs and international volunteer activities to improve their ability to use English in a real professional working environment.

7. Conclusions

This study focuses on the importance of English skills for students in the field of Tourism and Hospitality, as well as the current situation of English use in the real working environment. Through survey and data analysis, the study shows that English, especially listening and speaking skills, play a key role in meeting career requirements and enhancing students' international integration ability. These results are consistent with previous studies by Prachanant (2012), Pasruttanakorn (2006) and Jaroensuk (2009), who emphasized that in the field of tourism and hospitality, listening and speaking skills are the most necessary and most frequently used in practice.

Although most students are aware of the importance of English, the level of use of English skills in real-life work is still limited, especially in writing and translation skills. This finding is similar to the research of Kostic Bobanovic & Grzinic (2011) and Lertchalermtipakoon et al. (2021), which found that, although reading and writing are important for professional tasks such as drafting emails and reports, these are skills that students and alumni are weak in due to lack of practice opportunities during their training.

The study also reaffirms the view of Zahedpisheh & Abu Bakar (2017) that to effectively serve international tourists, English communication skills need to be improved in terms of fluency, accuracy and appropriateness – which according to the survey, many current graduates still lack. In addition, feedback from alumni, as highlighted in the studies of Mat Daud et al. (2019) and Douglas & Coates (2010), has proven valuable in identifying gaps between training outcomes and practical requirements – a point that was clearly demonstrated in this study when it found a mismatch between current training programs and expectations from the workplace.

In addition, the study is also consistent with the argument of Buss (1976) and Cohen (1980) that collecting continuous feedback from learners and alumni is very important in improving the quality of teaching and updating the curriculum, helping training institutions promptly meet the changing needs of the global labor market. Several factors such as practical experience, work environment, and exposure to English for specific purposes also greatly influence students' English proficiency. This reinforces the conclusion of Aunruen (2005) and Tahir (2011) that English for Specific Purposes (ESP) courses should be designed based on a needs analysis process to better match the language requirements of the profession.

Based on these findings, the study proposed a number of solutions to improve the quality of English training for students, including updating the curriculum to suit practical requirements, increasing English communication practice activities, and promoting cooperation with businesses. These recommendations are completely consistent with previous suggestions from educational researchers on increasing practical experience and cooperation with businesses to narrow the gap between theoretical training and actual career requirements.

However, the study still has certain limitations, such as the survey scope is narrow and does not analyze each individual influencing factor in depth. Therefore, future studies should expand the survey scale, delve into each sub-specialty, as well as

collect more perspectives from the employer side to get a more comprehensive and accurate view.

In general, improving English proficiency is not only an essential requirement for Tourism and Hospitality students, but also a key to help them improve their competitiveness and develop a sustainable career in the current globalization context, in line with the views of Pupo-Ferrás et al. (2012) and Gómez de Lunar (2009) on the decisive role of English skills in career success in the Tourism and Hospitality industry.

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The Role of Sustainable Tourism in Achieving SDGs in Developing Nations: A Systematic Literature Review

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Abstract

Sustainable tourism has emerged as a strategic approach to advancing the United Nations Sustainable Development Goals (SDGs), particularly in developing nations where tourism significantly contributes to economic growth, social development, and environmental sustainability. This study presents a systematic literature review (SLR) that synthesizes current research on the role of sustainable tourism in achieving SDGs within developing countries. Utilizing Scopus as the primary database, a structured search strategy was employed to ensure comprehensive coverage of peer-reviewed literature. The review followed systematic protocols, including predefined inclusion and exclusion criteria and a rigorous multi-stage screening process based on PRISMA guidelines. The analysis of selected studies reveals three major thematic areas: economic contributions (e.g., employment generation, poverty reduction), social impacts (e.g., community empowerment, cultural heritage preservation), and environmental benefits (e.g., conservation, climate action). Sustainable tourism is found to align closely with SDGs such as Goal 8 (decent work and economic growth), Goal 12 (responsible consumption and production), and Goal 13 (climate action). Moreover, key policy interventions and governance mechanisms supporting sustainable tourism in developing contexts are identified. Despite the growing body of literature, research gaps persist, especially regarding underrepresented regions, integrated policy analysis, and the long-term impacts of tourism interventions. The study concludes by offering recommendations for future research and policy development, emphasizing the need for holistic, interdisciplinary approaches to maximize the contribution of tourism to sustainable development. This review highlights the transformative potential of sustainable tourism in addressing global development challenges and supports its strategic integration into national SDG agendas.

Keywords: Sustainable tourism, Sustainable Development Goals, developing countries, systematic literature review

1. INTRODUCTION

Tourism is recognized as one of the fastest-growing sectors globally, making significantly contributions to GDP (Gross Domestic Product), employment, and foreign exchange earnings, particularly in low- and middle-income nations. However, its unchecked expansion has resulted in serious consequences, including environmental degradation, cultural commodification, and social inequities. The current situation highlights the urgent need for people, companies, and governments to adopt more sustainable practices for the planet. (George et al., 2021). In response, sustainable tourism has emerged as a strategic framework to align economic growth with social equity and environmental stewardship. Sustainable development focuses on environmental protection, while providing economic and social development and welfare to present and future generations (Hansmann et al., 2012). The three interconnected pillars of sustainable development are social sustainability, economic sustainability, and environmental sustainability. (Purvis et al., 2018). This approach aims to address the sector's challenges while ensuring long-term benefits for both communities and ecosystems.

In 2015, the United Nations introduced the 17 Sustainable Development Goals (SDGs) with the purpose of addressing global economic, social, and environmental challenges while promoting the ideas of sustainability and sustainable development. To create a more sustainable world by 2030, strategies must be developed, and actions taken regarding issues related to people and prosperity, the planet, partnerships, and peace (United Nations, 2015).

The 2030 Agenda for Sustainable Development identifies tourism as an essential sector that can directly and indirectly support various SDGs. Goals such as SDG 8 (decent work and economic growth), SDG 12 (responsible consumption and production), and SDG 13 (climate action) specifically acknowledge the capability of tourism to foster sustainable development when handled properly. In developing nations, where limited resources and institutional obstacles frequently impede advancements toward these goals, sustainable tourism provides an effective way to encourage inclusive growth, empower local communities, preserve cultural heritage, and safeguard vulnerable ecosystems. (United Nations, 2015).

Despite the increasing academic and policy interest in sustainable tourism, the existing body of research remains fragmented, featuring diverse methodologies, regional focuses, and conceptual frameworks. Most published studies in this area have been case studies, empirical research, and critical reviews. It is indicated that while theoretical and methodological approaches have evolved over time, the topics and themes in sustainable tourism research, with some exceptions, have generally stayed the same. (Ruhanen et al., 2015). Therefore, it is essential to systematically synthesize this knowledge to comprehend how sustainable tourism contributes to the SDGs in developing contexts and to identify the policy mechanisms that either facilitate or hinder its implementation. This evolving relationship offers future opportunities for the planning and execution of sustainable development goals (SDGs) as outlined in the United Nations' 2030 Agenda.

This study aims to address this gap through a comprehensive systematic literature review (SLR) that examines peer-reviewed research on sustainable tourism in developing countries, with a specific focus on its alignment with and contribution to the SDGs. By ultilizing a rigorous methodological framework based on the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) guidelines (Page et al., 2021). and utilizing the Scopus database, this review consolidates existing evidence, identifies thematic trends, evaluates policy implications, and highlights research gaps. Ultimately, the study seeks to provide scholars, practitioners, and policymakers with a clearer understanding of how tourism can serve as a strategic instrument for advancing sustainable development in the Global South.

2. METHODOLOGY

This study uses a systematic literature review (SLR) to investigate the role of sustainable tourism in helping achieve the Sustainable Development Goals (SDGs) in developing countries. The SLR approach offers a clear, organized, and repeatable way to synthesize existing research (Snyder, 2019). To maintain methodological rigor, the review followed the guidelines set forth by the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) (Page et al., 2021).

2.1. The Systematic Literature Review (SLR) process

Systematic Literature Reviews (SLRs) are recognized as a "standardized method" for conducting literature reviews, characterized by their replicability, transparency, objectivity, lack of bias, and rigor. These qualities make SLRs superior to other approaches in the field (Sebastian K. Boell, 2015). According to Uman (2011), SLRs

focus on synthesizing findings from prior studies to identify consistent and recurring themes. The primary objective of an SLR is to minimize the risk of bias and enhance transparency throughout the review process. This is achieved by employing explicit and systematic methods for selecting and including studies, assessing their quality, and summarizing the findings in an objective manner (Liberati et al., 2009; Petticrew, 2001). SLRs offer a structured methodology that not only aids in understanding and monitoring research practices in specific fields but also bridges disciplinary boundaries, facilitating engagement across diverse academic communities. Previous research indicates that the Systematic Literature Review (SLR) consists of five primary stages, as illustrated in Figure 1 below:

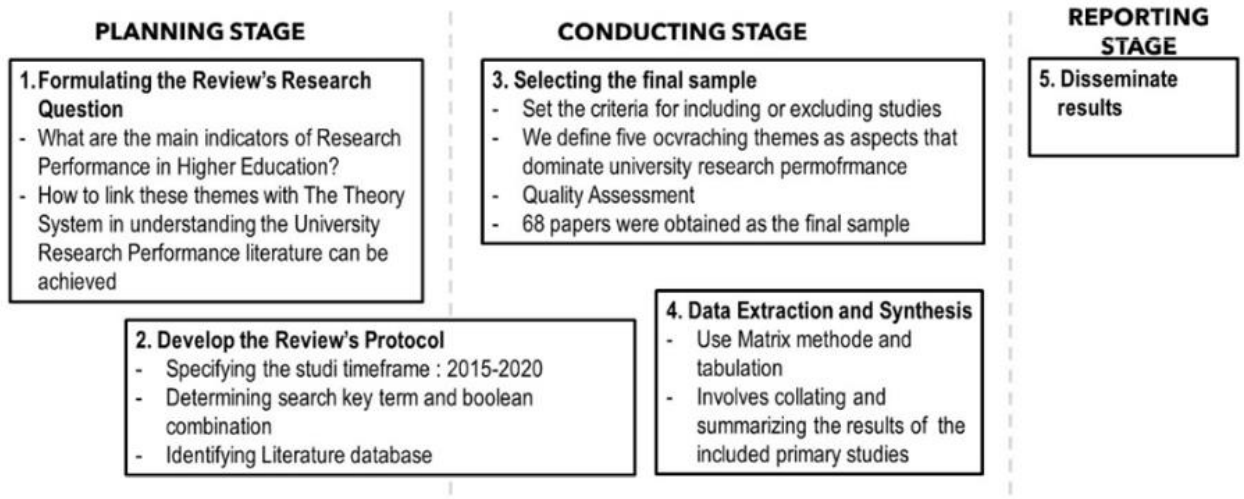


Figure 1: Systematic Literature Review (SLR) stages

Source: Tranfield et al. (2003), Krauss et al. (2020) and Wahono (2007)

2.2. Database Selection

In this study, The Scopus database was chosen as the primary source for literature retrieval because of its extensive coverage of high-quality, peer-reviewed publications across various disciplines, including tourism, sustainability, development studies, and environmental science. Scopus is renowned for its comprehensive indexing of scholarly articles, making it an invaluable resource for researchers seeking to explore a wide range of topics within these fields. It also offers advanced filtering capabilities, which assits in narrowing down their searches based on specific criteria such as publication date, document type, subject area, and more. This functionality is particularly beneficial for conducting systematic literature reviews, as it streamlines the process of identifying relevant studies from

various publications. By utilizing Scopus, this study ensures a solid foundation of credible and relevant sources, ultimately leading to richer insights and a more comprehensive understanding of the research area while assuring both robustness and inclusivity. (Katarzyna, Ł. et al., 2022).

2.2 Research Strategy

The research aims to explore the relationship among key terms related to SDGs, sustainable tourism, and developing countries. The search query consisted of: "SDGs," AND "sustainable," AND "tourism," AND "developing," AND "countries." The results were limited to book chapters, articles, and editorials published in English between 2016 and 2024. This timeframe was selected to cover the period during which the SDGs were conceptualized, adopted, and put into practice.

2.3. The PRISMA framework

The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) is recognized as an ideal protocol for conducting systematic literature reviews (SLRs) because it prompts reviewers to thoroughly document their review plans, thereby minimizing arbitrary decision-making (Shamseer, L et al., 2015). PRISMA comprises four essential components: defining eligibility criteria, selecting articles, performing data extraction, and assessing the quality of articles to mitigate the risk of bias, alongside synthesizing the data (Moher, D. et al., 2015). The study adhered to the four key stages detailed in the PRISMA framework: identification, screening, eligibility, and inclusion.

2.4. Inclusion and Exclusion Criteria

The article selection process was guided by specific criteria for inclusion and exclusion. Inclusion criteria consisted of articles that explicitly address sustainable tourism and its connection to one or more Sustainable Development Goals (SDGs), as well as research conducted in or relating to developing countries. Only peer-reviewed journal articles with either empirical or conceptual contributions were considered for inclusion. Conversely, exclusion criteria included articles that focus solely on developed nations, publications that do not discuss sustainable tourism or SDGs, and non-peer-reviewed literature such as conference papers, dissertations, and opinion pieces.

2.5 Data Extraction and Analysis

Key information was extracted using a standardized form, which included details such as the authors, year of publication, and the specific country or region of focus. Additionally, the relevant Sustainable Development Goals (SDGs) being addressed, as well as any reported economic, social, and environmental impacts. Governance or policy implications were also included in the data extraction. This extracted data undergoes thematic analysis, enabling the identification of recurring patterns across the literature. Subsequently, the findings are synthesized into three thematic categories: the economic contributions, social impacts, and environmental benefits of sustainable tourism within the context of the SDGs.

Below is PRISMA 2020 Flow Diagram (Text-Based Version)

Identification

- Records identified through database searching (Scopus): n = 51
- Records after duplicates removed: n = 51

Screening

- Records screened: n = 51
- Records excluded (e.g., not relevant to SDGs, tourism, or developing countries): n = 1

Eligibility

- Full-text articles assessed for eligibility: n = 50
- Full-text articles excluded (e.g., insufficient thematic relevance): n = 0

Included

- Studies included in thematic analysis: n = 50

3. Descriptive Analysis of the Literature

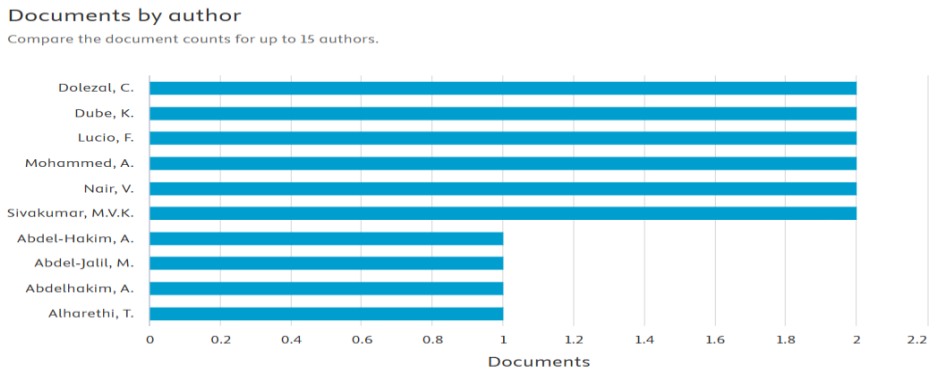


Figure 2. Documents by authors, Source: Scopus

The data illustrates an even distribution of authorship, with each of the top 10 writers contributing a single document to tourism-SDG research. This indicates a decentralized research environment with no predominant author, implying an increase in diversity of scholarly contributions. Authors such as Dolezal, Dube, and Mohammed exemplify global viewpoints, signifying heightened worldwide involvement. The lack of consistent lead authors underscores the potential for enhanced collaboration and the necessity to assist emerging researchers. This pattern corresponds with the study's comprehensive findings regarding geographic and subject variety and underscores the significance of inclusive, multi-author methodologies in promoting sustainable tourism studies.

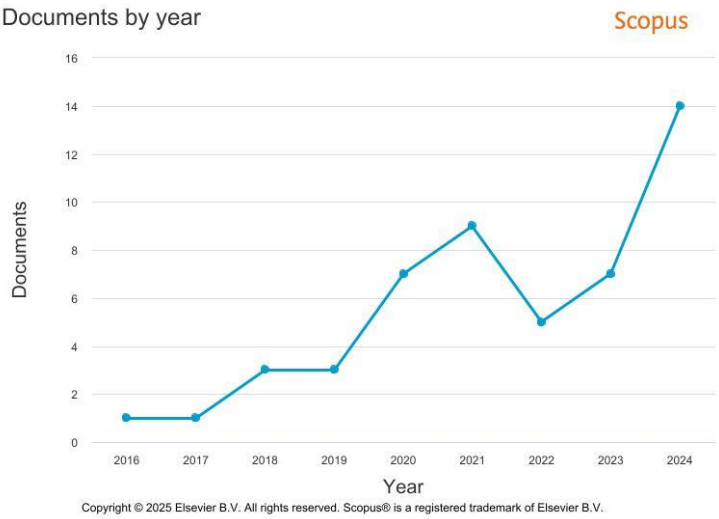


Figure 3. Documents by years, Source: Scopus

The line chart illustrates a distinct increase trajectory in tourism-SDG publications from 2016 to 2024, culminating in 2024 with a total of 14 documents. After steady but low activity from 2016 to 2018, output began to rise significantly from 2019, with a notable increase in 2020 and 2022. Despite a slight decline in 2022, the trend rose significantly by 2024. This trend indicates an increasing academic focus on sustainable tourism, especially in reaction to global issues such as COVID-19 and climate change. The growing number of publications signifies an amplified importance and relevance in integrating tourism with the Sustainable Development Goals.

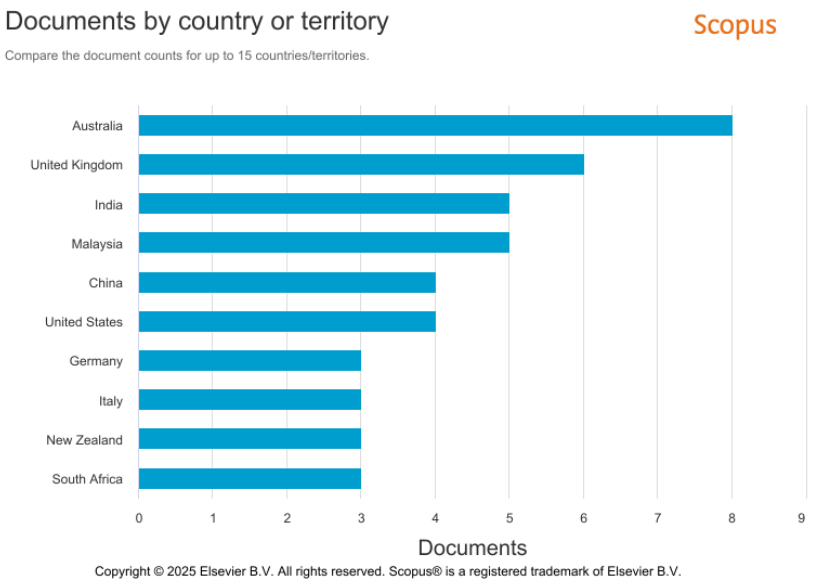


Figure 4. Documents by country or territory, Source: Scopus

The Scopus graphic indicates that Australia, the UK, and India are at the top of tourism-SDG research publications from 2016 to 2024, with Australia making the most significant contribution. Southeast Asian nations, such as Malaysia and China, demonstrate robust production, indicative of increasing involvement from rising economies. Investigations from these areas concentrate on climate initiatives, policy formulation, and community-based tourism. Contributions from the United States and Europe are more focused, whilst New Zealand and South Africa serve as smaller yet significant centres. The trend demonstrates a growing global interest in sustainable tourism; nonetheless, there are deficiencies in representation from Central Asia, the Middle East, and certain regions of Africa.

4.Thematic Findings

This section presents the core findings from the thematic analysis of 50 abstracts concerning the intersection of tourism and the Sustainable Development Goals (SDGs). Each abstract was categorized based on its contribution to one or more of the following themes: economic contributions, social impacts, and environmental benefits. The analysis reflects how tourism research engages with SDG principles and identifies gaps and synergies across these thematic pillars.

4.1 Economic Contributions

Tourism's role as a catalyst for economic development is strongly reflected across the dataset. Many studies emphasized the sector's ability to generate income,

support infrastructure development, stimulate entrepreneurship, and contribute to gross domestic product (GDP), particularly in developing countries. For example, research on Jamaica (Spencer & McBean, 2020) and Fiji (Scheyvens & Laeis, 2021) underscores the importance of aligning tourism investment with inclusive economic development by integrating local food systems and small producers into resort supply chains.

Tourism also emerged as a significant sector for employment. Studies from Nepal (Dhakal & Brown, 2024) and the Caribbean (Hinds, 2022; Nair & McLeod, 2020) reveal that tourism not only creates jobs directly but also influences labor markets, including critical shortages and the need for workforce upskilling. Similarly, (Arora & Chandel, 2024) addresses skill development as a key strategy for making tourism employment more accessible and sustainable.

Other economic benefits were framed through innovative models such as eco-entrepreneurship (Ilesanmi, 2024) and community-based tourism (CBT) toolkits (Nair & Hamzah, 2019). These models demonstrate how tourism enterprises can provide sustainable livelihoods while also enhancing destination branding and economic resilience (Ramya et al., 2024). Importantly, several abstracts (Alharethi et al., 2024; Kaymaz et al., 2022) point out persistent economic barriers, including limited investment, poor infrastructure, and labor migration, that hinder the sector's full economic potential. Thus, the economic narrative of tourism within SDG research combines both opportunity and challenge, emphasizing the need for targeted policy support and inclusive investment strategies.

4.2 Social Impacts

Social dimensions of sustainable tourism were strongly represented, often framed through themes of inclusion, empowerment, governance, and cultural preservation. A number of studies examined how tourism can be a platform for community participation and social equity. For instance, Reindrawati et al. (2022) explores revenue sharing in heritage sites, suggesting that such approaches can strengthen social capital and reduce land-use conflict.

Empowerment of marginalized groups was a key recurring issue. Ilesanmi (2024) and Nhep et al. (2021) emphasize gender inclusion and the role of ecopreneurs in creating bottom-up development opportunities. Meanwhile, KC et al., (2021), Lingham and Manning (2023) address the preservation of cultural identity and local traditions through culinary and religious tourism, reinforcing the idea that tourism can serve as a vehicle for cultural transmission.

Governance and stakeholder collaboration were also central themes. The success of tourism in achieving social outcomes depends heavily on institutional frameworks and multilevel partnerships were highlighted (Mearns et al., 2023; Nair & McLeod, 2020; Rasoolimanesh et al., 2023). For example, stakeholder awareness of the SDGs (Mearns et al., 2023) and community-based planning (Nair & Hamzah, 2019) emerged as critical in translating sustainability discourse into action.

Education and capacity building were frequently cited as essential for long-term social benefits. (Arora & Chandel, 2024; Rodríguez-Castro et al., 2024) Arora and Chandel (2024) and Rodríguez-Castro et al. (2024) mentioned the importance of skill development and academic engagement. The evidence suggests that tourism's social value is best realized when there is intentional design for inclusivity, education, and collaborative governance.

4.3 Environmental Benefits

Environmental sustainability was the most consistently emphasized theme, particularly in abstracts focused on climate action, conservation, and circular economy approaches. A majority of studies acknowledged the environmental pressures tourism exerts, but many also explored strategies for mitigating those impacts and enhancing ecological resilience.

Several abstracts addressed environmental restoration and protection efforts. Wei et al. (2024) presents a detailed case of ecological engineering in China, showing how ecosystem service value (ESV) increased through land-use change and reforestation, leading to both poverty reduction and ecological gains. Similarly, Schroeder et al. (2016) and Alharethi et al. (2024) underscore the role of circular economy and sustainable consumption in minimizing waste and improving resource efficiency.

Climate mitigation and adaptation explore the use of eco-entrepreneurship and climate services to support low-carbon transitions (Ilesanmi, 2024).

Conservation efforts linked to tourism development were also noted in heritage management (Mensah et al., 2023), coastal governance (Omran & Schwarz-Herion, 2018), and protected area engagement (Reindrawati et al., 2022). These cases illustrate the dual role of tourism in both threatening and supporting biodiversity, depending on how tourism planning is integrated with environmental goals.

Importantly, environmental indicators and monitoring were emphasized in (Rasoolimanesh et al., 2023), which critiques the lack of attention to governance in

sustainable tourism indicator studies. This finding reflects a broader gap in environmental accountability, pointing to the need for better data integration and environmental governance in tourism planning.

Overall, the environmental theme reflects a shift from reactive to proactive strategies, with a growing emphasis on integrating tourism into broader environmental management systems and climate policies.

5.Alignment with SDGs

Findings from the above studies analyses reveal a broad alignment of tourism-focused research with the Sustainable Development Goals (SDGs), particularly SDG 8 (Decent Work and Economic Growth), SDG 12 (Responsible Consumption and Production), and SDG 13 (Climate Action).

SDG 8 – Decent Work and Economic Growth Numerous studies (Arora & Chandel, 2024; Dhakal & Brown, 2024; Hinds, 2022; Nair & McLeod, 2020; Spencer & McBean, 2020) explore tourism's direct contributions to employment generation, infrastructure development, and inclusive economic participation. Studies on labor shortages in Nepal (Dhakal & Brown, 2024) and skill-building programs (Arora & Chandel, 2024) highlight tourism's employment potential, while Nair and Hamzah (2019) emphasizes community-based tourism (CBT) as a tool for grassroots economic empowerment. Abstracts addressing tourism investment and entrepreneurship (Ilesanmi, 2024; Ramya et al., 2024) demonstrate strategic alignment with targets under SDG 8, particularly around innovation and job creation.

SDG 12 – Responsible Consumption and Production This goal is addressed in several studies exploring sustainable resource use, waste management, and supply chain integration. For example, (Alharethi et al., 2024; Scheyvens & Laeis, 2021) , Alharethi et al. (2024), Scheyvens and Laeis (2021) show how circular economy models and local food sourcing in tourism can foster sustainability and community resilience. Rodríguez-Castro et al. (2024) emphasizes the importance of sustainable business practices, while (Schroeder et al., 2016) Schroeder et al. (2016) focuses on SCP transitions in Asian economies. These studies support SDG 12 targets related to tourism's ecological footprint and sustainable production patterns.

SDG 13 – Climate Action Climate-related concerns are prominent in Abstracts 34, 37, and 51, which discuss mitigation strategies, ecological restoration, and climate services for tourism adaptation. Eco-entrepreneurship (Ilesanmi, 2024) and shows how tourism can engage with low-carbon pathways and resilience-building.

Additionally, Wei et al. (2024) illustrates how ecological engineering in tourism landscapes contributes to carbon storage and biodiversity conservation, clearly aligning with SDG 13.

Overall, although most papers address many SDGs, these three (8, 12, 13) stand out as predominant focal points, underscoring the importance of economic viability, sustainable resource utilisation, and climatic adaptability in the sustainable development agenda of tourism.

6. Governance and Policy Frameworks

The governance and policy frameworks identified across the above studies reveal a complex interplay of enabling conditions and persistent institutional barriers. A central finding is that multi-level governance structures—ranging from international frameworks to local community arrangements—play a decisive role in shaping the effectiveness of tourism's contributions to the Sustainable Development Goals (SDGs).

Several studies emphasized enabling policy environments where clear alignment with SDG principles fostered inclusive tourism development. Nair and McLeod (2020), Spencer and McBean (2020) explored national-level tourism investment strategies in Jamaica and the Caribbean that integrate sustainable development principles into governmental planning. In these cases, ministries of tourism and affiliated agencies have prioritized infrastructure, workforce development, and environmental safeguards as part of broader SDG compliance.

However, many abstracts also highlight governance gaps and policy misalignments. Mearns et al., (2023) revealed limited stakeholder awareness and lack of inter-agency coordination as key inhibitors to SDG implementation in North Cyprus. Similarly, Rasoolimanesh et al. (2023) critiques the underrepresentation of governance mechanisms in sustainable tourism indicator research, suggesting that metrics often fail to account for institutional and regulatory performance.

Community-based approaches were widely discussed as vehicles for more responsive and equitable governance. Nair and Hamzah (2019); Reindrawati et al. (2022) showed that when local communities are empowered through participatory planning and revenue-sharing agreements, tourism initiatives tend to be more socially accepted and environmentally sound. These models often rely on partnerships between government agencies, non-governmental organizations (NGOs), and grassroots institutions to mobilize resources and ensure accountability.

Transnational and cross-sectoral partnerships were also noted as critical for effective governance. (Schroeder et al., 2016) Schroeder et al. (2016) discussed EU-supported SCP programs in Asia, showing how international development assistance can accelerate policy transitions in emerging economies. Similarly, Rodríguez-Castro et al. (2024) stressed the importance of academic and private sector collaboration in expanding SDG-related research on tourism governance.

Overall, while some tourism systems benefit from integrated and adaptive governance models, others suffer from fragmented policies, lack of enforcement, and insufficient stakeholder participation. The findings highlight an urgent need to strengthen institutional capacity, promote knowledge sharing, and ensure coherence between national tourism strategies and global SDG mandates. Multilevel partnerships, inclusive governance mechanisms, and transparent policy instruments will be key to realizing the full potential of tourism as a sustainable development driver.

7.Research Gaps and Limitations

Despite the rich thematic contributions of the studies above, several research gaps and limitations are evident. A key gap lies in the underrepresentation of governance and institutional analysis within sustainable tourism studies. While several papers (Mearns et al., 2023; Rasoolimanesh et al., 2023) reference governance issues, few provide robust frameworks for understanding policy effectiveness or stakeholder coordination. Similarly, the role of multi-stakeholder governance in implementing the SDGs remains underexplored.

Geographic bias is another limitation. Much of the research remains concentrated in specific regions such as South Asia, the Caribbean, and select African countries, with limited coverage of Central Asia, the Middle East, and smaller island states. This restricts generalizability and the development of regionally nuanced policy models.

Methodologically, most studies rely on qualitative case study approaches or conceptual frameworks, with fewer employing longitudinal data, mixed methods, or quantitative modeling. This creates limitations in assessing causality, scale effects, or cross-comparative dynamics between destinations.

Lastly, SDG linkages are often implied rather than systematically evaluated. While many studies touch upon SDGs 8, 12, and 13, there is limited explicit alignment with measurable targets or indicators. Addressing this could enhance clarity and policy relevance. Future research must adopt more integrative, data-driven, and

cross-sectoral approaches to advance sustainable tourism as a discipline grounded in SDG accountability.

8.Conclusion and Future Directions

This review of 50 tourism-related studies reveals clear synergies between the tourism sector and the Sustainable Development Goals (SDGs), particularly in the areas of economic growth (SDG 8), responsible consumption (SDG 12), and climate action (SDG 13). Thematic analysis indicates that tourism holds substantial promise as a development catalyst by supporting employment, inclusive community development, and environmental sustainability.

Key findings show that tourism can significantly contribute to economic empowerment through investment in infrastructure, skill development, and innovation (Arora & Chandel, 2024; Dhakal & Brown, 2024; Spencer & McBean, 2020). Socially, the sector plays a role in cultural preservation, gender inclusion, and grassroots empowerment (Nair & Hamzah, 2019; Nhep et al., 2021; Reindrawati et al., 2022). Environmentally, the field is evolving from reactive conservation to proactive restoration and circular economy practices (Alharethi et al., 2024; Ilesanmi, 2024; Wei et al., 2024).

However, the realization of tourism's full potential in advancing the SDGs depends heavily on governance structures, policy coherence, and stakeholder partnerships. The reviewed literature highlights both enabling and inhibiting conditions, ranging from strong national investment strategies (Nair & McLeod, 2020) to gaps in local awareness and inter-agency coordination (Mearns et al., 2023).

Future research should prioritize: (1) empirical validation of SDG-tourism linkages using measurable indicators; (2) expanded geographic focus to include underrepresented regions; (3) integration of governance analysis into tourism impact studies; and (4) development of interdisciplinary models that combine social, environmental, and economic metrics.

Policy makers are encouraged to design tourism strategies that explicitly map onto the SDG framework, promote inclusive governance, and allocate resources to community-driven initiatives. Researchers, in turn, should adopt methodological rigor, engage with local voices, and pursue policy-relevant inquiries. In doing so, tourism scholarship can more effectively support global sustainability transitions.

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Towards a National Innovation Ecosystem: Evaluating Silicon Fen and Smart City Sandbox Models for Sustainable Economic Growth in Vietnam

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Abstract

In response to global trends favoring knowledge-based economies, Vietnam is seeking to develop a national innovation ecosystem that supports sustainable and inclusive economic growth. This paper investigates two internationally recognized models—Silicon Fen (United Kingdom) and Smart City Sandbox (Canada)—to evaluate their relevance and adaptability to the Vietnamese context. Through a comparative case study approach using document analysis and SWOT evaluation, the study identifies the strengths and limitations of each model. While the Smart City Sandbox model offers short-term applicability through pilot-based experimentation and flexible governance, the long-term academic–industry collaboration central to the Silicon Fen model remains crucial for fostering a knowledge-driven economy. To bridge these approaches, the paper proposes the Vietnam Innovation Linkage Ecosystem (V-ILE), an integrated framework emphasizing vertical and horizontal coordination across sectors and regions. Policy recommendations are offered for government agencies, universities, businesses, and communities to co-develop a resilient innovation environment. The study highlights the need for future empirical research to validate the proposed model and ensure its alignment with Vietnam's socio-economic conditions and sustainability goals.

Keywords: Innovation Ecosystem, Silicon Fen, Smart City Sandbox, Sustainable Growth, Vietnam

1. Introduction

Following the global shift towards knowledge-based economies, innovation ecosystems have emerged as a key driver of long-term sustainable growth. In the 21st century, countries that have successfully transitioned from resource-dependent models to innovation-led economies—such as the United Kingdom, Singapore,

and South Korea—have demonstrated that fostering dynamic networks of entrepreneurs, research institutions, industry, and government can lead to both economic resilience and global competitiveness. The World Economic Forum (2020) emphasizes that innovation ecosystems are central to addressing complex societal challenges, from climate change to inclusive economic participation. For emerging economies like Vietnam, the development of a robust national innovation ecosystem is not only a growth imperative but also a strategic necessity in navigating digital transformation and global integration.

In recent years, Vietnam has seen remarkable progress in technology adoption, startup formation, and investment in science and technology. With a young, tech-savvy population, a rapidly expanding digital economy, and increasing foreign direct investment in innovation sectors, the country is well-positioned to become a regional innovation hub in Southeast Asia (World Bank, 2022). However, The Vietnamese private sector produces a relatively high share of new businesses, but they remain concentrated in low productivity and low value-added sectors such as wholesale and retail trade. Knowledge-intensive or technology-driven startups, coveted for their growth and disruptive capabilities, are still rare. (Aridi et al., 2024)

To advance towards a cohesive national innovation ecosystem, it is essential to study successful models from other countries. Silicon Fen in Cambridge, United Kingdom, illustrates the value of long-term academic industry collaboration, regional clustering, and institutional agility in building a sustainable tech ecosystem (Giannoccaro, 2015). Likewise, smart city sandboxes could help Vietnam overcome these systemic challenges. By allowing for controlled experimentation, iterative policy development, and community-inclusive urban innovation, sandboxes foster the type of risk-tolerant and solution-oriented culture necessary for sustainable innovation (Choi, 2021; Komninos et al., 2021). Canada's sandbox model, originally piloted in the energy and f in tech sectors, has been expanded to domains such as agri-food, transportation, and municipal governance, underscoring its flexibility and transferability (Department of Finance Canada, 2019; Innovation, Science and Economic Development Canada, 2018). While both models differ in scale, governance, and institutional configuration, they share key ecosystem components: long-term collaboration between academia and industry, strong government facilitation, strategic clustering of high-growth firms, and flexible regulatory environments that enable experimentation.

This paper employs a comparative case study method based on document analysis of publicly available government reports, academic literature, and policy briefs. SWOT analysis and contextual feasibility criteria are applied to evaluate the transferability of these models to Vietnam. By evaluating the structural foundations, stakeholder relationships, and enabling policies of the Silicon Fen and Smart City

Sandbox models, this study identifies relevant lessons and strategic interventions that can support the formation of a Vietnamese innovation ecosystem grounded in national strengths and sustainable development goals.

The paper proceeds as follows: First, it outlines the conceptual framework of innovation ecosystems and their role in economic development. Second, it presents case studies of the Silicon Fen and Smart City Sandbox, analyzing their governance structures, innovation outcomes, and policy implications. Finally, the paper offers policy recommendations tailored to the Vietnamese context, emphasizing the importance of building institutional capacity, fostering regional innovation nodes, and leveraging Vietnam's demographic and economic advantages to drive inclusive and sustainable growth.

2. Literature Review

2.1 Innovation and Innovation Ecosystems

Innovation has become an indispensable engine for sustainable development, especially within the framework of the United Nations Sustainable Development Goals (SDGs), which address critical dimensions such as human well-being, environmental stewardship, inclusive economic growth, global cooperation, and peace. Meeting these goals requires transformative changes in societal attitudes, production models, and consumption patterns. While scientific and technical expertise remains a fundamental component, achieving sustainability also demands broader intellectual capital—including access to practical experience, open knowledge systems, and cross-sector collaboration networks (Faraji et al., 2022). In this regard, mechanisms such as open innovation (Chaurasia et al., 2020), social innovation models, and disruptive technologies (Ciampi et al., 2020) have accelerated knowledge exchange and the deployment of sustainable solutions.

In the Vietnamese context, innovation is especially crucial for enhancing the performance, adaptability, and competitiveness of small and medium-sized enterprises (SMEs). As Le et al. (2023) emphasize, product innovation—particularly the improvement of existing offerings—has a direct positive impact on the performance of SMEs by improving responsiveness to changing market conditions. Acknowledging this, the Vietnamese government has embedded innovation into its national development strategy, with a strong focus on Industry 4.0 technologies such as automation, digitization, and smart manufacturing. These technologies aim not only to boost productivity but also to encourage efficient resource use and reduce environmental footprints, thereby aligning business growth with sustainability goals (Duzgun, 2024).

However, implementing innovation in Vietnam must also consider regional inequalities, as local socio economic and infrastructural conditions vary significantly across provinces. Ha et al. (2021) argue for regionally adaptive innovation strategies that can address specific local challenges while maintaining alignment with national priorities. Such approaches can enhance the resilience of SMEs, support inclusive development, and contribute to a more balanced innovation-driven economy.

At a broader level, the concept of Innovation Ecosystems (IEs) offers a robust framework for analyzing how diverse actors—including firms, research institutions, governments, and communities—interact and co-evolve within technology-driven environments. Prominent innovation ecosystem models often center on the dynamic relationships between government, industry, and universities, a configuration commonly known as the Triple Helix model (Etzkowitz & Leydesdorff, 2000; see Figure 1). First introduced by Moore in the early 1990s, the term innovation ecosystem describes a network of interdependent entities that collaborate—and at times compete—around shared technologies, knowledge assets, and capabilities to create new value (Nambisan & Baron, 2013). These ecosystems are typically characterized by three foundational features: interdependence among actors, shared strategic goals, and complementary knowledge resources (Nambisan & Baron, 2013). This model captures the complexity of modern innovation landscapes, where both collaboration and competition drive technological advancement.

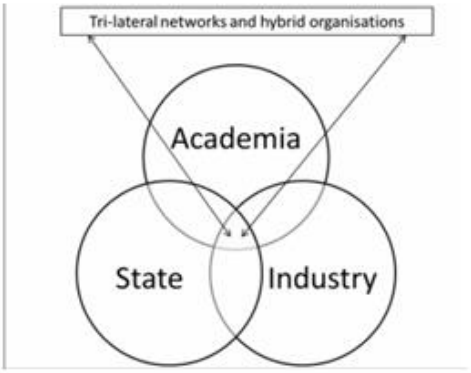


Figure 1: Innovation ecosystem model for government, university and industry (Etzkowitz & Leydesdorff, 2000)

Structural dynamics within IEs also play a crucial role in shaping outcomes. Adner and Kapoor (2009) highlight how interdependencies between technologies and stakeholders influence value creation, noting that a firm's success often hinges on how effectively it manages relationships within its ecosystem. For SMEs in particular, participation in collaborative innovation networks is essential, as it enhances their capacity for knowledge absorption, cross-learning, and sustained innovation performance (Wang et al., 2023). This collective knowledge-sharing

reflects the transformative potential of ecosystem-based innovation efforts (Yan et al., 2021).

Moreover, modern IEs are increasingly integrating sustainability into their core operations. As Yan et al. (2021) observe, the interplay between technological capabilities and organizational structures can drive resilience and long-term impact. This sustainability orientation is becoming critical as ecosystems are now expected to respond not only to market opportunities but also to urgent environmental and societal demands. Consequently, fostering innovation ecosystems that are inclusive, adaptive, and socially responsible is vital for achieving equitable and sustainable growth (Zhang et al., 2021).

2.2 Silicon Fen and Its Connection to the University of Cambridge

In the case of Silicon Fen—also known as the Cambridge Cluster or the Cambridge Phenomenon—the core principles of an innovation ecosystem are clearly manifested. This UK-based tech hub has developed a dynamic and interconnected environment composed of academic institutions, research centers, startups, and established firms, which together foster the emergence of disruptive business models and leadership across a range of high-tech sectors (Rezaei & Kamali, 2022). Silicon Fen exemplifies how digital transformation and technological progress are embedded in modern innovation ecosystems (IEs), creating unique value propositions and competitive advantages (Thomas & Autio, 2020). The ecosystem is further strengthened by government-backed initiatives and the critical role of the University of Cambridge, which serve as enablers for collaboration, knowledge exchange, and commercialization of research (Suseno & Standing, 2017). According to Kushida (2024), the area is recognized for its contribution to startup development, science and technology investment, and commercialization activities in fields such as biotechnology, software development, and electronics.

The term "Silicon Fen" draws a deliberate parallel to Silicon Valley in California, combining the high-tech connotation of "Silicon" with the geographical identity of the Fens—wetlands surrounding Cambridge. Although inspired by Silicon Valley, Silicon Fen has carved its own trajectory, grounded more in academic industry partnerships than in venture capital dominance. In contrast, Silicon Valley is widely considered one of the best-known innovation ecosystems globally, home to rapidly scaling startups often funded by venture capital and driven by the pursuit of exponential growth and IPOs (CB Insights, 2017). The similarities among Silicon Valley enterprises go beyond co-location and reflect a shared innovation culture—focusing on consumer applications, leveraging network effects, and prioritizing growth over profitability (Startup Genome, 2017; Ravichandran et al., 2017).

Below is a broad overview of various characteristics of Silicon Valley most cited as the being distinctive contributors to its success.

Table 1: Characteristics of Silicon Valley Model Ecosystem

Characteristics of Silicon Valley Model Ecosystem
• Dual ecosystem of large firms and startups • High financial returns for successful entrepreneurs and startups' early employees • Global top-level human resources for all stages of startups • Business infrastructure (law firms, accounting firms, mentors, etc.) • Venture capital – most competitive market • Globally top-class universities (Stanford, UC Berkeley, UCSF) • Human resource clusters anchored around top universities • Extensive government role in shaping technological trajectories and basic science • Highly competitive industries, balance between "open innovation" and secret protection. • Balance of "open innovation" and intellectual property protection. • "Technology Pump" of top human resources from all over the world • High labor mobility at all levels of management and talent • Culture of accepting failures (effective evaluation and monitoring)

Source: Miller et al. (2000), "Innovations" (2015)

2.3 Smart City Sand box (Canada)

Canada has emerged as a notable case in the global evolution of sandbox innovation models, particularly in its application of regulatory sandboxes to facilitate policy experimentation and inclusive innovation. The Canadian approach to sandboxing is grounded in the principles of experimentalist governance, which promotes adaptive, evidence-based policy cycles and stakeholder collaboration in real-world settings (Craig & Horne, 2021). Initially applied in the FinTech sector, sandboxes have since expanded into diverse domains such as health, transportation, agri-food, and municipal governance.

The Canadian Securities Administrators (CSA) launched a national regulatory sandbox in 2017 to provide a controlled environment for FinTech firms to test emerging technologies—such as blockchain, robo-advisors, and digital currencies—under relaxed regulatory conditions. This initiative aimed to balance innovation with investor protection and national consistency, allowing provinces to test regulatory exemptions that could inform future frameworks (CSA, 2020). The Ontario Securities Commission's LaunchPad (2016) served as a pioneering initiative in this space, providing hands-on support and individualized guidance for FinTech startups navigating regulatory complexity (Ontario Securities Commission, 2020).

Beyond FinTech, sandbox experimentation has been actively supported at the federal level. The Government of Canada, through its 2019 budget, committed $219.1 million over five years to develop regulatory sandbox tools across multiple

sectors, including transportation, health, and agri-food (Department of Finance Canada, 2019). These funds were intended to modernize regulatory processes and reduce barriers for innovation through what is often termed regulatory modernization experiments (Innovation, Science and Economic Development Canada [ISED], 2018).

Municipal initiatives have also played a critical role. One notable example is Montréal's Laboratoire d'Innovation Civique pour l'Expérimentation Réglementaire (LICER), which allows urban stakeholders to prototype and test policies in areas such as mobility, food security, and housing within sandbox-like settings (Maison de l'Innovation Sociale, 2020). These projects exemplify the Canadian emphasis on inclusive and community-oriented innovation practices that address complex societal challenges.

However, despite the successes of these initiatives, recent analyses have identified structural limitations in Canada's sandbox model. ISED (2018) noted that the emphasis has often been placed disproportionately on regulatory trials, while other critical components—such as Innovation Hubs and Enquiry Services—remain underdeveloped or underutilized. This fragmented approach limits broader knowledge diffusion and reduces the potential for cross-sectoral learning and systemic transformation (Craig & Horne, 2021). Experts have called for a more integrated sandbox model that promotes both technological experimentation and policy co-design, enabling sustainable ecosystem-wide innovation (OECD, 2021).

The selection of the two innovation models—Silicon Fen and Canada's Smart City Sandbox—is based on a set of scientific criteria designed to ensure contextual relevance, practical feasibility, and long-term effectiveness when applied to the socio-economic landscape of Viet Nam.These criteria aim to support informed policy adaptation by aligning international best practices with local development goals.

Table 2. Criteria for Model Selection and Adaptation in VietNam's context

Criterion	Description
Contextual Relevance	The model must align with Vietnam's current socio-economic landscape and its national priorities for science, technology, and innovation-led growth.
Feasibility	The model must be practically implementable within Vietnam's institutional, regulatory, and administrative frameworks.
Effectiveness	The selected model should be supported by empirical evidence of successful implementation in other national or regional innovation ecosystems.
Sustainability	The model should enable long-term, balanced development—integrating not only economic growth but also environmental, social, and institutional dimensions.
Inclusiveness	The model must promote participation across various sectors and communities, avoiding concentration of benefits within a narrow group.
Innovation Novelty	The model should incorporate innovative features that are either not widely adopted in Vietnam or represent cutting-edge approaches suitable for piloting.

3. Proposing a Suitable Innovation Model for Vietnam

3.1 Comparative Evaluation of Innovation Models

Table 3. Comparative Evaluation of Innovation Ecosystem Models for Vietnam

	Silicon Fen (United Kingdom)	Smart City Sandbox (Canada)
Contextual Relevance	Mature tech-driven ecosystem anchored in academic–industry–government collaboration; tailored to the UK's advanced technology landscape (Piqué et al., 2018).	Urban-focused, adaptive innovation platform; prioritizes citizen engagement and smart governance—highly relevant to Vietnam's urbanization and digital adoption (Ayfantopoulou et al., 2023).
Feasibility	Requires advanced infrastructure and policy maturity; suitable for long-term, research-intensive environments (Schroth & Häußermann, 2018).	Iterative, scalable, and policy-light; suitable for pilot-based innovation and incremental institutional learning (Zheng & Cai, 2022).
Effectiveness	Driven by high-tech startups and strong venture capital; delivers measurable economic output through global tech firms (Adner & Kapoor, 2015).	Emphasizes co-design with citizens and SMEs; more effective in aligning innovation with social and urban challenges (Ayfantopoulou et al., 2023).
Sustainability	Promotes regional sustainability via economic resilience and tech innovation; requires long-term policy support (Jiang et al., 2019).	Prioritizes eco-friendly, community-centric urban development; integrates sustainability into everyday governance (Zhang, 2019).
Inclusiveness	Risks of exclusivity due to dominance of elite firms and institutions; needs policy tools to ensure broader participation (Piqué et al., 2018).	Strong emphasis on participatory governance and multi-stakeholder collaboration, offering greater access and social inclusion (Ayfantopoulou et al., 2023).
Innovation Novelty	Focuses on radical, disruptive innovations from research and deep-tech domains; ideal for breakthrough development (Zheng & Cai, 2022).	Encourages iterative, adaptive innovation; suitable for practical experimentation and incremental refinement of policies and technologies (Ayfantopoulou et al., 2023).

3.2 Prioritization through SWOT Analysis

The following SWOT analysis contextualizes the two models in relation to Vietnam's current innovation development status and national strategy.

Table 4. SWOT Analysis for the Silicon Fen Model in Vietnam

Factor	Description
Strengths	- Strong emphasis on university–industry–government collaboration, fostering innovation and knowledge transfer (Piqué et al., 2018). - Presence of venture capital networks in the original model highlights funding potential for startups (Ayfantopoulou et al., 2023). - Vietnam has a growing number of STEM graduates and increasing interest in technology, which could serve as human capital for such an ecosystem.
Weaknesses	- Requires robust infrastructure and legal frameworks, which are still developing in Vietnam (Piqué et al., 2018). - Gap in research output and advanced technologies compared to mature ecosystems (Schroth & Häußermann, 2018). - May unintentionally favor established networks and exclude early-stage or underserved entrepreneurs, affecting inclusivity.
Opportunities	- Vietnam's rapid digital transformation and government support for innovation (e.g., National Digital Transformation Program) align well with the collaborative nature of Silicon Fen. - Opportunity to attract foreign direct investment (FDI) and foster startup incubation across emerging sectors (Zheng & Cai, 2022). - Can be piloted in select regions or sectors (e.g., agriculture, logistics) to test localized innovation clusters.
Threats	- Global competition from innovation hubs like Singapore and South Korea may reduce Vietnam's competitive edge (Schroth & Häußermann, 2018). - Regulatory and bureaucratic hurdles could delay project timelines and investor confidence. - Socio-economic inequality and limited access to digital tools in rural areas may hinder inclusive growth and the broader success of the ecosystem.

Table 5. SWOT Analysis for the Smart City Sandbox Model in Vietnam

Factor	Description
Strengths	- Fosters multi-stakeholder collaboration among local governments, private sector, and citizens—crucial for sustainable urban governance (Tan & Taeihagh, 2020). - Enables iterative testing and refinement of smart city solutions prior to large-scale deployment, reducing risks and improving user-centered design (Caird & Hallett, 2018). - Enhances citizen participation, ensuring community priorities shape innovation outcomes (Tan & Taeihagh, 2020).
Weaknesses	- Requires significant infrastructure and advanced technology investment, which may be challenging in Vietnam due to limited public budgets and uneven local capacities (Dung, 2023). - The experimental nature of sandboxing may lead to inconsistent outcomes and weak accountability if not effectively managed (Ieasiano & Taeihagh, 2021). - Overdependence on foreign technologies may hinder knowledge transfer and local innovation development. |
Opportunities	- Vietnam's rapid urbanization creates urgent demand for smart solutions in transport, waste, and energy sectors (Tan & Taeihagh, 2020). - Sandbox approach offers a safe zone to pilot innovations in local contexts without full-scale investment commitments (Caird & Hallett, 2018). - Growing government support for digital transformation and public-private partnerships creates policy alignment (Vietnam MIC, 2020).
Threats	- Fast-changing technologies may render pilot-tested solutions obsolete before implementation (Ieasiano & Taeihagh, 2021). - Political and regulatory instability can disrupt sandbox continuity and discourage investment (Tan & Taeihagh, 2020). - Rising regional competition from other ASEAN smart cities increases pressure to deliver results rapidly risking incomplete or poorly evaluated pilots (Gil et al., 2020).

Based on the comparative analysis, both the Silicon Fen and Smart City Sandbox models offer valuable frameworks for fostering innovation, each with distinct advantages and limitations. The Smart City Sandbox model, with its focus on adaptive governance, pilot-based experimentation, and stakeholder engagement, aligns more closely with the current challenges facing Vietnam—particularly those related to rapid urbanization, limited infrastructure capacity, and the need for inclusive innovation. As Caird and Hallett (2018) highlight, sandbox models enable real-world testing and iterative policy design, making them highly suitable for contexts where flexibility and responsiveness are critical. In contrast, while the Silicon Fen model has proven effective in the UK for cultivating high-tech clusters and deep research commercialization, it demands a mature ecosystem with strong institutional foundations and long-term capital investment—conditions that are still evolving in Vietnam. As emphasized by Tan and Taeihagh (2020), innovation models must be adapted to local capacities and development trajectories. In this

light, the Smart City Sandbox may serve as a transitional and enabling mechanism—allowing Vietnam to build experience, infrastructure, and policy alignment—before advancing toward a more integrated, university-centered innovation ecosystem inspired by the Silicon Fen model.

3.3 Some Suggestions for Developing National Innovation Ecosystem in Vietnam

Building upon existing applications of sandbox environments and university-based innovation hubs in Vietnam, this study proposes a next-phase model titled the Vietnam Innovation Linkage Ecosystem (V-ILE). This integrated framework goes beyond piloting and isolated clusters by emphasizing interconnected innovation nodes, cross-sector policy alignment, and multi-level coordination between academia, industry, government, and community actors.

To successfully implement the innovation model proposals in Vietnam as mentioned above, coordinated action from all key stakeholders is essential. Here are some specific recommendations for each stakeholder:

Government agencies should prioritize regulatory reform and inter-agency coordination to enable sandbox experimentation, facilitate university–industry linkages, and streamline funding mechanisms for early-stage innovations. Developing region-specific innovation strategies and embedding innovation goals within national socio-economic plans are also critical.

Universities and research institutions must enhance their role as ecosystem anchors by promoting translational research, fostering entrepreneurship education, and engaging more actively in co-creation with industry and local authorities. Establishing innovation transfer offices and cross-disciplinary hubs can accelerate commercialization.

Private enterprises, particularly SMEs and startups, should engage in pilot projects, invest in digital capabilities, and contribute to policy co-design processes. Large firms can take on a mentoring or funding role to support emerging ventures, fostering an inclusive innovation supply chain.

International partners and donors can assist through technical expertise, knowledge exchange programs, and financial support for experimentation in frontier technologies and regulatory innovations, especially in underdeveloped regions.

Local communities and civil society should be included through participatory planning and feedback mechanisms to ensure innovations are context-relevant, equitable, and aligned with real-world needs. By fostering active collaboration and

mutual learning across these stakeholders, Vietnam can accelerate the formation of a resilient, inclusive, and future-ready national innovation ecosystem.

4. Conclusion

This paper has demonstrated that while both the Silicon Fen and Smart City Sandbox models offer valuable insights into innovation ecosystem development, their direct replication is not feasible in the Vietnamese context without significant adaptation. The Smart City Sandbox model stands out for its immediate applicability due to its emphasis on pilot-based experimentation, participatory governance, and regulatory flexibility—features well-suited to the current urban and institutional conditions in Vietnam. Meanwhile, the long-term academic–industry collaboration and deep-tech orientation embedded in the Silicon Fen model remain essential for shaping a sustainable, knowledge-based economy. To reconcile these short- and long-term priorities, the Vietnam Innovation Linkage Ecosystem (V-ILE) is proposed as an integrated and phased framework that combines localized experimentation with strategic national coordination. This model emphasizes vertical and horizontal linkages across actors and regions, enabling policy learning, technology transfer, and inclusive innovation at scale.

However, this study is limited by its reliance on secondary sources such as policy documents and literature reviews, without direct engagement with real-time stakeholder input or empirical testing in Vietnam. As such, the proposed V-ILE model remains a conceptual roadmap that must be validated through practical implementation. Future research should therefore prioritize empirical fieldwork across diverse Vietnamese provinces to assess the readiness, scalability, and contextual needs of local innovation hubs. Pilot implementation of V-ILE in sectors such as smart agriculture or sustainable tourism could yield valuable insights into its effectiveness and adaptability. Furthermore, it is crucial to examine how cross-sector collaboration—particularly among government, academia, and industry—can enhance innovation diffusion. Analyzing policy feedback loops and regulatory learning processes will also be essential to support the evolution of adaptive governance and ensure long-term ecosystem resilience.

As Vietnam continues its transition toward an innovation-driven economy, localized research and iterative experimentation will be key to ensuring that innovation is not only technologically advanced but also socially inclusive, regionally balanced, and environmentally sustainable.

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Study on the Educational Inheritance of Zizhong Medium-sized Staff Puppets from the Perspective of International Intangible Cultural Heritage

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Abstract

This study takes medium-sized staff puppets in Zizhi as the object, aiming to reveal the influence of the international non-heritage concept on its educational inheritance and the optimization path. The study adopts a qualitative research method, combining literature analysis and field research, to systematically collect and organize the historical background, the current status of educational inheritance and the main challenges faced by the medium-sized rod puppets in Zizhong, in order to explore the inheritance path adapted to the modern society. The results of the study show that: (1) the current education and inheritance system of medium-sized Zizhixiang medium-sized staff puppets is not perfect, mainly relying on local teaching resources and lacking systematic curricular support; (2) interdisciplinary integration is of great value in the education of puppetry, and the combination of multiple fields such as theatre, art, history and so on can enhance the students' sense of cultural identity and interest in learning; (3) the digital dissemination and social participation mechanism can help expand the audience of puppetry and increase the interest in learning; and (4) digital communication and social participation mechanism can help expand the audience of puppetry and increase the interest of puppetry. audience of puppet theater and improve its sustainable development. The conclusions of the study provide theoretical support for the educational inheritance of Zizhong medium-sized staff puppets, and have certain reference value for the innovative practice of non-heritage education.

Keywords: Zizhong Medium-sized Staff Puppet, Educational Inheritance, International Intangible Cultural Heritage Perspective, Educational Mode

Introduction

Zizhong medium-sized rod puppets originated in the Guangxu period of the Qing Dynasty, and are one of the important folk handicrafts in the Sichuan region. As a typical representative of the Chinese rod puppet system, its production techniques cover a variety of folk-art crafts such as carving, painting, costume making, control device design, and so on, and have formed unique regional characteristics. Zizhi medium-sized rod puppets are characterized by hand-carved heads, complex costumes and fine control structures, reflecting the folk artists' superior skills and ability to shape theatrical images (Figure 1). 2014, Zizhi medium-sized rod puppets were listed in the national intangible cultural heritage representative project list, and have become an important part of China's intangible cultural heritage protection system (Figure 2).



Fig. 1 Zizhong medium-sized staff head puppet
Source: Collected by Chen Zhihong



Figure 2 Zizhong medium-sized staff head listed as national non-legacy
Source: Zizhong Puppet Troupe Journal

However, with the rapid development of modern society, the inheritance of the medium-sized rod puppet making skills in Zizhong is facing serious challenges. First of all, the traditional puppet-making process is complicated, including wood carving and shaping, polishing and coloring, dress sewing, decorative design and complex staff manipulation system, the whole production process requires long-term training, and the craftsmanship fineness requirements are extremely high. Secondly, the reduced demand for puppetry in modern society has led to a decline in the marketability of the craft, with many traditional puppeteers facing difficulties in survival, and the younger generation having a low willingness to learn this craft. In addition, by the influence of the market economy, the puppet production industry lacks professional personnel training system, the traditional master and apprentice system inheritance mode is difficult to adapt to the rhythm of modern society, resulting in a sharp decline in the number of craftsmen, some of the skills are on the verge of being lost.

Globally, the safeguarding of intangible cultural heritage has become an important issue of concern to all countries. In the Convention for the Safeguarding of the Intangible Cultural Heritage, the United Nations Educational, Scientific and Cultural Organization (UNESCO) clearly states that the transmission of intangible cultural heritage does not only rely on the traditional master-disciple relationship, but should also integrate intangible cultural heritage into the school curricula through both formal and non-formal education systems, so as to enable the younger generation to come into contact with and understand the traditional skills in their daily learning. This concept has been actively practiced in many countries and regions, for example, NRH projects such as puppet making in Japan, shadow making in Indonesia and traditional wood carving techniques in France have been incorporated into the local education system, which provides stable support for their long-term inheritance. Therefore, how to learn from the international non-heritage education concepts and explore the effective inheritance path of Zizhong medium-sized stick puppets in the modern education system has become the core issue of this study.

The inheritance of intangible cultural heritage is not only about cultural continuity, but also directly affects the cultivation of cultural identity and cultural confidence. Under the impact of globalization and modernization, the survival of traditional culture is facing challenges, and how to enhance people's sense of identity with local culture through educational means is one of the important strategies for the inheritance of ICH. Therefore, this study focuses on the educational inheritance of medium-sized staff puppets in Zizhi under the concept of international non-heritage, and explores the following key questions: What is the current status of the educational inheritance of medium-sized staff puppets in Zizhi? What is the value

of the international non-heritage education concept for its inheritance? How to optimize the educational inheritance path? Through literature analysis and field research, the study will analyze the dissemination of puppetry skills in schools, communities and cultural institutions, and explore the construction of curriculum, interdisciplinary integration, digital dissemination and the application of social participation mechanisms, in order to form a sustainable inheritance model adapted to the needs of modern education.

The significance of this study is to promote the sustainable inheritance of medium-sized rod-head puppets, and at the same time to provide reference for the innovation of NHE in China. At the theoretical level, the study will improve the theoretical framework of domestic NHE through the introduction of international NHE concepts and provide academic support for future related research. At the practical level, the study will propose operable educational strategies, such as constructing systematic curricula, carrying out multidisciplinary integrated teaching, and utilizing digital technology to expand dissemination pathways, so as to provide reference for the government, schools and cultural institutions to develop inheritance programs. At the social level, the study will enhance public awareness of medium-sized Zizhong staff puppets, strengthen cultural confidence, stimulate the interest of young groups, and promote the socialized dissemination of non-heritage culture. The ultimate goal is to build a puppetry education and inheritance system that integrates international perspectives, local practices, and modern education modes, so that Zizhong medium-sized staff puppets can be revitalized in the context of globalization.

Research Objectives

This study has three purposes: 1) to analyze the current situation of the educational inheritance of medium-sized staff puppets in Zizhong. To sort out its dissemination in schools, communities and cultural institutions, and reveal the problems in the current inheritance process, such as the lack of curriculum system, single teaching mode, shortage of inheritance talents, etc. 2) To explore the education inheritance model applicable to medium-sized Zizhong rod puppet by drawing on the concepts of international non-heritage education. Combining the framework of non-heritage education proposed by UNESCO and the successful experiences of puppet art and folk crafts at home and abroad, we will analyze its feasibility in the modern education system.3) Construct a sustainable educational inheritance path for medium-sized Zizhong zhangtou puppets. Focusing on the construction of curriculum system, interdisciplinary integration, digital dissemination and social participation mechanism, we propose targeted optimization strategies to provide reference for the innovative practice of non-heritage education.

Research Scope

This study focuses on the educational inheritance of medium-sized Zizhixiangtou puppets, covering the current status of the inheritance of folk-art crafts such as puppet carving, painting, costume making, and manipulation device design, as well as the application of these crafts in the education system. The study will explore the development of Zizhi medium-sized rod puppetry skills under the traditional teacher-apprentice inheritance mode, and analyze the opportunities and challenges it faces in the modern education system.

In terms of geographical scope, this study mainly focuses on the Zizhong region of Sichuan Province, focusing on the survival of local puppet-making skills, the transmission mechanism and its mode of integration in education. At the same time, this study will also conduct a comparative study of puppetry inheritance cases in other regions of China, in order to explore the inheritance methods in different regional cultural contexts, and to draw on feasible practices from international NRL education experiences, in order to provide a more adaptive path for the educational inheritance of Zizhong's medium-sized staff puppets.

The study focuses on the education and inheritance system of Zizhong medium-sized staff puppets, including school education, community education and training in cultural institutions. At the school education level, the study focuses on whether puppetry skills are included in the curriculum, how the teaching model is constructed, and the possibility of interdisciplinary integration. At the level of community education, the study explores how NRM culture can be integrated into local cultural dissemination through workshops, training of inheritors, and experiential teaching. At the level of cultural institutions, the study will analyze how various museums, non-heritage workshops and art centers can enhance public awareness of and participation in puppetry skills through exhibitions, digital communication and interactive experiences. In addition, the study will take into account the development of digital technology and suggest ways to expand the communication channels of puppetry skills through short videos, online courses, and virtual reality (VR) to enhance its sustainable development.

Research Methodology

This study adopts a qualitative research method, combining literature analysis, case studies, field research and other means to explore the educational inheritance path of Zizhong medium-sized staff puppets in a systematic and scientific way.

Through the method of literature analysis, we collect and organize the relevant research materials on the inheritance of intangible cultural heritage, puppet-making techniques and the education system of intangible heritage at home and abroad, focusing on the concepts of UNESCO on intangible heritage preservation and education, as well as the domestic policies and practices in the education and inheritance of intangible heritage. Literature analysis covers not only academic papers and policy documents, but also cases of NRH protection and related educational research, which lays the theoretical foundation for this study.

The case study method is used to analyze in depth the educational inheritance mode of puppet art and other non-heritage skills at home and abroad. It focuses on the application of Zhangzhou Puppet Theater and Jiangsu Staff Puppet in the education system in China, as well as the education and inheritance experience of non-heritage programs abroad, such as Japanese Noh, Indonesian Shadow Puppet Theater, and French Traditional Wood Carving Technique. By comparing the non-heritage education models in different regions and cultural backgrounds, we will explore the feasible paths applicable to medium-sized staff puppets in Zizhong.

This study adopts the field research method to gain an in-depth understanding of the current status of the inheritance of medium-sized staff puppets in Zizhong through observation and participatory experience. The research will examine the application of puppetry skills in local schools, community cultural centers, museums and non-heritage bases (Fig. 3), and analyze the effects of its implementation and the challenges it faces in different educational environments. This study aims to construct a scientific, reasonable and practically valuable education and inheritance system for medium-sized Zizhong rod-head puppets through multi-angle and multi-level analysis, and to provide a theoretical framework and practice model that can be used for the education and inheritance of other non-heritage arts and crafts.



Figure 3 Zizhong Puppet Museum
Source: Collected by Chen Zhihong

Research Findings

This study focuses on the educational inheritance of medium-sized scepter-head puppets in Zizhong, and based on the methods of literature analysis, case study and field research, it systematically combs through the current situation of the education of medium-sized scepter-head puppets in Zizhong, the borrowing value of the concept of international NRH education and its optimization path, and the framework of the study is shown in the figure (Fig. 4). The results of the study show that the current education and inheritance system of Zizhong medium-sized rod puppet is not yet perfect, but has a greater potential for development. By comparing domestic and international cases and investigating practical applications, this study proposes a feasible inheritance optimization plan to promote the sustainable development of Zizhong medium-sized rod puppetry skills in the modern education system.

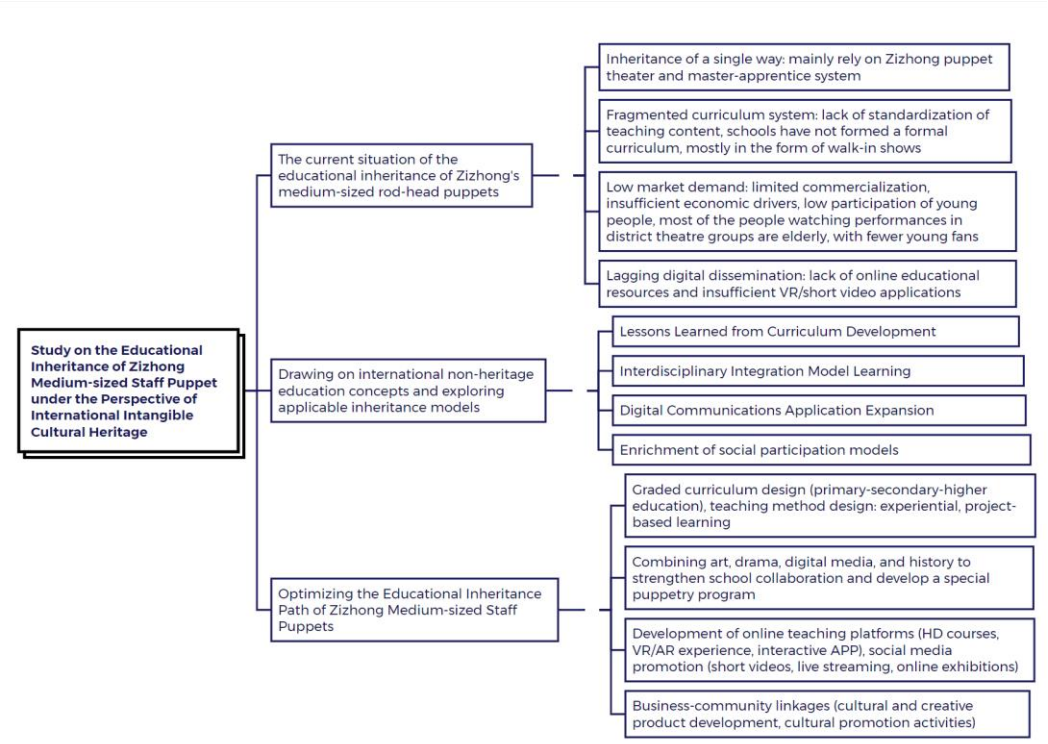


Figure 4 Research framework diagram
Source: drawn by Chen Zhihong

1. The current situation of the educational inheritance of medium-sized Zizhong rod-head puppets

1.1 Inheritance system lacks systematization, mainly relying on the traditional master-apprentice system

The inheritance of medium-sized rod puppets in Zizhong is still based on the traditional master-apprentice system, that is, senior artists teach their apprentices orally, and learners master their skills through long-term practice. Although this mode ensures the continuity of the skills, there are problems such as long apprenticeship period, high learning threshold and limited teachers' power, which leads to lower willingness of the new generation to learn and inefficient inheritance. According to the research, the inheritors of Zizhong medium-sized rod puppet mainly rely on individual or family inheritance, and the training cycle of the puppeteer usually takes 5-10 years, and the learning content covers many aspects such as carving, painting, decorating, and manipulation. As complete mastery of the skills requires long-term practice, many young apprentices find it difficult to persevere and lack financial rewards, leading to a fault line in the inheritance of the skills (Li Yeye, 2018). In addition,under the influence of the market economy, the survival of puppeteers is unstable, and many craftsmen are forced to change careers to make a living.Since 2010, the number of full-time puppeteers in Zizhong Medium-sized Staff Puppet Troupe has been decreasing year by year, and some of the traditional craftsmen have been forced to engage in other professions, which has resulted in the inheritance of the puppet-making skills being seriously affected (Pi Yanqi, 2017).

1.2 Fragmented curriculum system and limited school education resources

At present, the application of medium-sized staff puppets in school education in Zizhong is still in its infancy, only involved in individual schools and community cultural activities, and has not yet formed a systematic and standardized curriculum system. Some elementary school in Zizhong County have tried to introduce puppetry skills experience courses, but the lack of long-term planning for the courses, unstandardized teaching content, and the lack of professional teachers have made it difficult to carry out such courses in the long term (Li Yeye, 2018). The puppetry skills courses in some schools are limited to the form of interest classes, which mainly involve the basic aspects of puppet production, such as puppet coloring and costume decoration, but do not involve complete performance skills, script creation and manipulation techniques, resulting in a more one-sided understanding of puppetry among students, making it difficult for them to form an in-depth cognition. In addition, because puppetry involves many disciplines such

as art, sculpture, theater, music and so on, its teaching requires a professional interdisciplinary team of teachers. However, at present, most schools lack professional puppetry teachers, and the courses are mainly taught by art teachers on a part-time basis, making it difficult for the teaching content to cover the complete puppet production and performance system. The study found that although some colleges and universities include elements of puppetry in their art courses, they are mostly presented in the form of theatrical performances or folk-art research, failing to form a complete professional program.

1.3. Limited audience outreach and lack of market demand

The insufficient marketization development of medium-sized staff puppets in Zizhong directly affects the sustainability of their educational inheritance. Traditional puppetry has a high ornamental value in temple fairs and folk activities, but in the modern cultural consumer market, the audience is more limited, affecting its market-oriented development. In the past, the medium-sized staff puppet theater in Zizhong used village temple performances as the main form of performance, but with the diversification of modern entertainment methods, the number of audiences for puppetry has been decreasing year by year, and there are fewer opportunities for commercial performances, and the income of the artists has been reduced, which has led to a decline in the willingness of young people to learn puppetry skills (Li Yanlin, 2016). In addition, the current promotion of puppetry skills is relatively traditional, relying mainly on offline performances and word-of-mouth communication, and failing to make full use of modern digital communication means. Field research found that the exposure of Zizhong medium-sized staff puppetry on new media platforms is extremely low, and new communication methods such as short videos, live broadcasts, and online courses have not yet been formed, resulting in low awareness among young groups.

1.4 Digital communication lags behind, making it difficult to attract young audiences

In the digital era, many non-heritage projects have gained new development opportunities through new media communication. However, the digital development of medium-sized staff puppets in Zizhong is still in the preliminary stage, which is mainly manifested in the following problems: lack of digital teaching resources. A systematic online puppetry course has not yet been established, and the traditional skills rely mainly on face-to-face teaching, with low learning efficiency. Secondly low social media exposure. Zizhong medium-sized staff puppetry in short video platforms, live platforms on the publicity is weak, the young audience contact channels are limited. Not to mention the application of virtual

reality (VR) / augmented reality (AR) applications, more lacking. Some domestic and foreign non-heritage projects have begun to use VR/AR technology to carry out distance teaching, while Zizhi medium-sized staff puppet theater has no systematic planning in this regard.

2. The inspiration of international non-heritage education concepts on the educational inheritance of Zizhong medium-sized rod-head puppets

2.1 Construct a systematic curriculum system to improve the sustainability of non-heritage education.

The inheritance of non-heritage cannot only rely on individual artists or interest class forms, but should build a systematic and graded curriculum system, integrate the inheritance of skills into the modern education system, and enhance the learners' skill mastery and cultural identity (Quan, Hongping, Huang, Yue & Mou, Honggui, 2024). As a representative of China's puppetry performing arts, Fujian puppetry has faced inheritance dilemmas since the 1980s due to the complexity of performance techniques and the declining willingness of young people to learn. For this reason, the relevant communities and inheritors implemented the "Fujian Puppetry Successor Training Program" from 2008 to 2020 to train a new generation of puppetry practitioners through systematic professional training and to improve their ability to survive (Figure 5). The local government has cooperated with schools to develop special puppetry courses and integrate them into the art and culture curriculum (Figure 6). The system covers primary, secondary and tertiary education, ensuring that students can gradually deepen their understanding of puppetry skills at different stages of learning.

For example, in elementary school, the basic knowledge and experience of puppetry is mainly carried out, involving the basic knowledge of puppet making and color decoration (Lv Xiaonuo, Wang Jiaoli & Zhang Lifen, 2023); in secondary school, it is integrated with drama performance, script writing and manipulation skills to cultivate the comprehensive artistic ability of the students; and in higher education, puppetry has been developed into a professional course direction, including theater management, drama planning and cultural and creative industry development, which is a major part of the art and culture curricula. In higher education, puppetry has been developed into a professional course direction, covering theater management, theater planning and cultural and creative industry development, providing practitioners with a vocational learning path. In contrast, the educational curriculum of medium-sized staff puppets in Zizhong has not yet formed a systematic and hierarchical learning framework, and the introduction of this model

will help standardize the curriculum and enhance students' long-term interest in puppetry skills (Meng Yi,2017).



Figure 5 Puppet in Zhangzhou, Fujian
Source： https://tuchong.com/2660164/83400684/



Figure 5 Rugao staff head puppet, Jiangsu Province, China
Source： https://baijiahao.baidu.com/s?id=1602884819532371687

2.2 Promote interdisciplinary integration to enhance the teaching effect of puppetry skills

The teaching of non-heritage skills should not be limited to traditional drama or arts and crafts courses, but should be integrated with the multidisciplinary content of the modern education system to enhance the learning experience. The inheritance and continuation of Japanese Noh music is due to the development of the "Iemoto System". This system ensures the continuity of Nogaku by passing down material and spiritual achievements based on blood and artistic lineage

(Figure 6). The education system of Noh theatre adopts an interdisciplinary approach, focusing not only on the art itself to teach students traditional performance techniques, but also on history, culture, dramatic literature, and the psychology of performance, so that students can understand and master the art of Noh music in a multidimensional way. For example, when students study Noh performance, they are also required to study relevant historical documents and combine them with modern theories of dramaturgy to create and analyze. This model suggests that interdisciplinary integration can help enhance the systematic and academic depth of NRL education. The educational legacy of Zizhong's medium-sized staff puppets can also draw on this strategy, combining it with the disciplines of fine arts, theater, history, and digital media to promote a more holistic learning experience that enhances their understanding of and interest in the art of puppetry.



Figure 6 Nippon Nohl
Source : http://ccpvip.com/a/tebiebaodao/20190114/12172.html

2.3 Utilize digital communication technology to expand the audience of NRH education

In the era of globalization and digitization, many non-heritage skills have expanded their education and dissemination with the help of modern technology (Chen, Ziyi, Wu, Yuewen & Liu, Ying, 2023). However, Zizhong medium-sized staff puppets are still in their infancy in terms of digital application, and there is still much room for improvement compared to international NHIs that have achieved successful digital transformation. Taking the education system of traditional woodcarving skills in France as an example, the program makes full use of technologies such as virtual reality (VR), augmented reality (AR), and online teaching platforms to enable more people to learn NRM skills remotely. For example, French NRM courses have developed an interactive VR experience system that allows students to simulate the operation of carving tools and learn fine carving techniques in a virtual

space, an innovation that has improved the accessibility of NRM skills and enhanced young people's interest in learning. Allowing students to learn skills remotely through digital viewing, high-definition video teaching, and online teacher-student interaction breaks through the time and space limitations of traditional skills teaching. In comparison, there are fewer online educational resources for medium-sized staff puppetry in Zizhong, and a systematic digital curriculum has yet to be established. Therefore, it is possible to learn from this model and develop an online teaching platform to provide high-definition teaching videos, VR interactive courses, and live online performances, so that more people can learn puppetry skills anytime, anywhere.

2.4 Expand the mode of social participation and enhance the practicability of non-heritage education

Successful international non-heritage education programs often combine resources from multiple sources, including communities, enterprises, and cultural institutions, to form a mechanism for broad social participation and improve the promotion of the skills (Lili Fu, Xiaolong Lou, Xinyi Li, Haozhe Zhang Yu & Di Wu, 2022). For example, in the traditional European theater education system, many theater skills are promoted through community theater coupled with an experiential learning model, where ordinary citizens can enroll in theater courses, learn to perform under the guidance of professional instructors, and eventually participate in performances. This model not only enhances the practicability of the skills, but also raises the public's interest in and recognition of the non-heritage culture. In the Indonesian shadow puppetry transmission system, the government and cultural institutions have established community training centers that organize regular shadow puppetry workshops and performances to attract learners of different ages (Figure 7). This community-based education model enhances the sustainability of the skills. Zizhong Medium-sized Staff Puppetry can also learn from this model to increase public participation and attract younger groups by establishing puppetry cultural experience halls, holding interactive puppetry exhibitions, and organizing community teaching workshops.



Figure 7 Nippon Nohl

Source : https://zhuanlan.zhihu.com/p/628651420

3.Optimization plan of the educational inheritance path of Zizhong medium-sized rod-head puppets

3.1 Deepen the annual "100 Puppets in Schools" program and build a systematic curriculum system

Since 2009, the Zizhong County Puppet Theater Troupe has performed hundreds of shows in schools every year, basically covering schools in both urban and rural areas of Zizhong County (Figure 8). However, it is only limited to the exhibition of the program, and still lacks a systematic curriculum system. Not to mention the clarity of teaching content and objectives, some schools only stay at the level of interest viewing, failing to form a long-term, stable inheritance model. Therefore, the focus of the optimization project lies in the construction of a tiered curriculum, teacher training and standardized teaching programs. The Zizhong Medium-sized Staff Puppet Troupe can rely on the current government-supported "Hundred Cities and Hundred Arts" program for the preparation and development of teaching materials, and design curricula and prepare teaching materials for different age groups. At the early childhood stage, non-heritage Zizhong puppets are

integrated into play experiences or mythological stories and legends, leading young children to expand the cultivation of basic behavioral habits and movements (Hangqin, 2024). At the elementary school level, an introductory course is set up to combine arts and crafts, allowing students to learn basic puppet drawing, decoration and simple manipulation skills, and combining it with music courses to bring children a different audio-visual experience (Hou Jie, 2022); at the secondary school level, theater performances and playwriting are incorporated to allow students to master more in-depth skills and cultural backgrounds; and in the tertiary education and vocational education levels, puppet production, performance practice, and performance practice are offered. professional courses such as puppet production, performance practice, cultural and creative development and market operation are offered to provide a systematic learning path for training future inheritors and practitioners. In addition, the improvement of teachers is an important guarantee for the improvement of the curriculum system (Zhou Qingfang, 2020). Zizhong can hold regular training courses for puppet inheritors, so that traditional artists can cooperate with professional art and drama teachers to jointly develop teaching content suitable for students, and form a non-heritage education faculty with local characteristics.



Figure 8 Zizhong Puppets in Schools

Source: https://bbs.mala.cn/thread-12843865-1-1.html

3.2 Promote interdisciplinary integration to improve the comprehensive teaching effect of puppetry skills

The inheritance of non-heritage skills not only involves the skills themselves, but also needs to be integrated with other disciplines to enhance learning interest and application value. According to the curriculum system of different age groups, the integration of disciplines can be carried out. Primary school can be integrated with

history and handicraft courses; secondary school can be integrated with performance and music courses (Rene Baker & Gao Liping, 2020); university-level courses can be integrated with aesthetic education, design, theater, digital media and other disciplines according to different professional courses. For example, it can be combined with the current "Hundred Cities and Hundred Arts" program, and integrated into the curriculum of university students' product majors. University students can participate in the design of cultural and creative products, and design them according to the modern aesthetics of contemporary children, and introduce modern design concepts to combine puppet elements with modern home accessories, IP derivatives, and creative apparel, so as to expand the categories of products and launch products that are popular among young people. We can introduce modern design concepts to combine puppet elements with modern home accessories, IP derivatives and creative clothing to expand product categories and launch cultural and creative products loved by young people, and promote them in schools and shopping malls. This will not only increase students' interest in learning and the application value of Zizhong medium-sized staff puppets, but also cultivate students' deep understanding of this valuable non-heritage culture.

3.3 Utilize digital communication to broaden the audience of NRM education

The application of digital technology can break through geographical limitations, enabling more people to access and learn puppetry skills. Compared with the traditional on-site teaching mode, digital technology can lower the threshold of learning and improve audience coverage. At present, the promotion of Zizhong medium-sized staff puppetry on new media platforms is seriously insufficient, and a systematic online educational resources and digital communication strategy has not yet been formed, and the update rate of the only Xiaohongshu and WeChat display platforms is not high. Therefore, Zizhong Medium-sized Staff Puppet Theater can increase the pace of developing an online teaching platform to provide high-definition video teaching, virtual puppet manipulation simulation, online interactive Q&A and other functions to form a perfect digital learning system (Huang A-Xiang, 2020). In addition, in terms of promotion, the short video communication strategy of Fujian Zhangzhou Puppet Theater can be borrowed, and short videos can be updated regularly and timely on social platforms such as Jitterbug and B Station, so as to increase the attention of the puppet theater in a way that is popular among young people. In addition, sales channels need to further expand the digital online sales, the current Zizhong medium-sized staff puppet cultural and creative products are mainly sold offline, can learn from the successful experience of the "Forbidden City Cultural and Creative", the establishment of brand flagship stores on Tmall, Jingdong, Xiaohongshu and other platforms, online promotion, and combined with live with goods and other forms, to increase sales

and awareness of related cultural products, and improve the non-cultural products sales and awareness, to increase the non-cultural products. Product sales and awareness, improve the market attractiveness of non-legacy.

3.4 Strengthen multi-party cooperation and build a multi-level inheritance mechanism

The long-term inheritance of non-heritage requires the joint efforts of the government, enterprises, educational institutions and the community. In recent years, the Zizhong government has established a special fund for non-heritage to support the promotion of puppetry in schools and the market. Zizhong's medium-sized puppet theater has been promoted through the "Hundred Cities, Hundred Arts" program, but it still lacks a broader social collaboration mechanism, so it is recommended to deepen the multi-party cooperation model on the basis of the existing one. Enterprises can become an important driving force for non-genetic inheritance. For example, the Forbidden City in Beijing has partnered with Alibaba to launch the Forbidden City Digital Museum, which allows users to explore cultural heritage through an app. Zizhong medium-sized staff puppet theater can also cooperate with cultural enterprises and film companies to develop puppet theater-themed animation, short plays or movies to enhance public awareness. In addition, community participation should not be ignored. In addition to the current regular community exhibitions, activities such as puppetry experience workshops and non-heritage bazaars can be organized regularly to attract audiences of different age groups, so that puppetry can truly be integrated into daily cultural life (Lin Juanjuan, 2021).

Conclusion

This study surrounds the educational inheritance problem of medium-sized staff puppets in Zizhixi, and proposes a specific optimization path in combination with the international concept of non-heritage education. This study found that the educational inheritance system of medium-sized Zizhong zhangtou puppets is still imperfect, mainly relying on the traditional teacher-apprentice system, the lack of standardization of the curriculum system, and the limited resources of school education. This phenomenon is common in many domestic non-heritage skills, which have not realized the transformation from "folk heritage" to "educational heritage". Therefore, the study proposes the strategy of deepening the "Puppet in School" program and establishing a layered curriculum system. This will not only increase students' interest in learning, but also provide an operable path for the long-term inheritance of non-heritage skills. Secondly, the study found that single-skill teaching is no longer able to attract young people, and cross-disciplinary

integration, such as combining art, theater, history, and digital media, can enhance students' interest in puppetry and their sense of cultural identity. The inheritance of Zizhong medium-sized staff puppets should also follow the development trend of education, and the richness and interestingness of the curriculum content should be enhanced through multidisciplinary integration. In addition, this study emphasizes the role of digital communication in promoting non-heritage education. The digital application of medium-sized staff puppetry in Zizhong is still in its infancy, and a complete online learning platform has not been formed. Therefore, the study proposes the optimization path of building an online teaching platform, combined with virtual puppet manipulation and short video dissemination strategies. This measure can not only increase the social attention of Zizhi medium-sized staff puppet theater, but also attract more young groups to participate in the inheritance. At present, the participation of Zizhong medium-sized staff puppetry in community cultural activities is still low, mainly relying on the promotion of Zizhong medium-sized staff puppet troupe's exhibition activities, and lack of collaboration among the government, enterprises, schools and other parties. Therefore, the study suggests encouraging enterprises to develop cultural and creative products of Zizhong medium-sized staff puppetry, and organizing regular experiential courses of Zizhong medium-sized staff puppetry in the community to achieve long-term sustainable development.

Recommendations

Although this study proposes a path for the inheritance of Zizhong medium-sized staff puppet theater based on the education system, there are still some limitations. First of all, the study mainly adopts qualitative research methods, such as literature analysis and case study, which can reveal the problems in depth, but is still insufficient in quantitative analysis of data. Future research can quantitatively assess the actual effect of puppet theater teaching through questionnaire survey, experimental research and other methods to verify the effectiveness of different inheritance strategies.

This study mainly focuses on the borrowing of domestic and international NHE cases, but it does not fully consider the influence of different cultural backgrounds on the inheritance mode of education. There are differences in the inheritance modes of NH projects in different countries, such as European theater education pays more attention to the community theater mode, while the inheritance of Asian puppetry is more inclined to the family master-apprentice system. Therefore, future research can conduct a comparative study of NHE inheritance strategies in different cultural contexts to analyze the applicability of different models.

Although the study proposes an optimized path for digital communication, further exploration is needed on how to build a specific online teaching system for medium-sized Zizhong zhangtou puppets. In the future, the study can draw on the business model of online education platforms to design digital courses for Zizhong medium-sized staff puppetry that are more in line with modern learning habits, such as VR interactive teaching and puppetry virtual experience halls, in order to enhance the communication influence of Zizhong medium-sized staff puppetry.

Acknowledgments:

This study was done under the supervision of Prof. Metta Sirisuk and the researcher is thankful to Mahasarakham University for providing this opportunity of international exchange and to all the international experts, scholars and NRMs for participating in the interviews and giving guidance on the issues.

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Analysis of the artistic elements of the Nadun clay amulets

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Abstract

This research article is part of the thesis titled "Forms of Faith". Its objective is to study the artistic elements of the Na Dun terracotta amulets. The scope of the study involves analyzing the forms and symbolic meanings of four specific types of Buddha amulets: Phra Phim Nang Muang, Phim Naga Prok, Phim Phra Thaan Phon, and Phim Yamaka Patihariya, along with four panel types: rectangular, triangular gable shaped, triangular leaf-shaped, and square. The research employs a qualitative methodology through textual analysis, involving data collection and interpretation of the Na Dun terracotta amulets as texts. The results are synthesized and presented alongside photographic documentation.

The study reveals that the Na Dun terracotta amulets reflect traces of history and cultural prosperity. Created as a form of Buddhist devotion, they serve as spiritual anchors and sources of mental upliftment. These works of Buddhist art embody philosophical teachings and aesthetic values, acting as a visual language that evokes a sense of beauty both physically and emotionally.

Keywords: Na Dun terracotta amulets, Buddhist art, art elements

Introduction

The Isan region, a vast plateau in northeastern Thailand, bears traces of the flourishing Dvaravati civilization, which was deeply rooted in Buddhism from India. This influence reached the area that is now Thailand around the 12th century Buddhist Era and gradually spread into the northeastern region, particularly through the Mun and Chi Rivers. In the southern part of the Isan region, including Maha Sarakham Province, early historical evidence of the Dvaravati civilization has been discovered in ancient agricultural communities such as Kantharawichai and Na Dun districts.Champasri City, once a large and prosperous ancient settlement during the Dvaravati period (13th–15th century Buddhist Era), is located in present-day Na Dun District, Maha Sarakham Province. Within Champasri, more than 25 Buddhist stupas and chedis have been found, both inside and outside the ancient city area. Additionally, numerous archaeological artifacts have been discovered, including Buddha images and terracotta amulets. Thousands of these terracotta amulets are scattered around the stupas, some bearing ancient Mon inscriptions. Among the most significant finds is a Dvaravati-style bronze stupa enshrining Buddhist relic, which was later placed inside the current Phra That Nadun stupa built in 1985 (Tawee Kowito et al., 2020, pp. 329–330).

The terracotta amulets of the Phra That Nadun stupa were first discovered in 1979. Created as offerings of Buddhist devotion, these amulets are distinguished by their aesthetic qualities and durable materials—some are as hard as stone. They are categorized into five colors: pink, light yellow, dark brown, sandstone red, and ivory white. Six stylistic types have been identified: triangular gable shape, rectangular, square-based with curved top, leaf-shaped or spiral-based triangle, square, and standalone free-form figures (Wichan Witet, 2021, pp. 38–39).

The terracotta amulets from the Nadun stupa have long been admired and remain significant to this day. They are regarded as sacred Buddhist heritage, cherished deeply by the faithful. To uncover the beauty inspired by such faith, the researcher conducted this study to explore the artistic and aesthetic value embedded in the Nadun terracotta amulets.

Based on these points, the researcher was inspired to examine the aesthetic value of the Nadun terracotta amulets through a formal analysis of artistic elements, aiming to understand how faith is visually expressed through these sacred clay images.

Research Objective

To analyze the artistic elements and aesthetic values of the Na Dun terracotta Buddha amulets.

Scope of the Study

This study analyzes the forms and symbolic meanings of four specific types of Buddha amulets: Phra Phim Nang Muang, Phim Naga Prok, Phim Phra Thaan Phon, and Phim Yamaka Patihariya, along with four panel formats: rectangular, triangular gable shaped, triangular leaf-shaped, and square**.**

Research Methodology

1. Data Sources

The researcher selected the following locations as primary sources of information: Phutthamonthon Isan Phra Borommathat Na Dun Champasri City Museum Ban Nong Kaen Noi, Ku Santrat Subdistrict, Na Dun District, Maha Sarakham Province

These locations were chosen because they are repositories and exhibition sites for archaeological and artistic artifacts. Additionally, Ban Nong Kaen Noi is a local community with knowledgeable scholars on Na Dun amulets and is a site where replicas of the original terracotta amulets are produced for religious purposes.

2. Research Instruments

Interview forms, Digital camera, Field notebooks

3. Data Collection The study employed two stages of data collection:

Stage 1: Document and electronic media research to understand the background, concepts, and forms of Na Dun terracotta amulets, as well as other related academic information.

Stage 2: Field data collection through interviews with officials from the Buddhist sites and local monks and villagers in Na Dun District. Photographs and written records were also gathered during this process.

4.Data Analysis

Data were analyzed concurrently with the collection process. A triangulation method was used to cross-verify the data with related documents and research. The Na Dun terracotta amulets were analyzed through artistic principles, visual elements, and principles of visual arts, as well as aesthetics. The analysis focused on the forms and meanings expressed in the amulets**.**

5. Presentation of Results

The findings were presented according to the research objectives and analytical issues. A descriptive analysis method was used, accompanied by photographs and illustrative drawings.

Research Findings

1. Yamaka Patihariya Amulet

1.1 Content: The Yamaka Patihariya amulet depicts a scene from the Buddha's life story in which he performs the Twin Miracle (Yamaka Patihariya) to subdue the arrogances of wandering ascetics and heretical teachers in the city of Savatthi. This miracle was performed in response to their challenge against his spiritual authority.

1.2 Visual Form: The amulet features a symmetrical composition with a central principal figure flanked by identical elements on both sides. This balanced arrangement emphasizes harmony and order within the design.

1.3 Aesthetic and Symbolic Meaning: The amulet symbolizes the miracle of wisdom and the transcendent power of Dhamma, representing the superiority of enlightened knowledge over worldly pride.



Figure 1: Yamaka Patihariya Amulet

2. Phra Phim Phra Thaan Phon (Blessing Buddha Amulet)

2.1 Content: This amulet represents the Buddha in the Abhaya Mudra, a gesture signifying the act of blessing all living beings. It conveys the image of the Buddha offering peace, reassurance, and spiritual protection.

2.2 Visual Form: The Phra Thaan Phon amulet demonstrates a balanced and symmetrical composition, with equal elements placed on both sides of the central figure. The main form is positioned as the focal point, and artistic principles are applied to create a sense of physical harmony and stability within the design.

2.3 Aesthetic and Symbolic Meaning: This posture expresses a gesture of blessing and benevolence. The amulet symbolizes compassion, loving-kindness, and the Buddha's sincere wish for the welfare of all beings.



Figure 2: Phra Than Phon Amulet

3. Phra Phim Naga Prok, Large Version

3.1 Content: The Phra Phim Naga Prok (Large Version) portrays an episode from the Buddha's biography during the sixth week after his enlightenment. While the Buddha was meditating under the Mucalinda tree, a heavy rainstorm lasted for seven days. In response, the serpent king Mucalinda emerged from a nearby pond, coiled his body to form a throne for the Buddha, and extended his hood to shield him from the rain.

3.2 Visual Form: This amulet emphasizes a focal point through a well-structured composition that highlights the central figure. The symmetrical arrangement and proportional balance contribute to a visual impression of serenity and stability.

3.3 Aesthetic and Symbolic Meaning: The Naga Prok image represents inner peace and spiritual completeness. The serpent (Naga) is a symbol of protection, support, and compassion—key values in Buddhist iconography that reinforce the role of nature and mythical beings in safeguarding the Dhamma.



Figure 3: Phra Phim Naga Prok, Large Version

4. Phra Phim Phra Pang Ning Muang (Buddha in Meditation Posture)

4.1 Content: The Phra Pang Ning Muang amulet depicts the moment in the Buddha's life when he is delivering a sermon. This representation captures the Buddha's role as a teacher of Dhamma, imparting wisdom to his followers.

4.2 Visual Form: The Phra Pang Ning Muang amulet typically portrays the Buddha in a posture of peaceful composure, with symmetrical balance between the upper and lower body, as well as between the left and right sides. The figure is often depicted in a half-lotus or full lotus position, signifying the practice of meditation and concentration. The careful arrangement of the Buddha's form emphasizes proportion and harmony, reflecting the spiritual balance inherent in the Buddha's teachings.

4.3 Aesthetic and Symbolic Meaning: The Phra Pang Ning Muang amulet symbolizes the attainment of inner peace and tranquility. It represents the practice of meditation that leads to mental concentration and wisdom, culminating in the realization of truth. Additionally, it embodies the renunciation of worldly suffering and desires, a key aspect of the Buddha's enlightenment.



Figure 4: Phra Pang Ning Muang Amulet

5. Phra Phim: Square Panel Amulet

5.1 Content: Panel-style Buddha amulets (Phra Phaeng) are created as grouped images, typically featuring multiple Buddha figures arranged together, often accompanied by stupas or chedis. These compositions are symbolic representations of various past Buddhas in different postures, evoking a sense of sacred lineage and spiritual continuity.

5.2 Visual Form: The square-format Phra Phaeng from Na Dun typically presents seated Buddha figures in a meditative posture. The symmetrical and evenly balanced layout within a square frame conveys stability of the mind and the attainment of wisdom. The rhythmic repetition of identical forms contributes to a sense of calmness and visual harmony, reflecting meditative focus through visual elements of repetition and balance.

5.3 Aesthetic and Symbolic Meaning: The Phra Phaeng from Na Dun evokes an emotional atmosphere of serenity and stillness. It symbolizes liberation from suffering, inspired by the realization that the Buddha has transcended all worldly pain and attained enlightenment. This aesthetic quality reflects the deeper spiritual message of inner peace and the cessation of desire.



Figure 5: Square Panel Amulet

6. Phra Phim: Leaf-Shaped Triangular Panel Amulet

6.1 Content: The panel-style Buddha amulet (Phra Phaeng) features multiple Buddha images grouped together within a single composition. This arrangement serves as a symbolic representation of past Buddhas, or occasionally a congregation of monks and arahants, portraying the collective spiritual presence and continuity of enlightened beings.

6.2 Visual Form: The leaf-shaped triangular panel employs flowing rhythmic lines that create a sense of graceful movement. The Buddha figures are arranged in a harmonious and orderly fashion, following the natural curves of the triangular form. This design evokes the image of radiant light, symbolizing the illumination of wisdom.

6.3 Aesthetic and Symbolic Meaning: The leaf-shaped triangular panel represents the universal declaration of the path to enlightenment through wisdom, as embodied by all Buddhas. It visually expresses the enlightened journey and the spreading of the Dhamma as light and clarity to all beings.



Figure 6: Leaf-Shaped Triangular Panel Amulet

7. Phra Phim: Gable-Triangle Panel Amulet of 32 Arahants

7.1 Content: The panel-style amulet (Phra Phaeng) is composed of multiple Buddha images arranged together within a single frame. This particular type often represents past Buddhas, a community of monks, or arahants. The depiction of 32 arahants in one panel symbolizes the collective enlightenment and spiritual legacy of those who have fully realized the Dhamma.

7.2 Visual Form: The gable-triangle panel featuring 32 arahants is characterized by a visually rhythmic repetition of figures forming a wide triangular base. This compositional structure reflects the stability and unwavering nature of the Buddha's wisdom. The repeated visual elements create a sense of harmony and grounded Ness within the triangular form, reinforcing the theme of spiritual strength.

7.3 Aesthetic and Symbolic Meaning: This amulet conveys inner peace and unwavering stillness. The seated, balanced postures of the figures, combined with the meticulously arranged layout, evoke a sense of perfect serenity untouched by external disturbance. The aesthetic design connects deeply with the meditative experience, emphasizing a state of mindfulness and inner clarity.



Figure 7: Gable-Triangle Panel Amulet of 32 Arahants

8. Phra Phim: Rectangular Panel Amulet

8.1 Content: The panel-style Buddha amulet (Phra Phaeng) is composed of multiple Buddha images arranged together within a single surface. These depictions may represent past Buddhas, sacred stupas or chedis, or assemblies of monks and arahants. This format reflects the communal and historical dimensions of Buddhist spirituality.

8.2 Visual Form: The rectangular panel utilizes visual elements such as rhythm and repetition. The curved lines of arms and legs in the seated meditation posture create

a visual rhythm that appears calm and still, yet subtly dynamic. The composition suggests a quiet movement within stillness, reinforcing the meditative essence of the form.

8.3 Aesthetic and Symbolic Meaning: This amulet conveys a profound sense of tranquility and cool serenity. The elegant cross-legged seated postures symbolize the spiritual principles of Buddhism and the meditative connection between body, mind, and spirit. The form quietly speaks to the inner peace attained through Dhamma practice.



Figure 8: Rectangular Panel Amulet

Research Summary

1) Findings and Analysis

The researcher focused on analyzing aesthetic values arising from faith as expressed through tangible art objects—particularly the Na Dun terracotta amulets. These objects embody a connection between physical form and the inner sense of beauty perceived by individuals. The interpretation reflects the researcher's personal perspective and engagement with Buddhist philosophy. Through the symbolic forms of these amulets, rooted in deep religious reverence, the study explores how artistic representations serve as vessels of devotion, guiding individuals toward the core essence of Buddhism.

Regarding faith, the research found that belief in the amulets is grounded in wisdom rather than superstition. It is a kind of faith based on understanding and stability, not blind devotion. The terracotta amulets, embodying the image of the Buddha, serve as sacred objects of worship and inspire profound spiritual admiration due to their refined artistic style and symbolic depth.

Discussion

In conducting the study on the artistic elements of Na Dun terracotta amulets, several key insights emerged:

1. Na Dun amulets exist in over 52 different forms, each with unique features and symbolic meanings. These differences reflect the influence of diverse religious beliefs and practices. Ancient amulets did not merely represent the Buddha but often symbolized specific sacred places or spiritual events. This aligns with inscriptions from archaeological findings that describe how sacred relics were interred underground beneath laterite structures, surrounded by auspicious artifacts such as amulets, ritual flowers made of silver and gold, and gemstones. This practice reflects the traditional belief in enshrining relics beneath stupas.

2.The aesthetic qualities of the Na Dun amulets encompass: Beauty: Intrinsic visual appeal and craftsmanship. Uniqueness: Distinctive features that evoke curiosity and admiration. Faith: Emotional and spiritual resonance with viewers. These qualities reflect the aesthetic philosophy that values inner experience and subjective judgment in perceiving beauty. The amulets are not merely visual objects but are imbued with profound emotional and spiritual meanings that resonate with the observer's inner self.

Recommendations

From this study, the researcher proposes the following recommendations:

1. Conduct further studies on Buddhist philosophy in the creation of visual art in Northeastern Thailand, including painting, sculpture, and architecture, to deepen interpretation from a visual arts perspective.

2.Investigate the influence of Na Dun amulets on local beliefs, exploring their symbolic value and aesthetic meaning through conceptual frameworks grounded in Buddhist philosophy.

New Knowledge Contribution

1. Spiritual and Artistic Value: The Na Dun terracotta amulets are not only artistically valuable but also serve as spiritual anchors for the community. Their embedded moral teachings inspire ethical living and contribute to cultural continuity.

2.Socioeconomic Impact: These amulets have stimulated local economies in Na Dun District. Their role in cultural tourism and community craftsmanship has improved livelihoods, strengthened social bonds, and fostered sustainable development aligned with the philosophy of sufficiency economy.

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Contemporary lacquer painting in Hue (Vietnam): The Continuation – Transformation of Artistic Values from Traditional to Modern in The Context of a Heritage City

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Abstract

As life develops, art also becomes more modern, the aesthetic views and ways of perceiving life of Hue artists change with the development of society. They express their thoughts on existing problems in reality; explore and search for the self in changing perceptions of art and technical handling with their own unique sound, creating diversity for Hue's contemporary lacquer painting. The artists are bold and intense in their artistic experiments to find other ways of expression and new visual effects beyond the old, almost inherent values of lacquer, brave in denying themselves to renew contemporary creative thinking to suit modern society. Hue's contemporary lacquer painting witnesses the innovation and acceptance of modern techniques compared to classical lacquer; the artists have their own artistic views and perceptions to express the inner ideas in their works. Throughout the development process, Vietnamese lacquer art in general and Hue contemporary lacquer painting in particular have always inherited valuable values and moved, changed, and innovated in both content and technique to promote the national value of traditional Vietnamese painting materials.

Keywords: Hue contemporary lacquer painting; traditional values; innovation; experimentation; Hue painters.

1. Introduction

Carrying the mission of training the generation of painters in the Central region of the country, the reception of Southern lacquer material techniques in 1962 was an important milestone marking the formation of Hue lacquer painting. Since the time when the concept of lacquer in the traditional lacquer craft transformed into the concept of lacquer in art, it was a turning point in the reception of a new aesthetic form for Hue fine arts. Preserving the vestiges of the ancient royal court with the eternal value of the gilded lacquer craft that flourished during the Nguyen Dynasty, Hue painters laid the foundation of traditional cultural values in their treatment of lacquer materials. The painters respected the traditional characteristics of lacquer materials and constantly promoted that value through new experiments of the times in the creative process.

Fine arts in general and lacquer painting in particular express beauty through the reflection of life through the emotional world and aesthetic senses of the painter. From the sounds of reality, the creator places the inner concept in the artwork through images, color characteristics, shapes, lines... and the ability to handle the technical materials with talent and artistic vision bearing the personal mark. Hue painters, with their enthusiasm and love for the traditional values of lacquer material, always seek new things in contemporary creation, breathing life into the eternal cultural values of the ancient capital, creating a movement for Hue's contemporary lacquer painting.

2. Research Objectives

There are two purposes for this research: 1. To study the linguistic characteristics and traditional values of Hue contemporary lacquer painting and 2. To evaluate the new experiments with lacquer materials of Hue artists on the basis of traditional values.

3. Research Scope

The article focuses on studying the characteristics of thematic content, expressive style and material techniques of lacquer in Hue painting through lacquer paintings in the period of national renovation from 1986 to present.

4. Research methodology

This is a qualitative investigation focusing on studying the characteristics of thematic content, expressive style and material techniques of lacquer in Hue contemporary painting. Data were collected from documents and interviews with

artists practicing lacquer in Hue. The researcher studied and analyzed the process of preserving the identity values of lacquer material, from which creativity and innovation of materials were formed based on the artists' experiments.

5. Research Findings

5.1. Comments on contemporary lacquer painting in Hue

5.1.1. Theme trends

The change in aesthetic sense to suit the perception of life and society has led Hue painters to reflect different objects, phenomena through each period. They bring into their works an immediate, genuine idea and emotion that is consistent with aesthetic ideology, artistic style and social conditions at a certain time. Before 1986, painters shared the spirit of the country in the years of peace with worker-peasant-soldier themes or historical and revolutionary themes alongside romantic and poetic themes about the poetic ancient capital of Hue. After the period of national renovation in 1986, the themes they were interested in now belonged to the simple things in daily life, emotions about the universe and creation, and works began to appear that became thornier with themes reflecting the signs of social degeneration and change. Hue artists perceive and create objects based on the foundation of cultural heritage and past thoughts moving with time, bringing viewers the meaning from within the object's essence. The overlapping color stains in a complex space express the creative value of the artist with the refinement of images with nostalgic values or the realities of life existing in reality and premonitions in the future. All of these issues are expressed vividly, deeply and have their own meaning through the talent of the artists.

Hue artists pursue different artistic styles, experimenting with many new techniques with their own creative thinking. In their artistic thinking, some people seek nostalgic values from the past such as awakening the developments of the times to create a new world in the future such as *Hoa thach duong dai V* by artist Vo Xuan Huy (Fig 1) or nostalgia, memories of traditional values and cultural identity preserved through works with national souls such as Night at the *Dem duoi chan Thanh co* (Fig 2) by artist Le Ba Cang or *Tuoi tho toi* (Fig 3) by artist Nguyen Thien Duc. The work *Doi thoai* (Fig 4) by artist Le Ngoc Thanh - Le Duc Hai is a feeling of nostalgia, anxiety and worry about the alarming reality of a developing society that is gradually forgetting old values. From the reality of life to the contemplation of the real universe are the artist's levels of perception of a world that is constantly

moving in the virtual nature of creation. A reality of life appears authentically, gently entering the hearts of the public through the paintings of artist Le Phan Quoc, then pondering, contemplating the philosophies of life through the eyes of the ever-changing life, making viewers pause their greed - anger - ignorance to free their own hearts when enjoying the paintings of artist To Tran Bich Thuy (*Bong danh vong* - Fig 5) and finally blending with the rhythms of the magical universe in the emotional world of artist Truong Be and through the subjective eyes of the viewer about the objective world that exists in each human ego. Coming to a destination when life and death exist together in the creation of all things is brought into the work by artist Nguyen Thi My Tam as a cycle of life leading to the prosperous development of matter in the paintings of artist Do Ky Huy (*Cay doi 3* - Fig 6) is the continuation of eternal values in the human world born from the universe.



Fig 1. *Hoa thach duong dai V* – Vo Xuan Huy - 80x80cm – 2008
(Source: http://www.huyarts.com/skill-type/lacquer/)

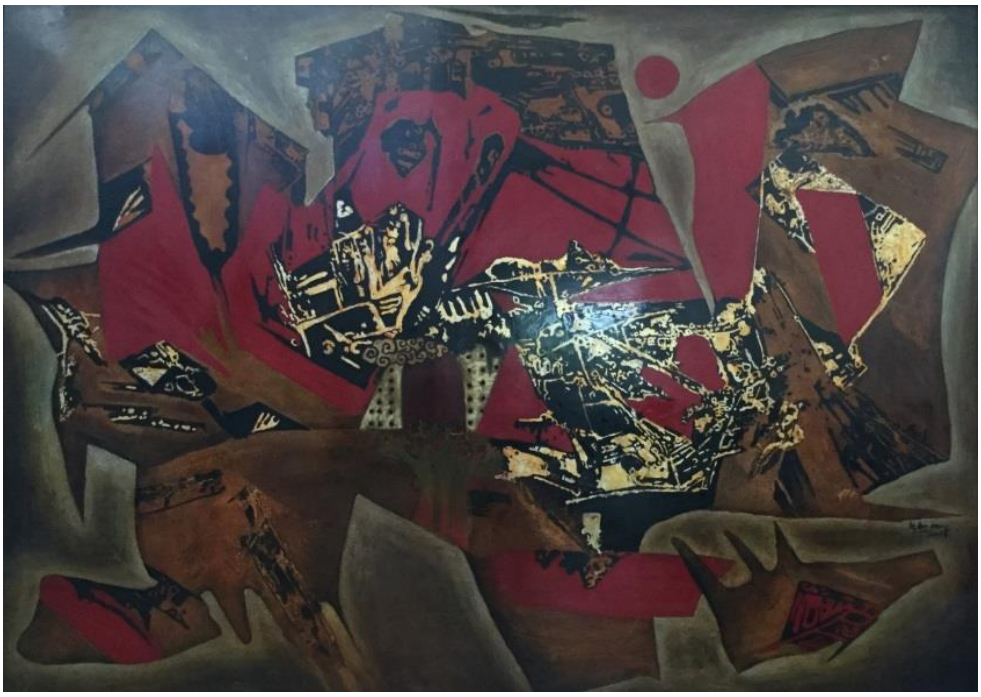


Fig 2. *Dem duoi chan Thanh co* – Le Ba Cang - 100x140cm – 2018
(Source: Photo by Hoang Ngau Ha)



Fig 3. *Tuoi tho toi* – Nguyen Thien Duc - 180x90cm
(Source: https://www.pinterest.com/pin/nguyen-thien-duc-artist-size-180cm-x-90cm-wwweyegalleryvncom--515873332291864437/)



Fig 4. *Doi thoai* – Le Ngoc Thanh – Le Duc Hai – 2006
(Source: https://www.sggp.org.vn/trien-lam-tranh-le-duc-hai-le-ngoc-thanh-26223.html)



Fig 5. *Bong danh vong* – To Tran Bich Thuy - 120x280cm – 2013
(Source: Provided by artist To Tran Bich Thuy)



Fig 6. *Cay doi 3* – Do Ky Huy - 90x120cm – 2008
(Source: Provided by artist Do Ky Huy)

In addition, reflecting the gentle life is the way some artists express their emotions and love for Hue, such as the culture and people of Hue in the works *Tieng Song Huong* of artist Do Ky Hoang (Fig 7). The inspiration from the love for Hue is also expressed by artists through the trend of exploiting the beauty of the image of Hue girls from different perspectives to exude the multi-dimensional beauty existing in the image of Hue women in particular and Vietnamese women in general. That is the gentle, nostalgic beauty in the flowing ao dai of Hue girls in the paintings "*Thieu nu"* of artist Ha Van Chuoc (Fig 8) or in *Huong xua* (Fig 9) by artist Lam Nguyet Ha, the fertile beauty of women in *Dang xua* by artist Nguyen Duc Huy (Fig 10), the image of women colored with moods as if reflecting the heart in the middle of the modern urban streets or the meditation hidden in the nakedness of a woman's body through the work *Thien nam* (Fig 11) by artist Nguyen Hoang Trang. Carrying a different identity is the beauty of the hard work and sacrifice of women, which is expressed by artist Nguyen Dang Son through memories of his mother, childhood and prayers for peace in the work *Nguyen cau* (Fig 12).



Fig 7. *Tieng Song Huong* – Do Ky Hoang
(Source: Provided by the family of the late painter Do Ky Hoang)



Fig 8. *Thieu nu* – Ha Van Chuoc - 120x210cm – 2007
(Source: Photo by Hoang Ngau Ha)

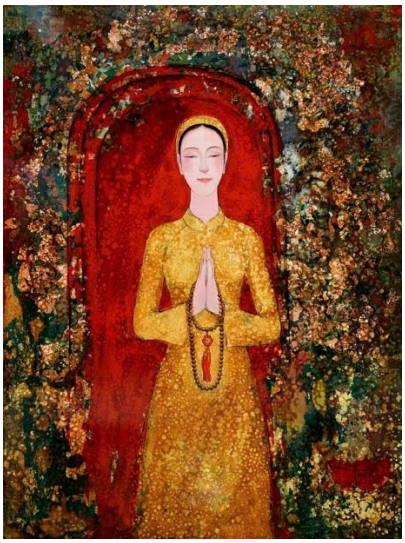


Fig 9. *Huong xua* – Lam Nguyet Ha -90x120cm-2019

(Source: Provided by artist Lam Nguyet Ha)



Fig 10. *Dang Xua* – Nguyen Duc Huy - 60x60cm – 2020

(Source: Provided by artist Nguyen Duc Huy)



Fig 11. *Thien nam* – Nguyen Hoang Trang - 80x120cm
(Source: Provided by artist Nguyen Hoang Trang)



Fig 12. *Nguyen cau* – Nguyen Dang Son - 100x100cm
(Source: http://vannghehue.vn/tin-tuc/p0/c159/n170/tac-pham-cua-hoa-si-nguyen-dang-son.html)

No matter what angle he approaches it from, Hue artists always try to create their own ego and aesthetic and humanistic values for the work. Different approaches to life, society, culture, and people through the multi-dimensional perspective of the artist are delicately expressed in lacquer, bringing to traditional painting materials artistic values rich in humanity in the trend of the times.

5.1.2. Artistic style

In each period, the artist is interested in exploiting specific objects with different painting style trends. The artists are constantly creative in their expression to bring to Hue lacquer painting different aspects of contemporary materials to suit the constant movement of life. Art is always changing, so lacquer is renewed by the artist with a diverse visual language.

Abstract painting expressed with materials that takes a lot of time seems to interrupt the artist's emotional flow or practice with lacquer material in a very traditional way from materials to each technical step to express modern artistic style, the paradox of logic through talent, enthusiasm, experimentation and discovery of semantic foundations existing in abstract art style and lacquer material brings a contemporary breath to the expression style trend of Hue lacquer artists. The work Rhythm of *Nhip dieu vu tru* - artist Truong Be (Figure 13) is an example. In addition, the realistic style directly and truthfully reflects the life events that exist around people that the artist observes and the contemplation of the nature of the entity expressed by subjective artistic senses to reveal individual attitudes in reflecting the objective

world through expressive style are also direction of expression that carry the characteristics of the stylistic trends of Hue artists. The work *Tuoi hon nhien 1* (Figure 14) - artist Le Phan Quoc is an example.



Fig 13. *Nhip dieu vu tru* – Truong Be - 244x615cm - (2009-2011)
(Source: Be, T. (2016))



Fig 14. *Tuoi hon nhien 1* – Le Phan Quoc - 100x100cm – 2013
(Source: Provided by artist Le Phan Quoc)

Different artistic styles bring rich expression of artists' images. The use of symbols and signs that represent the reflected object is a creative way to express ideas. Lines play an important role in the characteristics of visual language, expressing the strength and decisiveness of the block when artists pursue the academic expression of classical lacquer with high decorativeness. Or the highly expressive lines, indefinite movements fully express the hidden ideas in the work when artists pursue the abstract style. In addition, some artists aim to escape from the decorative

characteristics of lacquer, ignoring the strong appearance of lines as in the realistic style. The element of block appears in the contrast between the way to create a decisive block with a single-color block in the decorative style and the suggested block, changing the color tone in the graphic style in different expressive styles to achieve the author's intended effect.

Hue artists always use the color system of classical lacquer as the foundation for discovering new colors in the creative process, each color used expresses the artist's creative ideas and thoughts. Artist Do Ky Hoang and artist Truong Be preserve the value of traditional materials with deep warm colors under the layer of golden-brown paint. Or artist Do Ky Huy and artist To Tran Bich Thuy use the typical red color of traditional lacquer as the main theme, covering the entire work to express the inner ideas in creative thinking. Taking advantage of the artistic value of the typical five-color color system of Hue, artist Ha Van Chuoc brings viewers a very unique image of Hue, rich in the cultural beauty of the historical land of ancient royal art. With the color palette of classical lacquer including black, red, yellow, white and blue and green used by artists, the appearance of ash gray color taken from Phuoc Tich pottery area through the research and exploration process of artist Vo Xuan Huy brings a new breath contributing to enriching the color palette of the material in Hue lacquer painting. Artists take advantage of the shaping characteristics of classical lacquer to create symbolic, conventional spatial layers suitable for the idea, artists in the style of expressing reality such as Le Phan Quoc also gradually re-examine the research on how to express space to get closer to the characteristic spatial properties of lacquer. Some artists are on the path of searching for other expressions of the material through the ability of lacquer to create new visual effects by creative experimentation in the technical processing of lacquer similar to the expressive brushwork of oil painting such *Hon nhien* (Figure 15) by artist Nguyen Van Sy. Artist Hoang Ngoc Tu brings a new breeze in aesthetic concept with the material of fresh color without containing characteristic depth through Pop art through artwwork *Toi mo* (Figure 16).



Fig 15. *Hon nhien* – Nguyen Van Sy

- 120x90cm – 2019

(Source: Photo by Hoang Ngau Ha)



Fig 16. *Toi mo* – Hoang Ngoc Tu

-70x90cm-2013

(Source: Photo by Hoang Ngau Ha)

The artistic style and new perspective bring Hue artist' lacquer works closer to the current art trend of world painting. It is an art style that carries new images, perspectives, and new ways of creating shapes based on the inherent advantages of lacquer material to erase the boundary between tradition and modernity to develop contemporary lacquer painting, suitable for the change in artistic vision and public taste in the development flow of modern society.

5.1.3. Techniques and materials

On the path of artistic creation, each artist sets the new value of the work as a criterion to develop their own style. Hue lacquer artists are always passionate and enthusiastic about materials. Some artists seek out the traditional artistic values of lacquer with the intention of reviving the original value of lacquer. Others choose the path of exploration and experimentation to find new visual effects, find new ways of expression with the concept that materials are a means to express the content and ideas of the creator. Artists let themselves freely in the diverse world of materials and shaping techniques, the work becomes more vivid, more emotionally liberal, bringing viewers different visual vibrations.

Materials

With adhesives, Hue artists use lacquer and Japanese lacquer in parallel in the process of creating lacquer. Each paint gives artists its own characteristics suitable for the shaping idea. Artists with spatial depth in the concept of the work choose to use lacquer as a way to affirm the position of traditional lacquer. The combination of drawing shapes with lacquer and using Japanese lacquer as an adhesive for objects such as cans, plastic shells, etc. on the surface of the painting is the way for painters to take advantage of the advantages of the material applied to the stages of creating the work. Some artists use Japanese lacquer in lacquer creation to match the idea of the work expressing bright colors. Using lacquer in lacquer art to preserve the long-standing tradition and ensure the delicate, characteristic beauty of the material is an important and necessary thing. However, the appearance of new materials such as Japanese lacquer helps lacquer overcome the disadvantages that cause difficulties for painters in the creative process, at the same time it is a tool for painters to carry out new experiments, with new creative styles. In addition to using some color gamut's in the lacquer palette, Hue painters constantly research to find new color substances.

Technical process

During the process of creating shapes, painters use the method of creating shapes on the surface of the body according to the basic principles of classical lacquer. Thick or overlapping layers of color are used to create the effect of hidden colors. To create new visual effects and express ideas, painters experiment with printing techniques on the work to create a realistic image for the object. Since becoming a creative material in painting, the grinding technique with its unique language is an important mark that makes a difference compared to other arts using lacquer. Under many overlapping layers of color, after the grinding process, the color effect and the effect of creating texture with precious accidental and random details are gradually revealed. According to the concept of Hue painters, lacquer paintings must be polished, the grinding technique is a drawing technique, the grinding process is a creative process with the material, the grinding technique is the unique feature of traditional lacquer. However, the idea of grinding is creativity, during the creative process, artists do not apply themselves to the flat, absolutely glossy nature of classical lacquer, depending on the artistic effect they want to express in the

work, they decide which detailed areas need to be ground, which areas can be left with color streaks, sometimes embossed.

Effects of Material

Hue artists focus on creating new effects of material in the process of researching and experimenting with materials. Based on traditional characteristics, they explore in the creative process with lacquer beyond the inherent properties of the material to achieve expressive value, unique visual effects for the work and express the author's ideas. This contributes to the diversity and experimentation of Hue's contemporary lacquer painting.

According to the book *Ky thuat son mai* by Pham Duc Cuong, in the past, people used raw lacquer resin with carefully refined clay or areca ash kneaded with sawdust and paper to create reliefs [Cuong, P.D. (2001), p.152]. With the relief technique appearing from the early years of lacquer painting, up to now, Hue artists are still exploring methods of relief with new and unique materials, creating new relief effects suitable for the style and ideas of the work. Artist Ha Van Chuoc used stone powder instead of clay mixed with cockroach lacquer to create a mixture used to emboss details in the painting. In the embossed lacquer technique, the artist did not grind the raised areas, , the color was treatmented in the way of painting many layers and thick, painting needs to go through the grinding process with enough emotional color to reveal the layers of color underneath to create visual effects, expressed through the work *Hon dat va nguoi* (Fig 17)

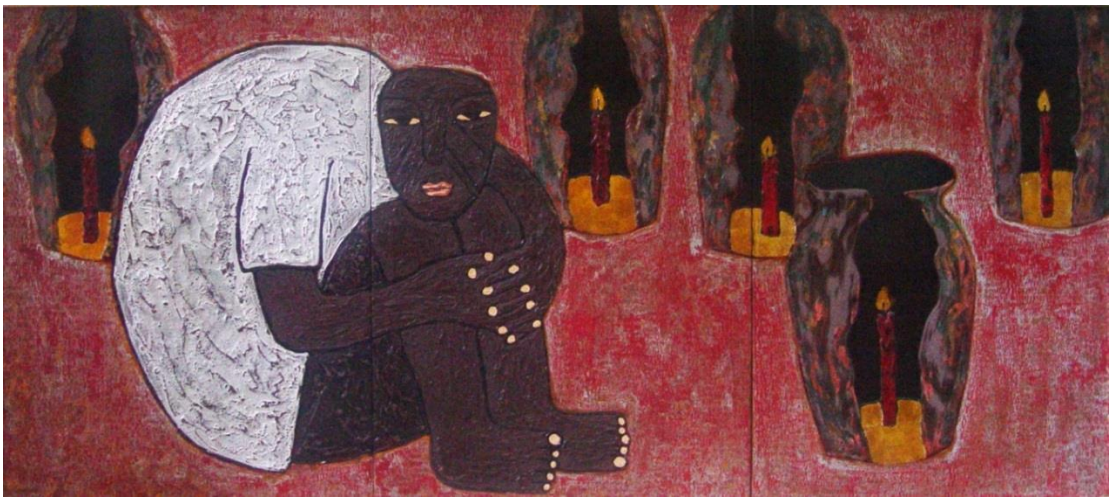


Fig 17. *Hon dat va nguoi* – Ha Van Chuoc - 80x180cm - 2005
(Source: Photo by Hoang Ngau Ha)

Artist Vo Xuan Huy brings to the lacquer material new concepts, a view of transforming the states of reality on the surface that seem to have only the inherent smoothness of the plane with the traditional lacquer material. With lacquer, the innovation creates Vo Xuan Huy's own marks expressing the inner longing for life, with the nostalgia that is gradually fading values in reality. Excerpted from the article "Ba bien the va su bien hoa cua son mai Viet" by author Thai Loc, artist Vo Xuan Huy once said "That is a regular, continuous "geometric" array accidentally created by the spread of tiny water jets while the paint is still wet. Those are cracks/fractures originating from sudden changes in temperature at a certain time." [Loc, T. (2008)]. The rough, clustered or cracked surface emerging on the surface of the canvas is the concept, creative thinking of artist Vo Xuan Huy about a perspective of creation that brings to lacquer art bold new perspectives from the ability to handle and experiment with material techniques, specifically the formation of three variations "Cracked - Wrinkled - Smooth". This effect is clearly shown through the work *Hoa thach duong dai IV* (Fig 18)



Fig 18. *Hoa thach duong dai IV* – Vo Xuan Huy - 100x100cm - 2009
(Source: Provided by late artist Vo Xuan Huy)

The philosophy of yin and yang in the artistic thinking of artist To Tran Bich Thuy through the experimentation with creating shapes on the surface of the canvas. In the work *Toa do thoi gian* (Fig 19), the space between yin and yang is created by the image panels carved through the canvas surface to create a negative space and the image panels attached to the surface of the painting to create a positive space. Or by experimenting with the combination of the technique of attaching enamel on lacquer paintings with similar values of the two materials, artist Doan Thi Kieu Nhi created a new effect imbued with the cultural influence of Hue through the work *Cung phi* (Fig 20). These new experiments bring a unique language to contemporary lacquer painting in Hue, beyond the inherent formats of traditional materials.



Fig 19. *Toa do thoi gian* – To Tran Bich Thuy - 100x120cm - 2016
(Source: Photo by Hoang Ngau Ha)



Fig 20. *Cung phi* – Doan Thi Kieu Nhi - 100x100cm – 2015
(Source: Photo by Hoang Ngau Ha)

5.2. Traditional - modern artistic values in Hue contemporary lacquer painting

In the flow of contemporary Vietnamese visual arts, lacquer is one of the unique materials that has been affirmed and has been passionately studied by many generations of artists with diverse artistic perspectives and concepts bearing personal imprints and experimenting with new creative thinking. The lacquer works of Hue artists have been reflecting the reality of life through creative techniques and methods that both express traditional national identity and carry the modern sound of contemporary visual arts.

The artist always wants to explore and express the nature of life in different perspectives through subjective inner feelings because art is a reflection, not a copy of real life. Hue artists approach natural elements, traditional cultural heritage values or social issues and seek interactions between the reflected objects. For them, reality is the material to build the work and then the work becomes higher than reality, becoming the standard of beauty. Therefore, lacquer works with high aesthetic value are created right in the painter's intense emotional state and truly reflect life, humane, and socially conscious. In the creative process, Hue painters with the quiet moments in the hearts of the ancient capital's children, they freely perceive people, perceive life with poetic, romantic, and sympathetic eyes, giving viewers a multi-

faceted view of existing problems. They observe and bring the vibrations of life into the work to express nostalgia for the historical value of the past, the cruel truth of reality, the aspirations for a good life or the beauty that the universe and nature bestow... All bring to the work profound humanistic values about the tradition of the nation and the contemporary nature of the times.

Hue lacquer painting has gone through nearly 60 years of formation and development, generations of artists have always inherited and developed traditional values with many ways of expression and exploration bearing their own mark and creativity, bringing contemporary perspectives, the strange surprise of materials beyond the limits of tradition. In their works, artists create a rhythm of life through characteristic material languages along with creativity and experimentation to create new artistic values. From deep feelings and inspiration, artists leave traces in each stroke, building vivid artistic images. In addition to changes in the way of exploiting content, images or stylistic trends in accordance with the development of society, new experiments and explorations in techniques help artists discover more about the expressive ability of materials as well as visual effects in expressions that create beauty and new aesthetic values on the basis of traditional values. They are always concerned, researching, finding ways to exploit the inherent strengths of materials, content and expression to improve the old and explore new things. Many artists have created their own new innovations. On the classical foundation, they introduce new materials to create a different aesthetic effect. Thanks to the richness of colors and new materials, artists find it easier to express their ideas and help lacquer materials develop more and more, affirming their position in the painting industry. This is the journey to find new beauty for contemporary Hue lacquer painting that generations of Hue artists have been constantly experimenting with traditional materials.

Materials always have their own language. To recognize the improvement or innovation of lacquer over time, it is necessary to identify the specific and traditional characteristics of the materials in the early stages of lacquer painting. From there, Hue painters sought out experiments in materials, technical processes or new methods of creating materials on the basis of traditional values, creating diversity and richness in the material techniques of Vietnamese lacquer. Improvements and innovations in material techniques show that lacquer is gradually developing according to the inevitable trend of world fine arts. Tradition or innovation both have their strengths and weaknesses. If we rigidly apply old

concepts that are only suitable for the current era, lacquer will gradually lose its position, but if we overuse new things and forget tradition, lacquer will gradually deform into a form far from its original nature. Whether using Vietnamese lacquer or Japanese lacquer, grinding or not, the methods of creating shapes that are far from the old painting style... is the right or wrong choice of the generations of Vietnamese lacquer painters today, no one can answer this question affirmatively because it depends on how the artists perceive tradition and innovation with the material. In the research work, the author does not go into the issue of good or bad, right or wrong for the improvements and new experiments in techniques that painters use compared to the traditional techniques and properties of the lacquer materials, the author makes some comments on the aesthetic value in the traditional characteristics of the material and in new experiments and explorations to have a more comprehensive view of the development of contemporary Hue lacquer painting, which is in harmony with the development of Vietnamese lacquer painting. It can be said that these changes are inevitable when artists always want to find new things in the creative process while still maintaining the aesthetics of the work and expressing the author's ideas, because the value of an artwork is not only affirmed in the use of materials and technical measures but also affirmed in the shaping solutions, especially the synthesis of the relationship between composition, image, color... and the types of materials on the surface of the painting and the meaning of the work, bringing awareness and aesthetic taste to the public.

Over time, modern Vietnamese lacquer painters in general and contemporary Hue lacquer painters in particular have "played" with paint and experienced ups and downs with paint. We cannot deny the appearance of new materials that have created a significant innovation for lacquer painting. It is a tool for painters to carry out experiments with new creative styles that bring different aesthetic values, a new perspective compared to traditional values that have long been considered inherent. However, I think that no matter how modern, painters have transformed the characteristics of the material in a semantic way that escapes the original identities to reveal subjective creative consciousness to suit today's modern fine arts, the foundation for innovation, in a way Hue painters still retain the unique traditional language of lacquer that other materials cannot express. Using lacquer, pigments or academic techniques in lacquer art to preserve traditional values and ensure the delicate and characteristic beauty of the material is also important and necessary. Knowing how to improve and innovate properly and in moderation, not abusing

or being too easygoing in using materials to avoid destroying the elegant and noble beauty of classical lacquer will create a new aesthetic value, a new beauty of progress that makes lacquer art develop more and more.

Traditional and modern values always exist side by side in the contemporary lacquer painting of Hue. Preserving the traditional values of lacquer shows the pride of artists in the national material, exploring modern values is the way they develop a contemporary lacquer painting to meet the aesthetic needs and changes in the artistic senses of modern society. At that time, contemporary lacquer painting in Hue as well as Vietnam did not become outdated with the changing cycle of world art because of the inheritance of traditional values and the promotion of modern creative values of the material.

Currently, Hue lacquer painting is still quite quiet compared to other materials, the reason may be due to the strict requirements on techniques and materials in the creative process, leading to the number of artists who are passionate about and pursue this traditional material becoming increasingly smaller. According to statistics in exhibitions in recent years with the participation of Hue artists, the number of lacquer paintings is relatively small, accounting for a small proportion compared to the total number of works. With the exhibition in the North Central region, in 2014 there were 14 lacquer works/a total of 49 works by Hue artists participating; in 2015 it was 10/42; in 2016 it was 07/45 or in 2018 it was 07/35...; these numbers show that the proportion of lacquer works accounts for about 15% to 20%. In the Fine Arts Exhibition celebrating the traditional day of Vietnamese Fine Arts in Hue organized annually by the Thua Thien Hue Fine Arts Association, the number is not higher when in 2015 there were 10 lacquer works/total 55 participating works and by 2019 that number was 6/48 works. In general, the lacquer works in these exhibitions belong to some typical lacquer painters of Hue fine arts such as painter Truong Be, Le Phan Quoc... However, the most alarming rate belongs to the Young Fine Arts Exhibition organized annually by the Thua Thien Hue Fine Arts Association when in 2017 there were 04 lacquer/68 works participating, that number decreased to only 2 lacquer/52 works participating in 2018 showing a vision of the position of Hue lacquer painting in the future when this exhibition has participating authors with an age limit of 35 years old or younger, meaning that the young generation of Hue painters is gradually moving away from the traditional lacquer material. With the spirit of wanting to create excitement for Hue lacquer painting to awaken the love of painters for the material and also an

opportunity to review the situation of lacquer paintings in Hue, a number of exhibitions specializing in lacquer paintings are organized, gathering the participation of professional and non-professional painters with the material. In 2009, in the series of activities of Hue Traditional Craft Festival, a number of exhibitions specializing in lacquer paintings were organized such as the solo exhibition of the late artist Do Ky Hoang, the exhibition of graduation works of students specializing in lacquer paintings of the Faculty of Painting, Hue University of Arts. Or the lacquer painting exhibition gathering 42 works of 27 Hue artists was the first opportunity for Hue artists to exhibit together with the theme of lacquer paintings, bringing viewers different styles of expression, new creative explorations. In 2013, an exhibition on lacquer paintings continued to take place with the participation of 20 artists, bringing a gentle impression to viewers with themes close to life such as nature, people, love of life... with new explorations in material techniques as well as shaping styles. Most recently, the exhibition "Time" held in February 2019 with 22 participating works showed an awakening and brought lacquer painting closer to young students as well as the public. According to Associate Professor, Dr. Phan Thanh Binh, with a team of artists of stature, with a desire to create with lacquer material, it can be hoped that Hue lacquer painting will have better progress in the development flow of Hue fine arts through exhibitions [Hien, M. (2019)]. In addition, the beauty and traditional value of lacquer art not only exist in the minds of artists but it is also spread to the souls of fashion designers with the mindset of honoring and preserving traditional cultural values of the nation. In Hue Festival 2012, the traditional beauty of lacquer material appeared on the ao dai with a new contemporary breath, inspired by the visual signal and nostalgic echo in the paintings of artist Vo Xuan Huy. Or leaving the strongest impression on the public is the Ao Dai Festival with the theme "Hue Painting & Ao Dai" in the Hue Traditional Craft Festival 2017, this is a meeting and dialogue of the cultural heritage and traditional fine arts of the Vietnamese people. Among the 16 collections inspired by the paintings of 16 Hue artist, 7 designers chose 7 lacquer painters such as Truong Be, Vo Xuan Huy, Le Phan Quoc... (Fig 21). Lacquer painting is honored and preserved in a new way with spiritual values closely associated with the soul of the Vietnamese people.

In a separate way, Hue contemporary lacquer painting exists and develops traditional values through the talent and dedication of the artists. The experiments with new expressive values are inseparable from the foundation of the inherent

characteristics of the material. The dialogue between tradition and modernity in Hue's contemporary lacquer painting carries humanistic values about the transformation of artists' artistic senses in the development of the modern world.



Fig 21. Ao dai design inspired by lacquer paintings by artist Truong Be

(Source: https://dantri.com.vn/van-hoa/thu-vi-bo-suu-tap-ao-dai-tren-nen-tranh-hoa-si-hue-20170430131849615.htm)

6. Conclusion

Contemporary lacquer painting in Hue in the period of integration with the general development of Vietnamese art, artists nurture creative enthusiasm with the material through experimentation, exploring new expressive characteristics of lacquer beyond the traditional concept. They seek new expressive abilities with a unique creative mindset. From the artistic consciousness, the artist exploits life according to the vibrations that suit the soul and brings inspiration into the work according to their own artistic styles. Based on the unique characteristics of lacquer, they are passionately creative, creating new aesthetic effects. With artistic thinking and enthusiasm for the traditional values of national visual materials, Hue artists have, are and will explore lacquer on the basis of inherent characteristics, contributing to creating a new aspect, a new face for contemporary lacquer painting in Hue as well as finding a position in Vietnamese fine arts in the development trend of society.

7. Recommendations

In the data of recent Hue fine arts exhibitions, the issue that needs attention is that young artists tend to be less creative in choosing lacquer material. They are "afraid" of the unique and difficult characteristics of lacquer, tend to "prefer foreign" with new art forms. They change from one style to another, one material to another at different times. The appearance of some lacquer exhibitions is a welcome sign to develop Hue lacquer art, but not many. After the research process, the author has some suggestions to develop contemporary Hue lacquer painting as follows:

** For artist:*

• Each artist needs to contribute voice about creation to the development of traditional painting of the nation, especially the young artists who are inheriting the valuable achievements of national art.

• Young artists need to have a correct perception and have directions in the process of practicing with lacquer material to avoid being distorted in thinking.

** For training institutions:*

• At Hue University of Arts, the lacquer material training faculties need to have a basic framework in the curriculum so that students can access basic knowledge about traditional lacquer painting as well as practice new experimental creations with the material.

• It is necessary to organize workshops or seminars to discuss the current status and reality of lacquer in Hue painting to have an overview and find solutions to promote the development of Hue lacquer painting while creating an environment for students to approach and deeply understand the material.

** For managers:*

• In addition to the efforts of individual artists, managers need to pay close attention to the development environment of art in general and lacquer painting in particular in Hue.

• It is necessary to support and invest in specialized exhibitions on lacquer materials to create conditions to promote traditional materials to the public and arouse love for the material among painters./.

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Preserving and developing the visual art values of the Hue Imperial Palace under the Nguyen Dynasty in the context of a heritage city

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Abstract

The article presents a study on the conservation and development of the values of the visual arts of the Hue Imperial Palace (Hue Citadel) under the Nguyen Dynasty in the context of a heritage city. The article clarifies the visual arts and the unique significance of the architectural and decorative sculptures of the Hue royal court. In addition, the article analyzes the current status of the conservation of the Hue Imperial Palace heritage after many decades of being recognized by UNESCO, clarifies the achievements, existing challenges as well as current policies. On that basis, the author proposes a number of feasible solutions to sustainably preserve and effectively promote the unique visual arts values of the Hue Monuments Complex, contributing to the development of Hue City as a vibrant heritage city.

Keywords: value, fine arts, visual arts, royal architecture, decoration, sculpture, Nguyen Dynasty, decoration, Hue Royal Palace, heritage conservation, sustainable development.

1. Introduction

Thua Thien Hue, located in central Vietnam, is known for its rich history and cultural heritage. It was the former capital of Vietnam under the Nguyen Dynasty and became the political, cultural and religious center. The Nguyen Dynasty Imperial Palace, also known as Hue Citadel, is a palace complex located in Hue City, Vietnam, the center of power of the Nguyen Dynasty (1802–1945), the last feudal dynasty in Vietnamese history – preserving a rich treasure trove of architectural and artistic heritage, reflecting the pinnacle of Vietnamese royal art. Not only was Hue the political center of the Nguyen Dynasty, but it was also a cultural and artistic center, where the quintessence of Vietnamese royal art converged. The visual arts of the Hue Imperial Palace – from architectural planning to sculpture and decorative painting – demonstrate a harmonious combination of indigenous traditions and foreign influences, creating a unique aesthetic style. According to researcher Phan Thanh Binh (2020), Nguyen Dynasty fine arts are the result of cultural assimilation, bearing the mark of predecessor art from the Kinh Bac region (Northern Vietnam) and indigenous Champa art, creating a unique style that does not fade over time.

The Hue Imperial Citadel Complex was recognized by UNESCO as a World Heritage Site in 1993 for its exceptional architectural and landscape values. In addition to its tangible values, Hue also possesses intangible heritages and valuable documents of the Nguyen Dynasty, making Hue the first locality in Vietnam to have many types of heritages recognized by UNESCO.[2] Nearly half a century after the end of the feudal dynasty, most of the palaces and temples in Hue were severely damaged by war and neglect. The work of saving the relics only really began in the 1980s with the support of UNESCO and the Government, opening a period of heritage restoration. To date, the heritage of the Hue Imperial Citadel has escaped the state of "emergency rescue" to enter a period of stability and sustainable development. However, the process of urbanization and economic development poses a sharp contradiction between conservation and development, becoming the biggest challenge for Hue heritage in the current context. Based on the above

reality, this study was conducted to solve the problem of preserving and promoting the value of the visual arts of Hue Royal Palace in the context of Hue aiming to become a unique "Heritage city".

2. Research Objectives

The research objectives of this article are:

(1) To determine the theoretical basis for the typical values of the visual arts of the Hue Royal Palace, Nguyen Dynasty, Vietnam as a testament to the historical value of Vietnam; at the same time (2) to assess the current status of the conservation and development of the Hue Royal Fine Arts Heritage of the Nguyen Dynasty and (3) to propose feasible solutions to sustainably preserve and effectively promote the values of visual arts.

3. Research Scope

The article focuses on the research of Hue Royal Palace in the Nguyen Dynasty, Hue, Vietnam with the values of visual arts such as architecture, painting, sculpture, decorative arts... and the current status of conservation and development of Hue royal art heritage.

4. Research Methodology

Using purely qualitative and research-based research methods including synthesis and document analysis, combining historical-cultural research, architectural-artistic analysis with field survey methods and consultation with heritage experts.

The author aims to approach this topic from a more specific perspective to clarify the unique visual art values of the ancient capital relic complex, thereby proposing feasible solutions to sustainably preserve and effectively promote the unique visual art values of this relic complex. The research results aim to provide scientific arguments for the management and conservation of the ancient capital's architectural-artistic heritage and suggest suitable development directions in the future.

5. Research Findings

5.1. The value of the visual arts of the Hue Royal Palace

In Vietnam, the visual arts of the royal palace reached its peak under the Nguyen Dynasty (1802-1945), reflected in the architectural complex of the Hue Citadel. According to studies, the royal architecture, the art of painting, sculpture and decorative arts of Vietnam are closely linked and almost inseparable, combining together to form a unified visual art. The architecture of the Hue Royal Palace is deeply influenced by Confucian philosophy and the concept of East Asian feng shui, expressed through symmetry, balance and reasonable organization of space. Palaces such as Thai Hoa, Can Chanh, Kham Van show a solemn and majestic style. The decorative arts in the Hue Royal Palace are expressed through wood carvings, embossed reliefs on the roof, walls and pillar system. The patterns of dragons, phoenixes, four sacred animals, four seasons have high symbolic value, reflecting the royal ideology and cosmology of the Nguyen Dynasty. Nguyen Dynasty royal paintings were often depicted on horizontal lacquered boards, parallel sentences, and lacquer paintings. Meanwhile, royal sculptures mainly focused on animal statues, stone pillars, and wood carvings, with sophisticated styles and expressions of royal power.

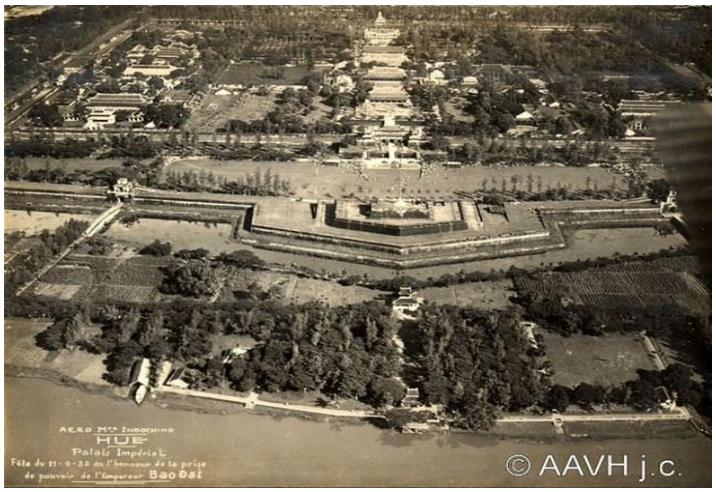
(1)  (2) 

Figure 1&2: Vua Gia Long và Khu vực Hoàng thành trong Kinh thành Huế, 1932

Source: (1) Lê Nguyễn (2) visithue.vn

The Hue Royal Palace under the Nguyen Dynasty is the crystallization of the quintessence of traditional Vietnamese architectural and decorative arts. Constructions such as Ngo Mon Gate, Thai Hoa Palace, Ngu Phung Tower, the citadel system, palaces, mausoleums, etc. are both massive and majestic, yet in harmony with nature, demonstrating a high level of aesthetics. The decorative art of the Hue royal court stands out with the images of mascots, motifs that are carved and embossed with sophistication. In particular, the image of the dragon - a symbol of royalty in Eastern culture - appears densely on the roofs and architectural structures of the Hue royal court. The soft but powerful winding dragons on the roof of Thai Hoa Palace, on the roofs of the towers, the palace gates, on the throne, on the pillars, etc. have become typical artistic marks of the ancient capital. In addition to dragons, many other decorative themes such as phoenixes, unicorns, turtles, flowers, leaves, clouds and sky are also richly expressed through the art of wood carving, bronze casting, and porcelain inlays on Hue architecture.



Figure 3: Ngo Mon Gate of the Imperial City in Hue Citadel

Source: Thi Thanh Van Le

The value of plastic art in architecture: The Hue Royal Palace is planned in a symmetrical layout, with a clear division between the administrative areas, the royal court and the worship area. This design is based on the ideas of feng shui and Confucian philosophy, in which the main axis runs from Ngo Mon Gate through Thai Hoa Palace and extends to the Forbidden City, where the main palaces are

located. This creates a harmony between the building and nature, while demonstrating the majesty and power of the royal court. The palaces and mausoleums in Hue such as Thai Hoa Palace, Dien Tho Palace, Gia Long Tomb, Minh Mang Tomb, and Tu Duc Tomb all have the beauty of plastic art. These works are not only majestic architecture but also reflect the balance and rhythm in the use of lines and shapes. Every detail in the structure from columns, tiled roofs, to windows is carefully calculated to create a solemn and elegant look. The interior decoration colors of Hue Royal Palace are very typical: using yellow and vermillion as the main colors (yellow symbolizes royalty), combined with blue, white, and black according to the Five-color philosophy, creating a space that is both solemn and brilliant. The motifs of the Four Sacred Animals (dragon, unicorn, turtle, phoenix) and auspicious symbols (such as clouds, sun, lotus, chrysanthemum, bamboo, apricot, etc.) appear densely in the architectural decoration and royal furniture, implying the wish for the dynasty to be prosperous and eternal. For example, the image of the dragon is decorated everywhere - on the throne, on the roof tiles, on the reliefs - symbolizing the king; the phoenix symbolizes the queen; the turtle and the unicorn symbolize longevity and peace. These symbols reflect the rich aesthetic and religious concepts of the Nguyen Dynasty.[3]

The value of decorative arts: Decorative motifs are a highlight in the decorative arts of Hue Royal Palace with delicate and rich decorative motifs. The patterns here are not only beautiful in form but also have deep symbolic meanings, such as images of dragons, unicorns, turtles, phoenixes, lotus flowers and other natural elements. These motifs not only create artistic beauty but also express the thoughts, philosophy and spirituality of the ancients

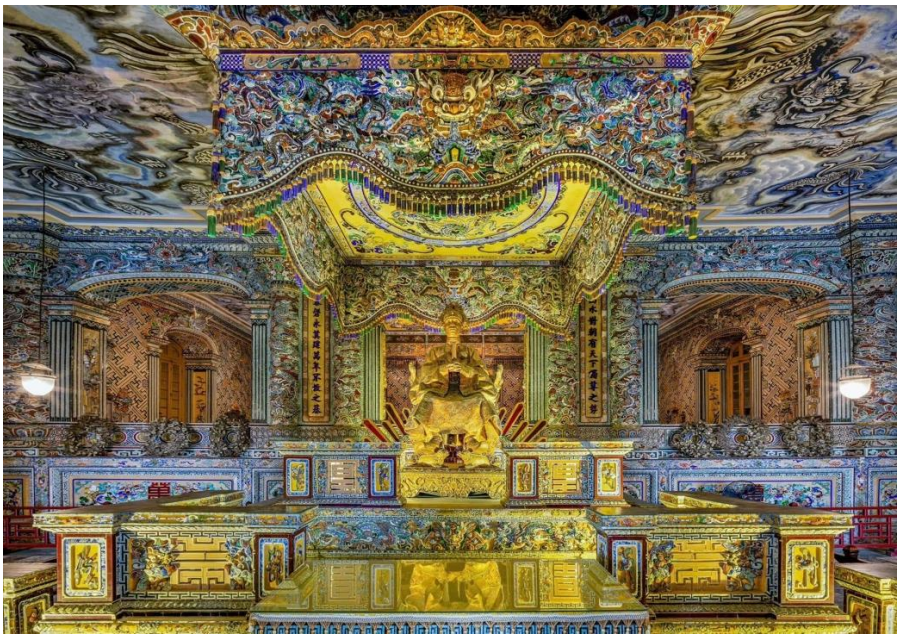


Figure 4: Tomb of King Khai Dinh and Hue Royal Court Decorative Art
Source: dulichdaiban.com

The art of wood and stone carving in the Hue Imperial Palace is very sophisticated, from the details on the columns, doors, roofs to the railings and statues. In particular, many wood carvings in the palace depict folk images, legends, and East Asian myths, reflecting the rich culture of Vietnam. In the tombs, the art of stone sculpture shows majesty and splendor, such as the statues of civil and military

(5)  (6) 

Figure 5 & 6: Stone dragon of Nguyen Dynasty and throne made of gilded wood, Khai Dinh period (1916-1925). Source: (5) vietlyso.com.vn (6) Hue Monuments Conservation Center

One of the characteristics of the Hue Imperial Palace is the porcelain mosaic technique, which is especially prominent in works such as Khai Dinh Tomb. The art of porcelain mosaic requires high technique and sophistication, when small pieces of colorful porcelain are arranged into rich patterns and images. Porcelain mosaic not only creates splendor and elegance but is also a symbol of nobility and wealth.



Figure 7: Two dragons fighting for a pearl at the main gate of Thai Hoa Palace
Source: baobinhphuoc.com.vn

The value of plastic art in sculpture: In the Hue Royal Palace and mausoleums, the system of worship statues and decorative statues is an important part of plastic art. The statues of gods, mascots and statues of mandarins in mausoleums such as the Gia Long and Minh Mang mausoleums are vividly sculpted, with meticulous details and showing the kings' respect for their ancestors and gods. In addition to decorative sculptures on architecture, the Nguyen Dynasty also left behind independent sculptures of special artistic and historical value. Bronze casting art developed strongly under the Nguyen Dynasty with the most famous bronze casting works, the most typical of which are the Nine Urns - nine large bronze urns cast in 1836 and placed in front of The Mieu Temple. Each bronze urn is over 2m high, weighs about 2 tons, and the body of the urn is embossed with images symbolizing the country's mountains and rivers (Ngu Mountain, Huong River, East

Sea, etc.), considered a "visual encyclopedia" of the Nguyen Dynasty. Each bronze cauldron is a work of art with relief images of birds, plants, and landscapes, symbolizing the wealth and power of the country. This is a testament to the talent and creativity of Nguyen Dynasty craftsmen in the art of metal shaping. The Nine Cauldrons are not only a masterpiece of bronze casting with sophisticated composition and techniques, but also symbolize the longevity and authority of the royal dynasty (the bronze cauldron is forever lasting). In addition, the nine bronze cannons cast during the Gia Long period (1803) located in the Citadel are also unique works of sculpture - military engineering, decorated with dragon and cloud motifs symbolizing the power of the royal power. Researcher Cadière once commented that a characteristic of Hue fine arts is the richness and variation of decorative shapes. Indeed, decorative sculptures during the Nguyen Dynasty were very diverse in motifs, both inheriting the traditional themes of the four sacred animals and four seasons, and absorbing modern elements in some more realistic details than previous dynasties. However, the royal plastic arts still have clear differences with contemporary folk sculpture, expressed in the high level of standards and high-quality materials (royal wood and precious metals vs. folk wood).[4]



Figure 8: Sculpted patterns on the Nguyen Dynasty bronze Nine Urns

Source: Thi Thanh Van Le

The value of plastic arts in painting and calligraphy: Painting plays an important role in completing the aesthetic space of the Hue Royal Palace. Unlike three-dimensional sculptures, Nguyen Dynasty royal paintings are mainly expressed through two-dimensional decorative panels on walls, on objects, or portraits, interior decoration. In the palaces, the system of gilded horizontal lacquered panels and parallel sentences with curved calligraphy are solemnly hung, both as decorative elements and conveying the meaning of teachings, honoring the merits of ancestors. Many paintings and decorative patterns on the walls and ceilings of the palace depict the four seasons, eight treasures, flowers and birds, etc., expressed using traditional lacquer techniques, creating depth and high color durability. In particular, the Nguyen Dynasty developed Hue enamel painting technique - a type of painting and decoration on copper covered with five-color enamel. This technique was introduced from the West (phap lam, or "email" – enameling technique on copper) around 1827 and was quickly used to create panels and decorative reliefs in palaces and mausoleums. In the palaces and mausoleums, many decorative paintings depicting historical, religious and folk themes were exquisitely carved. These paintings not only decorated but also conveyed the cultural, spiritual and aesthetic values of the Nguyen Dynasty. Hue royal court paintings also included works on paper and silk by court artists, such as portraits of kings and queens, paintings depicting court ceremonies and palace landscapes. Many of these works are currently kept at the Hue Museum of Royal Antiquities, showing that traditional painting techniques were influenced by Western realism in the late 19th century (especially under the reign of King Khai Dinh and King Bao Dai).

However, most of the paintings used for direct decoration in the palace still followed the conventional style, imbued with the spirit of the East. Calligraphy is an important part of the visual arts of the Hue Royal Palace, with horizontal lacquered boards and parallel sentences written in Han or Nom characters. Calligraphic works not only have artistic value but are also a means of conveying Confucianism and feudal ethics, expressing respect for ancestors and loyalty of mandarins.





Figure 9: Unicorn on royal embroidery paintings of Nguyen Dynasty Nguyen Dynasty

Source: tapchidongnama.vn

5.1.2. The value of visual arts in the context of world heritage and tourism development

In 1993, the recognition of the Complex of Hue Monuments by UNESCO as a World Cultural Heritage marked the international recognition of the artistic and historical values of the Hue Royal Palace. This not only helps preserve the values of visual arts but also raises public awareness in preserving and promoting cultural heritage. With to its unique visual arts values, the Hue Royal Palace has become an attractive destination for international tourists. Tourism activities not only include visiting architectural works but also introducing and recreating visual arts through exhibitions, historical tour guides, and cultural programs such as Hue Royal Court Music and Royal Dance. This not only brings economic benefits but also helps preserve and promote heritage values.

5.1.3. The Meaning and Importance of Visual Arts in the Hue Royal Palace

Visual arts in the Hue Royal Palace are symbols of Vietnamese culture, contributing to the preservation and development of traditional values of the nation. Every detail in the works in Hue is a testament to the ingenuity and creativity of the Vietnamese people, as well as the pride and respect for the history and culture of the nation. The uniqueness and sophistication of the visual arts of the Hue Royal Palace have created a strong connection with the community and visitors. Through the tours, visitors not only admire the architecture but also deeply feel the culture and soul of the Vietnamese people.

The visual arts values of the Hue Royal Palace have become a source of inspiration for many domestic and international artists and designers. The images, patterns, and decorative styles typical of Hue have been recreated and developed in many fields of modern art, from painting, sculpture to fashion and architecture. The value of Hue's visual arts lies not only in its sophisticated techniques but also in its symbolic meaning and humanity. The decorative motifs of the Nguyen Dynasty's royal court are considered the "condensation of the quintessence of the hands and minds of our ancestors", containing the messages and aspirations of our ancestors. For example, the image of "dragon, unicorn, turtle, phoenix" (four sacred animals) represents the aspiration for a prosperous and everlasting dynasty; the motif of "pine, chrysanthemum, bamboo, apricot" (four noble plants) is a metaphor for the noble character of a gentleman. The decorative sculpture art in the Hue Royal Palace therefore has both aesthetic value and profound cultural and ideological value.

The outstanding feature of Hue's royal fine arts is the harmonious connection between architecture and decoration. Architecture and decorative sculpture here are not separate but are unified into a visual art whole serving the purpose of honoring beauty. Every architectural element, from the structure of the columns to the tiled roofs and arched doors, is meticulously crafted with exquisite patterns, turning the architectural work itself into a work of art. Notably, Hue artisans have created an architectural style that is “ambiguous inside and outside” – that is,

bringing nature into the architecture and opening the architectural space to blend into the landscape. The design philosophy of Hue people is to create a living environment in harmony with nature, considering grass, trees, flowers, clouds and water as friends of the human soul. Therefore, Hue royal architecture often has gardens, lakes, and miniature landscapes interwoven, creating an airy and charming landscape surrounding the work. This is a unique source of national artistic heritage, a smooth combination of traditional Vietnamese quintessence and selective influences from Chinese and Western art (especially in the second half of the Nguyen Dynasty, some works were influenced by French architecture and modern materials, enriching the appearance of the ancient capital). These values not only have historical and cultural significance, but also contribute to the identity of Hue's urban landscape, creating a foundation for the development of cultural tourism.



Figure 10: Vườn Cơ Hạ đã được phục dựng lại thành công vào năm 2012 nhân dịp Festival Huế. Source: dantri.com.vn

5.2. Background of Hue Heritage City

5.2.1. Background of Hue Heritage City

Hue City today is oriented to develop as a unique heritage city, taking the cultural heritage of the Nguyen Dynasty as the core. After the complex of Hue monuments was recognized by UNESCO (1993), the Vietnamese government issued plans and conservation projects to preserve and exploit heritage values for development. Hue

is proud to be the leading locality in the country in heritage conservation, with 5 world heritage titles recognized by UNESCO (including tangible, intangible and documentary heritage). Heritage has become the focus of Hue's cultural policy and sustainable development. Currently, in Thua Thien Hue, there are 92 ranked relics, along with a rich system of cultural institutions, creating a foundation for Hue to build the brand of "festival city" - a typical cultural and tourism center of Vietnam. The local budget for heritage conservation is very high (40 times the national average per capita), demonstrating the government's strong commitment to preserving the heritage of the ancient capital.



Figure 11: Ngo Mon, Hue, Vietnam and festival events. Source: culturephamtravel.com

The orientation of developing Hue into a National Heritage City is also emphasized in the development strategy of Thua Thien Hue province. According to Mr. Hoang Viet Trung - Director of the Hue Monuments Conservation Center, the province is implementing the project "Preserving and promoting the value of the Hue Monuments Complex until 2030, vision 2045", in which the heritage of the ancient capital is identified as the "core" of local development, turning Hue into a special heritage city. This shows that the current context of Hue heritage management is to both preserve cultural values and link with the goal of socio-economic development (especially tourism and services). That context poses an urgent need to find a solution to balance conservation and development, so that living heritage

can integrate into contemporary life while still preserving the traditional quintessence.

5.2.2. Achievements in preserving Hue's heritage

Since 1993, the work of preserving Hue's architectural and royal art heritage has achieved many important results. First of all, in terms of preserving physical relics, hundreds of large and small works in the Hue Monuments Complex have been restored. As of 2023, more than 200 works have been restored, restoring the basic appearance of Hue Citadel and the mausoleums. Many important works that were completely destroyed such as Thai Hoa Palace, Kien Trung Palace, Phu Van Lau Tower, etc. have been and are being meticulously restored, opening to visitors one after another. The desolate and dilapidated appearance of the past is now gradually being replaced by images of solemn and fresh relics. Thanks to that, Hue's heritage has escaped from oblivion and entered a period of stability and sustainable development. UNESCO highly appreciates Vietnam's efforts in bringing the Hue Monuments Complex from the brink of danger to a model of successful heritage restorationn.

(12)  (13) 

Figure 12&13: Restoration of Tang Tho Tower and Thai Hoa Palace
Source: (12) tapchisonghuong.com.vn (13) bvhttdl.gov.vn

Ancient royal festivals such as the Giao Te ceremony, the Truyen Lo ceremony, the Coronation ceremony, etc. have been restored within the framework of the Hue Festival, contributing to the revival of the royal cultural atmosphere. Traditional crafts serving the royal palace (wood carving, enamel painting, embroidery, bronze casting, etc.) have also been gradually restored through craft village projects and

exhibition centers. Thanks to these efforts, the intangible heritage of the Nguyen Dynasty, which was largely lost after 1945, has now been significantly revived. The collection and inventory work has also achieved results with thousands of artifacts and antiquities of the Nguyen Dynasty preserved at the Hue Museum of Royal Antiquities. Recently, Hue has also applied digital technology to identify and digitize some antiquities and build the first virtual exhibition space (metaverse) on royal culture, helping to effectively preserve and promote heritage.

Regarding management, the state has issued many policies to create a legal corridor for the conservation and promotion of Hue heritage. Immediately after being ranked as a world heritage, Decision 105/TTg (1996) approving the Project on Planning, Conservation and Promotion of the Value of the Hue Monuments Complex for the period 1996-2010 was issued, setting the long-term goal of both preserving the heritage of the ancient capital and promoting all valuable values of the heritage (tangible, intangible, landscape) to serve traditional education and improve the cultural life of the people. Next, Decision 818/TTg (2010) approved the project to adjust the planning for the period 2010-2020, and now the heritage management plan for the period 2015-2020 with a vision to 2030, which has specified the conservation tasks in the new context.

Contributing to this success is also the great support from the international community. Since 1981, UNESCO has launched the "Save Hue" campaign on a global scale. Many international organizations and governments (Japan, Poland, France, South Korea, etc.) have provided funding and sent experts to help Vietnam restore Hue monuments. The total international funding to support Hue preservation to date is over 10 million USD. UNESCO experts such as Polish architect Kazimierz Kwiatkowski (Kazik) have devoted their lives to Hue heritage, leaving behind many exemplary restorations works. These efforts, combined with the determination of generations of leaders and people of Hue, have brought the royal heritage of the Nguyen Dynasty back to life.

5.2.3. Limitations and challenges

In addition to achievements, the work of preserving and promoting the value of Hue heritage still has significant limitations and challenges. First, the consequences of war still leave many relics in ruins, requiring large resources for restoration. Many important works of the Imperial City such as Can Chanh Palace, Kien Trung Palace, Ta Vu, Huu Vu... were completely destroyed, restoration is difficult due to lack of original documents, the work of collecting documents and historical photos takes a lot of time (preparing scientific documents for the project of restoring Can Chanh Palace took up to 20 years). In addition, investment resources for conservation have not yet met actual needs. Although the central and local budgets have been increased, the volume of relics in need of restoration is very large, the mobilized funds are still limited compared to the requirements.

In particular, the long-term challenge is the conflict between conservation and urban development. The increase in population and urbanization in Hue puts pressure on the heritage protection area: the need to expand infrastructure and build new works is at risk of negatively affecting the landscape and structure of the relic if not well controlled. On the other hand, the work of promoting the value of heritage has not yet been commensurate with the potential. Many experts believe that the locality does not have a comprehensive and harmonious strategy in researching, preserving and promoting heritage.

Although heritage promotion and education activities to the community have been carried out, the effectiveness is not high; people, especially young people, have limited knowledge about Hue heritage. The source of human resources specializing in relic conservation is still thin and weak. The lack of properly trained conservation experts has caused the quality of some restoration projects to not meet expectations, and there are even cases of restoration that have caused controversy about authenticity.

5.3. Solutions for preserving and developing the artistic values of the Hue Royal Palace

First of all, it is necessary to develop a comprehensive local strategy and policy on Nguyen Dynasty heritage. This strategy must ensure harmony between research, conservation and exploitation of heritage. The People's Committee of Thua Thien Hue province should issue specialized resolutions on promoting the value of Hue heritage in socio-economic development, as a basis for integrating into urban and tourism planning. At the same time, it is necessary to develop a set of rules and technical guidelines for the restoration and embellishment of relics in Hue according to national and international standards, in order to unify the process and ensure quality.

Regarding funding, in addition to the state budget, it is necessary to strongly mobilize resources from society. The province should establish a Hue heritage conservation fund, calling for contributions from the business community, people, overseas Vietnamese and international tourists who love Hue. Regarding human resources, it is necessary to have a long-term plan for training and fostering conservation experts. Hue can cooperate with universities of architecture, fine arts and heritage conservation centers in Hanoi and Ho Chi Minh City to train technicians and restoration experts for the locality. At the same time, invite good experts from home and abroad to Hue to work and transfer restoration technology. With a solid team of experts, the quality of relic conservation will certainly be improved, limiting errors that reduce the aesthetic value of the works. In the coming period, it is necessary to focus on completing the proposed key restoration projects. There are 27 important conservation projects associated with the approved 2016-2020 medium-term plan. If successfully implemented, they will basically restore the main appearance of the Hue ancient capital relic complex (including the Imperial City, the Citadel, the main tombs and some important temples). Projects such as the restoration of Can Chanh Palace, Kien Trung Palace, Thai Mieu, Duong Xuan Palace, etc. need to be prioritized in terms of capital and human resources for early completion. When the symbolic works are restored, the

architectural and artistic values of the Hue Royal Palace will be more fully reproduced, creating new appeal. The royal palace's visual arts heritage is closely linked to the ancient royal cultural context, so it is necessary to continue to restore intangible elements to fully recreate the royal palace's cultural space. At the same time, it is necessary to focus on preserving and exploiting related traditional crafts (elegant enamel, embroidery, carving, ceramics, bronze casting, etc.). It is proposed to build a Hue Royal Traditional Craft Center, where senior artisans can teach ancient techniques, produce for the restoration of relics and sell high-quality souvenirs. In addition, it is necessary to soon implement the Hue Royal Antiquities Museum project according to the existing orientation. This museum will display rich collections of Nguyen Dynasty antiques (signed porcelain, royal costumes, royal utensils, etc.), thereby introducing the quintessence of royal art to the public, while creating more highlights to attract tourists. Digitizing documentary heritage is also very necessary: Hue should build a digital database of Woodblocks and Royal Records of the Nguyen Dynasty (currently stored in Hanoi) and Poetry on Hue Royal Architecture, aiming to "bring" these documentary heritages back to Hue in the form of digital copies for research and display. At the same time, restore the function of Lau Tang Tho (Nguyen Dynasty archive) as an on-site center for archiving and researching Nguyen Dynasty documents.

Technological advances open up many new opportunities to preserve and promote the artistic values of Hue heritage in a vivid way. First of all, it is necessary to continue the project of digitizing Hue heritage, including 3D scanning of relics, creating digital copies of patterns, reliefs, artifacts, etc. for long-term storage and support for restoration and reconstruction work. Virtual reality (VR) and augmented reality (AR) technologies can be applied to create virtual tours of the Hue Imperial City, or recreate the space of the palace and ancient rituals to serve visitors from afar. As initially implemented, the Hue Monuments Conservation Center in collaboration with the Provincial IT Center has integrated digital identification technology for antiquities and launched the first metaverse cultural exhibition space. It is necessary to continue promoting these initiatives, expanding digital collections, and even aiming to build a digital copy of the entire Hue Imperial

Citadel. Regarding communication, promote Hue heritage on digital platforms and social networks to reach young people. It is possible to develop mobile applications to guide visitors to visit relics with interactive content about the meaning of decorative motifs and architecture - helping visitors understand more deeply the value of royal art.

Tourism is an important channel to promote heritage values, but it needs to be oriented sustainably and preserved long-term. Hue should continue to diversify cultural tourism products associated with royal heritage: night tours of the Royal Palace, royal Ao Dai festivals, periodic performances of Nha Nhac, experiences as artisans, etc. These products both generate revenue for conservation and promote heritage widely. However, all tourism activities in the relic site must comply with heritage protection regulations, avoiding harsh interference or excessive commercialization that is not appropriate for the cultural space. There should be a mechanism to limit the number of visitors at some sensitive points to protect.

(13)  (14)



Fig 13 &14: Hue Imperial Palace and the business of nostalgia
Source: (13) Bao Trung (14) Vietnamese traditional costume

For heritage to truly live, the active participation of the local community is indispensable. It is necessary to promote heritage education in schools in Hue, integrating content about the history of the Nguyen Dynasty, royal architecture and fine arts into the program so that the young generation understands and is proud of their homeland's heritage. Organize research competitions, creative camps, and extracurricular activities at the relics for students. On the other hand, raise awareness among people living in the heritage area about the value of the relics and the responsibility to protect them. Encourage the model of "Heritage Cultural Family", "Relic Self-Management Group" in the inner-city residential community of Hue, promoting the supervisory role of the people in the preservation of the relics. In addition, it is necessary to spread the love of Hue heritage to the wider community through creative communication activities (videos, exhibitions of old and new photos, blogs, vlogs about Hue...) so that everyone who comes to Hue is aware of the beauty and fragility of the heritage and appreciates and preserves it.

Hue needs to continue to maintain and expand cooperation with international organizations such as UNESCO, foreign universities and research institutes to learn from experiences in preserving world heritage. Actively seek technical and financial funding from the Cultural Preservation Fund, bilateral cooperation programs (as with France and Korea). In addition, encourage in-depth scientific research projects on Nguyen Dynasty art. Research results will contribute to clarifying the unique artistic value of Hue heritage, providing scientific arguments for conservation management.

In short, the above solutions require synchronous coordination between the government, experts and the community. Hue has the advantage of high social awareness of heritage value (due to the experience of 30 years of conservation), so implementing solutions will be more favorable if there is a common determination. It is important to put heritage at the center of development policies, considering heritage as a strategic asset, not an obstacle. The success of the conservation model associated with sustainable development in Hue will be a valuable lesson for many other heritage cities in Vietnam.

Dicussion

The Hue Royal Palace under the Nguyen Dynasty is a priceless heritage complex, crystallizing the outstanding values of Vietnamese visual arts. The conservation work over the past decades has revived the appearance of royal architecture and accompanying cultural values, making Hue a living heritage city, leading the country in preserving cultural heritage. However, the road ahead still has many challenges as Hue city develops. The problem is how to harmonize the requirement of preserving the originality and integrity of heritage with the need for innovation and integration of the city. To do so, it is necessary to thoroughly understand the viewpoint: preserving heritage does not mean closing and "freezing", but must proactively adapt and find ways to promote values in a creative and sustainable way. Preservation and development must be seen as two complementary aspects: good preservation creates the foundation for tourism and cultural development, and conversely, sustainable development will create long-term resources for preservation.

Recommendations

To realize these goals, the author recommends developing a specific roadmap to implement the above solutions, clearly assigning responsibilities to relevant parties (cultural, educational, tourism agencies, government and community). Establishing a system to monitor and periodically evaluate the status of relic conservation and the effectiveness of its development (number of restored relics, number of visitors, level of community satisfaction, etc.) will help to promptly adjust policies to suit reality. And we all need to remember that heritage is not just the past, but a resource for the future. Continuing to invest in in-depth research on Nguyen Dynasty art and inspiring heritage education for the younger generation is extremely necessary. When the younger generation understands and appreciates the heritage of their ancestors, they will be aware of preserving and continuing, ensuring that the heritage of Hue Royal Palace will last forever.

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Dong Ho folk printmaking (Vietnam): local wisdom and revival of traditional culture in the modern context

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Abstract

Dong Ho folk printmaking is one of Vietnam's rich folk-art forms, utilizing a unique manual woodblock printing technique. This article introduces the history of its formation, development, and the process, techniques, as well as the cultural and aesthetic values of Dong Ho folk printmaking, to demonstrate the local wisdom of the Vietnamese people. Simultaneously, this study also addresses the highlights in its preservation in the current context, reviving a traditional craft that seemed to have faded away in Vietnam. Using methods of archival research, synthesis, and document analysis, the author aims to provide a more comprehensive perspective on the once-famous folk painting genre, an indispensable part of the spiritual life of Vietnamese people during each Lunar New Year. The results of this article can be used as reference material for the network of folk-art researchers in the region, promoting cultural and artistic exchange between countries, towards the goal of preserving and promoting traditional cultural values in the current context of integration.

Keywords: Vietnamese folk paintings, Dong Ho folk printmaking, folk arts, local wisdom, woodcuts, traditional culture.

1.Introduction

Dong Ho folk printmaking is a traditional folk-art form using traditional woodcut printing techniques, originating in Dong Ho village, Bac Ninh province, Vietnam, over four centuries ago. Dong Ho folk printmaking is a testament to the talent and artistry of previous generations, vividly reflecting the local wisdom of the Vietnamese people. These colorful, symbolic artworks have adorned Vietnamese homes for centuries, especially during the Lunar New Year (Tet), carrying wishes for prosperity, happiness, and harmony.

Due to wars, the subsequent introduction of modern printing machinery, and changes in people's aesthetic values and consumption habits, traditional crafts, including Dong Ho folk printmaking, have declined. However, in recent years, with Dong Ho folk printmaking being recognized as a national intangible cultural heritage (2013) and the trend of restoring and preserving traditional cultural values, this folk-art form has gradually been revived.

2.Research Objectives

2.1 To study the history of formation, development, and cultural and aesthetic values of Dong Ho folk printmaking as evidence of Vietnamese local wisdom and simultaneously.

2.2 Clarifying the revival of Dong Ho folk printmaking - a traditional cultural form in a modern context.

3.Research Scope

The research focuses on the birthplace and development of Dong Ho folk printmaking, which is Dong Ho village, Bac Ninh province, Vietnam. The research covers the period from the formation of Dong Ho folk printmaking in the 16th and 17th centuries to the present.

4.Research Methodology

Using a purely research-based and qualitative research method involving the study, synthesis, and analysis of documents, the author aims to approach this topic from a more specific perspective in order to clarify the indigenous knowledge of the Vietnamese people as expressed in Dong Ho folk printmaking.

5.Research Findings

5.1. History of the Origin and Development of Dong Ho Folk Printmaking

Dong Ho village (commonly referred to as Ho village) is located 40 kilometers north of Hanoi, in the Song Ho commune, Thuan Thanh district, Bac Ninh province. The ancient name of Dong Ho village was Dong Mai or Mai village, which once belonged to Ho commune, Sieu Loai district, Thuan A prefecture, in the Kinh Bac region. Situated in the center of the Red River delta, with fertile land, beautiful natural scenery, and convenient for economic and cultural exchange with all regions of the country, as early as centuries BC, the Kinh Bac land was one of the cradles of rice civilization, the place where the Dai Viet civilization was formed. There are many temples, towers, pagodas, tombs, and mausoleums built here by many feudal dynasties, such as Kinh Duong Vuong tomb, Lac Long Quan and Au Co temple (considered the ancestors of the Vietnamese people in legend), Luy Lau ancient town, Dau pagoda, But Thap pagoda. This place used to be the political, commercial, and economic center of Buddhism and Confucianism of Dai Viet. In addition, Kinh Bac is also the homeland of traditional craft villages associated with folk art, such as Dong Ho Folk printmaking Village, Thanh Tuong Ca tru Singing Village, Bac Ninh Quan Ho Singing, and Bui Xa Water Puppetry. Archaeological findings at Ke Da and Bai village confirm that Song Ho *"is an ancient land, inhabited densely since the time of the Hung Kings, around 2,000 years ago"*. (Nguyen & Vu, 2014)

Thus, Dong Ho folk printmaking village was formed and developed in a cradle of traditional culture. In its heyday, the entire Dong Ho village consisted of 17 families, all of whom followed the profession of making paintings. According to the old Vietnamese tradition, every New Year, every family buys paintings to hang, hoping for a new year of prosperity, happiness, and peace. Dong Ho village at that time often organized a bustling *" Chợ tranh"* (market) in December (the 12th lunar month) with five markets on the 6th, 11th, 16th, 21st, and 26th. In each market, thousands of paintings of all kinds were sold to traders or retailed to families to buy as New Year paintings. After the last painting market (December 26th lunar month), the families that still had paintings left wrapped them tightly and put them away, waiting for the next painting season to bring them to the market to sell. The book *"Vietnamese Folk Paintings – Collection and Research"* by scholar Maurice Durand, edited and organized by Professor Philippe Papin and Marcus Durand (the author's son) (Durand & Papin, 2018) collects and analyzes over 400 Vietnamese folk paintings gathered from the Hanoi area and the surrounding regions of the

Northern Delta. It reflects the popularity of folk painting as a form of enjoyment during this period.

Nowadays, with the development of modern printing technology, craf printmaking artwork are no longer consumed as much as before, and the custom of buying folk paintings to hang on Tet holidays has also gradually faded. Dong Ho painting village currently only has two families of artisans: Nguyen Dang Che and Nguyen Huu Sam, who make paintings, preserving their ancestors' traditional heritage. (Figure 1)



Figure 1. Dong Ho Folk Cultural Exchange Center of artisans Nguyen Dang Che (Source: Thi Thuy Trang Tran)

5.2 Local wisdom of Dong Ho folk printmaking

Materials and tools

Based on traditional woodblock printing techniques, the main materials used to create Dong Ho paintings include: woodblocks, printing paper, and printing ink. These elements also clearly reflect the indigenous knowledge of the people of the Kinh Bac region. The woodblocks used for printing are divided into two types: the outline blocks, made from the wood of the Thi tree, which has a multi-dimensional grain that is soft and allows for intricate carving; and the color blocks, made from the wood of the Mò tree, known for its superior color retention compared to other woods.

Dong Ho folk printmaking is also special due to the printing paper used. This paper is handmade from the bark of the Dó tree. The bark is collected from the forest, soaked in ponds for an extended period to soften and remove all organic material,

then stripped and pounded by hand. Additives from the sap of the Mò tree are mixed in, and the mixture is formed into paper. Dó paper is produced in several rural areas of Northern Vietnam, including Dong Cao village in Bac Ninh province. It has a light-yellow color, is thin and durable, making it suitable for printing paintings (the folk printmaking of Lang Sinh also used this type of paper).

The artisans of Dong Ho village use brushes made from pine leaves (called "Thét") to apply a mixture of glue (cooked from sticky rice flour or cassava flour) mixed with powdered Diep shells (a type of mollusk). This process creates a textured surface with a unique shine from Diep shell (hence it is called "Diep paper"), giving Dong Ho folk printmaking their distinctive character. The book "Dong Ho Folk Paintings" notes that *"Dao Khe village, adjacent to Dong Ho village, had artisans who made Thét brooms. The Diep shells were purchased from Quang Ninh and Hai Phong, and were previously transported by waterway"*. (Dong Ho folk printmaking, 2024) While many countries around the world use shellfish such as mother-of-pearl and pearls to create a shimmering effect in paint, the way Dong Ho artisans use them as a coating material for paper is rare.

The colors used in Dong Ho folk printmaking are derived from natural materials, featuring rustic and vibrant hues that are completely different from modern industrial pigments. The yellow comes from the flowers of the Hoè tree or the seeds of the Dành Dành, red from red gravel or fresh bricks, green from Chàm leaves or copper rust, black from bamboo charcoal, and white from powdered seashell (Diep). These pigments are mixed with a binding agent made from sticky rice flour to ensure adhesion and to make the surface of the work sturdier after printing and drying. Although only five basic colors are used without mixing, Dong Ho folk printmaking achieve a bright and harmonious color effect, which artisans refer to as *"màu cái"*. This results in a texture that is porous and non-transparent, distinguishing them from other types of paintings that use synthetic dyes.

Process and techniques

Dong Ho folk printmaking is one of the four major types of folk printmaking in Vietnam, alongside Hang Trong, Kim Hoang, and Lang Sinh. Among them, Dong Ho folk printmaking is distinguished by their intricate woodblock printing technique, where each color in the work is carved separately on a distinct block of wood. For every color used in a work, there is a corresponding woodblock, and the painting is printed that many times. The colors are layered on top of each other, with the black outlines printed last. *(Figure 2)*




Figure 2. Woodblock for printing Dong Ho folk printmaking using the "sấp ván" technique. Source: (tranhdangiandongho.vn, 2024)

The printing technique of Dong Ho folk printmaking differs from other types of woodblocks prints in Vietnam and the world through the *"sấp ván"* method. This means that when printing, the paper is placed underneath, and the inked woodblock (which has a handle on the back) is aligned and pressed down onto the surface of the paper, much like stamping.

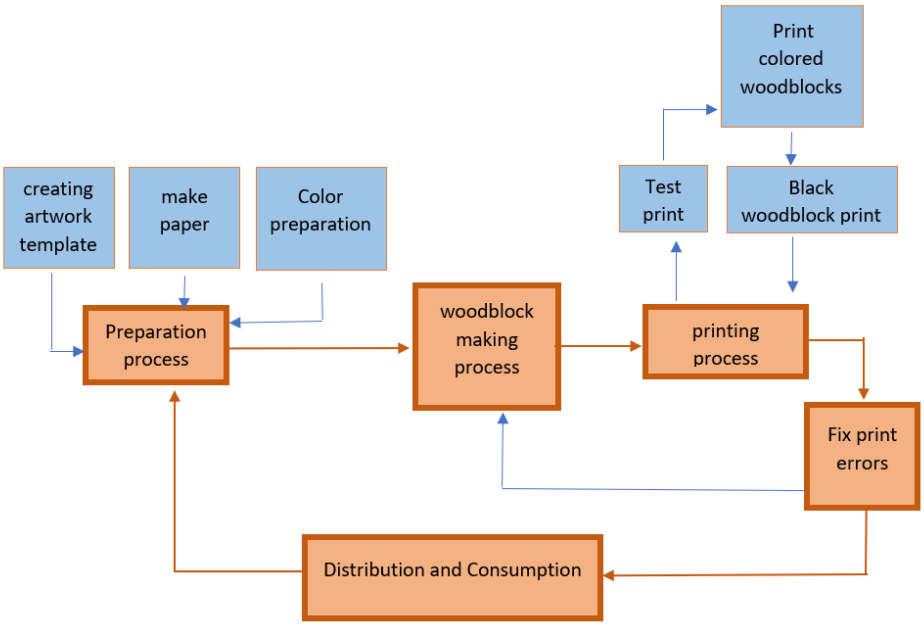


Diagram 1 - The Creative Process of Dong Ho Folk Printmaking

After that, the block is flipped over (with the paper attached) and a dry, aged loofah, coated with beeswax, is used to evenly rub the back of the paper so that the ink adheres uniformly, creating the final work.

Aesthetic value and cultural value

Dong Ho folk printmaking is not only a form of art but also play a significant role in cultural and spiritual life, embodying the indigenous knowledge of the Vietnamese people. In the book *"The Cultural Heritage of Dong Ho Folk Paintings,"* author Tran Thi Loan asserts that *"Dong Ho folk paintings emerged to meet the diverse spiritual needs of the farmers in the Northern Delta region. The Ho village paintings range from depicting daily life's simplest, most rustic aspects to the most sacred and noble elements of spiritual life."* (Tran, 2016).

Each Dong Ho artwork reflects their thoughts, emotions, and aspirations. One of the most famous Dong Ho artworks is the *"Dai Cat"* (Great Luck). In ancient Vietnamese tradition, people would hang paintings at the beginning of the New Year as a wish for luck, peace, and prosperity. Folklore has it that at the start of the New Year, this artwork was placed at the entrance as a talisman to ward off bad omens and bring good fortune to the household. They believed that as the sun rose and the rooster crowed, evil spirits would fear the light and vanish (Figure 3).



Figure 1- "Dai Cat" - Dong Ho Folk Printmaking. Source: (Vinart, 2024)

The artwork *"Ga me va dan con"* (Mother hen and chicks) reflects family love and maternal affection; the *"Dan lon am duong"* (Yin and yang pigs) artwork symbolizes the desire for a prosperous and abundant life. The *"Ly ngu vong nguyet"* (Carp looking at the moon) artwork embodies the spirit of overcoming difficulties, the will to strive, and academic success. The *"Muc dong thoi sao"* (Shepherd boy playing flute) artwork depicts the peace and tranquility in the poor lives of children herding

buffaloes. With its simple, understandable, and relatable expressions, Dong Ho Folk's printmaking addresses societal vices humorously and gently, such as in the artworks *"Danh ghen"* (Jealousy), *"Dam cuoi chuot"* (Rat's Wedding), and " *Tre coc kien nhau"* (Catfish and Frog Suing Each Other.)

Additionally, Dong Ho folk printmaking contributes to traditional education and reflect the heroic history of the nation through historical themes that promote patriotism, such as *"Ngo Quyen danh giac"* (Ngo Quyen defeating the invaders), *"Phu Dong Thien Vuong"* and *"Hai Ba Trung."* Some Dong Ho artwork educate on good virtues for the younger generation, such as respect for teachers and moral integrity, as seen in *"Thay do Coc,"* "*Vinh hoa"* (Prosperity)," *Phu quy"* (Wealth) and "*Vinh quy bai to"* (Returning Home in Glory.)

Furthermore, Dong Ho folk printmaking vividly captures the everyday life of farmers, from labor and production scenes like *"Hung dua"* (collecting coconuts) and *"Muc dong thoi sao"* (Shepherd boy playing flute) to festive activities such as *"Dau vat"(*Wrestling), *"Choi trau"* (Buffalo Fighting)," *"Mua rong*" (Dragon Dance), and *"Danh du"* (Swinging.)

Dong Ho folk printmaking has preserved their cultural and traditional artistic values for hundreds of years. However, local wisdom has always been flexibly adapted to suit the times. In terms of colors, contemporary artisans have expanded the original palette of five primary colors by mixing new hues. Regarding form, Dong Ho folk printmaking is now produced in various formats, such as mounted on bamboo blinds, printed on notebook covers, or framed under glass, catering to the tourism and souvenir markets. Bac Ninh Province has designated the Dong Ho folk printmaking workshop as a tourist destination. With the advantage of being close to historical sites and scenic rivers, the Dong Ho folk printmaking village is becoming a favored spot for domestic and international tourists.

Measures for the preservation and revival of Dong Ho folk printmaking in the modern context

Dong Ho paintings are a precious cultural heritage of Vietnam, so their preservation is very important. In the current context, there are many challenges to the preservation of Dong Ho folk printmaking, such as the decline in the number of artisans, the lack of a young successor generation, and changes in public taste that affect product consumption.

However, there are also many efforts being made to preserve and revive Dong Ho folk printmaking. First and foremost are the efforts of artisans such as Nguyen Dang Che and Nguyen Huu Sam in collecting ancient woodblocks that were lost

in the war and constantly inspiring and passing on the craft to the next generation, as well as continuing to create new Dong Ho folk printmaking with a contemporary breath. Artisan Nguyen Dang Che established the Dong Ho folklore exchange center on his family's land. Here, more than 100 ancient woodblocks and nearly 1,000 new woodblocks have been collected and preserved by him from 1992 to the present. This is a place specializing in restoring ancient woodblocks, producing, teaching the craft to local children, and introducing products to domestic and foreign tourists. Younger generations of artisans are also actively participating in activities to promote Dong Ho paintings to international friends. Over the years, artisan Nguyen Dang Tam and Dong Ho paintings have also been present in many countries across five continents such as Switzerland, Austria, France, Japan, Singapore, South Africa, China... in events organized by the State. In addition, he also actively collaborates with foreign universities and private units to perform, introduce, and promote the folk painting craft. Artisan Nguyen Thi Oanh (daughter-in-law of the late Artisan Nguyen Huu Sam) is the only female artisan of 62 craft villages across the country. Her family's paintings have participated in many major festivals and events in the country and won many major awards, and have been selected as gifts in diplomatic events between the Vietnamese state and foreign countries.

Cooperation with brands to refresh Dong Ho folk printmaking is also a practical activity that brings this painting genre closer to the modern context. In 2018, Highlands Coffee collaborated with Nguyen Dang Che, an artisan from the Dong Ho folk painting village, to create a series titled *"Modernizing Dong Ho Paintings."* This collection combines the traditional materials of Dong Ho folk printmaking with contemporary life details, featuring whimsical and humorous images warmly received by the younger generation (Figure 4).



Figure 2 - The series "Modernizing Dong Ho Woodcut Folk Paintings" by Highlands Coffee (2018) (Highlands Coffee, 2018)

In 2013, Dong Ho folk printmaking was recognized as a national intangible cultural heritage. Many activities have been conducted to promote the preservation and promotion of the value of this art form. On the government's side, policies have been put in place to support Dong Ho folk printmaking artisans by providing them with necessary resources and training, and connecting with tourism companies and schools to create sightseeing and experiential activities. Vietnam has been submitting dossiers to UNESCO for Dong Ho folk printmaking to be recognized as an intangible cultural heritage in need of urgent protection.

Recently, in 2023, *The Dong Ho Folk Painting Preservation Center* was inaugurated, covering over 19,000 square meters, including a main building with seven rooms and an exhibition area. This space serves as a cultural exchange hub, displaying artifacts, allowing visitors to experience the process of making Dong Ho folk print makings, hosting scientific workshops, and training sessions on heritage, as well as a location for artisans to pass down their craft to future generations.



Figure 5 - Artisans Nguyen Huu Qua is guiding DAU students in an experiential activity at The Dong Ho Folk Painting Preservation Center (Source: Thi Thuy Trang Tran)

The development of science, technology, and technology also contributes to promoting Dong Ho folk printmaking on the media. You can find websites selling Dong Ho paintings from small production establishments, and Facebook pages providing experiential activities and renting woodblocks. Author Pham Ngoc Quynh Giao, in her Doctoral Thesis *"Exhibition of Dong Ho Paintings in a Virtual Reality Environment at a Fine Art Museum, Vietnam"* at Tomas Bata University in Zlin, focused on studying the application of VR technology to change the experience of viewing Dong Ho folk printmaking at the Fine Art Museum, Vietnam. (Giao, 2022) Through experiments and comparisons between traditional 2D exhibition environments and virtual reality settings, the study draws new measures for preserving traditional folk paintings. Additionally, it explores how to apply virtual reality exhibitions to the collection of traditional art in other museums in Vietnam.

Education also contributes to the preservation of cultural heritage in general and Dong Ho folk printmaking in particular. In fine arts Universities, the subject of manual woodblock printing is included in the curriculum, and practical field trips to Dong Ho villages have contributed to raising understanding and love for traditional art. In scientific research activities, a group of students from Hanoi University of Architecture has "3D-ized" Dong Ho folk printmaking, turning the animals and images in 2D paintings into 3D blocks used for interior decoration or souvenirs.



*Figure 6 – Artwook "Đám cưới chuột" and artwook "*3D-ized"
Source: (Vu, 2024)

As a lecturer at Da Nang University of Architecture, the author has also guided many student projects inspired by Dong Ho folk printmaking applied in calendar design projects, packaging design, event design... showing that the young generation is still very interested in and loves folk art. Furthermore, Dong Ho folk printmaking is also applied in other artistic fields such as interior design, fashion design, and music… These are also positive signs that Dong Ho folk printmaking is increasingly being widely recognized.

6.Discussion

Dong Ho folk printmaking, with their distinctive folk art and craftsmanship, embody the indigenous knowledge of the Vietnamese people. Currently, through various proactive preservation measures from different groups, Dong Ho folk printmaking has been maintaining their enduring vitality and will continue to be passed down to future generations with a new vitality in the contemporary context.

7.Recommendations

Besides the ancient artworks created during its golden age, Dong Ho folk printmaking also includes some works created during wartime, and new artwork templates are still being created today. To meet the tastes of modern customers, Dong Ho folk printmaking needs adjustments in themes and forms to suit the times, but without losing their inherent characteristics.

Some recent studies have discovered that, in addition to the traditional woodblock printing genre, Dong Ho folk printmaking also have other forms such as paper-cut paintings and hand-drawn paintings, opening up new research directions on this topic.

One of the prominent issues affecting the preservation and revival of Dong Ho folk printmaking is that the generation of elite artisans is down to only a few people, all of whom are elderly, and the successor generation is quite small. Therefore, government support policies are needed to promote and expand vocational training and enhance pride and love for traditional cultural heritage among the younger generation.

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Visual storytelling in Southern Vietnamese glass paintings in Cho Lon, Saigon (Thanh Pho Ho Chi Minh) Vietnam from traditional to modern: Analysis of Folklore symbols

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Abstract

This study is a qualitative study focusing on the main concept of visual storytelling and analyzing folklore symbols in Southern Vietnamese glass paintings in Cho Lon, Saigon. Glass paintings are a unique traditional art form in the Southern region of Vietnam, developed from the cradle of Cho Lon - Saigon, to Lai Thieu - Binh Duong, My Tho, Go Cong, Cho Tram - Long An, Cho Moi - An Giang, Tay Ninh, Tra Vinh. Glass paintings are both decorative elements and a means of conveying cultural stories. This study, through analyzing folklore symbols in Cho Lon glass paintings, examines how folklore symbols are used to tell historical stories, express beliefs, and convey the human values of the local community. From there, the study contributes to the process of reviving local traditional arts in the modern urbanization period. The study found that: (1) folklore symbols in Cho Lon - Saigon glass paintings show cultural exchange, continuity, inheritance, development, and transformation between Chinese and Vietnamese cultures, (2) folklore symbols carry storytelling thinking and images that encompass the worship needs of the Vietnamese community from traditional to modern.

Keywords: Folklore symbols, glass paintings of Cho Lon, cultural stories, cultural exchange, Vietnamese glass paintings, continuity from traditional to modern.

Introduction

Folk glass painting of Southern Vietnam is a unique form of traditional art, deeply intertwined with the cultural and spiritual life of the people in this region, particularly the residents of Cho Lon– Saigon. Initially, glass paintings were created for the royal court, later expanding to serve the aristocracy, wealthy families, and eventually the common people. Towards the late 19th and early 20th centuries, alongside the migration and settlement of the Cantonese community in Cho Lon, numerous glass-making workshops emerged, with notable examples including Cảnh Quang, Quảng Tân, and Nghệ Tân. These workshops specialised in manufacturing mercury-backed glass for mirrors, glass cutting services for framed photographs, cabinets, and doors. Additionally, some workshops focused on producing coloured glass (in shades of blue, red, and yellow) used to decorate window shutters. Furthermore, these workshops also crafted large-scale glass calligraphy plaques with gold-gilded characters, often commissioned for festive occasions, celebratory events, or as prestigious gifts.

Wherever they go, the Chinese community retains its distinct cultural identity. They place great importance on ancestral worship in their spiritual practices. Initially, before the emergence of glass paintings for worship, they used wooden ancestral tablets or paper paintings for their altars. Later, as public taste shifted towards glass paintings, they began producing and using them. At first, only large calligraphy inscriptions (Đại Tự) were written on mirrored glass, or shop names were engraved on glass panels. Over time, decorative details were added to enhance their visual appeal. Thus, what initially served as mere mirrors or framed glass panels for cabinets and doors gradually evolved into decorative glass paintings and religious glass paintings. In the glass workshops of Saigon, a shop's reputation was often linked to the artists favoured by the public. As a result, many glass workshops invited renowned artists to paint for them, helping to establish their brand. Most of these artists were Chinese or of Chinese descent, such as Master Painter Tô Hà of Vĩnh Huê Glass Workshop on Nguyễn Chí Thanh Street in present-day Ho Chi Minh City. Thus, some characteristic products of Cho Lon's glass paintings include:

1. Large Calligraphy Glass Paintings (Tranh Đại Tự) with Celebratory Inscriptions: These paintings typically feature auspicious phrases and are commonly used as gifts for special occasions such as weddings, business openings, or traditional festivals. They often bear congratulatory messages such as: "Khai trương hồng phát" (開張鴻發) – Wishing prosperity and success for a new business venture.

"Kim Ngọc Mã Đường" (金玉滿堂) – Symbolising wealth and abundance, often given as a housewarming gift. "Sắc cầm hảo hiệp" (琴瑟好合) – Wishing harmony and happiness in marriage. "Thọ tỷ nam sơn" (壽比南山) – A traditional blessing for longevity, commonly gifted for birthday celebrations of elders. Additionally, some Đại Tự glass paintings hold religious and spiritual significance. For example, in Vietnamese culture, particularly in the South, it is customary to worship the Kitchen God (Táo Quân), who is believed to oversee the household's well-being. Many families enshrine Táo Quân in their kitchens, often using an ancestral plaque inscribed with the four Chinese characters "Định phúc táo quân" (定福灶君), meaning "The Kitchen God who bestows happiness and fortune."

2. Panel Paintings (Tranh Bộ): These are typically produced in two common formats – sets of three (tranh bộ 3) and sets of four (tranh bộ 4). Three-panel paintings (Tranh bộ 3): The central panel usually features floral and bird motifs (hoa điểu), while the two side panels contain couplets (câu đối) with auspicious messages suitable for festivals and celebrations. Four-panel paintings (Tranh bộ 4): These often depict the Four Seasons (Tứ Thời) or the Four Noble Plants (Tứ Quý)—plum blossom, orchid, bamboo, and chrysanthemum—each symbolising virtues and seasonal beauty. Alternatively, they may feature other symbolic landscapes and imagery believed to bring prosperity, good fortune, and harmony.

3. Religious Glass Paintings (Tranh Thờ): These are a defining feature of Cho Lon's glass paintings, catering to the worship practices of the Chinese, Minh Hương, and Vietnamese communities. Religious glass paintings are commonly used in ancestral altars and temple settings. Some of the most popular types include: Ancestral Tablets (Bài vị thờ cúng), inscribed with dedications such as "Bổn môn đường Tổ tiên" (本門堂祖先) – Honouring the ancestral lineage of a family. "Ngũ phương Ngũ thổ long thần" (五方五土龍神) – Invoking the protection of the Five Directions and Earth Dragons.

"Tiền hậu địa chủ tài thần" (前後地主財神) – Paying respects to the guardian deities of wealth and landowners. Glass Paintings of Deities (Tranh kính thờ các vị thần linh), often featuring revered figures with inscriptions such as "Thiên quan tứ phước" (天官賜福) – The Heavenly Official bestows blessings, "Định phúc táo quân" (定福灶君) – The Kitchen God who bestows happiness and fortune, "Quan thánh đế quân" (關聖帝君) – Worship of Guan Yu, the God of Loyalty and

Righteousness. "Môn khẩu thổ địa tiếp dẫn tài thần" (門口土地接引財神) – The Gate Guardian Earth Deity welcomes the God of Wealth. These religious glass paintings not only serve as spiritual objects but also reflect the rich cultural heritage and artistic craftsmanship of Cho Lon's glass artisans.

These glass painting products not only fulfil spiritual and ritual needs but also serve as a testament to the cultural and religious syncretism between Chinese and Vietnamese traditions in Cho Lon. Cho Lon's glass paintings go beyond mere decoration, ceremonial functions, and worship; they also embody creativity, cultural fusion, and transformation within the Southern Vietnamese and Cho Lon– Saigon communities. Moreover, these glass paintings act as a medium for storytelling, preserving and conveying cultural narratives across generations. Through their artistic craftsmanship and symbolic motifs, they reflect the dynamic interplay between tradition and innovation within the region's rich multicultural heritage. Glass paintings demonstrate the ability to tell stories visually, using images and symbols to convey narratives, values, and beliefs. These symbols play a crucial role in reconstructing community values, religious practices, and historical experiences. The fusion of Vietnamese and Chinese traditional culture further enriches the stories depicted on glass paintings, creating a unique artistic language that reflects the shared heritage and evolving identity of the Cho Lon and Southern Vietnamese communities. Through this visual storytelling, glass paintings preserve and communicate cultural wisdom, making them both an artistic and historical medium.

In the process of evolving from tradition to modernity, visual storytelling in glass paintings continues to be preserved, adapted, and developed. Folk cultural symbols in Cho Lon's glass paintings maintain their traditional essence while simultaneously adapting to the dynamics of contemporary society. This study explores the visual storytelling techniques employed in Cho Lon's glass paintings, with a particular focus on analyzing folk cultural symbols depicted in these artworks. By applying a semiotic theoretical framework, the research aims to decode the meanings embedded within these symbols and clarify how they convey historical narratives, religious beliefs, and cultural values. Furthermore, the study examines the transformation of these symbols under the influence of modern societal factors, highlighting their evolution and continued relevance in contemporary contexts.

It is hoped that this study will contribute to the revitalisation of Cho Lon's glass painting in the modern era. The findings of this research aim to shed light on the role of visual storytelling in preserving cultural identity, demonstrating how this vibrant artistic narrative form serves as a bridge between tradition and modernity.

By highlighting the enduring significance of Cho Lon's glass painting, this study aspires to reaffirm its place as a living artistic heritage, continuously evolving while remaining deeply rooted in its historical and cultural origins.

Research Objectives

There were two aims to this investigation: (1) folklore symbols in Cho Lon - Saigon glass paintings show cultural exchange, continuity, inheritance, development, and transformation between Chinese and Vietnamese cultures, (2) folklore symbols carry storytelling thinking and images that encompass the worship needs of the Vietnamese community from traditional to modern.

Research Methodology

This is a qualitative study focusing on natural symbols in Southern Vietnamese folk glass paintings from Cho Lon– Saigon, a region where Chinese-Vietnamese cultural exchange has taken place. The research examines the continuity, inheritance, and transformation of both glass painting techniques and folk cultural symbols, tracing their evolution from traditional to modern contexts. Data for this study was collected through interviews with Southern Vietnamese folk culture researchers, experts in folk glass painting, owners of folk glass painting workshops, and local artisans who actively practice the craft. The researcher has studied, analyzed, and interpreted how Cho Lon's glass painting artisans have adapted to changing times while maintaining the core essence of folk cultural symbols in their visual storytelling, bridging the past with the present. The findings are presented through descriptive analysis, offering insights into the artistic adaptation, preservation, and transformation of folk glass paintings in a contemporary context.

Research findings

1. Folklore symbols in Cho Lon - Saigon glass paintings show cultural exchange, continuity, inheritance, development, and transformation between Chinese and Vietnamese cultures

Characteristics and Origins of Symbols: Folk Cultural Symbols in the Context of the Chinese Community in Cho Lon and their Connection to Vietnamese and Chinese Beliefs and Customs: Folk cultural symbols within the context of the Chinese community in Cho Lon vividly reflect the interaction and fusion between Chinese and Vietnamese cultures. The settlement of the Chinese in Vietnam, particularly in Southern Vietnam, has spanned at least three centuries. Over time, Chinese ethnic communities who migrated to Vietnam gradually integrated into

Vietnamese society, acquired Vietnamese citizenship, and subsequently became known under the distinct identity of the Hoa people (Vietnamese Chinese).

The Hoa people are one of the 54 ethnic groups in Vietnam, residing in various regions across the country, including mountainous areas, rural villages, and coastal regions. Saigon – Ho Chi Minh City and the Mekong Delta have been major centres attracting a significant Chinese immigrant population. According to data from the General Statistics Office of Vietnam (1999), the total Chinese population in the country was 862,371, with Ho Chi Minh City alone accounting for 428,768 individuals, representing 49.71% of the entire Chinese community in Vietnam. In Southern Vietnam, the Hoa community consists of five linguistic groups: Cantonese, Teochew, Fujianese (Hokkien), Hainanese, and Hakka. They live alongside the Vietnamese population, integrating into various aspects of social and economic life, contributing to the multicultural fabric of the region. By the 19th century, the French colonial administration facilitated Chinese migration and settlement in Saigon and Cho Lon. In 1949, following the Chinese Communist Party's victory and the establishment of the People's Republic of China, some members of the Kuomintang (Nationalist Party) fled to Taiwan, while others sought refuge in Vietnam. From the 17th century to the mid-20th century, Chinese immigrants arrived in Vietnam via both maritime and overland routes. The two largest Chinese settlements in Gia Định were Thanh Hà Village in Biên Hòa and Minh Hương Village in Cho Lon. In Saigon – Ho Chi Minh City, the Hoa community is present in almost every district, with the highest concentrations found in Districts 5, 6, and 11.

In the Mekong Delta region, the Hoa community is densely concentrated in the provinces of Tiền Giang, An Giang, Cần Thơ City, Hậu Giang, Đồng Tháp, Bạc Liêu, Sóc Trăng, and Cà Mau… During their migration and settlement in Vietnam, Chinese immigrants from Southern China benefited from several key factors that facilitated their integration into Vietnamese society. These factors include: Cultural Similarities: Shared traditions, values, and beliefs between the Chinese and Vietnamese communities provided a strong foundation for cultural assimilation. Similar Climatic and Hydrological Conditions: The environmental and geographical similarities between Southern China and Vietnam made adaptation easier for settlers. Long-term Settlement Leading to Mixed Marriages: Over time, intermarriage between the Chinese and Vietnamese fostered deeper social integration. Vietnamese Government Policies Towards the Chinese Community:

Various policies shaped the status and role of the Chinese diaspora (Hoa Kiều), further supporting their adaptation and contributions to Vietnamese society.

Vietnam and China are two neighboring countries with geographical proximity, leading to similarities in soil, climate, and hydrology at a broad level. This geographical commonality has contributed to cultural parallels between the two nations. The wet-rice civilization has long been a defining factor shaping the mindset and way of life of both peoples. The long-term settlement of Chinese migrants in Vietnam occurred under circumstances where migration from China was often individualistic rather than family-based, with few settlers arriving as clan groups. This created a favorable environment for mixed marriages between Chinese immigrants and local Vietnamese women, facilitating their integration into the new community. As Tsai Maw Kuey 2 (1968: 41) noted: "Few immigrants were able to bring their families with them. Most of them married locally by taking a Vietnamese wife, as polygamy was accepted in both China and Vietnam." Thus, through geographical and historical similarities, shared living environments, intermarriage, and government policies, the Chinese community's integration into Vietnamese society was significantly facilitated.

The belief system of the Chinese community in Vietnam is rich and diverse, with its most distinct expressions found in Southern Vietnam. The Chinese in Vietnam believe in the existence of souls, and that after death, individuals will either be rewarded or punished based on their deeds and virtues in their present life. As a result, they actively worship numerous deities, each residing in different spiritual realms, to seek divine protection and blessings. Chinese religious practices in Vietnam reflect a fusion of multiple traditions, incorporating elements from the Three Teachings (Confucianism, Buddhism, and Taoism). This syncretic belief system can be examined from different perspectives, particularly in two key aspects: Within the community – where collective worship is observed in temples, pagodas, and guild halls. Within the family – where ancestral worship and household altars play a central role in daily spiritual life.



Painting on glass
Source: baogialai.com.vn



Glass painting artist of Vĩnh Huê Glass Workshop
Source: baogialai.com.vn

The centuries-long coexistence between the Vietnamese and Chinese communities has led to significant cultural exchanges within Chinese religious practices, reflecting the integration of the Chinese community into Vietnamese society. These cultural interactions are particularly evident in folk cultural symbols depicted in Cho Lon's glass paintings, which serve as a visual representation of Sino-Vietnamese cultural fusion and religious syncretism.

The Chinese community in Vietnam worships a wide range of deities, reflecting a diverse cosmology and worldview. In general, their objects of worship encompass the Three Realms: Heaven (Thiên) – Earth (Địa) – Humanity (Nhân). Each Chinese sub-group in Vietnam also has distinct deities and spiritual figures in their religious practices. For example: The Cantonese (Hoa Quảng Đông) worship Guan Sheng Di Jun (Quan Thánh Đế Quân) and Mazu (Thiên Hậu Thánh Mẫu), but also honour Yaochi Jinmu (Diêu Trì Kim Mẫu) and General Feng (Phùng Tướng Công). The Fujianese (Hoa Phúc Kiến) commonly venerate Guangze Zunwang (Quảng Trạch Tôn Vương). The Teochew (Hoa Triều Châu) community is known for their devotion to Sun Wukong (Tề Thiên Đại Thánh). These variations in religious worship highlight both the shared spiritual heritage and the distinct regional identities within the Chinese diaspora in Vietnam.

Upon settling in a new land, the Chinese community in Vietnam continued to worship Mazu (Thiên Hậu Thánh Mẫu), who was believed to have guided and protected them during their perilous sea journey to Vietnam. In addition to Mazu, they also venerated Bei Di (Bắc Đế), Guangze Zunwang (Quảng Trạch Tôn Vương), and Ông Bổn, deities associated with protection, prosperity, and spiritual

well-being. Bei Di (Bắc Đế) – A powerful deity believed to ward off evil spirits and dispel negative forces. Guangze Zunwang (Quảng Trạch Tôn Vương) and Ông Bổn – Considered guardian deities who bring peace and stability to newly settled communities. Fude Zhengshen (Phúc Đức Chính Thần) – A deity worshipped for blessing the land and ensuring harmony in the new homeland. These deities played a crucial role in the spiritual life of the Chinese immigrants, providing divine protection and ensuring prosperity in their newly established communities.

Stone Deities (Thần Đá): Such as Taishan Shigandang (Thái Sơn Thạch Cảm Đương), believed to have protective powers. Birth and Fertility Deities (Thần Bảo Sanh): Worshipped for health and childbirth blessings, including Jinhua Niangniang (Kim Huê Nương Nương), Linshui Furen (Lâm Thủy Phu Nhân), Jiutian Xuannü (Cửu Thiên Huyền Nữ), and Guanyin (Quan Âm). Auspicious Deities (Thần Kiết Tường): Those associated with luck, wealth, and longevity, such as Fu, Lu, Shou (Phúc, Lộc, Thọ), the God of Wealth (Thần Tài), and the Flower Gods (Hoa Công, Hoa Bà). Patron Deities of Professions (Thần Nghề Nghiệp): Protectors of various trades, including: Agriculture: Shennong (Thần Nông). Butchery: Zhang Fei (Trương Phi). Medicine: Hua Tuo (Hoa Đà). Carpentry: Lu Ban (Lỗ Ban). Jewelry and Metalwork: Huaguang Dadi (Huê Quang Đại Đế). These deities illustrate the comprehensive spiritual system of the Chinese community, reflecting cosmological beliefs, daily life practices, and occupational traditions.



The painting of Guan Sheng Di Jun
Source: internet



The painting of Mazu (Tian Hou Sheng Mu)
Source: duyendangvietnam.net.vn

Additionally, the Chinese community also established numerous ancestral halls (từ đường), where ancestral tablets of deceased family members are enshrined, and clan temples dedicated to their lineage. Every year, these halls host memorial

ceremonies, bringing together individuals of the same surname to honour their ancestors. These gatherings serve not only as ritual observances but also as an opportunity to strengthen bonds of solidarity and mutual support among members of the same ancestral lineage.

The Chinese community in Cho Lon practices polytheistic worship in accordance with folk beliefs, with places of worship including guild halls (hội quán), temples (chùa), shrines (đền, miếu), communal houses (đình), and household altars. Among these, temples (chùa) serve as religious institutions that fulfill the spiritual needs of the community, with Shakyamuni Buddha (Đức Phật Thích Ca) as the primary deity of worship. However, due to the diversity of Buddhist sects, Chinese temples also enshrine other deities, including: Human deities (Nhân thần) – Historical or legendary figures revered for their virtues and contributions. Anonymous yet spiritually powerful entities – Certain spirits, referred to as Cô, Cậu, Ông, Bà, are venerated for their perceived sacred presence and influence on the spiritual life of the community. These practices highlight the inclusive and adaptive nature of Chinese folk religion, where various Buddhist, Taoist, and folk deities coexist within the same sacred spaces.

The Chinese community in Cho Lon built its first ancient communal house (đình), Minh Hương Gia Thạnh, in 1789. This structure exhibits distinct Vietnamese architectural features and was dedicated to the founding ancestors of Minh Hương Village, honouring those who contributed to its establishment. Minh Hương Gia Thạnh Communal House enshrines several deities, including: Ngũ Thổ Tôn Thần (Five Earth Deities), Ngũ Cốc Tôn Thần (Five Grain Deities), Đông Trù Tư Mệnh 1 Trần Văn Giàu (1987), "Lược sử thành phố Hồ Chí Minh", trong Địa chí văn hóa Thành phố Hồ Chí Minh, tập I, Nxb TPHCM, trang 245-247 2Tsai Maw Kuey (1968). Les Chinois au Sud Viet Nam. Paris. Translated by Đỗ Văn Anh. (Kitchen God), Bổn Cảnh Thành Hoàng (Local Guardian Deity). On the left altar, it venerates: Thống suất Nguyễn Hữu Cảnh and Đô đốc tướng quân Trần Thắng Tài, two distinguished generals who made significant contributions to Vietnam. They were later honoured as Supreme Deities (Thượng đẳng thần) by the Nguyễn Dynasty. On the right altar, it enshrines: Trịnh Hoài Đức and Ngô Nhân Tịnh, two Minh Hương Chinese officials who rose to the rank of Minister (Thượng thư) in the Vietnamese imperial court. This communal house stands as an important spiritual and historical landmark, reflecting the integration of Chinese immigrants into Vietnamese society while preserving their ancestral heritage and traditions.

In Chinese religious worship, Guanyin Bodhisattva (Quan Thế Âm Bồ Tát), also known as Goddess of Mercy (Phật Bà Quan Âm), holds a highly revered position. She is a sacred Buddhist figure and a divine protector, symbolising peace, prosperity, and fertility, believed to bestow blessings and good fortune, particularly in matters of childbearing and family well-being. As a result, Guanyin is commonly enshrined in households, alongside ancestral tablets and other deities, including: Guan Gong (Quan Công) – The deity of loyalty, righteousness, and martial protection. Guan Ping (Quan Bình) – The loyal companion and adopted son of Guan Gong. Earth God (Thổ Công) – The guardian spirit of the land and household. God of Wealth (Thần Tài) – The deity of prosperity and financial success. Kitchen God (Táo Quân) – The deity overseeing the household and family harmony. Door God (Thần Cửa) – Protectors of the home, often depicted on door panels. Patron Saint of Artisans (Thần Tổ Sư) – Honoured by those in craftsmanship and skilled trades. Heavenly Official (Thiên Quan) – The celestial deity bestowing fortune and blessings. Sun Wukong (Tề Thiên Đại Thánh) – The Monkey King, venerated for his strength and wisdom. This household pantheon reflects the syncretic nature of Chinese spirituality, blending Buddhist, Taoist, and folk beliefs, while emphasizing divine protection, prosperity, and ancestral reverence in daily life.

Every Chinese family venerates Guan Gong (Quan Công) as a sage and noble figure, embodying the highest virtues of benevolence, righteousness, bravery, and loyalty. He is regarded as "the greatest man of all time" (vạn cổ nhất nhân), "an eternal radiance" (vạn cổ tinh huy), "the embodiment of heroic righteousness" (nghĩa khí quần hùng), and "the ultimate symbol of integrity" (cung đại tập nghĩa). Guan Gong was a renowned general of the Three Kingdoms era, revered by the Chinese community as a guardian deity. He symbolises justice, loyalty, and strength, making him a protector of families, businesses, and temples. His enduring presence in Chinese worship and folklore reflects his status as one of the most respected and deified historical figures in Chinese culture.

The worship of the Earth God (Thần Thổ Công) originates from folk beliefs, as the Chinese community believes that every plot of land where people reside is under the guardianship of Thổ Công. He is revered as the protector of homes and land, responsible for granting peace, happiness, prosperity, and wealth to those who dwell on his domain. His presence in household altars and temples reflects the deep-rooted spiritual connection between land, livelihood, and divine blessings in Chinese religious traditions.

The Chinese community often worships Sun Wukong (Tề Thiên Đại Thánh) to seek good fortune in business and prosperity in trade. In addition, they also use glass paintings depicting Ziwei Zhenzhai (Tử Vi Trấn Trạch), which are commonly placed in strategic locations within the home, such as the main entrance, living room, or ancestral altar. These paintings serve as a "spiritual barrier", believed to protect the household, bring peace of mind to the owner, and ensure prosperity and wellbeing. 1 Trần Văn Giàu (1987), "Lược sử thành phố Hồ Chí Minh", trong Địa chí văn hóa Thành phố Hồ Chí Minh, tập I, Nxb TPHCM, trang 245-247 2Tsai Maw Kuey (1968). Les Chinois au Sud Viet Nam. Paris. Translated by Đỗ Văn Anh.

The Chinese community places great importance on feng shui, incorporating it into various aspects of their daily life and spiritual practices. Among the many feng shui glass paintings, one of the most significant is "Huyền Đàn Trấn Môn", a special type of feng shui painting in Chinese culture. This painting is believed to serve as a protective talisman, capable of warding off negative energies, dispelling evil influences, and enhancing positive energy within a home or building. The term "Huyền Đàn" is another name for Guan Gong (Quan Vũ), who is revered as a guardian deity of righteousness, protection, and stability. His presence in feng shui glass paintings reflects his role as a spiritual defender, ensuring peace, security, and prosperity for the household.

The God of Wealth (Thần Tài), also known as Caishen (Tài Bạch Tinh Quân) or Marshal Zhao Gongming (Triệu Công Nguyên Soái) in Chinese belief, is revered as the deity who brings prosperity and financial fortune. As a result, he is worshipped year-round, and his altar is often placed alongside the Earth God (Thổ Công). The spirit tablet of Thần Tài typically bears the simple inscription "Thần Tài" (God of Wealth). In some cases, worshippers enshrine a small statue of the deity, which is traditionally brought from a temple after undergoing a "consecration ritual" (khai quang điểm nhãn) to activate its divine presence and enhance its spiritual power. The Kitchen God (Thần Bếp), revered by the Chinese community as Dong Zhu Si Ming (Đông Trù Tư Mệnh) or Zao Jun (Táo Quân), holds an essential role in household worship. Although considered a minor deity, he is highly significant, as he is believed to oversee domestic affairs and maintain peace and harmony within the family. His presence in Chinese spiritual traditions reflects the deep-rooted belief in divine guardianship over daily life and home affairs.

On the doorways of every Chinese household, a red paper talisman is traditionally affixed. At the end of each year, the homeowner replaces the old paper with a new one, symbolizing renewal and protection. This practice is rooted in the belief in the Door God (Thần Cửa), also known as the Guardian Deity of the Entrance, who is worshipped in every home. However, unlike other deities, the Door God is not enshrined on an altar, but rather honored through symbolic representations placed at the entrance of the house to ward off evil and invite good fortune for the coming year.

The Chinese community believes that Thiên Quan (The Heavenly Official) is the highest-ranking deity among all gods. As a result, they worship Heaven (Thờ Trời) to seek divine recognition of their sincerity and faith. The altar for Thiên Quan is typically mounted on the exterior wall of the house, featuring a red paper spirit tablet inscribed with the four characters "Thiên Cung Trí Phước" (天宮賜福), meaning "The Heavenly Palace bestows blessings." This practice reflects the deep-rooted spiritual reverence for the heavens in Chinese religious traditions.

Notably, the Chinese community holds the belief that each profession has its own Patron Deity (Thần Tổ Sư). Therefore, individuals worship the specific deity associated with their trade as a way to seek divine guidance and blessings for success. For example: Jewellers and metalworkers' worship Huê Quang Đại Đế (Emperor Huê Quang). Traditional medicine practitioners honour Hua Tuo (Hoa Đà), the renowned physician. This tradition reflects the deep spiritual connection between craftsmanship, profession, and divine protection, reinforcing the belief that success and prosperity in one's trade are guided by the blessings of the ancestral patron deity.



The painting of Huaguang Dadi (Hue Quang Emperor)
Source: internet



The painting of Quanyin (Goddess of Mercy)
Source: internet

Overall, the folk cultural symbols of the Chinese community in Cho Lon are highly diverse and rich, reflected in mythological figures, natural motifs, and religious elements that bear strong traditional imprints. These symbols frequently appear in glass paintings, temples, shrines, and communal houses, as well as within the living spaces of the Chinese community. They serve not only as aesthetic expressions but also hold profound spiritual significance, reinforcing the cultural identity and religious heritage of the Chinese in Cho Lon. The key symbolic groups in Cho Lon glass paintings include: Natural Symbols – Representations of landscapes, animals, plants, and celestial elements. Character Symbols – Depictions of historical figures, mythological beings, and deities from folk beliefs. Narrative Symbols – Illustrations of folk legends, religious tales, and philosophical themes. The folk cultural symbols in Cho Lon glass paintings serve as a vivid testament to the fusion and interplay of Chinese and Vietnamese cultures. These symbols not only preserve the cultural heritage of the Chinese diaspora but also contribute to creating a distinctive and culturally rich space in Cho Lon, reflecting its unique identity and historical depth.

The colors and forms of symbols in Cho Lon glass paintings are not merely aesthetic elements but also carry profound symbolic meanings, closely intertwined with the beliefs and customs of both Chinese and Vietnamese cultures. Traditional colors such as red, yellow, and green are frequently used due to their spiritual and feng shui significance, creating a sense of visual and emotional harmony. Red is a symbol of luck, happiness, and prosperity in both Chinese and Vietnamese traditions. It is commonly seen in glass paintings placed in temples, shrines, and homes, believed to attract positive energy and ward off negative influences. Yellow

is associated with royalty and wealth, often used to highlight sacred and prestigious elements, particularly in depictions of deities such as Guanyin (Quan Âm) and the God of Wealth (Thần Tài). Green represents growth, renewal, and balance in nature, reflecting the harmonious relationship between humans and the cosmos, a key principle in both feng shui and spiritual philosophy. The lines and composition in Cho Lon glass paintings reflect a refined blend of Chinese and Vietnamese craftsmanship. The linework is sharp and precise, with intricate details that enhance the central imagery. The dragon, for instance, is depicted with fluid, flowing lines to convey grace and agility, while elements such as its eyes, claws, and scales are meticulously rendered to evoke a sense of power and majesty. These artistic choices demonstrate the delicate balance between tradition and innovation, preserving cultural heritage while adapting to the evolving aesthetic and spiritual landscape of the Chinese-Vietnamese community.

The composition of glass paintings is often structured using symmetry or layering techniques, creating a sense of balance and stability, in alignment with feng shui principles from both Chinese and Vietnamese cultures. Key elements, such as mythological figures or natural symbols, are typically placed at the center, surrounded by decorative motifs like clouds, foliage, or geometric patterns. This approach not only focuses attention on the main message but also expresses reverence for the depicted symbols. The craftsmanship of Chinese artisans brings refined color blending and layering techniques, making the symbols appear vivid and striking. At the same time, the Vietnamization of color choices and linework helps these glass paintings become more familiar and aesthetically resonant with Vietnamese beliefs and artistic sensibilities.

The Cultural Interplay Between China and Vietnam is reflected through symbols associated with legends, Confucian philosophy, Taoism, and Buddhism. Iconic imagery representing prosperity, power, and morality. Chinese culture has had a profound influence on the symbols in Cho Lon's glass paintings, particularly through traditional values associated with legends, Confucian philosophy, Taoism, and Buddhism. These symbols not only reflect the Chinese worldview but also serve as a means to convey moral values, spiritual beliefs, and aspirations for prosperity and power. The Eight Immortals (Bát Tiên) and Guanyin Bodhisattva (Bồ Tát Quán Thế Âm) in glass paintings carry messages of protection, blessings, and harmony between humans and nature. Confucian philosophy plays a significant role in shaping the meaning of these symbols, as seen in the peony flower, which represents prosperity and prestige, and the pine tree, symbolizing resilience and

longevity. The carp leaping over the dragon gate (cá chép vượt vũ môn) is a symbol of success and advancement. These are not just aesthetic expressions but also embody virtues such as morality, righteousness, and filial piety, which are core tenets of Confucianism. Such symbols are commonly found in households and temples, where family values and ancestral reverence hold great importance. Additionally, Taoist principles and the concept of harmony between humans and the universe are vividly expressed in these symbols. For instance, dragons and phoenixes not only signify power and nobility but also represent balance and unity. The dragon, in particular, is a symbol of imperial authority and protection in Chinese culture and is widely used by the Chinese diaspora in Cho Lon to express their aspirations for prosperity and peace. The influence of Buddhism is also evident in Cho Lon's glass paintings. Figures such as Buddha, Guanyin, and Kṣitigarbha Bodhisattva (Địa Tạng Bồ Tát) serve not only as religious icons but also as representations of virtue and compassion, fulfilling the spiritual and devotional needs of the Chinese community. These symbols are often featured in places of worship, where people seek divine protection and spiritual guidance. T

he interaction between Chinese and Vietnamese cultures in Cho Lon's glass paintings is a dynamic two-way exchange, where China provided symbols and artistic techniques, while Vietnam received, reinterpreted, and localized them to align with its indigenous values. This process resulted in a unique art form that both preserves the essence of its Chinese origins and reflects local cultural identity. When the Chinese diaspora settled in Cho Lon, they brought with them cultural symbols associated with spiritual beliefs, religious practices, and philosophical ideals. These were crafted using highly skilled techniques such as engraving, polishing, and glass painting, utilizing vibrant colors and intricate lines to convey deep meanings. However, as these artistic traditions merged with Vietnamese culture, they were not simply preserved but also transformed to fit the local context. The Vietnamization process is most evident in how Vietnamese artisans integrated Chinese symbols into their own aesthetic and spiritual traditions.

Moreover, Vietnamese artists creatively adapted Chinese motifs, infusing them with new meanings that resonated more closely with local beliefs and daily life. For instance, the carp leaping over the dragon gate, originally a Chinese symbol of success, retained its traditional meaning but also became part of Vietnamese folklore, symbolizing perseverance and resilience in overcoming challenges. This transformation extended beyond symbolic meanings to include changes in color schemes, composition, and artistic style, elements that were deeply influenced by

Vietnamese folk aesthetics. This cultural fusion not only enriched Cho Lon's glass paintings but also demonstrated the adaptive and evolving nature of artistic traditions in a cross-cultural setting. Aesthetically, elements such as color, linework, and composition were also modified to suit Vietnamese artistic preferences. While red and yellow, traditional Chinese symbols of luck and prosperity, were retained, Vietnamese artisans often introduced soft shades of blue and green, creating a gentler and more tranquil visual effect that resonated with the Vietnamese preference for serenity and harmony. The linework in glass paintings also became more fluid and delicate, reflecting the subtle elegance and intimate charm characteristic of Vietnamese aesthetics.

Cultural interaction extends beyond symbols and is also reflected in how Vietnamese artisans adopted Chinese glass-making techniques to serve local aesthetic and spiritual needs. Vietnamese craftsmen continuously learned, refined, and innovated these techniques, adapting them to create works that catered to Vietnamese tastes and artistic sensibilities. This flexibility and creativity allowed glass painting to evolve not only as a Chinese cultural heritage but also as an integral part of Vietnamese cultural life.

Folk cultural symbols in Cho Lon's glass paintings reflect a process of continuity and inheritance, where core values have been preserved across generations. Within the Chinese diaspora in Cho Lon, artisans not only pass down the symbolic meanings embedded in the artwork but also teach and refine glass painting techniques, from material selection and color composition to engraving, polishing, and hand-painting on glass. This ongoing transmission of knowledge and craftsmanship has played a crucial role in preserving this distinct artistic tradition, ensuring that Cho Lon's glass paintings maintain their unique cultural identity through each generation. Development in the Context of Modernization: Creating new glass painting designs that align with contemporary tastes and settings.

The role of glass paintings in modernized spaces and cultural festivals. In the context of modernization, artisans have created new glass painting designs that blend traditional elements with modern styles, thereby expanding the applications and relevance of glass paintings. The transformation in the use and meaning of folk cultural symbols reflects their evolving significance across different historical periods, adapting to shifting cultural and societal values. Similarly, glass paintings demonstrate remarkable adaptability in modern contexts, serving roles in religion, spirituality, and decoration while maintaining their relevance in contemporary environments. This continuous evolution of folk cultural symbols underscores the

flexibility of glass paintings, illustrating their ability to integrate seamlessly into diverse historical and cultural settings.

2. Folklore symbols carry storytelling thinking and images that encompass the worship needs of the Vietnamese community from traditional to modern.

Folk cultural symbols are not merely aesthetic representations but also serve as a medium for conveying spiritual and religious values within the community. In Southern Vietnam – Saigon – Cho Lon, where Vietnamese and Chinese cultures intersect, these symbols play a crucial role in preserving faith and connecting the community to its traditional values. Figures such as Buddha, Guanyin, and protective deities are not only featured in glass paintings but are also commonly found in worship spaces, where they hold protective and blessing-giving significance. Through these symbols, folk beliefs and spiritual practices are visually and culturally reinforced, ensuring their continuity across generations.

In the religious life of the Vietnamese community in Cho Lon, folk cultural symbols serve as a spiritual bridge connecting humans with the divine world. The images of Buddha and Guanyin symbolize salvation, compassion, and peace, while protective deities such as the God of Wealth (Thần Tài) and the Earth God (Ông Địa) represent prosperity, abundance, and household protection. These symbols are not only worshipped in public religious spaces such as temples and shrines but are also deeply integrated into household altars, reflecting the close connection between faith and daily life in the community. Their presence reinforces the importance of spirituality in both personal and communal aspects of life, ensuring the continuity of traditional beliefs across generations.

Cho Lon's glass paintings represent a unique artistic tradition that embodies folk cultural symbols closely associated with worship practices. Images of Buddha, Guanyin, and protective deities are depicted with intricate craftsmanship and vibrant colors, creating a sense of sacredness and reverence. These symbols are not merely decorative elements but hold profound spiritual significance, serving as a bridge between humans and the divine realm.

In family and community worship traditions, glass paintings contribute to the solemnity and harmony of sacred spaces. For instance, Guanyin's image in glass paintings is often placed on ancestral altars or in prominent areas of the home, symbolizing devotion and a wish for peace and protection for the family. Meanwhile, the God of Wealth (Thần Tài) and the Earth God (Ông Địa)—associated with prosperity and good fortune—are commonly positioned in shops

and business establishments, reflecting the deep connection between spiritual beliefs and economic life within the community. The Connection Between Symbols and Worship Spaces: Ancestral Altars in Southern Vietnamese – Saigon – Cho Lon culture, and Glass Paintings as Part of Sacred Architecture and Religious Expression

The worship spaces in Southern Vietnamese – Saigon – Cho Lon culture is closely tied to architecture and spiritual beliefs. The ancestral altar, an essential element in every household, serves as a place to express gratitude to past generations while also functioning as the spiritual center of the home. Glass paintings are often incorporated into these spaces, enhancing their sacred atmosphere and reinforcing spiritual meanings, adding both aesthetic refinement and religious significance to the worship environment.

Additionally, glass paintings are integrated into the architecture of communal houses (đình), temples (chùa), and shrines (miếu) in Cho Lon, contributing to the creation of highly symbolic worship spaces. The images in glass paintings are not merely decorative elements but also serve as expressions of the community's spiritual beliefs. They help maintain the connection between humans and the spiritual world, while also reflecting the unique cultural values of Southern Vietnam—a region where the interweaving of Vietnamese and Chinese traditions has shaped its distinct religious and artistic identity.

The depiction of Chinese folk tales and mythology on noodle carts, alongside glass paintings illustrating Vietnamese folk tales and legends—such as The Legend of Shakyamuni Buddha and various Vietnamese fairy tales—demonstrates the storytelling power of traditional imagery. The Chinese noodle cart (xe mì Tàu) serves as a distinctive and iconic representation of Chinese culinary culture. These carts are often decorated with glass paintings featuring theatrical performances and historical scenes, further emphasizing the integration of narrative traditions into everyday visual culture. A typical set of glass paintings on a noodle or hủ tiếu cart includes: A signboard placed at the front and center of the cart, displaying the name of the noodle shop. On either side of the signboard, there are two vertical couplets (câu đối) that praise the reputation and flavors of the noodles while also offering blessings for prosperity and success. Next to the couplets, illustrative paintings of classical stories are displayed. Depending on the cart owner's preference, these stories may be arranged in two or three tiers on the front panel. Similarly, the side panels of the cart also feature two or three tiers of narrative paintings, each telling a different folk tale or mythological story. These decorative glass paintings not only

serve as visual storytelling elements but also enhance the cultural and artistic appeal of the Chinese-Vietnamese street food tradition in Cho Lon and Southern Vietnam.



Hình ảnh xe mì tàu, Saigon xưa
Source: Nguoi Lao Dong Newspaper (nld.com.vn)



Hình ảnh xe mì tàu, Saigon nay
Source: Nguoi Lao Dong Newspaper (nld.com.vn)



The Painting of Zhou Yu Setting Red Cliffs Ablaze (Châu Du Hỏa Thiêu Xích Bích). This iconic historical and literary scene, frequently depicted in Cho Longlass paintings, illustrates the legendary Battle of Red Cliffs (Xích Bích Chiến) from the Romance of the Three Kingdoms. The story follows Zhou Yu (Châu Du), a brilliant military strategist of the Wu kingdom, who orchestrated a fire attack to defeat the vastly superior forces of Cao Cao, leading to one of the most decisive victories in Chinese history.

Source: Nguoi Lao Dong Newspaper (nld.com.vn)



The Painting of Zhang Fei Angrily Striking the Inspector (Trương Phi Giận Đánh Đốc Bưu). This classic scene from the Romance of the Three Kingdoms depicts Zhang Fei (Trương Phi), one of the Five Tiger Generals of Shu, known for his fierce temper and unwavering loyalty. The event takes place when Zhang Fei, serving as a governor, encounters an inspector (Đốc Bưu) sent by the central government. The inspector, being corrupt and arrogant, disrespects Zhang Fei, triggering his legendary fiery rage. Enraged, Zhang Fei lashes out and strikes the inspector, showcasing his hot-blooded nature and intolerance for injustice.

Source: Nguoi Lao Dong Newspaper (nld.com.vn)

As storytelling evolves through different stages of modernization, traditional and contemporary elements are integrated to align with modern tastes. In this context, visual storytelling not only preserves cultural heritage but also adapts to contemporary aesthetics, ensuring its relevance in the present day. Visual language plays a crucial role in conveying narratives through folk cultural symbols, where elements such as color, composition, and symbolic forms contribute not only to aesthetic appeal but also to meaning and emotional resonance. The interaction

between symbols and the viewer's emotions is essential, as these symbols evoke cultural and spiritual connections, enriching the storytelling experience.

In glass paintings, colors often carry feng shui and spiritual significance. For instance, red symbolizes luck and vitality, yellow represents prosperity and wealth, while green evokes harmony with nature. The composition of glass paintings is deliberately structured to guide the viewer's gaze from primary to secondary details, creating a coherent narrative flow. A prime example is the depiction of Guanyin (Quan Âm), who is often placed at the center, surrounded by clouds and radiant halos, symbolizing protection and divine presence. Through these visual strategies, glass paintings continue to embody and transform traditional storytelling in a contemporary cultural landscape, demonstrating the adaptability of folk cultural symbols in response to evolving artistic and societal contexts. The interaction between symbols and the viewer's emotions is a key aspect of narrative thinking. These symbols are designed not only to tell a story but also to evoke emotions such as reverence, a sense of peace, or faith in goodness and prosperity.

In the traditional context, Cho Lon's glass paintings have played a crucial role in preserving cultural values and religious beliefs among the Vietnamese people. The symbols depicted in these paintings—such as Buddha, Guanyin, the God of Wealth, and traditional floral motifs—not only fulfill spiritual needs but also reflect the profound relationship between humans and their faith. These glass paintings are commonly displayed in worship spaces, including family altars, temples, and significant public areas, reinforcing the connection between the human world and the divine. The sustainability of cultural values is evident in how these traditional symbols retain their meaning and function across generations. Despite societal changes, figures like Guanyin, representing compassion, or the carp leaping over the dragon gate, symbolizing willpower and success, remain deeply respected and continue to be integral to religious life. This continuity ensures that glass paintings serve not only as artistic expressions but also as vehicles for preserving and transmitting cultural identity.

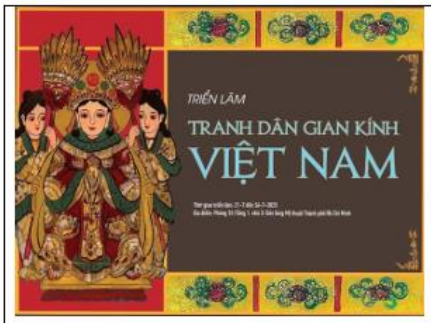
Over time, the representation of symbols in glass paintings has evolved to meet modern demands while maintaining their cultural essence. The introduction of silk-screen printing techniques has significantly influenced the design process, reducing production costs, enhancing product quality, and making these artworks more accessible. This modernization integrates contemporary artistic elements with traditional motifs, bridging the gap between heritage and younger generations. By adapting to modern aesthetic preferences while preserving spiritual and cultural

significance, glass paintings continue to thrive as both a historical legacy and a relevant artistic form in contemporary society.

Under the pressures of modernization and the evolving needs of society, Chợ Lớn's glass paintings have continually adapted to align with contemporary tastes. A significant transformation in this process is the application of modern production techniques, particularly silk-screen printing, which allows for lower production costs, faster turnaround times, and consistent quality. These advancements not only help preserve the craftsmanship of glass painting but also expand its accessibility to a broader market, ensuring its continued relevance in a changing artistic landscape.

Beyond their artistic value, glass paintings have found enduring applications in modern life, particularly in architecture and spiritual buildings where traditional values are deeply embedded. In these spaces, glass paintings serve both decorative and symbolic purposes, integrating traditional imagery with contemporary techniques to create artworks that are not only visually striking but also rich in spiritual significance. The presence of glass paintings in religious sites underscores their ability to fulfill the community's spiritual needs while maintaining a strong connection to cultural heritage.

In contemporary cultural and artistic environments, glass paintings also play a vital role in education and cultural promotion. Exhibitions featuring glass paintings contribute to raising awareness of traditional values while fostering cultural exchange across generations. Their adaptability and versatility allow them to endure as a meaningful artistic form, bridging the past with the present. As a result, glass paintings continue to thrive, not only preserving their historical essence but also evolving into an integral part of Vietnam's modern cultural and artistic landscape.



Information about the 2023 Vietnam Folk Glass Painting Exhibition at the Ho Chi Minh City Museum of Fine Arts
Source: baotangmythuattphcm.com.vn



Archive images of the 2023 Vietnam Folk Glass Painting Exhibition at the Ho Chi Minh City Museum of Fine Arts
Source: Phụ Nữ Newspaper

Glass paintings in Chợ Lớn's folk culture are not merely an artistic expression but serve as a crucial medium that connects the community to its traditions and religious beliefs. The cultural symbols depicted in these paintings extend beyond decorative purposes, carrying profound spiritual significance that helps maintain faith and nurture virtuous intentions among the people of Chợ Lớn. Through visual storytelling, these paintings act as a bridge between generations, preserving and transmitting essential cultural and spiritual values. Iconic imagery, such as Guanyin—a symbol of compassion and protection—or representations of folk tales from Vietnam and China, reinforces the sacredness of these traditions while reminding the community of its cultural roots and moral teachings in daily life. Additionally, glass paintings symbolize communal unity and are commonly displayed in places of worship, including family altars, temples, and shrines, reinforcing their role in sustaining spiritual and cultural identity.

Beyond their religious and cultural significance, glass paintings have demonstrated a remarkable ability to adapt to the evolving social context, transitioning from a purely traditional form of artistic expression to an independent art form with economic and educational value. Innovations in production techniques, such as silk-screen printing and modernized design styles, have expanded their application beyond worship spaces, finding relevance in architecture, tourism, and contemporary art. The integration of glass paintings into cultural tourism has further enhanced their role as symbols of Chợ Lớn's artistic heritage. Compact glass painting pieces featuring iconic imagery, such as Guanyin, the God of Wealth, or scenic Vietnamese landscapes, have become meaningful souvenirs that not only introduce visitors to Chợ Lớn's unique cultural identity but also contribute to the promotion of Vietnamese artistic traditions on an international scale. By maintaining their spiritual and symbolic value while embracing modernization, glass paintings continue to thrive as a dynamic representation of Vietnam's evolving cultural landscape.

In addition, glass paintings are also used as an educational tool, helping younger generations gain a deeper understanding of folk cultural values and beliefs. In art exhibitions or community education programs, glass paintings are presented not only as artistic products but also as living stories about history, tradition, and cultural identity. This approach helps glass paintings become an essential part of the preservation and development of folk culture in the context of modernization.

Discussion

Cho Longlass paintings stand as a testament to the adaptability and evolution of traditional art in a rapidly changing world. The stories conveyed through folk symbols in glass paintings offer a unique perspective on the cultural identity, spirit, and history of Cho Lon, Saigon. By preserving and honoring these symbols, we not only appreciate the past but also ensure their continuity for future generations. This study lays the foundation for further exploration of traditional Vietnamese art, inspiring new approaches in cultural preservation and creativity in the modern era.

Recommendations

This study can serve as a model for exploring the history and development of Southern Vietnam folk glass painting by examining the meaning of cultural stories through visuals and analyzing the folk cultural symbols found in Cho Longlass paintings. A deeper understanding of these elements will highlight the creativity and worldview of the Southern Vietnamese community, particularly in Cho Lon. Understanding these phenomena will allow for a description of the development of Southern Vietnam folk glass art in relation to the modern social dynamics.

The research findings reflect the cultural storytelling process, demonstrating how folk cultural symbols have been preserved and evolved from tradition to modernity, as well as how they have adapted to fit the modern context and the aesthetic, spiritual, and cultural needs of contemporary society. This study offers guidance for artisans seeking creative ways to tell cultural stories and express visual cultural storytelling, emphasizing the preservation and enhancement of ethnic identity while remaining harmonious and aligned with the modern flow. Glass paintings should not only reflect the identity of the artist but also represent the cultural values of the local community. From this, they can be developed into cultural symbols representing the region, leaving a unique mark in various forms of Vietnamese folk art across the country.

Acknowledgement

This research was completed and achieved its objectives with the support and encouragement of the professors of Mahasarakham University. The researcher would like to thank Mahasarakham University for this opportunity and all the experts, artisans, practitioners who participated in the interviews and provided guidance on research-related issues.

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Cultural Implications and Educational Literacy of the Fusion between Chinese Landscape Painting and Impressionism

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Abstract

This article explores the fusion of contemporary Chinese landscape painting and Western Impressionist painting, emphasizing its cultural and educational implications. The integration of these two traditions arises from a broader process of cultural exchange, where traditional Chinese landscape painting serves as the foundation while selectively adopting Impressionist techniques such as vibrant colors, light, and dynamic brushwork. This process reflects the balance between preserving national identity and embracing global artistic trends. The study aims to analyze the similarities and differences between the two art forms, focusing on their use of symbols, techniques, and aesthetics while elucidating the role of contemporary Chinese landscape painting as a bridge between Eastern tradition and Western modernity. Through comparative analysis, the research examines the artistic characteristics of both styles, highlighting how Chinese artists absorb and reinterpret Impressionist influences to enrich their cultural expression. The findings demonstrate that this fusion gives rise to a novel art form that retains the spiritual essence of traditional Chinese painting while introducing modern visual elements, promoting cultural dialogue and innovation. This integration revitalizes traditional Chinese art, which holds educational value, fostering cultural literacy, creativity, and cross-cultural understanding in art education. Contemporary Chinese landscape painting inspires new artistic perspectives by serving as a conduit for cultural exchange. It reinforces the importance of blending tradition and modernity to address contemporary artistic and educational challenges.

Keywords: Cultural Fusion, Contemporary Chinese Landscape Painting, Western Impressionism, Cross-cultural Exchange, Art Education and Cultural Literacy

1. Introduction

The fusion of contemporary Chinese landscape painting and Western Impressionism represents a significant cultural and artistic dialogue shaped by historical and global forces. Traditional Chinese landscape painting, rooted in Daoism, Confucianism, and Buddhism philosophies, emphasizes the harmony between humanity and nature through its spiritual and poetic depictions. Techniques such as ink wash, monochromatic tones, and floating perspectives reflect a unique aesthetic that prioritizes art's intangible and contemplative qualities (Tong, 2009). By contrast, Western Impressionism, emerging in 19th-century Europe, focuses on the fleeting effects of light, vibrant color palettes, and dynamic brushwork to capture momentary perceptions of the natural world. This historical divergence underscores the cultural distinctiveness of both traditions while setting the stage for their eventual convergence in contemporary art.

Integrating these two artistic traditions began as part of China's broader engagement with Western modernism in the late 19th and early 20th centuries. Artists such as Wu Guanzhong pioneered this cross-cultural exploration by adapting Western techniques into the framework of Chinese aesthetics, paving the way for a new form of artistic expression. This process reflects a careful negotiation between cultural preservation and modernization, where traditional Chinese art serves as the foundation, selectively absorbing foreign influences to foster innovation without compromising its core values. As a result, the fusion of Chinese landscape painting and Impressionism has given rise to a hybrid art form that resonates with national identity and global sensibilities (Feng, 2007).

The cultural implications of this fusion are profound, as it represents not only a transformation of artistic techniques but also a broader cultural synthesis. Blending symbols, brushwork, and compositional methods reflect a dynamic process of cultural exchange, where two artistic systems adjust and adapt to create something new. This phenomenon highlights the fluidity of cultural boundaries and challenges the dichotomy between tradition and modernity. By embracing elements of Impressionism, contemporary Chinese landscape painting rejuvenates its traditional aesthetics, ensuring their relevance in a rapidly globalizing art world while fostering an ongoing dialogue between Eastern and Western cultural values.

Furthermore, this artistic integration holds significant educational value. The fusion of Chinese landscape painting and Impressionism in art education offers a robust framework for teaching cultural literacy, creativity, and critical thinking. It allows students to explore the historical and aesthetic intersections between diverse artistic

traditions, fostering a deeper understanding of cultural diversity and global interconnectedness. Through this process, art education can inspire students to appreciate the importance of cultural heritage while encouraging innovative approaches to contemporary artistic challenges (Zhang, 2020).

Ultimately, the fusion of Chinese landscape painting and Western Impressionism is a testament to the transformative power of cultural exchange. It bridges the divide between East and West, tradition and modernity, and serves as a vital conduit for the transmission of cultural values in both artistic and educational contexts. By examining this fusion, scholars, artists, and educators can gain new insights into the evolving nature of artistic expression and its role in shaping cultural understanding and global harmony.

2. Research Objective

This research aims to examine the cultural implications and educational significance of the fusion between contemporary Chinese landscape painting and Western Impressionism. Specifically, the study aims to analyze how this integration reflects a dynamic dialogue between Eastern and Western artistic traditions, contributing to the evolution of global art. Additionally, it seeks to explore the role of this fusion in preserving traditional Chinese cultural values while incorporating modern artistic elements, thereby fostering cultural exchange and innovation. Finally, the research evaluates the educational value of this artistic integration, highlighting its potential to promote cultural literacy, creativity, and cross-cultural understanding within art education.

3. Research Methods

This study employs a fundamental research approach utilizing developmental research methods to explore the cultural implications and educational literacy of the fusion between contemporary Chinese landscape painting and Western Impressionism. The research adopts a dual-method strategy for data collection, combining literature review and field investigations to provide a comprehensive understanding of the historical, cultural, and theoretical foundations of Chinese landscape painting and Impressionist art. The literature review analyzes traditional Chinese aesthetics, artistic techniques, and their philosophical underpinnings while examining the core principles of Western Impressionism, including its emphasis on light, color, and brushwork. Field investigations involve engaging with

contemporary artists, art exhibitions, and creative practices to gather firsthand insights into how these two traditions are integrated into modern artistic works.

The study further incorporates a practice-based creative process, where researchers analyze and reinterpret traditional Chinese landscape painting using Impressionist techniques, producing prototypes that exemplify this fusion. This creative process emphasizes applying aesthetic principles to demonstrate the harmony between tradition and modernity while critically evaluating the outcomes to highlight their cultural and educational significance. By merging theoretical analysis with artistic experimentation, the study reveals how this fusion can serve as a model for cultural exchange, artistic innovation, and educational application. Ultimately, this research contributes to understanding how integrating Chinese and Western artistic traditions can promote cultural literacy, foster creativity, and enhance the appreciation of global artistic diversity within contemporary art and educational frameworks.

4. Research Scope

4.1 Commonalities between Impressionist painting and Chinese landscape painting

4.1.1 Fusion of composition and form

Contemporary Chinese landscape painting is different from Western Impressionist landscape painting. It not only expresses the magnificence of mountains and rivers but also reflects the relationship between man and nature. Landscape painting expresses the unique artistic conception and painting method of Chinese painting in the depiction of mountains, water, rocks, and trees. It has been continuously enriched in its long historical development. Many representative painters and works have appeared in each historical stage (Cahill, 2010).

However, there are differences between Western Impressionist and Chinese landscape painting in terms of materials, themes, and techniques. However, if we explore the cultural structure at a deeper level, there are commonalities between the two. From the composition, brushstrokes, colors, and other aspects of Impressionist painting, it is easy to find the commonality between it and Chinese landscape painting; that is, both of them integrate painting elements such as points, lines, and surfaces, and the contrast of colors and the control of rhythm make the artistic elements of the works fully connected with the content of life, and then infect people's hearts.

Both Impressionism and Chinese landscape painting utilize natural objects as subjects for painting. Both genres thus face the challenge of how to represent these objects in their works, that is, how to compose the images. Impressionism is a technique that involves sketching natural objects from life, which is related to the choice of scene and composition. The advent of Impressionist painting marked a significant shift in the dominant role of perspective in Western art. In many of his works, Manet consciously eschewed the concept of depth of field as it pertains to three-dimensional perspective. To illustrate, the enigmatic aspects of "The Balcony" and "Olympia" can be attributed to the background's deliberate darkening, which accentuates the foreground. Presenting the foreground with the disappearance of the depth of field is analogous to emphasizing the primary and secondary relationship in the layout of Chinese landscape painting. In Chinese landscape painting, using a flat artistic concept without depth of field represents a fundamental compositional approach (Gao, 2008). Nevertheless, contemporary Chinese landscape painting has yet to deviate from the evolutionary trajectory of traditional landscape painting entirely. The similarities between Impressionist and Chinese landscape painting composition provide a valuable point of reference for developing contemporary Chinese landscape painting.

Chinese landscape painting has existed as an independent genre for longer than Western landscape painting. Although Chinese and Western landscape painting has existed in various forms since ancient times, Chinese landscape painting became an independent genre between the Wei, Jin, Southern, and Northern Dynasties. In contrast, independent European landscape painting emerged in the Netherlands in the 17th century. Consequently, Chinese landscape painting became an independent genre of painting more than a thousand years before Western landscape painting. Xie He, a painter of the Southern Qi Dynasty, is credited with authoring the seminal work, "Records of Ancient Paintings," which has stood the test of time and has been revered as a timeless masterpiece across generations. It comprises Xie He, who has made the most significant theoretical contribution, namely the Six Laws. The "Six Laws" encompass the following principles: "vivid spirit and charm, bone-like brushwork, image-forming, coloring according to type, and management of position and copying." The term "management of position," as outlined in the "Six Laws," is essentially the same as the concept of "composition," which is discussed in this article (Clancy, 2017).

By the Sui and Tang dynasties, Chinese landscape painting had become an established genre in the history of Chinese painting. Consequently, the landscape

paintings of the Tang dynasty were of significant historical importance. The painting composition of the Sui and Tang Dynasties can be analyzed from three perspectives: figure painting, landscape painting, and flower and bird painting. The painters of the Sui and Tang dynasties demonstrated an exceptional command of figure painting techniques, employing a sophisticated approach that integrated the transformation of form and spirit into the composition of their works. To illustrate, in his work "Burenian Tu," Yan Liben employed a dispersed and layered figure composition, whereby the figures interpenetrated and transformed each other's form and spirit. This reflects the social system and humanistic aesthetic concept of the Tang Dynasty. The landscape paintings of the Sui and Tang dynasties can be classified into two principal categories: those created with green and ink. The depiction of landscapes and other scenery enabled the subjective spirit of the painter to be expressed (Clancy, 2017). At the same time, the abstract form of ink painting was emphasized in order to reflect the chaotic and hazy artistic conception. Flower and bird painting emerged as an independent form during the Tang Dynasty. He absorbed the cultures of various ethnic groups. He expressed these cultural atmospheres in the form of flowers and birds, thereby demonstrating the diversity of composition that characterized the art of the Sui and Tang dynasties. Concurrently, Western mural art was introduced to China. Chinese murals reflected the religious sensibilities of the era and exhibited an artistic sensibility influenced by Western traditions (Zhang, 2020).

4.1.2 Fusion of brushstrokes and brushwork

The application of brushwork can result in the creation of distinctive expressiveness and an enhancement of the aesthetic appeal of artistic creations. The emphasis on brushstrokes and brushwork is an inevitable consequence of the evolution of painting to a specific stage in its development. From the standpoint of individual artistic achievement, the capacity to discern the aesthetic qualities of brushstrokes and brushwork represents a significant advancement in one's ability to evaluate and enhance one's professional appreciation critically. Chinese painting is characterized by a multitude of subtle and nuanced changes in the use of brushes, which serve to convey the artist's inner emotions. Following the Song and Yuan dynasties, painters who concentrated on freehand brushwork, particularly literati, continued to develop this area of expertise, enabling them to utilize the strengths of ink and wash thoroughly. From an appreciative standpoint, as individuals' sensibilities towards aesthetic beauty become increasingly nuanced and their aesthetic expectations become more sophisticated, they will inherently discern the painter's psychological

sentiments through the depiction of brushwork, thereby deriving a distinctive pleasure from the aesthetic experience (Cahill, 2010).

The beauty of brushstrokes and brushwork is derived from the painter's adept techniques, which result from dedicated effort and a certain degree of ease. The sketches and preliminary drawings of the Western painting masters Michelangelo and Rubens, some of which are incomplete, as well as the painted decorations on Dunhuang murals and the painted designs on folk porcelain, all demonstrate a kind of aesthetic quality that is reminiscent of the spontaneity and freedom associated with writing. However, this effect is primarily the result of unintentional processes. The refined and elegant brushstrokes of 18th-century oil painting masters such as Hals and Velázquez have been admired by subsequent generations. However, at the time, the public may not have fully appreciated the aesthetic value of these brushstrokes. For painters, it is an organic outgrowth of refined and nuanced techniques. It was not until the 18th century that oil paintings of the classical academic school began to emphasize the expressiveness of brushstrokes.

By the traditional Chinese theory of "coloring according to type" and "coloring by color," Chinese painting, as a distinctive form of artistic expression, has persisted throughout the evolution of Chinese culture and has become a singular emblem of Chinese culture and art. However, during the initial stages of historical civilization, Chinese painting art was characterized by objective and passive development. The advent of specific painting creations and art theories in the Eastern Jin Dynasty marks the initial formation of Chinese painting art. This marked the beginning of a new era of artistic glory. Regarding the subject of color, the traditional Chinese painting artist does not prioritize the objective depiction of the intrinsic color of objects (Wu, 2005).

Furthermore, the impact of light sources on environmental factors is not a consideration. Such artists tend to utilize color images to express their ideas, with the colors employed in the work being subjective and symbolic. Painters take the artistic conception of life and the emotions of nature and then adjust and transform them according to the colors required by the picture to relax their artistic conception and transcend nature. Consequently, Chinese painting has developed a distinctive style of color expression characterized by a personalized and image-based approach.

The creative experience of painters is derived from both practical experience and, more significantly, an understanding and application of traditional painting theory. To illustrate, the concept of 'coloring according to the type,' as outlined in Xie He's

Six Principles, should be interpreted and acknowledged from two distinct perspectives: Primarily, the painter must possess a fundamental comprehension of the objective image and endeavor to discern the overarching principles of natural evolution. This entails a process of synthesis and generalization, which enables the creative expression of the objective understanding. Secondly, color is a creative expression of the painter's subjective initiative. The term "Fu" can be understood to indicate the artist's subjective initiative in the creative process. The painting employs color by the characteristics of the image, striving for coherence amidst transformation.

There are discernible contrasts between Impressionist paintings in terms of their social and cultural provenance and the subject matter depicted. However, this distinction is not absolute. The current generation of artists, particularly those who are relatively young, are fascinated by modern paintings (Tian & Zhu, 2019). This has contributed to the popularity of Western modern and postmodern art trends, which will inevitably impact traditional art. This may result in losing traditional art's distinct status and value. It is, therefore, imperative to re-examine traditional art's value and facilitate its promotion and development. In this context, it is instructive to undertake a comparative analysis of the compositional and chromatic elements evident in Impressionist paintings to facilitate an organic combination of modern and traditional art forms. The objective is to gain an objective and comprehensive understanding of the differences between Chinese and Western paintings, to correctly grasp the intrinsic value of Chinese and Western paintings, to reveal the common artistic creation laws implied in them, and to provide valuable theoretical support for the exchange and reference of Chinese and Western paintings (Sullivan, 2015).

In his work, "Using Color to Describe Color," Zong Bing posits that painting expresses the artist's subjective will towards natural and objective phenomena. The author posits that this is an elaboration and extension of Xie He's Six Principles Theory of "describing the shape of objects and coloring them according to their types" and that the meaning of the expression is identical.



Figure 1: Color Series Practice
Source: Drawn by Qing Lyu, 2024.

4.2 This section will examine the influence of impressionist painting on contemporary Chinese landscape painting.

4.2.1 The influence of color and technique

The five-color theory system has evolved, and the principles of the five elements have shaped its basic connotation. This impact on the creation of Chinese paintings is difficult to discern. However, it is evident in the emphasis placed by traditional Chinese artists on accurately representing their subjects in terms of color and hue (Figure 1).

As a concept of consciousness, the "five colors" theory system is constrained by its symbolic function when applied to specific colors. This absence of rigorous, objective science is a significant challenge. Even colors with a political function and symbolic meanings can be altered at will. To illustrate, the earliest imperial power thought was represented by the current rulers, who altered it at their discretion for their purposes. This deficiency is no longer associated with visual perception, which results in the diminished role of color function and ultimately gives rise to cultural symbols (Nochlin, 2015).

The chromatic palette of contemporary Chinese landscape paintings is relatively subjective, and their expression is closer to the essence of art. Subjective and objective coexist and complement each other; the objective generates the subjective

initiative of coloring. This is also the attitude and artistic perspective of contemporary artists about the use of color. The chromatic palette of Impressionist paintings is predicated on the opposition between subject and object, whereby the objective reality of color is brought to the fore. Consequently, the diverse chromatic outcomes produced by different environmental influences are subjected to analysis. In the context of Impressionist painting, the question of color is a primary consideration. The inherent colors of the background and objects themselves in different environments. The illumination of different light sources may establish a fundamental color tone and a contrast of warm and cold tones, contributing to the overall atmosphere of the entire picture. Subsequently, contrast is sought within a unified color tone, thus forming the entire color tone of the picture. From this perspective, Western Impressionist colors may be considered to represent objective sensory experiences, and it is evident that this perception also changes with time and the prevailing artistic trends. There are numerous distinctions between the color systems of China and the West. Chinese painters are particularly attentive to the nuances of color, striving to capture its distinctive flavor and allure. The embodiment of color flavor is contingent upon the materials employed. The distinctive properties of diverse materials elicit various visual effects, with individual artists utilizing similar materials to produce markedly different outcomes.

Additionally, taste perception may vary. Chinese color theory is less systematic than Western theory, which is based on three primary colors: the spectrum and sensory perception. Nevertheless, Chinese traditional art has reached its apogee since the Tang Dynasty, yet discrete research has yet to be conducted on the color theory system. It seems reasonable to posit that there must be a theory behind it, but it is not expressed so thoroughly, which also provides the possibility for our research today.

4.2.2 Mutual influence of colors

In the context of color setting, Chinese painting studies the texture and aesthetic value of its pigments, which exist in various color relationships and penetrate from the interior to the exterior. In the production process of Chinese painting, attention is paid to the combination of three alums and nine dyes, which are used to accumulate and present the primary color. Compared with the traditional approach, the density of the composition can be presented in terms of the color relationships involved. The terms 'color flavor' and 'color rhyme' describe the fundamental properties of color, including hue saturation, the relationship between color blocks,

and the structural changes of harmonized tones. These concepts contribute to the advanced expression of color in oriental art.

The color of Chinese painting is not merely a visual phenomenon; it is imbued with spiritual qualities that extend beyond the perceptions of the creator and the viewer. Most contemporary artists concentrate on subjective coloring, emphasizing the sentiments experienced internally, and deviate from the direct representation of the subject matter, instead focusing on the expression of emotion. This advanced expression is susceptible to imperfections and slightly lacks more variety (Lee, 2012). A moderate and elegant aesthetic predominantly characterizes the images, and the impact of the image is less pronounced than in the West.

The collection includes sketches of various Impressionist painters, including Édouard Manet, Camille Pissarro, Claude Monet, Edgar Degas, Paul Cézanne, and Mary Cassatt. Claude Monet is regarded as the epitome of Impressionism, exemplifying a distinctive approach to light and color. Impressionist painters focused on the fundamental aspects of painting, namely "point," "line," "light," and "color." They sought to capture objects' transient, evanescent quality by depicting the ever-changing shapes of natural light. This is consistent with the aesthetic standards of China and thus represents a valuable area of study. The sketching style of painter Van Gogh, characterized by the thickness of the lines and the transitions between virtual and actual reality, resembles the Chinese ink effect. This technique is similarly worthy of emulation in freehand figure painting. The value of learning sketches lies in the ability to select sketches that align with the aesthetic standards of Chinese painting for assimilation. This process of continuous enrichment of the expressiveness of Chinese painting can be achieved.

The visual impact and tension of the colors in contemporary Chinese landscape paintings largely reflect the inner beauty, spirit, realm, and inheritance of the picture itself. Impressionist paintings are primarily concerned with the distinctive characteristics of painting as an art form. In such cases, the concept of national heritage is an additional factor in the relationship between the paintings. The artistic standard employed to evaluate Chinese painters is based on an assessment of their artistic realm and inheritance and their proficiency in ink and wash. Such evaluations have had a particular impact on the evolution of Chinese painting colors and have constrained the advancement of modern painters' concepts of color. Integrating this system with that of Western Impressionist paintings nevertheless presents a significant challenge in creating works that meet the aesthetic needs of the contemporary world. If the original aesthetic habits of traditional landscape

painting are not modified, the development of contemporary Chinese landscape painting will also be impeded.

4.3 Problems and reflections in the creation of contemporary Chinese landscape paintings

4.3.1 Weakening of brushwork

As a consequence of the development of modern society, painting is facing significant changes, especially in the 1980s. This is due to the penetration of Western modern art trends, which has prompted a group of landscape painters to refer to Western artistic ideas and to situate traditional brush and ink in a relatively backward position. The contemporary Chinese landscape painting circle faced an artistic crisis, leading to many experiments. The advent of various ink arts marked an important phase in the evolution of contemporary Chinese painting. However, despite the initial enthusiasm and experimentation, these new forms ultimately remained confined to the surface level. For a period, landscape painting appeared to become a testing ground for exceptional techniques but lost the spiritual connotation of traditional landscape painting, breaking the situation where traditional Chinese painting dominated the world. In order to adapt to the needs of the contemporary era, considerable effort has been invested in pursuing an innovative approach that integrates Chinese and Western painting techniques. This has yielded several novel outcomes. The creation of landscape paintings at this time diminished the richness of traditional brushwork and infused contemporary landscape painting with new vitality. In order to remain relevant in the contemporary art scene, Chinese landscape painters must engage in a continuous process of exploration while simultaneously upholding the spiritual connotations inherent to traditional brush and ink culture. This entails a comprehensive study of the formation system and historical background of the Chinese brush and ink language, an in-depth examination of the spiritual connotations associated with Chinese painting, and an understanding of how these evolve in conjunction with the characteristics of the development of the times (Zhang, 2016).

4.3.2 Absence of Artistic Conception

Since antiquity, Chinese landscape painting has placed a premium on the development of artistic conception and the portrayal of the intermingling of sentiments and vistas. This is the consequence of the notion that landscape painting should be informed by observation of the natural world and the internalization of emotional responses to it. It is not sufficient for painting works to reflect external

forms merely; they must also convey the artist's inner emotions. The decline in the quality of contemporary landscape painting brushwork has resulted in losing the original artistic conception of landscape painting. This has led to a slowdown in the pace of development of Chinese landscape painting and has made it challenging to adapt to the changing times. In this regard, contemporary Chinese landscape painters should.

4.3.3 An Understanding of Contemporary Landscape Painting Creation

In today's culturally diverse world, Chinese landscape painting faces several challenges. To illustrate, two distinct phenomena can be observed in the creation of Chinese landscape painters. The first is the tendency to adhere to the tradition of imitating the works of the ancients. The second is the adoption of Westernization, whereby Chinese painting materials are employed to convey the style of Western paintings. Even in this open society, works with new concepts can provide a sudden insight, but paintings lacking a Chinese cultural background cannot be considered Chinese paintings (Wu, 2005). About the transmission and absorption of these artistic traditions, it is important to be mindful of the limitations of total Westernization, particularly in terms of its potential to diminish the sense of national identity and to create a sense of estrangement. It is recommended that Chinese artists adopt the excellent color concepts and techniques of Western modern and postmodern art schools, adopting a dual approach to learning, whereby Chinese painting is regarded as the foundation, with Western techniques employed to enhance and develop the style. In the process of integrating Chinese and Western cultures, combining traditional Chinese perspectives, compositions, blank layouts, the charm of brush and ink, and the pursuit of artistic conceptions with Western romanticism, impressionism, and expressionist thinking is possible. This can be achieved by allowing brush, ink, and color to permeate each other, maintaining consistency between lines and colors, and reconstructing external forms, space, light and shadow, and other factors. This approach can result in landscape paintings that reflect the characteristics of the new era.

Conversely, the methods of viewing Eastern and Western paintings are distinct. Western art is concerned with releasing form and color, whereas Chinese painting focuses on the destination of the heart and spirit. Eastern painting, meanwhile, is more rational in its approach, absorbing the essence of other cultures. It would be reasonable to posit that color in landscape painting should be consistent. It would be erroneous for contemporary landscape painters to pursue the details of light and color changes in a manner that is blind to the nuances of ink and wash and driven

by the desire to cater to Western painting conventions. It would benefit contemporary landscape painters to integrate the power of color into the ink color, ensuring that ink and color complement each other.

Additionally, the cross-cultural integration of contemporary Chinese landscape painting is reflected in the integration of Chinese painting language, Western oil painting techniques, and impressionist painting techniques. Chinese painting language emphasizes artistic conception, blank space, and composition. In contrast, Western impressionist oil painting techniques prioritize manipulating color, light, shadow, and delineating detail. In impressionist painting, artists may employ the artistic conception and composition techniques of traditional Chinese painting while combining the color contrast and light and shadow effects of Western oil painting to create works of art with rich layers and depth. This integration enriches the expression of freehand oil painting while simultaneously expanding the artist's creative imagination and expression techniques.

4.4 The Educational Literacy of Impressionist Painting on the Development of Contemporary Chinese Landscape Painting

As a vital component of human civilization, contemporary Chinese landscape painting serves as an artistic medium and a platform for cultural exchange and education. The acceleration of globalization has intensified interactions between diverse cultures, providing fertile ground for cross-cultural influences in art. In this context, Western Impressionism has played a critical educational role in shaping the development of contemporary Chinese landscape painting. As a universal language, art transcends boundaries, allowing for the transmission of ideas, emotions, and cultural values across nations (Zhang, 2020). The convergence of Impressionist techniques with Chinese traditions has offered Chinese artists new tools for artistic exploration, fostering creativity and broadening their educational and cultural perspectives.

The emergence of Western Impressionism in the 19th century marked a departure from traditional European art. Impressionist painters ventured beyond studios, observing and capturing fleeting moments of light, color, and natural life. This shift toward observation, sketching, and direct engagement with nature provides a valuable educational model for contemporary Chinese landscape painters. Instead of relying solely on theoretical studies and traditional frameworks, Chinese artists are encouraged to actively observe, deepening their understanding of natural forms and enriching their creative expression. The practices of Impressionist pioneers like Claude Monet, Paul Cézanne, and Édouard Manet offer practical and theoretical

insights that inspire Chinese artists to innovate while remaining grounded in their artistic heritage. Artists such as Lin Fengmian and Wu Guanzhong exemplify how Impressionist approaches have influenced Chinese landscape painting, blending traditional brushwork and composition with modern techniques (Honour & Fleming, 2018).

The educational literacy fostered by Impressionist painting emphasizes creativity, expressiveness, and individuality, encouraging artists to explore their inner emotions while maintaining a connection to nature and life. This focus on emotional and subjective expression resonates with the Chinese aesthetic tradition of yijing (artistic conception), enabling contemporary landscape painters to express their personal experiences and reflections on life in a way that resonates with modern audiences (Wu, 2005). Furthermore, Impressionism's innovative approach to light, color, and brushwork encourages Chinese artists to break conventional boundaries and explore new stylistic possibilities that reflect the spirit of the present era.

From an educational perspective, integrating Impressionist painting techniques into contemporary Chinese landscape painting promotes artistic literacy, cultural awareness, and critical thinking. It encourages artists and learners alike to appreciate the balance between tradition and innovation, East and West while fostering a deeper understanding of cultural diversity. This process enhances the educational value of art, inspiring individuals to explore their creative potential and engage with broader artistic traditions.

In conclusion, the educational influence of Impressionist painting on contemporary Chinese landscape art has been instrumental in shaping its evolution. Impressionism equips contemporary Chinese artists with the skills and perspectives necessary to innovate while preserving their cultural identity by serving as a model of artistic experimentation and cultural synthesis. As this cross-cultural integration continues to evolve, it can inspire future generations of artists and art educators, foster artistic literacy and contribute to society's cultural and intellectual advancement.

5. Discussion

The fusion of Impressionist painting techniques with contemporary Chinese landscape painting represents a significant development in the evolution of cross-cultural art, offering profound implications for artistic innovation and educational literacy. While traditional Chinese landscape painting is rooted in spiritual and

philosophical expressions, emphasizing brushwork, artistic conception, and the symbolic use of color, Impressionism introduces a focus on light, color dynamics, and direct observation of nature. This integration has provided contemporary Chinese artists with a renewed perspective, encouraging them to engage in sketching, observe the nuances of nature, and experiment with the expressive potential of color and light. However, this process has been challenging. The weakening of traditional brushwork and the occasional absence of artistic conception highlight the need for a balanced approach that preserves the core values of Chinese painting while embracing innovation. From an educational perspective, Impressionism's emphasis on creativity, individuality, and emotional expression offers a valuable model for artistic literacy, fostering critical thinking and cultural awareness. By blending the compositional structures, brush techniques, and aesthetic values of both traditions, contemporary Chinese landscape painting can create works that reflect the characteristics of the modern era while maintaining their cultural identity. This cross-cultural integration revitalizes traditional Chinese art and serves as an educational framework for nurturing future artists, promoting cultural diversity, and contributing to the broader dialogue of contemporary global art.

6.Recommendations

This study breaks through the binary opposition framework of Chinese and Western art by constructing a theoretical model of "ontological fusion", and reconstructs the modern interpretation system of brush and ink and the dynamic cultural adaptation mechanism at the theoretical level; at the practical level, it innovatively proposes the two-stage creation method of "ink sketching-image reconstruction" and promotes the national "brush and ink gene bank" digitization project, while innovating the "dual tradition" curriculum paradigm of art education and art market evaluation standards; At the level of international dialogue, it reconstructs the narrative of global modern art history from an Eastern perspective and puts forward the core concept of "spirit, light and colour" to challenge the hegemony of Western discourse; in a more forward-looking way, it reveals the mechanism of technological alienation on creative ethics, lays the foundation for the research framework of AI-assisted creation and meta-universe art ecology, and forms a complete academic chain from theoretical construction to interdisciplinary practice to future exploration, comprehensively promoting the paradigm shift of art research and the reconstruction of the discourse system of cultural interpretation.

7. Research Findings

The fusion of Impressionist painting with contemporary Chinese landscape painting signifies a transformative process of cultural integration that bridges tradition and modernity, East and West. This study highlights how Impressionist techniques, exceptionally light, color, and direct observation, have enriched the expressive possibilities of Chinese landscape painting while encouraging artistic innovation and educational literacy. By integrating Impressionism's focus on individuality, emotional expression, and dynamic brushwork with the philosophical depth, brush-and-ink techniques, and artistic conception of traditional Chinese painting, contemporary artists can create works that resonate with modern audiences and address the evolving aesthetic needs of the present era. However, challenges such as the weakening of traditional brushwork and diminishing artistic conception underscore the importance of maintaining cultural authenticity while embracing external influences. From an educational perspective, these fusion fosters artistic literacy, creativity, and cross-cultural understanding, providing a valuable framework for artistic development and cultural education. Ultimately, integrating these two artistic traditions revitalizes Chinese landscape painting and contributes to the advancement of global art, inspiring future generations to explore innovative pathways that honor cultural heritage while engaging with the demands of contemporary artistic expression.

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Research on Art Intervention in Rural Revitalization Taking Nanyu Village in Laishui County as an example

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Abstract

As a powerful cultural force and innovation tool, art plays an irreplaceable role in rural revitalization. This paper takes Nanyu Village in Laishui County as an example for research. From the perspectives of art sociology and cultural economics, it analyzes how art intervention reconnects cultural heritage and economic development, evaluates the cooperation models among multiple stakeholders such as the government, villagers, and non - governmental organizations, and explores the promoting effect of art intervention on the cultural inheritance and economic development of Nanyu Village. This paper mainly uses the case - analysis method, field - research method, and comparative - analysis method to conduct the research. Through excavating and collating rural cultural resources, Nanyu Village has organically integrated them into art projects, creating a unique cultural revitalization model. A new path of art enabling the coordinated development of rural economy and culture has been explored. Among them, the 'Hillside of Ma Ma Hua' B&B project is a model of art intervention in rural construction. These measures have not only attracted a large number of tourists for sightseeing and traveling but also achieved the inheritance and innovation of traditional culture, making Nanyu Village a benchmark for rural revitalization in China. Art intervention in rural revitalization is an effective strategy that deserves to be promoted and practiced on a wider scale.

Keywords: Beautiful countryside, Artistic Intervention, Rural revitalization, Nanyu village

1. Introduction

1.1 Background of Research

As China's urbanization process continues to accelerate, the rural population is moving to the cities in large numbers, and the phenomenon of the 'hollowing out' of the countryside is worsening. In response to the real problems in the countryside, General Secretary Xi Jinping emphasized at the 2013 Central Rural Work Conference that if China is to be strong, agriculture must be strong; if China is to be rich, farmers must be rich; if China is to be beautiful, the countryside must be beautiful. To build a beautiful China, we must build a 'beautiful countryside' (Pu, J. T., 2017).In 2017, the 19th CPC National Congress Report proposed the 'implementation of rural revitalization strategy', followed by a series of national policies (Yu, S. L., 2021).Xi Jinping's (2022) report at the 20th National Congress of the Communist Party of China (CPC) put forward new requirements for comprehensively promoting rural revitalization, including increasing investment in rural revitalization and insisting on promoting the comprehensive revitalization of the countryside in all aspects, including industry, talent, culture, ecology and organization. Cultural revitalization is the soul of rural revitalization and culture is the cornerstone of rural revitalization (Chen,W. S., & Li, J., 2021). With the rapid development of China's economy and the acceleration of urbanization, rural construction is faced with diversified needs. In order to meet the spiritual and cultural needs of rural residents and to promote the inheritance and innovation of rural culture, art intervention in rural construction came into being. In 2022, the Ministry of Culture and Tourism, the Ministry of Education and other six departments jointly issued the 'Opinions on Promoting the Cultural Industry to Enable Rural Revitalization' (Culture and Tourism Industry Development [2022] No. 33), which specifies eight cultural industries to enable rural revitalization, and the art countryside as an effective path for rural revitalization. With its unique charm and creativity, art has injected new vitality into village construction and become an important driving force for rural revitalization.

Before art intervenes in rural construction, China's rural transformation can be mainly divided into two modes: one is government-led, which is characterized by the government investing huge sums of money in improving the countryside and the surrounding environment; the other is industry-driven, which focuses on attracting tourists through the display of ecology and culture, and once set off a boom in rural tourism. (Dong, G .J., & Jing, Q., 2021).In the 2018 document Strategic Planning for Rural Revitalization (2018-2022), it is stated that 'cultural workers and cultural volunteers are encouraged to devote themselves to the construction of rural culture, in order to enrich the rural cultural industry and

reshape the rural cultural ecology,' encouraging the arts as a unique means of intervening in the construction of the countryside, especially in the construction of rural culture and the way (Zhang, T., 2020).In the process of artistic intervention in rural construction, the true meaning of artistic rural construction is not limited to improving the quality of the human environment, nor is it purely implanting rural public art sculptures, nor is it simply beautifying the rural landscape through wall painting, but rather, it is an in-depth discovery of the rural native landscape resources and historical and humanistic resources, improving and upgrading the daily living environment of the countryside, revitalizing the rural culture, and promoting the diversification of the industry (Dong et al., 2021).Art occupies an important position in the strategy of rural revitalization. Art, as a cultural force, can revitalize local cultural resources, reshape rural cultural identity, and provide possibilities for cultural autonomy and the construction of material civilization in the countryside (Cai, A. N., 2021).

This paper takes Nanyu Village in Lai Shui County as the research text. In 2012, the per capita income of Nanyu Village was less than 2,000 yuan, and there were 52 documented poor households among 220 households in the village. The village is located in a deep mountainous area with inconvenient traffic, coupled with the small amount of arable land in the village, the people are not rich, and most of the young people in the village choose to go out to work, which is a typical 'hollow village' (Gao, B., 2023). Nowadays, Nanyu Village is a benchmark project for rural revitalization in China. In the process of rural revitalization, Nanyu Village not only focuses on economic development, but also on cultural heritage and innovation. Through artistic intervention, it has injected new vitality into rural revitalization.

1.2 Content of Research



Fig.1 Location Analysis of Nanyu Village
Image credit: Author's drawing based on Google Maps

This paper takes Nanyu Village in Lai Shui County as the research text, analyses the internal logic of art intervention in rural revitalization in Nanyu Village, and summarizes the innovative path of art intervention in rural revitalization.Nanyu Village is located deep in the mountains of Laishui County, Baoding City, Hebei Province, and was once a typical poverty-stricken village.In the process of development, Nanyu Village is facing many key problems. On the cultural level, traditional customs are gradually lost, such as the discontinuity of the inheritance of non-heritage skills; on the economic side, the per capita income was less than 2,000 yuan in 2012, and there are many poor households; on the demographic structure, the aging phenomenon is serious, and the majority of young people chose to go out to work, which caused the village to become a 'hollow village'.It was not until 2012 that the post-disaster reconstruction of Nosanpo near the village and the improvement of transport infrastructure brought new opportunities for the development of Nanyu Village.(Figure 1)

1.3 Research objectives

In July 2012, Yosanpo was rebuilt after the disaster and the road traffic environment was improved. In 2014, Zhang Zhuo Expressway was opened to traffic and a high-speed exit was set up in the south of the village, which transformed the traffic disadvantage into an advantage and ushered in the development opportunity for Nanyu Village.In 2015, under the promotion of 'Beautiful Countryside - Samsung Shared Village (Hebei) Project' jointly initiated by China Rural Development Foundation and Samsung China, Nanyu Village planned a high-quality B&B project under the guidance and support of relevant departments of the county and townships, which is of great significance to Nanyu Village.Against this background, this study aims to analyse how art interventions reconnect cultural heritage and economic development, assess the mode of co-operation among multiple stakeholders such as the government, villagers, and NGOs, and explore the role of art interventions in promoting the cultural heritage and economic development of Nanyu Village, with a view to providing a useful reference for the sustainable development of Nanyu Village and similar villages.

2.Scope and Methodology of the Research

2.1 Research Scope

This study focuses on Nanyu Village in Laishui County, Baoding City, Hebei Province, and the spatial focus of the study is the 'Hillside of Ma Ma Hua' B&B in Nanyu Village.In terms of thematic boundaries, the following key aspects are covered: the field of art practice, with B&B design as the core, explores how art

elements can be integrated into rural architecture to enhance the cultural connotation and aesthetic value of rural tourism;In terms of socio-economic indicators, the focus is on the impact of integrated cultural and tourism development on the economic growth and demographic structure of Nanyu Village.At the same time, this study will also deeply analyse the intrinsic links between art, social participation and cultural and tourism integration, and provide theoretical basis and practical guidance for the sustainable development of cultural and tourism industry in Nanyu Village.

2.2 Research Methodology

2.21 Case study method



Fig.2 'Hillside of Ma Ma Hua' B&B
Image credit: Courtesy of the author's team

The first and foremost task of art intervention in rural revitalisation is to pass on and innovate rural culture. Nanyu Village has created a unique cultural revitalisation model by digging up and collating rural cultural resources and organically integrating them into art projects. Among them, the 'Ma Ma Hua's Hillside' B&B project (Figure 2) is a model of art intervention in rural construction, which makes full use of unused houses and cleverly combines local cultural elements and natural landscape to carry out B&B renovation. The design of the B&B focuses on the integration with the environment, using local materials and traditional crafts, and applying traditional craft techniques to create an original rural atmosphere. The interior design of the B&B incorporates modern art elements, and the whole is full of art, which not only preserves the traditional local flavour, but also enhances the quality and attractiveness of the B&B. In order to further promote the revitalisation of rural culture, Nanyu Village also actively integrates local intangible cultural heritage resources and regularly organises a series of art and cultural activities. By building a palace filigree enamel art museum, holding Gao Luo concerts, carrying out Laishui Kicker and other intangible cultural experience activities, it has built a

diversified cultural display platform. These initiatives not only attracted a large number of tourists to visit and travel, but also realised the inheritance and innovation of traditional culture. At the same time, the implementation of art projects has also inspired the villagers' cultural self-confidence and creative vitality, and promoted the prosperity of rural culture.

2.22 Field research method

When studying the topic of art intervention in rural revitalisation in Nanyu Village of Laishui County, Baoding City, Hebei Province, the field research method was used to gain an in-depth understanding of the actual situation of its development.The field research found that in the process of artistic intervention in rural revitalisation, the autonomy of the community villagers played a vital role and became the primary key factor.In order to explore the specific mode and effectiveness of villagers‘ self-governance in Nanyu Village, the research team went into Nanyu Village, conducted face-to-face interviews with the villagers, observed the daily operation of the rural tourism co-operative, and participated in the villagers’ meeting and other democratic decision-making processes.The results show that Nanyu Village has always fully respected the wishes and choices of the villagers in the process of art township building. In determining the direction and content of the art township building, every villager is allowed to express his or her ideas through democratic decision-making. For example, in the design of the style of the B&B and the creation of the public art space, the opinions of the villagers are fully taken into account.

The rural tourism co-operative established in Nanyu Village is an important practical achievement of villagers' autonomy. Through the research, we learnt that villagers become members of the co-operative in the form of shares and participate in the development and operation of the rural tourism project by checking the operation data of the co-operative and communicating with the management of the co-operative. This mode not only stimulates the enthusiasm of villagers, but also allows villagers to enjoy the dividends brought by the development of rural tourism.In terms of enhancing villagers' service skills and professionalism, Nanyu Village's initiative to train village housekeepers has been highly effective. Through on-site observation of the service process of the village lodging housekeepers, and exchanges with the village lodging housekeepers and the staying tourists, we learnt that this training not only provides quality talent guarantee for the rural tourism project, but also provides the villagers with the opportunity to increase their income at their doorsteps, which further strengthens the villagers' sense of obtaining and happiness.

From the perspective of rural governance, the field research shows that villagers' self-governance has greatly improved the level of rural governance in Nanyu Village, forming a good rural governance pattern of government guidance, villagers' participation and social coordination. Through in-depth research on the practice and exploration of villagers' self-governance in Nanyu Village, a large amount of first-hand information has been accumulated, and a wealth of experience and practices have been summarised, which provide useful reference for rural revitalisation in other areas.

2.23 Comparative analysis method

In this paper, two typical cases of art intervention in rural revitalisation at home and abroad, namely, the Qingtian Project and Echigo-Tsumari Earth Art, are selected for study, and compared and analysed with Nanyu Village of Lai Shui County in terms of the development mode, the way of art intervention, the degree of community participation, and the achievements made respectively, and the results of the analyses are as follows:

(1) Comparison of development modes

Nanyu Village, Laishui County: Taking the post-disaster reconstruction and traffic improvement as an opportunity, it develops a boutique B&B project with the help of policy support and enterprise cooperation. Through the establishment of a rural tourism co-operative, villagers participate in the operation of shares to achieve economic growth and rural environment improvement, the core of which lies in tapping local resources and creating characteristic rural tourism.Qingtian Plan: Focusing on the integration of culture, ecology and industry, the plan is driven by cultural creativity, tapping into local traditional culture, developing speciality agriculture, cultural and creative industries, etc., to promote the diversified development of the rural economy, and focusing on the synergistic development of industries and ecological environmental protection.Japan's Echigo Wife has Earth Art: with the Earth Art Festival as the core, artists from all over the world are invited to create works of art into the rural landscape, attracting tourists, driving local tourism, agricultural sales and other industries, and reshaping the image of the countryside with art as the medium.

(2) Comparison of art intervention methods

Nanyu Village, Laishui County: art is mainly embodied in the design of the B&B, through the integration of local cultural elements to enhance the cultural connotation and aesthetic value of the B&B, and art serves the rural tourism

industry.Qingtian Project: Art runs through the cultural and creative industries, including the development of cultural and creative products and the organisation of cultural activities, etc. The deep integration of art and industry creates new points of economic growth.Japan's Echigo wives have earth art: art is the core driver, large-scale art creation activities attract global attention, and artworks become unique landscapes in the countryside, attracting tourists.

(3) Comparison of the degree of community participation

Nanyu Village, Laishui County: villagers participate in the development and operation of rural tourism projects by taking shares in the rural tourism co-operative, and also become village lodging housekeepers through training, which is a high level of participation and is directly reflected in economic benefits.Qingtian Project: Community participation covers a wide range of aspects such as industrial development and cultural heritage. Villagers participate in the production of cultural and creative products and the organisation of cultural activities, but the forms of participation are relatively scattered.Japan's Echigo Wife has earth art: local residents from the initial passive acceptance to gradually take the initiative to participate in the maintenance of the art works, provide B&B services, etc., community participation with the development of the project gradually deepened.

(4) Comparison of Achieved Results

Nanyu Village in Laishui County: villagers' income has increased significantly, the rural environment has improved, popularity has rebounded, and it has become a typical case of rural revitalisation, but development is limited by factors such as geography and resources.Qingtian Programme: Promoting the diversification of the rural economy, the enhancement of cultural influence and the protection of the ecological environment, but the scale and speed of industrial development need to be further improved.Japan's Echigo Wife has earth art: it greatly enhances the region's international popularity, drives the development of tourism, agricultural product sales and other industries, and promotes the return of the rural population; however, the project has high operating costs and relies heavily on

3.Research Findings external resources.

3.1 Cultural impact

Art intervention has enhanced villagers' cultural confidence, but there are intergenerational differences in acceptance. Taking Nanyu Village in Laishui County as an example, after the integration of art elements into the construction of

the countryside, especially the design of speciality lodging and the creation of public art space in the countryside, the villagers have a deeper knowledge of the value of their local culture, and they are proud of their hometown's unique cultural landscape.However, it should not be overlooked that there is a marked difference in the degree of acceptance of artistic interventions between generations. The younger generation is more receptive to new forms of artistic expression and cultural concepts, and actively participates in all kinds of artistic activities and cultural innovation practices; while the older generation is bound by traditional concepts and living habits, and is relatively conservative in accepting new art and culture, which to a certain extent affects the comprehensive penetration of art in the inheritance and development of rural culture.

3.2 Economic impact

At present, Laishui County has built more than 500 new B&Bs, mostly family self-owned B&Bs, and it is difficult to find a room in high-end B&Bs during the golden period of tourism from May to September every year. According to incomplete statistics, in 2022, the income of B&B reached more than 36 million yuan, absorbing more than 1,100 people in employment, creating social benefits of more than 100 million yuan. However, the seasonal fluctuation of the industry is significant, and the occupancy rate of the B&B is low during the off-season of tourism, and the income drops sharply.

3.3 Social impact

Driven by the successful example of Nanyu Village, coupled with the strong support of various policies, many young and middle-aged workers have returned to their hometowns and built houses to join the development of the B&B industry. This phenomenon has not only increased the economic income of villagers and improved the overall environmental outlook of the village, but also revived the vitality and vigour of the countryside, and the popularity of the village has rapidly rebounded, with a significant increase in the rate of return of the young population.However, despite the increase in the number of young people returning to their hometowns, their participation in rural development remains insufficient in the long term. After an initial period of enthusiasm, some of these young returnees have gradually become passive in their participation in rural development due to a lack of sustained motivation and clear career planning, which poses a certain challenge to the sustainable development of the countryside.

4.Discussion and recommendations

4.1 Build a multi-party cooperation model

In order to promote the synergistic development of rural art and economy and society, it is suggested to build a cooperation model of 'government guidance + technical support from universities + villager-led'.The government should play the role of macro-control and policy guidance, formulate policies favourable to the development of rural art and industrial support, increase financial investment and infrastructure construction, and encourage and support the popularisation and development of art in the countryside;Colleges and universities, by virtue of their professional talents and technical advantages, provide intellectual support for rural artistic creation, industrial planning and talent training, such as carrying out art education and training courses and organising cultural and creative lectures, etc. Villagers, as the main body of rural development, should give full play to their subjective initiative, actively participate in all aspects of rural construction, and integrate their own emotions and wisdom for their hometowns into them, so as to truly become the main force of rural revitalisation. Main force.

4.2 Sustainable development strategies

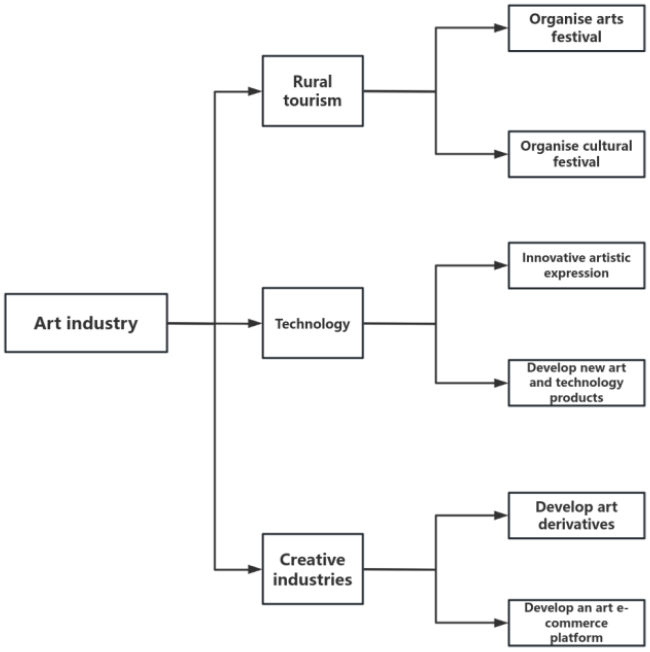


Fig.3 Art Industry Integration Development Path
Image credit: Author's own drawing

In order to break the seasonal constraints of rural tourism and enhance the sustained impact of art activities on rural development, the regularisation of art seasons can be promoted.The integrated development of the arts industry should be actively promoted and cross-field co-operation should be strengthened. As shown in Figure 3, Integrate the arts industry with rural tourism, science and technology, and cultural and creative industries to achieve synergistic industrial development. By organising art festivals, cultural festivals and other activities, tourists will be attracted to come and experience them, and the popularity and attractiveness of rural tourism will be enhanced. Develop tourism products with local characteristics and enrich the tourism industry. Make use of digital technology, virtual reality and other modern technological means to innovate artistic expressions and enhance the ornamental and interactive nature of art works. Promote co-operation between art and technology enterprises, and jointly develop new art and technology products, such as digital artworks and intelligent art installations.At the same time, the establishment of digital archives of rural art and cultural development, the use of digital technology to comprehensively record and preserve rural art works, cultural heritage, development history and so on. This not only helps cultural inheritance and protection, and facilitates access and research for future generations; it can also be displayed and disseminated through the network platform, expanding the influence of rural culture, attracting more external attention and cooperation opportunities, and laying a solid cultural foundation for the sustainable development of the countryside. In addition,Expanding the art industry chain by developing art derivatives and selling handicrafts. Strengthening co-operation with cultural and creative enterprises to jointly build artistic and creative brands.Cultivate new forms of art industry, develop art e-commerce platforms, and build art e-commerce platforms using Internet and big data technologies to realise online display, trading and payment functions for art works. Enhance the diversification of the rural economy and provide villagers with more employment opportunities and sources of income.

5.Conclusion and Prospect

This study focuses on the practice of art intervention in rural revitalisation in Nanyu Village of Lai Shui County, analyses in depth its impacts in the cultural, economic and social dimensions, and reveals the logical mechanism and innovative path of art intervention in rural revitalisation.But intergenerational differences in acceptance create challenges for cultural transmission and innovation.On the economic front, the B&B industry is booming, although seasonal fluctuations

remain a key issue hindering the industry's continued growth.At the social level, the return of young adults to the countryside has revived the popularity of the countryside, but a chronic lack of participation has limited the depth and breadth of rural development.The successful practice of Nanyu Village shows that artistic intervention not only enriches the cultural connotation of Nanyu Village, but also promotes the diversified development of the rural economy and provides new ideas for the implementation of the rural revitalisation strategy.Artistic intervention in rural revitalisation is a feasible and promising development path. In the future, with the in-depth promotion of the rural revitalisation strategy and the continuous improvement of the construction of beautiful villages, art will play a more important role in rural revitalisation.It is hoped that more villages will learn from the experience of Nanyu Village, combine with their own characteristics, and explore suitable modes of art intervention in rural revitalisation to promote the comprehensive revitalisation of villages and the integrated development of urban and rural areas.

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Symbolic Reconstruction and Cultural Heritage Digitization: The Evolution of Hairpin Culture in Wu Po Village, Quanzhou

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Abstract

This study focuses on the traditional flower-pinning practice of Wu Pu Village in Quanzhou City, Fujian Province, and explores its evolution in the context of symbolic reconstruction and cultural heritage digitization. As an important symbol of local culture, the hairpin flower carries unique folk traditions and aesthetic imagery. With the development of society and changes in communication methods, hairpin culture has been gradually enriched in its forms of presentation, and has shown new possibilities in visual expression and cultural inheritance.

The core objectives of this study include: firstly, to analyses how the hairpin culture completes its symbolic reconstruction in the process of digital dissemination, and to explore its visual expression in different media; secondly, to explore how digital technology can promote the role of hairpin culture in cultural heritage preservation, and to study its value in memory inheritance and the construction of cultural identities; and lastly, to study the application of hairpin culture in the creative industry, and to assess its role in craft inheritance, artistic design and cultural promotion. Finally, it studies the application of hairpin culture in creative industries and evaluates its practical path in craftsmanship, artistic design and cultural promotion.

This study adopts qualitative research methods, combining semiotics, folklore and visual culture research to explore how the hairpin culture can be digitally reconstructed through new communication methods. It is found that the digitization of cultural heritage not only expands the boundaries of its

communication, but also provides new possibilities for the living transmission of traditional crafts, enabling them to display more diversified cultural values in contemporary society.

This study provides theoretical support for the digitization of cultural heritage and practical reference for the inheritance and promotion of local culture.

Keywords: Symbol reconstruction, cultural heritage digitization, Wu Po Village in Quanzhou

Introduction

The traditional flower-pinning custom of Wupu Village in Quanzhou, Fujian Province, is a testimony to the deep-rooted folk customs and aesthetic traditions of the region. This custom, passed down from generation to generation, embodies the social, artistic and symbolic significance of hairpin culture. However, in the face of rapid modernization, globalization and digital transformation, the transmission of traditional cultural practices is increasingly facing challenges.

In recent years, digital technologies have emerged as both a solution and a challenge for cultural heritage preservation and dissemination. The convergence of Artificial Intelligence (AI), 3D modelling, Augmented Reality (AR) and social media platforms has revolutionized the way traditional symbols are interpreted, experienced and commercialized. As a result, hairpin culture is no longer confined to local rituals and folklore, but has evolved into a digital cultural asset that can be shared, reconstructed, and re-imagined by a global audience. Despite the potential benefits of digitization, concerns about authenticity, cultural commodification and symbolic fragmentation remain pressing issues.

This study aims to explore the evolution of hairpin culture in the digital age, with a particular focus on symbolic reconstruction, the digitization of cultural heritage and its role in the creative industries. It examines how digital platforms, virtual reality (VR), social media, and digital fashion affect the visual and symbolic representation of hairpin culture. In addition, it explores the tension between innovation and preservation, addressing the following key questions: How is hairpin culture symbolically reconstructed through digital communication? What challenges and opportunities arise in the process of digitization. How can hairpin culture be integrated into contemporary creative industries without compromising its authenticity?

This study adopts a qualitative research methodology that combines semantic analysis, fieldwork, content analysis and case studies to gain a comprehensive understanding of the transformation of hairpin culture in the digital landscape. The findings not only contribute to the broader debate on cultural heritage preservation and digital innovation, but also provide practical recommendations for cultural organizations, digital artists and policy makers.

In an era where tradition meets technology, this study aims to emphasize symbolic reconstruction and digital cultural preservation to ensure that the hairpin culture continues to thrive in contemporary society, while maintaining its historical and artistic essence.

Research Objectives

1. To analyses and study how the hairpin culture can be symbolically reconstructed in the process of digital dissemination?

2. What are the challenges and opportunities for the preservation and application of hairpin culture in the process of cultural heritage digitization.

Research Scope

Area：Quanzhou, Fujian Province Hairpin Village

Location: Donghai Street Haopu Village, Fengze District, Quanzhou City, Fujian Province, China

Geographic location: Located in the southeast coast of Fujian Province, about 10 km away from the center of Quanzhou City, xunpu is a typical fishing village.

Historical background: With a history of nearly 1,000 years, Hairy Po Village takes fishing as its main economic source. The residents here have been living on the sea for generations, forming a unique marine culture.

Main Crowd:

Villagers of Hairy Whampoa Village

Age structure: including old, middle-aged and young villagers, especially middle-aged and old women are the main inheritors of hairpin culture.

Occupation distribution: fishing is the main occupation, and some villagers are engaged in agriculture, handicraft making and tourism.

Cultural characteristics: Hairpin women are famous for their unique hairpin circumference and traditional costumes, and these traditional customs have deep cultural roots in the area.

Foreign tourists

Visitor group: Visitors from all over the country and even overseas show great interest in the hairpin culture of Hairypu Village.

Purpose: To experience the local traditional customs, understand the history and culture of Hairy Po Village, and take photos and videos to share on social media.

Cultural scholars and researchers

Research fields: including experts and scholars in the fields of folklore, anthropology, sociology, and cultural studies.

Research objective: to explore the social change and identity of hairpin culture of Hairy Po Village in the global context, and to analyses its inheritance and innovation in the process of modernization.

Local Government and Cultural Institutions

Role: Responsible for the protection and inheritance of the intangible cultural heritage of Hao Pu Village and the promotion of local tourism.

Measures: Organize various cultural activities and training courses to publicize and promote the hairpin culture of Hairy Whampoa Village and enhance its popularity and influence.

Media and network platform

Dissemination channels: Through various media such as TV, newspapers and network platforms, the hairpin culture of Hairy Po Village is displayed to the outside world.

Influence: It improves the popularity of Hairpin Village and attracts more tourists and researchers to pay attention to this traditional culture.

Research Methodology

Population and Sample

This study adopts the qualitative research method.

1) Fujian Locals

Tourists visiting Quanzhou Xunpu. This area is limited to the study area in the Quanzhou region and includes both local and out-of-town visitors who are tourists in this tourist setting.

2) Staff

The staff here refers to the staff of Quanzhou Xunpu, which needs to be divided into certain provisions for the staff. The staff members studied by the author are all inherited staff in Quanzhou Xunpu area. Of course, the premise of everything is Quanzhou Xunpu area. Most of them are engaged in making hairpins, and they have different perceptions and feelings about the cultural background of the scenic area. Therefore, the hairpin flower inheritance staff is also one of the groups studied.

Research Findings

1. Evolution of visual expression of hairpin culture and diversification of communication media

It is found that with the diversification of communication media, the visual expression of hairpin culture has undergone a gradual evolution from traditional physical crafts to digital media, and its symbolic meaning has been constantly reconstructed and expanded in different media environments. This evolution has not only enriched the visual expression of hairpin culture, but also promoted its wide application in the fields of cultural communication, artistic innovation and commercial application.

(1) Reproduction and Visual Symbolizations of Traditional Craftsmanship

Driven by the development of photography, film and digital image technology, the hairpin culture has gradually transformed from a static traditional handicraft into a visual symbol, and has been widely used in the fields of cultural propaganda, artistic creation and commercial design. The visual elements of traditional hairpin crafts are presented through high-definition images, documentaries, digital restoration and other means, so that their cultural value can be reproduced and disseminated. For example, in recent years, many cultural institutions have used high-definition images, digital technology and 3D modelling to recreate the historical hairpin craft, further enhancing the public's awareness of its cultural connotations.

In addition, in contemporary art creation, the pictorial elements of the hairpin have been deconstructed and reintegrated into Chinese illustration, visual art exhibitions, and cross-media creations, giving them a richer form of visual expression. Many new media artists have combined the elements of the hairpin flower with modern digital painting and moving images, giving new life to this traditional symbol in the field of digital art and forming a unique visual style in the cultural and creative industries.

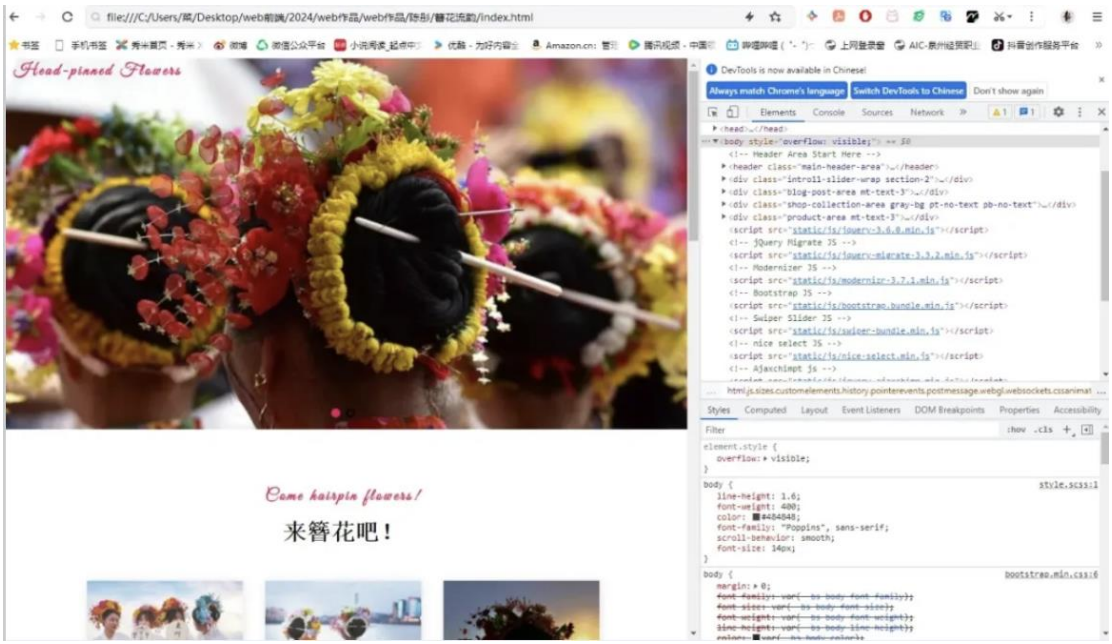


Figure 1 Hairpin Flowing Rhythm: Digital Display of Chinese Flower Arrangement Art
Source: Chen Tong, May,2024

Chen Tong's work, which uses Chinese illustration techniques 'Hairpin Flowing Rhythm: Digital Display of Chinese Flower Arrangement Art' is a case of integrating interactive HTML, presenting the unique aesthetics of the traditional

hairpin art through digital means, and promoting the deepening of its dissemination and cognition in the digital space.

(2) Visual Re-engineering under social media and Digital Communication

Driven by social media, the communication channels and audience groups of hairpin culture have changed significantly. The rise of short videos, virtual exhibitions, digital albums and other media has enabled the dissemination of hairpin culture among a wider community and increased its visibility and interactivity among young groups. For example, on short-video platforms (such as Jinyin and B-station), the number of hairpin culture-themed content has gradually increased, covering a wide range of forms such as traditional craft demonstrations, Hanbok makeup restoration, and DIY creation and sharing, which has led to a wider acceptance and popularity of this traditional cultural element among young user groups.

The communication mode of social media has not only shifted hairpin culture from a traditional regional cultural practice to a globalized online cultural experience, but also enriched its visual expression through user-generated content. For example, some bloggers have even produced a video entitled 'A Day in the Life of a Hairpin,' an interactive experience that allows more people to gain a deeper understanding of this traditional aesthetic.



Figure 2 B-site video 'A Day of Experiencing Hairpins
Source: The Seven Treasure Rats of 77, February,2025

Social media users independently created hairpin dressing videos, national style make-up challenges, online photography contests, etc., which enabled the hairpin culture to form a stronger community effect with the help of social networks. This not only stimulates young users' interest in hairpin culture, but also promotes the expansion and innovation of its symbolic meaning in contemporary visual communication.

(3) Innovative Application of Virtual Reality (VR), Augmented Reality (AR) and Digital Costumes

With the rise of virtual reality (VR) and augmented reality (AR) technologies, hairpin culture has found new ways of expression in digital fashion, virtual costumes and immersive cultural experiences. In recent years, many digital artists, game designers and brand designers have made use of 3D modelling, AR fitting technology and other means to incorporate the elements of hairpin flowers into virtual images, game characters and digital clothing design, so that they can be reproduced with a more contemporary sense in digital space.



Figure 3 The King of Hearts - This Life Hairpin
Source: Tianya Mingyue Knife, February,2025

The appearance design of the King of Hearts - This Life Hairpin in the game work 'The Sword of the End of the Moon' draws on the traditional styling of the Hairpin Flower Wreath of Fujian Zhaopu, making it more in line with the aesthetics of the structure and hierarchy of traditional craftsmanship. The digital hairpin not only serves as a personalized decoration for the character in the game, but also stimulates players' interest in the real hairpin culture, making the game a new carrier for cultural dissemination.



Figure 4 Chinese hairpin
Source: Against the Current, September,2024

In addition, 'Against the Current' handheld game also integrates hairpin elements into the design of virtual costumes, and through high-precision 3D rendering technology, it enables dynamic presentation in the game scene. Players can freely match different colors and styles of hairpin accessories, which enhances the immersive experience and also promotes the visual revival of hairpin culture in the digital space.

At the same time, the application of AR filters and digital accessories allows users to experience virtual hairpin wearing through mobile phones or smart devices, further expanding the application of hairpin culture in digital interactive experience and personalized consumption. For example, some virtual social platforms have launched AI-driven hairpin flower avatar customization, which allows users to choose different styles of hairpin flowers to match and realize personalized virtual image shaping, which not only increases the dissemination range of hairpin flower culture, but also strengthens its cultural influence in the digital era.

On the whole, the visual expression of hairpin culture has been evolving under the impetus of different media, developing from a static handicraft to a dynamic and interactive cultural symbol, and showing new vitality in various fields, such as digital art, social communication, virtual reality and commercial design. This process not only expands the dissemination scope of hairpin culture, but also enables it to obtain new cultural identity in the contemporary social context, becoming an important case of traditional culture innovation and inheritance in the digital space.

1. Challenges: Technology, Inheritance and Cultural Symbol Changes in Digital Transformation

(1) Conflict between digital archiving of traditional crafts and authenticity preservation

As a traditional craft with a high degree of craftsmanship, the inheritance of hairpin culture relies on elements such as handmade techniques, material selection and wearing styles. However, in the process of digital archiving, how to accurately reproduce the texture, colour and three-dimensional shape of traditional crafts and ensure their historical authenticity is an important challenge in the current digital protection of cultural heritage. Although technologies such as high-definition photography, 3D modelling and digital scanning can be used to archive the hairpin craft, it is still difficult to fully present the details of the craft and the dynamic changes of the materials. In addition, some of the cultural symbols may be simplified or abstracted in the process of digital modelling conversion, thus affecting the expression of their authenticity.

(2) Impact of digital communication methods on cultural cognition

The digitization of hairpin culture involves not only archival preservation, but also its dissemination in contemporary media. However, in the digital environment, the fragmented dissemination of cultural content may lead to the weakening of the original cultural context. On short-video platforms and social media, much of the content on hairpin culture tends to focus on aesthetic displays and lacks in-depth interpretation of the history, craftsmanship and social significance behind them. This fast-consumption mode of communication may lead to the audience's understanding of the hairpin culture staying at the visual level and ignoring its deeper cultural connotations.

(3) Inheritance Dilemma of Intangible Cultural Heritage

The inheritance of hairpin culture has long relied on forms such as teacher-apprentice teaching, community practice and festival ceremonies, and the adaptability of these traditional methods in the digital environment is still limited. Although online teaching, digital museums and virtual exhibitions can help promote the dissemination of hairpin skills, digitalization cannot completely replace traditional practical experience. For example, it is difficult for learners to directly perceive the texture and weight of the materials and the hand feedback during the production process in the digital environment, thus affecting the complete transmission of traditional skills. In addition, many young people have limited interest in traditional culture. Even if the hairpin culture is promoted in digital form, how to stimulate the younger generation's sense of cultural identity remains a key issue in cultural heritage preservation.

2. Opportunities: the potential of digital technology in the preservation and innovative application of hairpin culture

(1) 3D Modelling and Virtual Reality (VR) Technology to Promote Cultural Survival

In recent years, technologies such as 3D modelling, virtual reality (VR) and augmented reality (AR) have been widely used in the preservation and dissemination of cultural heritage. Digital archiving of hairpin culture can be done by constructing digital models through high-precision 3D scanning technology, so that traditional crafts can be preserved in a virtual environment. Some digital museums have begun to adopt VR interactive exhibitions, allowing visitors to ‘wear’ virtual hairpins online and experience hairpin styles from different historical periods. This immersive experience not only enhances the audience's knowledge of hairpin culture, but also provides new possibilities for its protection.

(2) AI Intelligent Restoration Technology Helps Cultural Inheritance

The application of Artificial Intelligence (AI) in cultural heritage restoration provides a new direction for the digital protection of hairpin culture.AI image restoration technology can be used for automatic restoration and enhancement of historical hairpin images and documents, helping to restore the original appearance of ancient hairpins. In addition, AI-driven style migration technology can be used to recreate historical costumes paired with hairpins, helping researchers understand the hairpin culture of different historical periods more intuitively. For example, some AI research teams have tried to analyses the hairpin styling in ancient paintings through algorithms and use deep learning to generate high-precision 3D digital models, thus promoting the reproduction and innovation of hairpin culture.

(3) Social Media and Digital Marketing to Promote the Revival of Hairpin Culture

In recent years, social media platforms have become an important way to disseminate cultural heritage, and the digital dissemination of hairpin culture has shown new market potential driven by short videos, live broadcasts, digital art creation and e-commerce platforms.

Short video platforms (e.g. Jittery Voice, Little Red Book, B Station): attract young groups to pay attention to traditional culture and enhance the public's sense of identification with the hairpin culture.

Digital art creation (e.g. NFT, AI Painting): integrating hairpin elements into digital artwork, expanding its application in contemporary cultural and creative industries.

Cooperation between e-commerce and cultural brands: Promote the integration of traditional handicrafts with modern fashion design. For example, some brands have launched modern jewellery and accessories that incorporate the traditional hairpin flower shape to make them more in line with the needs of contemporary consumers.

(4) Innovative Development of Digital Museums and Online Education

The rise of digital museums and online education platforms has provided new opportunities for the systematic dissemination of hairpin culture. Cultural institutions such as the National Museum of China and the Palace Museum have already popularized traditional craft knowledge to the public through digital exhibitions, online courses and interactive games. In addition, some universities and research institutes are using digital platforms for distance learning, allowing the

skills and history of hairpin culture to be more widely disseminated. This combination of education and digitization not only improves the spread of hairpin culture, but also provides a sustainable path for its long-term development.

This study found that in the process of cultural heritage digitization, the preservation and application of hairpin culture has faced technical challenges, changes in cultural symbols and inheritance dilemmas, but has also welcomed new opportunities such as 3D modelling, AI restoration, social media promotion and online education. Digital technology not only expands the dissemination boundary of hairpin culture, transforming it from a regional cultural symbol to a globalized digital asset, but also provides a broader development space for it in the fields of cultural and creative industries, digital art and education and communication. In the future, the digital preservation of hairpin culture needs to balance technological innovation and cultural authenticity, and combine various forms of media to promote its sustainable development in modern society.

Discussion

This study focuses on the evolution of the visual expression of hairpin culture and the diversification of communication media, as well as the protection and application of hairpin culture in the process of cultural heritage digitization. By comparing the existing research results and analyzing the similarities and differences between the two in terms of research perspectives, methodologies and conclusions, it further deepens the understanding of the digital development of hairpin culture.

1. Evolution of visual expression of hairpin culture and diversification of communication media

Many scholars have explored the visual transformation of hairpin culture in the modern media environment. For example, Xiao Hong (2023), in her master's thesis Exploring the Stage Presentation of the Custom of 'Hairpin Wai', studied the presentation of hairpin flower culture in stage performances, pointing out that modern stage design plays an important role in the symbolic and programmatic expression of hairpin culture. In addition, Zhang Dongdong (2022) explored the design transformation of Quanzhou's hairpin flower culture symbols, emphasizing the reorganization and innovation of hairpins in contemporary visual design, especially the extension of hairpins in costumes, accessories and choreographic styling.

The results of this study are consistent with the above research, that is, the visual expression of hairpin culture has shifted from traditional handicrafts to more diversified forms of visual expression, such as theatre stage, costume design, and digital art. However, this study further found that:

(1) The influence of social media on the visual communication of hairpin culture

While existing studies focus more on the application of hairpin culture in theatre, costume and art design, this study further explores the role of short videos, live broadcasting and community interaction in the dissemination of hairpin culture. For example, on platforms such as B Station and Shake Tone, the dissemination of hairpin culture is no longer confined to specific cultural and artistic arenas, but rather the interactivity of short videos enhances its visibility and creates a deeper level of cultural interaction with the younger generation.

(2) Deep Integration of Games and Virtual Reality

While most existing studies focus on the visual expression of hairpin culture in the physical world, such as costumes and stage performances (Xiao Hong, 2023; Zhang Dongdong, 2022), this study finds that digital technologies drive hairpin culture into virtual reality (VR), augmented reality (AR) and games. Games such as Tianya Mingyue Dao, and Countering Shuihan (逆水寒), incorporate elements of hairpin culture into the virtual costumes of the game characters through 3D modelling, so that they can be reproduced in an immersive digital space. This discovery expands the symbolic meaning of hairpin culture, making it a dynamic cultural symbol in the virtual world. The visual expression of hairpin culture has expanded from traditional craftsmanship to multiple media such as digital design, theatre stage and costumes. The reorganization and innovation of visual symbols are the key features of the dissemination of contemporary hairpin culture.

While existing studies have mainly focused on physical theatre and costumes, this study finds that hairpin culture has penetrated into games and virtual reality (VR), promoting its application in digital immersive experiences. While traditional studies have mostly adopted historical analyses and artistic design perspectives, this study combines social media data analyses to explore the characteristics of hairpin culture's dissemination on short video platforms.

2. Preservation and application of hairpin culture in the process of cultural heritage digitization

In recent years, scholars have paid attention to the application of digital technology in the protection of cultural heritage. Chen Feirong & Chen Min (2021) pointed out in Digital Protection and Inheritance of the Costume Culture of Puwu Women that digital technology (e.g. 3D scanning, AI restoration) can be used to archive and restore traditional costume culture. However, the authors also emphasize that digital communication may lead to simplification and misinterpretation of cultural symbols. In addition, Yu Tingting (2020) studied the semiotic path of cultural heritage digitization and argued that cultural digitization needs to find a balance between innovation and authenticity.

Consistent with the findings of these studies, this study confirms the importance of 3D modelling, AI restoration, and digital museums in cultural heritage preservation, and also reveals the unique challenges of hairpin culture in the digitization process.

(1) Authenticity Challenges in Digital Preservation

While Chen Feirong & Chen Min (2021) focused on the digital archiving of intangible costumes, this study found that the digital restoration of hairpin culture suffers from distortion of process details. For example, in some of the AI-generated digital hairpins, the layering of the traditional hairpin circumference, material luster, and wearing style could not be fully restored, resulting in deviations between the digital work and the real artefact. Therefore, how to optimize the AI algorithm to improve the authenticity of digital restoration becomes an important direction for future research.

(2) The risk of marketisation and symbolic consumption

While existing studies (Yu Tingting, 2020) emphasize the trend of commodification of cultural heritage in digital communication, this study finds that the commodification of hairpin culture has become more prominent under the impetus of social media and digital creative industries. For example, some fashion brands and e-commerce platforms have launched digital hairpin jeweler based on AI design, but many of these works fail to faithfully reflect the traditional craftsmanship and are instead symbolically simplified to meet market demand. This phenomenon suggests that while digitalization is driving hairpin culture into the consumer market, it also poses the risk of over-commercialization of cultural symbols.

Technologies such as 3D modelling, AI restoration, and digital archiving offer new possibilities for the preservation of cultural heritage. The commercialization of

culture may lead to the weakening of traditional skills, and some studies have presented critical analyses of the market application of hairpin culture.

This study found that the hairpin culture is noteworthy for its symbolic fragmentation in short videos and game communication. AI technology may lead to detail distortion in the restoration process of hairpin culture, and more precise algorithmic optimization is needed to ensure its high-quality presentation in the digital space.

Comparative analysis between this study and existing literature shows that the digital communication of hairpin culture presents new trends in terms of visual evolution, cultural inheritance and marketable development. Compared with traditional studies focusing on stage performance, artistic design and cultural heritage preservation, this study further reveals the role of new media such as social media, games and virtual reality in shaping the hairpin culture, and points out problems such as the fragmentation of cultural symbols, the distortion of craft authenticity and the risk of commercialization.

Recommendations

1. Cultural institutions: promoting digital conservation and immersive cultural experiences

Cultural institutions should make full use of digital technologies such as AI, 3D modelling, augmented reality (AR) and virtual reality (VR) to promote high-precision restoration and immersive experience of hairpin culture. For example, a digital museum can be set up to present hairpin styles from different historical periods through interactive exhibitions, allowing viewers to gain an in-depth understanding of their cultural background and craftsmanship characteristics online. At the same time, AR augmented reality technology can be promoted in universities and museums, and a virtual try-on function can be developed so that visitors can have an immersive experience of how hairpins are worn and what they symbolize. In addition, the government and cultural research organizations can cooperate to launch a digital course on hairpins, combining the MOOC online education model to incorporate hairpin culture into the cultural heritage education system, so that the younger generation can learn more systematically about its craftsmanship, history and aesthetic value.

2. Social platforms: strengthening interactive communication and enhancing cultural identity

As an important carrier of modern cultural communication, social platforms should give full play to their community interactivity and user participation to promote the in-depth dissemination of hairpin culture. For example, 'digital hairpin experience' filters can be launched on platforms such as Jittery, B Station and Xiaohongshu, allowing users to experience the beauty of wearing hairpins in their selfies or short videos, and enhancing the identification of young groups with traditional culture. At the same time, the platforms can combine social media marketing strategies to plan activities such as the 'Hanbok + Hairpin Flower' Challenge and live classes for hairpin craftsmen, so that the public can actively participate in the recreation of hairpin culture through user-generated content. In addition, the platform can cooperate with cultural organizations to launch a short video series on hairpin flowers, in-depth excavation of the historical background, craftsmanship and modern evolution of hairpins, so as to avoid over-symbolization and superficiality in the dissemination process.

3. Commercial application: regulating cultural and creative development and promoting sustainable development

As the hairpin culture gradually enters the cultural and creative industries, fashion design and digital art, it should be ensured that it maintains its cultural authenticity in the process of marketisation. Brands and designers can cooperate with cultural heritage inheritors to launch high-quality cultural and creative products that combine traditional craftsmanship with modern design, avoiding the distortion of cultural symbols due to over-commercialization. Meanwhile, the government and cultural institutions can establish a certification mechanism for the commercialization of hairpins to ensure that hairpin jeweler sold on the market meets the standards of traditional craftsmanship and cultural expression. In addition, companies can explore emerging markets such as digital fashion, NFT (non-homogenized tokens) and virtual jeweler to introduce the hairpin culture into the global digital fashion industry, promoting commercialization while giving hairpin culture a new lease of life in the digital age.

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Impressionism Painting: The Calm Atmosphere of Urban Life in China

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Abstract

This research article on visual arts creative works is part of the research entitled The Calm Atmosphere of the City, which was inspired by the time of the atmosphere of the urban lifestyle and area of the city. This study aimed to study urbanism, architecture, and the changes in residential areas and China and create visual arts and oil paintings from a view of the peaceful moments of city life, focusing on architecture, environment, and city landscapes. This concept expresses the inner world and the feeling of life through creation, conveying a sense of calmness. Through the elements of art—such as expression, shape, color, texture, brushwork, space, and composition record moments of peace in the city.

The scope of the conceptual creation expresses the calm atmosphere of the city through emotional expression so that the audience can find resonance in the noisy city life and feel calm. This creative work was conducted by the data collected from the conditions of the environment, the data from related documents, and the data about the creation of influential visual arts. The researcher analyzed the data to find the clarity of the theme, symbolic form, and creation techniques. There were Impressionist oil painting artistic works with unique characteristics.

The results of the research are not only a representation of interpreting and expressing experiences. It provides a different perspective from the usual fast-paced city images but presents a view of the peaceful moments of urban lifestyle and area, focusing on architecture, environment, and city landscapes,

which helps people appreciate the beauty and peace hidden in the current city more deeply.

Keywords: Brushwork, Calm, City, Color Atmosphere, Impressionism

Introduction

At present, the pace of urban life is fast and the pressure is relatively high. However, we choose to depict rare calm moments in the city, such as early morning, dusk, and night, to highlight the calm and atmosphere through contrast. It's also about the artist's personal life experience. For example, an artist may live in a noisy city and yearn for a peaceful and harmonious life. The artist's works often reflect inner emotions, seeking peace of mind through painting.

In the history of art, there are many paintings recorded urban landscapes. The development and changes of urban development, and are subject to the constraints and influences of society, economy, history, culture, geography, etc.

Different progress and periods of social development will have an etc. impact on cities. For example, from the end of the 20th century to the beginning of the 21st century, the global urbanization process accelerated, and cities gradually became the center of people's lives. Each city has its unique human culture and architectural style, which is also the background and source of creative materials. Artists will create according to the cultural and architectural characteristics of different cities, which is also accompanied by people's nostalgia for a peaceful life. Therefore, many artists choose to depict a calm atmosphere when depicting the city to express a certain response and reflection on urbanization.

From inspiration to the creation background of the urban calm atmosphere oil painting is multi-dimensional, which is closely related to the social and time background, as well as the artist's personal life experience and emotional state. By capturing the atmosphere of calm moments in the city and expressing it with oil painting, it is not only a simple depiction of an urban landscape but also an expression of internal emotions and philosophical thinking.

1. Inspiration

My inspiration comes from the "city" where I live in reality. The city covers a lot of content such as society, humanities, politics, etc. The expression of urban themes

is not limited to specific objects of expression, such as scenery, characters, buildings, etc., but more directly reflects people's living conditions, environment, emotions, etc.

The creation of peaceful cityscapes. Cities are generally perceived as hub of economic activities, bustling society and abundant architecture and buildings. However, creating spaces and atmospheres conducive to peace in the city is essential for the physical and mental well-being of residents, affecting their quality of life and mind. Recording moments of peace in the city helps people appreciate the beauty and tranquility hidden in the city. Finding the balance of urban life, promoting the design and development of cities that take into account the balance between economic, social and technological growth, and co-creating spaces and atmospheres conducive to peace and happiness in life are essential for creating livable and sustainable cities. To the creation of cityscapes, expressing life experiences and emotions towards the city, capturing the atmosphere of peaceful moments in the city through oil paintings.

2. Significance of the Study

My research covers many aspects such as artistic techniques and emotional expression. In the history of oil painting, light and atmosphere have always been important research contents for artists. Artists use technical methods (color contrast, light and shadow processing, composition, etc.) to create the atmosphere of the picture. Each city has unique visual symbols, which may be color symbols, modeling symbols, etc. When creating, artists often use these symbols and these technical methods to create.

At the same time, the emotional expression of the work is also very important. The social, humanistic, and political influences of a city also have a great impact on the creation. Visual art expression is a creative activity. It is not just the process of artists depicting reality, but the creators feel through real life and then express reality through artistic means. After determining the theme of the creation as the calm atmosphere of the city, I collected materials from the city where I live and looked for the city moments that touched me. In the end, the works that people see are not only visual effects but also the embodiment of the emotions of a city.

Art originates from life but is higher than life. I have a unique feeling for the surrounding environment. I start from my inner feelings and based on real life, there is also a calm side behind the bustling city. In the process of continuous

creation, I found that I can use this subject to express my inner world and express the feelings of life through creation. Through a systematic study of the artistic techniques and emotional expression of the calm atmosphere of the city in oil paintings, the theoretical system of artistic creation is enriched. The specific application of techniques and the theory of emotional expression are studied to enhance the appeal and depth of the works. This study not only aims to reveal the creative techniques and emotional connotations of the calm atmosphere of the city in oil paintings, but also hopes to promote the two-way innovation of artistic creation theory and practice by capturing and artistically reproducing the unique moments of the city in real life, and provide a new perspective and thinking path for the development of contemporary art.

This research shows that art is not only a representation of interpreting and expressing experiences. This study provides a different perspective from the usual fast-paced city images, but presents a view of the peaceful moments of city life, focusing on architecture, environment, and city landscapes, which allows for the appreciation of images. Recording moments of peace in the city helps people appreciate the beauty and peace hidden in the current city more deeply.

Research Objectives

1. To study urbanism, architecture, and the changes in Residential areas and China.

2. To create the visual arts, oil painting from a view of the peaceful moments of city life, focusing on architecture, environment and city landscapes in the process of continuous creation, I find that I can use this theme to express the inner world, the feeling of life through creation. express the calm atmosphere. Through the Elements of art expression to shape, color, texture, brushwork, space, composition, etc., of impressionist oil painting, recording moments of peace in the city helps people appreciate the beauty and peace hidden in the current city

Research Scope

1. Content

The content of the work shows the quiet atmosphere of the city but also includes emotional expressions in seeking peace of mind through the perspective of cityscapes, architecture, people's lives in the urban environment, living in China and other countries where they have lived. Emotional expressions so that viewers can feel the echoes of bustling urban life but can feel calm from the perspective of the

city that has been selected from the peaceful corners of the city, such as the quiet night of the city, the road with less traffic, houses, tall buildings, and tall recreation areas, with both new and old conditions mixed in the perspective of contemporary architecture, parks, cityscapes, trees, rivers, roads and the way of life that is embedded in the city, reflecting the expression of the peaceful mood of life of people in the capital and other cities.

2. Art style

The work will be presented in the form of impressionistic paintings. The expression shows the impression of the landscape, recording the time of the atmosphere of the city to convey the mood of a peaceful city amidst the growth of the city.

3. Media

Creation of oil paintings on canvas, choosing a large canvas to support the concept of the city. With the characteristics of being arranged in different perspectives, the color chosen is oil paint. It takes a long time to dry, which allows for longer editing or mixing of colors on the canvas. It allows for soft gradients and creates a variety of textures. Oil paint has a high concentration of colors, making the color fresh and durable. Once the oil is dry, the color remains bright and dimensional. Oil paint can give a variety of effects, from translucent to opaque. Some sheen and dimensions help the image look lively. Artists can create multiple layers of color. The layering technique helps create depth and dimension in the image.

Research Methodology

Creative research has a research process from conducting field studies and documentary data to related research including theories, artists and related artworks to support concepts and expression experiences. Field data recordings are used to create beautiful and creative sketches of artworks and to analyze the meaning and beauty according to the principles of aesthetic beauty in visual arts, with details as follows:

1. Data Collection

1.1 Field studies allow us to see the structure of the cityscape the beauty of the area, and the environment that can be drawn and designed structurally in the sketch to create oil paintings with the calm atmosphere of the city as the theme, data collection is a very important link. This can not only help me get inspiration, but also provide more real and vivid details to support for my works. Collecting city photos in different periods (such as early morning, dusk, and night), especially those

scenes that show a calm atmosphere can help capture light and shadow changes and the architectural style of the city.

Field data was collected in my home country and my previous stays in China and overseas, observing the life of people in each area of the city, recording images using photography and drawing with pencil or pen to note and record the characteristics of the architecture and the landscape cities.

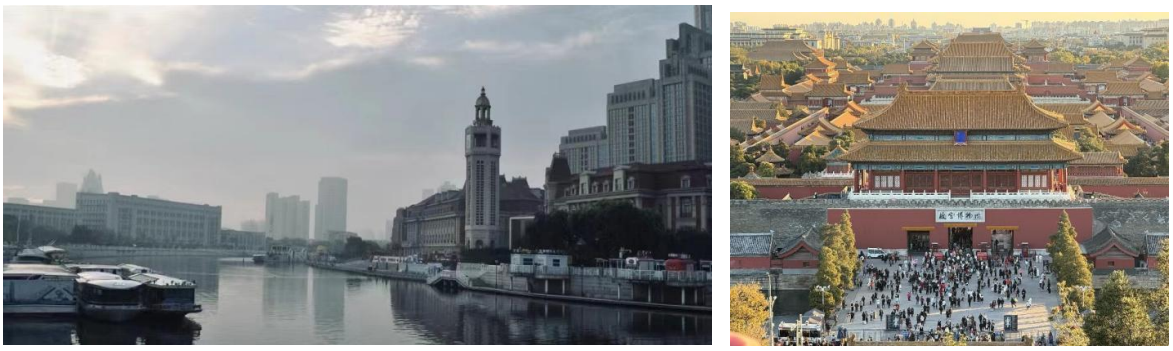


Figure 1 A calm moment in Liberation Bridge *Tianjin*, Overlooking the Forbidden City *Beijing Photo by Author, 2024*

1.2. Documentary Data

1.2.1 China is a leading center of architectural and technological innovation. Cities like Beijing are located in the north of China (Wu, 2024). The Central City modern lifestyle. Living in the second and third rings, located in the core business district, museum. This is probably mostly the way of life of the elite class, and life is extremely convenient. (Ming, 2024) Most cities in China have parks. The concept of a park city is based on a forest city, garden city, ecological city, landscape city and other urban types to create sustainable urban spaces (Bai, 2025). China's first-tier cities are the centres of China's economy, culture and innovation. The pace of the city is very fast and the residents' lives are full of pressure. People generally want to find ways to relax and entertain themselves after a busy work. The government is also working hard to find ways to build.

I have been travelling to Singapore, Jing (2025). Singapore is a city were modernity and nature blend harmoniously. Despite the high work pressure, people live in a relatively relaxed atmosphere.

I studied in Thailand and saw the beauty of the architecture of the people in the city and the architecture of the suburbs the regions that I travelled to explore. I saw people's lives being happy with living in the city's recreation areas, such as parks.

When I saw those images, I saw a perspective of living amidst the growth of the city and technology. I wanted to reflect the peace in the city that can be seen or felt. So, I took this feeling and created oil paintings. Many artists like to paint city landscapes that are interesting in content, drawing methods, and feelings from the paintings.

As an art form with profound historical accumulation and modern aesthetic value, urban landscape painting has a long time.

Wang (2024) Different from Chinese landscape painting, "landscape" as one of the main subjects in Western painting, did not become a completely independent painting subject until the 17th-century Dutch painting. From natural landscapes to urban landscapes, from sketching to the study of light and color, when similar landscapes of different eras and styles are displayed salon-style on the same wall, people can feel the vividness and beauty of creation. Landscape painting is an important subject of painting. According to the natural scenery and urban scenery of different regions, the scenery is spread out in the exhibition hall, so that the audience has the opportunity to enjoy the landscape painting in the staggered space, just as we viewers watch the scenery in front of the work, you can see a wider world, they are the art of the landscape, but also the scenery of art.

Mitchell (2002) Landscape is used as a medium not only to express value, but also to express meaning, to communicate between people and, most fundamentally, between humans and non-human things.

1.3. Data Analysis Creative research work from research objectives by studying data from field documents, including art theories to be used to explain the work and study the work of artists that provide knowledge and support for ideas and expressions. Then, analyze the data to design and create sketches to create oil paintings as follows:

1.3.1 Analysis of theme

Through preliminary research and analysis, the calm atmosphere of the city is not just a literal calm but needs to show a rich emotional and metaphorical level. The calm urban atmosphere is not only the visual static on the surface, but also contains a reflection on modern life, the relationship between man and nature, and the deep expression of time and space. Through colour, light and shadow, composition and other formal symbols, reflecting the fast-paced life of modern cities makes people more and more eager for a moment of peace. The peaceful city scene can be seen as a reflection of this busy life and an expression of the search for inner peace.

1.3.2 Analysis of form symbols

Oil painting uses the principle of perspective, cityscape is the structure of the city which consists of buildings, houses, shops, and commercial buildings. The painting has perspective and the distance of the building or buildings. The use of visual elements, color, and texture to create weight can make the work have dimension, emphasizing the expression through the atmosphere of the city. In some places, the details of the painting may be reduced. In my works, visual elements such as color, composition, shape, light and shadow, and brush strokes are used to create a sense of calm in the picture. Through the combination of these formal symbols, the calm atmosphere of the city can be effectively expressed in the picture. These symbols are not only related to visual elements but also help the audience feel the calm atmosphere in the city through emotional transmission.

1.3.3 Analysis of Techniques

First of all, composition will affect the first effect of the picture. To express the calm atmosphere of the city, the use of symmetrical or semi-symmetrical composition can give people a sense of stability and harmony, which can enhance the sense of tranquillity and extension in the picture.

Secondly, colour is the main way to convey emotion in oil paintings, especially in the performance of a quiet atmosphere, it is necessary to carefully study the use of colour, the use of soft tones, can create a soothing and calm visual effect, at the same time, light and shadow are particularly important in the performance of quiet atmosphere, through the accurate processing of light and shadow, The picture can achieve a deeper picture effect to express emotions, through multiple layers of transparent or translucent colour superposition, so that the color between the soft transition and fusion. This technique can help to show subtle changes in light and shadow

Then, the brushstrokes and textures in the oil painting directly affect the visual effect of the picture and determine the audience's emotional experience of the picture. In the performance of buildings, streets or natural elements, the contrast of different brushstrokes can enhance the sense of detail in the picture. The use of different brush strokes can express smooth, rough and other different textures, and all the brush strokes can provide visual richness to the picture.

1.4. Creation process

1.4.1 Sketches/Model

From studying field data, documents and artists that provided inspiration, led to drawing sketches of the urban landscape structure that expressed the peaceful mood of the city. The initial sketches used a pencil to outline the structure. Then, paint color was applied to create weight, dimension, structure and composition.



Figure 2 Sketch

1.4.2. Material and Equipment

In terms of materials, I used oil paints and acrylic paints to draw on oil canvas based on the different characteristics of the two pigments. First, I drew colour sketches according to the sketch, designed the overall tone of the picture according to the inherent colours of different elements, and studied the expression language of different colours in the picture.



Figure 3 Oil paints and tools

1.4.3. Visual Arts Experimentation

In the process of painting, I try to study the brush strokes according to different textures when making the background colour and use brushes and scrapers to spread the colour in a large area, adding more colour and texture to make the details more prominent until it becomes beautiful and dimensional.

1.4.4. Step of Creation

First of all, the composition, tone and other expression languages of the picture are designed according to the sketch and colour draft. Then the diluted acrylic pigment is used on the canvas to make the base colour and different colour layers are presented for the subsequent superimposed oil pigment colours. Then different brushes and scrapers are used to draw, and the colors are shaped layer by layer from thin to thick. Different colours and strokes are applied to different elements of the picture, to achieve the overall unity of the picture and express the calm atmosphere of the city.



Figure 4 Underpainting

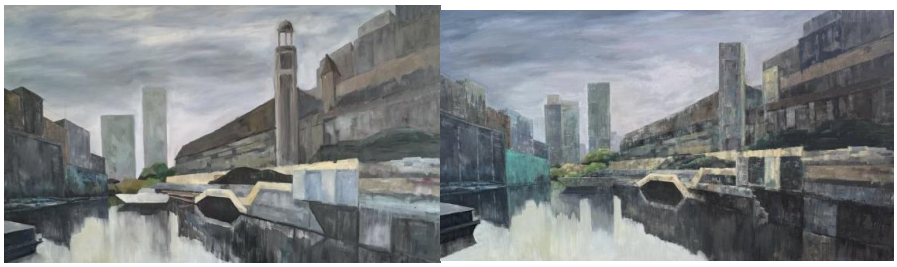


Figure 5 Work in Shaping process

Research Findings /Results

The original inspiration for this work comes from my "city" in my real life. Cities cover a lot of content, such as society, humanities, politics and so on. The expression of urban themes is not limited to specific performance objects, such as scenery, characters, buildings, etc., but more directly reflects people's living conditions, environment, emotions, etc. Under the careful guidance of our tutor,

we decided to take the calm atmosphere of the city as the theme of our work. In the creative process, we follow a scientific and rigorous methodology, from data collection, analysis, and research to the production of the work, every step to strive for precision. We comprehensively use the expression language of oil painting, hoping to record the peaceful moments in the city through the color, brush strokes and texture of oil painting, and help people appreciate the beauty and tranquility hidden in the city. Finding a balance in urban life, promoting the design and development of cities, taking into account the balance between economic, social and technological growth, and jointly creating Spaces and atmospheres conducive to a peaceful and happy life are essential to creating livable and sustainable cities. The creation of an urban landscape expresses the life experience and emotion of the city and captures the atmosphere of the city's quiet moments through oil painting. In addition, the work also draws on the works of many impressionist and realist oil painters, learning how they use oil painting to express their feelings, ideas, etc., to give the work more profound meaning. Through this series of creative practices, we strive to present a style that is both beautiful and rich in connotation, to achieve the purpose of expressing the calm atmosphere of the city. The specific contents of the research are as follows.

1.Thesiswork1

1.1 Idea/ Concept: The inspiration comes from the impression that cities usually make people bustling and noisy, but at certain moments or in certain forgotten corners, cities also show rare tranquility. Through the observation of the structure and color of old buildings at dusk, as well as the inner feelings of urbanization and urban change, this calm is captured and transformed into a calm atmosphere in the work.

1.2 Form/ Art style: Based on the collected urban materials, the collection adopts full composition, more oil painting colors and brushstrokes to express the calm state and atmosphere of the city, highlighting the sense of structure of the city, and describing it with general techniques and brushstrokes. Part of the architectural structure seems to be solid but the edge has a broken effect, which draws on impressionism to use fuzzy, light and shadow changes, and color layers to create an instant atmosphere so that the picture is full of atmosphere.

1.3 Interpretation: This oil painting uses dark and cold tones, architectural forms with traces of time, and urban scenes. Although the form of the building can make

the viewer identify the "city", its fuzzy treatment and the use of cold colors also give the picture an unreal sense and convey a calm atmosphere. The expression of the observation of the old urban buildings, the attention to the modern urban "edge zone", conceptually around the calm atmosphere of the city, such expression not only shows the description of the outer form of the city, but also reveals the artist's exploration and reflection on the inner spirit of the city, the artist's perception of urban life: Seek a piece of inner peace amid the noise, or a spiritual habitat from the pressures of the real world.

1.4 Progress: The problem in the work is that the overall color atmosphere is not obvious enough, the composition and brushwork texture of the overall picture are not well handled, the Angle of selecting urban materials needs to be carefully designed, and the picture effect is not in line with the theme.



Figure 6 Work 1 Title: Traces of Calm. Size: 220 x 110 cm.
Technique : Oil on canvas

2. Thesis work 2

2.1 Idea/ Concept: Inspired by the calm atmosphere of the city in the morning, the quiet feeling of a busy city in a moment is frozen on the canvas. The prosperity and modernization of urban development, the "geometric" observation of architectural form, the abstract abstraction of modern urban skyline and the beauty of urban architecture structure and color, as well as the feelings brought by an urban environment.

2.2 Form/ Art style: Influenced by Impressionism, the painting attempts to express the atmosphere of the modern city in a semi-representational way. The picture not only has the shadow of the real urban landscape but also adds subjective artistic treatment so that the audience can generate more imagination and resonance in the

process of appreciation. The geometric expression of the building is adopted to express the sense of rhythm of urban development and the semiabstract aesthetics of architecture. The tall buildings in the painting are closely arranged, suggesting the prosperity and modernization of the city, and summarizing and refining the city in color and structure. Make people see the level of the picture, and use the expression language of oil painting to describe the calm atmosphere of the city.

2.3 Interpretation: With the theme of "City calm atmosphere", this oil painting shows the unique peaceful atmosphere of the city in the morning with the help of simplified geometric forms and soft color collocation. At the conceptual level, it expresses the attention to the sense of urban order and tranquility, and also implies the delicate balance and correlation between people and the city, nature and the city. It allows the viewer to reflect on the emotion and meaning behind the city while looking at this "empty city", thus triggering reflections on modern life and inner peace.

2.4 Progress÷The horizontal composition gives the city, full of tall buildings, a calm, steady growth. The tall, straight lines of the buildings, the minimal structure and the details, offer an atmosphere of soft colors, reducing the use of bold transitions.



Figure 7 work 2 Title City calm atmosphere. Size : 220 x 110 cm.
Technique : Oil on canvas

3. Thesis work 3

3.1 Idea/ Concept: The inspiration comes from the calm moment of the city and the waterfront on a cloudy day in the evening, the scene of the city buildings and the water set off each other, the water is calm, the sky is grey, and the combination of "city and water" often appears in the depiction of the calm side of the modern

city: when the crowd and noise recede, the city seems to enter a quiet moment. The occasional green vegetation between the water surface and the Bridges and grey buildings suggests a delicate balance between the city and nature as if calming the city down for a moment.

3.2 Form/ Art style: In the composition, a one-point perspective is adopted to make the river and the building present a certain depth in the picture. The distribution along the building contrasts with the tall buildings in the distance and the low walls near the building, increasing the sense of spatial hierarchy. The overall tone is dominated by grey and cool tones, creating a gloomy and calm evening urban atmosphere. The architectural part is layered and smeared with brush strokes, presenting a semi-figurative texture. The strokes of the water and sky are relatively soft, reflecting the reflection of the water and the calm of the clouds. The shape of the building is relatively simple.

3.3 Interpretation: Through his works, he shows that in the hustle and bustle of the city, few people pay attention to such empty and quiet moments. The low tone and still water of the work are in sharp contrast to the architectural sky, presenting the "calm" in front of the audience, evoking people's reflection on the urban environment: the pursuit of inner peace in the fast-paced life.

3.4 Progress: The use of perspective, building structure, reduced building details, environment and creating a calm visual atmosphere with blue and grey and the overall grey, low saturation treatment can highlight the quiet atmosphere, but if the lack of clear color primary and secondary or contrast points, the picture is easy to appear too monotonous or depressed.



Figure 8 Work 3 Title: Cloudy City. Size: 230 x 120 cm. Technique : Oil on canvas

Discussion

The result of creation was discovered which indicated. Creating works on the theme of the calm atmosphere of the city successfully captures the calm moments in the city that few people pay attention to. Whether it is the empty streets, the silent water, or the outline of the city reflected in the glass curtain wall, it conveys a contemplative emotion away from the daily bustle and symbolically explores the passage of time, the loneliness of the city, and the alienation between people and their environment through the treatment of architecture, light and shade. The work is not completely realistic when depicting the urban landscape, but adopts the geometric composition and color block superposition, combines the concrete architecture with semiabstract, emphasizes the straight line and edge, treats the light and shadow levels, draws on the expression techniques of impressionism, and forms a unique visual language. Most of the works adopt horizontal composition, and through the arrangement of buildings, a stable and balanced picture is formed. The linear perspective is used to create a profound sense of space and hierarchical progression. A large number of clear straight lines and angular geometric forms are used in the work, highlighting the sense of order and rational beauty of the urban structure. The color is mainly cool, and the overall cool colors such as gray, blue and green create a cool and calm atmosphere, which is in line with the theme of "calm atmosphere of the city". Through the static moment of the city, the work reflects the calm that is often ignored in modern cities, making people feel a kind of inner peace and reflection, and thinking about the relationship between people and modern civilization.

Recommendation

1. The artist was able to present a sense of tranquility about the city by using the colors of the time such as morning, noon and evening as well as the colors of the seasons to help create an atmosphere within the artwork.

2. Perspective design, bird's eye view, human's Eye View and Ant's Eye View can help provide a more interesting perspective of the city, people's way of life and the city's environment.

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The Relevance of The United Nations SDGs and The Eco-Design of Children's Products and Design Strategies

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Abstract

Under the framework of the United Nations Sustainable Development Goals (SDGs), this study investigates strategies for eco-design of children's products. Firstly, it analyzes the background and specific content of the SDGs, as well as the characteristics of children's products and the urgency of eco-design. Then, it explores the connection between the SDGs and eco-design of children's products. Finally, based on the detailed content of the SDGs as a guiding framework, it breaks down key elements of eco-design for children's products, such as material selection, function and structural design, appearance design, and color design. Case studies are used to propose specific strategies for eco-design of children's products.

Keywords: SDGs, Children's Products, Product Design, Ecological Design

Introduction

As the world faces growing environmental challenges, the United Nations introduced the "2030 Agenda for Sustainable Development" in 2015, outlining 17 Sustainable Development Goals (SDGs) aimed at fostering global economic, social, and environmental progress. Within this context, eco-design has emerged as a key strategy, particularly in the children's product sector, which requires products that are safe, functional, and environmentally friendly. Children's products, due to their rapid growth and evolving needs, demand designs that consider safety,

sustainability, and health. This paper explores the relationship between the SDGs and the eco-design of children's products, examining how design strategies can enhance environmental friendliness, safety, and educational value. By focusing on material selection, functionality, structure, and aesthetics, the paper presents strategies for integrating sustainability into children's products, contributing to both children's well-being and global environmental goals.

1. Progress of the United Nations SDGs for Sustainable Development

Since the second half of the 20th century, rapid economic growth and profound social transformation have led to increasingly severe environmental issues such as resource depletion, global warming, environmental pollution, and biodiversity loss. In September 2015, at the United Nations Sustainable Development Summit, nearly 200 countries, including China, signed the *2030 Agenda for Sustainable Development*, formally proposing 17 Sustainable Development Goals (SDGs) along with 169 sub-targets. These goals cover social, economic, and environmental aspects, providing a clear direction for global development and international cooperation over the next 15 years. They demonstrate the international community's commitment to addressing major challenges related to human survival and development.

The 17 SDGs include No Poverty, Zero Hunger, Good Health and Well-being, Quality Education, Gender Equality, Clean Water and Sanitation, Affordable and Clean Energy, Decent Work and Economic Growth, Industry, Innovation and Infrastructure, Reduced Inequalities, Sustainable Cities and Communities, Responsible Consumption and Production, Climate Action, Life Below Water, Life on Land, Peace, Justice and Strong Institutions, and Partnerships for the Goals. These SDGs provide an action framework for countries worldwide to achieve coordinated economic, social, and environmental development.

2. Characteristics of Children's Products and the Urgency of Eco-Design

2.1 Characteristics of Children's Products

Children's products refer to items specifically designed for children or products that require special considerations when used by children. These products must meet children's physiological, psychological, developmental, and safety needs. They encompass various categories related to children's growth, such as clothing, food, toys, educational materials, children's furniture, and childcare products.

Regarding their characteristics, first, due to children's rapid physiological and psychological growth, their needs and preferences change quickly, making products

unsuitable for them within a short period. This results in children's products having a relatively short usage cycle. Second, children often use products in exploratory and unconventional ways, requiring special attention to durability and safety. Additionally, children's products typically hold significant educational and emotional value. Moreover, parents are often involved in the purchasing decisions, usage guidance, and supervision of these products.

2.2 The Urgency of Eco-Design for Children's Products

From a market perspective, children's products occupy a significant portion of consumer spending. According to a 2023 report from *People's Daily*, data from the China Children's Industry Center revealed that parents have a high willingness to pay for quality children's products. In 80% of Chinese households, children's expenses account for 30% to 50% of total household spending, with an average annual expenditure per child ranging from 17,000 to 25,500 yuan. This indicates that the demand for children's products is substantial, and the consumption patterns are becoming more diverse and specialized. Thus, eco-design in children's products holds great significance and long-term impact.

From a usage cycle perspective, children's products are often designed for specific developmental stages and cannot accompany a child from infancy to adolescence. This short usage period leads to significant resource waste.

From an industry perspective, children's products are highly innovative, frequently updated to cater to children's emotional needs. The introduction of new intellectual property (IP) characters, cross-brand collaborations, and other strategies continuously expand product lines and attract new generations of young consumers.

From a policy and regulatory perspective, the European Union has enacted the *Ecodesign for Sustainable Products Regulation* (ESPR), which mandates that products must comply with eco-design requirements before entering the EU market. In China, ecological requirements for children's products are reflected in multiple regulations. The State Administration for Market Regulation (SAMR) and the National Standardization Administration have issued several national standards for children's products, such as the *Technical Specifications for Green Packaging of Toys and Children's Products*. These regulations demonstrate that eco-design is not only a moral and environmental responsibility but also a legal requirement.

3. The Relationship Between the United Nations SDGs and Eco-Design of Children's Products

There is a close connection between the United Nations Sustainable Development Goals (SDGs) and the eco-design of children's products. The SDGs aim to address social, economic, and environmental development issues in an integrated manner from 2015 to 2030, advancing the process of sustainable development. Against this backdrop, the eco-design of children's products focuses on creating products that are both safe and environmentally friendly for children, promoting environmental sustainability and long-term social well-being (Figure 1).



Figure 1 Illustration of the Relationship Between Eco-Design of Children's Products and SDGs
Source: Created by the author, December 2024

3.1 Consistency of Overall Goals

Eco-design of children's products is a design philosophy that integrates environmental sustainability factors into the product design and value chain process. It not only focuses on the final performance of children's products but also considers the impact of the entire lifecycle, including design, production, usage, and disposal. The goal is to extend product lifecycles, reduce resource waste, and minimize environmental impact. This concept aligns with multiple SDGs, such as SDG 12 (Responsible Consumption and Production) and SDG 13 (Climate Action).

3.2 Consistency with Health and Well-being Goals

Eco-design principles for children's products emphasize the use of safe, non-toxic raw materials. Design elements must be age-appropriate to ensure products suit specific developmental stages, promote healthy growth, encourage physical activity, and stimulate children's sensory and cognitive development. Additionally, emotional well-being is considered by designing products that help alleviate

children's stress and anxiety, such as comfort toys and creative expression tools. Design should also incorporate health education elements to help children learn about hygiene, nutrition, and healthy habits. Furthermore, inclusivity is a key consideration, ensuring that products accommodate all children, including those with disabilities. Durability is another critical factor, as long-lasting products reduce frequent replacements and potential health risks. Compliance with national and regional health and safety standards is essential, as well as minimizing harmful substances to protect children from environmental pollutants. These principles not only provide entertainment and education but also actively promote children's physical and mental well-being, aligning with SDG 3—"Ensure healthy lives and promote well-being for all at all ages"—a core goal of the UN 2030 Sustainable Development Agenda aimed at improving global health and ensuring access to necessary medical services in a healthy environment.

3.3 Consistency with Environmental Protection and Resource Efficiency Goals

The fundamental aspects of eco-design for children's products include reducing raw material and energy consumption, increasing adaptability so that products can be adjusted according to a child's growth and abilities, using renewable, recyclable, or biodegradable materials, and designing durable products to reduce replacement frequency and waste. Avoiding over-design by using simple lines and shapes minimizes unnecessary materials and production costs. Multipurpose product design enhances usage efficiency, while considering cultural diversity ensures broader appeal. Products should also be easy to clean and maintain. These principles align closely with several SDGs, including SDG 7 (Affordable and Clean Energy), SDG 9 (Industry, Innovation, and Infrastructure), SDG 12 (Responsible Consumption and Production), SDG 13 (Climate Action), SDG 14 (Life Below Water), and SDG 15 (Life on Land).

3.4 Consistency with Educational Goals

The SDGs emphasize the importance of quality education, particularly SDG 4, which seeks to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all." Education goes beyond knowledge transfer to instill environmental and social responsibility in children, aligning with eco-design principles that consider resources and environmental impact.

Under the framework of SDG 4, eco-design of children's products can support cognitive, linguistic, motor, and socio-emotional development through aesthetic exposure, play, and interactive activities. The eco-conscious expression of children's products can serve as an educational tool, fostering environmental awareness and sustainability values from an early age.

3.5 Consistency with Sustainable Cities and Communities Goals

SDG 11 (Sustainable Cities and Communities) closely relates to the eco-design of children's products. SDG 11 focuses on building inclusive, safe, resilient, and sustainable cities and human settlements, while eco-design aims to minimize environmental impact throughout the product lifecycle by considering resources, environmental factors, and economic development at the design stage.

Children's products integrate environmental concepts into creation and contribute to a sustainable consumption model. Given the frequent turnover and idle status of children's toys, innovative consumption models can be explored, such as the sharing economy, which revolves around the transfer of usage rights and the reuse of idle resources. This approach promotes effective resource sharing through community service stations and online platforms that facilitate convenient recycling and rental services.

A notable trend in the children's toy market is the emergence of B2C shared rental services, allowing families to rent instead of purchase expensive toy sets. Additionally, the functional considerations of eco-design should help users achieve more environmentally friendly usage processes, such as modular, easy-to-disassemble, and green material designs. These features enable urban and community platforms to enhance the efficiency of product recycling, repair, and maintenance, ensuring seamless transitions into subsequent usage cycles.

4. Ecological Design Strategies for Children's Products Based on the United Nations SDGs

4.1 Selection of Ecological Materials

The material selection for ecological design of children's products should prioritize environmental friendliness, avoiding the use of materials harmful to the environment, and reducing damage to ecosystems, in line with SDG 12 "Responsible Consumption and Production" and SDG 13 "Climate Action." The materials must be safe and non-toxic, avoiding harmful chemicals to ensure children's health. Considering children's physical development, lightweight materials should be chosen to facilitate ease of use and portability, aligning with SDG 3 "Good Health and Well-being." Currently, innovative materials and technologies used in children's products include recyclable plastics, bio-based resins, paper and cardboard, wood and other natural materials, plant-based polyethylene, corn starch-based raw materials, and eco-friendly EPP (expanded polypropylene foam) materials. The use of sustainable art installations and

repurposed materials also helps reduce environmental impact. For example, Hape's toy product, the Korko Bowling Set (Figure 2), won the 2024 International Green Product Award in the children's category. This bowling set, carefully crafted from eco-friendly cork, stood out among numerous contenders. Cork, as a natural and renewable material, is lightweight, durable, and environmentally friendly. It is typically harvested from the bark of cork oak trees, which naturally regenerate after a certain period, making its environmental impact minimal. The use of cork in the Korko Bowling Set provides a safe, non-toxic toy for children while demonstrating Hape's commitment to environmental protection and sustainability. Hape is committed to creating green, innovative, and safe products to ensure that toys not only stimulate children's interest but also take environmental responsibility, thus contributing to the achievement of sustainable development goals. This shows that leading children's product design companies are placing importance on sustainability, in addition to fun and educational value, in their product attributes.



Figure 2 Hape Korko Eco-Friendly Cork Bowling Set
Source: Product Brand Official Website, December 2024

4.2 **Function and Structural Design**

Based on the SDGs, the ecological design of children's products should align with goals such as SDG 3 (Good Health and Well-being), SDG 4 (Quality Education), SDG 7 (Affordable and Clean Energy), SDG 9 (Industry, Innovation, and Infrastructure), SDG 11 (Sustainable Cities and Communities), and SDG 12 (Responsible Consumption and Production).

This section can be summarized by stating that the function and structural design of children's products must meet the basic design requirements of safety, durability, and sustainability education, while ensuring that children's products take into full

consideration the initial goals of sustainable development in all stages of production, use, and recycling.

Taking the design of children's desks and chairs as an example, children grow rapidly and spend long hours in school, meaning desks and chairs are used for extended periods. Therefore, the proper functional and structural design of desks and chairs is a key improvement area for children, parents, and society at large. The design of desks and chairs must fully consider children's ergonomics, biomechanics, and physiology at various developmental stages. Currently, some well-structured, adjustable desks and chairs, as well as gradient design seats with napping functions, have been piloted in schools with positive results. Furthermore, modular design is also a method of ecological design for children's products. For example, children's toy cars are designed modularly, so when a part is damaged, only the specific module needs to be replaced instead of the entire toy. This reduces waste and extends the product's lifespan. Modular children's building block toys, due to their standardized design, reduce material waste during production and can be reused to create different structures.

4.3 **Appearance Design**

The appearance design of children's products needs to consider not only the product's functionality and aesthetics but also its impact on children's development and its sustainability in terms of the environment and society. The United Nations Sustainable Development Goals (SDGs) provide a comprehensive framework for the appearance design of children's products (Table 3).

SDGs targets	Children's products ecological design appearance styling design strategy
SDG 3: Good health and well-being	Ensure that the size, shape and weight are suitable for children to avoid bodily injury.
SDG 4: Quality education	Encourage products that are educational, stimulate children's creativity and problem-solving skills, and promote cognitive development.
SDG 5: Gender equality	Designs that avoid gender bias and offer neutral or diverse product choices encourage all children to explore different interests and roles.
SDG 11: Sustainable cities and communities	Enhance product durability through stylized appearance, enhance product life cycle through modular design, encourage consumers to participate in the circular economy and reduce waste
SDG 12: Responsible consumption and production	
SDG 13: Climate action	Exterior styling design should fully rely on material properties, consider structural optimization, and maximize the impact on the natural environment throughout the product's life cycle.
SDG 14: Underwater organisms	
SDG 15: Terrestrial organisms	

Table 3 Appearance and Shape Design Strategies for Children's Products Based on SDGs
Source: Author's own drawing, December 2024

In the ecological design of children's product appearances and shapes, it is equally important to align with the user's physiological characteristics and aesthetic psychology. For example, the Fruition piggy bank designed by Younghyun Kim (Figure 4) drops money once enough wealth has accumulated. The design inspiration comes from a mature fruit falling from a tree. The bionic shape design can increase children's awareness of the ecological environment in daily life and has strong educational significance.



Figure 4 Fruition Piggy Bank Design
Source: Product Brand Official Website, December 2024

4.4 Color Design

The color selection for children's product ecological design is consistent with the United Nations SDGs, including SDG 3 (Good Health and Well-Being), SDG 4 (Quality Education), SDG 5 (Gender Equality), SDG 6 (Clean Water and Sanitation), SDG 12 (Responsible Consumption and Production), SDG 13 (Climate Action), SDG 14 (Life Below Water), and SDG 15 (Life on Land).

In the color design process, environmentally friendly, non-toxic, and low-VOC (volatile organic compound) dyes are chosen. These dyes have a minimal environmental impact during production and use, helping to reduce pollution to water sources and air. The durability of the colors and the product's ease of maintenance are also considered. Colors that are resistant to fading, abrasion, and washing are selected to reduce resource consumption and waste caused by frequent product replacements or washes. Additionally, color design is used to guide children in developing environmental awareness and conservation habits. For example, natural colors like green and blue can be used as the main color scheme to convey messages of nature and environmental protection. Eco-themed patterns and colors can be incorporated into the packaging or products to guide children's attention toward environmental issues. The comfort and safety of the design should also be considered, avoiding overly bright or potentially uncomfortable colors for children, ensuring that the color combination meets both their aesthetic needs and protects their visual health.

Conclusion

Through an in-depth analysis of the relationship between the United Nations Sustainable Development Goals (SDGs) and ecological design for children's products, this paper reveals the shared objectives of both in promoting environmental sustainability, improving children's health and well-being, advancing quality education, and building sustainable cities and communities. By employing specific design strategies such as the selection of eco-friendly materials, optimization of functions and structures, and innovations in appearance and color design, it demonstrates how the concept of sustainable development can be integrated into children's product design, thereby driving society toward a more environmentally friendly, healthy, and equitable future.

As global attention to sustainable development issues continues to rise, ecological design for children's products will face even greater prospects for growth. On the one hand, with advances in technological innovation and material science, more environmentally friendly, safe, and high-performance materials will be applied to children's product design, further enhancing product sustainability and user experience. On the other hand, with the increasing environmental awareness of

consumers, the demand for ecologically designed children's products will continue to grow, encouraging companies to place more emphasis on environmental and social responsibility during the design and production process. Additionally, there is a need to strengthen interdisciplinary collaboration and international exchange, jointly exploring new ideas, methods, and technologies in ecological design for children's products. By sharing experiences and exchanging results with international peers, the innovative development of ecological design in children's products can be continuously promoted, contributing more wisdom and strength to achieving the United Nations Sustainable Development Goals.

In conclusion, ecological design for children's products is a field full of challenges and opportunities. With the collective efforts of society, future children's products will be more environmentally friendly, healthy, safe, and fun, creating a better environment for children's growth and well-being.

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Mixed Media Art: The Symbol of Hope

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Abstract

This research on creative works of visual art is part of the thesis on the symbol of hope. It is originated and inspired by personal experiences of facing family and social suffering. The objectives of the study are as follows: to study beliefs and faith in Christianity and hope in such situations, and to create visual art using mixed media techniques from symbols of faith in Christianity. Design various symbols through light, color, and shapes that convey the state of hope in life using mixed media techniques and visual elements, especially using points from drilling to create shapes and using fire to create weight. The method of operation is to collect data from the environment, related documents, and related visual art creations to create 4 unique works.

The results of the study and creation found that this creative research is an expression of the creator's inner hope from the above inspiration, which was brought to create mixed media works. It is necessary to study the concept of mixed media art, the theory of light and shadow, the concept of hope in the heart of humans, and the feelings of artists that influence the creator, as well as the use of visual elements in creation.

In summary, this creative research is a medium to connect hope through the creator's beliefs to the audience through the beauty of visual elements and artistic composition, allowing the audience to perceive the beauty and artistic value of the creative works.

Keywords: Hope, Mixed media, Light, Symbol

Introduction

From various life experiences, living in times of happiness and sadness, accumulating experiences and perspectives on life despite facing many challenges and obstacles, I, as a Christian artist, still seek hope as an inspiration to continue living. Hope is like a light that guides people to find their goals and meaning in life and is an important driving force in overcoming various obstacles. Therefore, hope is an important factor that helps people restore their minds and build morale in facing various hardships such as anxiety, sadness or stress in order to overcome obstacles and return to living happily.

1. Inspiration

Inspired by personal experiences from being close to bedridden patients, my sister had an accident and had to undergo major surgery, causing her to be unable to help herself for a period of time. However, at that time, it was not known whether she would recover normally. Therefore, the family had to take care of her closely. It required sacrifice of both physical and mental strength, patience, love, and hope in order to overcome the crisis that occurred at that time. Including the stories of life that had passed through the family, and the researcher learned and realized the reality of the feeling of suffering from illness that tested the mind and body. Countless times, getting through it all required mental strength, physical strength from care and encouragement from family members and close people. With the belief in the God of Christians, hope in salvation, believing that despite sin or suffering, salvation in Jesus brings eternal life, believing that He takes care of us. All humans must have hope, regardless of gender, age, or religion. They must have experienced happiness, sadness, illness, or when they have to face different difficult situations. And humans tend to want it to pass quickly. Sometimes, humans feel afraid and can't see the path ahead. The artist has studied many people who have experienced it. They all have one thing in common, which is the belief and hope that they want to change their lives for the better, such as being strong, healthy, traveling safely, being happy, being successful in education, work, and love, etc. This leads to the need to convey stories of hope in order to give them encouragement and motivation to face the situations they encounter and overcome them.

2. Significance of the Study

From both happy and sad experiences, hope is a guiding light that helps people find their goals and meaning in life. Even when faced with obstacles, hope is still an important force in restoring the mind and overcoming suffering. With patience and love, to get through difficult times, belief in God and hope for salvation help to face suffering because all humans face difficulties and desire a better life, whether it is good health, safety or success. The importance and problems of this matter, the artist is interested in studying and analyzing symbols that convey hope in various situations. Presented through mixed media artworks that combine the techniques of using light, color and shape to convey emotional states and feelings related to hope in life. The illness of the older sister shows that hope is very important in overcoming various obstacles. No matter how painful it is, if we still have hope, we will be able to get through it. Therefore, personal experiences are connected to art works, communicating through symbols to help create encouragement, hope and optimism. From the symbols of faith in Christianity, various symbols are designed, such as the cross, a symbol of salvation and hope, a dove, a symbol of the Holy Spirit in Christianity, and a flower, a symbol that conveys faith, hope and God's grace. In addition, light in Christianity is a symbol of God, hope, truth and spiritual guidance. Light is often used in comparison to Jesus Christ. The one who is the light of the world and in his work, light is like the light of life that is full of hope and encouragement. Hope is an important thing that helps to give encouragement in life and is an inspiration for artists to convey stories to send encouragement to others.

Research Objectives

1. For the belief in Christian faith and hope in the situations that families have to face and the various situations in society that have an impact on life.
2. To create visual art with mixed media techniques from symbols of faith in Christianity, designing various symbols through light, color and shape that convey a state of hope in life.

Research Scope

1. Content

This artwork aims to convey the hope that exists in society. It was inspired by the artist's personal experience of dealing with a family member's illness, which reflects the importance of hope in recovering from illness or getting through difficult times. From this experience, the artist realized the need for hope among people in society who face various problems. Therefore, he studied and researched the factors and sources of hope in life and society that believe in Christianity and other people in society of different religions but have love and faith and desire happiness in life according to different beliefs.

2. Art style

The form scope of the creation is chosen **Organic** and geometric shapes. The details are reduced to just the external structural lines. This creation has chosen shapes that are full of Christian symbols of hope, such as the cross, the Bible, birds, angels, and letters, to convey hope that is connected to the shape of the house, which is a symbol of family, the environment, and different cultures in society.

3. Media

The creation of mixed media works has a 3D style. The black structure is made of wood. In the details of the lines and shapes, holes are drilled to create patterns in the form of symbols of belief that influence hope, such as the cross, the Bible, birds, angels, and letters. Fire is used inside the wooden structure to create a clear image.

Research Methodology

Creative research is a methodology that proceeds from ideas and inspiration to the study of creative works and artistic concepts, documents and field data. From the analysis of the significance and problems found, the artist is interested in studying the symbol of hope in the current situation by choosing to study through observing sacred places such as churches, which are places where people often seek hope in the Northeastern region.

1. Data Collection

1.1 Field data: The church is like a spiritual family where people who believe in Jesus Christ come together to build warm relationships and help each other. According to the teaching of the Bible that says, love your neighbor as yourself. From this concept, the researcher went down to study the behavior of members in the church and symbols that convey hope. From the observation, it was found that when members of the church community face problems, they turn to the community for advice and encouragement by participating in activities such as small groups, praying together, and sharing their faith, which is consistent with the teaching of the Bible that emphasizes the importance of brothers and sisters in faith coming together. This observation indicates that the church community plays an important role in building mental strength and encouraging members in times of hardship. It is noticeable that the church has outstanding characteristics of simple geometric architectural beauty and symbols such as crosses, scriptures, birds, angels, and letters.



Figure 1 Simple geometric architecture and symbols.

Photo by Porramet Sinprom, 2024

1.2 Documentary Data

This study has been influenced by various aspects of human life, especially religious beliefs, especially Christianity, such as hope, suffering, and other religious symbols. It also studied social information that reflects suffering and illness to apply to the creation of art works.

Hope is the basic structure of human life. Hope determines how we view ourselves and the world we live in, whether we hope for an afterlife or good weather tomorrow. Whether our hopes are great or small, hope is still a part of humanity.

Humans and Hope Humans believe that "hope" is about the uncertain future. Therefore, thinking that what we hope for will happen in a good way is optimism. It is a human expectation that situations that occur in the future must have good outcomes. Optimism encourages humans to think that everything is possible and ready to adapt, dare to take risks, dare to make decisions, resulting in good health. It was found that optimism is positively related to hope, allowing humans to live with hope (Inyoo, 2020).

Philosophy and Hope The study of the philosophy of hope in society has an analytical approach that can be divided into 2 groups. The first group is interested in the "nature of hope" through human physical interactions. And the environment that stimulates people to feel and desire something better, such as hope from objects, hope from things that affect the mind, hope from things that are done, etc. The second group will be interested in the "Value of Hope", which will indicate reflective thinking, self-awareness, and self-evaluation (Duangwises, 2021).

Study the beliefs and faith in Christianity and various symbols as a medium for expressing beliefs and practices. Symbols are used in various contexts, acting as representatives of beliefs and faith, such as the cross, which is the main symbol of Jesus's sacrifice and redemption, or the bread and wine in the Eucharist, which represent the Body and Blood of Christ. Therefore, symbols are not just symbols used for communication but are a medium that connects believers with their beliefs and religious experiences. From studying such information, it is designed as an artwork, visual art through media such as wood, light, color and artwork placement. Therefore, to understand such art, the data was studied to create an understanding of art called mixed media art.

Knowledge about the forms of art creation Mixed Media

The type of visual art that must combine more than one type of media into a single work. The principles of designing mixed media art There are 3 important design principles for creating mixed media art: the principle of beauty, the principle of stability and application principles

1. The principles of beauty in design rely on basic elements: points, lines, shapes, forms, colors, textures, rhythms, patterns, empty spaces, and proportions. When combined appropriately, they create beauty and effectively communicate emotions.

2. The principle of stability is important in creating mixed media art, especially for large works or works with complex components. Designing a strong structure will help the work remain in its original condition for a long time.

3. Application principles the design and creation of works must create value in use in accordance with the purpose of creation (Muangkhwa, 2021)

1.3 Data Analysis

The research for the creation of art works has a data collection process. It studies field data, reviews documents, and uses theories to analyze beauty and aesthetic meaning. It studies artworks that influence ideas, mixed with inspiration and experience. The data is designed as a sketch to create works. The summary is as follows:

1.3.1 Analysis of theme

Hope comes from facing various situations, which stimulates humans to feel and desire something better. Hope is a part of being human. Therefore, thinking that what is hoped for will happen is an optimistic view that makes humans ready to adapt, dare to take risks, dare to make decisions until the creator can recognize and consider that hope creates power, which is the power that will make humans continue to live no matter what problems or obstacles they encounter, whether it is a bad thing happening to someone in the family or a natural disaster. When these things happen, hope arises.

1.3.2 Analysis of form symbols

Since the creator's work is a mixed media that relies mainly on the visual elements of points and colors, the shapes used are created by using points to create shapes by drilling various symbols such as crosses, birds, fish, the Bible, lambs, hearts, churches, etc. Each of these has its own meaning, such as the cross is sacrifice, love, and hope, while the lamb is gentleness and sacrifice. The meaning of each symbol is consistent in different contexts. These symbols therefore create deep emotions and feelings that are powerful through light, color, and shape.

1.3.3 Analysis of Techniques

The main creation techniques are two techniques used: the line drawing technique using a digital painting program to design a prototype before creating the actual work. The materials used in the creation are plywood, which is carved into a symbolic structure, wood assembly, surface preparation, and wood coloring, and the technique of drilling holes to create small and large holes, arranging dots to create symbolic shapes, and creating patterns according to the sketch. Both techniques emphasize driving dots into lines and colors to make them more interesting when combined with lights. The lights will be installed in the structure of the work when installed in the exhibition area. The lights will help emphasize the symbols created by drilling to be more prominent, making the concept that wants to convey hope through the symbols of the creator himself more prominent.

1.4 Creative process

1.4.1 Sketches/Model

The sketch of this piece was created from consideration of the concept of the work that the creator wanted to convey hope based on the creator's experience through seeing suffering, illness, anxiety, sorrow, or stress. The sketch used the Digital painting technique by drawing symbols of Christian faith into the Procreate program to create a complete sketch that is close to the actual work.

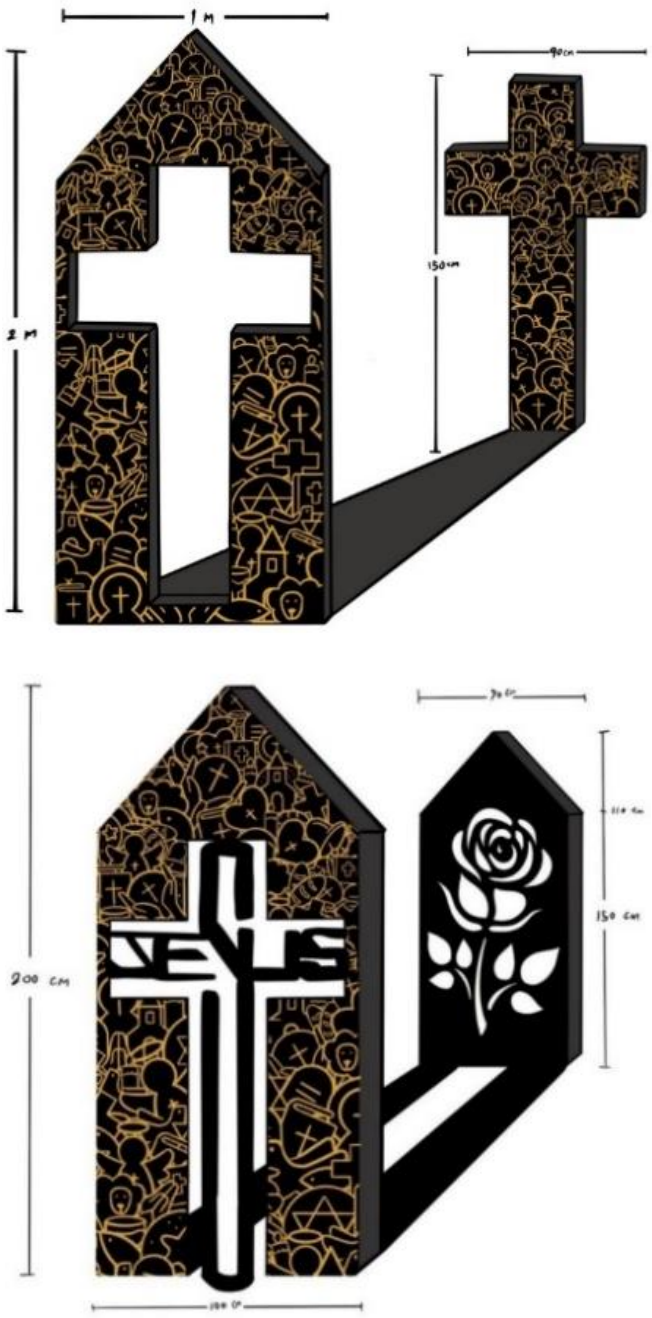


Figure 2 Sketch

1.4.2 Materials and Equipment

The main tools used in creation are drills, circular saws, nail guns, paint, plywood and LED lights. These materials and tools are used to create shapes and patterns of various symbols to make the shapes more prominent. The additional tools use glue to apply to the areas to be joined to make them stronger and more durable.

1.4.3 Step of Creation

Step 1: Start by making the plywood to the desired size using a circular saw to cut into the desired shape.
Step 2: Attach the sketch to the plywood and drill holes to create the pattern as drawn.
Step 3: Assemble it according to the specified shape and install the LED lights inside the box.
Step 4: Sand down the details and paint it neatly.

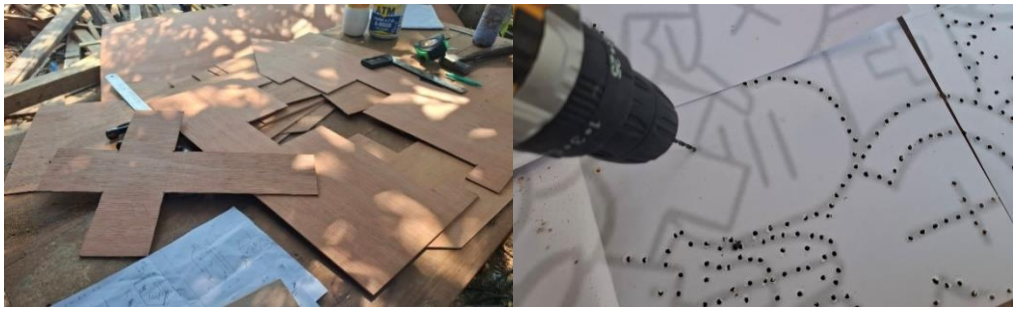


Figure 4 Plywood preparation and pattern making



Figure 5 Assemble the structure and paint it.

Research Findings /Results

The inspiration for this creative work comes from various life experiences, both in happy and sad times, which have accumulated many experiences and perspectives on life. Despite having to face various challenges and obstacles, the most important personal inspiration came from being close to the researcher's older sister, who had an accident and had to undergo major surgery, leaving her unable to help herself for a period of time. At that time, it was not known whether she would recover completely, so the family had to take care of her closely, requiring physical and mental strength, patience, love, and hope to overcome the crisis during that time. What the researcher learned is that all humans must have hope, regardless of their gender, age, or religion. They must have experienced happiness, sadness, illness, or when they have to face different difficult situations. And humans often wish for these situations to pass quickly. Sometimes, humans feel afraid and cannot see the path ahead. The researcher studied from many people who have encountered these situations and found that they have one thing in common: they have beliefs and hopes that want their lives to change for the better, such as being strong, healthy, traveling safely, being happy, and successful in education, work, and love, etc. This led to the desire to convey stories of hope so that people will have encouragement and motivation to face the situations they encounter and be able to overcome them. The specific content of the research is as follows:

1. Thesis work 1

1.1 Idea/ Concept: The concept of today's society is that social media has become a virtual public space where people can express their emotions such as sadness, sorrow, etc., to ask for encouragement to continue living. Therefore, the work is designed in the form of icons and emojis that are related to beliefs that lead to hope.

1.2 Form/ Art style: This piece is a mixed media work consisting of various icons and emojis that reflect the current society. The images are arranged in a balanced overlapping style with no focus, expressed through the stenciling of various drawn patterns.

1.3 Interpretation: It conveys hope through a cutout shape with light shining through it, creating a point of hope that comes together to form a symbol of hope, a sharp object in today's society.

1.4 Progress: The creation of the work should be experimented with in other forms to make it more meaningful and have more aesthetic value.

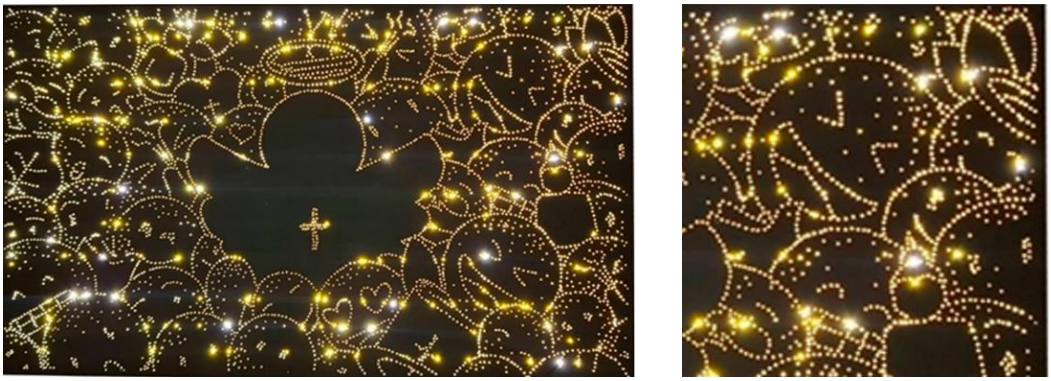


Figure 6 Work 1 Title: Symbol of hope 1. Size: 100 x 5 x 60 cm. Technique: mixed media

2. Thesis work 2

2.1 Idea/ Concept: Unique Concept of the Work This work has concepts from various life experiences. In living life at different times, he has accumulated experiences and perspectives on life despite facing many challenges and obstacles. Therefore, it is a search for hope through the creator and family who have one belief in God, which is the hope of mankind.

2.2 Form/ Art style: This work is a mixed media piece with a cross as an element and the shape of a house as a representation of ourselves as our prayers to God. It uses symbols of faith combined with bright light, like the power of hope that shines in the darkness, while the gold pattern reflects the diverse faiths that come together as one, leading people to find the light and overcome difficulties gracefully.

2.3 Interpretation: This piece aims to convey the message that hope is something that everyone can access. Hope is a force that can help us restore our spirits and overcome obstacles. The cross, composed of various patterns, shows how faith comes together to create a society full of hope.

2.4 Progress: The problem with the work is that the black used still looks lacking in dimension.



Figure 7 Work 2 Title: Symbol of hope 2. Size: 100 x 200 x 200 cm. Technique: mixed media

3. Thesis work 3

3.1 Idea/ Concept: From the experience of life in a society full of many problems, it is certain that every human being must encounter different problems and hardships, so they must find a way out of what they encounter. Therefore, it is a search for hope through the family and community that have one belief.

3.2 Form/ Art style: This piece is a stencil mixed media work using Christian symbols to represent faith, combined with bright light and letters that represent the power of hope shining in the darkness, such as the cross, which is a symbol of sacrifice and love, combined with bright light and letters, such as the words Love Jesus God, as an encouraging message to communicate the meaning directly. The overlapping shapes represent people in society who are hopeful through the same faith.

3.3 Interpretation: This piece aims to convey the message of hope that remains even in the midst of darkness. It is a light that shines through religious symbols, like the power of encouragement that helps humans overcome various obstacles. The letters that appear in the piece are a testament to the hope, faith, and encouragement that the creator wants to give to the viewer. Furthermore, this piece reflects the belief in the power of hope.

3.4 Progress: The problem with the work is that the installation must be in a specific space in order to communicate its meaning. There is a dimension of overlapping shapes, but the 3D image arrangement is interesting. It should be further developed in terms of creative installation.



Figure 8 Work 3 Title: Symbol of hope 3. Size: 210 x 30 x 120 cm. Technique: mixed media

4. Thesis work 4

4.1 Idea/ Concept: From my personal experiences, both good and bad, it is certain that every human being has to face many different obstacles. Therefore, it is a search for hope through faith in Jesus, leading to the hope of being with Him forever.

4.2 Form/ Art style: This work is a mixed media work in which the shape of a house represents us as a belief in the hope that we believe in. It combines the shape of a cross and letters. The shape is a flower shape from the laying of flowers in a Christian funeral ceremony.

4.3 Interpretation: This piece aims to convey hope after death, so the placement of flowers symbolizes the hope that the deceased will receive new life in Christ.

4.4 Progress: Developed the use of flower symbols and placed them in large sizes on a black background to emphasize the shapes. Increased and decreased drilling details in some areas to create beauty and meaning in the shapes.



Figure 9 Work 4 Title: Symbol of hope 3. Size: 100 x 200 x 200 cm. Technique: mixed media

Discussion

Creative research on the topic of the symbol of hope. From the conclusion of the creative results, the creators discussed the results according to the following issues:

1. Conducting fieldwork to explore ideas, explore physical characteristics, social reality that appears through the Christian way of life, beliefs, hope from faith in God, hope that arises in society inspired by personal experiences from stories of health-related events to release mental suffering into His embrace, encouragement from family and counseling from members of the church, prayer, communicating to God and studying symbols that convey hope. From observation, it was found that when members of the church community face problems, they will turn to the community for advice and encouragement by participating in various activities such as small groups, praying together, sharing beliefs and conducting social assistance activities. From the study of documents, it was found that hope is important for life because the value of hope affects living a life with positive energy or optimism. Learn to look for ways to develop thoughts, lives and minds under the power of faith in Christianity.

The journey of ideas to creation Therefore, it is necessary to study the appropriate form of artistic expression. From the creative operation before the thesis, the symbolic form has been developed through the creation of mixed media art, the use of light, wood, the creation of the structure of the work, the design of the shape, the symbol is designed as an image with a clearer symbolic meaning. Through the method of creating a large structure and perforated patterns with light, the light of hope, of life and faith in Christ, influenced by the use of light and shadow from the work of Penkae Phengya (Penkae Phengya, 2003), the arrangement of various shapes, the influence of Montien Boonma (Montian Boonma, 1994) and the arrangement of points to form shapes, Narach Klin Sutjai (Narat Klin Sutjai, 2020), and the use of visual elements. And the arrangement of art elements the works that the creators have created rely on visual elements, lines, points, colors, light, shapes (Chatchai Atpak, 2016, p. 116) by letting the points create various shapes through the creative work.

2. Results of creation, the creator created mixed media art based on the theory of expressive art (Supachai Singhabus, 2018: p. 310) that explains the creation of art by taking the creator's emotions as the starting point of expressing the symbol of hope in life. The creator's work is in the form of mixed media, emphasizing the creation of shapes and using light, expanding the desired shape to have a large structure by using black color and punching patterns, overlapping to create a rhythm of dots and shapes as shown, bright light of faith in Him, light of life's

desire that wants to communicate to the viewer, as in the four creative works. The development of the use of content related to shapes in piece 1, the creation of the symbol of hope 1, the use of shapes that convey the connection between humans and God, the meaning conveys the power of hope and belief that can guide and heal the mind to overcome all difficulties. Development of content related to shape in the 2nd piece of work. Creation of the symbol of hope 2. The use of overlapping house shapes, religious symbols, light, and letters, aiming to communicate the power of hope and faith that can lead people to overcome various difficulties. Development of content related to shape in the 3rd piece of work. Creation of the symbol of hope 3. The use of house shapes, crosses, letters, and flower shapes. The meaning of hope for eternal life in Christ. Development of content related to shape in the 4th piece of work. Creation of the symbol of hope 4. The use of crosses, houses, and black flowers. The meaning of death to hope for eternal life in Jesus Christ. From the creation of mixed media works, the works can present content, formats, and develop expression according to the framework of the concept and objectives.

3. Discoveries/New Knowledge, the use of symbols from Christian faith allows us to understand the teachings through symbols. As a medium for expressing faith, symbols are used to represent faith, such as crosses, bread, and wine. With the symbolic media that is created in stages, such as emojis, houses, combined to create creative works, it shows that the symbols used in the creation are not just symbols used in communicating in art, but are a medium that connects believers with what they believe in. In terms of expression, the results of the thesis creation have allowed the creator to discover a way to create mixed media art that is different from the original form before creating the thesis. In terms of form, the expression has meaning and beauty. It is not just a 2D mixed media form that has been broken down into a 3D mixed media form. It is an installation art that can be seen from all sides.

4. Social Impact Analysis, the work communicates the feelings of the creator to the audience through the beauty of visual elements and artistic composition, allowing the audience to perceive the beauty and artistic value of the creative work that communicates hope and faith. It is also a way to spread religion through the design of various symbols, such as the cross, a symbol of salvation and hope, the dove, a symbol of the Holy Spirit in Christianity, and the flower, a symbol that conveys

faith, hope, and the grace of God. In addition, light in Christianity is a symbol of God, hope, truth, and spiritual guidance. Light is used in comparison to Jesus Christ, the light of the world. In the work, light is like the light of life that is full of hope and encouragement. Therefore, hope is an important thing that helps to give encouragement in life. and inspired artists to tell stories to encourage others in society.

Recommendation

This series of works is an expression of faith in the hope of Christianity in various symbols of the creator who was inspired by personal experiences that showed the suffering of families and people in society in order to develop the concept of looking at stories of happiness, success, and goodness. He can see the structure, form, color, use of light, and materials used to make the structure in order to find new meaning.

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The Creation of Painting: Remembrance

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Abstract

The purpose of the creation of the painting Remembrance is 1) to study the meaning, value, and importance between human interactions with objects and space, and 2) to create a painting that conveys memories of a way of life that are connected. The method of collecting data from documents and fieldwork was used, by observing and analyzing the data, interpreting it to create a realistic painting. The research results are presented in a descriptive and analytical manner, along with the painting.

The results of the creation found that the value of objects is related to their importance and life experiences at each time. They are beautiful and warm memories that connect the creators, their families, their activities, and their places. All 4 paintings represent beautiful memories, the life of objects, and the atmosphere that connects past and present experiences. The preservation of objects with emotional value presents abstract memories in a tangible form that integrates objects, time, place, and the feelings of the creators to the viewers. The results of the creation All 4 pieces of work were systematically created from the idea, knowledge, and belief that art is an expression in presenting paintings to directly reach the viewers' perception. The language of shape, color, weight, and artistic composition allows the communication of meaning and feelings to recognize the value of things and experiences at each time, environment, and place in the creators' memories.

Keyword: Painting, Memory, Things, Space and Mind

Introduction

The family institution is the most basic and important institution of society. It is the basic institution that is the starting point of various institutions. Family is a behavioral pattern that humans interact with each other. Families and relatives must follow. That is, people who are related by blood, such as parents, siblings, or married husbands and wives. These people must follow the rules and patterns that society has set, called the family institution, which covers the guidelines for these practices: choosing a partner, raising children, and training. The family institution consists of the following components: Social groups in the family institution include families, which consist of members living in the same household, such as fathers, mothers, children, and relatives related by blood or marriage. Currently, there are changes in life, both in terms of roles, duties, and responsibilities that increase as we grow up. These things are part of what makes life have to adjust all the time. In the past, there were people who took care of us, but now we have to face the outside world.

However, people at home still send us things, making us miss the time we spent together. The bond and encouragement from the family are still important driving forces, which are reflected in the work. The researcher has used this feeling to create and convey it through paintings, using visual elements, artistic components, and artistic principles to show images, objects, and areas that are related to human life. In addition to the initial inspiration of the researcher from life experiences, when having to live away from home alone, when having to face stress and chaos around, what helps heal the mind is being alone and seeing things around that have meaning, which are things received from family members, which are like representatives of love, care, and attachment in the past, making the researcher remember the childhood when living with the family. Although the form of the family has changed over time, each person has responsibilities, but the importance and encouragement received from the family still remain.

The researcher therefore conveys this feeling through creative works that reflect the reality of life, using it as a driving force in life. Objects and objects have interacted with humans from the past to the present. The creators have observed through the lifestyle and relationships of rural people who are full of culture that has been passed down from generation to generation, especially seeing the value in objects. Objects are important to humans in various aspects, such as use, mind, memory, and emotional value more than material value.

Research objectives

1. To study the meaning, value, and importance of human interactions with objects

2. To create paintings that convey the image of objects in the human way

Scope of research

1. Content: The content is about the relationship between objects and people, places that are connected to human lifestyles that have emotional value through memory experiences, and the selection of everyday objects and familiar environments, reflecting the stories, memories, and attachments of the creators.

2. Form and Artistic form: Using the shape of everyday objects, arranging art elements, using visual elements, colors, atmospheres, light and shadows, creating realistic images.

3. Creative techniques: Using oil painting techniques on canvas to convey the artwork that conveys past memories, using various objects and places as a medium that conveys emotions and feelings.

Research methods

1.Data collection

1.1 Collection of document data from academic documents and online media To obtain information about the theme, including concepts and related theories

1.2 Collecting field data: 1) From real areas, atmospheres, environments, such as storage, bedrooms, etc. Shapes of objects, various utensils, such as cabinets, agricultural tools, consumer goods, etc.

2. Data analysis Consists of steps of analysis, interpretation of content, to lead to creation, as follows:

2.1 Content analysis To determine the concept and purpose of creation

2.2 Form analysis is an analysis to lead to interpretation from the tangible content using the theory of art elements (Chalood Nimsamer, 2010: 18-43) to analyze and interpret into shapes that can convey the content and feelings that need to be expressed, using the shapes of various objects, areas, expressed in the form of realistic paintings that focus on expressing memories

2.3 Material and Techniques Analysis is an analysis to lead to the selection of creative methods using the theory of art elements (Chalood Nimsamer, 2010: 18-43)

to analyze. The creator uses creative techniques for painting with oil paint on canvas. Start from preparing the canvas and sketching the original image. The overall color and weight of the image, light and shadow to make it look realistic. In creating this work, the creator used the aesthetic concept of art as experience of Dewey (Dewey, John; 1859-1952) who defined art as aesthetic experience that does not exist separately from normal life experiences or processes. But both art and aesthetic experience are continuous (Laksanawat Palarat, 2008: 91). Artists may translate these experiences into aesthetic experiences to use in creating their art (Kamchon Sunpongsri, 2013: 141). Dewey believed that art is experience, which takes the good results from practice as the measure of truth. Good practice must come from good experience. Good experience is having a unified method and goal. Useful art is art that can make life and normal experiences meaningful. Art is therefore a lively experience full of happiness and new satisfaction. It is a matter of emotions. It has the duty to inform about the state of life and civilization that has evolved in various forms and is the core that creates unity in society (Wanida Khamkhieo, 2543: 162-163). Dewey said that art is something that enhances intelligence in life. Intelligence does not come from learning from external things alone, but also from accessing art. The deep and distinct experiences gained will be the medium for accessing art (Boon Nilket, 2523: 109). The final step is to collect the details of various parts. These things the creator has experimented with in order to find the possibilities of art and achieve the results as intended. 3. Creation of works Start with making a sketch (Sketch) by drawing (Sketch Drawing) by drawing the shapes of various objects with a pencil in simple lines. Considering the use of various visual elements (Visual Elements) including shape, line, weight, light, shadow and Art Composition Principle including repetition, highlight, harmony, balance and unity according to the Art Composition Theory (Chalood Nimsamer, 2010: 18-43). Then lead to the creation of real works using oil painting techniques on canvas. Finally, the process of publishing works in the form of art exhibitions and writing supporting documents for creation, explaining the concept and creative process systematically and publishing research articles, disseminating them in academic journals in National databases for further study.

Research results

1. To study and analyze the relationship between objects and humans, the experience of visual memories in life, the relationship of people with places and objects from the study, analyzing data on the relationship between objects, places and humans through life experiences, memories and time, emphasizing the mental meaning and emotional value that humans have for objects. Objects are like

representatives of the past, present and future, reflecting the bond with family, way of life and familiar places. The experience of living away from home causes people to miss home. The researcher got the initial inspiration from such experiences, leading to the analysis of the theme or content. The researcher realizes the importance of family and conveys thoughts, love and concern through objects with unique meanings. The selection of everyday objects and the environment that used to be connected as a medium to connect feelings. Then, it is a synthesis into a concept of creation. It is an extraction to see the core idea and the goal of the expression that wants to communicate, which is remembrance, which is used as the concept for creating this set of paintings.

2. To create paintings using visual elements and creative techniques to convey images of memories in each period of life. The creation of this painting has the following creative processes:

2.1 Sketching process by sketching with a pencil, shapes, objects, areas according to the original image, then coloring the overall atmosphere in the image, weight, light and shadow, and collecting details in various parts and artistic forms that respond to the concept, as shown in the illustration.



Illustration: 1 Sketch 1



Illustration: 2 Sketch 2



Illustration: 3 Sketch 3



Illustration: 4 Sketch 4

2.2 The process of creating a painting the actual process of creating a painting uses painting methods, including art elements, visual elements, lines, and colors to achieve the intended results. The creation of this painting proceeds according to the creative process in order until the process is complete. Then, the work is analyzed with illustrations to show the results of the creation, aesthetics, elements, and shapes to show the relationship of concepts, which can reflect the results according to the purpose of the creation. The presentation of the analysis results with the main points in the presentation of the 4 pieces of work are as follows

Art work 1

1.1 Theme and Concept The creator present everyday objects that are related to each other. Currently, there are changes in people's lifestyles and the development of objects, causing life to change over time. It reminds us of objects in the past that we are connected to. Currently, there are more and more interpretations according to the era, changes according to culture, values, and forms of life, and objects may have different statuses from before.

1.2 Form 2D painting, oil painting technique, realistic style Use asymmetrical composition with unequal left and right sides. Visual elements, lines, colors. Use oil painting technique on canvas to create.

1.3 Results of Creativity Objects that have been used or have a relationship have a memorable image. When seeing the object again, it makes you feel that it can communicate with people, animals, space, feelings. There is no way to clearly think of it if you don't see the object. Objects are like a container for emotions from the past to the present.



Illustration: 7 Art work 1

Name of work: Remembrance Size 200x300 cm.

Technique: Oil on canvas

Art work 2

2.1 Theme and Concept Real experiences in the past, thinking of the time when the elderly took us to live and carried us along, whether it was fishing for crabs or even hired work, objects are a reflection of real-life experiences. Objects are what allow the creator to connect with people, animals, areas, and feelings. The image conveys the lifestyle of people in the working-class rural areas, which has been in my memory since childhood until now.

2.2 Form 2D oil painting, realistic style, using asymmetrical composition, with unequal left and right sides, but balanced by objects, weight or feelings, visual elements, lines, and colors. Using oil painting on canvas in the creation.

2.3 Results of Creativity The lifestyle of people in rural areas, occupations, and objects used in daily life, which have always been in my memory, finding work to support a living in order to have a better life.



Illustration: 8 Art work 2

Name of work: Remembrance Size 230x270 cm.

Technique: Oil on canvas

Art Work 3

3.1 Theme and Concept When we live in a space for a long time, we will feel attached to that place, such as our home. Our home is like a place to rest our mind, relax and relieve our fatigue. It also reminds us of the stories of our past, the love and warmth of our family that we used to live together.

3.2 Form 2D painting, oil painting technique, form using asymmetrical composition, the left and right are not equal, but balanced with objects, weight or feelings, visual elements, lines, and colors. The oil painting technique is used in the creation.

3.3 Results of Creativity Presents a space that we are attached to. The objects in the work will convey the daily routine of life. It is a picture of the life stories of people who have relationships with various objects, making us nostalgic and yearn for the past, the bonds we used to live together.



Illustration: 9 Art work 3

Name of work: Remembrance Size 250x280 cm.

Technique: Oil on canvas

Art Work 4

4.1 Concept Although things in the past no longer exist, things in the present can still bring back memories. This picture is a picture of modern things in the bedroom of an old wooden house. It is like a connection between the old and the new. The bedroom is also something that brings back love and warmth. And there are often things that represent the heart that are kept on the bed.

4.2 2D drawing style Oil painting technique A style that uses asymmetrical elements. The left and right sides are not equal, but are balanced by objects, weight or feelings, composition, lines and colors. Oil painting techniques are used in the creation.

4.3 Creative work This picture is a picture of a simple bedroom. These things have value in terms of use and sentimental value. This picture shows a quiet atmosphere, showing nostalgia for the past when he used to live in that area.



Illustration: 10 Art work 4

Name of work: Remembrance Size 250x280 cm.

Technique: Oil on canvas

Discussion of results

The creation of the painting, In Memory, is a creation of works following the steps of the continuous creative process until achieving the research objectives. It can be discussed as follows

1. To study and analyze the meaning, value, importance, and interactions of humans with objects and areas.

The change in time allows us to see the context of life in each period that is different. Especially in rural areas, we see the development in different stages, development, modern technology, and different lifestyles from the past. We see the way of life through objects and places that people share memories with. Some objects remind us of the past or important people who gave us those objects. We emphasize the connection between people and everyday objects. It shows that ordinary objects can represent emotions, memories, and culture, which is consistent with the concept of anthropology and Still Life art, including realistic art and reflecting the way of life of villagers.

2. To create paintings using visual elements and creative techniques to convey the memories of objects in our way of life that we are connected.

The creation of this series of paintings shows that objects can represent human memories and emotions. In terms of art, this series of works may be close to the concept of realist art or conceptual art that uses objects to represent stories and meanings. The concept of Jopie Huisman's work reflects simplicity, honesty, And the beauty hidden in objects that people generally overlook. He emphasizes memory, loss and the emotional value of objects more than their material value (Jopie Huisman Museum, 2568). Roland Barthes's concept focuses on the use of semiotics and mythologies to let viewers interpret the hidden meaning of the work. The use of symbols and levels of meaning (Denotation & Connotation) in art can use simple objects or images but have hidden meanings, such as painting an empty chair, which at a basic level is furniture (Denotation), but at the symbolic level it can convey loneliness, waiting or loss (Connotation) (Barthes, Roland; 1915-1980). Styles of art are linked to realist art and art that reflects the way of life of the villagers (Folk Art), which can be seen in Western art, such as the work of Jean-Francois Millet and Gustave Courbet, as well as contemporary Thai art that emphasizes the countryside and folk culture. In the creative process, all aspects of the problem are solved, resulting in satisfactory creative results. There are new discoveries from the creation as follows 1. New discoveries the discovery of the concept of the roots and identity of rural people has seen the memory and changes of objects through the perspective of time and maintaining the connection with the past, giving meaning to life in the present through shared memories. 2. Analysis of the impact on society Regarding the results of the study, it can stimulate people's emotional

memories, especially those who have similar experiences to the creator. It is a medium to help pass on ideas and make people aware of the value of ordinary objects that may be reconsidered before overlooking their value.

Suggestions

1. Suggestions for applying the results of the creation

The creating this painting, the creator has studied and researched various data related to the theme, shape, and creative techniques thoroughly until it became a unique painting. In addition, there are additional suggestions related to the creation for use as follows:

1.1 Those who are interested in creating the same or similar painting, this creation can be used as a case study in creating paintings, theme, content, value, and human-object relationship.

1.2 Government agencies or educational institutions can use data on the creation of visual arts to benefit education and are suitable for art students to use academic data to support artistic concepts.

2. Suggestions for future research

Further creative research should be conducted, including studying the relationship between objects and cultural identity in various contexts, exploring the use of new media to communicate meaning, making it accessible to a wider audience, and using emotional art techniques such as light, color, and elements that create feelings and develop from viewer feedback.

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Creativities of Painting: State of Mind

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Abstract

The creation of painting series State of Mind aims to: 1) To study and analyze the creator's inner feelings and interactions from environment, society and surrounding situations. 2) To create painting using visual elements and techniques to convey the inner state of the creator and the interaction with the environment, society and surrounding situations at each moment. Data were collected from related literature and field studies using observation, analyze data to create works, The findings were presented by means of a descriptive analysis with painting.

Results: The emotional state of the creator is a state of overlapping emotions, inner feelings, a state of two sides in a given time, environment, place and situation. Creativity begins with making sketches. To find forms and artistic possibilities to convey meaning. The creation of the artwork uses acrylic painting techniques and uses heat to melt synthetic materials, creating traces and textures, creating abstract paintings expressed through colors, shapes, forms, lines and planes. There are two types of forms: free form, which expresses chaos, confusion, and freedom, and geometric forms, which express certainty, calmness, and unchanging, and show the contradictions of forms. And the use of different tones of color or contrasting colors in the same piece of work to express the state of overlapping emotions, inner feelings, a dual state in the creator.

The results of creativity; The four works are systematically assembled from the base of ideas and knowledge and the belief that art as expression in presenting signs as a medium for conveying messages to the audience's perception in a straightforward manner. With the language of forms, color, line, tone, and texture, the communication of meaning and feelings is effective. The overlapping of emotions

and feelings is the overlapping of two states of being in the time, environment, place and situation that the creator experiences.

Keywords: Painting, State of mind, Interaction from environment society and surrounding situation

Introduction

Every human has different consciousness, feelings, thoughts, and emotional states depending on the person's experience or contact with the environment, society, and surrounding situations that create internal feelings that only the person understands, while others may not be able to understand the internal state. This does not mean that the person alone understands their internal state. Sometimes, the owner of the feeling or internal state is not able to understand and explain it in a concrete form clearly.

Internal state for every human, there are many different internal emotional states depending on the inner state of mind at that time, such as what they are thinking, how they feel about that thought, or how they feel about things that affect their own feelings. The researcher has taken the internal emotional state, the feelings that they have often felt, perceived, and experienced in their life, by considering it with themselves and then creating it through abstract art, using visual elements, lines, points, colors, shapes, and weights to create to show the internal state of feelings and emotions of the researcher at each moment.

The researcher's initial inspiration came from assembling plastic model toys for a very long time, so I did not realize how much time had passed. I realized that he had finished assembling them, which took many hours when I looked at the time from start to finish. This made the creator consider the feeling at that time and what was happening while assembling the toys. When he considered the feeling at that time, I only felt that there was endless fun until I finished playing. After the researcher considered the joyful feeling during the endless feeling, the researcher then brought such feeling to create an abstract artwork using lines and colors to represent the expression of my endless joyful feeling. Then I considered other feelings, the moments of different feelings that I experienced, felt through my actions, and various perceptions. I then considered the feeling of what feelings occurred during that moment and what kind of lines and colors I could create to clearly understand the state of my inner feelings.

Emotions are a basic state that all human beings have. They vary according to the environment and surrounding situations. Therefore, there are many different kinds of emotions such as chaos, confusion, joy, peace, sadness, excitement, and happiness. The creator observes and analyzes the state of his emotions in each moment and translates them into the creation of paintings.

Research Objectives

1. To study and analyze the researchers' inner feelings and interactions with the environment, society and surrounding situations.

2. To create paintings using visual elements and creative techniques to convey the researcher's inner state and interactions with the environment, society and surrounding situations at each moment.

Scope of Research

1. Content: The content is about the researcher's inner feelings and interactions with the environment, society and surrounding situations.

2. Form and Artistic form: Use free form and geometric form to create abstract arts.

3. Technique: Use heat to melt synthetic materials (glue gun) to create traces and textures. Use acrylic paint to paint, pour, smear, and drip onto plywood to create weight and overlapping.

Research Methodology

1. Data collective

1.1 Collect documentary data from documents and online media to obtain information about psychoanalysis, humans and emotions, as well as related concepts and theories.

1.2 Collect field data including: 1) From private, residential areas 2) Social areas such as shopping malls, educational institutions, bus stops, on buses, parks, and stadiums during competitions. 3) Environment such as grasslands, forests, open spaces, viewing from a height, rain, sunshine, observation and photography to observe the inner state of the creator and the interaction with the environment, society and surrounding situations at each moment.

2. Data analysis; consists of the steps of analysis and interpretation of content to lead to the creation of works as follows:

2.1 Content analysis: To define the concept and purpose of the creation

2.2 Form analysis: It is an analysis leading to the interpretation from the abstract content (Subjective) to the concrete (Objective) by using the Art Composition (Chalood Nimsamer, 2010: 18-43) in the analysis and interpretation into shapes to create an image of shapes that can convey the content and feelings that need to be expressed by using geometric form that give a sense of certainty, stability, and free form that give a sense of change, uncertainty, expressed in the form of abstract painting that focuses on expressing the inner state of the creator (Silp Bhirasri, 1944: 18-43; Ekkapong Tangchalok, 2022: 12-27) as the main principle.

2.3 Technique analysis: It is an analysis leading to the selection of methods for creating form, using the Art Composition (Chalood Nimsamer, 2010: 18-43) in the analysis. The creator uses the technique of creating paintings with acrylic paint on a plywood surface because acrylic paint can be dissolved and mixed with water to create intensity and lightness of color and can be overlapping as desired, combined with the use of synthetic materials to create traces and textures in the work. The creator has seriously researched and experimented with these things to find artistic possibilities and achieve the intended results.

3. The creation of the work starts with making a sketch by drawing the form that arise in the imagination into a concrete form with watercolors, glue guns, and pencils to find the shapes and forms of art that respond to the concept. The sketch will take into account the use of various visual elements, including shapes, lines, colors, weights, and principles of art composition, including repetition, prominence, harmony, balance, and unity, according to the Art Composition (Chalood Nimsamer, 2010: 18-43) and Theory of Color (Anan Prapaso, 2015: 19-47). Then it leads to the creation of the actual work using acrylic paint to paint, spread, pour, smear, smear, and drip on the plywood surface, combined with the use of heat to melt synthetic materials (glue gun) to create traces, surfaces, and give the work dimensions and various visual elements. The last step is to publish the work in the form of an art exhibition and write a document supporting the creation, explaining the concept and creative process systematically, and publishing research articles, disseminating them in journals in the national database for further study.

Result

1. To study and analyze the researchers' inner feelings and interactions with the environment, society and surrounding situations. From the study, analyzing data on

the researcher's internal feelings and interactions with the environment, society, and surrounding situations at each moment, it was found that the feelings that are the internal state of humans are sensitive to various things that affect them through the perception of the five senses: ears, eyes, nose, tongue, and skin, which will be transmitted to the nervous system, brain, causing various emotions. From observing, studying, and analyzing the researcher's internal state when in an environment, society, and situation at a certain time, there will always be two-sided feelings combined. That is, when first encountering or being in that condition, place, or situation, there will be excitement, agitation, confusion, and chaos. But when a moment passes, there will be a state or feeling of calm, tension, indifference, relaxation, and fun, covering another layer. It is a two-sided emotional state that always occurs and exists in the researcher. From the initial inspiration as mentioned, it leads to analysis to determine the theme or content to be clear. In this case, it is the overlapping of two-sided states in a time, environment, place, and situation. It is an overlapping of feelings, at a time of peace but also agitation, at a time of chaos. Chaos has stillness that overlaps. Then it is a synthesis to become a concept of creation. It is an extraction to see the core of the idea and the goal of the expression that wants to communicate, which is the overlapping of emotions and feelings, which is used as a concept in creating this series of paintings.

2. To create paintings using visual elements and creative techniques to convey the researcher's inner state and interactions with the environment, society and surrounding situations at each moment. The creation process of this painting is as follows:

2.1 The process of making a sketch by sketching with watercolors, acrylics, pencils and a glue gun from shapes that appear in the imagination to be concrete as a simple sketch to find the shape, color arrangement, line direction, weight and artistic style that respond to the concept as shown in figure 2-5.



Figure 1 Sketch of artwork No. 1



Figure 2 Sketch of artwork No. 2

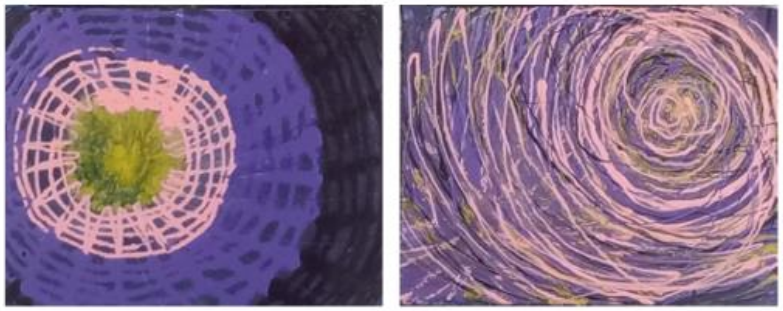


Figure 3 Sketch of artwork No. 3

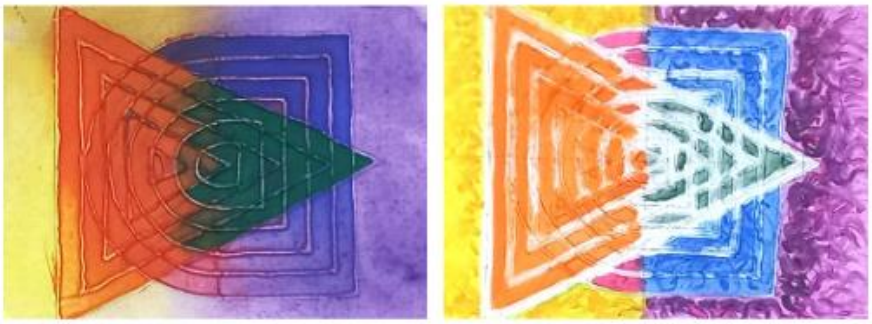


Figure 4 Sketch of artwork No. 4

2.2 The process of creating a painting

The actual process of creating the artwork uses various painting methods, including the use of acrylic paint, drawing, pouring, smearing, smudging, and dripping onto a plywood surface, combined with the use of heat to melt synthetic materials (glue gun) to create traces and surfaces to give the artwork a variety of dimensions and visual elements, in order to achieve the intended results. The creation of this painting proceeded according to the creative process in order until the process was complete. Then there was the analysis of the work with illustrations to show the results of the creation, aesthetics, composition, and form to show the relationship of the concepts, which can reflect the results according to the purpose of the creation. The presentation of the analysis results has issues to present according to the 4 artworks as follows: 1.

Artwork No. 1

1.1 Theme and concept: The idea behind this creation is the overlapping of emotions and inner feelings, a dual state in a given time, environment, place, and situation.

1.2 Form: The artwork consists of two panels together, with a distance of 10 cm in the middle between the panels. Each panel has the following shapes: 1) Free form, which is an irregularly shaped curve, stacked with different spacing between each circle, layered in several layers, forming the background of the image. The first panel uses warm tones: yellow, orange, and red. The second panel uses cool tones: blue, navy blue, and a little green. 2) Geometric forms are straight lines, about 5 cm wide, drawn in a square shape, stacked, with a distance between each shape decreasing from a lot (from the inner layer) to a little less (to the outer layer). The first panel uses cool tones: blue, navy blue. The second panel uses warm tones: orange, and red to create dominance from the conflict between shapes (Contrast by form) and colors (Contrast by color) and to be a structure line that is a structure and connects the two panels together into a single painting with unity.

1.3 Technique: Categorized by shape, creation as follows: 1) Free form: Use heat to melt synthetic materials (glue gun) to create traces, surfaces as irregular curves, stacked with different spacing between each circle, overlapping in several layers. Then use acrylic paint to paint, pour, smear, and drop onto the plywood surface by mixing with water to create color intensity and overlap as desired. 2) Geometric: Use a method of painting a concentrated color over a free form that is a background by measuring the size, distance, and drawing lines to get the desired square shape.

1.4 Results of creativity: Refers to the appearance and interpretation. The appearance is a free-form background, an irregular curve, stacked, with different spacing between each circle, layered in multiple layers. Combined with the use of acrylic paint, pouring, smearing, dripping on the floor and with different weights, creating a feeling of expansion or gradual contraction, conveying an internal state that is changing, sometimes immersed, sometimes expanding without boundaries, while having geometric shapes, creating a feeling of stillness, certainty, fixed, unchanging. In addition, the color structure of the two panels is different: the first panel is a hot color, giving a feeling of a hot emotional state, while the second panel uses a cool color, giving a feeling of a soft, cool emotional state. It is a conflict in both color and shape. However, with the size, direction, and arrangement of artistic elements, the work has unity, able to express a state of overlapping emotions, internal feelings, as a dual state in a given time, environment, place, and situation, which is the internal state of the researcher.

1.5 Figure of Artwork No. 1



Figure 5 Artwork No. 1 Title State of Mind 1
Acrylics on plywood, 240x240 cm

2. Artwork No. 2

2.1 Theme and concept: The state of emotional overlap, the inner feeling, is a two-sided state. At one point, the researcher is in a natural environment.

2.2 Form: It has a structure and outline are geometric circles and the inner shapes (in the form of lines) are geometric circles stacked together with a distance between each shape decreasing from a lot (from the inner layer) to a little less (to the outer layer). It comes from the dispersion of water when something hits it. The colors yellow and green come from the natural environment of forests.

2.3 Technique: Geometric circles use heat to melt synthetic materials (glue gun) to create traces, surfaces as circular curves, stacked with different spacing between each circle, layered in several layers. Then use acrylic paint to paint, pour, smear, and drop onto a plywood surface, mixing with water to create color intensity and overlapping as desired. Free form that is a background from measuring the size, spacing, and drawing lines to get the desired square shape.

2.4 Results of creativity: The result is a series of overlapping circles, with different spacing between each circle, creating a sense of expansion or gradual contraction toward the center. The geometric circles that seem to have a fixed shape, but have a rhythmic movement caused by spacing and overlapping, convey an internal state of change, combined with the use of acrylic paint, pouring, smearing, dripping on the floor with different weights, creating a sense of movement and freedom. The use of cool colors gives a sense of coolness. The green group creates a sense of nature. The trees can express a state of overlapping internal feelings, a two-sided state in the environment and a period of time, which is the internal state of the researcher.

2.5 Figure of Artwork No. 2



Figure 6 Artwork No. 2 Title State of Mind 2
Acrylics on plywood, 240x240 cm

3. Artwork No. 3

3.1 Theme and concept: A state of overlapping emotions, inner feelings, a dual state, in a time when the creator is in a big city environment.

3.2 Form: Categorized by shape as follows: 1) Free form are lines spread out from two center points as the background of the image. The first point is large and uses warm colors: yellow, orange, red. The second point is slightly smaller than the first point and uses cool colors: blue, navy, and green. The background at the end is dark, dark. 2) Geometric form are straight lines, approximately 5 centimeters wide, drawn vertically from the top edge of the image to the bottom edge of the image, arranged parallelly, with an equal distance between each shape. Cool colors are used: blue, cyan, purple, green, and warm colors: red, orange, and yellow, gradients towards each shape (lines) to create prominence from the conflict between shapes and colors, making the overall work have unity.

3.3 Technique: Categorized by form as follows: 1) Free form: Use dark color acrylic paint such as dark blue, dark purple as a background. Then use warm and cool color groups to spread from a specified center point to create a distribution of shapes by gradually spreading from darker colors first to brighter colors, layer by layer until the desired direction, shape and overlapping are obtained. 2) Geometric form: Use a method of spreading concentrated color over a free form that is a background by measuring the size, distance and drawing lines to obtain the desired shape (straight line). Use a soft brush to spread the color gradually from dark to light colors from the warm and cool color groups.

3.4 Results of creativity: The result is a free-form background formed by the distribution of curves from the center, created by the technique of overlapping dark and light colors, creating a sense of expansion, diffusion from the center, moving in the same direction but also having the freedom from the color-shading, imagining a group of stars, the Milky Way, shining brightly in the dark sky, or the bright lights of cars driving by in the city at night, while the geometric forms (straight lines) create a sense of stillness, certainty, fixed, unchanging, with a pause that creates repetition, but there is also movement from the color gradient within the shape, making it interesting in the variation within the form. The straight lines, the shapes are tall and upright, creating the imagination of buildings, buildings, or spaces when looking through buildings in the city from the overlapping of colors, the conflict of shapes, groups of colors, arranged appropriately according to the art composition principle, making the overall work have unity and can convey the meaning, the feeling of the inner state of the

researcher who wants to express the state of overlapping emotions, inner feelings, as a two-sided state in a time, environment, place, and situation.

3.5 Figure of Artwork No. 3



Figure 7 Artwork No. 3 Title State of Mind 3
Acrylics on plywood, 180x244 cm

4. Artwork No. 4

4.1 Theme and concept: A state of overlapping emotions, inner feelings, a dual state in a given time, environment, place, and situation.

4.2 Form: 1) Background: Divide the vertical space into two equal parts. Use colors to create different values. The left side uses a group of bright colors, such as yellow and orange. The right side uses a group of dark and dark colors, such as dark purple. 2) Geometric forms: There are two overlapping shapes. The back shape is a square shape with one side curved. The left end is a semicircle curve. The right end is a square with parallel lines, spaced equally apart. The front shape is an isosceles triangle. The horizontal, which is the base of the triangle, is on the left side. The sharp end of the triangle faces the right side. There are parallel lines, spaced equally apart. The use of colors in these two shapes is divided along the lines of the background color. The left side is a group of warm colors, such as yellow, orange and red. The right side is a group of cool colors, such as blue, navy and green. They have a higher color intensity than the left side. Both shapes are large and act as the main (dominant) and secondary (sub-dominant) highlights in the work.

4.3 Technique: Categorized by form as follows: 1) Background: Use acrylic paint to paint, pour, and drip onto the plywood surface, mixing with water to create different shades of color to create different weights and overlapping as desired. 2) Geometric forms: Use 2 overlapping shapes to melt synthetic materials (glue gun) to create traces of the surface as lines, stacked together with equal spacing, overlapping. Then use acrylic paint to paint, pour, and drip onto the plywood surface, mixing with water to create different shades of color to create different weights and overlapping as desired.

4.4 Results of creativity: The result is that this work clearly expresses the state of conflict and overlapping of inner feelings. It is expressed through straightforward visual elements, such as dividing the image into two equal parts. One side is a group of bright yellows, while the other side is a group of purples, which are opposite colors and have intensity and darkness, contrasting strongly with the group of bright colors. Large geometric shapes are superimposed, linked to the structure of the rectangular picture panel (picture frame), resulting in four shapes in this piece. Geometric shapes on the other hand are abstract forms that express the essence of the shapes to the fullest, expressing a still, calm feeling but with movement in itself. These are the result of the combination of shapes, painting techniques, pouring and dripping colors, and arranging shapes. Therefore, they can express the overlapping inner state of inner feelings, a dual state in a given time, environment, place, and situation of the researcher.

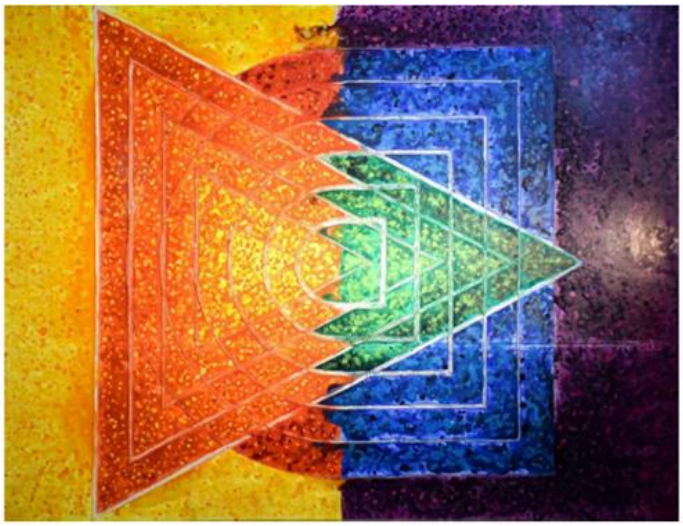


Figure 8 Artwork No. 4 Title State of Mind 4
Acrylics on plywood, 180x240 cm

Discussion

The creation of the painting, State of Mind, is a creation of works following the steps of the continuous creative process until achieving the research objectives. The results can be discussed as follows:

1. To study and analyze the researchers' inner feelings and interactions with the environment, society and surrounding situations.

Growing up amidst the changes in the environment, society, and surrounding situations makes the creator choose to stay in the room or play games alone. It is a world where the creator stays with himself and the attraction of games for a long time, causing him to be in a deep state without realizing it. And when having to go out to face the environment, society, and external situations, it causes chaos and turmoil inside the mind. When observing the emotions and feelings that are affected, it is found that there is a state of overlapping internal feelings, a state of two poles, two sides that occur at that time. Therefore, it is used as inspiration, content, and goal of expression in creating this set of works.

2. To create paintings using visual elements and creative techniques to convey the researcher's inner state and interactions with the environment, society and surrounding situations at each moment.

Tolstoy, Leo said that art is an expression, which is a form of communication, communicating emotions (Carroll, Graham, 1999: 61). Art is the transmission of feelings. Art is a way of communication between humans. Humans use words to communicate ideas, but use art to communicate feelings (Keerati Boonchuea, 1979: 6). Good art must communicate well and be able to express certain emotions for the audience to feel. The artist must be sincere in expressing those emotions in the creative process, and the art is successful and can communicate to humans. Deep feelings and powerful forms are all combined into one unity, making art beautiful in a complete and complete way (Wanida Khamkhew, 2000: 157-158). Based on this belief and concept, the creator has used abstract art, which focuses on expressing the inner state, which is the creator's emotions, through paintings. Expressed through color, shape, form, line, texture with clear creative techniques by painting, pouring, smearing, smearing, dripping and using heat to melt synthetic materials (glue gun) to create traces, surfaces for the work to have various dimensions and visual elements by using free shapes to express an internal state that is variable and uncertain with geometric shapes, expressing stillness, calmness, certainty to change, along with the use of contrasting colors between the hot color

group, conveying a feeling of hot and intense, and the cool color group, conveying a feeling of calmness, coolness, comfort, resulting in results in line with the set objectives. In the creative process, problems were solved in all aspects, resulting in satisfactory creative results, with developments and new discoveries from the creation, as follows:

1. Study of social interactions at various levels and events, stories, and places that convey the effects that occur for interpretation into the creation of contemporary art in various forms and media, in order to connect social phenomena from the past to current perceptions.

2. New discoveries in shape are the discovery of the use of overlapping shapes, spaced out to create shapes, resulting in repetition and overlapping of shapes, which can be expressed according to the purpose of creation.

3. A new discovery in creative methodology is the discovery of using synthetic materials to create shapes or lines by using heat to melt the synthetic materials (glue gun). It can be used to create the desired shapes. It also has an interesting surface and is very effective in adhering to the image support material.

Suggestions

1.Suggestions for applying research results

In creating the painting, State of Mind, the researcher has studied and researched information related to the theme, shape, and creative techniques of himself thoroughly until it became an abstract painting with unique characteristics. In addition, there are additional suggestions for its use as follows:

1.1 Used for study as knowledge and guidelines for those who are interested in creating abstract paintings or stories that have content about the inner state of overlapping emotions and feelings in various situations.

1.2 Government agencies or educational institutions can use this information as a database on the creation of abstract paintings for further study.

2.Suggestions for further research

Creative research studies with themes related to color psychology and the expression of feelings of different groups of people, such as patients with depression and bipolar disorder, should be conducted to reflect internal states and expectations for positive changes.

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Conflict in society

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Abstract

Visualization Thesis of Controversial in Society There is a source and inspiration from The Creation that sees society's problems as they occur as a rapid change in today's society. That is more complex and controversial in society the study aims to reflect controversial views of society to realize change

The scope of conceptual creation will be an expression of the story of today's society that has changed and shows a strong joke in the form of a mixed media model in which mental techniques are the main story and technical strategy. Techniques used as mixed media techniques include logging assembling the plank and using the line lights in the work There are ways to do creative work by collecting data from the environment. Information from related documents and creative information, visual arts that give influence Analyze data to find clarity of the storyline Symbolic shape and mechanical techniques Perform creative work Is a work that has characteristics4 pieces

Study and creative results Found that, in summary, the presentation of the controversial story in the society in which it is a current problem Whether it is crime, religion, belief, or even intimidation, as well as many minor societal problems. Let's present a joke in the society that people look at. These things are so often that they become accustomed and released until sometimes they are more disadvantages than advantages

In summary, this work wants to present the story of the controversial society in which it is a current problem. Whether it is crime, religion, belief, or even intimidation, as well as many of the problems in society, let's present a bad joke in

a society where people look at these things. Often it becomes a matter of familiarity and release until sometimes it is a disadvantage rather than a plus

Keywords: Conflict, society

Introduction

In contemporary society, violence manifests in numerous forms, both direct and indirect. It is undeniable that seemingly minor instances of violence can escalate into significant problems. Contradictions and deviations from prevailing social norms often lead to negative behaviors and mindsets. My choice of the thesis topic, "Social Paradoxes," stems from a desire to highlight and provoke reflection on the rapid transformations occurring in behavior and thought. Furthermore, I aim to reflect another facet of society through a dark comedic narrative imbued with various ideas that may instigate subsequent cognitive processes. The act of listening to and reading news, coupled with my personal interpretation, is presented in an artistic format, posing questions alongside the artwork and seeking answers within it.

1. Inspiration

In present-day Thai society, I have observed a rapid pace of change. The swift dissemination of news and information across economic and environmental spheres has immersed individuals in a rapidly evolving social landscape. These shifting environments have influenced my perspective towards social reflection and critique, encompassing news and even literary works that present stimuli capable of altering individual beliefs. This includes religion, faith, and even the diminishing clarity of right and wrong within the current social context. Actions once considered correct are now transgressions, while previously condemned acts are normalized, leading to minor contradictions that can potentially Burge into significant societal threats.

- My inspiration originates from subtle societal paradoxes I have witnessed, such as exploitation, interpersonal conflicts, self-serving actions, and verbal or physical harassment. These observations have fostered an awareness of imminent dangers, often normalized by some. Many of these problematic situations arise from the actions of specific groups, exemplified by threats in public spaces and the challenges

in addressing sexual harassment and the victimization of women on public buses in Bangkok.

- Beyond these immediate issues, my inspiration has been fueled by engaging with news and current affairs, providing diverse perspectives through the internet and the thoughts of individuals online who offer various forms and aspects of social commentary. The world's rapidly changing and ephemeral situations have also been influential. Moreover, I have explored artistic approaches that integrate materials into the artwork, alongside the effective use of color, shape, and form as central elements. My learning encompasses diverse artistic techniques such as woodcutting, joining, and affixing, leading to the creation of novel forms and structures.

2. Significance of the Study

This study aims to stimulate awareness of the contradictions prevalent in society, prompting individuals to recognize the ongoing transformations. By engaging with the artwork, viewers may feel as though they are being molded and recolored by societal pressures, leading to the normalization of violent acts.

The artistic style employs contemporary figurative painting, utilizing character forms for expression. It adopts a surrealistic approach, employing symbolism for conveying meaning and interpretation. The color palette primarily consists of primary and vibrant hues.

Technically, the work involves cutting wood into specific shapes, which are then assembled to create new forms. Color is applied to the artwork, and the final pieces exhibit multiple layers, characteristic of the creator's style.

Objectives of the Creation

1. To examine the conditions and problems of social paradoxes that arise and impact society both directly and indirectly.

2. To create mixed-media artwork with content drawn from social events, presented in a painterly style integrated within the work itself. This aims to highlight the materials, arrangement, and layering of wooden panels, as well as the intentional satirical use of color concerning social occurrences, within a framework of dark social comedy.

Scope of the Creation

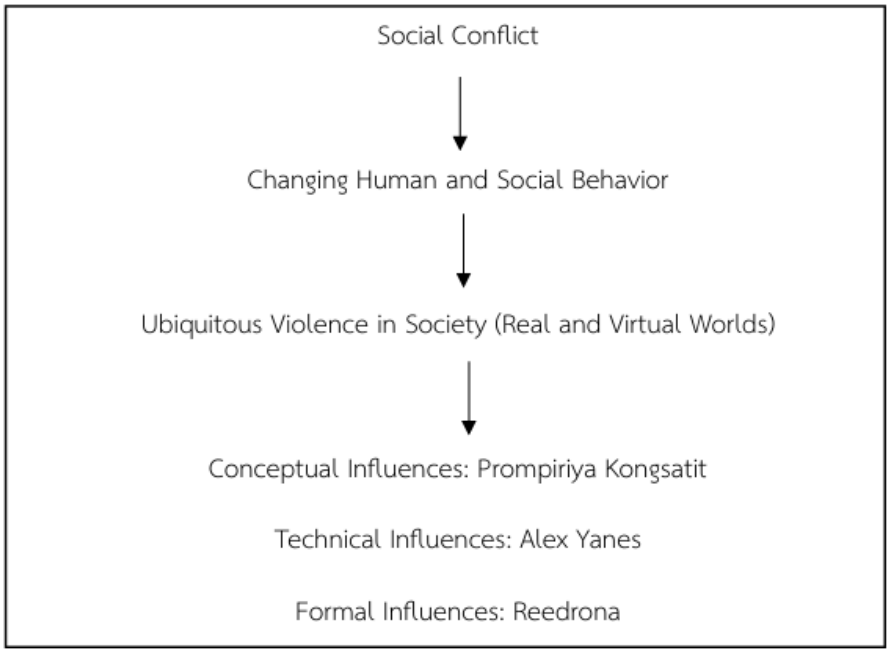
1. Content Scope Inspired by observed phenomena, the thematic focus of the work is the paradoxes arising from human actions. The underlying concept seeks to reflect various events involving detrimental actions towards the world and behaviors witnessed in society, such as visual or verbal interactions that infringe upon individual rights and privacy. These can constitute both physical and psychological violence. While this social violence may not always involve direct physical aggression, it often manifests in various forms, including intimidation, bullying, online harassment, the use of offensive language, or the sending of distressing images via social media, all of which can cause psychological harm and emotional distress to those affected. The core idea posits that the world is progressively deteriorating due to the actions of certain groups, leading to confusion and paradoxes. The intention is to expose the severity of social issues through a lens of ironic beauty, employing satire, parody, and sarcasm to comment on the expressions of individuals within society.

2. Form and Structure Scope The creation process involves abstracting or elaborating upon content and forms derived from social narratives. This is achieved through painting on wooden panels and incorporating other materials. The process evolves into mixed-media construction, creating forms on wooden panels and assembling them. The artwork will adopt a mixed-media painting style, featuring large forms overlaid with numerous smaller forms, creating depth through layering and color selection to emphasize shapes and details in specific areas. Ready-made materials such as stickers or prefabricated elements may be incorporated. The color palette will utilize both vibrant and muted tones to convey the concept and emotional essence of each piece. The series of assembled wooden works will emphasize frameless forms, creating free-form spaces for imaginative interpretation.

3. Technical Scope The creation of this artwork involves cutting wooden panels and applying paint before assembling them into new shapes with overlapping layers. The structural characteristics allow for the manipulation of dimensional planes and forms, enabling layering and the integration of other materials such as strip lights or even stickers to further develop the artwork.

Conceptual Framework

The creator has researched the historical context of the concept of paradox, utilizing society as a driving force. The intention is to reflect news from media sources and various violent incidents resulting from actions that significantly harm the world and societal behaviors. These encompass both physical and psychological acts of violence. Imagining the forms of artwork based on violent occurrences allows the creator to express the content of violence through the visual elements of color, line, shape, and negative space. The deliberate aim is to pose critical social questions and employ satire through created characters, acting as a voice to warn against the dangers insidiously eroding our mental wellbeing and unknowingly consuming our happiness.



Definition of Terms

1. Social Paradox Refers to a situation where a society's expected state or nature is the direct opposite of its actual condition.

2. Dark Humor Refers to an expression that contradicts reality, often finding humor in grim or tragic subjects.

3. Behavior Refers to the actions or reactions of an entity.

4. Mixed Media Refers to a presentation of information that combines more than one form of media.

Objectives of the Creation

1. To examine the conditions and problems of social paradoxes that arise and impact society both directly and indirectly.

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Related Information/Influences

Social paradoxes, encompassing the impact on life due to global or surrounding circumstances and various bodies of knowledge, often manifest as actions that are legally and ethically incorrect. Social violence exists in multiple forms, including physical violence, which involves the use of physical force against an individual such as assault, fighting, rape, theft, and physical harm. Psychological violence involves damaging an individual's feelings and mental health through words or behaviors that cause sadness or stress. This can include using abusive language, online harassment, or intrusive behaviors. Property violence involves the destruction of an individual's property through theft, vandalism, or damage, such as stealing belongings, sabotage, or property destruction.

Data Collection and Analysis

1. Data Collection

Data was collected through on-site visits to shopping malls and nightlife venues to observe human behavior. Additionally, various news sources were monitored online and offline, with photographs taken of locations and information recorded. This included hand sketching from direct observation at these sites, as well as gathering information from books, online news, international news, various legal cases, and films based on real-life events.

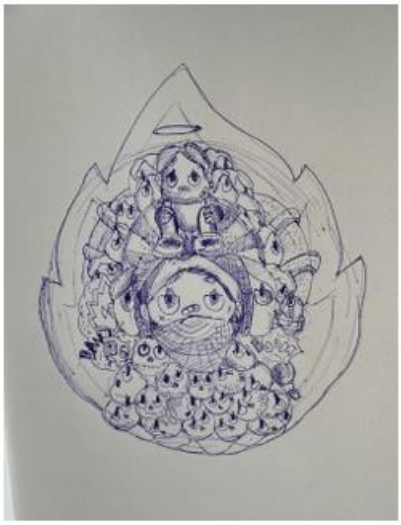
2. Data Analysis

Analysis of Theme Given that the artwork aims to reflect the current state of society, the form and content of each piece are distinct. The overall tone of the work incorporates dark humor to reflect the paradoxical realities of society – the contrast between how society should be and how it actually is, and the act of doing good for personal gain.

Creative Work Process

1. Sketching/Model Making

Initial Conceptual Sketch for Artwork 1 Model of Work Piece 1



Initial Conceptual Sketch for Artwork 1



Model of Work Piece 1

Thesis Creative Work

This section presents four pieces of artwork that were part of the thesis proposal and outline. The analysis of these works is as follows:

1. Artwork Piece 1

1.1 Concept This piece explores the power of money to dictate all aspects of life, be it love, career, or even justice.

1.2 Form The primary form of expression is that of a game controller ("Joy"), incorporating flowers and money as significant elements throughout the composition. The arrangement is distributed left and right, with a central point acting as the focus. Principles of color composition are employed, along with the technique of cutting and assembling wood to create layers within the artwork. The final image is a two-dimensional painting.

1.3 Meaning The intention is to convey the dark humor prevalent in society, based on the context of what things should be versus what they are. The symbolism of money integrated into various elements emphasizes that everything is driven by financial means. The use of bright colors aims to suggest the underlying sinister aspects hidden within contemporary society.



Figure 48: Creative Work Developed for the Thesis Project, Piece 1
Title: The Joy Dimensions: 180 x 140 centimeters Technique: Mixed Media

2. Artwork Piece 2

2.1 Concept This piece addresses the issue of exploiting religious faith in society. This includes the establishment of cults based on belief, the seeking of personal gain from religion, and the way religion can be commodified as a profession for profit.

2.2 Form The artwork's form is based on religious beliefs, with the central element being the text "คนดีย์" (khon dee - good person). It incorporates religious symbols and primarily uses warm color tones. The technique involves assembling wooden panels into layers, resulting in a two-dimensional painting format.

2.3 Meaning The artwork aims to convey the dark humor in the social issue of religion, where acts of goodness are ironically exploited for personal gain. It references societal contexts and uses the text "คนดีย์" (khon dee - good person) with underlying sinister and sarcastic undertones to question the true goodness of the situation. The piece evokes a sense of disillusionment with religion due to individuals who manipulate it for their own benefit.



Figure 49: Creative Work Developed for the Thesis Project, Piece 2
Title: The Have a Little Faith Dimensions: 240 x 140 centimeters Technique: Mixed Media

3. Artwork Piece 3

3.1 Concept This piece explores the paradox of youth and violence, challenging the notion that "children are blank slates." It addresses the changing perceptions and diminishing sense of right and wrong among some contemporary youth.

3.2 Form The composition features a dominant central image, employing warm color tones throughout the artwork. The technique involves cutting and assembling wood to create layers. It is a mixed-media piece incorporating strip lighting.

3.3 Meaning The artwork conveys a darkly humorous undertone of violence in society. It depicts a child figure with fiery eyes, surrounded by toy-like elements, suggesting an inherent violence. The use of lighting as a thematic element emphasizes a driving force of violence, linked to video games and the easily influenced nature of children, akin to fire catching easily.



Figure 50: Creative Work Developed for the Thesis Project, Piece 3
Title: The Wonderkid Dimensions: 180 x 120 centimeters

Discussion

The thesis project "Social Paradoxes" builds upon the creator's long-standing interest in life and society. Observations of recurring and novel events, widely disseminated through media, coincided with the increasing integration of technology into contemporary life. This confluence sparked an interest in social critique, drawing inspiration from both historical and contemporary socially reflective art. Examples include the direct political expression of Modern art and the symbolic critique prevalent in contemporary art. This influence led the creator to adapt these approaches into their own mixed-media artistic style.

1. Creative Outcomes The resulting artwork is a form of social commentary focusing on societal paradoxes, employing symbolism as a primary mode of expression. Key aspects of the work lie in its physical form and conceptual framework, utilizing media such as strip lights, stickers, and layered wood assembly. Departing from traditional painting, the creator manipulates forms and integrates diverse media while maintaining a painterly aesthetic with pop art sensibilities. This moves beyond the constraints of canvas, allowing for intentional and liberated forms unique to the creator. The principle of compositional elements is explored through deconstruction and reassembly, creating visual depth and layering.

- Styles of Art The artwork is characterized by painting on wood combined with mixed media and stickers, aligning with a pop art sensibility that incorporates elements of pop-up art. This involves creating raised layers reminiscent of stacked paper, drawing inspiration from the dimensionality found in pop-up constructions, a concept explored in educational materials and online resources.

- Use of Visual Elements and Composition The artwork employs vibrant and bold colors, distinctive textures, and brightly colored lights. The composition often utilizes symmetrical arrangements or a central focal point to achieve balance and unity.

- Meaning and Content The artwork adopts a darkly humorous approach, using vivid colors and symbolic forms to address societal issues such as politics, religion, justice, and harassment. Imagination plays a crucial role in interpreting these themes, potentially leading to varied understandings based on individual experiences. This aligns with absurdist philosophy, as articulated by Albert Camus (1913-1960), which reflects the meaninglessness of life and the irrationality of a world that deviates from how it should be. Camus sought to f ind meaning in a meaningless world, acknowledging the contradiction of suffering and evil existing

within a seemingly good world. Logical reasoning, according to this perspective, requires both a premise and a conclusion for clear communication. Absurdity, derived from the Latin "absurdus" (meaningless), refers to something without significance or contrary to reason. The artwork taps into the subconscious recognition of contemporary social problems, consistent with sociological analyses of social issues (สัญญา สัญญาวิวัฒน์, Sanya Sanayawiwat, 1983).

- Emotional Impact The artwork evokes a subconscious awareness of contemporary social problems, aligning with sociological perspectives on social issues.

- Other Values The artwork's value lies in its social reflection, echoing concepts of social mechanisms and the constructed nature of social reality (พัทยา สายหู, Phatthaya Saihu).

2. New Findings/Knowledge

A novel approach to painting involves cutting forms according to a specific plan and integrating unconventional materials like strip lights and stickers, enhancing visual interest through light, color, and texture.

The artwork exhibits a pop art style influenced by the creator's appreciation for comic books, characterized by bold, flat colors. This led to the creation of original characters that serve as social commentators, akin to superheroes, navigating the realities of contemporary society from the 2000s onwards.

The distinctiveness of the work lies in its central characters clearly engaging with a slowly evolving society. While influenced by similarly socially reflective art, the creator's unique forms and techniques differentiate their work. The primary influence is the conceptual approach of social commentary through dark humor.

3. Analysis of Societal Impact

The study reveals the exploitation of belief systems, religion, and various media as central themes in people's lives, inevitably causing harm or disadvantage to some. This is reflected in the darkly satirical artwork, prompting viewers to contemplate and become aware of these issues, potentially making them realize the proximity of these problems. The artwork may also offer aesthetic value amidst its social commentary.

Recommendations

Future development of this artistic direction could explore using more complex forms and increasing the scale of the artwork. Employing more robust connectors and secure fastening methods, or even creating modular pieces that can be disassembled, could improve ease of transportation. A potential challenge with the current work is its weight; exploring alternative, lighter materials could facilitate easier movement and installation. The artwork may be particularly impactful in certain locations, potentially prompting contemplation and analysis from viewers. Ultimately, this body of work serves as a starting point for future artistic endeavors.

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Strategy Integrating ESD, SDGs and UI GreenMetric: A Roadmap to a Sustainable University

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Abstract

Universities play a crucial role in driving sustainable development by integrating **Education for Sustainable Development (ESD)** into their operations. This integration fosters learning that aligns with the **Sustainable Development Goals (SDGs)** and promotes an environmentally friendly learning atmosphere. Furthermore, it supports the systematic development of universities under the **UI** Green Metric sustainability assessment framework.

ESD encourages learners to acquire knowledge, skills, and attitudes that contribute to sustainability by emphasizing systems thinking, participatory learning, and global citizenship. Universities can apply ESD principles through curriculum development, innovative teaching methodologies, and active engagement of students, faculty, and staff. The SDGs serve as a strategic framework for embedding ESD in higher education, particularly SDG 4 (Quality Education), SDG 11 (Sustainable Cities and Communities), and SDG 13 (Climate Action), which are directly linked to the role of universities. In parallel, UI Green Metric serves as a key indicator for assessing universities' progress in implementing sustainability practices by focusing on infrastructure, environment, energy, waste management, transportation, and sustainability education. These components are essential for universities striving to become sustainability role models.

For successful integration of ESD, SDGs, and UI Green Metric, universities must consider the following key factors: (1) **Institutional Leadership and Policy Support**. Establishing clear policies that promote ESD and sustainability through strategic planning, budget allocation, and related development initiatives; (2) **Curriculum Development and Innovative Pedagogy**. Embedding ESD into all disciplines and fostering integrative learning approaches such as **Service Learning** and **Problem-Based Learning (PBL)**; (3) **Cultivating a Green University Culture**. Encouraging eco-friendly behaviors, such as energy conservation,

sustainable waste management, and environmentally conscious transportation systems; (4) **Stakeholder Engagement**. Actively involving students and staff in sustainability initiatives, such as forming environmental clubs and promoting SDG-related research; and (5) **Continuous Evaluation and Improvement**. Utilizing UI Green Metric as a benchmarking tool to refine sustainability strategies and enhance institutional performance. Therefore, creating strategies for integrating ESD, SDGs, and UI Green Metric in universities not only enhances educational and environmental management within institutions but also extends its impact to the broader community. This approach fosters awareness and behavior that contribute to sustainable development at a global scale.

Keyword: ESD, SDG, UI Green Metric, Sustainable University

Introduction

In the modern era, universities play a pivotal role as hubs of learning and development, contributing to sustainability at both local and global levels. Integrating Education for Sustainable Development (ESD) into university operations fosters learning aligned with the Sustainable Development Goals (SDGs) and enhances campus sustainability management within the UI Green Metric framework.

ESD aims to equip learners with the knowledge, skills, and attitudes necessary for sustainable development by emphasizing systems thinking, participation, and global citizenship. This approach can be embedded in universities through curriculum development, innovative pedagogy, and active engagement of students, faculty, and staff. Simultaneously, the SDGs serve as a guiding framework for higher education institutions, particularly in relation to SDG 4 (Quality Education), SDG 11 (Sustainable Cities and Communities), and SDG 13 (Climate Action), reinforcing universities' role as models of sustainability.

Furthermore, UI Green Metric provides a benchmarking tool for assessing and enhancing university sustainability practices across infrastructure, environment, energy, waste management, transportation, and sustainability education. This enables institutions to transition toward eco-friendly learning environments and operations effectively.

This article proposes a strategic integration of ESD, SDGs, and UI Green Metric as a comprehensive framework for sustainable university development. Achieving this vision requires strong leadership, clear policies, curriculum innovations, active

participation from stakeholders, and continuous evaluation. Through these efforts, universities can serve as exemplars of sustainability and extend their impact beyond the campus to society at large.

Definition of ESD, SDGs, and UI Green Metric

Education for Sustainable Development (ESD) is an educational approach that equips learners with the knowledge, skills, values, and behaviors necessary for sustainable development. It focuses on three key aspects:

1. Systems Thinking. Understanding the interconnectedness of environmental, social, and economic factors.
2. Active and Experiential Learning. Engaging learners through real-world projects and problem-solving.
3. Global Citizenship. Connecting with the SDGs and fostering sustainable development at local and global levels.

Sustainable Development Goals (SDGs) in Higher Education Universities can align their strategies with the SDGs to promote sustainability in education, particularly:
1. SDG 4: Quality Education – Ensuring inclusive and equitable education with broad accessibility.
2. SDG 11: Sustainable Cities and Communities – Designing environmentally friendly campuses.
3. SDG 13: Climate Action – Implementing carbon reduction policies and ecosystem restoration initiatives.

UI Green Metric is a global university ranking system that evaluates sustainability performance based on:

1. Infrastructure and Environment. Green spaces, energy-efficient buildings.
2. Energy and Climate Change. Reducing energy consumption and greenhouse gas emissions.

3. Sustainability Education and Research. Promoting academic initiatives related to sustainability.

This framework helps universities assess and enhance their sustainability efforts, contributing to a more environmentally responsible academic community.

Integration of ESD, SDGs, and UI Green Metric for University Management

Integrating Education for Sustainable Development (ESD), Sustainable Development Goals (SDGs), and UI Green Metric into university management requires consideration of each institution's unique context, including its size, environment, and organizational culture. Key strategies for effective implementation include:

1. Policy Support and Strategic Management
Universities must establish clear sustainability policies by embedding ESD and SDGs into their strategic plans. UI Green Metric can serve as a performance measurement tool to ensure continuous improvement in sustainability practices.

2. Curriculum Development and Innovative Pedagogy
Academic programs should be aligned with SDGs and sustainability principles. Universities can promote integrated learning approaches such as Service Learning (community-based projects) and Problem-Based Learning (PBL) to enhance student engagement and practical application of sustainability concepts.

3. Eco-Friendly Infrastructure and Campus Environment
UI Green Metric guidelines can be utilized to develop sustainable infrastructure, including clean energy adoption, waste management, and eco-friendly transportation systems. Expanding green spaces and creating an environment conducive to sustainable learning and living are also essential.

4. Student and Faculty Engagement
Universities should organize sustainability initiatives, such as environmental clubs and waste reduction programs, to foster participation among students and staff. Encouraging research and innovation that support SDGs further strengthens the institution's commitment to sustainable development.

5. Assessment and Continuous Improvement
UI Green Metric provides a framework for evaluating and refining sustainability strategies within universities. Assessment results should be used to inform future development plans, ensuring tangible and measurable outcomes.

By integrating ESD, SDGs, and UI Green Metric, universities can develop a comprehensive sustainability strategy that aligns with both present and future educational management needs. Strong leadership, clear policies, curriculum innovation, stakeholder engagement, and ongoing assessment are critical to

establishing universities as models of sustainability and extending their impact to the broader society.

Factors and Rationale for Developing Universities through ESD, SDGs, and UI Green Metric

The integration of Education for Sustainable Development (ESD), Sustainable Development Goals (SDGs), and UI Green Metric in university development is driven by several key factors:

1. Social and Economic Transformations

1.1 The Fourth Industrial Revolution has accelerated changes in society and the economy, with technology and innovation shaping industries and the workforce. Universities must adapt by equipping graduates with sustainability-related knowledge and skills to remain competitive in a job market increasingly prioritizing sustainable development.

1.2 Modern economic development must account for environmental and social impacts. Universities that align with this trend can better prepare graduates to lead organizational and societal transformations toward sustainability.

2. Environmental Challenges and Climate Change

2.1 Climate change is a critical global issue, affecting humanity through rising temperatures, natural disasters, and resource depletion—many of which stem from human activities. As knowledge hubs, universities must play a role in mitigating these effects by promoting research, clean energy adoption, waste reduction, and effective environmental management.

2.2 UI Green Metric serves as an assessment tool that enables universities to evaluate their environmental impact and implement strategies to reduce carbon emissions, minimize energy consumption, and cultivate an eco-friendly culture.

3. Expectations from Key Stakeholders

3.1 Businesses and governments are increasingly prioritizing sustainable development and expect universities to produce graduates with competencies in environmental and social governance (ESG). Integrating SDGs and ESD into curricula, along with using UI Green Metric as a benchmarking tool, reassures stakeholders that universities are preparing graduates for a complex and rapidly changing world.

3.2 Students and faculty also expect universities to foster sustainable development. Institutions that demonstrate a strong commitment to sustainability can attract high-quality students and faculty, enhancing institutional growth and stability.

4. Enhancing Global Competitiveness of Universities

4.1 Becoming a world-class university involves more than just academic excellence. it also requires active contributions to solving societal and environmental issues. Utilizing UI Green Metric and integrating SDGs and ESD can strengthen universities' global rankings and facilitate participation in international sustainability networks.

4.2 Conducting sustainability-related projects and research enables universities to access funding from both local and international organizations, ensuring long-term institutional development.

Developing universities through ESD, SDGs, and UI Green Metric is not merely an adaptation to global changes. it is a strategic approach that positions universities as leaders in fostering a sustainable future. By embedding sustainability in policies, curricula, infrastructure, and engagement, universities can drive meaningful change within their institutions and beyond.

Impacts of University Development Based on ESD, SDG, and UI Green Metric

When universities integrate Education for Sustainable Development (ESD), Sustainable Development Goals (SDG), and UI Green Metric, they experience significant impacts across multiple dimensions:

1. Academic Impact and Education Quality

1.1 Modernized and Future-Oriented Curricula

- Integrating ESD and SDG ensures that curricula remain relevant, addressing global environmental, social, and economic challenges.

- Promotes interdisciplinary learning, encouraging students to synthesize knowledge from multiple disciplines for real-world problem-solving.

1.2 Producing Workforce-Ready Graduates

- Employers seek graduates with systems thinking and complex problem-

solving skills, core aspects of ESD and SDG.

- Graduates from sustainability-focused universities have higher employability, especially in organizations prioritizing Environmental, Social, and Governance (ESG) factors.

2. Institutional Reputation and Global Rankings

2.1 Elevating Universities to International Standards

1) UI Green Metric enhances universities' global recognition for sustainability performance, improving their rankings.

2) Alignment with SDGs attracts support from international organizations like UNESCO, UNDP, and the World Bank.

2.2 Strengthening Global Collaborations

1) Sustainability-focused universities gain access to global networks such as the Sustainable Development Solutions Network (SDSN) and green university consortia.

2) Increases opportunities for securing research funding from sustainability-driven organizations.

3. Environmental and Operational Efficiency

1.1 Reducing Energy Consumption and Operational Costs. Implementing renewable energy, water recycling, and waste management strategies lowers long-term expenditures.

1.2 Cultivating a Green Campus Culture. Students and staff develop environmentally responsible behaviors, such as reducing plastic use and energy conservation.

4. Societal and Community Engagement

4.1 Driving Community Development and Social Leadership. Universities serve as hubs for sustainability knowledge, fostering community projects on renewable energy, sustainable agriculture, and water management.

4.2 Strengthening Partnerships with Industry and Government. SDG-aligned initiatives facilitate collaborations with public and private sectors, supporting sustainable development policies and projects.

5. Well-being of Students and Staff

5.1 Enhancing Learning Environments and Public Health

1) Green campuses reduce air, noise, and water pollution, improving overall well-being.

2) Encouraging walking and cycling minimizes pollution and promotes physical activity.

5.2 Attracting International Students and High-Quality Faculty

1) Universities prioritizing sustainability attract students interested in ESD and SDG-focused education.

2) Research-focused faculty are drawn to institutions with strong sustainability commitments and funding opportunities.

Universities that integrate ESD, SDG, and UI GreenMetric benefit academically, economically, socially, and environmentally. This approach enhances global competitiveness, produces high-quality graduates, fosters knowledge creation, and drives sustainable societal transformation.

Sustainable Development Strategies (ESD, SDG, and UI GreenMetric)

For a university to achieve effective and successful sustainable development, clear strategies and approaches are essential. The following five key strategic areas can guide the university's sustainability efforts:

1. Governance and Policy Strategies

1.1 Establish Clear and Comprehensive Sustainability Policies

- Develop a Green University Policy covering environmental, economic, and social dimensions.
- Create an SDG and ESD roadmap with short-, medium-, and long-term goals to ensure institutional alignment.

1.2 Establish a Sustainability Governance Structure

- Set up a Sustainability Office or SDG Center to oversee, monitor, and drive sustainability strategies.
- Ensure representation from faculty, students, and staff to promote participatory decision-making.

1.3 Align with National and International Policies

- Integrate SDGs with national development strategies and the university's mission.
- Join global sustainability networks such as UI GreenMetric, SDSN, and UNESCO ESD Network.

2. Curriculum and Teaching Strategies

2.1 Integrate ESD and SDG into Academic Programs

- Adapt curricula to include interdisciplinary and problem-based learning approaches.
- Promote courses related to clean energy, climate change, circular economy, and green innovation.

2.2 Encourage Experiential Learning and Special Projects

- Implement "Campus as a Living Lab" initiative for students to test sustainability innovations.
- Engage students in SDG projects such as Zero Waste Campus, Smart Energy Management, and Sustainable Agriculture.

2.3 Foster Active and Service Learning

- Utilize experiential learning models such as ESG-based internships and community-driven research.
- Launch SDG Challenges where students propose real-world sustainability solutions.

3. Resource and Environmental Management Strategies

3.1 Develop Eco-Friendly Infrastructure

- Implement Smart Energy & Water Management technologies, such as solar panels, sensor-based water conservation, and smart waste systems.

3.2 Promote Sustainable Mobility

- Provide public transport within the campus, including electric buses and bike-sharing stations.
- Designate Car-Free Campus zones to encourage walking and reduce pollution.

3.3 Optimize Resource Efficiency

- Enforce Go Paperless & Digital Transformation initiatives.
- Adopt Green Procurement policies to prioritize environmentally friendly materials.
- Increase green spaces and tree planting on campus.

4. Engagement Strategies for Students and Staff

4.1 Cultivate a Sustainability Culture

- Make Sustainability Training mandatory for faculty and staff development.
- Launch SDG Ambassadors programs where students lead campus sustainability initiatives.

4.2 Utilize Gamification and Technology

- Develop a Green Campus App rewarding energy-saving and waste-reduction efforts.
- Organize competitions such as SDG Hackathon, Green Innovation Challenge, and Zero Waste Challenge.

4.3 Support Student-Led Sustainability Initiatives

- Encourage student organizations like Eco Club, Green Volunteers, and Sustainable Business Club.
- Provide funding and mentorship for student projects with real-world social impact.

5. Global Leadership and Networking Strategies

5.1 Collaborate with Industry and External Organizations

- Establish MOUs with ESG-driven companies and green innovation industries.
- Partner with Net Zero Carbon organizations to develop clean energy projects.

5.2 Lead Sustainability Knowledge Sharing

- Organize Sustainability Conferences & Workshops featuring global experts.
- Develop online platforms for sharing SDG and ESD case studies with other universities.

5.3 Promote Research and Innovation for Sustainability

- Provide research grants for circular economy, green energy, climate change, and sustainable agriculture.
- Establish an Innovation Hub for Sustainability to develop groundbreaking sustainable solutions.

Conclusion

These strategies will enable universities to advance sustainability in all dimensions—education, resource management, environment, and cross-sector collaboration. A well-defined policy, concrete initiatives, and active participation from all stakeholders will position the university as a national and global leader in sustainable development.

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User Interface Design with National Cultural Characteristics to Foster Creativity in The Age of Globalization

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Abstract

In the era of globalization, integrating national cultural characteristics into user interface (UI) design not only helps maintain cultural identity but also promotes creativity and innovation in digital design. This paper explores ways to incorporate cultural elements, from colors and symbols to layout, to create user-friendly UI products that reflect a distinct cultural identity.

The paper focuses on analyzing UI design principles inspired by the unique cultural characteristics of different nations and regions, emphasizing the importance of respecting and representing traditional values in digital environments. Success stories from companies and creative projects that have applied this strategy are also analyzed, demonstrating the effectiveness in enhancing both creativity and user engagement.

Finally, the paper offers recommendations for incorporating cultural characteristics into UI design to meet the diverse needs of global users while preserving a unique cultural identity. The recommendations include training designers on the cultural value of UI and developing tools to support multicultural UI design, contributing to building a modern and creative UI design approach that still upholds and promotes national cultural values.

Keywords: globalization, national culture, user interface design (UI)

1. Introduction

In the era of globalization and continuous technological advancement, user interface (UI) design not only needs to meet functional and aesthetic requirements but also to integrate elements of national culture. This combination not only helps maintain and preserve cultural identity but also creates a deeper, more intimate connection with local users. This is especially important in enhancing user experience, as cultural elements bring differentiation, personalization, and a sense of familiarity.

UI design with cultural characteristics not only creates user-friendly and accessible products but also enables products to convey unique cultural values. Integrating cultural elements is not merely an aesthetic choice; it also opens up new directions for creativity and innovation in digital design. Digital products that incorporate national culture not only demonstrate uniqueness but also contribute to the transmission of cultural values through technology, thereby creating differentiation and competitiveness in the global market.

This study focuses on two main objectives: To analyze methods of designing user interfaces (UI) that incorporate national cultural characteristics, with the aim of assessing the impact of this approach on creativity and user experience. The study will examine how cultural elements such as color, symbols, layout, and language can transform and enhance user experience within a globalized context.

To provide recommendations for integrating cultural elements into UI design to meet the increasingly diverse needs of global users while preserving the unique characteristics and cultural identity of each country or region. These recommendations will assist designers in creating digital products that are both globally relevant and reflective of distinct cultural values.

This study adopts a qualitative approach to evaluate how national cultural elements are integrated into user interface (UI) design and their impact on user experience and creativity in design. Case study analysis is the primary method used. The research focuses on analyzing successful examples of cultural integration into UI from countries such as Japan, South Korea, and Vietnam. These countries have strong cultural identities, and incorporating culture into UI has created interfaces that are not only familiar to local users but also aligned with global needs.

2. Main Content

2.1 Development Context of UI and the Role of National Culture

Globalization and technological advancements have created an environment where user interface (UI) designs are increasingly standardized to meet the needs of a large, multinational user base. This trend prioritizes minimalist, easily understood, and user-friendly designs to accommodate diverse user groups. However, such standardization may lead to a loss of local character, resulting in products that lack cohesion and a sense of familiarity for users from different cultural backgrounds.

The absence of cultural integration in UI design can diminish creativity, personalization, and effective user-product interaction. When cultural characteristics are not embedded in design, products may feel generic, lack uniqueness, and make users feel disconnected from the interface. This is particularly significant today, as user experience plays a crucial role in the success of digital products.

Conversely, when national culture is skillfully integrated into UI, products become unique, recognizable, and leave a strong impression on users. Elements such as colors, images, symbols, and content presentation based on local culture not only create a sense of familiarity and approachability but also enhance the product's appeal and value. In this way, UI can connect more deeply with users, fostering satisfaction and long-term engagement while inspiring creativity in designers.

2.2 The Role of UI Design with National Cultural Characteristics

User interface (UI) design with national cultural characteristics plays a role not only in creating aesthetically pleasing products but also in maintaining and preserving cultural identity. Cultural elements in UI create a deep connection with local users. When a user interacts with an interface that reflects their own cultural identity, they feel a sense of familiarity and warmth, making the user experience richer. This allows users not only to use the interface easily but also to feel respected and understood through a culturally embedded design. Thus, UI becomes not only a technical tool but also a cultural bridge that helps users feel more connected to the product.

Integrating cultural elements also promotes creativity in the design process. Designers have the opportunity to explore and draw inspiration from the rich cultural heritage of various nations. Colors, patterns, and symbols carry profound meanings tied to the history, customs, and lifestyle of each culture. As a result, UI products not only exhibit aesthetic uniqueness but also embody cultural values, making them more recognizable in a highly competitive globalized market.

However, a major challenge lies in balancing globalization and localization in UI design. Products need to appeal not only to local users but also to a global audience. Therefore, UI design with national cultural characteristics requires creativity, meticulousness, and finesse to integrate cultural elements in a way that is harmonious and still maintains usability and effectiveness for international users.

Overall, integrating national cultural elements into UI design not only makes products more approachable and familiar to local users but also creates a unique mark and strengthens brand recognition in the global market. This is an essential factor in developing innovative UI products that meet the needs of both local and international markets, while also fostering the growth of digital design in the context of globalization.

2.3 Analysis of User Interface Design with National Cultural Characteristics

Case Study in Japan

User interface (UI) design in Japan reflects cultural identity through the application of minimalist and refined design principles that focus on user experience. Traditional cultural elements such as colors, symbols, and life philosophies are naturally incorporated, creating interfaces that are not only visually appealing but also deeply reflective of Japan's cultural values. This is clearly demonstrated in the UI designs of platforms like Rakuten, MUJI, Jisho.org, LINE, and NHK World Japan.



Figure 3 Website of Rakuten

Rakuten is one of the largest e-commerce platforms in Japan, and its interface deeply reflects Japanese consumer culture. Rakuten's design tends to use an intuitive layout, with clear categories and easily understandable icons that cater to users who prefer quick and efficient searches. Red, a symbol of luck and prosperity in Japanese culture, is the dominant color on Rakuten's interface, creating aesthetic harmony and highlighting the spirit of positive shopping. During major festivals such as Obon or New Year, Rakuten often integrates traditional symbols like cherry blossom petals, Japanese dolls, and New Year gifts, enhancing cultural connection with users.



Figure 4 Website of Muji

MUJI, a globally renowned brand for minimalist products and refined design, reflects Japan's wabi-sabi philosophy in its website and app interfaces. MUJI uses a minimalist interface with subtle colors, mainly white, gray, and light brown, combined with ample empty space to create a sense of peace and focus on the products. This clean, simple layout embodies the essence of Japanese simplicity and sophistication. Product images are displayed minimally without excessive details, showing respect for the function and real value of each product—central to Japanese design philosophy.

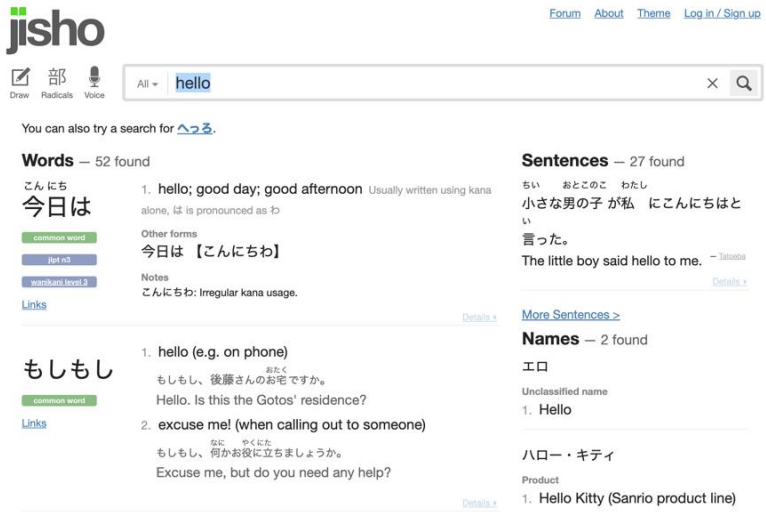


Figure 5 Website of Jisho

Jisho.org is a Japanese-English dictionary website beloved by Japanese language learners worldwide. Jisho's interface is minimalist, focusing on its primary function of quick and efficient vocabulary search. The website uses muted colors like gray, light blue, and white, reflecting a respect for clarity and functionality in design. The minimalist philosophy in Japanese culture—known as "shibui"—is evident in the tidy layout, free from superfluous details, allowing users to concentrate on looking up information. Jisho's design also demonstrates a respect for Japan's academic and educational culture, as every element on the interface is geared toward providing information swiftly and accurately.



Figure 6 Line sticker

LINE is Japan's leading messaging app and uniquely integrates Japanese cultural elements into its interface. LINE is famous for its "stickers"—collections of expressive images used in communication, many of which reflect cute animated characters, an essential part of Japan's kawaii (cute) culture. Additionally, LINE modifies its interface during Japan's special seasonal festivals, like Obon and New Year, by incorporating traditional symbols such as koi fish, cherry blossoms, or daruma dolls. This design not only attracts users but also creates a strong connection with Japanese culture through familiar visual elements.

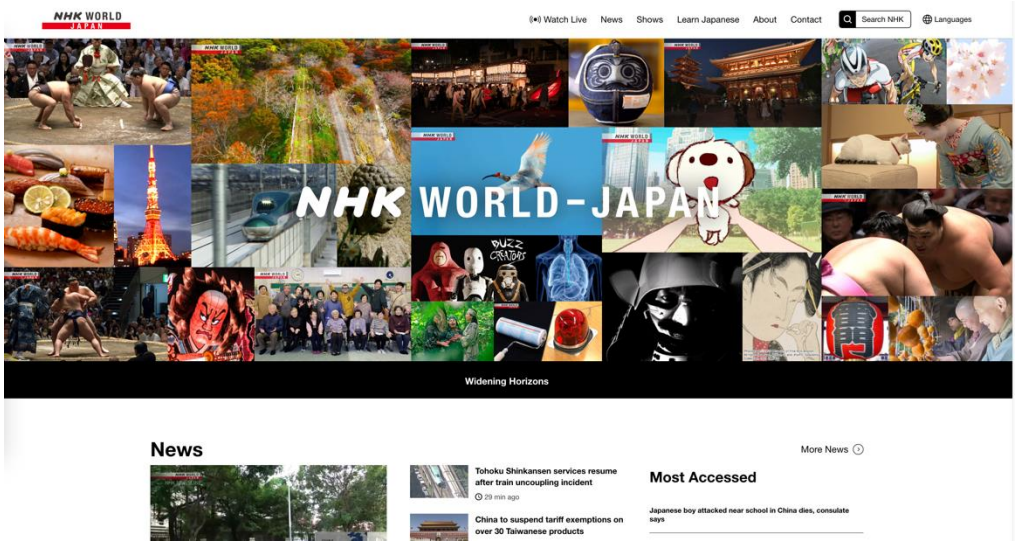


Figure 7 Website of NHK World Japan

NHK World Japan, the international broadcasting service of Japan's national television network, is another prime example of how Japanese cultural identity is represented through UI design. NHK World Japan's interface is designed with simplicity and refinement, featuring soft colors and a clear, easy-to-navigate layout. The website and app often use images that carry deep cultural significance, such as temples, gardens, and traditional cultural activities like tea ceremonies and cherry blossom festivals. These images are arranged in a spacious interface, creating harmony and a focus on content. The design philosophy centers on balance and information simplification, enabling users to easily access and learn about Japan's cultural programs.

Case Study in South Korea

In South Korea, user interface (UI) design with distinct national cultural characteristics is clearly demonstrated across various sectors, especially in technology, entertainment, and e-commerce. Notable examples include Naver, KakaoTalk, and Melon.



Figure 8 Korean cultural elements

Naver - South Korea's Largest Portal and Search Engine

Naver is South Korea's leading information portal and prominently showcases local culture in its UI design. Korean cultural elements are subtly incorporated through layout, color usage, and symbols in the interface. Naver's interface emphasizes

minimalism and usability while extensively using green, a color symbolizing growth and purity—central themes in Korean philosophy. Additionally, Naver frequently updates its interface during major traditional festivals like Chuseok (Korean Mid-Autumn Festival) or Seollal (Korean Lunar New Year). Cultural symbols such as lanterns, rice cakes, and traditional Hanbok clothing are incorporated in decorative elements, creating a sense of familiarity and reflecting the festive spirit of these major Korean holidays.



Figure 9 KakaoTalk - South Korea's Popular Messaging App

KakaoTalk - South Korea's Popular Messaging App

KakaoTalk is one of the most popular messaging apps in South Korea. This app utilizes cute icons and characters like Ryan and Apeach, which are designed in the "kawaii" (cute) style typical of both Korean and Japanese cultures. KakaoTalk also customizes its interface to align with seasonal changes or Korean cultural festivals. For instance, during Lunar New Year, the app often includes traditional Korean symbols in its design, such as Hanbok attire, yellow plum branches, and customs of gift-giving and well-wishing.

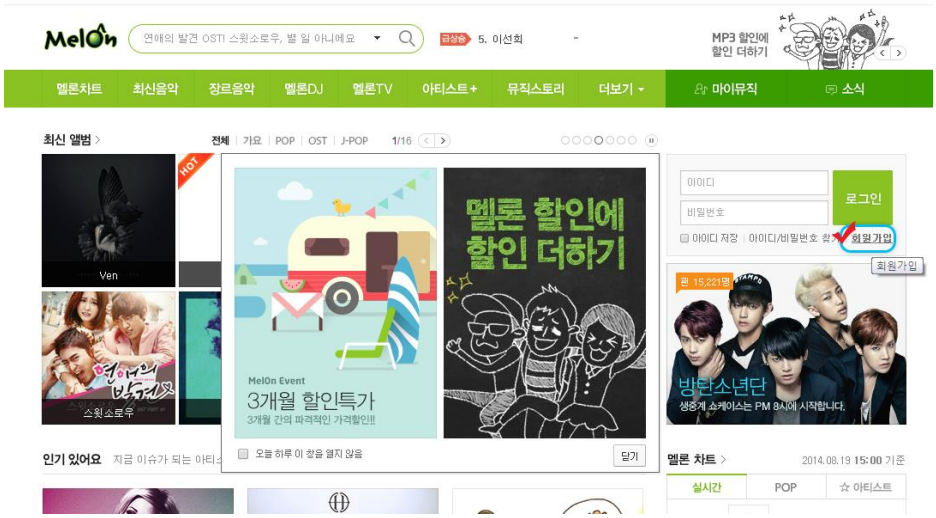


Figure 10 Melon - Music Streaming App

Melon - Music Streaming App

Melon is South Korea's leading music streaming service. Melon frequently adjusts its interface to align with music trends and the lifestyle of young South Koreans, while also incorporating cultural elements during traditional festivals. Melon's music promotion campaigns often feature contemporary cultural symbols of South Korea, such as K-pop idols and national icons, creating a strong connection between music and local culture.

Case Study in Vietnam

UI design with national cultural characteristics in Vietnam presents both potential and challenges, particularly in the context of international integration and rapid digital development. One-way Vietnamese culture is integrated into UI design is through traditional colors and symbols. In Vietnamese culture, colors and symbols hold deep meanings, often used to reflect cultural values and traditions. Red, symbolizing luck and happiness, frequently appears during Tet (Lunar New Year) and special events, while yellow, representing prosperity, is commonly seen in financial or business-related interfaces. Traditional symbols such as lotus flowers, bronze drums, conical hats, and folk patterns not only add aesthetic value but also create an emotional connection with users. These cultural elements are evident in the interfaces of brands like Vietnam Airlines, Bat Trang pottery villages, and Vie travel.



Figure 11 Website of Vietnam Airlines

Vietnam Airlines

Vietnam Airlines, the national carrier of Vietnam, uses the lotus flower as its main symbol throughout its interface. The lotus, a traditional symbol of purity and closely associated with Vietnamese culture, is not only featured in the logo but also subtly integrated into the overall design of the website. The dominant colors of the interface—blue and yellow—not only convey elegance but also represent formality and sophistication, aligning with Vietnam Airlines' brand spirit. During significant holidays like Tet, the website often includes cultural symbols such as peach blossoms, apricot flowers, and red couplets, giving users a sense of warmth and familiarity while using the service.

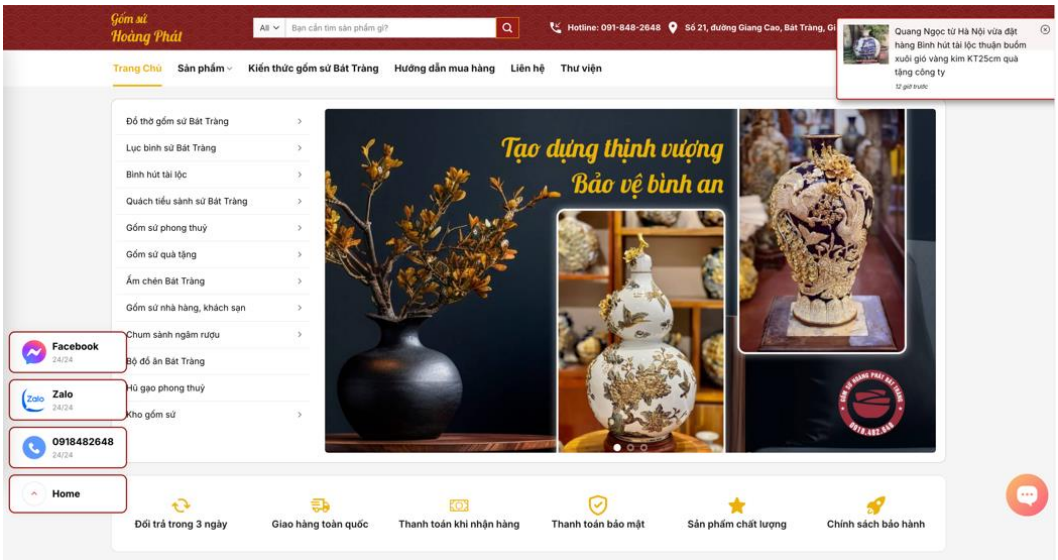


Figure 12 Website of Bat Trang Pottery Village Websites

Bat Trang Pottery Village Websites

Websites for pottery shops in Bat Trang village, such as Gomhoangphat.com, skillfully incorporate Vietnamese cultural symbols like bronze drums and folk patterns into their interface. These symbols not only highlight the pottery products but also create a strong connection with Vietnam's traditional cultural heritage. The website uses images of Dong Son bronze drums to evoke Vietnam's historical roots, while traditional patterns integrated into the design add both aesthetic appeal and educational value. This interface not only serves a commercial purpose but also conveys the unique cultural values of Bat Trang pottery to users.



Figure 13 Website of Vietravel

Vietravel

Vietravel, one of the largest travel companies in Vietnam, uses its website interface to promote Vietnamese tourism and culture through traditional symbols like lotus flowers and conical hats. Vietravel's interface is not only visually pleasing but also deeply reflective of Vietnamese culture, especially during major festivals. For instance, during Tet or Mid-Autumn Festival, the website often adopts symbols like banh chung, peach blossoms, apricot trees, and other traditional festival motifs, creating a sense of closeness and attracting customers. These symbols not only appeal to domestic tourists but also give international visitors deeper insight into Vietnamese culture through visual elements.

Creating interfaces that resonate with Vietnamese customs and traditions is also essential for achieving a friendly and effective user experience. Interfaces need to reflect user habits and customs to ensure ease of use and familiarity. During traditional festivals like Tet, Mid-Autumn, or Vu Lan, many apps and websites in Vietnam update their interface to match the festive atmosphere, sparking interest and encouraging user interaction. For example, e-commerce apps like Tiki.vn or Shopee.vn often incorporate symbols such as banh chung, lanterns, or fireworks to create a familiar and festive interface for these events.

In addition to colors and symbols, language and content in the interface also play a crucial role in expressing national culture. In Vietnam, the language used in interfaces must not only be clear and easy to understand but also aligned with Vietnamese expressions and communication styles. Thoughtful word choice can help users feel more comfortable and natural when interacting with the product. Vietnamese communication culture, which values respect and politeness, should also be reflected in how interfaces convey messages and reminders, creating a sense of closeness and friendliness.

However, a major challenge for UI designers in Vietnam is balancing the preservation of cultural identity, refreshing traditional cultural signals, and ensuring modernity and usability. Vietnamese users today have higher expectations for aesthetic quality and digital experiences, requiring interfaces to be not only visually appealing but also user-friendly and easy to navigate. Overuse of cultural elements can make the interface complex or outdated, while insufficient finesse may result in a loss of connection with local users. This is a challenge that designers must address as they strive to integrate traditional elements with modern trends.

Nevertheless, integrating national cultural elements into UI offers significant opportunities, helping products stand out in the domestic market and potentially reach international audiences. Digital products deeply embedded with Vietnamese cultural identity can serve as a bridge to showcase the nation's unique cultural values to the world. This is especially important in tourism, cultural, and creative products, where accurately conveying the cultural spirit can create a significant difference in international user experience.

Thus, incorporating national cultural elements into UI design in Vietnam not only helps products become more approachable and friendly to local users but also creates a unique mark and enhances brand recognition in the global market. To achieve this, designers need to skillfully combine cultural identity with modern design trends, ensuring that interfaces both reflect cultural depth and meet user needs in the context of globalization.

3. Conclusion

The integration of national cultural elements into user interface (UI) design in Vietnam has yielded positive outcomes, clearly demonstrating the vital role of culture in enhancing user experience and fostering creativity in digital design. When distinct cultural elements are embedded within UI, products become more user-

friendly and establish a stronger connection between users and the product. Users feel more familiar and comfortable when the UI reflects cultural characteristics such as traditional colors, familiar symbols, or elements related to folk festivals. One of the standout features of integrating culture into UI is personalization and local cultural reflection. This not only creates a welcoming experience but also makes users feel respected and understood.

Integrating national culture into UI not only benefits users but also significantly contributes to strengthening brand identity. A brand that conveys local cultural values through its UI can easily make a memorable impression and stand out in the market. When a UI embodies Vietnamese cultural elements, the brand not only becomes prominent domestically but also has the potential to capture international attention. Brand identity goes beyond just logos or names; it is also built through the product's interface, where users can easily recognize the cultural features of the nation.

Overall, incorporating national cultural elements into UI design in Vietnam has brought about substantial benefits. It not only improves user experience and fosters a connection between users and products but also promotes creativity in design and enhances brand identity. However, for the best results, cultural integration must be done thoughtfully and appropriately to ensure that products retain their national cultural identity while meeting modern user needs in a globalized context.

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Developing Academic Leadership of School Administrators to Drive Learning Quality in Compulsory Education Schools: A Strategic Approach to Enhancing Student Achievement

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Abstract

This research article aims to develop a strategic framework to enhance academic leadership among school administrators as a means of improving learning quality in compulsory education. The framework is grounded in empirical evidence drawn from both domestic and international contexts and is informed by three theoretical foundations: Academic Leadership, Strategic Leadership, and the Professional Learning Community (PLC), which are recognized as pivotal mechanisms for sustainable educational development. The proposed strategic framework comprises five key components: (1) establishing and communicating a shared vision for learning; (2) cultivating a collaborative learning culture within the school through PLC principles; (3) utilizing data-driven decision-making to enhance teaching and learning; (4) designing effective academic support systems; and (5) implementing developmental internal supervision focused on continuous professional growth for teachers. Policy recommendations derived from this study emphasize the need to reform the professional development system for school leaders by prioritizing academic leadership competencies aligned with 21st-century educational demands. Furthermore, the allocation of appropriate resources and the establishment of support mechanisms at the regional level are crucial for promoting systemic, sustainable transformation in compulsory education institutions.

Keywords: Academic Leadership, Strategic Framework, Professional Learning Community (PLC), School Administrators, Learning Achievement, Educational Reform, Compulsory Education

Introduction

Compulsory education constitutes the foundational stage of a nation's educational system, as it represents a critical period during which young learners develop essential cognitive, emotional, and social competencies. However, the quality of learning outcomes within compulsory education systems in many countries—including Thailand—remains a persistent concern, often falling short of achieving intended policy objectives.

One of the key factors directly influencing the quality of student learning is the academic leadership of school administrators. Academic leadership plays a pivotal role in shaping a shared vision for learning, fostering high-quality learning environments, promoting teacher professional development, and utilizing evidence-based data for academic decision-making.

Research conducted by Hallinger (2011) and Leithwood et al. (2004) has demonstrated that effective academic leadership exerts a significant indirect influence on student achievement through mechanisms such as teacher support, strategic resource allocation, and the cultivation of an academic culture within schools.

In the context of Thailand, the academic leadership roles of school administrators are often constrained by overwhelming administrative responsibilities and the absence of clear strategic frameworks for developing such leadership capacity. This article therefore aims to propose a systematic strategic framework for enhancing the academic leadership of school administrators in order to meaningfully drive improvements in learning quality.

Concept of Academic Leadership

Academic leadership refers to the capacity of school leaders to establish a vision for learning, promote high-quality instruction, and cultivate a school-wide culture of learning (Bush & Glover, 2014). The key components of academic leadership include:

1. Shared Academic Vision with Teachers

A shared academic vision is a fundamental element of effective academic leadership in schools. Creating and sustaining a vision that prioritizes student learning should not be the sole responsibility of the school leader; rather, it must be a collaborative process involving teachers as instructional co-leaders. This shared

leadership fosters collective ownership and intrinsic motivation to translate vision into actual classroom practices.

Academic leaders utilize strategic communication, academic conferences, and professional learning forums to facilitate teacher engagement, promote shared understanding, and connect the school's overarching vision with tangible lesson planning and instructional strategies. Such shared vision ensures alignment between policy and practice and strengthens the culture of collaborative learning within the school.

Furthermore, a shared academic vision serves as a reference frame for decision-making at all levels—from curriculum design and assessment to ongoing professional development. This is especially crucial in the context of compulsory education, where equity and quality of learning outcomes are paramount. A collaboratively developed vision can drive meaningful and sustainable educational transformation.

2. Monitoring and Assessment of Learning Outcomes

Monitoring and assessing learning outcomes are a critical mechanism through which academic leadership contributes to educational quality, particularly in the context of compulsory education, where the goal is equitable and holistic student development. School leaders must establish systematic, evidence-based monitoring and evaluation systems that can effectively inform instructional improvement. High-quality assessment systems should emphasize both formative and summative assessments. This involves continuous data collection, analysis of student achievement over time, comparison of outcomes against standard benchmarks, and the development of comprehensive learning reports that highlight strengths and areas for improvement at the classroom, grade, and school levels.

The role of academic leaders is to foster a culture of data-driven instructional decision-making. This includes supporting teachers in data analysis skills, implementing internal supervision systems linked to student outcomes, and using assessment data to revise teaching plans, design supplementary activities, or provide targeted interventions for students with specific needs.

School-wide assessment should adopt a multidimensional approach that incorporates both quantitative and qualitative tools, as well as feedback from students, parents, and the community. This holistic evaluation ensures that assessments address the comprehensive development of learners in the 21st century.

3. Data-Driven Decision Making (DDDM)

Data-driven decision making is an essential function of academic leadership, particularly in enhancing learning outcomes in compulsory education, where student diversity and limited resources present challenges. Decisions grounded in reliable data can mitigate biases and subjective judgments, enabling rational, evidence-based, and accountable decision-making.

The types of data used in decision-making can be categorized into:

Student achievement data (e.g., national test scores such as NT or O-

NET, classroom assessments, literacy proficiency);

Learning process data (e.g., classroom behavior, attendance rates,

participation in school activities);

Contextual data (e.g., family socioeconomic status, school resources,

community engagement).

Leaders with strong data literacy can identify trends, diagnose root causes, and formulate strategic interventions—such as targeted teacher development programs, resource reallocation, or risk-response plans for at-risk students. This decision-making process should be participatory, involving teachers to enhance collective ownership and operational insight.

Moreover, effective data utilization depends on the presence of modern educational information systems, teacher and administrator competencies in data analysis, and internal supervision frameworks aligned with the school's long-term goals. DDDM is not merely a technical process but a cultural shift towards transparency, accountability, and continuous improvement.

4. Continuous Professional Development (CPD) for Teachers

Continuous professional development (CPD) is a vital mechanism for improving instructional quality in compulsory education. Academic leaders must take a proactive role in promoting, supporting, and designing systematic and sustainable CPD frameworks, enabling teachers to adapt to student needs, societal changes, and emerging professional knowledge.

Modern approaches to CPD should move beyond one-shot training and prioritize collaborative learning and reflective practice. Widely recognized models include Professional Learning Communities (PLCs), Lesson Study, Peer Coaching, and Action Research.

Academic leaders serve as "learning leaders," fostering environments conducive to professional growth. They allocate time within the teaching schedule for collaborative learning, reward teacher progress, provide supportive supervision that emphasizes teacher development, and promote data-informed professional learning.

Additionally, CPD should be concretely linked to student learning outcomes. Leaders should analyze student achievement data with teachers to identify strengths and gaps, using these insights to design targeted professional learning activities responsive to specific contextual needs. Schools with strong CPD systems often exhibit cultures of learning, continuous improvement, and authentic professionalization among teachers.

Concept of Strategic Leadership

Strategic leadership refers to the ability of leaders to bridge the gap between visionary thinking and practical implementation through planning, resource allocation, and motivation within an organization (Davies & Davies, 2006). In the school context, strategic leaders are expected to align learning objectives with the school's internal environment and the broader community context, thereby ensuring coherence between policy goals and educational practices.

In Thailand, strategic leadership has emerged as a vital construct for driving educational reform and enhancing quality in response to the rapidly changing

demands of globalization (Kongchan, 2018). At the school level, strategic leadership is operationalized through national educational policies and directives from the Office of the Basic Education Commission (OBEC), which emphasize the integration of long-term vision with day-to-day management (Office of the Basic Education Commission [OBEC], 2021).

Strategic leadership in Thai education is characterized by a leader's capacity to formulate a clear organizational vision, develop contextually responsive strategies, and manage educational resources effectively. These strategies must reflect the evolving social, economic, and technological contexts of the nation (Suwannakij, 2019). Strategic leaders are also responsible for fostering collaboration and establishing networks with various stakeholders, including local communities, local administrative organizations, and other government agencies (Chalermchai & Phuttharak, 2020).

In the Thai context, the development of strategic leadership is closely linked to the promotion of academic leadership. This connection strengthens the role of school leaders in supervising and supporting teaching and learning processes, particularly during times when the education system faces significant challenges such as reducing educational inequality, promoting deep learning, and adapting to digital transformation (Khaokhruea & Limthongkul, 2022).

Several critical challenges persist in Thailand's educational leadership landscape. These include discontinuity in the leadership development pipeline, uneven distribution of resources, and policy constraints that are often unclear or misaligned with the actual needs of schools across different regions (Wattanacharoensil & Schuck, 2020). To address these challenges, it is necessary to invest in the sustained development of strategic leadership through in-depth training programs, academic learning networks, and consistent technical and financial support (Ministry of Education, 2023).

In summary, strategic leadership plays a pivotal role in driving successful educational reform in Thailand. It requires the integration of visionary thinking, strategic planning, resource management, and sustainable collaboration in order to enhance the quality of learning and improve student outcomes in the compulsory education system (Punyasavatsut, 2021). Internationally, various strategic leadership models have also been adopted. For instance, Finland utilizes a **distributed leadership** approach, where teachers are heavily involved in

curriculum planning and assessment. Singapore emphasizes **instructional leadership**, linking leadership development with student achievement metrics. In the United States, **data-driven leadership** is employed, where school leaders are expected to make instructional decisions based on statistical and performance data.

Core Strategic Approaches for Development

1. Establishing a Shared Vision and Learning Goals

Developing a shared vision and common learning goals is a critical process that fosters mutual understanding and collective commitment among school administrators, teachers, and staff. The vision must be clear, contextually relevant, and aligned with the genuine learning needs of students and the surrounding community. Active and ongoing participation cultivates a sense of ownership and unity of purpose, enabling all stakeholders to move in the same direction and contributing to sustainable improvements in educational quality.

2. Utilizing Professional Learning Communities (PLCs) to Foster Shared Leadership

The implementation of Professional Learning Communities (PLCs) serves as a key strategy for cultivating shared leadership within schools. PLCs emphasize collaborative engagement among teachers in knowledge sharing, instructional problem-solving, and collective goal-oriented learning. Through the PLC process, teachers develop a shared sense of responsibility, enhance leadership capacities at all levels, and reduce dependence on top-down directives. Moreover, PLCs contribute to the creation of a lifelong learning culture and support continuous professional development, positioning the school as a true learning organization—an essential foundation for sustainable educational quality.

3. Using Student Achievement Data for Instructional Planning

The use of student achievement data is a fundamental tool for planning and refining instruction. Teachers should analyze performance data to identify both strengths and areas in need of improvement, using these insights to adjust instructional strategies according to the specific needs of different learner groups, based on the principle of learner diversity. Data thus serves not only as an assessment instrument but also as a systematic foundation for academic decision-making, directly supporting the sustainable improvement of student learning outcomes.

4. Building Effective Academic Support Systems within Schools

A robust academic support system is essential for enhancing teacher quality and student learning. Schools must allocate resources—time, funding, and personnel—appropriately to enable ongoing professional growth. Teachers should have access to modern educational technologies and up-to-date learning resources. Furthermore, schools should establish systematic mechanisms for academic consultation and assistance, both at the individual and group levels. These support structures empower teachers to develop professionally and adapt their teaching practices effectively to meet students' learning needs.

5. Implementing a Systematic Internal Supervision Process

Internal supervision should be implemented systematically, focusing on instructional development and constructive problem-solving rather than mere oversight. The process must include reflective practices and the provision of formative, actionable feedback that promotes teacher growth. Continuous monitoring and evaluation ensure the quality of instruction and result in positive outcomes for students. Supervision thus becomes a collaborative, developmental activity integral to educational quality assurance.

Discussion

Improving the quality of learning in compulsory education schools must begin with the co-construction of a shared vision and collective learning goals between school leaders and teachers. This foundational step fosters a mutual understanding and collective commitment that aligns with the unique context of the school and its community (Fullan, 2014). Such a shared vision becomes a unifying force that instills a sense of ownership and facilitates effective collaboration among all stakeholders.

The implementation of Professional Learning Communities (PLCs) plays a pivotal role in promoting distributed leadership. PLCs encourage collaborative reflection and problem-solving among teachers and administrators, fostering professional dialogue and joint inquiry (DuFour & Fullan, 2013). Through this process, leadership capacities are developed at all levels, while a culture of continuous professional growth is established—strengthening the school as a learning organization.

Using student achievement data for instructional planning emerges as an essential strategy in promoting evidence-based teaching practices. When teachers analyze student performance data to identify strengths and learning gaps, they can tailor instructional methods to effectively address the needs of different learner groups (Mandinach & Gummer, 2016). Such data-driven decision-making enhances both instructional effectiveness and the overall quality of student learning outcomes.

A well-structured academic support system within schools is crucial for sustaining teacher development and enhancing learning. Schools must allocate adequate resources—time, personnel, and funding—to support professional learning. In addition, access to current technologies and educational resources empowers teachers to adapt to evolving educational challenges (Timperley, 2011). This support structure is fundamental in enabling teachers to reach their full potential and respond effectively to diverse student needs.

Finally, systematic internal supervision should be implemented with a focus on continuous instructional improvement. Rather than emphasizing control, internal supervision should promote constructive feedback and reflective practice, helping teachers refine their instruction. Ongoing monitoring and evaluation ensure that teaching quality and educational standards are maintained over time (Glickman, Gordon, & Ross-Gordon, 2017). This approach contributes significantly to long-term educational improvement and professional excellence.

Conclusion and Recommendations

Academic leadership should not be regarded as a supplementary role but rather as the central pillar of school management—particularly in the context of compulsory education. It plays a vital role in driving instructional quality and fostering a culture of continuous learning and professional development (Leithwood, Sun, & Pollock, 2020). Developing strategic approaches that promote and strengthen academic leadership is essential for achieving sustainable systemic change within schools. These approaches should emphasize collaborative cultures, data-informed decision-making, and ongoing professional development—all of which contribute to improved student learning outcomes (Hallinger & Heck, 2010; Spillane, Halverson, & Diamond, 2004).

Educational policymakers and local education authorities must prioritize the development of academic leadership by embedding it into school leadership

preparation programs and professional development frameworks. This requires allocating adequate resources to support such initiatives, ensuring that school leaders are equipped with the skills, knowledge, and systemic support necessary to lead effectively. Internal supervision mechanisms should be designed to emphasize reflective practice and constructive feedback, thereby fostering accountability and continuous improvement in academic leadership practices (Bush & Glover, 2014).

Positioning academic leadership as a strategic priority within school administration will enable compulsory education schools to achieve meaningful and sustainable progress in enhancing the quality of teaching and learning. This, in turn, will contribute to greater equity and excellence across the education system as a whole.

Recommendations

1. Reform Leadership Development and Evaluation Systems to Focus on Academic Leadership

The current systems for developing and evaluating school administrators should be redesigned to prioritize academic leadership as a central competency. This includes establishing clear standards and operational frameworks that emphasize leadership practices directly impacting student learning outcomes. Evaluation mechanisms should incorporate behavioral assessments, school performance metrics, and administrators' capabilities in managing teaching and learning processes. Furthermore, evaluations should be ongoing and utilize 360-degree feedback to ensure that principals receive comprehensive input from teachers, students, and community stakeholders (Robinson, Lloyd, & Rowe, 2008).

2. Develop Support Mechanisms such as Instructional Mentorship Programs

Establishing instructional mentorship systems within local education authorities and schools can serve as a vital mechanism for cultivating academic leadership and improving teaching quality sustainably. These mentors should be rigorously selected based on their in-depth expertise in instructional leadership and supervision (Kraft & Blazar, 2018). Their role would include coaching, problem-solving, and facilitating the practical application of effective instructional strategies in classrooms, as well as supporting data-driven teaching improvements.

3. Promote Evidence-Based Decision-Making in School Policy Formulation
School-level policy decisions should be grounded in empirical evidence derived from student performance data, teacher evaluations, and contextual analysis of learners' needs (Mandinach & Gummer, 2016). Data systems must be designed for accessibility and timeliness, with appropriate analytical tools to support accurate and strategic decision-making aligned with school goals. In addition, capacity-building programs for teachers and school leaders in data literacy should be implemented to enhance their ability to plan and refine instruction in a systematic and outcome-oriented manner.

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Tai Nam: A Term for Cooking process and the Phenomenon of Diversity in Local Thai Recipes

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Abstract

The aims of this research are 1) to analyze the components and dimensions of contrast of the cooking terms of "Tai Nam" (/tâay náam/ "under water") 2) to study the diversity of "Kai Tai Nam" recipe (/kày tâay náam/ "chicken under water") and 3) to compare the taste and texture of "Kai Tai Nam" process with other similar process for chicken. The Research Scope is comparing Tai Nam with terms for cooking processes, referenced from research by Kewkasem (2007a). The authors collect information regarding the diversity of recipes via interviews with informants from Mae Sai, Rong Kwang, Phrae, Thailand. The sample is informant with relevant qualification, and the collection of taste and texture of recipe uses sensory evaluation from another sample. This research was conducted during November 2023 – November 2024.

The result indicates that "Tai Nam" has 11 semantic dimensions in total, in which "steaming" was found to be the closest with 4 different dimensions. Using semantic features, the notable features of Tai Nam include: is process that cook the food using heat and steam as the convection medium, leading to the condensation of water in area of contact with the upper basin, then dropping down to the bottom of the cooking pot, has a long cooking time, use local ingredient, and use tools and preparation steps that are modified local alcohol distillation technique. For the diversity of Kai Tai Nam recipe, it is found that the sample has recipes with variety in raw ingredients, used for making paste, and condiments for respective liking, but the process for Tai Nam is the same throughout, different in only tools used from each kitchen. Lastly, in comparison of taste and texture of Kai Tai Nam with

Steamed Chicken, the sample conducted was sample of 40 with ages from 11-70, which shows that 14 (35%) of them know about the process Tai Nam while 26 (65%) others do not know. Furthermore, the sample are satisfied with the texture of Tai Nam and Steaming Process with the average scores of 7.63 and 6.20 respectively. Therefore, Tai Nam is a verb for an original local cooking process from Mae Sai, Rong Kwang, Phrae, which reflects the local wisdom in recipes, cultures, and the existence of local alcohol distillation process that still survives to the present day.

Keywords: Tai Nam, Kai Tai Nam, A Term for Cooking process, Local Thai Recipes, Phenomenon of Diversity

Introduction

Cuisine and eating culture from each local area by mean of the indigenous knowledge, which is developed from the variety in the way of life caused by many factors, e.g. geographical features, climate, culture, economy, and society. Therefore, food naming serves as a linguistic cultural expression that reflects the diversity of recipes, cooking processes, and local culinary traditions.

Local recipes and eating cultures emerge from local pearls of wisdom affected by environments and contexts. Therefore, Food naming is the linguistic culture relevant to local recipes and food cultures. Nevertheless, Thailand is a country with a diversity of environments, especially its local recipes and food cultures. Historically, there are studies of food names in many places and dimensions such as: the relationship between food naming and the beliefs and values of Thai people in 4 regions (Unakornsawad et al., 2022), the naming of Thai food and cookery of Thai language in the central region dialect are studied via mean of Ethnosemantics (Mekkriengkrai & Sriprasit, 2021), Cooking terms in Thai cookbook: an analysis of Lady Somchin Rachanupraphan's "Tamra Kapkhao" (Pewporchai, 2021), Thai food names of 4 regions: cultures reflected way of lives and local wisdom (Unakornsawad et al., 2021), the study of words in Thai kitchen (Sudnguluam & Monying, 2020), the study of desserts naming in Malaya language in Pattani (Sama-ae & Wongthai, 2017) etc. These kinds of previous studies were most applied to the study of Ethnosemantics.

Based on a review of relevant research and studies on the name of process in Thai recipes, particularly Northern Thai local recipes and eating culture, a folkloristics case study in Rong Kwang District, Phrae Province (Kewkasem, 2007), compiles

the names of process to be: Aeb, Aug (Braising), Dong (Pickling), Hor nueng, Jaw (Jeaw-Tod), Ji, Jor, Kang, Keaw, Khua, Koi, Kuan, Larb, Lham, Mak (Fermenting), Mok, Namprik, Nueng (Steaming), Phad (Stir Frying), Pam, Ping, Sa, Tai Nam, Tom (Boiling), Toon, Yang, and Yum. This research found an interesting point for further studies, a term for cooking process "Tai Nam". The field study within the research also shows that Tai Nam which means underwater is adapted from the local liquor-making distillation process which is different from the steaming cooking process (Nueng or Hornueng). Also, the survey in 2007 collected information from participants in the international conference "Folklore: The Root of Humanities and Management" at Songkhla Province, Thailand and found that there were not any publicized information and academic publication, that have yet to be publish, about the Tai Nam process, especially cooking that use chicken meat as the main ingredient, so-called Kai Tai Nam.

However, a survey conducted on local experts showed that Tai Nam is a recently popular cooking process that can be found in local areas, and people who want to learn to cook or try Tai Nam can look up and follow recipes by themselves on YouTube platform. For example, many channels, such as Kapkhao kap Ta (กับข้าวกับตา) (2022), Food Thai by beau (2022), cooking No. 1 channel (2022), have made content about Tai Nam process, but they may use slightly different ingredient and contain different details in the processes. These YouTube channels have raised the question, 'What exactly is the Tai Nam cooking process?'. This question remains a subject of debate, with no definitive answer or comprehensive explanation available.

From the above discussed, the way of making food using the Tai Nam process is a fascinating topic to study, as it can reveal and give better understanding of the food culture and language of Thailand. By using Ethnosemantics and scientific principles, the study can find significant data and information about the Tai Nam process through academically available research, and it can answer this emerging phenomenon of Thai local food and linguistic culture.

Research Objectives

1. to analyze the components and dimensions of contrast of the cooking terms of "Tai Nam" (/tâay náam/ "under water")

2. to study the diversity of "Kai Tai Nam" recipe (/kày tâay náam/ "chicken under water")

3. to compare the taste and texture of "Kai Tai Nam" process with other similar process for chicken

Research Scope

The researchers define the research scope in the mixed process research as follows:

1. Contents and Concepts

1.1 To analyze the components and dimensions of contrast of the cooking terms of "Tai Nam", using Ethnosemantics based on research by Frake (1980) and Berlin (1992) according to the concept of folk taxonomy. The cooking process terms used for comparison with "Tai Nam" are based on data from research article "The local recipes in the Thai Northern region, and eating cultures: a case study of Rongkwang district, Phrae Province" (Kewkasem, 2007a) and in addition with process from additional interviews.

1.2 A comparative study of the term used for the "Tai Nam" cooking process and other cooking process terms found in Mae Sai Subdistrict, Rong Kwang District, Phrae Province, excluding process for making desserts and snacks.

1.3 A study on the diversity of "Kai Tai Nam" recipe based on interviews with residents of Mae Sai, Rong Kwang, Phrae.

1.4 A comparative study of the taste and texture of "Kai Tai Nam" and "Steamed Chicken" using Sensory Evaluation. Based on the concept of sensory evaluation of food by Thaiudom (2005) and Phairot (2018).

2. Research duration: From November 2023 to November 2024.

3. The area of study is Mae Sai, Rong Kwang, Phrae, Thailand. This subdistrict's coordinate is at 18.23° N, 100.19°, with altitude at 251 km (Ngambiboonwet, 2010). Moreover, it is one of the 11 subdistricts of Rong Kwang district, situated northwest of the Rong Kwang District Office in Phrae Province, the area encompasses a total of 116,469 square kilometers. It is located 5 kilometers from the Rong Kwang District Office, approximately 35 kilometers from Phrae city, and approximately 580 kilometers from Bangkok by road, as illustrated in Figures 1 and 2.

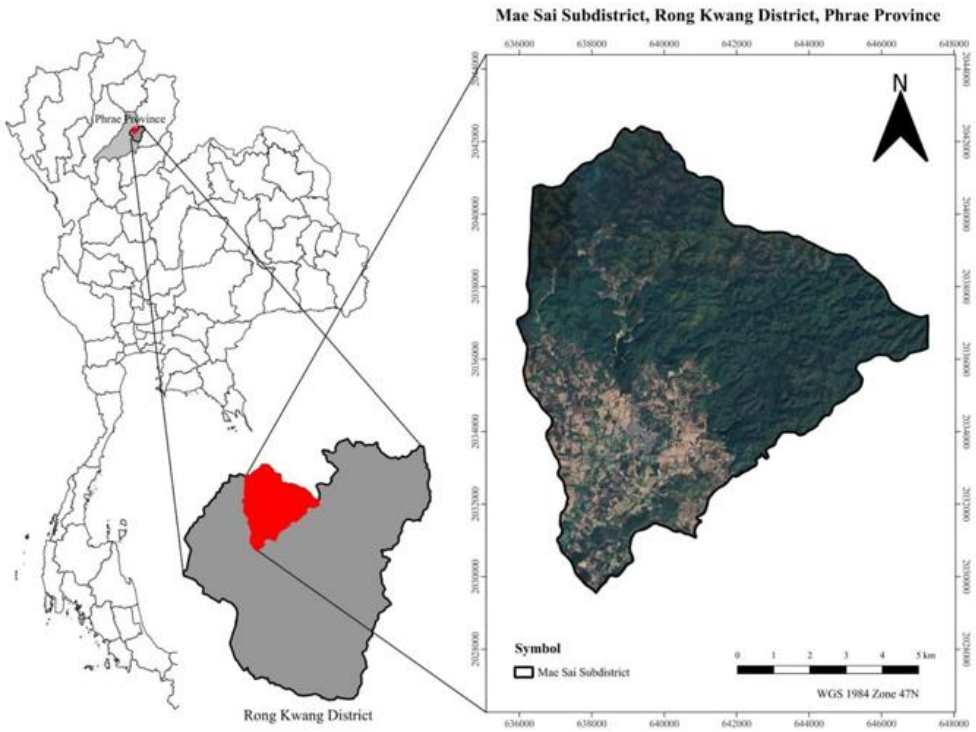


Figure 1 A map of Mae Sai subdistrict, Rong Kwang district, Phrae province, Thailand (Thoenglom, 2025)

Mae Sai Village, Mae Sai, Rong Kwang, Phrae, Thailand, has a history spanning over a century. The village was established by settlers who migrated from various areas, including Ban Kas Luang, Ban Kwang, and Ban Lao in Sung Men District, Phrae Province. These early settlers engaged in agriculture, gardening, and timber-related occupations.

As the population and number of households increased, the village was officially established as Ban Mae Sai, Village No. 1, under the administration of Rong Kwang Subdistrict. The first village chief, Mr. Ka Sai-in, assumed his position in 1890. In 1983, the village was divided into two: Ban Mae Sai (Village No. 1) and Ban Mae Sai Ton Muen (Village No. 11). Subsequently, in 1989, two additional villages were separated: Ban Mae Sai Tai (Village No. 13) and Ban Mae Sai Ton Muen (Village No. 14), bringing the total to four villages under Rong Kwang Subdistrict's jurisdiction.

In 1991, Mae Sai Subdistrict was officially separated from Rong Kwang Subdistrict, following a declaration by the Ministry of Interior on July 1, 1991. Currently, Mae Sai is comprised of four villages: Village No. 1 (Ban Mae Sai), Village No. 2 (Ban Mae Sai Ton Muen), Village No. 3 (Ban Mae Sai Tai), and Village No. 4 (Ban Mae Sai Ton Muen Nuea) (Kewkasem, 2011).

Research Methodology

This research is conducted as mixed methods research, where the author collects language data for linguistic study and culinary taste and texture data (sensory evaluation) for scientific study, which has the following procedure:

1. Literature Review and Related Research

The study explored the principles of Ethnosemantics and semantic analysis, specifically focusing on the lexical characteristics of cooking terminology. Relevant research and documents on the naming of cooking methods were reviewed to establish the relationship between theoretical frameworks, analytical methodologies, and the lexical identity of the term "Tai Nam". Additionally, concepts related to traditional recipes and sensory evaluation were examined.

2. Data Collection

The data collection process was categorized as follows:

2.1 Primary Data Collection The researcher gathered and selected cooking method terminology from various Thai dialects as foundational data. These terms were sourced from published documents, such as research papers, dictionaries, and encyclopedias, to compare with the "Tai Nam" process.

2.2 Case Study on the Variation of "Tai Nam" Recipes

2.2.1 Field data were collected through interviews with informants using purposive sampling. The criteria for selecting informants were as follows: 1) Must be native residents of Mae Sai, Rong Kwang, Phrae. 2) Must have never migrated from their place of birth. 3) Must be 50 years or older. 4) Gender and education level were not restricted. 5) Must have experience in traditional cooking. 6) Must be willing to participate in the study.

2.2.2 The informants were assigned the following codes: 1) Village No. 1, Ban Mae Sai – Informant01 2) Village No. 2, Ban Mae Sai Ton Muen – Informant02 3) Village No. 3, Ban Mae Sai Tai – Informant03 4) Village No. 4, Ban Mae Sai Ton Muen Nuea – Informant04

2.2.3 Data Collection Procedure: 1) The researchers introduced themselves and provided details about the study. 2) Background information about the informants was collected to ensure they met the selection criteria. Confidentiality was maintained, and data were recorded in a personal information record form. 3) The informants were interviewed to gather insights on the "Tai Nam" cooking process,

its meaning, and its defining characteristics. Data were recorded in an interview form.

2.3 Sensory Evaluation of "Kai Tai Nam" vs. "Steamed Chicken" Following the data collection in section 2.2, the sensory evaluation was conducted in two stages:

2.3.1 Recipe Selection for "Kai Tai Nam" 1) Various "Kai Tai Nam" recipes were assessed. 2) A panel of 20 volunteers (teachers and students from Kamnoetvidya Science Academy) participated in a taste-testing session. 3) Participants were interviewed about their perceptions of the taste and texture of "Kai Tai Nam". 4) A single most preferred recipe was selected for further testing.

2.3.2 Comparative Sensory Evaluation 1) The selected recipe was used to prepare both "Kai Tai Nam" and "Kai Nueng" (steamed chicken). 2) The two dishes were compared using sensory evaluation methods. 3) The evaluation population included staff, parents, and students of Kamnoetvidya Science Academy. 4) A total of 160 individuals were considered, and 40 participants (25%) were selected using convenience sampling to complete the sensory evaluation form.

3. Data Collection Instruments

3.1 Semantic Analysis – The study employed a classification table to analyze the terminology of cooking methods in Northern Thai dialects and to examine the semantic distinctions among these terms.

3.2 Investigation of "Kai Tai Nam" Recipe Variations – Data were collected through interviews with residents of Mae Sai, Rong Kwang, Phrae, using purposive sampling. A total of four informants, one from each of the four villages, participated in the study. The interview tools included:

3.2.1 A personal information record form for informants.

3.2.2 A recipe and cooking process record form for the "Tai Nam" and "Kai Tai Nam" cooking methods.

3.2.3 Comparison of Taste and Texture – A sensory evaluation was conducted to compare the taste and texture of "Kai Tai Nam" and "Steamed Chicken". The evaluation was validated by three experts from Maejo University: 1) Assistant Professor Dr. Isara Wattananapakasem 2) Dr. Patpen Penjumras 3) Dr. Suparat Umnat

4. Data Analysis

The collected data were analyzed according to the research objectives. Descriptive statistics, particularly percentage analysis, were used to explain general information and sensory evaluation results.

5. Presentation of Research Findings

The results were presented using an analytical description approach, explaining the findings systematically based on qualitative and quantitative analyses.

Research Findings

1. The Semantic Components and Dimensions of the Differences in Meaning of the Term "Tai Nam" Cooking Method

The comparison of the semantic components (componential analysis) of cooking method terms in Northern Thai dialect, including Aeb, Aug, Dong, Hor Nueng, Jaw, Ji, Jor, Kang, Keaw, Khua, Koi, Kuan, Larb, Lham, Mak, Mok, Namprik, Nueng, Phad, Pam, Ping, Sa, Tai Nam, Tom, Toon, Yang, and Yum, as found in Kewkasem's (2007a) research, in addition with cooking terms from subsequent interviews from informants: Lu, Luak, Om, and Phao, reveals that "Tai Nam" is a cooking process with distinct characteristics when compared to the others. "Tai Nam" shares similarities with "Steaming" and "Braising" but upon examining the number of distinct features, it was found that "Steaming" differs from "Tai Nam" by only four features.

The semantic components of cooking method terms in the Northern Thai language represent a breakdown of the meaning components, known as semantic features. The research team will study the meaning of cooking method terms in Northern Thai based on data collected from primary sources, then analyze the semantic components and define the dimensions of contrast. In this study, the research team employs descriptive semantic features to specify the unique characteristics of each cooking method term. As a result, all semantic features are always presented as positive values, without binary comparisons. Therefore, the research does not display the "+" sign for semantic features, but instead, the features are listed with their specific attributes. These essential features, when combined, will reveal how the term differs from others.

The dimensions of contrast for cooking method terms in the Northern Thai language include a total of 11 dimensions, as follows:

1.1 Objective Dimension: This is a semantic dimension that indicates the purpose of the cooking process. It is divided into three components:

1.1.1 [Immediate Consumption]: When ingredients are processed into "food" that can be consumed right away. "Tai Nam" include this sub component.

1.1.2 [Further Processing]: When ingredients are processed into "food items" that are not currently ready for consumption and require further steps, such as grilling or pickling, before they can be eaten.

1.1.3 [Preservation for Later Use]: When ingredients are processed to preserve or extend their shelf life, resulting in "preserved food" that, if needed for consumption, must undergo at least one more cooking step before being eaten, such as marinating. These dimensions help categorize and define the underlying intentions behind the various cooking methods.

1.2 The Method Dimension is a semantic dimension that explains how ingredients are processed into food, food items, or preserved foods. It is divided into 12 main components, with 23 sub-components:

1.2.1 [Put ingredients in boiling water]: This involves placing a liquid like water in a container, adding the ingredients, and heating until the ingredients are cooked as desired. Examples include Kaeng, Tom, and Kiew. Sub-components include: 1) [Boil until reduced or tender]: For example, Kaeng, Om, Kuan. 2) [Cook meat, vegetables, or grains]: For example, Jor.

1.2.2 [Put ingredients in hot water]: This involves placing a liquid, like water, in a container to cover the ingredients, and heating gently until the ingredients are cooked. For example, Aug.

1.2.3 [Stir until cooked]: This involves stirring or turning ingredients in water or oil until they are cooked. Sub-components include: 1) [Stir and flip until cooked]: For example, Jaw. 2) [Stir quickly]: For example, Phad. 3) [Stir to gradually cooked]: For example, Khua.

1.2.4 [Cooked using Steam]: This method uses steam to cook the ingredients. Sub-components include: 1) [Place boiling water at the bottom of a pot over the heat]: For example, Nueng. 2) [Place ingredients in a pot with boiling water over the heat]: For example, Aug. 3) [Place another basin with water over a pot with ingredients]: "Tai Nam" include this sub-component.

1.2.5 [Bury in hot ash or coals]: This involves burying ingredients in hot ash or coals, without direct flame, until cooked, such as Mok.

1.2.6 [Fry in hot oil]: This method involves cooking ingredients in hot oil. Sub-components include: 1) [Fry ingredients in oil]: For example, Jaw, Tod. 2) [Cook previously processed food with hot oil until cooked and/or fragrant]: For example, Jaw.

1.2.7 [Place over fire]: Ingredients are placed above a direct flame until fully cooked. Sub-components include: 1) [Place fresh ingredients directly over fire]: For example, Ji, Ping, Yang. 2) [Place a banana-leaves-wrapped marinated ingredients over fire]: For example, Aeb. 3) [Place ingredients on a banana leaf which is over fire]: For example, Pam.

1.2.8 [Place in bamboo tube near fire]: This involves placing ingredients in a bamboo tube and placing it close to a fire, turning it periodically until fully cooked. For example, Lham.

1.2.9 [Pound or grind to fine texture]: This involves pounding or grinding ingredients in a mortar until they are finely ground or mashed. Sub components include: 1) [Pound ingredients with continuous force using bamboo]: For example, Suak. 2) [Pound ingredients using mortar and pestle to combine or crush]: For example, Tam.

1.2.10 [Mix ingredients together]: This method involves combining ingredients thoroughly. Sub-components include: 1) [Mix chopped or finely sliced ingredients with spices or paste]: For example, Yum, Sa. 2) [Mix fully cooked ingredients with spices or paste]: For example, Tam.

1.2.11 [Preserving ingredients]: This involves preserving ingredients for later use. Sub-components include: 1) [Mix ingredients with salt and store in a sealed container]: For example, Dong. 2) [Mix ingredients with salt and rice, then store in a sealed container]: For example, Mak. 3) [Soak ingredients in brine or vinegar, then store in a sealed container]: For example, Dong.

1.2.12 [Use more than one method]: This involves processing ingredients using multiple methods. Sub-components include: 1) [Fry ingredients, then steam]: For example, Hor nueng. 2) [Cook ingredients, pound them, mix with spices, then cook again]: For example, Yum. 3) [Fry ready-to-eat food in hot oil until cooked]: For example, Larb Khua.

1.3 The Heat Application Dimension is a semantic dimension that focuses on the use of heat in food preparation. It is divided into two sub-components:

13.1 [Use Heat]: This involves using heat to cook the ingredients. Examples include Lham and Tom.

1.3.2 [Does Not Use Heat]: This involves preparing food without applying heat. Examples include Koi and Loo.

1.4 The Type of Heat Dimension is a semantic dimension that focuses on the type of heat used in food preparation. It is divided into six sub-components:

1.4.1 [Moist Heat Using Water]: This involves using water or other liquids as a medium for heat transfer. Examples include boiling and braising.

1.4.2 [Moist Heat Using Steam]: This involves using steam as a medium for heat transfer, which is where "Tai Nam" include this sub-component.

1.4.3 [Dry Heat Using Oil]: This involves using fat or oil to transfer heat. An example is Jow.

1.4.4 [Dry Heat from Equipment]: This involves using heat from equipment, without the use of water or oil. An example is Khua.

1.4.5 [Dry Heat from Fuel]: This involves heat radiation from fuel sources, such as Grilling.

1.4.6 [Dry Heat from Sunlight]: This involves heat radiation from sunlight, such as Tak.

1.5 The Use of Liquids Dimension is a semantic dimension that describes the liquids used in food preparation, particularly in how liquids are utilized to change the state of the food and make it fully cooked. It is divided into three components:

1.5.1 [Water]: This involves using water as a liquid medium in cooking. Examples include Yam and Tom.

1.5.2 [Oil]: This involves using oil as a liquid medium in cooking. Examples include Khua and Frying.

1.5.3 [No Liquid Used]: This component applies to cooking methods where no liquid is put initially, such as in Tai Nam, where the food is cooked using steam but not submerged in liquid.

1.6 Liquid Quantity Dimension: This dimension relates to the amount of liquid used in the cooking process and is divided into two components:

1.6.1 [Small Amount of Liquid]: This refers to cooking with a small quantity of liquid. An example is braising.

1.6.2 [Large Amount of Liquid]: This refers to cooking with a larger quantity of liquid. An example is Kaeng, where a large amount of liquid is used.

1.7 Heat Usage Dimension: This dimension reflects the intensity of the heat used during the cooking process and is divided into three components:

1.7.1 [Low Heat]: This involves cooking at a low temperature. Examples include Aeb and braising.

1.7.2 [Medium Heat]: This involves cooking at a moderate temperature. An example is grilling and Kiew.

1.7.3 [High Heat]: This involves cooking at a high temperature. An example is Phao.

1.8 Time Duration Dimension: This dimension reflects the time required for the cooking process and is divided into three components:

1.8.1 [Short Time]: This involves cooking within a brief period, no more than 5 minutes. An example is Luak and Koi.

1.8.2 [Medium Time]: This involves cooking for more than 5 minutes but no longer than 20 minutes. An example is Kaeng.

1.8.3 [Long Time]: This involves cooking for more than 20 minutes. An example is Om, Kuan, and Tai Nam.

1.9 Level of Cooking Doneness Dimension: This dimension represents the degree to which ingredients are cooked, and it is divided into three components:

1.9.1 [Raw]: This indicates that the ingredient is only 0-10% cooked. It includes two sub- components: 1) [Doneness 0-5%]: The ingredient is mostly raw, and examples include Larb and Sa. 2) [Doneness 0-10%]: The ingredient is cooked lightly, often for preservation, such as Tak or cooked with citrus juices like lime or kaffir lime juice, for example, Koi.

1.9.2 [Semi-Cooked]: The ingredient is more than 10% but less than 75% cooked. This is commonly used for dishes that will be further cooked or require semi-cooked ingredients, such as Yang.

1.9.3 [Cooked]: The ingredient is more than 75% cooked. An example is Kaeng, where all the ingredients are fully cooked.

1.10 Ingredients Dimension: This dimension represents the ingredients used in cooking, categorized into 18 main components and 15 sub-components. Below are the main components:

1.10.1 [General Ingredients]

1.10.2 [Animals]: This component includes 25 sub-components: 1) [Economic Meat Animals]: Examples are chicken, cattle, buffalo, and pork, with "Tai Nam" including this sub-component. 2) [Wild and Undomesticated Animals]: Includes animals like squirrel, mountain tortoise, deer, pangolin, monitor lizard, field rat, small squirrel. 3) [Whole Animals] An example is fish. 4) [Large Cuts of Meat]: Includes large cuts of meat, with "Tai Nam" including this sub-component. 5) [Small Pieces of Meat] (e.g., Yum) 6) [Minced Meat] (e.g., Larb) 7) [Dried Meat] (e.g., Tod) 8) [Cooked Meat] (e.g., Hor Nueng) 9) [Grilled Meat] (e.g., Yam) 10) [Animal Fat] (e.g., Larb) 11) [Large Whole Fishes] (e.g., Aug) 12) [Small Fishes] (e.g., Aeb, Koi) 13) [Tiny Freshwater Shrimps] (e.g., Aeb) 14) [Eggs] (e.g., Pam) 15) [Fish Roes] (e.g., Aeb) 16) [Insect Eggs] (e.g., Aeb) Eggs of Subterranean Ants by the Dong process. 17) [Whole Eggs] 18) [Whole Crabs] (e.g., Nueng) 19) [Crabs Grind to Paste] (e.g., Keaw) 20) [Insects]: Examples are Subterranean Ants and Cricket. 21) [Insect Larvae] An example is Bamboo Worms. 22) [Bovine Chymes] 23) [Offals] 24) [Animal Hides] 25) [Blood] (e.g., Lu)

1.10.3 [Plants]: This component includes 4 sub-components: 1) [Cultivated Plants]: Examples are Kha (galangal), Takrai (lemongrass), Bai Makrut (kaffir lime leaves), Prik (chili), Dee Plee (long pepper), Ton Hom (green onions), Serrano Mint (Thai mint), Tuin (wild mint). "Tai Nam" include this sub-component. 2) [Seasonal Plants]: Examples include Mango Shoots, Pang (wild bamboo shoots), Mauang (young mango leaves), and Ngom (bean sprouts). 3) [Wild or Foraged Plants]: Examples include Dok Kan (flower stalks), Bon (wild yam), Bok (wild spinach), Pak Waan Pa (wild water spinach), Pak Hom (tree shoots), Sala (water spinach), Het Fad, Het Thob, Het Pha (types of wild mushrooms), Poo Ka (wild ginger), and Makhwaen (Zanthoxylum rhetsa "มะแขว่น") 4) [Economic Plants]: Examples include Hom Khao (garlic), Hom Daeng (shallots), Pak Kad Khao (Nappa cabbage), Maan Noi (spinach), Maan Noi Puk (water spinach), Maan Noi Ngu (water spinach), Pak Kad Na (Chinese Kale), Garlic (used in many Thai dishes). "Tai Nam" include this sub-component, using garlic and onions.

1.10.4 [Rice Grains]: This includes 2 sub-components: 1) [White Rice] 2) [Sticky Rice]

1.10.5 [Roasted Rice]

1.10.6 [Flour]

1.10.7 [Grains]

1.10.8 [Pounded Spice Paste]: This component includes 3 sub components: 1) [Fresh Ingredients] "Tai Nam" include this sub-component. 2) [Grilled Ingredients] 3) [Toasted Ingredients]

1.10.9 [Sliced Spice Paste]

1.10.10 [Shrimp Paste]

1.10.11 [Fermented Fish] 1.10.12 [Fish Sauce]: "Tai Nam" include this sub-component. 1.10.13 [Salt]: "Tai Nam" include this sub-component.

1.10.14 [Seasonings]: "Tai Nam" include this sub-component.

1.10.15 [Crab Paste]

1.11 Tool and Equipment Dimension: This dimension describes the tool and equipment, specifically kitchenware, used for cooking. There are 20 components consisting of:

1.11.1 [Pot]

1.11.2 [Pan]

1.11.3 [Steamer Pot]

1.11.4 [Mortar and Pestle]

1.11.5 [Small Lever-Operated Rice Pounder]

1.11.6 [Lid]

1.11.7 [Threshing Basket]

1.11.8 [Strainer]

1.11.9 [Clay Pot]

1.11.10 [Glass Jar]

1.11.11 [Glass Bottle]

1.11.12 [Bamboo Shoot]

1.11.13 [Bamboo]

1.11.14 [Skewer]

1.11.15 [Banana Leaves]

1.11.16 [Firewood]

1.11.17 [Charcoal]

1.11.18 [Basin]

1.11.19 [Rope/Fabric] (to stop steam release)

1.11.20 [Ashes]

From the dimensions of the differences in the terms used for cooking methods in the Thai dialect of Mae Sai subdistrict, as outlined above, it can be observed that the analysis of semantic components will display the features that, when combined, can reveal the meaning components of cooking method terms. It also highlights the similarities and differences in the meanings of these terms. Particularly, the components of meaning and the dimensions of meaning differences in the term for the cooking method "Tai Nam" have been examined. This analysis includes the breakdown of the semantic features, and the classification of the cooking method terms in the Thai dialect of Mae Sai subdistrict. Furthermore, it reveals that terms with similar meanings may still differ in the specific words used. Even though these terms share similar semantic components, the differences in just one to four dimensions can result in distinct meanings and different portrayals of cooking processes. Therefore, different words are used. For instance, the terms "Ping", "Yang", "Ji", "Pam", and "Aeb" all involve placing food over fire, but they differ in the intensity of heat used. This distinction is significant because it results in different food outcomes: "Ji" uses low heat, "Pam" uses higher heat than "Ji", "Ping" uses higher heat than "Ji," and "Yang" uses the highest heat. From this, it is evident that people in Mae Sai subdistrict pay attention to detail in naming the various cooking methods. Even though they use different terms, they still consider the meaning of each word. If the meaning remains close to the original or still conveys a similar image of the cooking method, they will not use a different term. However, if a word presents a slightly different meaning that changes the portrayal of the cooking method, a different term will be used.

In comparison, when examining the term "Tai Nam" in the Thai dialect of Mae Sai subdistrict against other similar cooking method terms like "Steaming" and "Braising," their semantic features can be delineated as follows:

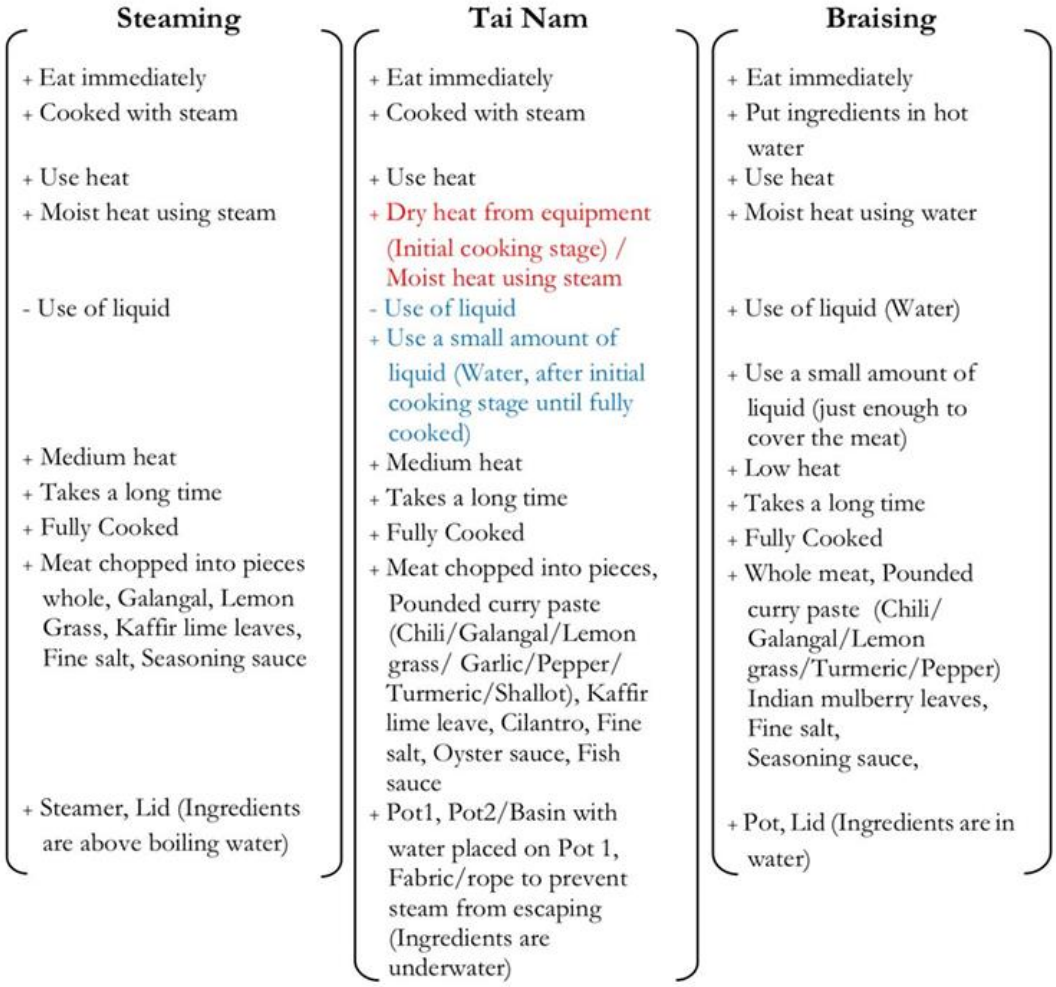


Figure 2 shows semantic feature of
"Steaming" (Nueng), "Tai Nam", and Braising (Aug)

The comparison of the cooking term "Tai Nam" with the terms "Nueng" and "Aug" was conducted through observation of cooking methods combined with interviews with informants. The findings indicate that the Northern Thai dialect term "Tai Nam" shares semantic components with "Steamed" but differs in four dimensions of contrast. Meanwhile, "Tai Nam" and "Aug" exhibit six different dimensions in their meanings and usage.

2. The diversity of "Tai Nam" recipe

The study of the diversity of "Tai Nam" recipes revealed that "Tai Nam" is a cooking method commonly practiced with a primary ingredient of local chicken, leading to the recipe being referred to as "Kai Tai Nam".

The "Kai Tai Nam" recipes found in the Mae Sai subdistrict, Rong Kwang district, Phrae province, vary widely, with differences reflecting the preferences, familiarity with ingredients, seasonings, and tastes of local chefs. The following four distinct recipes were recorded from four informants, illustrating the diversity in preparation methods:

Table 1 shows the preparation method from 4 different local informants.

No.	Recipe No. 1	Recipe No. 2	Recipe No. 3	Recipe No. 4
1	whole chickens are chopped	whole chickens are chopped	whole chickens are chopped	whole chickens are chopped
2	Pounded curry paste (Galangal/ Lemongrass/ Turmeric/Fine white pepper), Seasoning powder, Light soy sauce, Fish sauce	Pounded curry paste (Dried or Fresh Thai Red Chili/Galangal/ Lemongrass/ Turmeric/pepper), Kaffir lime leaves, Monosodium glutamate, Fine white pepper, Light soy sauce, Fish sauce	Pounded curry paste (Dried or Fresh Thai Red Chili/Galangal/ Lemongrass/ Garlic/Turmeric/ Shallot/Fine white pepper), Kaffir lime leaves, Seasoning powder, Fine salt, Fish sauce	Pounded curry paste (Dried or Fresh Thai Red Chili/Galangal/ Lemongrass/ Garlic/Turmeric/ Shallot/Fine white pepper), Kaffir lime leaves, Culantro, Fine salt, Oyster sauce, Fish sauce
3	Pot1, Pot2 with water placed on a pot1, Fabric to prevent steam from escaping	Pot 1, Basin with water placed on a pot1, Fabric to prevent steam from escaping	Pot 1, Basin with water placed on a pot1, Fabric to prevent steam from escaping	Pot 1, Basin with water placed on a pot1, Fabric to prevent steam from escaping
4	Materials are underwater	Materials are underwater	Materials are underwater	Materials are underwater
	(Informant01, 2023)	(Informant02, 2023)	(Informant03, 2024)	(Informant04, 2024)

From table 1, it is shown that the 4 different "Kai Tai Nam" recipes from different informants utilize variety of spices, herbs and condiments that are each modified to their own respective liking, while maintaining the same "Tai Nam" process, only differing in the equipment used from each household.

From the received data about "Kai Tai Nam" recipe seen in Mae Sai, Rong Kwang, Phrae, the researcher has followed the recipes and inspect their process, and find out that "Tai Nam" principle and method is composed of the following steps:

1 Prepare the ingredients, condiments, and equipment used to make "Kai Tai Nam" according to any recipe in table 1.

2 Clean and cut chicken into smaller pieces.

3 Chop and grind spice into paste. Then, mix it with the chicken pieces. Add condiment accordingly to the recipe or modify to liking. Once thoroughly mixed, left to marinate for 10 minutes.

4 Lay all the chicken pieces evenly at the bottom of Pot 1, put on the prepared stove with low heat. Then, place Pot (or Basin) 2 over Pot 1; it is best that Pot 2 can cover the gap between it and Pot 1 to minimize steam leakage. Put water inside Pot 2 and use fabric or rope to surround the gap between those pots. After all preparation is finished, Set the stove to medium. In cases of using heat from firewood or coal, the preparation should be done as quickly as possible to avoid burning the chicken. Otherwise, the process can be done normally when using gas or electric stove.

5. Initially, the water in Pot 2 is at room temperature with around 2000 milliliters in volume. the water should be changed after every 10-15 minutes period when it has become lukewarm or hot; a finger test on the water can also be used to estimate the change. The water change should occur around 4-6 times, depending on the amount of chicken in the pot where more chicken could potentially lead to more change. When changing the water, the chicken should be stirred in order to avoid it sticking to the bottom of the pot. One thing to note is that if the pot used is too small, the change in the steam might be too small, leading to burnt bit at the bottom of the pot.



Figure 3 shows Ingredients that make up the marinade paste.



Figure 4 shows chicken coated with marinade paste.



Figure 5 shows "Tai Nam" set up.



Figure 6 shows Exhibition of Northern Thai Local Recipes in The Academic Seminar and Local Food Demonstration Project: "Appreciating Local Wisdom and Enjoying Rong Kwang Cuisine". Maejo University-Phrae Campus. (2007b)



Figure 7 shows "Kai Tai Nam" from the field research in Mae Sai (Kewkasem, 2007a) alongside the "Kai Tai Nam" tested in this study (2023).

In 6th KVIS-Invitational Science Fair (KVIS-ISF) held from January 23 to 27, 2023, at Kamnoetvidya Science Academy (KVIS), the research team conducted an initial experiment with the "Tai Nam" cooking method, specifically preparing "Kai Tai Nam". The purpose was to gather preliminary feedback and conduct interviews before developing the survey and interview tools for the next phase of the research. The research team randomly selected participants from the KVIS ISF event, including attendees from Laos, the Philippines, Hong Kong, and South Korea. After the participants observed the cooking process and tasted "Kai Tai Nam," it was found that none of the attendees had encountered a dish similar to "Kai Tai Nam."

3. Comparison of the taste and texture of "Kai Tai Nam" and "Steamed Chicken"

In this study, "Tai Nam" was chosen due to its unique culinary process, which has not been formally recognized with a specific term. Meanwhile, "Steaming" serves as a well-established point of comparison. Although they differ in only four key features, both processes still share most semantic dimensions. By examining these differences, this research aims to provide a deeper understanding of the characteristics and cultural relevance of "Tai Nam" in relation to conventional steaming techniques. Thus, a sensory analysis of the taste and texture of both processes is conducted to help analyze the effects of the semantic differences.

For both the processes' preparation, chickens are chopped into smaller parts with bone still attached, and they are marinaded with ingredient from table 2. Note that, the chicken preparation for steaming process is the same as that of Tai Nam. After that, the Tai Nam process followed the steps outlined in the last section. In contrast, for steaming, the marinaded chicken is put on top of the steamer plate with room

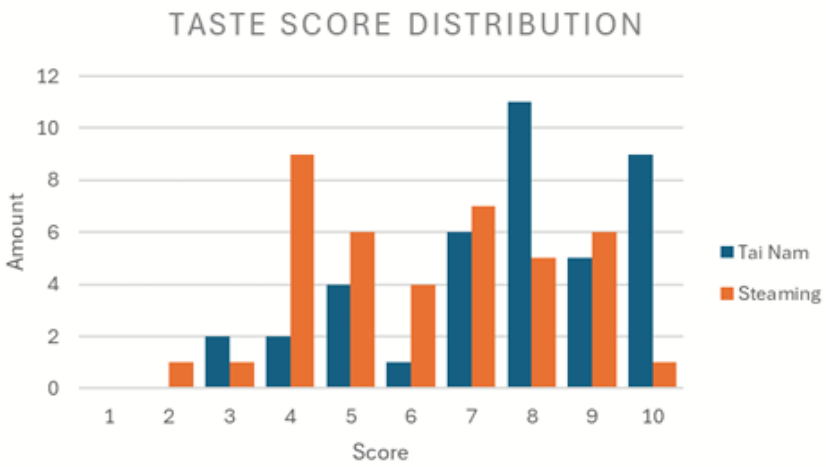
temperature water at the bottom of the pot. Then, it is steamed until fully cooked. This process used a similar amount of time as Tai Nam.

Table 2 shows Recipe Used in sensory evaluation.

No.	Material	Quantity
1	Dried or Fresh Thai Red Chili	10-15 pieces or 10 grams
2	Galangal	1 bulb or 15 grams
3	Lemongrass	5-6 bulbs or 50 grams
4	Garlic	1-2 heads or 20 grams
5	Shallot	5-6 bulbs or 50 grams
6	Turmeric	1 root or 10 grams
7	Fine salt	1 teaspoon
8	Fine white pepper	½-1 teaspoon
9	Oyster sauce	2 tablespoons
10	Fish sauce	1 tablespoon
11	Kaffir lime leaves	15-20 leaves

To prepare the paste, the dry ingredients numbered 1-6 are finely cut and then pounded together with fine salt in a mortar. The resulting marinade paste is then mixed with the chicken and seasoned with ingredients numbered 8-10. Mix thoroughly again and marinate the chicken for about 10 minutes before proceeding with the "Tai Nam" process. Before the final water change, ingredient number 11 is added and mixed in, marking the completion of the "Tai Nam" process.

For testing, the participants are presented with two plates labeled A and B: one for steaming and one for Tai Nam. Then, they are asked to randomly select a plate, and try that plate first, then the other. They are asked to rate the taste and the texture of both dish using 10-point Hedonic scale, where 1 represents "most dislike" and 10 represents "most like". Both processes are cooked to finish at the same time to ensure the same level of temperature for testing. Afterward, they are questioned about whether they are familiar with Tai Nam process and steps.



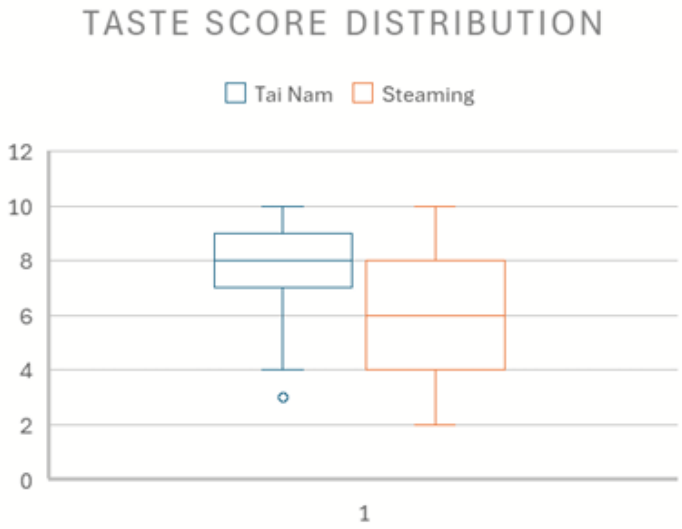
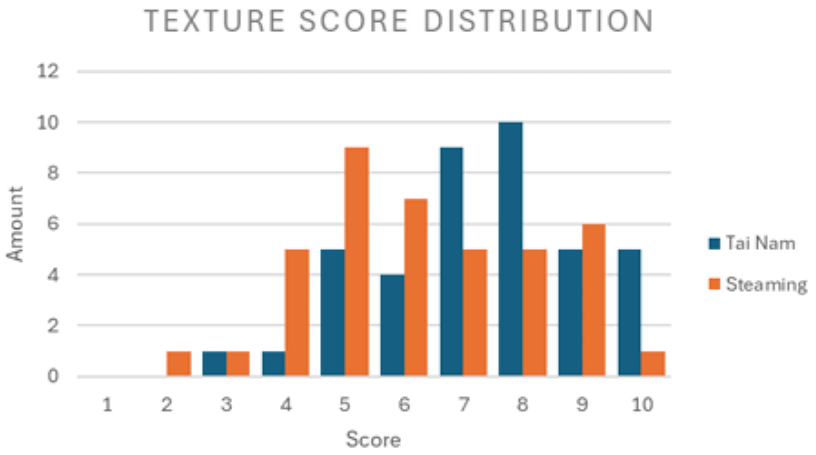


Figure 8 shows the overall distribution of taste score.



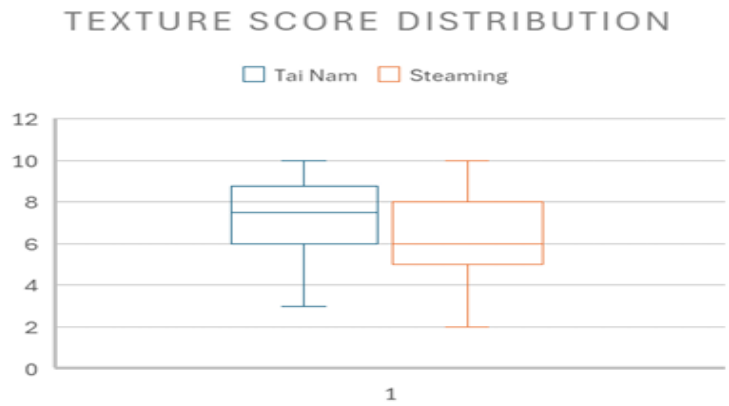


Figure 9 shows the overall distribution of texture score.

In general, Kai Tai Nam received a higher score compared to Steamed Chicken in both taste and texture aspect. The average taste scores from 50 participants of Tai Nam and Steamed Chicken are 7.63 ± 2.04 and 6.20 ± 2.04 respectively, while the texture scores for both processes are 7.35 ± 1.75 and 6.275 ± 1.93 respectively. The scores show a significant difference at significance level $\alpha = 0.05$. One of the main distinctions in the process is its usage of liquid in the pot. With Tai Nam, the liquid is from the chicken itself, which is kept in the dish after cooking whereas the moisture from the steaming process goes into the boiling water. These results in Tai Nam being richer in spice and fragrant. Moreover, the closed space in Tai Nam led to higher pressure when cooking, yielding a more tender chicken compared to Steamed Chicken. These findings are also reflected in comments from the participants.

Lastly, in addition to the comparison of taste and texture of Kai Tai Nam with Steamed Chicken, the test conducted with sample of 40 with ages from 11 70, also shows that 14 (35%) of them know about the process Tai Nam while 26 (65%) others do not know. This is also an indication that Tai Nam is a newly popularized cooking process.

Discussion

From the study of the terminology associated with the cooking method "Tai Nam" and the phenomena of Thai cuisine, it reflects knowledge that can be used to formulate recommendations and strategies for development, tailored to the context of the area. The findings can be discussed in three key points as follows:

1. "Tai Nam" has a cooking method distinct from the terminology used for dishes in the four regions of Thailand (Pewporchai, 2021; Unakornsawad et al., 2021; Sudnguluam & Monying, 2020), and its terminology has not yet been officially

standardized. Therefore, "Tai Nam" is a key term and refers to a traditional cooking method specific to the people of Phrae Province, which has been part of the local Thai culture for a long time. The locals are unable to pinpoint who initiated the "Tai Nam" method or when it first began. The informants can only explain that "we have been eating Kai Tai Nam since childhood" (Informant01-04, 2024).

2. Traditional food is a product of the wisdom and culture of local communities. In general, people in these communities consume food that includes rice, vegetables, fish, and chili paste, all of which are essential in daily life. These foods are typically made from ingredients and seasonings sourced from nature and local markets, and the cooking methods are passed down through generations. Traditional food in each region of Thailand varies based on geographical factors, including terrain and climate, which influence the diversity of plant species in each area. Additionally, cultural and social factors play a role in the food consumption patterns of local people, leading to the development of distinct food cultures in different regions. This aligns with findings from Unakornsawad et al. (2021) and Kewkasem (2007).

At the same time, the research findings reflect that the terminology used to describe cooking methods also reflect the food culture of the community using that language. This aligns with what Prasitrattasin (2006), which noted that language is not only a tool for communication but also a reflection of the thoughts and worldview of the speakers. Therefore, the terminology for Thai cooking methods serves as a linguistic representation of the diversity of Thai food culture, including recipes, cooking techniques, and the culture of food consumption among Thai people. Consequently, "Tai Nam" reflects the thoughts and worldview of the people of Mae Sai Subdistrict, Rong Kwang District, Phrae Province, as they use simple, straightforward language to describe it: "chicken that is under the water."

3. Chicken has traditionally been a staple food source in rural communities. Almost every household raises chickens to collect eggs, and when the chickens grow old or when there is a need for meat, they are slaughtered for cooking. Additionally, chickens are often used to prepare meals for guests, as part of the hospitality practice in rural areas. These practices are integral to rural lifestyles. In each household, different methods of cooking are employed, typically involving simple dishes such as chicken curry, chicken tom som (sour soup with galangal), braised chicken, chicken in herb soup, chicken salad with banana blossom, fried chicken, or chicken baked in straw. Over time, these methods have evolved, and now there is the unique and flavorful process of preparing "Tai Nam".

However, during field interviews with locals in Mae Sai Subdistrict, it was found that "Tai Nam" may have originated from traditional homemade liquor distillation techniques (Informant02-04, 2024). An interesting point is that the process and steps involved in making Kai Tai Nam follow the same principles as the distillation of local liquor. The main difference lies in the absence of a draining tray and the use of high heat, as illustrated in the image below.



Figure 10 shows Culinary Techniques of "Tai Nam" and Traditional liquor distillation process (Fakrod et al., 2014)

The research on "Tai Nam" not only provides knowledge about the meaning, similarities, and differences in the dimensions of meaning contrast between the term "Tai Nam" and other food preparation methods, but it also reflects the wisdom of the local people and their simple way of thinking. It reveals the relationship between community lifestyles, the origins of food preparation techniques, and the creation of terminology and definitions. This understanding allows for the hypothesis and comprehension of the "Tai Nam" method as practiced by the people of Mae Sai, Rong Kwang, Phrae.

4. The findings of this study highlight that natural, social, and cultural context, along with knowledge systems and learning processes, are significant factors that contribute to the development of culinary wisdom and eating cultures within local communities. The food recipes and eating practices in each locality arise from these factors. Furthermore, the study reveals that the "Tai Nam" recipe can be considered a healthy food, as it predominantly uses naturally raised chicken and Thai herbs as main ingredients. However, the researcher observed that due to the changing lifestyle of the community and society, the perspectives on food and eating habits among the younger generation have shifted. For instance, the younger generation shows little interest in or understanding of the importance of learning to gather food from nature, as well as the traditional methods of preparing local dishes that

reflect their ancestral knowledge. Therefore, stakeholders should be aware of the need to educate and raise awareness among the younger generation about the importance of preserving local wisdom regarding nutrition and community health practices. Additionally, further interdisciplinary studies should be conducted, such as investigating traditional food recipes from a food science perspective to understand the nutritional value of each dish or exploring the relationship between home gardens and the community's eating culture.

Research Recommendations

1. Recommendations for Utilizing Research Findings

1.1 Community organizations and cultural agencies should promote the establishment of networks among researchers, academics, local communities, and relevant stakeholders. This collaboration will foster a learning process and add value to local culinary wisdom, playing a crucial role in the development of cultural tourism.

1.2 Cultural agencies in Phrae Province can utilize the knowledge gained from this study regarding the terminology of the "Tai Nam" cooking method and related food phenomena as a foundation for promoting food and cultural tourism in the province.

2. Recommendations for Future Research

Future studies should collect and analyze diverse recipe variations across Phrae Province, other northern provinces, and similar cooking techniques in different regions. This will help compile comprehensive knowledge and enable comparative analysis of the semantic variations in the terminology associated with the "Tai Nam" cooking method.

Acknowledgment

The researcher would like to express sincere gratitude to Mr. Chotipong Churat, Mr. Chaochai Laolumphuk, Mr. Kitakorn Homsud, Mr. Supavit Nisapruksachart, Mr. Phunnaphop Chuedumrongrak, Mr. Krittawee Chaiprasertsud, Mr.Siravit Sriboonjareanchai, Ms.Buraporn Ruangchaemand, and Ms.Chayada Pakpoomkamonlert, students of KVIS Batch 7, for their invaluable assistance in testing the Kai Tai Nam recipe during the initial experimental phase.

This research was supported by Kamnoetvidya Science Academy. The researcher also extends heartfelt appreciation to all informants and sensory evaluation participants.

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The Role of Solar Drying Domes in Enhancing Product Quality, Community Income, and Tourism in Thailand

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Abstract

Solar energy is one of the most promising renewable energy sources for households, community enterprises, and industries in many countries. In Thailand, solar energy is widely utilized for electricity generation through photovoltaic (PV) panels and for thermal energy via solar collectors for hot water and solar drying domes (SDD) for food, fruit, and community product drying or preservation. This study analyzes the performance of SDDs installed in three different community enterprises. Beyond evaluating energy efficiency, the study also assesses the economic, social, environmental, and tourism-related impacts of these installations. Findings indicate that the operational efficiency of all three sample SDD is around 10%, which is relatively low but in the normal practice range. More than 2 ton/year of CO2 reduction can be achieved from the large size SDD. The quality of dried products is significantly improved, making them more desirable in the high-quality market. From a social perspective, the use of solar drying domes enables community members to generate higher incomes and confidently produce goods year-round. Furthermore, the improved product quality may enhance tourism by attracting visitors to these community enterprises.

Keywords: Solar drying dome, Solar thermal energy, Community enterprise, social impact

Introduction

Thailand has significant potential for utilizing solar energy due to its geographical location near the equator, which provides abundant solar radiation throughout the year. One of the most practical applications of solar energy in Thailand is solar drying, a widely used method in both household, community enterprise, and industrial settings. Traditional open-air drying is a simple and cost-effective method; however, it poses several challenges, including contamination from dust, insects, and microorganisms, which can lead to health hazards. Additionally, unpredictable weather conditions, such as sudden rainfall, significantly affect the drying process, resulting in inconsistent product quality and increased spoilage.

To address these challenges, the implementation of solar drying systems, particularly the Solar Drying Dome (SDD), has been promoted in Thailand by the Ministry of Energy (MOE). This system utilizes the greenhouse effect, where solar radiation is trapped within a polycarbonate-covered structure, raising the internal temperature and enhancing the drying potential and efficiency (Junchai, 2017). Unlike conventional open-air drying, the SDD provides a controlled environment that improves the hygiene, safety, and overall quality of dried products while reducing dependence on fossil fuels and electricity.

Despite its advantages, the adoption of solar drying technology in Thailand faces several obstacles. The initial investment cost can be relatively high for small scale farmers, local producers and small enterprises, limiting widespread adoption. Additionally, variations in solar intensity due to seasonal changes may affect drying efficiency, necessitating hybrid systems that incorporate auxiliary heating sources. Furthermore, a lack of technical knowledge and maintenance expertise can lead to under-performance and under-utilization of the installed systems.

Given these considerations, especially the SDD which are promoted and subsidized by the Ministry of energy of Thailand, it is crucial to evaluate the current status, technical performance, and economic feasibility of Solar Drying Domes in Thailand. This study aims to investigate the operational or usage efficiency, benefits, and challenges associated with solar drying technology. Also, the extra benefit of SDD to social, economic, environment, and tourism impacts are assessed. The findings will provide valuable insights for policymakers, researchers,

and industry stakeholders to optimize the use of solar drying systems for sustainable agricultural and food processing practices.

Research Objectives

This study aims to:

1. Investigate the performance and operational efficiency of the SDD.

2. Assess the economic, social, environmental, product quality, and community tourism impacts of using the SDD.

Research Scope

In this study, 3 appropriate SDDs are selected from total of 423 SDD. The selection process for suitable users of the SDD system was conducted to identify and assess potential representatives for system performance monitoring. Data from field surveys on the use of SDD were collected and evaluated using a set selection criterion. The assessment primarily considered the current operational status of the system. If a system failed to meet the minimum required score, further evaluation was not conducted. Additional factors included the suitability of the business type, system size, and drying application type are also counted.

From the total of 423 SDD systems supported by DOE, 372 were found to be in operational and included in the evaluation, while 51 systems had ceased operation and were excluded from the selection process. The selection of enterprises for installing monitoring instruments was based on the highest scores (100 points) while ensuring representation across business types, system sizes, drying applications, and regional distribution (Northern, Central, and Southern Thailand). Additionally, the attitude and cooperation of business owners and system operators were also considered.

According to the evaluation criteria, 46 enterprises achieved a full score of 100 points. From this group, three enterprises were selected for performance monitoring based on their high scores, suitability in terms of business type, system size, drying application, and regional representation, as follows:

1. Sweet Banana, Phitsanulok Province – Total score: 100 points. Business type: Company (legal entity). System size: area of 208 square meters. Drying application: Agricultural products (bananas). Representative of Northern Thailand.

2. Waiwan Community Enterprise, Phetchaburi Province – Total score: 100 points. Business type: Community enterprise. System size: DEDE3 model area of 166.4

square meters (DEDE, 2013). Drying application: Agricultural products (Cavendish bananas). Representative of Central Thailand.

3. Sigao Covered-Dried Fish Community Enterprise, Trang Province – Total score: 100 points. Business type: Community enterprise. System size: DEDE2 model area of 99.2 square meters (DEDE, 2013). Drying application: Animal products (fish). Representative of Southern Thailand.

Findings from this selection process provide a foundation for further analysis of SDD performance and its impact on economic, social, and environmental factors.

Research Methodology

To monitor, record, and evaluate the performance of the SDD system, data collection equipment is used to record key parameters. The recorded data includes the initial product weight, final dried product weight, temperature (T), relative humidity (RH) inside and outside the SDD system, and solar radiation intensity outside the drying system. The equipment used for data recording includes (1) Data Logger: A device for recording temperature and relative humidity, specifically the Elitech GSP-6 Temp & Humidity Data Logger (2) Weighing Machine to obtain mass loss of water from the products as shown in Figure 1.



Figure 1. Data logger for temperature and relative humidity and weighing machine

To monitor, inspect, and follow the behavior of the solar drying system at various time of the day, temperature and relative humidity sensors were installed both inside and outside the SDD system at various positions, as shown in Figure 2.

Temperature sensors were installed at five positions where are outside the drying system for 2 positions and inside the drying system for 3 positions. In the same manner, the relative humidity sensors were installed at five positions where are Outside the drying system for 2 positions and inside the drying system for 3 positions. While, the solar radiation intensity data was obtained from the nearest solar radiation monitoring station (belong to Ministry of Energy) to the location of the solar drying system under evaluation. All data are collected for at least 60 days, in each representative SDD, and then analyzed for the operational efficiency and drying behaviors. For the extra benefit which are the economic, social, environmental, product quality, and community tourism impacts of using the solar drying dome (SDD) are evaluated from the interview and provided evidences.

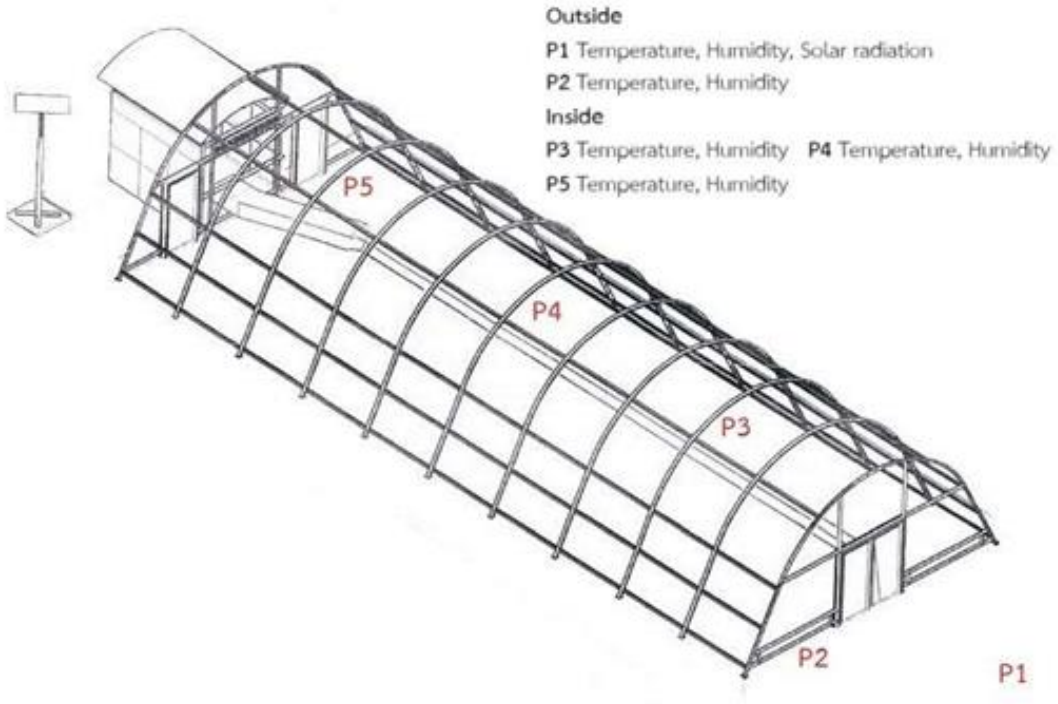


Figure 2. Installed position for temperature and relative humidity sensor

To Evaluation of operational or drying Efficiency of the SDD, the data used for analyzing the efficiency of the solar drying system includes key parameters that indicate the energy efficiency of moisture evaporation from the product relative to the total energy received by the drying system. The analysis is conducted using Equation (1) (Jeenthada, 2018).

$$\eta = \frac{m_w \, h_{fg}}{A \, I + E_f} \times 100\% \qquad (1)$$

when η is the operational efficiency of the SDD (%), m_w is the mass of evaporated water (kg), h_{fg} is the latent heat of evaporation of water (MJ/kg), A is the solar energy receiving area (m^2), I is the solar energy intensity (MJ/m^2), and E_f is the added energy from LPG (MJ), if any.

Results and discussions

This research presents results and evaluations in two main sections. The first section focuses on the technical analysis and assessment based on measurements of the SDD. The second section evaluates the economic, social, and environmental impacts, as well as product quality and tourism aspects at three study sites. Figure 3 illustrates examples of the drying process for products at these three locations, including sweet banana, cavendish banana, and fish.



Figure 3. Examples of products in solar drying dome

1) Evaluation of Drying Performance

The performance evaluation of the solar drying system requires key data, including solar radiation intensity (obtained from the nearest solar radiation monitoring station), the drying system's area, and the amount of moisture evaporated during the drying process. To determine moisture evaporation, system users are requested to record the weight of the products before and after drying. Figures 4-5 illustrate the air behavior inside and outside the solar drying domes during the test conducted on December 5, 2022. All 3 drying domes exhibit similar behavior, where the internal temperature increases as solar intensity rises, peaking between 12:00 PM and 3:00 PM. The temperature inside the drying domes can reach up to 60°C. Meanwhile, the relative humidity decreases as the temperature rises, which is a desirable advantage of using solar drying domes since it facilitates moisture evaporation from the products.

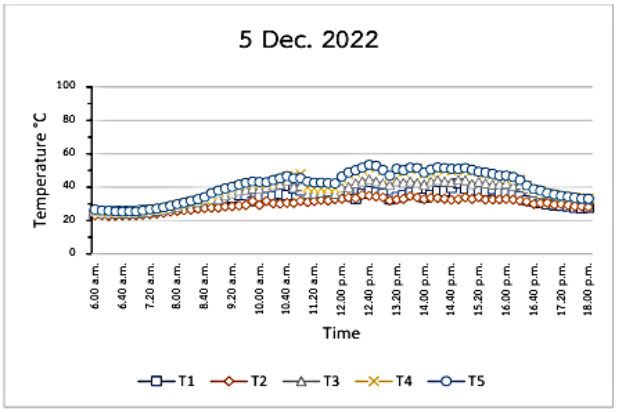


Figure 4. Temperature trends against time during drying process of sweet banana

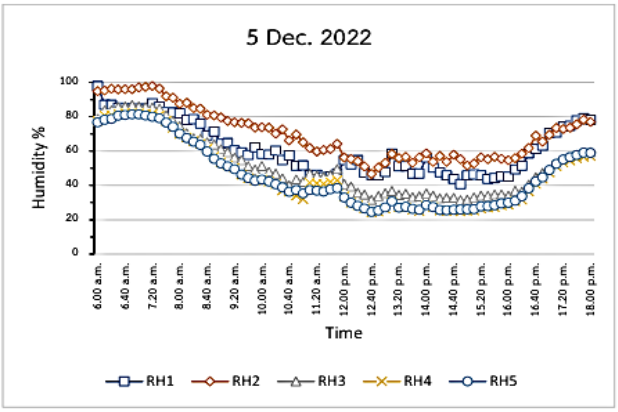


Figure 5. Relative humidity trends against time during drying process of sweet banana

To evaluate the operational drying efficiency, experiments were conducted using product drying data from November 30, 2022, to December 5, 2022. During this period, the initial weight of sweet banana was 1,404 kg, and after drying, the final weight of dried sweet banana was 648 kg, resulting in 756 kg of evaporated moisture. The total solar radiation intensity recorded was 89.767 MJ/m². The efficiency was calculated using Equation (1), yielding an average operational drying efficiency of 9.14% for that specific batch as shown in Table 1.

Based on the efficiency calculations over a 60-day period, it was observed that the drying efficiency for sweet banana varied between batches. This variation was due to differences in the initial product quantity in each batch. Therefore, this efficiency value is referred to as operational efficiency, which is influenced by factors such as weather conditions and the amount of product loaded into the drying system for each batch.

Table 1 Example of data collection and assessment results

D/M/Y	Products	Before drying		After drying		Evap. water (kg)	Solar Intensity (MJ/m²)
		Start Time	Mass (kg)	Finish Time	Mass (kg)		
3 Nov 2022	Fresh sweet banana	5.00 AM	1404	4.30 PM	1188	216	15.981
1 Dec 2022		4.30 AM	1188	4.30 PM	1134	54	13.44
2 Dec 2022		5.00 AM	1134	4.30 PM	1080	54	12.659
3 Dec 2022		5.00 AM	1026	4.50 PM	972	54	15.841
4 Dec 2022		5.00 AM	928.8	5.00 PM	864	64.8	16.177
4 Dec 2022	Dried sweet banana	5.00 AM	777.6	5.00 PM	648	129.6	15.669
Total						**756**	**89.767**
Operational drying efficiency						**9.14**	
Energy saving (MJ/year)						**10,379.93**	
Energy saving as Ton of oil equivalent (toe/year)						**0.25**	

Based on long-term data collection over 60 days and multiple drying batches, it was found that sweet banana drying in Phitsanulok achieved a maximum operational drying efficiency of 9.27%. Meanwhile, the Waiwan Community Enterprise in Phetchaburi Province and the Sigao Covered-Dried Fish Community Enterprise in Trang Province recorded maximum operational drying efficiencies of 9.43% and 17.56%, respectively.

2) Evaluation of Economic, Social, Environmental, Product Quality, and Tourism Aspects

From surveys, analysis, and assessments of the social impact of implementing the solar drying system, it was found that the installation and use of the system provide social benefits. These include job creation, knowledge-sharing opportunities, and increased community income. The system generates employment for local workers involved in the drying operations. Additionally, it provides further job opportunities and income for system users, as they can develop new product innovations.

Furthermore, the solar drying system serves as a learning center for both the community and external visitors, promoting knowledge and understanding of the benefits of solar drying technology, which in turn encourages wider adoption of the system. The system is convenient to use and ensures effective drying of various products, allowing for continuous production and year-round sales. It also helps reduce energy costs associated with fossil fuel consumption. Given the growing global awareness of environmental issues, there is increasing interest in supporting and expanding the use of solar drying technology, as it utilizes natural energy sources.

Moreover, the system contributes to enhancing product standards, particularly for One Tambon One Product (OTOP) items, ensuring clean and safe products for consumers. It also serves as a community tourism attraction, where visitors can learn about product processing techniques, generating household and community income and fostering community resilience. Solar drying technology is clean and environmentally friendly, as it does not release pollutants. It represents an innovation for climate change mitigation, integrating energy efficiency with environmental conservation.

The research team analyzed data collected over 60 days to calculate energy savings from solar drying system usage and assess the reduction in greenhouse gas emissions from the combustion of crude oil (measured in tons of CO_2). The economic, social, environmental, product quality, and tourism impact assessments for all three study sites are summarized in Table 2.

Table 2 Assessment on Economic, environmental, and social impacts

No.	Product&Place	Economic aspect		Payback period (Year)	CO_2 reduction (Ton CO_2/year)	Social impact (Employee)
		Net profit (Baht/year)	Energy saving cost (Baht/year)			
1	Sweet banana drying, Pitsanulok	303,000	17,956.3	4.6	2.28	5 persons
2	Banana drying, Petchaburi	500,000	17,101.3	2.6	2.17	10 persons
3	Salted dried fish, Trang	350,000	7,290.94	2.2	0.93	5 persons

2.1) Evaluation of Economic, Social, Environmental, Product Quality, and Tourism Aspects – Case of Sweet banana, Pitsanulok

The dried sweet banana product is a well-known product from Bang Krathoom district, Pitsanulok Province, as it ensures high quality, excellent color, and taste. The continuous availability of bananas throughout the year allows for year-round drying, making it a sustainable family business that creates employment and income for the local community. Based on 60 days of operation, the accumulated thermal energy generated by the sweet banana solar drying system for different drying batches was:

- Batch 1: 1,706.29 MJ
- Batch 2: 1,340.66 MJ
- Batch 3: 853.15 MJ

Therefore, the estimated annual energy savings achieved through the solar drying system were:

- Batch 1: 10,379.93 MJ/year (0.000246 ktoe/year)
- Batch 2: 8,155.68 MJ/year (0.000193 ktoe/year)
- Batch 3: 5,190 MJ/year (0.000293 ktoe/year)

The estimated reduction in greenhouse gas emissions (TGO, 2022) from crude oil combustion was:

- Batch 1: 0.76 tons of CO_2

- Batch 2: 0.60 tons of CO_2
- Batch 3: 0.38 tons of CO_2

2.2) Evaluation of Economic, Social, Environmental, Product Quality, and Tourism Aspects – Waiwan Community Enterprise, Petchaburi

Phetchaburi Province has the largest cultivation area for Golden Bananas. Most local farmers in the province engage in banana cultivation as a primary occupation. The Golden Banana is an important economic crop in Thailand with significant export potential due to its large size, excellent taste, and aromatic quality. Additionally, various parts of the banana plant are processed into diverse products, making the region an agro-tourism hub for learning about comprehensive banana processing.

Based on 60 days of operation, the accumulated thermal energy generated by the Waiwan Golden Banana Processing Enterprise's solar drying system for different drying batches was:

- Batch 1: 1,421.91 MJ
- Batch 2: 1,421.91 MJ
- Batch 3: 2,031.30 MJ

Therefore, the estimated annual energy savings achieved through the solar drying system were:

- Batch 1: 8,649.95 MJ/year (0.000205 ktoe/year)
- Batch 2: 8,649.95 MJ/year (0.000205 ktoe/year)
- Batch 3: 12,357.08 MJ/year (0.000293 ktoe/year)

The estimated reduction in greenhouse gas emissions (TGO, 2022) from crude oil combustion was:

- Batch 1: 0.63 tons of CO_2
- Batch 2: 0.63 tons of CO_2
- Batch 3: 0.91 tons of CO_2

2.3) Evaluation of Economic, Social, Environmental, Product Quality, and Tourism Aspects – Sigao Covered-Dried Fish Community Enterprise

The one-sun-dried fish product from the Sigao Covered-Dried Fish Community Enterprise is a traditional product derived from local fish processing wisdom passed down through generations. Located in Sigao District, which borders the Andaman Sea, many locals work as fishermen. After a fishing trip, high-value fish are sold to local fish markets, while lower-value fish are processed into salted fish or sun-dried fish to extend shelf life for household consumption and commercial sales.

Through innovation and product standardization, the enterprise has established itself as a significant income-generating business, making its salted fish product a local specialty of Trang Province.

Based on 60 days of operation, the accumulated thermal energy generated by the Sigao Covered-Dried Fish Community Enterprise's solar drying system for different drying batches was:

- Batch 1: 79 MJ
- Batch 2: 101.57 MJ
- Batch 3: 94.79 MJ

Therefore, the estimated annual energy savings achieved through the solar drying system were:

- Batch 1: 480.58 MJ/year (0.000011 ktoe/year)
- Batch 2: 617.88 MJ/year (0.000015 ktoe/year)
- Batch 3: 576.64 MJ/year (0.000014 ktoe/year)

The estimated reduction in greenhouse gas emissions (TGO, 2022) from crude oil combustion was:

- Batch 1: 0.04 tons of CO_2
- Batch 2: 0.05 tons of CO_2
- Batch 3: 0.04 tons of CO_2

Recommendations

Based on the measurement and analysis of the operational drying efficiency of the SDD system, it was found that in terms of energy, the solar drying dome can significantly replace fossil fuel use for drying and has an operational efficiency of approximately 10%, which is considered within the normal range. However, what is noteworthy is its ability to enhance the quality of dried products into high quality goods, add value, create jobs and occupations, and even attract tourism to local communities. Nevertheless, the solar drying system requires a high initial investment. Therefore, if the government aims to promote its widespread adoption in different areas, relevant agencies should implement the following measures:

1. Public Awareness and Education: Disseminate knowledge and information about solar drying systems so that potential investors can gain understanding and participate in projects. Widespread adoption would help reduce production costs, minimize the use of oil or gas for drying processes, and mitigate the increasingly severe effects of global warming.

2. Financial Support and Investment Incentives: Provide partial investment support or facilitate access to low-interest funds for interested investors to install solar drying systems in the initial phase. This would encourage broader adoption of the technology, enhancing the quality of local products to meet standards, strengthening household and community incomes.

3. Training and Capacity Building: Conduct continuous training programs on system installation, operation, and maintenance for beneficiaries to ensure long-term efficiency and sustainability.

4. Maintenance and Equipment Replacement Support: Consider budget allocations for replacing equipment or maintaining solar drying systems that have been in operation for over five years, provided they have been consistently used and demonstrate energy savings and system performance within acceptable standards.

5. Tourism Enhancement: In some community, their products from the SDD are very unique and well refined to serve the high-quality market. They can further develop to be a role model for other community to visit and also use their product to promote as a tourism destination. This has the potential to engage in the future.

Acknowledgement

Authors would like to thank the Department of Alternative Energy Development and Efficiency (DEDE) who initiate this project and allow us to involve in this

project. It is grateful to the Energy Conservation and Promotion Fund Office who financially supported this project.

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Politics in determining provincial Buddhist art: A case study of Maha Sarakham Province

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Abstract

Religion plays an important role in human life in many dimensions, serving as a framework of thought and principles that guide the way of life, both at the individual and societal levels. Buddhism in Thailand plays a significant role, especially in the northeastern region, where 98.10% of the population adheres to Buddhism. Adhering to religious principles and traditional practices, such as the 12 Hite and 14 Kong, helps shape the morals and ethics of people in society.

In Maha Sarakham Province, Buddhism is at the heart of education and culture. The various temples play an important role in spreading the teachings of Buddhism and serve as places of spiritual refuge. The Phra Phuttharup Kantaravichai Apismayathammanayok is considered a significant religious and cultural symbol of the province, reflecting the history and Buddhist art in this region. Despite societal changes, Buddhism continues to influence the way of life of the people in Isan and Maha Sarakham.

Keywords: Politics, Buddhist Art

Introduction

Religion plays an important role in the lives of people in many dimensions, as it serves as a framework of thought and principles that help define the way of life for individuals and society as a whole. Religion often teaches about good (merit), evil (sin), virtues, and ethics, which help create standards for daily life. In addition, religion promotes the development of relationships within human society, especially in societies that share the same religion. Thus, religion is a mechanism used by society to establish ethical and moral frameworks. Durkheim (1912) argued that religion is a source of social norms that help regulate the behavior of people in

societies with the same religion. Religion also plays a role in creating a sense of purpose in life for individuals, providing inspiration and a sense of direction. Belief in the sacred and religious principles gives people a sense of security and peace of mind, as they believe that by following religious teachings, they will receive protection or merit in the future.

In the context of Thai society, Buddhism is considered the national religion that plays an important role in the way of life of Thai people from the past to the present. According to data from the National Statistical Office in 2020, approximately 93.5% of the Thai population practices Buddhism, making Buddhism the most widely followed and practiced religion in Thailand. In the context of the Isan region, Buddhism plays an important role in the way of life of the Isan people from the past to the present, with a large population practicing Buddhism. According to data from the National Statistical Office in 2020, approximately 98.8% of the population in the Isan region practices Buddhism, clearly indicating that Buddhism is the predominant religion in the Isan region, as cited in (Adul Lanwong et al., 2017). Buddhism has played an important role in the way of life of the Isan people throughout history, with a deep connection to the religion. This connection has led to faith that resulted in the creation of historical sites and artifacts to support religious rituals, including architecture, sculpture, painting, and the creation of Buddha statues, such as casting, molding, and wood carving of Buddha images. Therefore, the creation of Buddha statues has a history intertwined with the spread of Buddhism. Buddha statues are considered one of the four types of stupas: relic stupas, consumption stupas, Dharma stupas, and utthesika stupas. Reliefs related to the life of the Buddha are classified as utthesika stupas. Most Buddhist stupas were first built in India by King Ashoka the Great, the ruler of the Maurya dynasty, who reigned from 270 to 333 BCE. Although many Buddhist sites were constructed, during that era, no Buddha statues were created. Buddha statues were not intended to be a realistic likeness of the Buddha, but rather a symbol representing him. During the lifetime of the Buddha, no statues were made. It wasn't until after his passing into nirvana that the creation of permanent structures, aside from monasteries or monks' residences, began (Fine Arts Department, 2001).

In the present day, Buddhism remains an integral part of the way of life of the Thai people through various activities such as making merit, chanting, and performing religious rituals. In addition, Buddhism plays a role in promoting morals, ethics, and beliefs among the Thai people through education and the cultivation of moral values in society. Despite changes in society and technology, Buddhism continues

to be a source of spiritual support and guidance for the Thai way of life (Heine & Prebish, 2003). Buddhism has played a significant role in shaping the way of life and consciousness of people in Thai society from the past to the present, as the national religion and the core foundation for creating unity, peace, and prosperity in Thai society. It is also the center of daily life and culture for the people of Isan. Acts of merit-making and religious rituals have become an inherent part of the way of life for people of all ages. A clear example is the **Heet 12, Kong 14** tradition, which is a practice passed down through generations in Isan. **Heet 12** refers to traditions to be observed each month of the year, such as the merit-making ceremony in the third month (making sticky rice offerings), the merit-making of the fourth month (listening to the recitation of the Mahachat Sutra), the Songkran water blessing festival in the fifth month, and the merit-making of the twelfth month (Kathina offerings). **Kong 14** refers to a framework for personal conduct that reflects goodness, such as respecting elders, self-sacrifice, and living in accordance with moral precepts, following the teachings of the Buddha (Charoenwongsa, 2008). These include merit-making events like the rocket festival, the Buddhist Lent, and the Kathina offerings, all of which reflect faith in Buddhism and adherence to the Buddha's teachings. In the Isan region, temples have become centers of learning and community development. Temples are not only places for performing religious rituals but also places for education and the cultivation of morality within communities. Temples are also a spiritual refuge for the people of Isan, especially during difficult times, such as during loss or emotional distress.

In the context of Maha Sarakham Province, which is one of the provinces in the Isan region, Buddhism plays a significant role in the way of life of the people in this province. Maha Sarakham is known as the 'Taksila of Isan' because it is a center for the study of Buddhism and the spread of Buddhism in the Isan region. Temples in Maha Sarakham are also centers for the education and dissemination of Dharma. Many temples in this province, such as Wat Maha Chai and Wat Phutthawanaram, are not only places for performing religious rituals but also centers for learning about Buddhism in the community and are places for unity and cooperation in social development.

In Maha Sarakham Province, a unique Buddhist art has been discovered, originating from the finding of terracotta Buddha images in Indian art, which began in the 6th to 7th centuries of the Buddhist era. These Buddha images first appeared in the Kalinga region during the reign of King Kanishka of the Kushan dynasty, as a result of the fusion between Greek and ancient Indian cultures. However, around the 3rd to 6th centuries of the Buddhist era, the worship of the Buddha still relied on

symbols rather than creating human-like depictions of the Buddha. These symbols appeared in religious sites such as the Sanchi Stupa, representing the Buddha. This led to the development of different forms in each era and craftsmanship, while retaining key features known as the 'Mahāpurisa-lakṣaṇa' or 'characteristics of the great man,' which include 32 aspects such as the ushnisha and the topknot. In the Rattanakosin period, upon the 200th anniversary, an important Buddha statue named 'Phra Phuttha Kantharavichai Apismayathammanayok' was created. His Majesty King Bhumibol Adulyadej presided over the casting ceremony and bestowed the name in 1981. This Buddha statue is considered the sacred symbol of Maha Sarakham Province, and the general public commonly refers to it as 'Phra Kantharavichai.' The Esan Art and Culture Research Institute at Mahasarakham University has studied terracotta Buddha prints in the northeastern region, focusing on discovering unique Buddha images from Isan to create a large Buddha statue. The terracotta print selected as a model is from the Kantharavichai site, in the large seated meditation posture (Samasana posture), which represents Buddhist art from the later Pallava or Gupta period, possessing beauty and great artistic and philosophical value. The discovery of the Kantharavichai terracotta print occurred three times, from 1971 to 1976. These prints are very beautiful and are considered a distinctive feature of the art in this region. The Phra Phuttha Kantharavichai Apismayathammanayok plays an important role in the traditions and cultural activities of Maha Sarakham, such as the veneration and celebrations of Phra Phuttha Kantharavichai Apismayathammanayok, and the tradition of bathing the Buddha during Songkran, which is held with grand rituals to show the faith of the people in Maha Sarakham. Therefore, the faculty of the Esan Art and Culture Research Institute expanded upon the design of the Kantharavichai terracotta prints and created this important Buddha statue. A working committee was established to create a Buddha image from bronze to serve as the principal Buddha statue, with a beautiful Buddhist appearance and imbued with profound Dharma philosophy. It is intended to serve as a model for future Buddha statues in the Isan region.

Therefore, Buddhism has played an important role in the way of life of people in the Isan region and Maha Sarakham Province, both in the past and present. It has served as a source of moral principles and a framework for social conduct, blending with the local culture and traditions.

Buddhist Art

Buddha means 'the awakened one' or 'the enlightened one,' referring to a person who has a deep understanding of the Four Noble Truths (Phra Phromkhunaporn (P.A. Payutto), 2010: 268). Meanwhile, art refers to 'skill' or 'mastery in creation,' which involves expression in forms that are beautiful and interesting (Phra Phromkhunaporn). Art, also known as 'craft,' is the act of creating artistic works where humans use creativity, imagination, and emotions in various states to produce works with unique characteristics. These works can evoke a variety of emotions and feelings, such as beauty, likeability, admiration, or even hatred. Understanding the meaning of 'art' is challenging, as it is related to creativity and the expression of internal emotions of humans, which can vary. Appreciation of beauty may differ from person to person. Therefore, for those who have not studied this field, understanding art might be difficult (Sathinee Phromwongsa, 2020).

Buddhist art refers to artworks related to Buddhism, which include various elements such as Buddha statues, murals, and religious architecture. Buddhist art is considered an artistic expression passed down through generations, playing an important role in reflecting the culture, beliefs, and faith of the community (Adul Lanwong, 2017). The creation of Buddhist art not only holds artistic value but also impacts society and politics in various ways, such as traditions and the way of life of the community. This is particularly true in the northeastern region, where the majority of the population still adheres to Buddhism as the central principle. The way of life, beliefs, and culture of the people in these areas are all deeply connected to Buddhism.

To summarize, Buddhist art refers to art associated with Buddhism, which involves creative and beautiful expressions where humans use imagination, emotions, and creativity to produce works with unique characteristics that evoke a variety of emotions and feelings. These include Buddha statues, murals, and religious architecture, all of which reflect the culture, beliefs, and faith of the community. This is particularly true in regions where Buddhism plays a significant role, such as in northeastern Thailand. Buddhist art is also a cultural heritage passed down through generations and influences traditions, way of life, and beliefs in society.

Politics in Defining Buddhist Art

In the present era, Buddhist art continues to play a role in politics, although the way it is used has evolved. The creation of Buddhist art today may symbolize the power of the state or be part of government initiatives to promote tourism, in line with state policies. This may include the construction of symbols or monuments related to significant historical or political events, serving to convey the values that the state aims to promote (Phunchai Panthiya, 2016).

Temples, which have long been the center of communities, are still places that gather valuable works of art, knowledge, and wisdom, such as ancient monuments and wall paintings. All of these are considered important cultural heritage. In addition, temples serve as tourist destinations with beautiful and serene environments that align with the teachings of Buddhism. In the political realm, Buddhist art not only reflects religious devotion but also plays an important role in the context of Thai politics. Buddhism is recognized as the national religion and has a close relationship with state power. Throughout history, rulers or kings have often built temples and Buddha statues to assert their power and legitimacy, such as constructing large Buddha statues or tall stupas to symbolize the greatness and power of their kingdoms.

Buddhist art created in each province is not only a form of artistic creation linked to religious beliefs but also an effort to integrate traditional beliefs and customs to add value to the local economy and society. Politics plays a role in promoting the design of unique Buddhist art to enhance the competitiveness of the region, such as designing cultural tourism spots or creating selling points for products and services related to Buddhist art. These works are considered cultural heritage that generates substantial income for the country. The development of Buddhist art at the local level not only helps preserve artistic identity but also promotes sustainable economic and social development. This aligns with the country's development strategies outlined in the National Economic and Social Development Plan, from Plan No. 4 (1982-1986) to Plan No. 13 (2023-2027). Buddhism is highlighted in the context of promoting moral and ethical values among the population, which is part of improving the quality of life. This principle connects with the concept of the Sufficiency Economy, which emphasizes sustainable development in terms of economy, society, and the environment. Buddhist principles are referenced to create a balance between material desires and inner peace, as well as creating economic opportunities based on knowledge, technology, and innovation, creativity and the involvement of all sectors in Thai society are important tools in

developing Buddhist art as part of national development in the fields of economy and society (Office of the National Economic and Social Development Council, 2022). Buddhism has had a significant influence on the governance of the Thai state, particularly in terms of legitimizing the government's rule and creating peace in society. The role of the monkhood remains important both spiritually and socially. In Thailand's political history, Buddhist art has been a medium reflecting the ideas and philosophy of Buddhism, as well as expressing political influence that affects the form and content of art throughout different periods.

In Thai society, where Buddhism plays an essential role in establishing and maintaining the legitimacy of state power, politics and the direction of Buddhist art are deeply intertwined. This can be seen in the determination of the appearance of art in temples, the creation of religious symbols reflecting the state's power, or the use of art to communicate political ideologies. Buddhist art has often been used as a tool to reinforce the legitimacy of the monarch's and government's power, particularly during the Sukhothai and Ayutthaya periods. Monarchs and high-ranking officials would use the creation of religious sites and artworks to display their power and influence as rulers supported by Buddhism.

In conclusion, Buddhist art in the present era still plays an important role in religion, politics, and economics, although its form and usage have evolved over time. Key issues include:

Political Role: Buddhist art is used as a symbol of state power, such as the creation of monuments or religious sites that reflect significant historical or political events. It is closely linked to establishing the legitimacy of government or royal rule through the construction of temples, stupas, or large Buddha statues.

Role in Community and Culture: Buddhist art reflects traditional beliefs and customs, promoting the economy and society of the community.

Economic Role and Development: The development of Buddhist art in local areas helps enhance competitiveness in tourism and cultural economics, such as designing tourist destinations with unique Buddhist art integrated with the concept of sufficiency economy and the National Economic and Social Development Plan, aiming to create a balance between the economy, society, and the environment.

Role in Creating Legitimacy for the State: Buddhism has an influence on the governance of Thailand, linking to the creation of peace and unity in society. In the past, Buddhist art was used as a tool to display the power and ideology of the state, such as the creation of art during the Sukhothai and Ayutthaya periods.

The Relationship Between Buddhist Art and Politics: Buddhist art often reflects the philosophy and ideas of Buddhism, while also serving as a tool for communicating political ideologies. The government and the monarchy use Buddhist art as a medium to demonstrate greatness and legitimacy.

The Development of Buddhist Art in Maha Sarakham

Phra Phuttha Kantharavichai Aphismai Dharmanaik is a Buddha statue that is both artistically beautiful and has distinctive characteristics representing Buddhist art in the Isan region. The design and casting of this Buddha statue reflect the beliefs and faith of the people in the Isan region towards the Buddha and the teachings of Buddhism. Phra Phuttha Kantharavichai is not only a religious symbol but also serves as the spiritual center for the people of Maha Sarakham and a source of spiritual guidance for the local community.

Phra Phuttha Kantharavichai was created in the early Rattanakosin period, featuring the posture of "Mara Vijaya" (the Buddha's victory over Mara). The statue has a lap width of about 4 meters and a height of about 5 meters. The material used to create this statue is bronze, a material that was commonly used during that time.

In addition, Phra Phuttha Kantharavichai is recognized as a national Buddhist art and represents the important Buddhist artistic heritage within the context of Isan culture. The fact that this Buddha statue is honored as the Buddhist art of Maha Sarakham province also demonstrates the relationship between art, religion, and culture in the lives of the people of Maha Sarakham.

In Maha Sarakham province, politics plays an important role in determining policies and projects that affect the daily lives of local citizens, such as budgeting for public infrastructure development, supporting local economic development projects, and promoting education. These factors directly impact the well-being of the people. Efficient local politics can ensure smooth development and basic services, improving the quality of life for citizens.

Politics also influences the designation of Buddhist art in the province in various ways. For example, the decision by the government or local agencies to support the creation of a provincial Buddhist artwork may reflect efforts to enhance cultural identity and promote the faith of the local people.

In the case of Maha Sarakham province, politics plays a role in determining development projects and supporting the creation of important Buddhist art, such

as the construction of Phra Phuttha Kantharavichai Apismayathammanayok, which is the province's Buddhist art. The decision to support such projects not only reflects the faith and beliefs of the local people but also promotes the province's image on a national level.

Politics can influence the creation of Buddhist art through budgeting, policy formulation that supports the preservation and development of cultural arts, and support for religious activities. All of these have an impact on the creation and development of Buddhist art in Maha Sarakham province. Politics not only affects the way of life of the people but also influences the creation and establishment of Buddhist art in the area. Therefore, political factors and conditions play an important role in reflecting the beliefs and faith of the people, as well as in the creation and preservation of Buddhist art that serves as a symbol of faith and the cultural identity of the province.

Conclusion

Phra Phuttha Kantharavichai Apismayathammanayok is a Buddha statue that reflects the beauty and uniqueness of Buddhist art in the Isan region, with its distinctive style and the materials used in its creation, which is bronze. This seated Buddha in the Mara Victory posture measures about 4 meters in width and 5 meters in height. It was built during the early Rattanakosin period. Not only is it a religious symbol, but it also serves as a spiritual center for the people of Maha Sarakham and the local community.

The Role of Politics in Buddhist Art

Policy Formulation and Projects: Local politics play a crucial role in supporting projects related to the creation of Buddhist art, such as the construction of Phra Phuttha Kantharavichai. This reflects efforts to strengthen cultural identity and promote the faith of the people.

Promoting Local Economic Development: Phra Phuttha Kantharavichai also plays an important role in promoting cultural tourism, which generates income for the local community. The development of Buddhist art helps create economic opportunities and promotes sustainability in both social and cultural aspects.

Political Influence on the Creation of Buddhist Art

Phra Phuttha Kantharavichai Apismayasammayanai is a representative of Buddhist art that holds significant importance in terms of art, religion, culture, and local

economic development. Maha Sarakham Province not only benefits from faith and cultural identity but also reflects the role of politics in creating and developing Buddhist art to achieve national and international significance.

Knowledge Gap: implication for this research topic

This research highlights the importance of analyzing the political structure within the diverse social and cultural context of Maha Sarakham province in relation to the establishment of provincial Buddhist art. This art serves as the central spiritual symbol for the people of Maha Sarakham and clearly reflects the beliefs and faith of the local population. However, political factors play a crucial role in promoting and determining the success of creating Buddhist art for the province, which is an area that requires further study.

A review of the related literature reveals that there is a knowledge gap in the issues related to the political aspects of determining provincial Buddhist art, especially within the context of Maha Sarakham province, which is characterized by social and cultural diversity. Therefore, this research aims to study the political structure and characteristics involved in the establishment of Buddhist art in Maha Sarakham province, in order to gain a deeper understanding of the forms and features of the political role in shaping the provincial Buddhist art.

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The People's Voice: An Analysis of Opinions Regarding the Election Process for Members of Parliament and Influential Factors in Amnat Charoen Province

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Introduction

Elections are the heart of democracy around the world, a process where citizens have the opportunity to express their needs and opinions through voting. Globally, elections are not only political activities, but also symbols of human rights and transparency in effective governance (Diamond, 2008). Free and fair elections are factors that help build trust in the political system and promote citizen participation in political activities.

At the national level, elections are an important mechanism that helps to select representatives who will bring the voice of the people to political decisions. In addition, effective elections can affect the stability of the government and economic development in the country (Norris, 2012). Moreover, elections are an opportunity for citizens to hold their representatives and political parties they support accountable. Elections are considered one of the most important political processes in building a democracy, with the aim of allowing citizens to participate in deciding to select representatives who reflect their needs and expectations. In Amnat Charoen Province, the election process is important not only for the election of members of the House of Representatives, but also for the orderliness and transparency of the Thai political system as a whole. Over the past few years, Thai society has experienced significant political changes that have affected citizens' perceptions and voting behaviors. The increase in the use of social media and convenient access to information have resulted in citizens becoming more aware and knowledgeable about politics. This awareness has led to calls for improved transparency and fairness in the electoral process (Norris, 2011).

At the regional level, elections play a crucial role in strengthening democracy in each area. Regions with quality elections and public participation are expected to

achieve sustainable economic and social development (Putnam, 1993). In addition, regional elections help strengthen local government accountability and promote public participation in decision-making that affects people's daily lives.

In the political context, Amnat Charoen Province has been politically diverse, reflecting the different needs and opinions of the people. Over the past 10 years, from 2014 to the present, the province has held regular elections for members of the House of Representatives, often with fierce competition between political parties with different ideologies. At the same time, elections in Amnat Charoen Province are also influenced by the rapidly changing national politics, especially in terms of political policies and campaign strategies of political parties. Amnat Charoen Province also faces several challenges in the electoral process, such as organizing transparent elections, reducing vote-buying, and building confidence in the electoral system, especially in areas where political activities are organized in a way that may affect people's decisions.

In the past elections, it was clear that the people of Amnat Charoen Province were politically active and actively participated in the elections. In each election round, a forum was organized for the people to express their opinions and make suggestions on important policies for local development. Elections are therefore not only political activities, but also an opportunity for citizens to express their opinions and needs at the local level.

Objectives

To analyze the factors affecting the election decisions of citizens in Amnat Charoen Province over the past 10 years (2014-present)

Concept

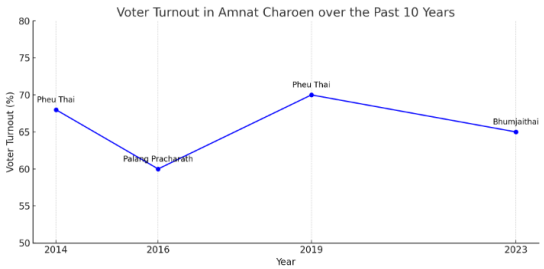
Voting Theory is a branch of political science that studies how and why people make decisions in elections. It emphasizes the importance of factors that influence people's decision to vote. It distinguishes that voting is not just a response to emotions or personal feelings, but also has economic, social, and political factors that play an important role (Blais, 2000). In order to be consistent with the election context and be able to determine the factors that influence voting decisions, such as economic factors, namely, people's economic needs and expectations play an

important role in elections. People tend to support representatives who present policies or strategies that can solve economic problems, such as increasing income, creating jobs, and improving quality of life. Social factors, namely, the social and cultural structure of Amnat Charoen Province affect voting decisions. Studying the patterns of family and community relationships can help understand people's perspectives and expectations of the representatives they choose. And political factors, namely, the political situation and relationships between political parties affect voting decisions. People may be inclined to support political parties with a good track record or with representatives who are well-known in the community. Analyzing opinions on the election process for members of the House of Representatives in Amnat Charoen Province will help show people's feelings towards the election system and the processes that are taking place at that time. People may be satisfied or dissatisfied with the election management, the transparency of the election, and the responsiveness of representatives to the needs of the people. In order to understand this election theory, it not only helps to analyze the factors that affect the decision of the people in Amnat Charoen Province to vote, but also promotes greater awareness and participation in the election process to create a quality democracy and participation and the sustainable participation of the public in the future Political participation focuses on exploring the reasons that lead people to engage in political activities, such as elections, which are seen as expressions of the desires and opinions of the public (Verba, Schlozman, & Brady, 1995). Political participation not only means voting in elections but also includes involvement in other political activities, such as attending meetings, expressing opinions on social media, and joining political groups or organizations. All of these can help strengthen democracy at the local level.

Another important aspect is building trust in the electoral system, which is crucial for ensuring that the public feels confident in participating in the electoral process and in other political activities. Analyzing opinions about the electoral process and assessing public satisfaction can provide guidance for improving the electoral process to make it more transparent, which is essential for building trust in political parties and the political system as a whole (Mair, 2013). This will help reduce problems.

From the perspective of Witsanu Chiangkul (2008), vote buying is an issue that reflects the lack of strength in the political participation of the people. Some groups of citizens view elections as an opportunity to gain personal benefits rather than as a means of participating in a true democratic system. Furthermore, vote buying also reflects the imbalance in the distribution of economic and social power, leading

low-income individuals to accept short-term returns instead of considering the long-term policies of candidates. Anake Laothamatas (1997) commented that vote buying is a political problem that reflects the weakness of the legal system and oversight in the electoral process. Additionally, it has been suggested that addressing this issue requires stricter legal reforms, along with strengthening independent organizations that oversee the electoral process, such as the Election Commission, to ensure fair election management.



Picture 1: Election results in Amnat Charoen Province over the past 10 years.
Source: Office of the Election Commission of Amnat Charoen Province

The elections in Amnat Charoen Province over the past 10 years present important information regarding the results of the elections for Members of Parliament (MPs) each year, focusing on voter turnout rates and the vote counts for the winning political parties in Amnat Charoen Province. It can be observed that the people of Amnat Charoen do not favor just one political party, resulting in different parties winning in each election. Additionally, there has been a noticeable decline in voter participation in the recent elections in 2014 and 2019, highlighting clear changes in electoral trends and public engagement. Expectations for local development remain a significant factor influencing voters' decisions, particularly concerning infrastructure development and economic issues. Furthermore, vote-buying continues to be a critical issue in Amnat Charoen Province, with the presence of vote canvassers employing various methods such as providing meals, distributing goods, and offering cash vouchers to incentivize citizens to vote for their preferred candidates.

Related Research

The issue of vote-buying is often viewed as the most severe problem in the northern and northeastern regions of Thailand. Somchai Phatthanananan (2002) found that studies on vote-buying behavior in the northeastern region began after the "Roi Et

Disease" crisis, which was a phenomenon of severe vote-buying during the by-election for a vacant seat in the House of Representatives in Roi Et Province in 1981. In that election, there was an unprecedented mobilization of funds for campaigning, leading to a local election slogan that stated, "If there is no money, go to the rice field; if money does not come, it is better to go to the rice field; if there is no money, do not vote." This situation also had positive economic effects on Roi Et Province during the election, as many media outlets covered the local news, and citizens had supplementary income from distributing flyers during the election period. This time and situation marked the beginning and pioneering of studies on vote-buying in Thailand, particularly the negative perceptions of the electoral behavior of people in the northeastern region. This line of study aligns with the research of Udom Piriyasing (1995) it was found that vote buying occurred through a systematic process of establishing and controlling vote canvassers from the village level to the provincial level. There were food gatherings, distribution of goods and cash vouchers, as well as donations of money or public utilities to the community, including the printing of documents to attack each other, etc. Ammar Siamwalla and Piyanuch Pheanchob (1994) summarized that vote buying has become a tradition for the Thai people because the government cannot meet the needs of the people. Instead, the people have to seek assistance from their vote canvassers or representatives. Even though there are laws or central organizations established to control and monitor vote buying, they have not been able to operate or manage effectively.

Research Methodology

This research employs a Mixed Methods approach. The quantitative research sample consists of 400 eligible voters in Amnat Charoen Province, selected systematically to obtain representative data of the population. The sample size was calculated using the Taro Yamane formula (Yamane, 1973). The data obtained from the questionnaires were analyzed using SPSS software, employing descriptive statistics and multiple regression analysis to identify the relationships between various factors and voting decisions.

The qualitative research sample comprises 20 individuals from Amnat Charoen Province, selected through purposive sampling based on specific criteria such as age, voting experience, and economic background. This involved in-depth interviews, and the data collected from these interviews were transcribed and

analyzed using content analysis to extract meaningful information and illustrate the perspectives and feelings of the public regarding elections and electoral buying.

Research Summary

The basic personal information of the sample population eligible to vote residing in Amnat Charoen Province reveals that the majority are male, aged between 31 and 40 years. The highest level of education among the sample population is secondary education, and the predominant occupation is farming, with an average monthly income ranging from 10,001 to 20,000 baht.

The analysis of factors influencing the voting decisions of the people in Amnat Charoen Province over the past 10 years (2014 - present) shows that political factors have the greatest influence on the voting decisions of the public, with an average score ($\bar{x}$ = 3.75). This aligns with other studies indicating that political factors, such as confidence in political parties and candidates, significantly affect voting behavior. The moderate level of satisfaction among the public regarding the electoral process ($\bar{x}$ = 3.40) reflects a degree of confidence in the electoral system, despite concerns about transparency and corruption. This suggests that the public is worried about the transparency of elections, which may impact their confidence in the democratic system. Additionally, the issue of vote-buying by candidates ($\bar{x}$ = 3.60) "It is important in a democratic system that the public desires to have a voice in decisions related to elections. This reflects the need to improve the electoral process to ensure transparency and build trust in the supporting political parties. There may be a need to develop political processes to genuinely support public participation (Miller&Williams,2022).

In summary, the people in Amnat Charoen Province have a complex decision-making process when it comes to electing members of the House of Representatives within the province. It can be confirmed that economic, social, and political factors significantly influence local elections, as well as the expression of the public's desire to improve the electoral process to enhance transparency and build greater trust in the political parties they support in the future.

Table 1 shows an overview of the factors influencing the decision-making of the public in Amnat Charoen Province both in the past (before 2014) and in the present (after 2014).

Factors Influencing	Overview in the Past (Before 2014)	Overview in the Present (After 2014)
Political factors	- Confidence in political parties and candidates affects voting behavior. - Politics has a significant influence on the decision-making of the public.	- Confidence in political parties still has the highest influence. - Vote buying by candidates remains a problem that affects elections.
Economic factors	- The economic situation in the area affects satisfaction. - Agriculture and employment play an important role.	- Economic assistance continues to influence electoral decisions. - The public is looking for candidates who can help improve the economic situation.
Social factors	- Awareness and understanding of elections vary by education level. - Access to information is limited.	- The desire to participate in the electoral process has increased. - The public wants a voice in decision-making and the improvement of the electoral process.

The table summarizes the factors influencing elections in Amnat Charoen Province in the past and present, highlighting the changes and continuities in each aspect.

Suggestions

The study "The Power of People's Voices: An Analysis of Opinions on the Election Process for Members of the House of Representatives and Influencing Factors in Amnat Charoen Province" is important for understanding the dynamics that affect the electoral decisions of the public, especially in a context where

economic, social, and political factors are involved. Therefore, the recommendations derived from this research are necessary and can be effectively applied in future studies. These include that relevant agencies should develop the electoral process to be more transparent, such as by clearly disseminating information about candidates and political parties, and organizing activities to enhance understanding of the electoral process. This will help increase public confidence in the electoral system. Additionally, there should be surveys to gauge public opinion on vote-buying to understand the needs and necessities of the public in receiving economic assistance, which may influence electoral decisions. Studies on future electoral trends should be conducted by monitoring changes in political, social, and economic conditions, which will aid in planning the development of the electoral system.

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Celebrity Monks: The Reputation of Monks in The Thai Buddhist Circles

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Abstract

Monks in Thailand play a significant role in the dissemination of Buddhism, not only by adhering to religious traditions but also by seeking knowledge and understanding of the Dharma to provide spiritual support to laypeople and contribute to the betterment of society. The fame of monks today results from the integration of their religious duties, the accumulation of cultural and social capital, as well as the cultivation of an image that aligns with the teachings of the religion and the social and religious standards, known as habitus. In the present day, the use of modern communication tools, such as social media, has enabled some monks to become "celebrities" with widespread popularity. The creation of an online identity helps enhance their image and social popularity. Therefore, the fame of monks represents both an opportunity and a challenge in balancing the dissemination of Buddhist teachings with responding to societal demands. The influence of monks in society may raise questions about the creation of image and the use of power that may not align with religious principles. The fame of monks in the Thai monastic community reflects a process of adaptation and the construction of an identity linked to cultural capital, social capital, and the demonstration of appropriate behavior in the propagation of Buddhism.

Keywords: Celebrity monks, fame of monks, Thai monastic community, monks in the digital age, hierarchical progression of monks.

Introduction

Monks in Thailand have played an important role in spreading Buddhism from the time of the Buddha to the present. Becoming a monk is not only a religious tradition, but also a path to seek knowledge, access and understanding of Dharma, to be a spiritual refuge for the laity and also to help improve society by being able to study and pass on Dharma, helping people to access teachings and ways to live happily. In addition, monks are also recognized as important spiritual leaders in various ceremonies in Thai society.

In the past, the popularity of monks in Thai society was mainly based on their deep understanding of Dharma and their belief in monks, which led to their wide acceptance and respect from the public (laypeople). The propagation of religious teachings and their role in society remains a pillar of spiritual development. In addition, there are monks who are famous for their practice of Dharma, teaching meditation, and providing spiritual advice to people who need peace and to solve their life problems, or even monks who are social leaders during the changes in Thai society through their participation in various activities such as sermons, preaching Dharma both in ceremonies and public sermons, and participating in activities with various agencies that aim to improve the well-being of the people. The fame of monks in the past was often related to their merits accumulated over a long period of time and their being respected by the Sangha and the public. Examples of famous monks in the past include Phra Phromkunaphon (P.A. Payutto), who was known for his Dharma writings and profound sermons, and Luang Por Charan Thita Dhammo, who was famous for his social activities and helping the poor. Phra Paisarn Wisa Lo, a famous thinker, writer, academic, activist, etc. These monks are respected by the general public and their fame often spreads through word of mouth, sermons in temples, or writing Dharma books (Tin Inthasola and Sethiar Thangthongmadan, 2021: 17-18).

Therefore, the fame of monks in the past was the result of their strict adherence to Dhamma principles and their dedication to the public good, without having to rely on modern media or complex technology. The fame of monks in the past was often sustainable and widely accepted because it was based on their true good deeds and was evident to the public, which was due to their strict adherence and dedication that came from the actions of individuals.

The reputation of monks from a habitus perspective

If we analyze according to the concept of "Habitus " of Budier, Budier questions the relationship between social structure and the individual by looking at the human being as having freedom of choice (subjectivity) and looking at the human action as being limited by social structure (objectivity), how can these two jointly create identity? This creation of connection is called "Habitus " (Grenfell, 2008: 50).

In Thai, the word habitus can be translated as "temper", "disposition" or "nature", which reflects the behavior and behavioral characteristics that exist in an individual. It is often the result of accumulated experiences from past social contexts and can sometimes change through adaptation (Giddens, 2009: 846). Although there are similar words in Thai, those words cannot cover all aspects of habitus because Habitus refers not only to behaviors that arise from habits or dispositions, but also to knowledge and skills gained through learning that are embedded in an individual (Appelrouth and Edles , 2007: 449). Budiere emphasizes that habitus is: It is the result of the interaction between social structures and individual actions, acting as a mediator between objective structures and subjective actions (Ritzer, 2007: 174). Habitus can be used to explain that people in the same status in society tend to have similar habits, which results in the understanding of the social world being different according to each person's experience (Ritzer, 2007: 175). That is, habitus causes the social world to be created through individual actions, and at the same time, the social world plays a role in creating individual habits. Practice is therefore an important element in demonstrating the interaction between habitus and the social world (Ritzer, 2007: 176). Habitus is therefore not a control of consciousness, but a structure that influences human actions in creating the social world and various operations, which can be adjusted according to experience and reflection (Ritzer, 2007: 176-177).

As explained above If we use the term " Habitus " to explain the reputation of monks, we will see that their reputation is the result of actions that are consistent with social structures and experiences accumulated from training according to religious principles, effectively developing religious habits. The "habits" of monks reflect behaviors trained from experiences in monastic society, such as seeking knowledge of the Dharma, expressing oneself appropriately according to religious standards, and practicing ethics.

The acceptance of monks in the past was due to their strict adherence to religious principles, their dedication to society, and their help to people in terms of spirituality and society. These actions reflect the habits that have been developed

through experiences in society and have become part of their identity. Habitus does not only refer to habitual behavior, but also includes knowledge and skills that individuals have acquired through learning within a social context. In this section, habitus will be related to Bourdieu 's explanation of capital formation. In particular, cultural capital and symbolic capital are as follows: The practice of religious principles and the role played in society by monks in the past reflect their belief in religious principles and their contribution to society, which can create an impact on public perception and acceptance in the long term. The sustainable reputation of these monks is therefore the result of building relationships between individuals and social structures that come from actions that reflect goodness and morality, which are respected by both the Sangha and the general public.

New media and the creation of celebrity status among monks today

The fame of monks today often comes from the use of modern media, such as television, radio, and the use of modern social media to spread Dharma. Many monks have created their online presence by having a modern and accessible image, which has made these monks popular and influential in society, especially in terms of creating their social presence. The fame and influence of monks today often come from the use of modern media, especially the use of social media to spread Dharma. Many monks today are not only Dharma teachers, but also create their online presence by giving Dharma advice, teaching methods of practicing Dharma that are appropriate for daily life, or participating in social activities and community development, which has attracted the attention of both Buddhist believers and the general public who are looking for a way out in life. This phenomenon can also be explained by Bourdieu's theory of social identity construction linked to class and social stratification, especially as these monks are recognized as "idols" for the new generation who look for spiritual leaders who can combine religious practice with modern life. As stated by Phra Maha Praiwan Worawanno He had been successful before he left the monkhood. However, achieving idol status, having a large number of followers, being a public figure, being known and appearing in the public media are some of the elements of being a celebrity.

Creating a famous identity further creates a celebrity status, which leads to the influence of monks in today's society. Because in the changing era, the propagation of Buddhism in Thailand is not limited to temples or sacred places only, but also extends to the online world and media, which makes some monks become widely known, both in terms of propagating the Dharma and their role in social activities.

The image of monks in this era has therefore begun to differ from the past, with the status of "celebrity monks" receiving attention from the media and society, to the point of being a topic of criticism and debate about the role that monks should play in Thai society today.

The role of monks that should be in the reputation of monks

Ordination as a monk has been around for a long time since the time of the Buddha and before the time of the Buddha. This tradition has been passed down continuously. The main common point of ordination in the pre-Buddhist era is the "seeking of truth", in which those who ordain must study the Dharma and propagate Buddhism (Phra Praseriya Aphiwanno, 2563). During the time of the Buddha, the Buddha was the one who taught and conveyed the Dharma himself to his disciples by means of preaching and individual training. A disciple who was capable of studying and conveying the Dharma was called "Ettakka", such as Phra Ubali who was skilled in the Vinaya, Phra Anan who was skilled in the Suttas, and Phra Sariputta who was knowledgeable in the Abhidhamma (Tin Inthasolas & Sethiar Thangthongmadan , 2564).

At present, the propagation of Buddhism in Thailand involves both passive and active propagation. Monks must have knowledge and appropriate behavior in teaching (Phra Khru Sangkharak Sathon Bun-Ek, 2015). Monks who are famous for propagating Buddhism in both traditional and modern forms, such as Phra Ajahn Paisal Visa Lo and Phra Maha Phaiwan Worawan No, use social media to propagate Dharma and reach new generations effectively (Sucheep Punya Nuphap, 1996:16).

And do monks who are famous for spreading Buddhism have an effect on their promotion or elevation? Those who are famous for spreading Buddhism may receive higher ecclesiastical titles in order, even without having outstanding achievements in administration or teaching Dhamma. For example, a monk who is famous for writing Dhamma books or appearing on social media may not receive a higher ecclesiastical title from strict Dhamma practice, but rather from using a good image and building a reputation in society. This image may be supported by both the government and the media, which sometimes raises the question of whether these power relationships have a greater effect on promotion in the Sangha than religious virtues.

In the context of ordination as a monk in Thai society, from the time of the Buddha to the present, it can be found that ordination as a monk is not only a search for the truth and study of the Dharma and Vinaya, but also involves the accumulation of "capital" in various forms, especially social and symbolic capital. The propagation of Buddhism today not only requires knowledge of Dharma, but also a good image and the creation of a reputation that is consistent with social power, which may affect the acquisition of ecclesiastical titles or promotion in the Sangha. This makes it possible to observe the clear stratification in the Thai Sangha and the promotion of monkhood that sometimes does not come from the virtue of practicing Dhamma but is the result of power relations, such as being supported by the state or the media. This indicates that in the Thai Sangha, there is also a struggle for position based on the capital and image that the ordained monks can create, which sometimes raises questions about the true practice of Dhamma and the appropriateness of such promotion. The existence of classes in Thai monastic society is linked to Bourdieu's idea of "capital" in different dimensions that affect the struggle for position and status in society, which can be seen from the promotion of monkhood and acceptance from society as a whole.

The purpose of ordination and the status of monks is to access the teachings of Buddhism, seek the truth, and be an example of living according to the teachings of the Lord Buddha. However, at present, the image of monks in Thai society is no longer limited to being silent practitioners. In this era where technology and mass media play an important role, some monks have become widely known and have received attention from society as "celebrities " or famous people. Some monks are famous in the Thai monastic and social circles because of their modern dissemination of the Dharma or their influence in society outside the temple. However, the fame and success of these monks have become a matter of much debate in religious circles, especially when these things may raise doubts about the main purpose of ordination and the true duties of monks. Sometimes, being famous may raise questions about the use of power and social status in a way that is inconsistent with the teachings of the Lord Buddha (Phra Khru Chanthawiriyopas (Chanwich Chiewchan), 2020:51-52).

Celebrity status and the creation of a reputation for monks in the industry

In Thai Buddhism, monks have different roles depending on their ecclesiastical position, spiritual maturity, and experience. Monks who are capable of performing their duties and have received continuous education are often given decision-

making authority and important roles, such as Phra Maha Wutthichai Wachiramethi, Phra Ajahn Paisal Visa Lo, and Phra Maha Praiwan Worawan No, all of whom have played a role in propagating Buddhism and have accomplished academic and social welfare works (Phra Prawit Thammavaro (Boontem), 2019:5). There are many factors that affect the promotion of the monkhood, such as education, special abilities, and the social status of the temple, for example, Luang Por Kuhn Pari Suttho and Luang Ta Maha Bua Ñāṇasampanno, who are famous for helping develop society and help the country in various ways (Mett Mett Karunjit, 2001: 23). Building a reputation as a "celebrity " may affect the perception of the image of monks that has changed from their traditional roles as spiritual leaders. Famous monks may receive increased social support and religious influence.

However, sometimes the use of these images may cause doubts about the purity of the practice, because the creation of fame may be more than the true commitment to spreading the Dharma. For example, a monk who becomes famous through TV interviews or through online Dharma teachings may be popular with the public, but some may perceive him as using the media to build his own reputation rather than truly committing to spreading the teachings. This is the case of a monk who gains attention by organizing festivals or religious events to attract the public, which raises the question of whether he is doing this for personal gain or for the benefit of Buddhism. The reputation of monks in the Thai monastic community is not only based on the propagation of Dharma, but also involves the construction and expression of personal taste in the pursuit of religious identity that is reflected through status and social acceptance. The reputation of monks is built through strict adherence to religious teachings, influential expression in society, and the use of social mechanisms to differentiate themselves from other monks.

The reputation of monks in the circle can use Bourdieu's concept to distinguish (Distinction) and taste (Taste) as a tool for understanding. Especially in terms of social class division, it can be explained that monks in Thai society have a clear division of positions or status in the circle. They may be accepted by society based on their expertise, their reputation, or even their attitudes and behaviors in the temple or in various situations. Bourdieu stated that creating difference is not just a matter of choosing expensive objects or products, but it is expressed through behavior, feelings, and ways of life. In the case of monks, the difference that occurs in the circle may be the result of appropriate behavior as a monk who is accepted by society's standards or from being famous for spreading quality Dharma (Kasem Phen Phinon, 2006). It reflects that taste related to monks in this respect can be

reflected through choosing to live in a way that is consistent with pure Dharma practice and expressions that show self-training to be a good example in society, such as wearing yellow robes, speaking softly, communicating and preaching Dharma with knowledge and virtue that will make them accepted by people in the community.

Bourdieu 's concept, taste is not a personal matter, but a result of social conditioning that is consistent with the class or social group that the person belongs to. (Kanchana and Somsook, 2010) Similarly, monks who are under the monastic code of conduct and observe more precepts than ordinary people have become spiritually influential. This refinement shows a taste that is unique in its own way, reflecting a spiritual consciousness that is connected to religious principles. Moreover, the ideas and ideologies that each monk holds, whether they are conservative, liberal, or pragmatist, who believe in the power to change society, have an effect on attracting attention and being accepted by each group of the public. And it leads to the creation of fame.

In conclusion, having different habits, even under the principles of being a monk, monks can create fame, create monk celebrity, which is a result of different capital accumulation, including the use of new media to create access to people in the online world.

Fame and promotion in the Sangha

Promotion in the Thai Sangha is not based solely on ordination, but also on other factors such as knowledge, ability, and social status, which affect the power to manage and receive important positions in the Sangha. This promotion can reflect the role in governing the Sangha and conducting religious activities, such as building hospitals or public utilities. Monks who play a role in spreading Buddhism in the present era tend to be highly influential and respected by society, including receiving ecclesiastical titles from the King in recognition of their religious duties (PPTV Online.2564: Online)

The rise of fame and status among monks in the Thai Sangha is a complex and highly debated issue, as reputation power Influence and social acceptance are intricately related, especially in the case of celebrity monks. Receiving a higher ecclesiastical title is not only a recognition of the monk's academic and moral qualities, but also a sign of acceptance and respect from society. (TODAY.2021: Online)

At the same time, it also influences the holding of important positions in the Sangha, such as abbots or district abbots, which affects the management of temples and the propagation of Buddhism. The fame of some monks is often the result of their extensive networks of connections both inside and outside the Sangha, which allows them to receive support from important people and organizations, which may be an important factor in pushing these monks to be promoted or assigned to important roles in spreading Buddhism. In addition, having the power to manage various resources, both budget and personnel, can be used to develop the temple and create religious activities, which leads to fame and expansion of power in society (The Bangkok lnsight.2019: Online).

Sometimes, promotion in status or ecclesiastical rank may not be the result of true Dhamma practice, but rather the influence of a group of people in the monastic circle or the presence of fame that can attract the attention of the government and society. These images may cause a deviation from Dhamma practice and do not reflect the truth of Dhamma practice and the intention to propagate Buddhism. For example, in some cases, monks who are appointed to important positions in the Sangha may not be due to their outstanding religious practices, but rather to support from people with political power or their fame in the media. For example, a monk who is a "celebrity" who plays a role in social welfare and is talked about on social media may be promoted due to support from people in power, politicians, or celebrities. This causes the issue of good behavior, which should be true virtue in religious practice, to be overlooked.

Interesting things is Accumulation of social capital that leads to connectivity Connection: Having a network may be a factor that allows some monks to move up the Sangha hierarchy better than others. In this context, accumulating capital means building relationships and gaining support from influential networks in society and in the religious circle. Meanwhile, having the right character traits, such as leadership and the ability to manage the temple and religious activities, are also important factors that help monks to be accepted and to move up in the Sangha.

The fame of monks leads to the promotion of the Sangha, which is not only due to ordination, but also related to knowledge, ability, and social status that enhances the reputation and authority in the management of the temple and religious activities. Monks who are famous in the Sangha are recognized for their work in spreading the Dharma and doing social welfare work. Therefore, this fame can sometimes lead to higher ecclesiastical positions, such as being an abbot or a sub-

district abbot, which results in influence in the management of various resources and the expansion of religious activities. For example:

Grandfather Maha Sila Sirichanto (Phra Ratchawacharathammasophon) It arose from the recognition of his abilities and work in the propagation of Buddhism and his continuous contributions to society. He received this title from his important role in helping develop society in various aspects, especially in teaching the Dharma and practicing Dharma that is valuable to Buddhists. There has been an expansion of channels for propagating Dharma teachings and inspiring people in the digital age, which allows Luang Pu to reach groups of people who may not be able to join activities or lectures in person, whether through Facebook or TikTok. The presentation of the teachings and conduct of Luang Pu and his contributions to various religious charities led to his promotion to the current rank of Phra Raja Khana.

Phra Maha Vuthichai Vajiramedhi or V. Vajiramedhi has received a higher ecclesiastical title from his continuous work in Buddhism. He has been accepted by society both in terms of spreading the teachings of Dharma and in doing activities that benefit society as a whole, both on social media. His elevation in ecclesiastical title is significant in reflecting the recognition of his role and success in performing his duties as a monk as a spiritual leader. His elevation to the monastic rank is not only a recognition from society as a religious leader, but also a reflection of his work and dedication in spreading the teachings of Buddhism to be widely known and put into practice through activities such as giving meaningful sermons and using social media to spread knowledge and Dhamma. This led to his promotion in ecclesiastical rank to Chao Khun Phra Methee Wachi Rodom , a position of a third-class royal monk or Chao Khun (Khaosod: 2562)

Reverend Father Paisarn Wisa Lo (Vipassana Master) He is a new generation Buddhist scholar, thinker and writer. He is a practitioner and a Dharma lecturer who has consistently produced works in the form of television media and books in the present era. He is also an initiator in preparing spiritually before death so that the deceased can pass away peacefully. His works are published in various forms of media, mainly using social media as an important channel to spread the Dharma teachings and create awareness about how to practice Dharma in people's daily lives. This is done through sharing articles, video clips, and various posts that reflect knowledge about Buddhism and methods of developing the mind that are easy to understand and can be applied in practice. This has made him a renowned figure in the teaching of Dharma, the spread of the Buddhist teachings, and his work to

promote morality in Thai society. He is recognized as a teacher who has played an important role in leading society to spiritual awakening and helping people find inner peace through his sermons and writing highly acclaimed books. And later, he was promoted in rank from his long career in the Buddhist community. He received the ecclesiastical title of "Phra Vipassanachan " (Magazine 5000 S.ORG, vol. 4, September-October 2014)

Phra Maha Praiwan Worawonno He is a well-known monk in the Buddhist community, especially in terms of using social media as an important tool for spreading Dharma and connecting with people in the digital age. He often gives sermons online, writes articles that inspire people, and uses platforms such as Facebook and YouTube to provide advice on how to live a life in accordance with Buddhist principles, which has gained a large number of followers and benefited from his teachings. The promotion of Phra Maha Praiwan is a recognition from the Buddhist community and society for his dedication to spreading Dharma and working to develop people's minds, resulting in a higher rank in line with his responsibilities and roles in society and the Buddhist community. In 2003, he was the assistant abbot of Wat Sroi Thong, a royal temple, and in 2020, he became the acting abbot of Wat Sroi Thong, a royal temple. He received the ecclesiastical title of "Phra Maha" from his work that had an impact on spreading Dharma on a large scale and helping to develop morality in society (Bangkokbiznews: 2021).

Therefore, the article " Celebrity Monks " opens up issues related to the interpretation of the role of monks in Thai society in the present era. How are fame, being a celebrity, and maintaining a status in the monkhood related to the propagation of Buddhism and the practice of religious duties in a time when society is rapidly changing? And from what has been said above, this point is an interesting debate: which monks under the Dharma Vinaya should be deprived of fame and praise? But in society, we still see monks who have different reputations both in the religious and worldly realms. In addition, the fame of monks is used to benefit themselves, the religion, and to promote their status in the Sangha.

Conclusion

When considering the reputation of monks in the Thai monastic circle, it can be seen that the reputation of monks is not only built from the performance of religious duties, but is also influenced by the accumulation of cultural capital related to education, the search for knowledge in the Dharma, the impressive preaching of Dharma, passing the Buddhist examinations, social capital, having networks or

being known by people with faith in various circles, having disciples from various circles, together with the display of behavior - habitus . Habitus that is appropriate according to religious and social standards for example, demonstrating knowledge and morality in various activities, acting as a support for society when society is facing problems, acting as a role model monk in creating a good image, in spreading the teachings of the Dharma, and in helping the new generation to access the Dharma more. It has been shown that the fame of celebrity monks in the Thai Sangha is a result of a combination of religious duties, accumulation of cultural capital, social capital, and reflected through habits that adapt to the modern social context. All of this has resulted in these monks being well-known, famous, and accepted both in religious circles and general society. They have also played a part in leading to a rise in the Sangha hierarchy.

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The Relationship Between the Use of Eco-Friendly Packaging and Waste Management in Roi Et Municipality

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Abstract

This research aims to study the relationship between the use of environmentally friendly packaging and waste management among people in Roi Et Municipality. The Circular Economy concept is used as an analytical framework, focusing on waste reduction, material reuse, and balancing the economy and the environment. A quantitative study was conducted using questionnaires to collect data from a sample of 400 people. Statistics used for data analysis included descriptive statistics and inferential statistics, using correlation coefficient analysis. The research found that purchasing decisions, usage, and post-consumption evaluation of environmentally friendly packaging were positively correlated with various aspects of waste management at a statistically significant level ($p < 0.05$). This indicates that promoting the use of environmentally friendly packaging can lead to more effective waste management. Research implications are suggested that government agencies and the private sector should collaborate to promote the use of environmentally friendly packaging by providing knowledge, raising awareness, and supporting access to alternative packaging. Additionally, an efficient waste management system should be developed, and community participation should be encouraged. This research provides empirical data on the relationship between the use of environmentally friendly packaging and waste management in the context of Roi Et Municipality, which can be used to formulate appropriate policies and measures for sustainable solid waste management.

Keywords: Relationship, Green Packaging, Waste Reduction Behaviors

Introduction

Currently, our world is facing increasingly severe environmental challenges resulting from population growth, economic expansion, and excessive consumption. Municipal solid waste issues are a critical concern impacting ecosystems, human health, and the economies of nations worldwide (United Nations Environment Programmer, 2021). Municipal solid waste adversely affects the environment in multiple ways, including soil and water pollution from improperly managed waste, which can contaminate soil and water sources. Air pollution from waste incineration contributes to atmospheric pollution, posing risks to human health. Furthermore, greenhouse gas emissions from the decomposition of waste in landfills generate methane, a greenhouse gas with a global warming potential significantly higher than carbon dioxide. The concept of recycling and reusing materials is therefore a crucial mechanism for reducing waste volumes, conserving natural resources, and mitigating greenhouse gas emissions (Ellen MacArthur Foundation, 2019). Globally, many countries have prioritized the development of robust recycling systems by setting clear recycling targets, investing in recycling technologies, and promoting public participation.

In Thailand, municipal solid waste is a particularly challenging issue. In 2023, Thailand generated over 26.95 million tons of municipal solid waste, with 7.47 million tons improperly disposed of (Pollution Control Department, 2023). This has significant environmental and public health impacts. Developing an efficient recycling system is imperative to reduce waste volumes and maximize resource recovery. While, Roi Et Province generates 985 tons of waste per day, exceeding the volume of many neighboring provinces (Pollution Control Department, 2023). Additionally, Roi Et Municipality has declared municipal solid waste management a provincial priority, focusing on source reduction, promoting sustainable consumption, and maximizing resource recovery from waste. Studying the relationship between environmentally friendly packaging and waste management in this area is therefore essential, as it can inform the development of appropriate strategies and measures for sustainable waste management locally and serve as a model for other similar regions.

Moreover, research in Roi Et Municipality aligns with the principles of the Circular Economy, which emphasizes waste management from production and consumption, the reintegration of post-production and post-consumer materials into new production processes or reuse, and the balancing of economic growth with resource and environmental sustainability (Office of the National Economic and Social Development Council, 2019)."

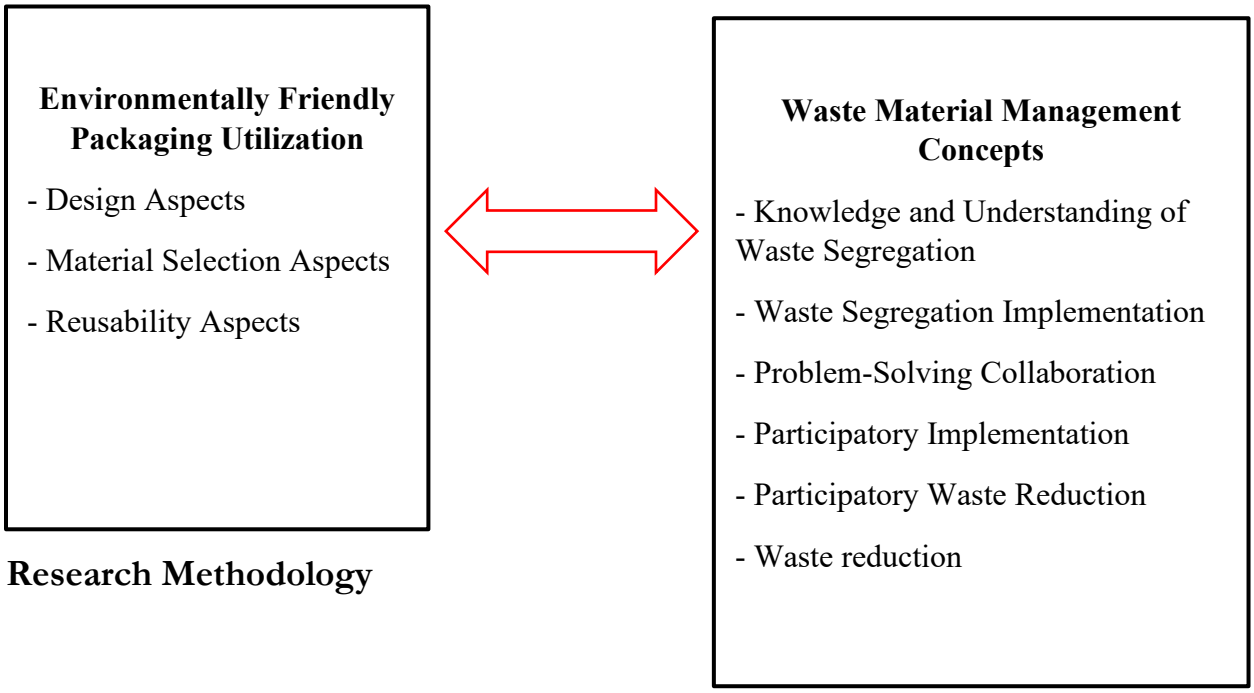
Research Objectives

To investigate the relationship between the utilization of environmentally friendly packaging and waste management practices within the Roi Et Municipality."

Research Scope

This research aims to investigate the relationship between the utilization of environmentally friendly packaging and waste material management within the Roi Et municipal area."

Conceptual Framework



Research Methodology

This research employs a quantitative research approach to investigate the correlation between the utilization of environmentally friendly packaging and the effective management of waste materials within a municipal setting

Population and Sample Selection:

The target population comprised residents residing within the Mueang Roi Et District, totaling 115,079 individuals. The sample group consisted of representatives from the public sector, government agencies, and private businesses. A sample size of 400 participants was determined using Taro Yamane's (1967) formula for known population sizes.

Research Instrument:
A questionnaire was utilized as the primary data collection tool, structured into four sections: **Section 1:** Demographic information of the respondents, including gender, age, and income. **Section 2:** Attitudes and behaviors regarding environmentally conscious product selection. **Section 3:** Purchasing behaviors related to product choices. And **Section 4:** Post-consumption waste management practices. While, Sections 3 and 4 employed a 5-point Likert scale, ranging from "strongly agree" to "strongly disagree."

Data Analysis:
To address the research objectives, the collected questionnaire data underwent rigorous analysis. The correlation between environmentally friendly packaging usage and waste material management was assessed using Pearson's correlation coefficient. The interpretation of the correlation coefficient (r) was as follows:

0.81 – 1.00: Very strong correlation
0.61 – 0.80: Strong correlation
0.41 – 0.60: Moderate correlation
0.21 – 0.40: Weak correlation
0.00 – 0.20: Very weak correlation

Research Findings

This research employed a quantitative approach to analyze the relationship between environmentally friendly packaging usage and waste material management within the Roi Et municipal area. Data analysis was conducted using both descriptive and inferential statistical methods. Descriptive statistics, including mean, percentage, and standard deviation, were utilized to summarize the data. Inferential statistics, specifically correlation coefficient analysis, were employed to examine the relationship between the variables. The research process was structured into three main components: (1) analysis of general demographic data, (2) analysis of environmentally friendly packaging usage and waste material management practices, and (3) analysis of the correlation level between environmentally friendly packaging usage and waste material management.

1. General Data Analysis

Table 1: Number and Percentage of Respondents Classified by Gender

No.	Gender	Frequency	Percentage
1	male	118	29.5
2	female	282	70.5
	Total	**400**	**100**

According to Table 1, the number and percentage of respondents classified by general personal information shows that the majority of respondents are female, with 282 individuals, representing 70.5%. The second most frequent gender is male, with 118 individuals, accounting for 29.5%

Table 2: Number and Percentage of Respondents Classified by Age

No.	*Age*	Frequency	Percentage
1	Under 20 years old	3	0.8
2	21-30 years old	98	24.5
3	31-40 years old	80	20
4	41-50 years old	78	19.5
5	51-60 years old	72	18
6	61 years old and over	69	17.3
	Total	**400**	**100**

According to Table 2, the number and percentage of respondents classified by age show that the highest number of respondents falls within the age range of 21-30 years, with 98 individuals, representing 24.9%. The second most frequent age group is 31-40 years, with 80 individuals, accounting for 20%. The least frequent age group is under 20 years old, with 3 individuals, representing 0.7%.

Table 3: Number and Percentage of Respondents Classified by Average Monthly Income

No.	Income	Frequency	Percentage
1	น้อยกว่า 15,000 บาท	276	69
2	15,001-20,000 บาท	45	11.3
3	20,001-30,000 บาท	47	11.8
4	30,001-40,000 บาท	31	7.8
5	40,001-50,000 บาท	1	0.3
6	50,001 บาท ขึ้นไป	0	0
	Total	**400**	**100**

According to Table 3, the number and percentage of respondents classified by average monthly income show that the highest number of respondents earns less than 15,000 baht, with 276 individuals, representing 69%. The second most frequent income group is 20,001-30,000 baht, with 47 individuals, accounting for 11.8%. The least frequent income group is 40,001-50,000 baht, with 1 individual, representing 0.3%.

2. Analysis of Environmentally Friendly Packaging Utilization and Waste Material Management

Table 4 Number and percentage of respondents who mostly do what behavior when purchasing a beverage

No.	A Study of Typical Consumer Behaviors Following Beverage Purchases"	Frequency	Percentage
1	cups provided by the store	212	53
2	those who brought their own personal cups	188	47
	Total	**400**	**100**

As shown in Table 4, the number and percentage of respondents categorized by behavior reveal that the highest proportion of respondents used cups provided by the store, with 212 individuals, representing 53%. This was followed by those who brought their own personal cups, numbering 194, accounting for 47%.

Table 5: Frequency and Percentage of Post-Plastic Cup Usage Behaviors Among Respondents"

No.	After using a plastic cup, what behavior do you do?	Frequency	Percentage
1	the disposal of plastic cups after use,	109	27.3
2	the reuse of plastic cups post-consumption	297	72.8
	Total	**400**	**100**

Table 5 presents the distribution of respondents' behaviors, delineated by frequency and percentage. The most prevalent behavior observed was the reuse of plastic cups post-consumption, with 297 respondents, accounting for 72.8%. This was followed by the disposal of plastic cups after use, reported by 109 respondents, representing 27.3%.

Table 6 Number and percentage of respondents asking whether they choose to use straws when drinking beverages.

No.	Do you use straws when drinking beverages?	Frequency	Percentage
1	Use	171	42.8
2	No tubes	229	57.3
	Total	**400**	**100**

From Table 6, it was found that the number and percentage of respondents classified by behavior, the highest number of respondents were those who did not use straws, 229 people, or 57.3 %., and those who did, 171 people, or 42.8 %.

Table 7 presents the frequency and percentage distribution of respondents' packaging preferences when purchasing food for take-away

No.	When you buy food to take home, what kind of packaging do you choose to use?	Frequency	Percentage
1	Packaging from the store	196	49
2	Bring your own personal packaging	204	51
	Total	**400**	**100**

As observed in Table 7, the distribution of respondents by behavior, presented in both absolute numbers and percentages, reveals that the most prevalent behavior was bringing personal containers, with 204 respondents, representing 51%. This was closely followed by utilizing containers provided by the establishment, with 196 respondents, accounting for 49%.

Table 8: Number and percentage of respondents on the question of "What do you usually do with shopping bags when buying food at restaurants?

No.	What do you usually do with shopping bags when you buy things at a restaurant?	Frequency	Percentage
1	Ask for a bag from the restaurant.	108	27
2	Bring your own bag.	292	73
	Total	**400**	**100**

According to Table 8, the most common practice among respondents, as indicated by both the frequency and percentage distribution, is bringing their own bags, with 292 individuals (73%) adhering to this behavior. Conversely, requesting bags from the restaurant is less prevalent, with 108 respondents (27%) engaging in this practice.

Table 9: Number and percentage of respondents by type of bag used for carrying items.

No.	What kind of bag do you use to put things in? Plastic bag	Frequency	Percentage	
1	Fabric bag	113	28.2	
2	What kind of bag do you use to put things in? Plastic bag	287	71.8	
	Total	**400**	**100**	

According to Table 9, the most common practice among respondents, as indicated by both the frequency and percentage distribution, is using cloth bags, with 287 individuals (71.8%) adhering to this behavior. Conversely, using plastic bags is less prevalent, with 113 respondents (28.2%) engaging in this practice.

Table 10: Number and percentage of respondents by type of product purchased.

No.	What types of products do you usually buy?	Frequency	Percentage
1	Disposable products	95	22.8
2	Reusable products	305	76.3
	Total	**400**	**100**

According to Table 10, the most common practice among respondents, as indicated by both the frequency and percentage distribution, is purchasing reusable products, with 305 individuals (76.3%) adhering to this behavior. Conversely, purchasing disposable products is less prevalent, with 95 respondents (22.8%) engaging in this practice.

Table 11: Number and percentage of respondents by how they dispose of used paper bags.

No.	How do you dispose of used paper bags?	**Frequency**	**Percentage**
1	Dispose of them with general waste.	91	22.8
2	Separate the paper for recycling or reuse.	305	76.3
	Total	**400**	**100**

According to Table 11, the most common practice among respondents, as indicated by both the frequency and percentage distribution, is separating paper bags for recycling or repurposing, with 305 individuals (76.3%) adhering to this behavior. Conversely, disposing of paper bags with general waste is less prevalent, with 91 respondents (22.8%) engaging in this practice.

Table 12: Number and percentage of respondents by how they dispose of used bottles and cans.

ลำดับที่	What do you usually do with empty bottles or cans?	**จำนวน**	**ร้อยละ**
1	Throw them away with general waste.	83	20.8
2	Separate bottles and cans for recycling.	317	79.3
	รวม	**400**	**100**

According to Table 12, the most common practice among respondents, as indicated by both the frequency and percentage distribution, is separating bottles and cans for recycling, with 317 individuals (79.3%) adhering to this behavior. Conversely, disposing of bottles and cans with general waste is less prevalent, with 83 respondents (20.8%) engaging in this practice.

Table 13 Relationship level of using environmentally friendly packaging and waste material management

Waste Material Management Concepts / Environmentally Friendly Packaging Utilization		Knowledge and Understanding of Waste Segregation	Waste Segregation Implementation	Problem-Solving Collaboration	Participatory Implementation	Participatory Waste Reduction
Design Aspects	**Pearson Correlation**	**.158****	**.350****	**.764****	**.777****	**.473****
	Sig. (2-tailed)	.242	.000	.000	.000	.000
	N	400	400	400	400	400
Material Selection Aspects	**Pearson Correlation**	**.191****	**.412****	**.799****	**.794****	**.492****
	Sig. (2-tailed)	.063	.000	.000	.000	.000
	N	400	400	400	400	400
Reusability Aspects	**Pearson Correlation**	**.430****	**.643****	**.424****	**.489****	**.796****
	Sig. (2-tailed)	.000	.000	.000	.000	.000
	N	400	400	400	400	400

****Statistical significance level .05**

Table 13, which analyzes the relationship between the use of environmentally friendly packaging and waste material management, reveals that the independent variables (purchase decisions, usage, and post-consumption evaluation of environmentally friendly packaging) exhibit a statistically significant positive correlation with the dependent variables (knowledge and understanding of waste sorting, waste sorting practices, cooperation in problem-solving, collaborative actions, and participation in waste reduction) at the 0.05 significance level. The details can be elaborated as follows:

Regarding purchase decisions, a strong positive correlation was found with collaborative actions in waste material management ($r = .777$, $p < .05$), followed by cooperation in problem-solving ($r = .764$, $p < .05$) and participation in waste reduction ($r = .473$, $p < .05$), respectively.

Concerning the usage of environmentally friendly packaging, a strong positive correlation was observed with cooperation in problem-solving ($r = .799$, $p < .05$) and collaborative actions ($r = .794$, $p < .05$), followed by participation in waste reduction ($r = .492$, $p < .05$) and waste sorting practices ($r = .412$, $p < .05$).

In terms of post-consumption evaluation, a strong positive correlation was noted with participation in waste reduction ($r = .796$, $p < .05$), followed by waste sorting practices ($r = .643$, $p < .05$), collaborative actions ($r = .489$, $p < .05$), knowledge and understanding of waste sorting ($r = .430$, $p < .05$), and a moderate positive correlation with cooperation in problem-solving ($r = .424$, $p < .05$).

In summary, the analysis demonstrates that purchase decisions, usage, and post-consumption evaluation of environmentally friendly packaging have a significant relationship with all aspects of waste material management. This indicates that promoting behaviors related to the use of environmentally friendly packaging can lead to more effective waste material management."

This study investigated the relationship between the use of environmentally friendly packaging and waste management in the Roi Et municipal area. A questionnaire was employed as the data collection tool from a sample of 400 respondents. Data were analyzed using descriptive and inferential statistics. The majority of respondents were female (70.5%), with the largest age group being 21-30 years old (24.5%), and the majority had an average monthly income of less than 15,000 baht (69%).

Analysis of environmentally friendly packaging use and waste management revealed that most respondents used glasses provided by beverage vendors (53%), but also reused plastic cups (72.8%). A significant proportion of respondents did not use straws when drinking beverages (57.3%). When purchasing takeout food, respondents showed a near-equal distribution between using vendor-provided packaging (49%) and bringing their own containers (51%). A large majority of respondents brought their own cloth bags when shopping (71.8%), opted for reusable products (76.3%), and separated paper bags (77.1%), bottles, and cans (79.7%) for recycling.

Correlation analysis of environmentally friendly packaging use and waste management demonstrated a statistically significant positive relationship ($p < 0.05$)

between the decision to purchase, use, and post-consumption evaluation of environmentally friendly packaging and various aspects of waste management. These aspects included knowledge and understanding of waste separation, waste separation practices, cooperation in problem-solving, collaborative action, and joint efforts to reduce waste volume.

Discussion

This study investigated the relationship between the use of environmentally friendly packaging and waste management in Roi Et Municipality. The findings both align with and diverge from other research, both domestically and internationally, in several aspects. Our research aligns with the findings of Suchitra Plianrung (2015), which indicated a growing demand for environmentally friendly products among Thai consumers. This is consistent with our study's observation of consumer behavior favoring reusable products and waste separation for recycling. Furthermore, Thidarat Chandorn's (2017) research demonstrated that environmental education and awareness can promote pro-environmental consumer behavior, supporting the notion of promoting understanding regarding waste sorting and waste management. Our findings are consistent with concepts and research related to promoting the use of environmentally friendly packaging and sustainable waste management, particularly regarding consumer behavior and environmental awareness. This aligns with Smith and Johnson's (2020) research, which found that environmentally conscious consumers are more likely to purchase products with eco-friendly packaging. This is consistent with our findings that most respondents purchase reusable products and separate waste for recycling. Furthermore, our study aligns with the concept that effective waste management can reduce environmental impact (Lee et al., 2018). However, our findings may differ from some studies conducted in different contexts. For example, Nantana Kochaset (2019) found that price influences Thai consumers' decisions to purchase environmentally friendly products, a point that warrants further consideration in our research to understand the factors influencing consumer behavior more comprehensively. Additionally, Piyaporn Saensuk's (2020) research highlighted the importance of community participation in waste management, a potential approach for promoting waste management in Roi Et Municipality. Our study differs from Lee et al. (2018), which found that consumers in large urban areas still prefer single-use plastic packaging due to convenience. This could be attributed to higher environmental awareness among consumers in Roi Et Municipality or limited access to alternative packaging options.

Recommendations

First, further qualitative research should be conducted to gain an in-depth understanding of the factors influencing environmentally friendly packaging usage and waste management behaviors.

Second, comparative studies of consumer behaviors and attitudes between urban and rural areas should be undertaken to obtain comprehensive data for the development of appropriate guidelines.

Third, the impact of policies and measures related to the promotion of environmentally friendly packaging and waste management should be investigated.

Practical Recommendations
The researchers propose policy recommendations for three key stakeholder groups: government agencies, the private sector, and the public.

Recommendations for Government Agencies:
Government agencies and the private sector should collaborate to promote the use of environmentally friendly packaging through education, awareness campaigns, and support for access to alternative packaging options. A comprehensive and efficient waste management system should be developed to support waste segregation and recycling. Community participation in waste management should be encouraged through campaigns, incentives, and network building.

Recommendations for the Private Sector/Businesses:
Packaging manufacturers and designers should adopt eco-design principles in product development, considering the product's life cycle from material selection and production to usage and disposal or recycling. Materials that are recyclable, biodegradable, or sourced sustainably should be prioritized. Packaging should be designed with appropriate size and weight to minimize resource and energy consumption.

Recommendations for the Public/Society:
Consumers should modify their consumption behaviors by reducing the use of excessively packaged goods, opting for reusable or recycled material products, and properly segregating waste for recycling. These behavioral changes will help reduce waste volume and promote sustainable resource utilization.

Recommendations for Future Research

The researchers suggest the following contributions to future studies: Firstly, studies should be conducted to evaluate the effectiveness of initiatives related to environmentally friendly packaging and waste management, including the study of factors influencing consumer behavior changes in these areas.

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Pharmacists and Public Health: Examining Their Contribution to Life Expectancy in Thailand's Healthcare System

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Abstract

Pharmacists play an increasingly vital role in public health, extending beyond their traditional function as medication dispensers to become key contributors to healthcare accessibility, chronic disease management, and preventive care. This study investigates the impact of pharmacist availability on life expectancy in Thailand, utilizing secondary data analysis and a stepwise regression model to assess their significance within the country's healthcare system. The regression results indicate a strong positive association between pharmacists per population and life expectancy ($\beta = 0.949$, $p < 0.001$, $R^2 = 0.900$), suggesting that 90% of the variance in life expectancy can be explained by this variable. These findings reinforce the critical role of pharmacists in improving healthcare outcomes through medication management, public health initiatives, and enhanced healthcare accessibility. However, the study also acknowledges the potential overestimation of pharmacists' direct impact due to uncontrolled confounding factors such as GDP, education levels, and healthcare infrastructure. The high R^2 value warrants further investigation using a multivariate approach to account for additional determinants of life expectancy. Despite these limitations, the study underscores the necessity of expanding and integrating pharmacists into Thailand's broader healthcare framework, particularly in underserved regions, to enhance healthcare delivery and long-term public health outcomes. The findings have significant policy implications, advocating for strategic investments in the pharmacy workforce, interdisciplinary healthcare collaboration, and policy-driven approaches to optimize pharmacists' role in achieving universal health coverage (UHC) and improving population health in Thailand.

Keywords: Pharmacists, Life Expectancy, Public Health, Healthcare System, Regression Analysis, Universal Health Coverage, Thailand

Introduction

The role of pharmacists in healthcare systems has evolved significantly over the past few decades. Traditionally recognized as medication dispensers, pharmacists are now increasingly viewed as integral members of the healthcare team, contributing to a broader array of services such as disease prevention, chronic disease management, and enhancing overall healthcare accessibility. This shift is particularly evident in public health initiatives, where pharmacists play a vital role in improving health outcomes through medication therapy management, patient education, and promoting adherence to treatment regimens. As the healthcare landscape continues to evolve, there is growing recognition of the need to expand and optimize the roles of healthcare professionals, particularly pharmacists, in contributing to national health objectives.

In Thailand, a country undergoing rapid demographic and socio-economic transitions, public health challenges are becoming more complex. The increasing burden of chronic diseases, an aging population, and rising healthcare costs have placed immense pressure on the healthcare system. The importance of optimizing healthcare resources and improving healthcare accessibility, particularly in underserved areas, has never been more critical. Pharmacists, given their expertise in pharmacotherapy and patient care, have the potential to address several gaps in healthcare delivery, particularly in rural and remote regions where healthcare resources are often scarce.

This study aims to investigate the relationship between the availability of pharmacists and life expectancy in Thailand. By analyzing secondary data and applying a stepwise regression model, the study seeks to assess the significance of pharmacist density as a determinant of public health outcomes. The findings aim to contribute to a deeper understanding of how the integration of pharmacists into Thailand's healthcare system can impact life expectancy and overall public health, offering policy insights for strengthening the role of pharmacists in achieving universal health coverage (UHC) and improving healthcare equity. Through this research, the study also acknowledges the complexities and challenges of evaluating the pharmacist's direct impact on health outcomes, including the influence of confounding factors such as economic indicators, education, and healthcare infrastructure.

Ultimately, this research underscores the growing need for strategic investments in the pharmacy workforce and interdisciplinary healthcare collaboration, with the goal of enhancing healthcare delivery and improving the long-term health outcomes of the population.

Research Objectives

This study aims to investigate the relationship between the availability of pharmacists and life expectancy in Thailand

Research Scope

1.1 Content Scope

This study utilizes data gathered from reliable sources, including government databases, research studies in Thailand and abroad, and academic journals. The dataset includes various variables, such as: average life expectancy of the Thai population, number of pharmacists per capita, number of nurses per capita, number of doctors per capita, number of dentists per capita, healthcare expenditures, household expenditures, GINI index, Gross Domestic Product (GDP), number of inpatient admissions, number of stress patients, poverty rate in Thailand, educational expenditures, years of education, elderly support funding, birth rate, death rate, and number of hospital beds per capita.

1.2 Time Scope

This study examines the relationship between independent and dependent variables over the period from 2012 to 2021. The analysis is based on hypotheses that describe the influence of various factors on average life expectancy within this timeframe.

1.3 Variable Scope

This study considers several key indicators to assess the impact of the presence of pharmacists on the average life expectancy in Thailand, including:

Number of pharmacists per population: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Number of nurses per population: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Number of doctors per population: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Number of dentists per population: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Healthcare expenditures: Data sourced from the National Economic and Social Development Board (2023).

Household expenditures: Data sourced from the National Statistical Office (2022).

GINI Index: Data sourced from the National Economic and Social Development Board (2024).

Gross Domestic Product (GDP): Data sourced from the National Economic and Social Development Board (2024).

Number of inpatient admissions: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Number of stress patients: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2023).

Poverty rate in Thailand: Data sourced from the National Economic and Social Development Board (2024).

Educational expenditures: Data sourced from the Office of the Prime Minister (2023).

Years of education: Data sourced from the Secretariat of the Education Council (2021).

Elderly fund received: Data sourced from the Department of Older Persons (2023).

Birth rate: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2022).

Death rate: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2022).

Number of hospital beds per population: Data sourced from the Permanent Secretary Office, Ministry of Public Health (2022).

life expectancy: Data sourced from the World Bank (2022).

Relevant Concepts and Theories

1. Life Expectancy

Life expectancy is a critical index for measuring the health status of populations in various countries and reflects comprehensive social development. It serves as a tool for assessing changes in health status over time, comparing different population groups, and evaluating the effectiveness of health measures such as disease control and prevention in different countries (Charurat, 2023). Additionally, life expectancy is a key variable in assessing a country's economic development. An increase in life expectancy

significantly impacts national development, especially in the 20-Year National Health Strategy (2017-2037) which aims to ensure that Thai people live longer and maintain good health, with a target life expectancy of 85 years at birth and 75 years in good health. Achieving these targets requires analyzing life expectancy data from the past to the present in order to develop effective strategies to increase life expectancy.

Advances in medical care and public health have improved health and quality of life for populations in many countries. At the same time, modern medical technology has reduced infant mortality, leading to a decrease in global mortality rates. This has resulted in demographic changes, particularly an increase in the elderly population (Maniphat Saimek, 2023). According to the World Health Organization (WHO, 2022), the global average life expectancy in 2000 was 66.8 years (64.4 years for males and 69.3 years for females), and by 2019, it had increased to 73.3 years (70.8 years for males and 75.9 years for females).

In Thailand, data from the Office of the Permanent Secretary, Ministry of Public Health (2020) indicate that the life expectancy at birth in 2000 was 68.5 years for males and 75.8 years for females. By 2020, life expectancy increased to 73.3 years for males and 80.1 years for females. Data from the National Economic and Social Development Council (2018) further show that the life expectancy of the Thai population has been increasing steadily. For males, life expectancy rose from 70.4 years in 2010 to 71.1 years in 2014, and it is projected to increase to 75.2 years by 2040. For females, it increased from 77.5 years in 2010 to 78.2 years in 2014 and is expected to rise to 81.9 years by 2040. These figures reflect a trend of increasing life expectancy in the Thai population.

Charurat Patthong (2023) conducted a study on the life expectancy and mortality rates in Prachuap Khiri Khan Province, analyzing data by district between 2017 and 2021. The study found that the life expectancy at birth for 2017-2021 averaged as follows: 73.61, 73.54, 73.48, 73.76, and 73.03 years, respectively, which is lower than the national average. Additionally, an analysis of trends for 2022-2026 showed a declining life expectancy, with averages of 73.42, 73.40, 73.28, 73.37, and 73.35 years, respectively. The mortality rates for 2017-2021 showed a continuous increase, with rates of 643.7, 649.5, 677.6, 671.1, and 740.9 deaths per 100,000 population, respectively. The top 10 leading causes of death included cancer, pneumonia, sepsis, stroke, ischemic heart disease, road traffic accidents, neurological diseases, COVID-19, diseases of the reproductive and urinary systems, and diabetes. The study concluded that without urgent measures to increase life expectancy, achieving

the goals set by the National Health Strategy (2017-2037) — a life expectancy of 85 years and 75 years in good health — will be challenging.

Galvani-Townsend et al. (2022) studied the relationship between life expectancy and public healthcare systems, supported by the government, alongside social factors. They found that countries with a public healthcare system had higher life expectancy (76.7 years vs. 66.8 years, $P < 0.0001$). Access to healthcare was associated with longer life expectancy across all groups, even when considering various social factors. In countries with a public healthcare system, life expectancy ranged from 68.12 to 80.88 years, while in countries without such a system, it ranged from 62.39 to 77.33 years ($P < 0.05$). The study suggests that expanding access to public healthcare can significantly improve life expectancy, especially when combined with measures to address social determinants of health, contributing to more equitable life expectancy across the globe.

Stiperski Matoc et al. (2024) explored the relationship between life expectancy and various social indicators to identify factors influencing life expectancy. The study identified that economic development and healthcare spending were key factors in promoting higher life expectancy. However, the spread of "modern diseases," such as obesity and diabetes, had a significant negative impact on life expectancy. Other limiting factors included high income inequality, a high proportion of private healthcare spending relative to total healthcare spending, and low overall healthcare expenditure in less developed societies. The study indicated that life expectancy is a crucial indicator of social development and accurately reflects the overall condition of society. Their research demonstrated that GDP per capita (PPP) was the main determinant of life expectancy, with other factors playing a supplementary role.

Zarulli et al. (2021) examined the relationship between social and demographic factors, the efficiency of healthcare systems, and life expectancy in 140 countries. They found that healthcare spending is crucial for increasing life expectancy, but efficient use of healthcare resources can achieve similar results without requiring additional spending. Countries with the lowest efficiency had the potential to increase life expectancy by up to 11.78 years, while those with the highest efficiency could increase it by only 0.83 years. Contextual factors, such as income inequality and unemployment rates, could affect this relationship in certain countries. The study suggested that life expectancy could be increased without necessarily increasing healthcare expenditure.

Polcyn et al. (2023) examined the impact of healthcare spending, energy consumption, CO2 emissions, population size, and income on health

outcomes in 46 Asian countries between 1997 and 2019. The study concluded that healthcare spending had the most significant impact on life expectancy among all the factors studied. To improve health outcomes, Asian countries must implement measures to increase healthcare spending, energy consumption, and long-term economic growth, while also focusing on reducing CO2 emissions.

Maniphat Saimek (2023) investigated the relationship between economic growth and life expectancy in the CLMV countries (Cambodia, Laos, Myanmar, Vietnam). The study found that economic growth positively impacted life expectancy for males in Cambodia, Myanmar, and for females in Laos, as well as for males in Vietnam. In certain cases, life expectancy was found to be a determinant of per capita national income for male and female populations in Laos, female populations in Myanmar, and male populations in Vietnam.

Păunică et al. (2020) analyzed life expectancy in the context of wealth and spending at both global and individual levels, focusing on the European Union and seven member countries, including Romania, Czech Republic, Bulgaria, Hungary, Poland, Lithuania, and Slovakia, from 1995 to 2017. The study found that GDP and final consumption had a significant influence on life expectancy in Bulgaria, and wages influenced life expectancy for women in Romania and men in Poland.

Acemoglu and Johnson (2007) examined the impact of life expectancy on economic growth using health development data from countries since 1940. The study found that a 1% increase in life expectancy resulted in a 1.7-2% increase in population, but there was no evidence that significant increases in life expectancy led to an increase in per capita income.
Echevarria et al. (2006) studied the effects of changes in mortality rates on life expectancy, retirement age, human capital, and growth with social insurance. They found that social insurance positively impacted education, pensions reduced retirement age, and higher life expectancy led to slower GDP per capita growth due to the increasing share of the non-working population.

Mahumud et al. (2013) analyzed the impact of life expectancy on economic growth and healthcare expenditure in Bangladesh. The study revealed that a $1 increase in GDP per capita increased life expectancy by 33 days, while a 1-unit increase in healthcare spending per capita resulted in an additional 8 days of life expectancy. The study emphasized that increased healthcare spending and personal healthcare expenditures contributed to longer life expectancy,

suggesting that political stability and appropriate social policies are crucial for promoting economic growth and extending life expectancy.

2. Pharmacists in the Thai and International Healthcare Systems

A pharmacist is a healthcare professional with expertise in pharmaceuticals and pharmacy practice, responsible for managing, controlling, and providing guidance on the correct and safe use of medications. They play a crucial role in managing the medication process within the healthcare system to ensure the most effective treatment of diseases (WHO, 2022). Today, the role of pharmacists has expanded to include direct patient care in various forms, such as Medication Therapy Management (MTM), vaccine administration, and providing consultation and education on medication use and healthcare management (Eunhee et al., 2024). Pharmacists work in hospitals, clinics, pharmacies, governmental agencies, and the pharmaceutical industry, overseeing the production, development, quality control, and distribution of medicines to ensure equitable access to medications and healthcare for the public.

2.1 Role of Pharmacists in Thailand's Healthcare System

Pharmacists play an essential role in Thailand's healthcare system, which can be divided into several areas, including:

1. **Pharmaceutical Care**:
    - Pharmacists provide counseling to patients about their medications to reduce risks associated with improper use, including monitoring the outcomes of treatments such as side effects or drug interactions (Thai Food and Drug Administration [Thai FDA], 2021).
    - Pharmacists assist patients with chronic conditions, such as diabetes, hypertension, and hyperlipidemia, helping them achieve better disease management.
2. **Drug Management System**:
    - Pharmacists ensure the quality and quantity of medicines meet the population's needs.
    - They monitor and prevent drug shortages or the concentration of certain drugs in specific areas.
3. **Community Pharmacy**:
    - Pharmacists in pharmacies provide advice on over-the-counter medications, such as pain relievers, cold remedies, or dietary supplements.

- They participate in health promotion programs, such as administering influenza vaccines or offering smoking cessation counseling.

4. **Pharmaceutical Research & Development**:
   - Pharmacists contribute to the research and development of new drugs and optimize medication use for maximum efficacy.
   - They collaborate with regulatory agencies, such as the Food and Drug Administration (FDA), to ensure drug quality and safety.

2.2 Role of Pharmacists in International Healthcare Systems

In many countries worldwide, the role of pharmacists has expanded significantly, with pharmacists making substantial contributions to healthcare systems. Examples include:

1. United States and United Kingdom:
   - Pharmacists may prescribe medications in certain cases and provide primary healthcare services, such as disease screenings and management of chronic diseases (National Health Service [NHS], 2021).
   - In the U.S., pharmacists play a key role in "Pharmacy-Based Immunization Programs," facilitating convenient access to vaccines.
2. Australia:
   - Pharmacists can administer vaccines and serve as community health advisors.
   - They help alleviate the burden on doctors and hospitals by caring for patients with less complex health conditions (Australian Government Department of Health, 2020).
3. Japan:
   - Pharmacists closely manage medication use in hospitals and effectively monitor drug side effects (Japanese Pharmacists Association [JPA], 2022).
   - The use of e-prescriptions helps pharmacists collaborate with physicians to better assess medication appropriateness.

2.3 Impact of Pharmacist Roles on Healthcare Systems

Barnett (2009) analyzed the implementation of Medication Therapy Management (MTM) services by pharmacists in community pharmacies over a seven-year period. The study found that MTM shifted from providing urgent medication education to offering chronic disease medication counseling. This shift was associated with higher reimbursement rates and cost-saving evaluations by pharmacists. Therefore, MTM services provided by pharmacists

in community pharmacies can enhance reimbursement rates and reduce healthcare costs as assessed by pharmacists.

O'Mahony et al. (2024) examined the cost-effectiveness of pharmacist-led medication reviews for patients experiencing polypharmacy (defined as the regular use of at least 10 medications) or those at high risk for drug-related harms. The study found that pharmacist-led medication reviews significantly reduced healthcare costs for high-risk patients. Increasing investment in pharmacists working in primary healthcare facilities could reduce drug-related harms and lower overall healthcare system expenses.

Solano et al. (2022) explored the impact of pharmacist-led medication reviews for pediatric patients through an observational study. The results highlighted the important role of clinical pharmacists in improving the safety of medication use for children, both during hospital discharge and in consultations, by reducing prescription errors, improving medication efficacy, advising patients and caregivers, and supporting treatment continuity.

Asayut et al. (2018) studied the costs, outcomes, and stakeholder perspectives of integrating community pharmacy services into Thailand's universal health coverage system. They found that community pharmacy services helped control blood pressure and blood sugar levels, improved medication adherence, and promoted healthier behaviors. Thirty-three percent of at-risk patients managed to keep their blood sugar and blood pressure within normal ranges after receiving care from community pharmacists for 2-6 months. The screening costs shared between pharmacies and primary care services were found to be $4.5 USD, and diabetes management costs ranged from $5.1 to $30.7 USD. Community pharmacists expressed high satisfaction with their services, and stakeholders supported the inclusion of community pharmacists in the national health insurance system.

Jacob et al. (2022) studied pharmacist interventions in improving medication adherence for cardiovascular patients. The study revealed that personalized patient care interventions, implemented by pharmacists in community pharmacies, were a cost-effective approach for preventing cardiovascular diseases. These interventions led to lower healthcare costs and provided a higher return on investment for healthcare systems.

Davis et al. (2020) conducted a systematic review to assess the clinical impact of pharmacists in multidisciplinary mental health teams. The study found that multidisciplinary teams with pharmacists could significantly improve mental health outcomes for patients with depression and post-traumatic stress disorder (PTSD). The authors suggest that future research should expand to

non-veteran healthcare settings and other mental health conditions to fully understand pharmacists' roles in mental health teams. Clarifying overlapping roles and responsibilities within these teams is essential for improving clinical mental health outcomes.

Ahmed et al. (2021) reviewed the impact of clinical pharmacy services on health outcomes in Pakistan. They found that pharmacist interventions, including education about diseases, health behavior modification, medication counseling, and medication therapy management, reduced medication errors and improved treatment outcomes. These improvements included better control of blood pressure, blood sugar, cholesterol levels, kidney function, and enhanced medication adherence and quality of life. However, no studies reported the economic outcomes of these interventions.

Saramunee et al. (2017) analyzed unit costs for managing common diseases in primary care units (PCUs) and community pharmacies. They found that community pharmacists played a crucial role in assessing patient symptoms and selecting appropriate treatments. The most common conditions treated were upper respiratory tract infections, which accounted for 41.9% of visits, with treatment costs of 54.16 THB for pain and 82.71 THB for skin conditions. Seventy-seven percent of patients recovered after receiving treatment at community pharmacies, while the unit costs at PCUs were higher, with costs of 85.39 THB for eye/ear conditions and 245.93 THB for sexual health issues. Overall, community pharmacies were more cost-effective than primary care units for managing general diseases.

3. Thailand's Public Health System

The public health system refers to the structure and mechanisms established to provide health services to the population of a country, with the main objective of promoting health care, disease prevention, treatment, and health rehabilitation. It also aims to deliver quality services and ensure equitable access to health care for all citizens, regardless of income level or social status (WHO, 2019). The Ministry of Public Health in Thailand adheres to the health definition provided by the World Health Organization which states that "health is a state of complete physical, mental, social, and intellectual well-being, and not merely the absence of disease or infirmity" (Phonchai Pinprateep, 2019). Therefore, the role and responsibilities of Thailand's public health system extend beyond merely providing medical treatment for individuals who are ill. It also encompasses health promotion, disease prevention, treatment, and physical and mental rehabilitation. Additionally, the system must be prepared to address communicable diseases, non-

communicable diseases, and various disasters, in order to strengthen the long-term health security of the population. An effective health system should be based on human dignity, moral principles, and professional ethics, while emphasizing equity and fairness in ensuring all groups of people have access to health benefits. Comprehensive health service systems must center on the public as the core of development processes and require support from mechanisms and measures aimed at promoting, restoring, and maintaining the well-being of citizens in all dimensions. This approach is crucial for enhancing the capacity and improving the quality of health operations in Thailand to ensure higher standards and efficiency (Nathathai Nirattisay and colleagues, 2021).

Thailand has continuously developed its health system since 1970, making it an integral part of the National Economic and Social Development Plan. Policies and projects related to public health have been implemented, including the National Family Planning Policy (1970) and the Immunization Expansion Policy (1976), which aimed to improve the quality of life and strengthen health security. Since 1977, the government has invested in developing public health infrastructure at the district and sub-district levels, particularly during the Fourth National Economic and Social Development Plan (1977–1981). This led to the establishment of community hospitals in every district, which was completed in 1990. Furthermore, health services were expanded to the sub-district level through the development of health stations, completing the process between 1992 and 2004 (International Health Policy Development Office, 2018). Thus, Thailand's health system is composed of several key agencies, such as the Ministry of Public Health, the National Health Security Office (NHSO), and various hospitals, which manage health service delivery and health insurance systems. The medical services are organized at the primary, secondary, and tertiary levels, with public hospitals and health service centers throughout the country (Puttanapong et al., 2017).

Currently, the Thai public health system provides comprehensive health insurance coverage to the population through three major health schemes:

1. Civil Servant Medical Benefits Scheme: Established by the Royal Decree on Medical Benefits for Civil Servants in 1980, this scheme covers civil servants and their families, including parents, spouses, and children under the age of 18.

2. Social Security Scheme for Private Sector Employees: The social security system, which began in 1990 under the Social Security Act, provides health insurance for private sector employees, covering seven key benefits: sickness, disability, death, maternity, child support, old age, and

unemployment. The Social Security Fund is the first in Thailand to implement capitation payment methods for health care cost management.

3. Universal Health Coverage (UHC): The UHC provides health coverage to Thai citizens who are not covered by the Civil Servant Medical Benefits Scheme, Social Security Scheme, or other state welfare benefits. This scheme guarantees access to necessary health services, including health promotion, medical treatment, and palliative care, across all age groups. It also covers high-cost medical services such as dialysis, cancer treatment, and stem cell transplants, providing improved financial protection for the population (Sumriddetchkajorn et al., 2019). The efficient management of district-level health services ensures that people can access services or be referred to nearby health facilities, leading to increased utilization of health services and reducing unmet health care needs for both outpatient and inpatient services. This system aligns with the National Health Security Act (2002) and is overseen by the NHSO, which ensures equitable and standardized health service access across the country (Ministry of Public Health Thailand, 2020).

Thailand's public health system has continuously evolved, focusing on the creation of a comprehensive and equitable health insurance system, allowing citizens to access quality medical services without economic barriers. Research has shown that during the decade following the implementation of UHC (2001-2011), the average life expectancy of the Thai population increased from 71.8 years to 74.2 years, which was higher than in the preceding decade (1991-2001), when it increased from 70.3 years to 71.8 years (Hongdilokkul, 2017). Moreover, the infant mortality rate has consistently declined, from over 100 per 1,000 live births before 1970, to 9.5 per 1,000 live births in 2017 (Gruber et al., 2014). Evaluations of the first decade of UHC (2001-2011) show that out-of-pocket health expenditures have decreased, and the proportion of households facing catastrophic health spending has dropped among both the poorest and wealthiest groups. Furthermore, households without previous health insurance have seen an increase in savings rates. Prior analyses also indicate that health-related spending, especially on drugs and medical supplies, has stimulated Thailand's chemical, trade, electricity, and transport industries, reinforcing the notion that investment in health systems can yield economic returns (Tangcharoensathien et al., 2018).

As a result, the UHC policy, established under the National Health Security Act (2002), has alleviated citizens' health expenses, increased access to medical services, and reduced disparities in the provision of high-quality health care. Legally, the Thai health system is protected under the 2017 Constitution of the Kingdom of Thailand and the National Health Security Act (2002), which

guarantee citizens' right to access health services without bearing financial burdens. The state is responsible for establishing a comprehensive and accessible health system to promote the population's health fairly and sustainably.

4. Healthcare Workforce

The healthcare workforce refers to the group of personnel involved in providing healthcare services to the population, encompassing both medical personnel and supporting public health staff who play roles in health promotion, disease prevention, treatment, and rehabilitation. These personnel are critical to the effectiveness of the healthcare system, as they are responsible for managing the health of the population at all levels (WHO, 2006). The World Health Organization (WHO, 2016) classifies healthcare personnel into various categories, including:

1. Health Professionals: This category includes physicians, nurses, dentists, pharmacists, physiotherapists, and medical technologists who directly provide healthcare and treatment services.
2. Health Support Workers: This category includes public health officers, public health academics, and community health volunteers (CHVs), whose roles are focused on health promotion and disease prevention.
3. Health System Managers and Administrators: This group consists of hospital administrators, health planners, and public health economists, who are responsible for managing and formulating policies to ensure the healthcare system operates efficiently.

Healthcare personnel are part of the broader category of human resources for health (HRH) and are a vital component of the healthcare system. According to the High-Level Committee on Health Employment and Economic Growth (Com-HEEG) of the WHO (Horton et al., 2016), investment in healthcare personnel plays a crucial role in promoting economic growth, both directly and indirectly, such as through increased productivity, social protection systems, social equity, innovation, and health stability. Moreover, developing human resources for health is an essential mechanism for driving progress toward achieving the Sustainable Development Goals (SDGs).

In 2021, healthcare personnel accounted for 48.2% of Thailand's health expenditure, followed by health commodities at 30.2% (Health Policy Development Foundation, 2021). The adequacy of healthcare personnel significantly impacts the quality of healthcare services. According to WHO (2006), countries with fewer than 4.45 healthcare workers per 1,000 population are unable to provide comprehensive and effective healthcare services.

Therefore, developing the healthcare workforce is a key strategy that requires support from both the government and international organizations through measures such as capacity building, appropriate compensation, and equitable distribution of personnel to ensure equal access to healthcare services.

Witthayapipopsakul et al. (2019) conducted a study on the equity of healthcare personnel distribution in public hospitals under the Ministry of Public Health, using the Concentration Index (CI) to analyze the data. The study found that Thailand has 2.04 medical professionals per 1,000 population in public healthcare facilities. The Spearman's rank correlation analysis showed a positive relationship across all categories of healthcare personnel, with statistical significance found only in the physicians' category ($P<0.001$). The CI analysis indicated that the distribution of healthcare personnel across provinces tends toward equity. However, significant statistical CI values were observed in some cases, particularly in physician density ($CI = 0.055$, $P=0.001$), which tended to be more concentrated in provinces with higher incomes. Meanwhile, healthcare personnel in community hospitals were more evenly distributed in provinces with lower incomes ($CI = -0.049$, $P=0.012$). Thus, the distribution of healthcare personnel in Thailand exhibits a trend toward equity at the provincial level, despite varying economic statuses, which may be attributed to ongoing efforts in infrastructure development and policies aimed at retaining healthcare personnel in rural areas.

5. Healthcare Expenditure

Healthcare expenditure encompasses the costs related to healthcare services, family planning activities, nutrition, and emergency assistance, but excludes costs for water supply and sanitation. Age factors are correlated with healthcare expenditure, particularly in the context of Thailand's rapidly aging society, which reflects the need for effective management of healthcare budgets (Office of Senior Citizens' Empowerment, 2021). Thailand has established a National Health Accounts system to provide data for budget planning and policy formulation (Health Policy Development Foundation, 2021). The majority of healthcare expenditure is attributed to personal medical treatment, with outpatient and rehabilitation services accounting for 34-49%, while inpatient services range from 30-37%. Disease control and health promotion expenditures make up 11.1% in 2021. The majority of health investments are directed toward the purchase of machinery and equipment (55.4%) and infrastructure (43.4%). The COVID-19 pandemic led to an increase in healthcare expenditure from 10,824.8 million baht (1.6%) in 2020

to 118,934.1 million baht (14.3%) in 2021. In total, healthcare expenditure accounted for 5.2% of GDP, up from 3-4% since 1994, due to significant policies such as Universal Health Coverage (UHC) in 2002 and the pandemic crisis. While the proportion of public healthcare expenditure relative to total expenditure stands at 14-15%, the growth rate of healthcare expenditure exceeds that of GDP, which may have future implications for fiscal stability. The primary funding sources come from the government (70.4%), with the National Health Security Office (19.1%), the Ministry of Public Health (18.5%), the Social Security Office (12.8%), and the Comptroller General's Department (9.5%) contributing. The private sector accounts for 29.6%, with private health insurance covering 16.5% and out-of-pocket household expenditures at 9.0%.

Anwar et al. (2023) studied the impact of healthcare expenditure on health outcomes in OECD member countries using the Generalized Method of Moments (GMM) approach with panel data from 1996-2020. The study found that healthcare expenditure reduced infant mortality and increased life expectancy. Income (GDP), the number of physicians, and air pollution negatively affected infant mortality rates and positively influenced life expectancy. The study suggests that healthcare budgets should be managed efficiently and that health and environmental policies should be improved for sustainable outcomes.

Ürek et al. (2020) found that public healthcare expenditure significantly impacted maternal and infant mortality rates as well as life expectancy. Increasing health budgets for maternal and child care is essential to reduce mortality rates and improve quality of life. Additionally, the income of the population had an indirect positive effect on health status.

Umut et al. (2022) examined the relationship between healthcare expenditure and economic growth in OECD countries and found that a 1% increase in healthcare expenditure as a proportion of GDP resulted in a 0.09% increase in GDP. Meanwhile, out-of-pocket healthcare expenditures had a negative effect on per capita income, while public healthcare spending contributed to higher per capita income.

Chutathip Saetun et al. (2017) studied the factors influencing outpatient medical expenses using multiple regression analysis and found that key factors included age, education level, marital status, type of healthcare facility, health insurance coverage, and transportation costs.

Danusorn Photharin (2012) studied the factors affecting healthcare expenses for elderly patients in Thailand. The study revealed that significant factors influencing healthcare expenses for elderly patients included chronic diseases, education level, health insurance, type of healthcare facility, household economic status, and region of residence.

6. Health Economics Theory

Health economics theory examines the use of resources within the healthcare system and the decision-making processes related to production, consumption, and distribution of resources to provide effective and cost-efficient healthcare services. The goal is to enhance the efficiency of resource allocation in the public health sector (Folland et al., 2017). This theory not only quantitatively analyzes the factors that impact healthcare management but also considers the social and economic impacts of health investments and the development of public policies aimed at ensuring equity in access to healthcare services (WHO, 2019). Key principles of health economics theory include studying the relationship between healthcare expenditure and outcomes, such as cost-benefit analysis, the use of limited resources, and the consideration of fiscal policies that affect the control of healthcare spending (Drummond et al., 2015). Furthermore, the theory seeks to identify ways to distribute resources efficiently in order to achieve the best economic and social outcomes within a sustainable and accessible healthcare system (Folland et al., 2017).

7.Social Determinants of Health (SDOH) Framework

The World Health Organization (WHO, 2011) defines Social Determinants of Health (SDH) as "the circumstances in which people are born, grow, live, work, and age, as well as the systems that shape the conditions of daily life, such as policies and economic systems, development agendas, social norms, social policies, and political systems." The concept of Social Determinants of Health (SDH) has been studied and discussed in academic circles since the 1940s and was further developed by the WHO's Commission on Social Determinants of Health in 2008. The Commission integrated social science and public health concepts to create actionable policy knowledge at the international level. The Commission presented six key factors influencing the health and well-being of populations: 1) Poverty: Creates economic and social problems such as debt and stress, which affect both physical and mental health

and contribute to risky behaviors (Muntaner et al., 2009). 2) Health Inequality and Inequity: Arises from various factors such as gender, age, and economic status, which affect access to healthcare services (WHO, 2008). 3) Food Safety: The consumption of unsafe food can lead to diseases such as food poisoning. 4) Housing and Living Environment: A healthy environment helps reduce disease risk and promotes well-being (Muntaner et al., 2009). 5) Job Conditions: Working in an unjust environment can affect both mental and physical health, particularly among workers facing stress (Chung, 2010).

Thus, social determinants of health are not only related to biological and behavioral health factors of individuals but also include the social, economic, and political structures within a country. Therefore, the formulation of public health policies must consider these factors in order to develop sustainable health outcomes and reduce health disparities.

8. Demographic Transition Model and Aged Society

8.1 Demographic Transition

Demographic transition refers to changes in the composition of a population, such as its size, age structure, sex ratio, birth rate, death rate, and migration patterns, all of which affect the distribution of the population and the development of the economy and society. Population size influences GDP per capita, and if population growth occurs without adequate economic expansion, it may lead to a decrease in GDP per capita. While Thailand's population size may not have changed drastically, its age structure and distribution have undergone significant changes, affecting the workforce, economic dependency ratios, and the demand for social and healthcare services. Therefore, analyzing population trends is essential for formulating effective policies and enabling the country to adapt efficiently.

8.2 Aged Society

According to the United Nations' World Population Ageing, an "aged society" is defined as a society where the population aged 60 years and older constitutes more than 10% of the total population. Thailand entered an aged society in 2005 and became a "complete aged society" in 2021, with the elderly representing 20% of the population. It is projected that by 2031, Thailand will enter a "super-aged society," with the elderly comprising 28% of the population. These demographic changes will have significant impacts on the economy, society, and public finance.

The increase in the elderly population leads to a reduction in the workforce, resulting in labor shortages and higher wages. There is also a growing reliance on technology and foreign labor. Furthermore, the reduced income and savings of the elderly result in decreased investment, while the government must allocate more resources to welfare and healthcare services, potentially affecting fiscal stability. Socially, the working-age population will bear an increased caregiving burden for the elderly, which could affect the quality of life and mental well-being of both groups. The elderly may face issues such as isolation and deteriorating health. Therefore, financial preparedness and measures for elderly care are essential to mitigate the impacts of these demographic shifts.

8.3 Income Support Systems for the Elderly in Thailand

Worawut Chanduangwit and colleagues (2008) studied the feasibility of implementing universal income security for the elderly through simulations of three pension allocation models. They found that savings for retirement could create financial stability, but the changing demographic structure could affect the long-term stability of the pension system. Therefore, appropriate support measures are needed.

Mathana Phaniramai (2007) studied the financial structure changes of the workforce across different age groups and found that the financial burden on individuals under 25 and elderly people living outside of households has shifted from an internal household burden to a more social burden, increasing the role of government transfers. The government should therefore manage assets and expand essential welfare programs to strengthen economic and social stability.

Nada Wasi and colleagues (2021) studied the sustainability of the elderly income system using the Overlapping Generations Model (OLG). They found that the Social Security Fund's pension system is likely to face financial instability if not reformed. Increasing elderly allowances to match poverty lines may require raising VAT, which could impact product prices and reduce the effectiveness of poverty reduction policies. Therefore, appropriate and effective reform measures are necessary to maintain fiscal stability and improve the quality of life for the elderly.

9.Economic Growth and Healthcare Investment

9.1 Economic Growth

Economic growth refers to the increase in the size of a country's economy over a period, typically measured by the total output of goods and services in the economy, known as Gross Domestic Product (GDP) (Reserve Bank of Australia, 2025). Economic Growth Theories are a framework used to explain the factors and processes that affect the expansion of GDP and long-term living standards. They focus on analyzing economic mechanisms that help a country increase its productivity and achieve sustainable economic growth. These theories include:

1. Classical Growth Theory: Classical economists such as Adam Smith and Thomas Malthus explained that economic growth comes from the accumulation of capital, labor, and other production factors. However, Malthus proposed that economic growth would be constrained by natural resource limitations and excessively high population growth (Malthus, 1798).

2. Harrod-Domar Growth Model: This model, developed by Roy Harrod and Evsey Domar, emphasizes the role of investment in economic expansion. The growth rate depends on the savings rate and capital productivity. If investment is insufficient, the economy may face recession (Harrod, 1939).

3. Solow-Swan Growth Model: Robert Solow and Trevor Swan developed a model explaining economic growth through capital accumulation and technological advancement. They emphasized that in the long run, Total Factor Productivity (TFP) and innovation are more important than mere capital accumulation (Solow, 1956).

4. Endogenous Growth Theory: Developed by Paul Romer and Robert Lucas, this theory suggests that economic growth can be sustained through investment in human capital, research and development, and policies that foster innovation, differing from the Solow model by considering innovation as an endogenous factor (Romer, 1986) (Lucas, 1988).

5. Institutional Growth Theory: This theory highlights the impact of economic, political, and social institutions on economic growth. Countries with stable institutions, rule of law, and appropriate economic policies are more likely to sustain long-term growth (Acemoglu, 2012).

9.2 Healthcare Investment

Healthcare investment refers to the allocation of financial resources and production factors to develop and strengthen the healthcare system, including infrastructure development, medical technology, healthcare personnel, and efficient, sustainable healthcare services. Investment in this area is crucial for

economic and social development because it directly affects the population's quality of life and the country's potential for economic growth (WHO, 2021). Healthcare investment can be categorized into five types:

1.Investment in Healthcare Infrastructure: This includes the construction and improvement of hospitals, health centers, and medical laboratories, which are vital for expanding access to healthcare services, especially in remote areas (OECD, 2020).

2.Investment in Healthcare Personnel: This encompasses training healthcare professionals such as doctors, nurses, researchers, and public health personnel, which helps improve healthcare system efficiency and reduce personnel shortages (Fogel, 2004).

3. Investment in Medical Technology and Innovation: This involves developing medical devices, artificial intelligence systems, and pharmaceutical products, which play an important role in enhancing the quality of care and reducing medical service costs.

4. Investment in Health Insurance and Medical Financing Systems: This includes the development of national health insurance systems and private health insurance, which help ensure the fair distribution of healthcare resources and increase access to medical services (World Bank, 2022).

10. Income Inequality and Health Disparities

10.1 Income Inequality

Income inequality refers to the unequal distribution of income within a society, where certain groups may earn significantly more than others. Studying income inequality is crucial because it can reflect economic and social disparities, which affect the fairness of the distribution of benefits from economic growth (World Bank, 2021). In Thailand, income inequality can be measured using various indices, such as the Gini coefficient, which quantifies the disparity in income distribution. The Gini index ranges from 0 to 1, where a value close to 0 indicates high equality, and a value near 1 indicates high inequality (Gini, 1912). Factors contributing to income inequality in Thailand include:

1. Education: Individuals with higher levels of education are often able to access higher-paying job opportunities compared to those with lower educational attainment.

2. Access to Resources: Access to social services such as education, healthcare, and skill development plays a significant role in one's ability to generate income.

3. Economic Structure: Thailand's economy, which focuses on industrial and service sector development, affects low-skilled professions or those working in agriculture, resulting in lower income levels for these groups.

4. Income Distribution: Unequal income distribution leads to wealth accumulation in certain groups, while others remain with lower earnings (NESDB, 2020). Income inequality affects social and economic stability in the long term, particularly by widening the gap between social classes, which can result in social conflicts and hinder long-term economic development.

10.2 Health Disparities

Health disparities refer to the differences in health status and access to healthcare services among populations with different socio-economic and demographic characteristics. These disparities can arise from factors such as income, education, gender, ethnicity, and geography (Williams et al., 2005). In Thailand, health disparities are particularly evident between urban and rural areas, as well as between low-income and high-income groups. Factors contributing to health disparities in Thailand include:

1. Access to Healthcare: Despite Thailand's universal health coverage system, disparities still exist due to the unequal distribution of medical resources, especially in remote or rural areas, where people may have access to lower-quality healthcare services (Ministry of Public Health Thailand, 2020).

2. Income and Education: People with lower incomes or less education often face challenges in accessing quality healthcare, especially for treatments that require high out-of-pocket costs (Puttanapong et al., 2017).

3. Geography: Geographical differences make it difficult for people living in rural or remote areas to access healthcare services, contributing to health disparities.

4. Gender and Ethnic Inequality: Gender and ethnic factors play a role in creating health disparities, particularly for indigenous or ethnically diverse groups, who may have less access to healthcare services compared to other populations.

The impacts of health disparities include:

1. Higher Rates of Illness and Mortality in Disadvantaged Groups: Low-income populations living in rural areas typically experience higher rates of illness and mortality due to limited access to quality healthcare services.

2. Social and Economic Inequality: Health disparities can exacerbate social inequality, widening the gap between different social groups in the long term.

3. Increased Burden on the Healthcare System: Populations with insufficient access to healthcare often face more severe health problems,

requiring expensive treatments. Consequently, addressing health disparities in Thailand requires investment in healthcare infrastructure in rural areas and the development of an accessible healthcare system for all populations, including human resource development and public health infrastructure (Ministry of Public Health Thailand, 2020).

11. Education and Education Expenditure

Education is a process of learning aimed at developing knowledge, skills, attitudes, and the potential of individuals, enabling them to live and work effectively. Education can occur within the formal school system, informal settings, and through lifelong learning (UNESCO, 2021). Education expenditure refers to the costs associated with providing educational services, including expenses incurred by the government, households, and the private sector, such as tuition fees, educational fees, textbooks, educational materials, and other costs related to learning (OECD, 2022). These expenditures are a key factor influencing the quality of education and equity in access to education.

Aytemiz et al. (2024) studied the long-term impact of government spending in social sectors, education, and healthcare, in conjunction with GDP per capita, on life expectancy in OECD member countries between 2005 and 2021. Using second-generation panel data analysis, the study found that government spending in these sectors and GDP per capita positively affected life expectancy, with GDP per capita and health spending having a greater impact than social and educational expenditures. Efficient budget allocation can promote population health both directly and through economic development.

Raghupathi et al. (2020) analyzed the relationship between education and health globally over the past 20 years using a graphical analysis approach. The study found that higher levels of education were linked to better health and longer life expectancy, with higher education, particularly tertiary education, playing a crucial role in reducing infant mortality rates, increasing life expectancy, child vaccination rates, and school enrollment rates. Education also helps reduce disparities and improve public health. Furthermore, the NEET (Not in Employment, Education, or Training) rate highlights the need for policies aimed at reducing vulnerability in employment and education. Thus, education not only promotes individual health awareness but also

enhances opportunities for comprehensive and effective access to public health services.

Research Methodology

This study employs correlation analysis to examine the relationships between health, economic, and social variables affecting life expectancy, and uses stepwise regression analysis to investigate the impact of the presence of pharmacists on life expectancy in Thailand.

1.Correlation Analysis: This method is used to study the strength and direction of the relationship between independent variables (such as the number of pharmacists per population, number of nurses per population, number of doctors per population, number of dentists per population, healthcare expenditure, household expenditure, GINI index, Gross Domestic Product (GDP), number of patients, number of stress patients, number of people living in poverty, education expenditure, years of education, elderly support funding, birth rate, death rate, number of hospital beds per population) and the dependent variable (life expectancy). The correlation coefficient (r) is used to determine whether the variables have a positive or negative relationship with life expectancy.

2.Regression Analysis: A multiple linear regression model is applied to assess the impact of independent variables on life expectancy. The analysis takes into account statistical significance (p-value), confidence intervals, effect sizes, coefficients, and standard errors. Any variable with a p-value less than 0.05 is considered statistically significant, indicating a meaningful impact on life expectancy.

The use of these statistical methods in this study aims to provide empirical evidence regarding the factors that affect life expectancy in Thailand, with a specific focus on the impact of having pharmacists.

Research Findings

1.Analysis of Variables

1.1 Analysis of Life Expectancy Trends in Thailand (2008–2022)

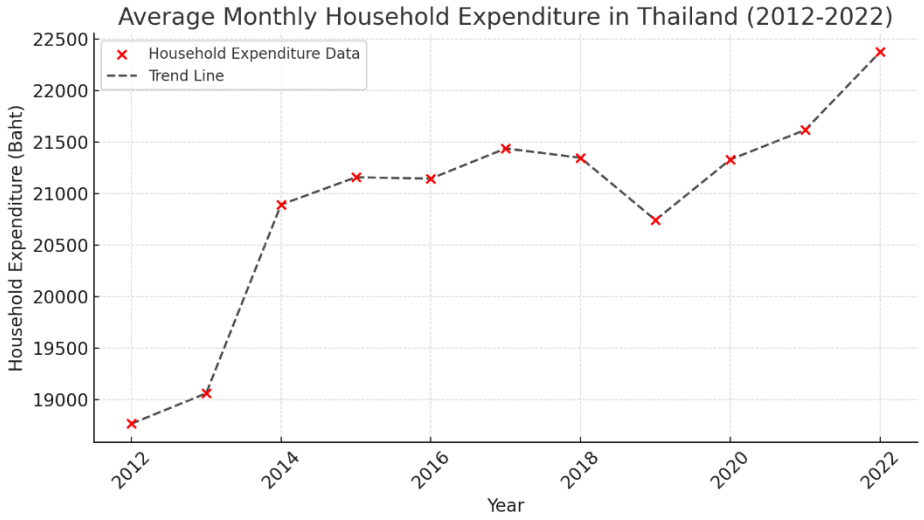


Figure 2: Analysis of Life Expectancy Trends in Thailand (2008–2022)
Source: World Bank (2022)

The life expectancy trends in Thailand from 2008 to 2022 demonstrate a consistent upward trajectory, reflecting improvements in healthcare infrastructure, economic development, and public health policies. Over this period, life expectancy increased from 75.49 years in 2008 to 79.68 years in 2022, marking a substantial rise of over four years. This steady growth indicates enhanced access to healthcare services, advancements in medical technology, improved disease prevention strategies, and socioeconomic progress. A significant factor contributing to this trend is Thailand's universal healthcare system (UHC), which has provided comprehensive medical coverage to the majority of the population. Increased investment in healthcare services, expansion of hospital facilities, and accessibility to medical professionals have played a pivotal role in reducing mortality rates from preventable diseases. Additionally, improved living standards, better nutrition, higher education levels, and health awareness campaigns have contributed to lower infant mortality rates and increased longevity.

However, a notable dip in life expectancy in 2021 (78.71 years) suggests the impact of external health crises, most likely the COVID-19 pandemic, which led to an increased mortality rate due to overwhelmed healthcare systems and higher susceptibility to severe illness, especially among vulnerable populations.

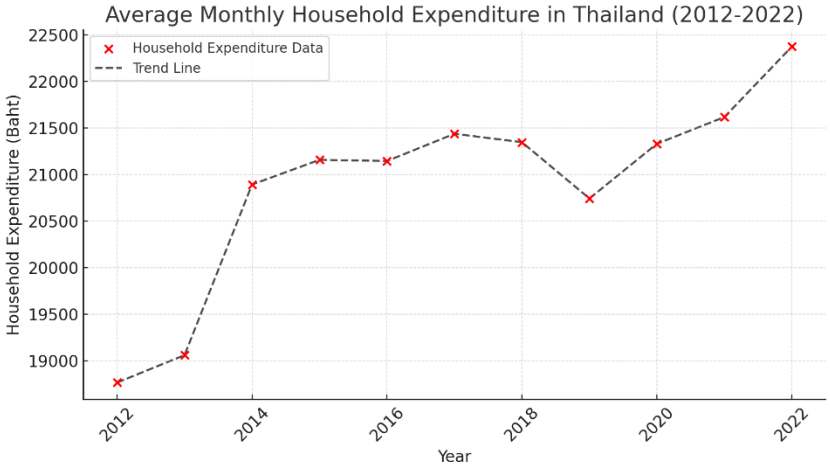
Despite this temporary decline, the rebound to 79.68 years in 2022 indicates the resilience of Thailand's healthcare system and the effectiveness of recovery measures, including vaccination campaigns, improved pandemic management strategies, and post-pandemic healthcare reinforcement.

In terms of key observations, the steady increase from 2008 to 2019 reflects sustained healthcare improvements, economic development, and better public health interventions. The decline in 2021 highlights the disruptive impact of COVID-19, emphasizing the importance of emergency preparedness and healthcare resilience. The post-pandemic recovery in 2022 signals successful health interventions, including vaccination programs and strengthened healthcare policies.

Thailand's increasing life expectancy over the past decade underscores the nation's progress in healthcare accessibility, disease prevention, and overall living conditions. While external challenges such as COVID-19 momentarily impacted this trajectory, the strong recovery in 2022 suggests a resilient healthcare system. Understanding these trends is crucial for shaping future health policies, strengthening preventive care strategies, and ensuring sustainable improvements in public health outcomes.

1.2 Analysis of Household Expenditure Trends in Thailand (2012–2022)

Figure 2: Analysis of Household Expenditure Trends in Thailand (2012–2022)



Source: National Statistical Office (2022)

The average monthly household expenditure in Thailand has shown a steady increase from 18,766 Baht in 2012 to 22,372 Baht in 2022, reflecting the country's economic growth, inflationary trends, and shifts in consumer

behavior. Over the decade, household expenditure has consistently risen, with notable jumps in 2014 (20,891 Baht) and 2022 (22,372 Baht), indicating periods of increased purchasing power and rising costs of living. The trend aligns with Thailand's broader economic expansion, wage growth, and lifestyle changes, contributing to higher spending on goods, services, healthcare, and education.

However, a decline in 2019 and 2020 suggests a temporary reduction in spending, likely linked to the COVID-19 pandemic and economic downturn. During this period, household spending dipped to 20,742 Baht in 2019, reflecting economic uncertainty, job losses, and restricted economic activities due to lockdown measures. The gradual recovery from 2021 onward suggests that consumer confidence rebounded, aided by government stimulus packages, economic reopening, and improved employment conditions.

Key observations from this trend indicate a long-term upward trajectory in household spending, underscoring improvements in income levels and economic conditions. However, fluctuations during the pandemic years highlight the vulnerability of household consumption to economic shocks. This analysis is particularly relevant to policymaking, emphasizing the need for economic resilience, social safety nets, and measures to stabilize household purchasing power in times of crisis.

Thailand's rising household expenditure reflects both economic growth and changing cost-of-living dynamics. While the overall trend is positive, the impact of external economic disruptions highlights the importance of sustainable economic policies, inflation management, and income stability to ensure continued financial well-being for Thai households.

1.3 Analysis of Gini Coefficient Trends in Thailand (1988–2022)

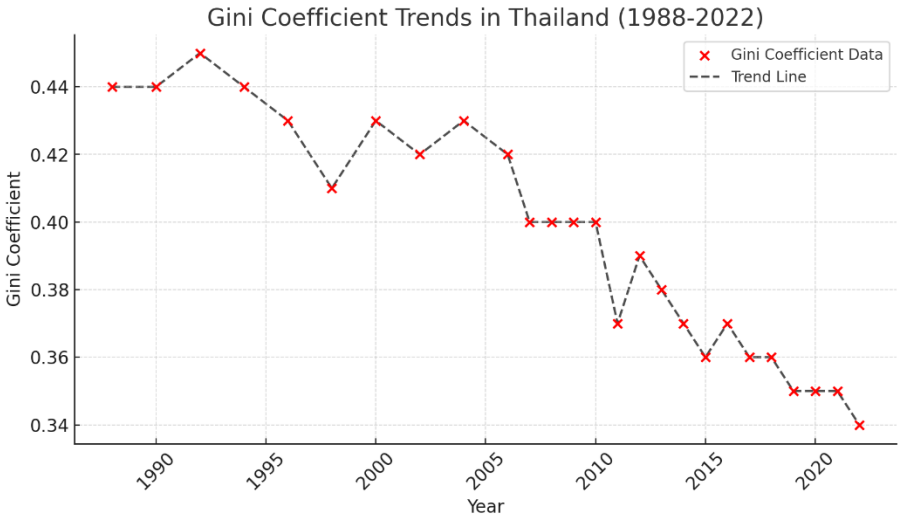


Figure 3: Analysis of Gini Coefficient Trends in Thailand (1988–2022)
Source: National Economic and Social Development Council (2024)

The Gini coefficient, a measure of income inequality, has shown a gradual decline in Thailand over the past three decades, indicating improvements in income distribution. In 1988, the Gini coefficient stood at 0.44, reflecting relatively high levels of inequality. Over the years, the coefficient has fluctuated but generally exhibited a downward trend, reaching 0.34 in 2022, suggesting a more equitable distribution of household consumption expenditure.

Between 1988 and 2000, the Gini coefficient remained relatively stable, fluctuating between 0.44 and 0.41, indicating persistent income inequality during Thailand's rapid economic growth. However, from 2006 onward, the Gini coefficient began to decline, reaching 0.40 by 2010 and continuing to decrease steadily. This trend can be attributed to various government policies aimed at improving social welfare, education, healthcare accessibility, and rural development, reducing disparities between high-income and low-income groups.

A notable decline occurred between 2014 and 2016, when the coefficient dropped from 0.40 to 0.37, reflecting the impact of economic policies focused on poverty reduction and social security improvements. Despite a slight increase in 2015-2016 (0.39 to 0.38), the Gini coefficient remained on a downward trajectory, reaching 0.34 in 2022, its lowest recorded value in the dataset. This suggests that income distribution has improved, possibly due to

economic stimulus programs, increased minimum wages, and expanded welfare initiatives.

1.4 Analysis of Pharmacists per Population in Thailand (2012–2021)

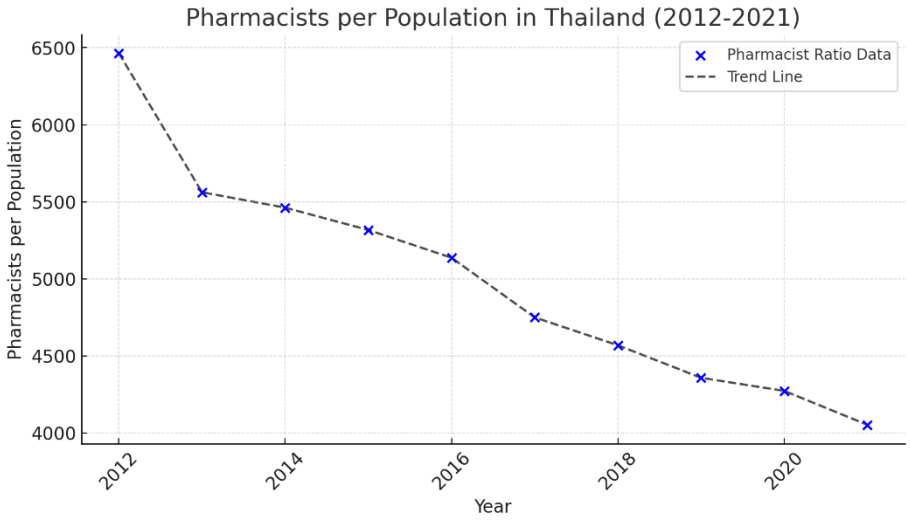


Figure 4: Analysis of Pharmacists per Population in Thailand (2012–2021)
Source: Office of the Permanent Secretary, Ministry of Public Health (2023)

The number of pharmacists per population in Thailand has shown a declining trend over the past decade, with the ratio decreasing from 6,465 per population in 2012 to 4,053 per population in 2021. This downward trajectory raises concerns regarding pharmacist workforce shortages and the potential impact on healthcare accessibility, especially in rural and underserved regions.

Between 2012 and 2015, the decline was gradual, with the ratio dropping from 6,465 to 5,137, indicating a moderate reduction in pharmacist availability per capita. However, the trend accelerated from 2016 onward, with the ratio decreasing from 4,750 in 2016 to 4,053 in 2021, suggesting a widening gap between pharmaceutical service demand and workforce supply. Several factors may contribute to this trend, including population growth outpacing pharmacist workforce expansion, migration of pharmacists to private sector roles, or challenges in pharmacist education and training programs.

Despite Thailand's universal healthcare system (UHC) and efforts to expand healthcare accessibility, this decline in pharmacist availability could negatively impact medication accessibility, patient counseling services, and pharmaceutical care quality. The decreasing trend is particularly concerning given the increasing burden of chronic diseases, the aging population, and the demand for pharmacists in preventive healthcare and public health initiatives.

To address this issue, policy interventions are necessary, including incentives for pharmacists in public healthcare settings, expansion of pharmacy education programs, and improved workforce distribution strategies to ensure equitable access to pharmaceutical services across all regions of Thailand. Sustaining an adequate pharmacist-to-population ratio is crucial to maintaining high-quality healthcare services and supporting the country's broader public health goals.

Key observations indicate that while Thailand has made significant progress in reducing income inequality, challenges remain. The COVID-19 pandemic (2020-2021) could have exacerbated economic disparities, though the Gini coefficient remained stable at 0.35 during this period. Moving forward, sustaining this positive trend will require continued economic reforms, inclusive growth strategies, and targeted policies to support lower-income populations.

Overall, the declining Gini coefficient reflects Thailand's progress in reducing inequality, but further structural changes and economic policies are necessary to ensure sustained and equitable economic development across all regions of the country.

1.5 Analysis of Doctors per Population in Thailand (2012–2021)

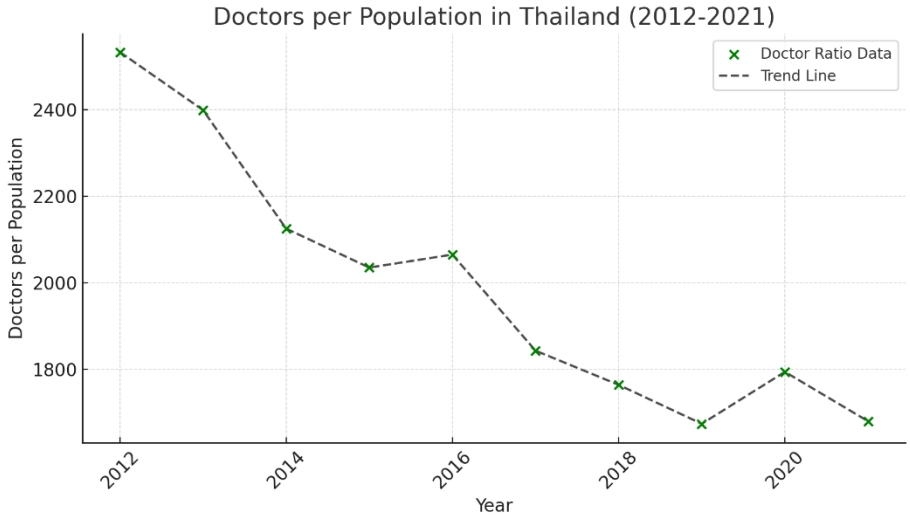


Figure 5: Analysis of Doctors per Population in Thailand (2012–2021)
Source: Office of the Permanent Secretary, Ministry of Public Health (2023)

The number of doctors per population in Thailand has shown a declining trend over the past decade, with the ratio dropping from 2,533 in 2012 to 1,680 in 2021. This significant reduction raises concerns about healthcare workforce

shortages and potential impacts on medical service accessibility, particularly in rural and underserved areas.

From 2012 to 2015, the doctor-to-population ratio gradually declined from 2,533 to 2,035, reflecting a steady decrease in doctor availability per capita. However, a sharp decline occurred between 2016 and 2018, with the ratio dropping to 1,764 in 2017 and further to 1,674 in 2018, indicating potential workforce distribution challenges or an insufficient increase in the number of trained medical professionals. The temporary increase in 2020 (1,794 doctors per population) suggests a possible effort to reinforce the healthcare workforce, likely in response to the COVID-19 pandemic, but the ratio declined again to 1,680 in 2021, suggesting ongoing systemic challenges in doctor availability.

This trend is particularly concerning given Thailand's aging population, increasing healthcare demands, and the rise of chronic diseases such as cardiovascular conditions, diabetes, and cancer. A declining doctor-to-population ratio may result in longer wait times, reduced access to specialized care, and increased healthcare system strain, especially in public hospitals where shortages are more pronounced.

To address this issue, policy measures should focus on expanding medical education programs, providing incentives for doctors to work in public hospitals and rural areas, and improving doctor retention strategies. Without intervention, Thailand may face increased pressure on its healthcare system, potentially affecting patient outcomes and overall public health service efficiency. Maintaining an adequate doctor-to-population ratio is crucial for sustaining high-quality healthcare services and ensuring equitable medical access across the country.

1.6 Analysis of Dentists per Population in Thailand (2012–2021)

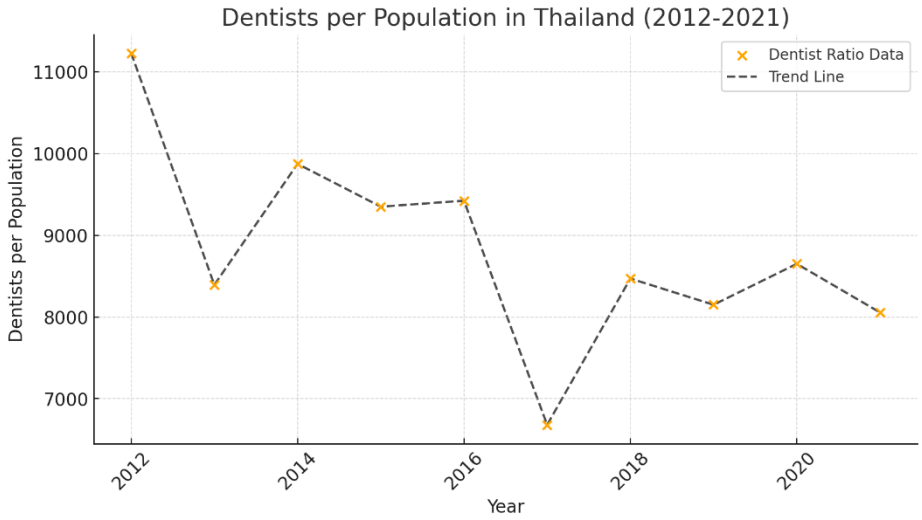


Figure 6: Analysis of Dentists per Population in Thailand (2012–2021)
Source: Office of the Permanent Secretary, Ministry of Public Health (2023)

The dentist-to-population ratio in Thailand has shown fluctuating trends over the past decade, indicating inconsistencies in workforce availability and potential disparities in dental healthcare accessibility. In 2012, the ratio stood at 11,233 dentists per population, but this figure saw a sharp decline to 8,395 in 2013, raising concerns about the availability of dental professionals. Over the next few years, the ratio fluctuated, reaching 9,876 in 2014 before experiencing another drop to 6,681 in 2017, marking one of the lowest recorded figures in the dataset. This instability suggests workforce distribution challenges, insufficient recruitment, or a shift of dental professionals between public and private sectors. The drop in 2017 may have impacted preventive dental care, oral health services, and accessibility to treatment, particularly in rural areas. However, between 2018 and 2020, the ratio rebounded, stabilizing at around 8,472 to 8,652 dentists per population, reflecting potential policy interventions or improved recruitment strategies. Despite this partial recovery, the ratio declined again in 2021 (8,057), likely due to pandemic-related workforce disruptions, retirements, or reduced recruitment rates.

Given the significant role of oral health in overall public health, these fluctuations highlight the need for long-term workforce planning to ensure a stable supply of dental professionals across all regions. Policy interventions such as expanding dental education programs, offering financial incentives for dentists to work in underserved areas, and strengthening recruitment in the public healthcare sector are necessary to address these inconsistencies.

Without sustainable workforce strategies, Thailand risks unequal access to dental healthcare services, particularly among lower-income and rural populations. Ensuring an adequate and stable dentist-to-population ratio is crucial for enhancing preventive healthcare, reducing long-term dental health issues, and maintaining overall public health standards.

1.7 Analysis of Nurses per Population in Thailand (2012–2021)

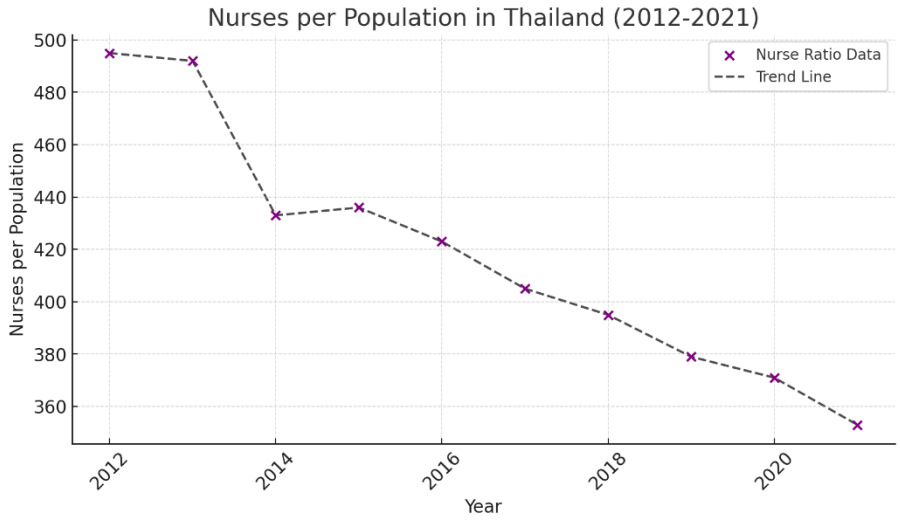


Figure 7: Analysis of Nurses per Population in Thailand (2012–2021)
Source: Office of the Permanent Secretary, Ministry of Public Health (2023)

The nurse-to-population ratio in Thailand has shown a consistent decline over the past decade, raising concerns about healthcare workforce shortages and the potential impact on healthcare accessibility. In 2012, the ratio stood at 495 nurses per population, but this figure steadily declined each year, reaching 353 in 2021. This downward trend indicates growing challenges in recruiting, retaining, and distributing nursing professionals across the country.

From 2012 to 2015, the ratio decreased gradually from 495 to 436, reflecting early signs of a declining nursing workforce relative to the population size. However, from 2016 onward, the decline accelerated, with the ratio dropping to 405 in 2017 and further decreasing to 353 in 2021, suggesting an ongoing shortage of nurses in the Thai healthcare system. Several factors may contribute to this trend, including burnout, increasing workloads, migration of nurses to private hospitals or international opportunities, and insufficient recruitment of new graduates into the workforce.

This decline is particularly alarming given Thailand's aging population, rising demand for healthcare services, and the increasing burden of chronic diseases.

A reduced nurse-to-population ratio may result in longer wait times for patients, increased stress on existing healthcare staff, and compromised quality of care in public hospitals. The impact of the COVID-19 pandemic (2020-2021) may have further exacerbated workforce shortages, as nurses faced increased workloads, health risks, and physical and emotional exhaustion, potentially leading to a higher rate of workforce attrition.

To address this pressing issue, policy measures must focus on improving nurse recruitment, retention, and workforce distribution. This includes increasing salaries, providing better working conditions, offering professional development opportunities, and implementing strategic workforce planning to ensure a stable supply of nurses. Without urgent intervention, Thailand's healthcare system may face severe staff shortages, affecting patient care quality and overall public health outcomes. Sustaining an adequate nurse-to-population ratio is critical to ensuring efficient healthcare service delivery and the resilience of Thailand's healthcare system in the face of future challenges.

1.8 Analysis of the hospital bed-to-population ratio (2012–2021)

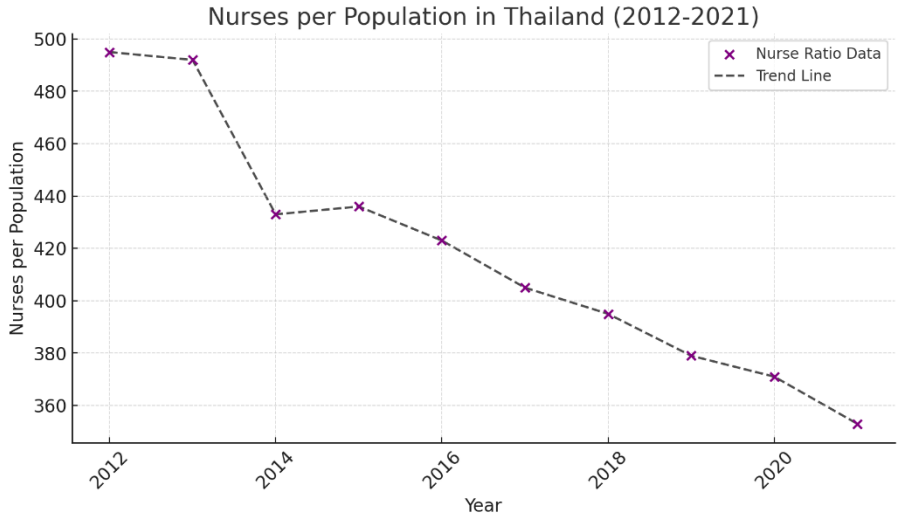


Figure 8: Analysis of the hospital bed-to-population ratio (2012–2021)
Source: Office of the Permanent Secretary, Ministry of Public Health (2023)

The hospital bed-to-population ratio in Thailand has shown a gradual decline over the past decade, raising concerns about healthcare infrastructure capacity and hospital service accessibility. In 2012, the ratio stood at 437 hospital beds per population, but by 2021, this number had dropped to 389, indicating a reduction in available hospital resources relative to the growing population.

Between 2012 and 2015, the ratio remained relatively stable, fluctuating slightly between 427 and 433 beds per population. However, in 2016, there was a notable increase to 459, suggesting potential expansions in healthcare infrastructure. Despite this temporary improvement, the ratio declined significantly from 2017 onwards, falling to 415 in 2019 and further to 389 in 2021. This downward trend suggests growing pressure on Thailand's hospital system, possibly due to population growth outpacing hospital expansion, increased patient demand, or constraints in healthcare funding.

This decline is particularly concerning given Thailand's aging population and rising burden of chronic diseases, which require long-term medical care and hospitalization. The COVID-19 pandemic (2020-2021) further highlighted the strain on hospital resources, as hospitals faced overcrowding, bed shortages, and challenges in accommodating critically ill patients. A continued decline in hospital bed availability may lead to longer wait times, overcrowding in medical facilities, and reduced quality of inpatient care, especially in public hospitals that serve lower-income populations.

To address this issue, policy measures should focus on expanding hospital infrastructure, increasing healthcare funding, and ensuring the equitable distribution of hospital resources across regions. Investments in alternative healthcare models, such as community health centers, telemedicine, and home care services, could help alleviate pressure on hospitals while improving patient access to medical care. Sustaining an adequate hospital bed-to-population ratio is essential for ensuring the resilience of Thailand's healthcare system and maintaining high-quality inpatient services for the population.

2. Analysis of the Relationship Between Health, Economic, and Social Factors and Life Expectancy in Thailand

Table: Correlation Analysis Results

Variable	Correlation Coefficient (r)	p-value	Significance Level
Life Expectancy (Years)	1.000	-	-
Household Expenditure	0.769	0.009	**
GINI Coefficient	-0.926	<0.001	**
Pharmacists per Population	0.949	<0.001	**
Doctors per Population	0.946	<0.001	**
Dentists per Population	0.579	0.079	-
Nurses per Population	0.940	<0.001	**
Inpatient Population	0.880	<0.001	**
Patients with Stress	0.943	<0.001	**
Health Expenditure	0.882	<0.001	**
Poverty Rate	-0.876	<0.001	**
Gross Domestic Product (GDP)	0.945	<0.001	**
Education Expenditure	0.287	0.421	-
Years of Education	0.928	<0.001	**
Elderly Fund Received	0.214	0.554	-
Number of Live Births	-0.931	<0.001	**
Number of Deaths	0.793	0.006	**
Hospital Beds per Population	-0.546	0.103	-

Table 1: Correlation Analysis of Health, Economic, and Social Factors Affecting Life Expectancy in Thailand

The correlation analysis highlights the crucial relationships between health, economic, and social factors in Thailand, revealing key trends that influence life expectancy. Strong positive correlations with life expectancy are observed in variables such as the number of pharmacists ($r = 0.949$, $p < 0.001$), doctors ($r = 0.946$, $p < 0.001$), nurses ($r = 0.940$, $p < 0.001$), and healthcare expenditure ($r = 0.882$, $p < 0.001$), emphasizing the importance of Thailand's universal healthcare system (UHC) in improving public health. Additionally, GDP ($r = 0.945$, $p < 0.001$), years of education ($r = 0.928$, $p < 0.001$), and household expenditure ($r = 0.769$, $p = 0.009$) show significant positive associations, reinforcing the role of economic development and education in enhancing quality of life. However, notable negative correlations indicate pressing challenges, particularly income inequality (GINI coefficient: $r = -0.926$, $p < 0.001$), which suggests that widening wealth disparities adversely impact public health outcomes. Similarly, higher poverty rates ($r = -0.876$, $p < 0.001$) and higher birth rates ($r = -0.931$, $p < 0.001$) are linked to lower life expectancy, likely due to economic and healthcare constraints. These findings underscore the need for continued investment in healthcare accessibility, social welfare programs, and policies to address income inequality. As Thailand transitions into an aging society, targeted efforts to strengthen elderly care, sustainable pension schemes, and rural healthcare development will be crucial for sustaining long-term improvements in public health and economic stability. The results reinforce that while Thailand has made significant strides in healthcare and economic progress, addressing inequality and demographic shifts remains essential for future well-being.

3. Statistical Regression Analysis Between the Number of Pharmacists per Population and Life Expectancy in Thailand

Table: Regression Analysis Results

Model	Predictor Variable	Unstandardized Coefficient (B)	Standard Error	Standardized Coefficient (Beta)	t-value	p-value
1	Pharmacists per Population	0.000	0.000	0.949	8.504	<0.001

Notes:

- **Dependent Variable**: Life Expectancy (Years)
- **R^2 = 0.900**, indicating that **90% of the variance** in life expectancy is explained by the number of pharmacists per population.
- The predictor variable (**Pharmacists per Population**) has a **significant positive effect** on life expectancy (**p < 0.001**).
- The **standardized coefficient (Beta = 0.949)** suggests a strong impact of this variable.

Table 2: Statistical Regression Analysis Between the Number of Pharmacists per Population and Life Expectancy in Thailand

The regression analysis demonstrates a strong and statistically significant relationship between the number of pharmacists per population and life expectancy in Thailand ($\beta = 0.949$, $p < 0.001$). The high R^2 value of 0.900 suggests that 90% of the variance in life expectancy is explained by this single variable, highlighting the critical role pharmacists play in healthcare delivery. As Thailand continues to develop its universal healthcare system, pharmacists contribute significantly to medication management, public health education, and disease prevention, particularly in managing non-communicable diseases (NCDs). Their increasing presence aligns with efforts to enhance primary healthcare accessibility, especially in rural areas where medical specialists may be scarce.

Discussion

The statistical regression analysis between the number of pharmacists per population and life expectancy in Thailand demonstrates a strong and statistically significant relationship between the number of pharmacists per population and the life expectancy of the Thai population ($\beta = 0.949$, $p < 0.001$), with an R^2 value of 0.900. This finding underscores the crucial role of pharmacists in Thailand's healthcare system. The study indicates that the number of pharmacists per population can explain up to 90% of the variance in the average life expectancy of the population, highlighting a significant and noteworthy outcome in the context of the country's healthcare services.

However, while the findings suggest a strong association, several limitations must be considered. The study establishes correlation but not causation, meaning other unexamined factors, such as economic development, nutrition, and healthcare quality, may also influence life expectancy. Additionally, the exceptionally high R^2 value raises concerns about the oversimplification of healthcare contributions, as life expectancy is determined by multiple factors, including GDP, education, and hospital infrastructure. The strong correlation between pharmacists and other healthcare-related variables, such as doctors, nurses, and health expenditure, suggests potential multicollinearity, which may artificially inflate the perceived impact of pharmacists. Moreover, Thailand's urban-rural disparities in healthcare services mean that the effect of pharmacists may vary by region, being more pronounced in urban areas with robust infrastructure and less effective in rural communities with limited resources.

Furthermore, the study does not control for key socioeconomic factors such as income inequality, poverty rates, and lifestyle habits, all of which significantly influence longevity. The presence of more pharmacists in wealthier provinces may coincide with better hospitals, higher education levels, and lower poverty rates, making it unclear whether pharmacists alone drive the increase in life expectancy.

In conclusion, while the findings reinforce the critical role of pharmacists in Thailand's healthcare system, the analysis likely overstates their direct impact due to the exclusion of key economic and demographic variables. A more comprehensive approach, incorporating multiple predictors and controlling for potential confounders, is necessary to provide a more accurate and policy-relevant conclusion. Despite these limitations, the results emphasize the need for continued investments in the pharmacy workforce, improved training, and greater integration

of pharmacists into primary healthcare services to enhance long-term public health outcomes in Thailand.

Conclusion

This study investigates the impact of pharmacist availability on life expectancy in Thailand utilizing secondary data analysis and a stepwise regression model to assess their significance within the country's healthcare system. The analysis results indicate that the number of pharmacists per population in Thailand has a statistically significant positive correlation with the average life expectancy of the Thai population ($\beta = 0.949$, $p < 0.001$, $R^2 = 0.900$). This suggests that 90% of the variance in life expectancy can be explained by this variable. These findings highlight the critical role of pharmacists in improving health outcomes through medication management, population-level health promotion, and enhanced access to public health services.

Recommendations

To improve the robustness of future analyses, researchers should employ multiple regression models incorporating variables such as doctors per population, GDP, health expenditure, education levels, and poverty rates to account for confounding factors. Longitudinal studies tracking changes in life expectancy over time would provide stronger evidence of causality.

Additionally, regional analyses would help determine whether the pharmacist-life expectancy relationship differs between urban and rural areas. Beyond numerical presence, future research should also assess the quality of pharmacists' contributions, their scope of practice, and their integration into public health initiatives.

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Navigating Complexity: How Motivation Shapes Stakeholder Collaboration in Network Governance

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Abstract

In an increasingly interconnected and complex global environment, network governance has emerged as a crucial mechanism for coordinating multi-stakeholder collaborations across sectors. This study explores the underlying motivations that drive stakeholder participation in network governance, employing an integrative conceptual framework based on seven theoretical perspectives: Transaction Cost Theory, Institutional Theory, Resource Dependence Theory, Systems Theory, Social Capital Theory, Principal-Agent Theory, and Collective Action Theory. Through a secondary data analysis approach, this research synthesizes insights from academic literature, institutional reports, and empirical case studies to examine how economic, social, and institutional factors shape governance engagement. Findings indicate that stakeholder motivation in network governance is multidimensional, with cost reduction, legitimacy-seeking, trust-building, complexity management, and collective benefit realization playing pivotal roles. The study highlights the interconnectivity of these motivational factors, demonstrating how social capital influences transaction costs, while institutional pressures interact with resource dependencies. The discussion underscores the necessity of an integrated approach to understanding governance dynamics, bridging gaps between disciplinary silos, and offering a more comprehensive explanation of stakeholder behavior in governance networks. Practical recommendations emphasize the need for flexible and transparent governance mechanisms, enhanced trust-building initiatives, institutional policy support, and incentive structures to sustain stakeholder engagement. Additionally, the study identifies critical areas for future research, including the integration of theoretical perspectives, an exploration of interdependent motivational factors, and comparative analyses of stakeholder

incentives across governance contexts. By addressing theoretical and practical gaps, this study contributes to advancing the discourse on network governance, providing valuable insights for policymakers, scholars, and practitioners seeking to enhance governance efficiency, resilience, and sustainability. The findings underscore the importance of balancing economic efficiency, institutional alignment, and social trust to foster effective and adaptive network governance frameworks.

Keywords: Stakeholder Motivation, Transaction Cost Theory, Institutional Theory, Resource Dependence Theory, Systems Theory, Social Capital Theory, Principal-Agent Theory, Collective Action Theory, Multi-Stakeholder Collaboration, Governance Efficiency, Policy Frameworks, Trust-Building. Motivation

Introduction

In an era characterized by increasing complexity and interconnectivity, network governance has become a fundamental mechanism for managing multi-stakeholder systems, encompassing business networks, public-private partnerships, and transnational collaborations. This governance model facilitates inter-organizational coordination by enhancing efficiency, fostering trust, and promoting the attainment of collective goals. Despite the growing scholarly attention to network governance in recent decades, significant theoretical and empirical gaps persist, particularly concerning the motivational drivers that underpin stakeholder participation. While prior research has extensively examined network structures and governance mechanisms, it has largely overlooked the nuanced factors that shape stakeholder incentives and collaborative behavior. For instance, Provan and Kenis (2008) delineated the distinctions between centralized and decentralized governance models but did not systematically address the motivational forces that sustain network engagement.

This study aims to bridge this critical gap by integrating insights from seven theoretical perspectives to elucidate the determinants of stakeholder motivation within network governance. Transaction Cost Theory (Williamson, 1981) posits that organizations form long-term networks to minimize transactional inefficiencies and operational costs. Institutional Theory (DiMaggio & Powell, 1983) underscores the role of normative, coercive, and mimetic pressures in shaping organizational behavior and fostering legitimacy. Resource Dependence Theory (Pfeffer & Salancik, 1978) highlights how the imperative to secure essential resources compels organizations to engage in strategic alliances. Systems Theory (von Bertalanffy,

1968) conceptualizes governance networks as complex, adaptive systems requiring holistic coordination for stability and efficiency. Social Capital Theory (Putnam, 2000) asserts that trust, reciprocity, and relational networks are foundational in enabling cooperation and reducing uncertainty. Principal-Agent Theory (Jensen & Meckling, 1976) explains the challenges associated with information asymmetry and incentive misalignment in governance structures, necessitating oversight mechanisms. Lastly, Collective Action Theory (Ostrom, 1990) posits that the success of collaborative efforts is contingent on institutional arrangements that align individual incentives with collective benefits. By synthesizing these theoretical lenses, this research advances a more comprehensive understanding of the motivational dynamics underpinning network governance. In doing so, it informs the design of governance frameworks that foster sustainable, trust-based, and efficiency-driven collaboration. Empirical evidence, such as that presented by Agranoff and McGuire (2001), underscores the necessity of integrating resource interdependence, institutional legitimacy, and social capital to optimize network effectiveness. By addressing the interplay of economic, institutional, and relational factors, this study contributes to the ongoing discourse on network governance, offering both theoretical refinements and practical insights for enhancing stakeholder collaboration in complex governance environments.

Research Objectives

Building upon the identified research gaps, this study aims to examine the underlying motivations driving stakeholder engagement in network governance. Specifically, it seeks to explore the key factors that influence organizations and individuals to participate in and sustain governance networks. Particular emphasis is placed on how these motivations are shaped by economic, social, institutional, and environmental conditions. By integrating theoretical frameworks from multiple disciplines, this research aspires to contribute to a more comprehensive understanding of the drivers of stakeholder collaboration in governance structures and how these motivations influence network dynamics, effectiveness, and long-term sustainability.

Through this analytical approach, the study endeavors to address an existing gap in the literature by focusing explicitly on the foundational motivations underlying network governance—an area that remains underexplored despite its critical theoretical and practical significance.

The investigation into the motivations behind network governance revolves around understanding the fundamental drivers that encourage organizations, institutions, and stakeholders to engage in cooperative governance structures. Within network

governance, diverse stakeholders—including government institutions, private sector entities, non-governmental organizations, and the public—collaborate to solve complex problems, share resources, and achieve collective objectives. The following theoretical perspectives play a pivotal role in shaping the analysis of stakeholder motivation in network governance.

Conceptual Framework and Theoretical Perspectives

This study draws upon multiple theoretical frameworks to examine the underlying motivations behind network governance. One of the key theories relevant to this investigation is Transaction Cost Theory (Williamson, 1975).

1. Transaction Cost Theory

Transaction Cost Theory by Oliver Williamson, explains organizational decisions to participate in network governance as a strategy to minimize costs associated with market transactions. These costs include searching for partners, negotiating agreements, and enforcing contracts—expenses often higher in traditional hierarchical or market-based systems. Organizations opt for governance networks when collaborative structures prove more efficient, leveraging long-term relationships to reduce uncertainties and opportunistic behavior. By pooling resources and standardizing procedures, networks streamline coordination while maintaining flexibility. This theory highlights the economic rationale behind governance participation, particularly in sectors requiring specialized expertise or facing volatile environments. However, critics argue it underestimates non-economic factors like trust and institutional pressures. In practice, Transaction Cost Theory informs the design of governance mechanisms that balance formal contracts with relational safeguards, optimizing efficiency in complex stakeholder environments.

2. Social Capital Theory (Putnam, 2000)

Robert Putnam's Social Capital Theory emphasizes trust, reciprocity, and social networks as foundational to effective governance. It posits that dense relational networks enable cooperation by creating shared norms and expectations, reducing the need for formal oversight. Bonding capital strengthens intra-group cohesion, while bridging capital connects diverse stakeholders—both essential for multi-sector governance. Trust acts as social glue, lowering transaction costs and enabling risk-sharing in collaborative ventures. However, excessive social capital can entrench exclusionary practices or groupthink. Modern governance networks leverage this theory by investing in relationship-building forums and cross-sector

dialogues. Digital platforms now extend social capital's reach, enabling virtual trust-building at scale. Emerging research examines how algorithmic systems might quantify social capital metrics, though critics caution against reducing human relationships to calculative measures. Ultimately, Social Capital Theory reminds us that governance effectiveness depends as much on informal connections as formal structures.

3. Resource Dependence Theory (Pfeffer & Salancik, 1978)

Jeffrey Pfeffer and Gerald Salancik's Resource Dependence Theory contends that organizations engage in governance networks to manage critical resource dependencies. No entity possesses all necessary resources—be they financial, informational, or technological—promoting strategic alliances to reduce vulnerability. Power dynamics shape these interactions: resource-rich actors influence network agendas, while dependent members trade autonomy for stability. This theory explains why competitors collaborate during supply chain crises or why NGOs partner with corporations for funding access. Modern applications address data as a key resource, with governance networks emerging to manage digital infrastructure dependencies. However, critics note its limited attention to institutional contexts and social motivations. Contemporary adaptations incorporate ecological perspectives, viewing resources as nested within larger environmental systems. For policymakers, this theory underscores the need for redundancy mechanisms and equitable resource distribution protocols within governance frameworks.

4. Institutional Theory (DiMaggio & Powell, 1983)

Pioneered by Paul DiMaggio and Walter Powell, Institutional Theory argues that organizations adopt governance practices to gain legitimacy within their institutional environments. Three isomorphic pressures drive conformity: coercive (regulations), mimetic (imitation of successful models), and normative (professional standards). A hospital joining a health governance network to meet accreditation requirements exemplifies coercive isomorphism, while a municipality replicating another city's climate initiative demonstrates mimetic pressures. The theory explains why organizations participate in networks even without immediate benefits—legitimacy itself becomes a strategic resource. Recent extensions explore institutional entrepreneurship, where actors actively reshape governance norms rather than passively conform. Digital governance introduces "algorithmic isomorphism," as AI-driven benchmarks standardize practices across networks. Critics argue the theory downplays agency and conflict, prompting integrative models combining institutional pressures with strategic choice. For network

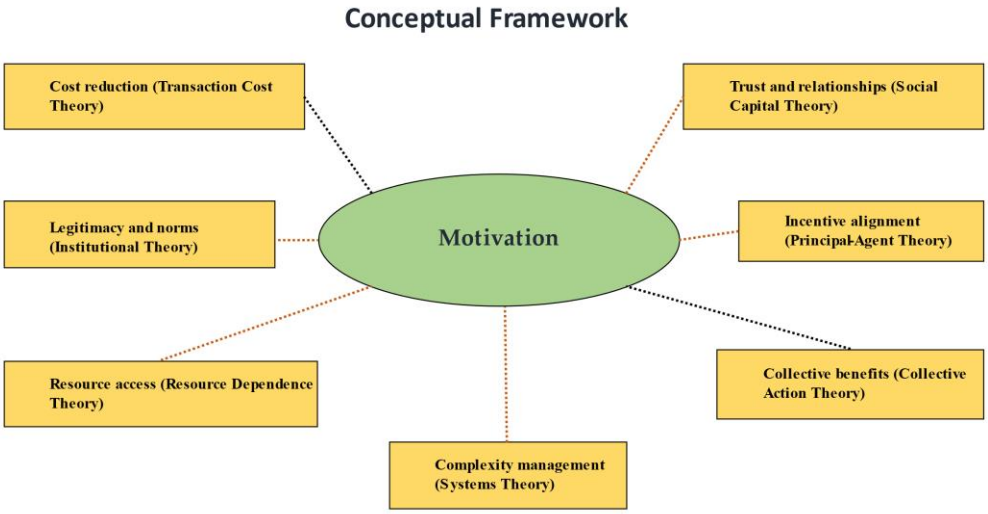
designers, it highlights the need to align governance structures with prevailing institutional logics while allowing adaptive innovation.

5. Principal-Agent Theory (Jensen & Meckling, 1976)

Jensen and Meckling's Principal-Agent Theory analyze governance challenges arising when decision-makers (agents) act on behalf of others (principals). Information asymmetries and misaligned incentives create agency costs—monitoring expenses, bonding costs, and residual losses. In environmental governance, for instance, local governments (agents) may prioritize short-term gains over citizens' (principals) long-term sustainability goals. The theory informs network design through performance metrics, transparency protocols, and incentive alignment mechanisms. Blockchain-enabled smart contracts represent a technological response, automating compliance in supply chain networks. However, critics note its limited applicability to flat, trust-based networks were rigid controls stifle collaboration. Modern adaptations incorporate behavioral insights, recognizing that agents aren't purely self-interested but influenced by professional ethics and social norms. Hybrid models now balance formal accountability with relational governance, particularly in cross-cultural networks where contract enforcement proves challenging.

6. Complexity and Systems Theory (Simon, 1962; Von Bertalanffy, 1968)

Ludwig von Bertalanffy's General Systems Theory and Herbert Simon's complexity concepts frame governance networks as adaptive systems managing environmental interdependencies. Key principles include holism (systems surpass part-sum), equifinality (multiple paths to outcomes), and nonlinear causality. A transportation network exemplifies this—delays ripple unpredictably across connected systems. The theory advocates for decentralized decision-making, feedback loops, and modular structures to enhance resilience. Digital twin technologies operationalize these concepts, simulating network interactions in real-time. However, critics argue its abstract nature complicates practical application. Contemporary approaches combine systems thinking with machine learning to model emergent network behaviors. For practitioners, the theory underscores the need for agile governance frameworks capable of evolving with system dynamics, particularly in addressing "wicked problems" like climate change that defy linear solutions.



Adapted from [(Williamson, 1981; DiMaggio & Powell, 1983; Pfeffer & Salancik, 1978); Bertalanffy, 1968; Putnam, 2000; Jensen & Meckling, 1976; Ostrom, 1990)

Conceptual Framework: Motivations Behind Network Governance

The motivations underlying stakeholder participation in network governance are multidimensional, encompassing economic, social, and institutional factors. Drawing upon the theoretical perspectives discussed, this study proposes a conceptual framework that integrates key drivers influencing governance engagement. Transaction Cost Theory highlights cost reduction as a primary motivation, wherein organizations join governance networks to minimize transaction costs associated with searching for partners, negotiating agreements, and enforcing contracts, which would be higher in market-based or hierarchical structures. Similarly, Social Capital Theory emphasizes the role of trust, social relationships, and shared norms in facilitating cooperation. Stakeholders engage in governance networks to cultivate and sustain social capital, which reduces uncertainty, fosters collaboration, and lowers reliance on formal contractual enforcement mechanisms.

Another key motivation derives from Resource Dependence Theory, which posits that organizations participate in governance networks to secure access to essential resources such as funding, knowledge, and expertise that they would otherwise struggle to obtain independently. Likewise, Institutional Theory suggests that organizations are often compelled to conform to institutional norms and regulatory expectations to enhance their legitimacy and maintain social and industry credibility.

Even when direct economic benefits are not immediately apparent, network participation ensures alignment with prevailing institutional frameworks and mitigates reputational risks. Principal-Agent Theory further contributes to understanding governance engagement by explaining how networks help align stakeholder incentives, reduce agency costs, and mitigate information asymmetries, thereby ensuring that actors within the network act in a manner that serves collective interests rather than individual opportunism.

In addition to economic and institutional motivations, Complexity and Systems Theory highlights the necessity of governance networks in managing interdependent and dynamic environments. Stakeholders engage in networks to navigate complexity, integrate diverse expertise, and enhance adaptive decision-making in response to systemic uncertainties. Finally, Collective Action Theory underscores the role of shared benefits in governance participation, positing that stakeholders recognize the collective advantages of collaboration in addressing common challenges and providing public goods that would be unattainable through individual efforts alone.

Together, these theoretical insights reveal that motivations for network governance participation are multifaceted and interrelated. While economic considerations such as cost efficiency and resource access drive engagement, social capital and legitimacy concern also play a crucial role in shaping governance interactions. Additionally, the need for complexity management and collective problem-solving further reinforces the necessity of governance networks. This comprehensive framework provides a deeper understanding of the underlying factors influencing stakeholder engagement in governance structures, offering valuable implications for designing more effective and sustainable governance mechanisms.

Research Methodology

This study employs a Secondary Data Approach, focusing on the analysis of existing secondary sources, including relevant academic literature, institutional reports, and credible online databases. The primary objective is to synthesize insights from seven theoretical perspectives—Transaction Cost Theory, Institutional Theory, Resource Dependence Theory, Systems Theory, Social Capital Theory, Principal-Agent Theory, and Collective Action Theory—to develop a comprehensive conceptual framework explaining the motivations behind network governance.

Data Collection

Data for this study is collected from reputable secondary sources, such as peer-reviewed academic journals, books, and reports from international organizations. Specific databases, including Scopus, Web of Science, and JSTOR, are utilized to ensure the credibility and comprehensiveness of the literature review. Keywords such as "network governance," "motivation in networks," and the names of the seven theories are systematically used to retrieve relevant literature.

Content Analysis and Synthesis

A Content Analysis approach is applied to identify key factors within each theoretical framework and their interconnections with motivation in network governance. The conceptual framework serves as a guiding structure for categorizing and interpreting data. The synthesis process focuses on establishing relationships among key motivational factors, including cost reduction, trust, resource access, and collective benefits, to provide a nuanced understanding of stakeholder engagement in governance networks.

Credibility and Validation

To ensure the reliability of the findings, only peer-reviewed studies and academically recognized documents are considered. The research adheres to rigorous selection criteria, emphasizing studies that have undergone academic scrutiny and are widely acknowledged within the field.

Expected Outcomes

This study aims to generate a deeper understanding of stakeholder motivation in governance networks and to demonstrate how the seven theoretical perspectives contribute to identifying key determinants of effective network governance. By integrating multiple theoretical insights, the research provides a holistic, interdisciplinary approach to understanding governance motivations, offering valuable implications for both academic scholarship and practical policy development.

Findings

Interconnections Among the Seven Theories in Network Governance

A coherent conceptual framework for network governance must integrate the seven theories to capture the complex interplay of economic, social, and institutional motivations. These theories, while distinct, overlap in several critical

dimensions, forming a multi-layered explanation of why and how actors engage in network governance structures.

Transaction Cost Theory highlights efficiency-driven governance mechanisms aimed at reducing costs, while Social Capital Theory emphasizes trust and social cohesion. Trust and strong relationships help reduce transaction costs by minimizing uncertainty and the need for formal contracts, making collaboration more efficient. Institutional Theory focuses on legitimacy and regulatory compliance, whereas Resource Dependence Theory addresses the necessity of acquiring essential resources. Organizations engage in network governance both to comply with institutional norms for legitimacy and to secure resources through interdependent relationships.

Principal-Agent Theory explains governance mechanisms aimed at resolving conflicts of interest between stakeholders, while Systems Theory takes a holistic approach to managing complex, interconnected environments. Together, these theories offer insights into how networks balance accountability, incentives, and systemic coordination to ensure effective governance. Collective Action Theory addresses the conditions under which individuals collaborate for mutual benefit, which aligns with Social Capital Theory's emphasis on trust and shared norms. Successful collective action is often facilitated by strong social capital, which fosters cooperation and mitigates free-rider problems. Additionally, Resource Dependence Theory emphasizes the need for external resources, which aligns with Transaction Cost Theory's argument that organizations seek efficiency in their interactions. Firms may engage in networks to optimize resource acquisition while reducing transaction costs through long-term partnerships.

A fully integrated framework should recognize that governance decisions are shaped by a combination of cost considerations, social relationships, institutional influences, resource constraints, and collective action dynamics. The following principles emerge from integrating these theories: trust and legitimacy (Social Capital + Institutional Theory) reduce governance costs and encourage sustained participation; resource exchange and efficiency (Resource Dependence + Transaction Cost Theory) drive organizations to form and maintain governance networks; incentive alignment and complexity management (Principal-Agent + Systems Theory) ensure network stability and effectiveness; and collaboration and shared benefits (Collective Action + Social Capital Theory) reinforce cooperative network behavior.

By synthesizing these theoretical insights, a more comprehensive understanding of network governance emerges, emphasizing the interplay of economic, social, and institutional factors. Future research should further refine these interactions, testing how these relationships evolve under different governance contexts and institutional settings.

Comparative Analysis of Theoretical Frameworks in Network Governance: Strengths and Limitations

Theory	Strengths	Limitations
Transaction Cost Theory (Williamson, 1981)	- Provides a clear economic rationale for engaging in network governance by minimizing costs. - Highlights cost reduction in transactions through long-term relationships. - Useful for explaining organizational decision-making regarding governance structures.	- Overly focused on economic efficiency, neglecting sociopolitical and institutional motivations. - Assumes rational decision-making, underestimating trust and social capital. - Does not fully account for power dynamics within networks.
Institutional Theory (DiMaggio & Powell, 1983)	- Explains organizational alignment with social norms and regulatory frameworks to gain legitimacy. - Highlights the role of institutional pressures in shaping governance structures. - Provides insights into network evolution due to institutional isomorphism.	- Downplays agency and strategic decision-making. - Weak explanatory power in contexts where institutional pressures are weak or contested. - Does not sufficiently address economic efficiency in governance.
Resource Dependence Theory (Pfeffer & Salancik, 1978)	- Emphasizes network participation for accessing scarce and valuable resources. - Accounts for power dynamics and interdependencies among actors. - Useful for cross-sectoral collaborations.	- Primarily focuses on resource access and control, overlooking trust and legitimacy. - Lacks a robust framework for explaining network sustainability beyond resource transactions. - Assumes organizations are primarily motivated by self-interest.
Systems Theory (von Bertalanffy, 1968)	- Provides a holistic perspective on interdependence and system-wide equilibrium. - Useful for complex, multi-stakeholder interactions. - Offers a framework for managing	- Lacks specificity in micro-level decision-making within networks. - Assumes system stability, underestimating conflicts within networks. - Difficult to operationalize empirically.

	uncertainty through adaptation and feedback.	
Social Capital Theory (Putnam, 2000)	- Highlights trust, shared norms, and social networks in facilitating cooperation. - Explains how relationships reduce transaction costs and improve coordination. - Recognizes intangible benefits of governance participation.	- Overemphasizes trust and cohesion while neglecting exclusionary practices and groupthink. - Lacks a clear mechanism for explaining power imbalances. - Difficult to quantify and measure social capital empirically.
Principal-Agent Theory (Jensen & Meckling, 1976)	- Addresses agency problems by explaining the need for monitoring and incentive alignment. - Useful for analyzing contractual relationships and governance mechanisms. - Provides a framework for accountability and performance evaluation.	- Assumes hierarchical structures and clear principal-agent separation, which may not exist in network governance. - Overlooks informal governance mechanisms based on trust. - Focuses on efficiency rather than broader governance dynamics.
Collective Action Theory (Ostrom, 1990)	- Emphasizes shared interests and institutional arrangements in facilitating cooperation. - Provides insights into overcoming free-rider problems through governance structures. - Recognizes the importance of community-driven solutions.	- Assumes rational self-interest as the primary driver, neglecting emotional and normative motivations. - Lacks a framework for addressing power imbalances. - Does not fully account for structural constraints that inhibit collective action.

Gaps in Existing Research on Network Governance

Despite extensive discussions on network governance across political science, management studies, and organizational theory, significant gaps persist in the academic literature. Much of the previous research has predominantly focused on structural and procedural aspects of governance, such as network organization, stakeholder roles, and coordination mechanisms. However, less attention has been given to understanding the fundamental motivations that drive organizations and individuals to engage in network governance.

Furthermore, while a growing body of research has examined the efficacy and outcomes of network governance, there remains a lack of studies that investigate

the underlying motivations of stakeholders operating in complex and uncertain environments. Existing research often assumes that motivation is either an implicit factor or a predetermined variable, without providing an in-depth exploration of the nuanced reasons compelling organizations to participate and sustain engagement in governance structures. The motivations of different stakeholders, such as government agencies, private corporations, and non-governmental organizations (NGOs), may significantly vary. However, these differences remain underexplored within the context of network governance, leaving an important gap in the literature.

Another critical gap lies in the lack of interdisciplinary integration in understanding motivation within network governance. Most existing studies tend to be compartmentalized within specific academic disciplines, such as economics, political science, or sociology, with limited cross-disciplinary engagement. This fragmentation results in an incomplete understanding of how transactional, social, institutional, and psychological factors collectively shape stakeholder motivation in governance networks. Addressing this gap requires a more integrated theoretical approach, combining insights from multiple disciplines to develop a holistic understanding of the motivations driving network participation and governance effectiveness.

By identifying these research gaps, this study highlights the need for further investigation into the motivational foundations of network governance. A more comprehensive understanding of why stakeholders engage in collaborative governance structures will contribute to both theoretical advancements and the development of more effective governance frameworks.

Debates Leading to the Study of Motivation in Network Governance

Existing research on network governance has predominantly focused on operational and structural dimensions, such as governance design, coordination mechanisms, and network performance evaluations. However, one of the most overlooked aspects is the in-depth analysis of motivation. Understanding why stakeholders choose to engage in collaborative governance structures is fundamental to achieving a comprehensive perspective on network governance. Without a detailed examination of stakeholder motivations, the theoretical understanding of governance networks remains incomplete.

Another key issue is the diversity of stakeholder motivations within governance networks. These networks encompass a wide range of participants, including governmental agencies, private sector organizations, and civil society groups, each

of which has distinct objectives and incentives. While some stakeholders may be primarily driven by economic considerations, such as resource sharing or transaction cost reduction, others may be motivated by social and institutional factors, such as trust-building, legitimacy, or regulatory compliance. A deeper understanding of these variations is essential for capturing the dynamic and multi-faceted nature of network governance.

Additionally, the interplay between different motivational factors remains insufficiently explored. Existing literature tends to compartmentalize motivations, examining them in isolation rather than considering their interdependencies. For example, an organization may initially join a governance network to gain access to critical resources (Resource Dependence Theory), but in doing so, it may also develop social capital and trust, reinforcing network stability. Similarly, institutional pressures may drive network participation, yet these pressures interact with economic and strategic incentives. Without analyzing how these factors interact, the understanding of governance networks remains fragmented.

The contribution of motivation to effective network governance is another crucial debate. Aligning stakeholder motivations with network objectives significantly enhances governance efficiency and outcomes. However, if motivations remain unexamined or misaligned, network governance may fail to achieve its intended goals. Without a structured understanding of what drives participation, governance networks risk inefficiency, lack of commitment, or even collapse. Investigating the motivational dimensions behind governance engagement is therefore essential for ensuring the long-term effectiveness and sustainability of governance structures.

Moreover, emerging global challenges necessitate an evolving understanding of motivation in governance networks. As contemporary issues such as climate change, public health crises, and global trade become increasingly interconnected, governance networks play a crucial role in addressing these challenges. However, stakeholder motivations within these networks may shift over time due to external pressures, new opportunities, or evolving constraints. A dynamic approach to studying motivation is necessary to understand how governance networks adapt to changing circumstances and stakeholder priorities.

Finally, there remains a theoretical gap in integrating motivation into network governance studies. While theories such as Transaction Cost Theory, Social Capital Theory, and Institutional Theory have been applied to governance networks, they have not been systematically integrated into a unified framework that explicitly examines motivation. Many existing studies treat motivation as an external or static factor, assuming uniformity among stakeholders. A more rigorous and integrated

theoretical framework is needed to synthesize insights from multiple disciplines, allowing for a deeper, more nuanced understanding of why and how stakeholders engage in network governance.

By addressing these debates, this study aims to bridge the theoretical and empirical gaps in network governance research, providing a comprehensive analysis of stakeholder motivation. Such an approach will contribute not only to academic discourse but also to the practical design of governance networks that are more effective, adaptive, and sustainable.

Discussion of Findings

This study examines the motivations underlying network governance using a conceptual framework that integrates seven theoretical perspectives: Transaction Cost Theory, Institutional Theory, Resource Dependence Theory, Systems Theory, Social Capital Theory, Principal-Agent Theory, and Collective Action Theory. The findings underscore the multifaceted nature of motivation in governance networks, revealing how different dimensions influence stakeholder collaboration and network sustainability. The discussion is structured into five key thematic areas based on the theoretical framework.

1. Cost Reduction and Resource Management

Drawing from Transaction Cost Theory and Resource Dependence Theory, the findings suggest that a fundamental motivation for stakeholders to engage in network governance is the desire to reduce transaction costs and ensure access to critical resources. Participation in governance networks enables stakeholders to minimize negotiation and enforcement costs, while also mitigating uncertainties associated with resource scarcity. Long-term relationships within networks enhance efficiency in resource utilization, reducing risks and fostering economic sustainability.

2. Legitimacy and Institutional Pressures

Institutional Theory highlights that organizations are motivated to join governance networks to enhance legitimacy and comply with institutional norms and regulations. Participation ensures alignment with international standards, legal frameworks, and societal expectations, thereby reinforcing credibility and reducing reputational risks. Organizations may engage in networks not only for direct economic gains but also to demonstrate adherence to socially accepted governance practices.

3. Trust and Social Capital

Findings based on Social Capital Theory indicate that trust and relational networks are pivotal drivers of stakeholder collaboration. Trust facilitates information exchange, reduces transaction costs, and enhances cooperative behavior by minimizing the need for formal contractual mechanisms. Social networks foster shared norms and collective values that reinforce long-term stakeholder commitment. Thus, social capital is a crucial component in maintaining network stability and effectiveness.

4. Complexity Management and Principal-Agent Challenges

Insights from Systems Theory and Principal-Agent Theory suggest that governance networks emerge as a response to complexity and information asymmetry. In multi-stakeholder governance settings, networks provide a structured mechanism to manage interdependencies, reduce opportunistic behavior, and align incentives among diverse actors. Governance structures, such as oversight committees and regulatory frameworks, help mitigate the risks associated with principal-agent relationships, ensuring that stakeholders operate in alignment with shared goals.

5. Collective Benefits and Public Goods

Collective Action Theory explains that stakeholders engage in governance networks due to the recognition of mutual benefits that cannot be achieved individually. Governance networks facilitate the resolution of shared challenges, such as environmental sustainability and economic development, which require cooperative efforts beyond individual organizational capacities. This reinforces the need for inclusive governance structures that prioritize collective welfare and long-term network sustainability.

Recommendations

Based on the findings of this study, recommendations are proposed in two key dimensions: practical implications for governance networks and future research directions to enhance theoretical understanding and empirical investigation. These recommendations are grounded in existing scholarly literature and interdisciplinary insights to ensure their relevance, coherence, and applicability.

Practical Implications for Network Governance

To strengthen the effectiveness and sustainability of network governance, four key recommendations are proposed as following dimensions;

Designing Flexible and Transparent Governance Mechanisms

Organizations should develop governance mechanisms that are adaptable to the dynamic needs of stakeholders. This includes implementing transparent information-sharing systems to mitigate information asymmetry and improve coordination among participants. Greater transparency enhances accountability, trust, and stakeholder engagement. Research suggests that governance networks with clearly defined decision-making frameworks tend to improve coordination efficiency and reduce transaction costs.

Enhancing Social Capital within Networks

Fostering social capital is critical for sustaining collaboration in governance networks. Stakeholders should engage in trust-building initiatives, such as workshops, knowledge-sharing forums, and interactive dialogues. These activities help establish shared norms, reduce opportunistic behavior, and enhance long-term network cohesion. Studies have shown that networks with strong relational ties and mutual trust achieve better governance outcomes and policy implementation.

Supporting Institutional Structures that Encourage Collaboration

Government bodies and regulatory agencies should implement policy frameworks and institutional standards that facilitate cross-sectoral cooperation. For example, setting environmental and data-sharing standards can incentivize organizations to participate in governance networks, reinforcing legitimacy and compliance with societal expectations. Institutional pressures significantly influence governance behavior, as organizations often seek legitimacy by conforming to external expectations.

Developing Stakeholder Incentive Systems

To ensure sustained engagement in governance networks, stakeholders should be provided with appropriate incentives, such as economic rewards, recognition, or strategic advantages. Developing tailored incentive structures will encourage long-term commitment and reduce the likelihood of stakeholder disengagement. Research has shown that aligning incentives with governance objectives enhances participation and mitigates agency problems.

Future Research Directions

While this study contributes to the understanding of stakeholder motivation in network governance, further research is needed to address the following areas:

Integrating Theoretical Perspectives into a Comprehensive Framework

Although each of the seven theories in this study explains specific motivational factors, future research should focus on developing an integrated theoretical framework that synthesizes economic, social, and institutional dimensions. A holistic model will provide a more comprehensive understanding of motivation in governance networks. The interdisciplinary integration of political science, behavioral economics, and organizational psychology could further refine governance theory.

Examining Interactions Between Motivational Factors

Future studies should investigate how different motivational factors interact. For example, how does trust formation within networks influence transaction cost reduction? To what extent do institutional pressures affect opportunistic behavior? Exploring these interdependencies will provide deeper insights into governance dynamics. Empirical research using comparative case studies or network simulations could offer valuable findings in this area.

Comparative Analysis of Stakeholder Motivations

Motivations may vary across different stakeholder groups, including government agencies, private enterprises, and non-profit organizations. Further research should examine how these variations shape governance outcomes and whether different stakeholders respond differently to governance incentives and regulatory frameworks. Cross-national studies could help determine how governance motivations differ across cultural, economic, and institutional contexts.

By addressing these recommendations, both theoretical and practical gaps in network governance research can be effectively bridged, contributing to improved governance mechanisms and long-term sustainability. Strengthening governance networks requires a balance between economic efficiency, institutional alignment, and social trust, ensuring that collaborative governance structures remain resilient, inclusive, and adaptive to emerging global challenges.

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Analysis of E-government Platform Efficiency in Roi-Et Government agencies: The Role of Technology Acceptance and System Quality

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Abstract

Roi-et Province has implemented the government's e-government policy. Due to problems in collecting project data at all levels, the Plan101Pro program was developed to effectively address these issues. This study aimed to analyze the relationship between information technology acceptance and information technology quality in developing the Roi-et provincial development plan, to analyze the factors influencing the effectiveness of the Plan101Pro program in developing the Roi-et provincial development plan, and to make suggestions regarding the effectiveness of the Plan101Pro program in developing the Roi-et provincial development plan. A quantitative research methodology was employed, using questionnaires to collect data from representatives of regional government agencies and local administrative organizations responsible for planning, with one representative per agency, totaling 125 individuals. Analysis of the correlation data using Pearson Correlations revealed that information technology acceptance and information technology quality had a correlation coefficient between 0.707 and 0.877, indicating a moderate to high level of relationship. Analysis of the factors influencing the effectiveness of the Plan101Pro program using Multiple Regression Analysis with the Enter method found that the coefficient of prediction, Adjusted R Square, was 0.766, which is an index indicating the percentage of change in the dependent variable. In other words, the independent variables could explain 76.6% of the variance or change in the dependent variable. The group with the most influence was information technology quality, consisting of: 1) user satisfaction with a Beta value of 0.327, 2) data quality with a Beta value of 0.290, 3) service quality with a Beta value of 0.276, and 4) information technology acceptance, which is the behavior of intending to use technology, with a Beta value of 0.237. The aforementioned factors were statistically significant at the 0.05 level.

Keywords: efficiency, development plan in Roi-Et, e-Government

1. Introduction

The digital transformation of government services through e-government initiatives has become a crucial element in modernizing public administration and improving service delivery worldwide. E-government refers to the use of information and communication technologies (ICTs) to provide government services, exchange information, and conduct transactions between government agencies and citizens, businesses, and other stakeholders (World Bank, 2023). This digital transformation has revolutionized the way governments interact with their constituents, leading to increased efficiency, transparency, and accessibility of public services.

In recent years, governments across the globe have accelerated their digital transformation efforts, particularly in response to the COVID-19 pandemic, which highlighted the critical importance of digital service delivery. The United Nations E-Government Survey 2022 revealed that 193-member states have established online presence, with many countries advancing their digital services to meet the growing demands of citizens for seamless, efficient, and accessible government services (United Nations, 2022).

In Thailand, e-government development has been a key priority in the country's digital transformation agenda. The Thai government has implemented various initiatives under the Digital Government Development Plan (2023-2027) to enhance public service delivery and promote digital innovation in the public sector. These efforts align with Thailand 4.0, the country's economic model that emphasizes innovation, technology, and creative industries (Digital Government Development Agency, 2023). The implementation of e-government applications has enabled Thai government agencies to streamline their operations, reduce bureaucratic procedures, and provide more responsive services to citizens.

Despite the advancement of e-government initiatives in Thailand, several challenges persist in implementing digital solutions at the provincial level, particularly in Roi-Et Province. Government agencies in Roi-Et face unique challenges in adopting and effectively utilizing e-government applications for development planning. The Plan101Pro system, implemented across various government agencies in Roi-Et Province, represents a critical tool for development planning, yet its efficiency depends heavily on user acceptance and system quality. Local government officials, who are the primary users of this system, may

encounter difficulties in adapting to new technological platforms, potentially affecting the quality of development planning processes. Additionally, variations in technological infrastructure and user competency levels across different government agencies in Roi-Et Province can impact the uniform implementation of e-government solutions. Understanding these challenges is crucial, as they directly affect the province's ability to effectively plan and execute development initiatives through digital platforms.

2. Research Objectives

2.1 To investigate the relationship between information technology acceptance and information technology quality in the development of the Roi Et provincial development plan.
2.2 To study the factors affecting the efficiency of the Plan101Pro program in the development of the Roi Et provincial development plan.

3. Research Scope

3.1 Content Scope

This study investigates the factors influencing the effectiveness of e-Government implementation in the development of the Roi Et Provincial Development Plan for the fiscal year 2026. The study focuses on three key areas:

Information Technology Acceptance: This includes perceived ease of use, perceived usefulness, attitude, and behavioral intention to use information technology.

Information Technology Quality: This encompasses system quality, data quality, service quality, and user satisfaction.

Information Technology Efficiency: This covers efficiency in terms of functional capability, speed and time efficiency, and data security efficiency.

3.2 Population Scope

The study focuses on a group of officials tasked with or assigned to develop development plans for government agencies/units in Roi Et Province, totaling 256 entities, as follows:

Regional government agencies: 53 units, accounting for 20.70%.
Local government agencies: 203 units, accounting for 79.30%.

3.3 Time Scope

The study will be conducted from October 1, 2024, to January 31, 2025.

4. Research Methodology

This research investigates the application of information technology in the provincial development planning of Roi Et Province, Thailand. Employing a quantitative research methodology, the study proceeds through the following four steps:

4.1 Sample Group

The study population comprised 256 regional and local government agencies in Roi Et Province. A representative sample was selected, focusing on officials responsible for development planning and involved in utilizing the Plan101Pro software system. Initially, one individual from each of 182 agencies was identified, totaling 182 potential participants.

To determine the final sample size, the Taro Yamane formula was applied with a precision level of 0.05. This calculation resulted in a required sample size of 125 participants. To reflect the proportion of regional and local government agencies involved in using the Plan101Pro system, the sample was allocated as follows:

Regional government agencies: 19 participants

Local government agencies: 106 participants

This allocation was determined using the proportion of each agency type participating in the system.

4.2 Instruments

The researcher used a questionnaire designed through Microsoft Forms as the instrument for collecting data from the sample group used in the study. The questionnaire was administered online, with a request letter for cooperation in completing the online questionnaire. The questions consisted of 44 closed-ended questions, which the researcher created based on relevant theories and research. The questionnaire was structured into four sections:

Section 1: Questions regarding the respondents' personal information, including affiliation, gender, age, education, occupation, number of personnel, and work experience.

Section 2: Questions to measure the level of opinion on information technology acceptance, divided into four subgroups:

Perceived ease of use of information technology.

Perceived usefulness of information technology.

Attitude towards using information technology.

Behavioral intention to use technology.

Section 3: Questions to measure the level of opinion on the quality of information technology, divided into four subgroups:

System infrastructure quality.
Data quality.
Service system quality.
User satisfaction.

Section 4: Questions to measure the level of opinion on the effectiveness of the Plan101Pro program, divided into three subgroups:

Opinions regarding the system's efficiency in performing its functions.
Opinions regarding the system's efficiency in terms of speed and time.
Opinions regarding the system's efficiency in terms of data security.

4.3 Instrument Reliability

The researcher submitted the questionnaire to experts for review and validation prior to data collection. Additionally, the researcher conducted a reliability test of the measurement instrument using SPSS software to ensure the data's suitability for reliable correlation analysis and interpretation. The reliability analysis indicated that the questionnaire was reliable, with acceptable values exceeding 0.7, as follows:

1. Acceptance of Information Technology: Cronbach's Alpha = 0.967
2. Quality of Information Technology: Cronbach's Alpha = 0.968
3. Effectiveness of the Plan101Pro Program: Cronbach's Alpha = 0.963

4.4 Data Analysis

For the data collected from the questionnaires, the researcher used the SPSS software to analyze the data. The analysis methods included calculating percentages, means, and standard deviations, which were then presented in tables accompanied by descriptive text.

Pearson Correlation was used to determine the relationship between the acceptance of information technology and the quality of information technology. Multiple regression analysis, using the coefficient of determination, was employed to identify the factors influencing the efficiency of the Plan101Pro software system.

5. Research Findings

5.1 Analysis of Respondent Data

From the collection of questionnaire data from a sample population of 125 respondents, representing 100%, the breakdown is as follows: 19 respondents from regional government agencies, representing 15.2%, and 106 respondents from local government organizations, representing 84.8%.

Table 3 shows the analysis of the government agencies where the work is performed.

Working Government Agency	Frequency	**Percentage**
Local Government	106	84.8
Regional Government	19	15.2
Total	125	100.0

Table 4 shows the gender analysis of the survey respondents.

Sex	Frequency	**Percentage**
Male	29	23.2
Female	96	76.8
Total	125	100.0

Table 5 shows the age range analysis.

The age range	Frequency	**Percentage**
20 - 29 Year	10	8.0
30 - 39 Year	31	24.8
40 – 49 Year	67	53.6
>= 50 Year	17	13.6
Total	125	100.0

Table 6 shows the analysis of educational level data.

Educational level	Frequency	**Percentage**
Bachelor's degree	87	69.6
Master's degree or higher	38	30.4
Total	125	100.0

Table 7 shows the analysis of occupation data.

Occupation	Frequency	**Percentage**
Organization employees	20	16.0
Public employees	12	9.6
Permanent employees	7	5.6
Civil servants	86	68.8
Total	125	100.0

Table 8 presents the analysis of work role and function information.

Work role and function	Frequency	**Percentage**
Hold direct responsibilities in development planning.	88	70.4
Are assigned to undertake development planning.	37	29.6
Total	125	100.0

Table 9 presents the work experience data analysis.

The work experience	Frequency	**Percentage**
1 – 3 Year	18	14.4
4 – 6 Year	14	11.2
7 – 9 Year	6	4.8
>=10 Year	87	69.6
	125	100.0

5.2 Analysis of Opinions Opinion data from the study was categorized into five levels based on the mean scores, as follows:

A mean score between 4.51 – 5.00 indicates the highest level of agreement.
A mean score between 3.51 – 4.50 indicates a high level of agreement.
A mean score between 2.51 – 3.50 indicates a moderate level of agreement.
A mean score between 1.51 – 2.50 indicates a low level of agreement.
A mean score between 1.00 – 1.50 indicates the lowest level of agreement.

5.2.1 Analysis of Data on Opinions Regarding Information Technology Acceptance

From the study and analysis of data on opinions regarding information technology acceptance, it was found that the data in all 4 aspects according to the table above have a level of opinion that is at the "strongly agree" level with an average of 3.74. It was found that the perception that information technology is useful has the highest level of opinion with an average of 3.78 at the "strongly agree" level.

Table 10: Data analysis on opinions regarding information technology acceptance

Technology acceptance	Average	**results**
Perceived ease of use of information technology	3.72	high level
Perceived usefulness of information technology	3.78	high level
Attitude towards using information technology	3.71	high level
Intention to use information technology	3.74	high level
Total	3.74	high level

5.2.2 Analysis of Opinions on Information Technology Quality

From the study and analysis of opinions regarding the quality of information technology, it was found that the data from all four aspects in the table above had an average of 3.78, indicating a high level of opinion. It was observed that user satisfaction had the highest level of opinion, with an average of 3.89, indicating a strong agreement.

Table 11: Data Analysis of Opinions on Information Technology Quality.

Technology Quality	Average	**results**
Structural System Quality	3.76	high level
Data Quality	3.71	high level
Service Quality	3.75	high level
User Satisfaction	3.89	high level
Total	3.78	high level

5.2.3 Data Analysis on Opinions Regarding the Efficiency of the Plan101Pro Program System

From the study and analysis of data regarding opinions on the efficiency of information technology, it was found that the data from all three aspects in the table above had an average of 3.95, indicating a high level of opinion. It was also found that efficiency in security had the highest level of opinion, with an average of 4.10, indicating a level of strong agreement.

Table 12: Data Analysis on Opinions Regarding the Efficiency of Information Technology

The Efficiency of Information Technology	Average	**results**
Efficiency in Functionality	3.92	high level
Efficiency in Speed and Time	3.82	high level
Efficiency in Security	4.10	high level
Total	3.95	high level

5.3 Correlation Analysis

In accordance with objective number 1, to study the relationship between technology acceptance and technology quality, the researcher analyzed the correlation data. When compared with the Pearson correlation coefficient table, the levels of correlation are as follows:

Table 13: Comparison of Correlation Coefficient Values

No.	Values	**Correlation Coefficient**
1	0.81 – 1.00	Strong correlation
2	0.51 – 0.80	Moderate correlation
3	0.21 – 0.50	Weak or low correlation
4	0.01 – 0.20	Very weak or very low correlation
5	0.00	No correlation

To determine the correlation between information technology acceptance and information technology quality, data analysis was performed using SPSS software. The results revealed that the correlation coefficients from the table showing the analysis of the relationship between information technology acceptance and information technology quality ranged from 0.707 to 0.877. Furthermore, the table illustrating the analysis of the correlation level between technology acceptance and technology quality showed that the correlation coefficients ranged from a moderate to a high level of relationship. The study found the following relationships:

1.Information technology acceptance, in terms of ease of use, has a strong correlation with information technology quality in terms of service quality. The remaining correlations were moderate.

2.Information technology acceptance, in terms of perceived usefulness, has a strong correlation with information technology quality in terms of data quality and service quality. The remaining correlations were moderate.

3.Information technology acceptance, in terms of attitude, has a strong correlation with technology quality and service quality. The remaining correlations were moderate.

4.Information technology acceptance, in terms of intention to use, has a strong correlation with technology quality in all aspects, namely: 1) satisfaction, 2) data quality, 3) service quality, and 4) system infrastructure quality.

Therefore, it can be concluded that there is a strong correlation between information technology acceptance and information technology quality, as shown in the table below.

Table 14: Analysis of the Relationship between Technology Acceptance and Technology Quality.

Technology acceptance		**Technology Quality**			
		Structural System Quality	Data Quality	Service Quality	User Satisfaction
Perceived ease of use of information technology	Pearson Correlation	.704 (Moderate)	.792 (Moderate)	.815 (Strong)	.750 (Moderate)
Perceived usefulness of information technology	Pearson Correlation	.767 (Moderate)	.817 (Strong)	.843 (Strong)	.791 (Moderate)
Attitude towards using information technology	Pearson Correlation	.763 (Moderate)	.807 (Moderate)	.828 (Strong)	.803 (Moderate)
Intention to use information technology	Pearson Correlation	.832 (Strong)	.860 (Strong)	.842 (Strong)	.877 (Strong)

5.4 Multiple Regression Analysis

Multiple regression analysis using the Enter method involves entering all independent variables into the equation simultaneously. This is done using the SPSS statistical software, specifically through the menu path: Analyze -> Regression -> Linear. Then, select "Enter" as the Method. The results are as follows:

Table 15 shows the analysis of variance (ANOVA) of the variables.

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	63.084	2	31.542	179.399	.000b
	Residual	21.450	122	.176		
	Total	84.534	124			

a. Dependent Variable: Regarding the Efficiency of Information Technology (Plan101Pro)
b. Predictors: (Constant), Technology Quality, technology acceptance

The analysis of variable relationships, as shown in the correlation analysis table, reveals a statistically significant correlation between technology acceptance and technology quality.

Table 16 presents the prediction analysis data.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.884[a]	.781	.766	.39977

From the prediction analysis data table, it is observed that the prediction coefficient, or Adjusted R Square, is 0.766. This index indicates the percentage of variation or prediction in the dependent variable that results from the independent variables. The value of .766 means that the independent variables can explain 76.6 percent of the variance or change in the dependent variable.

Table 17 presents the analysis of factors influencing the efficiency of the Plan101Pro program system.

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.798	.166		4.820	.000
	Perceived ease of use of information technology	-.151	.080	-.175	-1.894	.061
	Perceived usefulness of information technology	.072	.094	.082	.767	.445
	Attitude towards using information technology	-.049	.089	-.060	-.550	.583
	Intention to use information technology	.210	.105	.237 (4)	1.997	.048
	Structural System Quality	-.064	.078	-.075	-.815	.417
	Data Quality	.259	.101	.290 (2)	2.554	.012
	Service Quality	.252	.100	.276 (3)	2.530	.013
	User Satisfaction	.298	.096	.327 (1)	3.121	.002

a. Dependent Variable: Plan101Pro

Based on the study of the data table analyzing factors influencing the efficiency of the Plan101Pro program system, it was found that several factors significantly impact the Plan101Pro program system. The researcher has ranked these influential factors according to their Beta values in the Standardized Coefficients row and categorized them as follows. The most influential group is the quality of information technology, which includes: 1st, user satisfaction with a Beta value of 0.327; 2nd, data quality with a Beta value of 0.290; 3rd, service quality with a Beta

value of 0.276; and 4th, within the information technology acceptance group, intentional usage behavior with a Beta value of 0.237. All of the aforementioned factors are statistically significant at the 0.05 level.

In summary, the multiple regression analysis (MRA) revealed the factors influencing the efficiency of the Plan101Pro program system using both the Enter Method and the Stepwise Method. The results from both methods were consistent and aligned. The Enter Method identified four influential factors: user satisfaction, data quality, service quality, and intentional usage behavior. The Stepwise Method identified three influential factors: user satisfaction, data quality, and service quality. Therefore, the researcher chose the Enter Method because its results were consistent and comprehensive, covering both methods, and providing a broader understanding of the factors influencing the efficiency of the Plan101Pro program system.

6. Discussion

This study investigates the factors influencing the effectiveness of e-Government application in the development of the Roi Et Provincial Development Plan. Employing a quantitative research methodology with questionnaires, the study surveyed a sample of 125 individuals, comprising 19 regional government officials and 106 local government organization personnel. The primary objective was to determine the relationship between information technology acceptance and information technology quality, and to identify factors that positively influence the effectiveness of the Plan101Pro software system, based on the Technology Acceptance Model and Information Technology Quality concepts.

Correlation analysis was conducted to determine the relationship levels. In the first dimension, the independent variable (information technology acceptance) and the dependent variable (information technology quality) demonstrated a moderate to strong positive correlation. Pearson's correlation coefficient indicated a strong correlation (highest) between 0.81 and 1.00, and a moderate correlation between 0.51 and 0.80, with statistical significance at the 0.05 level. In the second dimension, the analysis of the influence of the independent variables (information technology acceptance and information technology quality) on the dependent variable (effectiveness of the Plan101Pro software system) revealed that the independent variables positively influenced the dependent variable. This influence was observed across four factors: 1. user satisfaction, 2. data quality, 3. service quality, and 4. behavioral intention to use technology.

Findings:

Dimension 1: The independent variable (technology acceptance) correlates with the dependent variable (technology quality), consistent with findings from previous research by Laddawan Samran et al. (2021), Duanghathai Wutthitaweewat & Thitivadee Chaiyawat (2024), Sakorn Pantayo (2023), Kanyavee Sakulthong & Jitphon Chumket (2024), and Phongnapa Seekiang (2022).

Dimension 2: The independent variables (technology acceptance and technology quality) positively influence the dependent variable (effectiveness of the Plan101Pro software system), aligning with research by Parinyaporn Saraslak (2023), Kanyavee Sakulthong & Jitphon Chumket (2024), Phannawadee Lertlumpleephan (2024), Kantapas Udnun (2023), and Apichai Thakong (2018).
The study highlights a moderate to high positive correlation between information technology acceptance and information technology quality. Furthermore, information technology acceptance positively influences the effectiveness of the Plan101Pro software system through four key factors: 1. user satisfaction, 2. data quality, 3. service quality, and 4. behavioral intention to use the Plan101Pro software system.

The research and data analysis indicate a positive relationship between information technology acceptance and information technology quality, as well as a positive influence on information technology effectiveness. This influence is manifested through:

User satisfaction, with an average opinion level of 4.06 (strongly agree) regarding the system's ability to reduce paper usage.

Data quality, with an average opinion level of 3.77 (strongly agree) regarding the processed data's readiness for submission to the Provincial Government Committee.

Service quality, with an average opinion level of 3.78 (strongly agree) regarding the system's ability to display data in easily analyzed graphical formats.

Behavioral intention to use, with an average opinion level of 3.87 (strongly agree) regarding the Plan101Pro software system's facilitation of provincial development plan preparation.
I hope this translation is helpful.

7. Conclusion

The research on "Factors Influencing the Efficiency of e-Government Application in Roi Et Provincial Development Planning" revealed the following: The quantitative research's target group consisted of 125 individuals, comprising 19 regional government officials (15.20%) and 106 local government officials (84.80%). In terms of gender, 29 were male (23.20%) and 95 were female (76.80%). The majority of respondents were aged between 40-49 years (67 individuals, 53.6%) and 30-39 years (31 individuals, 24.80%). A significant portion (86 individuals, 68.80%) were government officials, directly involved in development planning and possessing over 7 years of work experience. Furthermore, 124 respondents (99.20%) had access to computers for their work.

The study and data analysis, conducted to determine the relationship between technology acceptance and technology quality, showed a positive correlation at two levels. Based on Pearson's correlation coefficient, the relationship was strong (0.81-1.00) and moderate (0.51-0.80). Therefore, a positive relationship was confirmed. The factors influencing e-Government efficiency, specifically the Plan101Pro program, were identified through multiple regression analysis using the Enter Method. Four significant factors were found ($p < 0.05$): three related to technology quality and one to technology acceptance, ranked by standardized beta coefficients:

1.User Satisfaction:

This technology quality factor (Beta = 0.327) included:

- The system's ability to guide management decisions in area development planning.
- The system's contribution to paper reduction.
- The system's facilitation of faster and more convenient access to provincial development plans.

The overall satisfaction was high (mean = 3.89, SD = 1.005, p = 0.002).

2.Data Quality:

This technology quality factor (Beta = 0.290) included:

- The adequacy of data required for project plan summaries.
- The ability to immediately present processed data to the Provincial Administration Organization (PAO).
- The system's notification for data completeness verification.

The overall Data quality was high (mean = 3.71, SD = 0.995, p = 0.012).

3.Service Quality:

This technology quality factor (Beta = 0.276) included:

- The system's graphical display for easy analysis.
- The suitability of online project plan data retrieval.
- The system's reflection of Open Data policy dissemination and service.

The overall service quality was high (mean = 3.75, SD = 0.953, p = 0.013).

4.Behavioral Intention to Use:

This technology acceptance factor (Beta = 0.237) included:

- The system's simplification of plan development.
- The appropriateness of data entry timeframes.
- The practical application of knowledge gained from system training.

The overall behavioral intention to use was high (mean = 3.75, SD = 1.045, p = 0.048). Based on the Technology Acceptance Model, behavioral intention to use (Beta = 0.237, prediction coefficient = 0.766) positively influenced IT efficiency, with a high mean opinion level of 3.74. Regarding technology quality, user satisfaction (Beta = 0.327, mean = 3.89), data quality (Beta = 0.290, mean = 3.71), and service quality (Beta = 0.276, mean = 3.75) positively influenced IT efficiency (prediction coefficient = 0.766). Thus, "technology acceptance and technology quality influence IT efficiency." Furthermore, the study found that "differences in mean opinion levels did not affect IT efficiency."

8. Recommendations

The researcher's collection of quantitative data from questionnaires to provide recommendations regarding the efficiency of the Plan101Pro program can be divided into two main issues:

8.1 Theoretical Recommendations Based on Study Results:

- Roi Et Provincial Office, the government agency responsible for compiling Roi Et Provincial Development Plan data, should organize workshops at least once a year to ensure staff understanding and proficiency in using the Plan101Pro program for data entry.
- The Plan101Pro program should be developed to integrate and collaborate with the e-Plan system of the Department of Local Administration, thereby reducing redundant data entry for local administrative organizations.
- Meetings should be conducted to discuss the reporting requirements of the Plan101Pro program, facilitating the development of customized reports based on user needs.
- Discussions should be held to explore the feasibility of extending the data submission period beyond 45 days.
- Develop a comprehensive system that enables recording, verification, approval, tracking, and reporting of operational results.
- Enhance security by configuring the program to operate through a Virtual Private Network (VPN), a highly secure network.

8.2 Practical Recommendations and Implementation Based on Study Results:

Given the diverse age range of current staff, or the population group, segmenting the population by generation (Gen), i.e., demographic segmentation based on varying technology perception and attitude, would be beneficial for targeted or

specific studies. Subsequently, researchers or those interested in studying related contexts could gain insights into the attitudes of each age group, identifying their specific needs. This would lead to more comprehensive and well-rounded data.

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Balancing Prosperity and Nutrition: A Critical Analysis of Food Security in Thailand and Singapore

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Abstract

Food security remains a critical issue in both developed and developing economies, influenced by a range of economic, social, and health-related factors. This study presents a comparative analysis of food security in Thailand and Singapore, evaluating key determinants such as GDP per capita, research and development (R&D) expenditure, government health spending, and obesity prevalence. Utilizing correlation and regression analyses, the findings highlight stark differences between the two nations. Singapore, despite its reliance on food imports, exhibits stronger food security due to robust economic policies, high R&D investment, and well-integrated public health strategies. Thailand, an agricultural hub, struggles with food security disparities, inefficiencies in distribution, and rising obesity levels. The correlation analysis in Thailand reveals that GDP per capita ($r = 0.911$, $p < 0.001$) and R&D expenditure ($r = 0.954$, $p < 0.001$) have significant positive relationships with food security, emphasizing the role of economic growth and agricultural innovation. However, obesity prevalence ($r = 0.827$, $p = 0.002$) also correlates positively, raising concerns about dietary quality despite food availability. Conversely, government health expenditure shows a weak correlation ($r = 0.216$, $p = 0.548$), indicating that public health spending alone is insufficient to directly enhance food security. In Singapore, the correlation between the Human Development Index (HDI) and food security ($r = 0.778$, $p = 0.005$) underscores the importance of education and economic stability. However, the positive association between obesity and food security ($r = 0.735$, $p = 0.010$) suggests that food accessibility does not necessarily equate to healthier eating habits. Regression analysis further supports these findings, with R&D expenditure and GDP per capita playing significant roles in Thailand's food security model (Adjusted $R^2 = 0.978$), whereas Singapore's model (Adjusted $R^2 = 0.575$) indicates the presence of other influencing factors such as trade policies and global supply chain dependencies. Policy recommendations for Thailand include increasing investment

in agricultural R&D, improving food price stabilization mechanisms, and strengthening nutritional policies to address the food security-obesity paradox. Singapore, while performing well in food security metrics, should enhance strategies to mitigate rising obesity rates through stricter food labeling and health awareness campaigns. Both nations must prioritize sustainable food security frameworks that integrate economic resilience, public health, and technological innovation to ensure long-term stability and equitable food access. The study concludes that while economic growth and innovation significantly enhance food security, policy interventions must also address nutritional quality, affordability disparities, and climate-related challenges to build resilient food systems in Thailand and Singapore.

Keywords: Food security, Policy Interventions, Sustainable Food Systems

Introduction

Over the past decades, Thailand has made significant progress in reducing poverty and economic inequality. However, since 2015, the rate of progress has slowed. The national poverty rate decreased from 7.2% in 2015 to 6.3% in 2021, while the World Bank's upper-middle-income poverty threshold ($6.85 per day, based on 2017 purchasing power parity) saw a decline from 14.6% to 12.2% during the same period. Despite these improvements, economic stagnation and structural disruptions have shifted the mechanisms of poverty reduction from labor income reliance to increased dependence on social welfare. Major obstacles to poverty reduction include an aging population and difficulties in reaching the most vulnerable groups.

Although inequality decreased between 2015 and 2021, the reduction remained moderate despite the expansion of social protection programs. The national Gini coefficient for consumption fell slightly from 36.2 to 35.1, while the income Gini coefficient declined from 44.5 to 43.0. However, wealth concentration remains extreme, with the wealthiest 10% of the population holding 75% of the nation's wealth, making Thailand one of the most unequal countries globally.

Thailand's economic structure faces challenges from sluggish income growth, with household incomes increasing by only 3% annually between 2021 and 2023, while household debt remains high. Despite a slight decline in 2023, household debt still stands at nearly seven times the average annual household income, leading to financial stress and weakened purchasing power. This is reflected in real household

consumption, which has grown by only 1% annually. Government assistance programs, such as the State Welfare Card, have targeted low-income populations, but these consumption-stimulating policies provide only short-term relief. Structural challenges, such as high household debt and increasing natural disaster risks, continue to pose long-term threats to low-income households.
In 2024, the poverty rate is projected to decline to 8.2%, supported by accelerated economic growth and easing inflation. Additionally, the government's one-time cash assistance program for 14.6 million welfare cardholders is expected to further reduce poverty. However, Thailand's fragile economic structure and high household debt burden may limit the long-term impact of these measures. Thailand utilizes the national poverty line to classify populations based on income, calculated from household consumption while considering household composition (age and gender of members) and regional price variations. In contrast, the World Bank applies a universal poverty threshold that remains constant across countries to facilitate global comparisons. As a result, while Thailand's poverty trends generally align with international data, methodological differences in poverty assessment and threshold definitions lead to some discrepancies (World Bank, 2024).

Singapore has long been a global trade hub. Before gaining independence, its leaders faced economic challenges due to geographic constraints that limited its ability to develop agriculture or heavy industries. Instead, Singapore capitalized on international trade, importing goods for processing and re-exporting them. Consequently, the Port of Singapore has become one of the world's busiest, handling an average of 140,000 cargo vessels annually and connecting to over 600 ports worldwide. The Singaporean government has prioritized the development of a highly skilled workforce and high-tech industries rather than traditional manufacturing. As a result, the country has experienced rapid economic growth, with a GDP of $466.79 billion and a per capita GDP of $82,807 in 2022. Despite its strong economy, wealth distribution remains uneven, and poverty persists. Singapore has continuously refined its poverty alleviation policies. On March 2, 2022, Leon Perera, a Member of Parliament from Aljunied, proposed measures to expand state assistance programs, ensuring that support is aligned with household size and that children from low-income families can access education. The Singaporean government focuses on three key areas: education, employment, and family support. In education, tuition subsidies are provided for low-income households to ensure equal educational opportunities. In employment, workforce development programs such as Skills Future help citizens acquire skills necessary for the labor market. In family support, welfare initiatives help low-income families manage financial burdens and improve self-sufficiency. While Singapore maintains a high standard of living, poverty remains an issue that requires continuous policy

intervention. The government's proactive approach ensures that all population segments can achieve a better quality of life.

Global economic growth has significantly influenced nutritional trends. While increasing wealth has helped reduce malnutrition in some regions, economic development does not necessarily equate to improved food security. Many developed economies still face food security challenges, including undernutrition among vulnerable populations and rising obesity rates due to unhealthy dietary habits.

Thailand and Singapore exemplify two rapidly developing economies in Southeast Asia, yet they face distinct nutritional challenges. Thailand, with a population of approximately 71 million and a per capita GDP of 273,893.4 Thai Baht per year (National Economic and Social Development Council, 2024), has strong food production capabilities but suffers from economic inequality. This disparity restricts access to high-quality food for lower-income populations. Thailand ranked 64th in the Global Food Security Index (GFSI) in 2022, a decline from the previous year, primarily due to low scores in food quality and safety (The Economist Impact, 2022). Singapore, with a population of approximately 5.47 million—about 12 times smaller than Thailand—boasts a per capita GDP of $84,734.3, which is about 12.61 times higher than that of Thailand (Department of International Trade Promotion, 2024). Despite its economic prosperity, Singapore relies heavily on food imports, making it vulnerable to global price fluctuations and supply chain disruptions. Additionally, high-calorie food consumption and sedentary lifestyles have contributed to increasing obesity rates.

Food security plays a critical role in national development, influencing both quality of life and economic stability. The Global Food Security Index (GFSI) measures food security across four key dimensions: affordability, availability, quality and safety, and sustainability and adaptation. In the 2022 GFSI rankings, Singapore scored 73.1, placing 28th out of 113 countries, while Thailand scored 60.1, ranking 64th. These rankings highlight structural differences in the two nations' food systems. Despite its wealth, Singapore depends heavily on food imports, exposing it to price volatility and global supply risks. To address these challenges, the government has implemented strategic food policies, including the "30 by 30" initiative. This strategy aims to increase domestic food production to 30% of national consumption by 2030, reducing reliance on imports. Current measures include investments in agricultural innovation, vertical farming, urban farming, and smart farming technologies, such as controlled-environment agriculture and aquaculture systems. Singapore has also prioritized research and development (R&D) in sustainable food production, alternative proteins (e.g., plant-based

proteins and cultured meat), and regulatory frameworks that support the food industry. Thailand, in contrast, has focused on addressing economic inequality in food access through welfare programs such as the State Welfare Card. While these measures provide short-term relief, structural challenges remain, including high household debt and limited investment in agricultural innovation. The country's food security policies should be strengthened to address affordability issues, improve distribution efficiency, and reduce food waste.

Despite their economic and policy differences, both Thailand and Singapore face significant food security challenges. Sustainable development and policy adaptation tailored to each country's context are crucial for addressing these challenges. This study compares food security conditions in Thailand and Singapore, two Southeast Asian nations with contrasting economic and social structures. Although Thailand is a major agricultural producer and exporter, it struggles to build a stable and equitable food system. Meanwhile, Singapore, despite its dependence on food imports, has developed efficient infrastructure and policies to enhance food security. The findings from this comparative analysis aim to provide insights into effective policy interventions for food security in both countries. By understanding the underlying economic, social, and technological factors influencing food security, policymakers can develop more sustainable and inclusive strategies to ensure long-term food stability and resilience.

This study presents a comparative analysis of food security between Thailand and Singapore, utilizing a comprehensive statistical approach, including correlation analysis and multiple regression analysis. The findings highlight the significant role of economic, social, and health-related factors in shaping food security outcomes in both countries. Additionally, the study proposes policy recommendations aimed at fostering sustainable food security. The results indicate that Singapore has a significantly higher level of food security compared to Thailand, with a Food Security Index (FSI) score of 73.1 compared to Thailand's score of 60.1. Despite being a major global agricultural producer, Thailand faces challenges related to inefficiencies in food distribution, income inequality, and food price volatility, which disproportionately affect low-income households. Conversely, Singapore, despite being heavily reliant on food imports, has successfully managed food security through strategies such as food import diversification, trade agreements, and food stockpiling policies, ensuring high levels of food availability and accessibility.

A comparative study between Thailand and Singapore not only enhances the understanding of factors influencing food security in these two nations but also provides in-depth insights into policy trends and gaps across the East Asia and

Pacific region. Singapore's ability to develop its economy to achieve one of the highest per capita incomes globally—despite lacking natural resources and relying heavily on food imports—illustrates the role of an innovation-driven economy and proactive government policies in addressing social challenges. At the same time, Singapore faces challenges related to high living costs and economic inequality, highlighting the limitations of a development model that heavily relies on rapid economic growth. Although the country maintains high levels of food security and possesses well-developed infrastructure, the government continues to implement measures to mitigate the impact of high living costs and enhance welfare coverage for all population groups.

For Thailand, the findings from this comparative study can serve as a guideline for formulating policy recommendations to facilitate the country's transition toward a high-income economy without neglecting social issues, food security, and economic inequality. Policies that focus solely on economic growth without considering social security may lead to long-term structural issues. Thailand can thus learn from Singapore's approach to developing policies that balance economic advancement with the well-being of its population. Given these considerations, this study holds significant importance in providing a comparative perspective that can serve as a foundation for designing appropriate policies for Thailand and other developing countries in the region. These policies may involve enhancing food innovation capabilities, ensuring economic security distribution, and designing welfare systems to reduce social disparities. This research will be particularly valuable to policymakers, academics, and governmental agencies seeking practical strategies to strengthen food security and economic sustainability at the regional level.

Research Objectives

1. To examine the relationship between economic, social, and health-related factors and food security in Thailand and Singapore.

2. To compare the economic, social, and health-related factors influencing food security in Thailand and Singapore.

Research Scope

1.1 Content Scope

This study utilizes data from reliable sources, including the National Statistical Offices of Thailand and Singapore, government reports, international organizations, and academic journals. The dataset includes variables such as: Gross Domestic Product per Capita (GDP per capita), Research and Development (R&D) Expenditure, Government Health Expenditure, Obesity Prevalence Rate among the populations, Global Food Security Index (GFSI) indicators for Thailand and Singapore

1.2 Time Scope

The study investigates the relationship between independent and dependent variables over the period from **2012 to 2022**. The analysis is based on hypotheses that describe the influence of various factors on food security within this timeframe.

1.3 Variable Scope

The study considers several key indicators to measure food security and its determining factors:

Food Security Index (FSI): The FSI is a global measure that assesses food security across four dimensions: 1. Affordability (ability to purchase food) 2. Availability (food supply and distribution) 3. Quality and Safety (nutritional value and food safety regulations) and 4. Sustainability and Adaptation (long-term resilience of food systems) This index integrates both quantitative and qualitative data to evaluate food security levels in developing and developed countries.

Gross Domestic Product per Capita (GDP per Capita): GDP per capita represents the average economic output per person in a country. It is calculated by dividing the Gross Domestic Product (GDP) by the total population. This indicator is widely used to compare living standards, economic prosperity, and income distribution among different nations.

Research and Development (R&D) Expenditure: R&D expenditure includes government, private sector, and academic spending on research and technological advancements. This investment supports knowledge creation, innovation, and scientific progress in agriculture and food security. R&D spending is typically expressed as a percentage of GDP to facilitate cross-country comparisons of innovation capacity.

Government Health Expenditure: This variable refers to the budget allocated by the government for public healthcare services, including hospitals, clinics, pharmaceuticals, preventive health programs, and national health insurance subsidies. It is often reported as a percentage of GDP or as per capita health expenditure.

Obesity Prevalence Rate: The obesity prevalence rate measures the proportion of the population with a Body Mass Index (BMI) of **30 or higher**. It serves as a key public health indicator, reflecting trends in diet-related diseases such as diabetes, cardiovascular conditions, and non-communicable diseases (NCDs). Obesity prevalence is influenced by dietary habits, physical activity, and access to healthy food options.

Relevant Concepts and Theories

1. Theoretical Framework on Food Security

1.1 Definition of Food Security

Food security is a term that was formally defined during the 1996 World Food Summit in Rome, Italy. According to the Food and Agriculture Organization (FAO) of the United Nations, food security refers to a condition in which all people have physical, social, and economic access to sufficient, safe, and nutritious food that meets their dietary needs and food preferences for an active and healthy life. Food security is structured around four key dimensions: 1. Physical availability of food: This refers to the adequacy of food supply in terms of quantity, which is determined by food production levels, storage capacities, and net trade.
2. Economic and physical access to food: Even if a country has sufficient food at the national level, food security is not guaranteed at the household level. Ensuring food accessibility requires policies focusing on income levels, expenditures, market mechanisms, and food prices. 3. Food utilization: This dimension concerns the ways in which the body effectively utilizes nutrients from food. Adequate energy and nutrient intake depend on appropriate feeding practices, food preparation, dietary diversity, and the intra-household distribution of food. 4. Stability of the three aforementioned dimensions over time: Even if individuals currently have adequate food, future access may be compromised due to various risk factors such as climate variability, political instability, or economic downturns. These factors can negatively impact food security at both local and national levels.

1.2 Global Food Security Index (GFSI)

The Global Food Security Index (GFSI) provides an overall assessment of food security conditions by collecting data from 113 countries. The Economist Impact, which developed the index, selected these countries based on regional diversity, economic significance, population size (giving preference to larger populations for global representation), and the goal of comprehensive geographical inclusion. Data sources for quantitative indicators are drawn from national and international statistical databases. In cases of missing data, estimated values based on models are used. Additionally, qualitative indicators are developed by The

Economist Impact using data from development banks, government websites, surveys, and various sources.

The 2022 GFSI introduced 14 new indicators, bringing the total to 68, reflecting the interconnected nature of the global food system. Many of these new indicators emphasize support for farmers, such as access to agricultural advisory services and the promotion of female farmers. The "Availability" pillar has been expanded to encompass food production, access to agricultural inputs, financial support, and farm infrastructure, such as storage facilities and irrigation systems. Furthermore, the fourth pillar, previously termed "Natural Resources and Resilience," has been renamed "Sustainability and Adaptation" to highlight the importance of biodiversity and climate resilience. New indicators in this category include disaster risk management, such as pest and disease outbreaks, and financial flows for climate adaptation.

The four pillars of the GFSI are:

1. Affordability: Measures food accessibility through indicators such as agricultural import tariffs, trade freedom, financial service access, and diverse financial products. In 2022, additional indicators were introduced to evaluate agricultural trade comprehensively, including trade liberalization and the movement of goods across borders.
2. Availability: Focuses on food production and supply readiness, including access to agricultural services, infrastructure, market connectivity, and pricing mechanisms. It also encompasses community-level agricultural support, particularly initiatives promoting women's access to agricultural resources.
3. Quality and Safety: Assesses food safety regulations, dietary diversity, sugar consumption, and food quality standards. New indicators include food safety laws designed to address emerging risks.
4. Sustainability and Adaptation: Formerly known as "Natural Resources and Resilience," this pillar now emphasizes biodiversity, soil health, and financial flows supporting climate adaptation. It includes measures for disaster preparedness, such as pandemic and pest control strategies.

1.3 Characteristics of Food Security

The 2022 Global Food Security Index report highlights rising risks to food security worldwide due to economic, social, and environmental challenges affecting food production and supply. The report underscores a global decline in food security since its peak in 2019, primarily due to rising food prices, economic instability from the COVID-19 pandemic, and the war in Ukraine, which have collectively diminished food affordability. The report also identifies climate change and conflict

as exacerbating factors that threaten food security by undermining production infrastructure and access to essential resources such as water.

The report emphasizes the necessity of resilience and sustainability in food systems to enable effective crisis responses. Countries with higher food security scores typically demonstrate better adaptation capabilities to climate change and sustainable agricultural policies. Regarding Thailand, the 2022 GFSI country report by The Economist Impact ranks Thailand 64th out of 113 countries and 11th among 23 Asia-Pacific countries. Thailand performs best in the Affordability category, ranking 39th, but scores lowest in Quality and Safety, ranking 102nd. This ranking is illustrated in Figure 1.

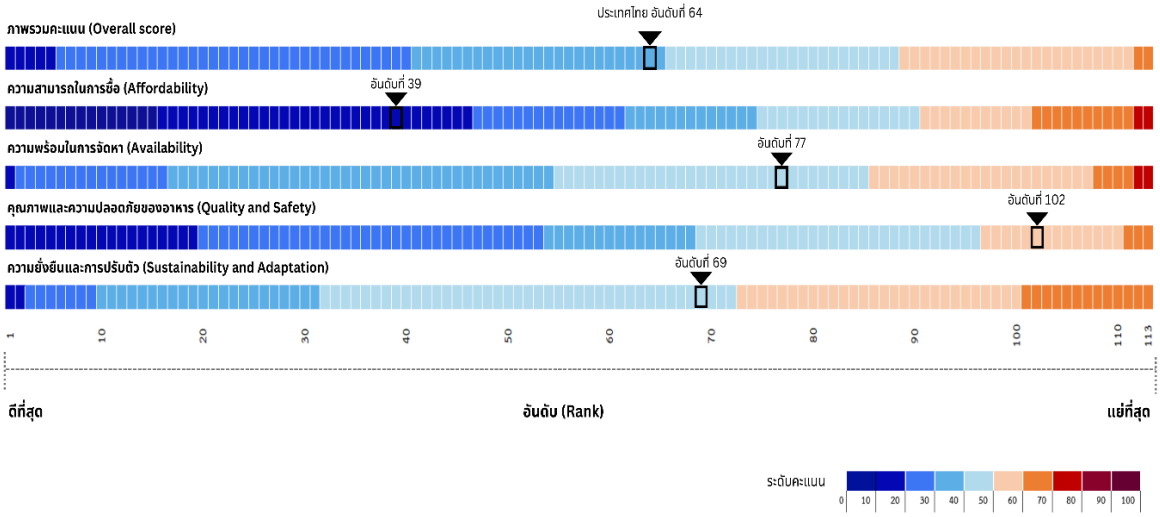


Figure 1: Thailand's Food Security Ranking Compared to 113 Countries
Source: Adapted from Global Food Security Index 2022, (The Economist Impact, 2022)

Thailand's overall food security performance is strongest in the Affordability dimension, scoring 83.7, while it performs the weakest in Quality and Safety, with a score of 45.3. The report explains that Thailand has an effective food welfare system that is stable and comprehensive enough to support a large portion of the population, even during crises, thereby ensuring food security for vulnerable groups. However, the country must enhance food safety and quality by improving policies related to dietary guidelines and nutritional standards while implementing robust nutrition monitoring and surveillance systems. Additionally, Thailand needs to increase food diversity and micronutrient availability, such as essential vitamins and minerals, in sufficient quantities. These micronutrients are crucial for physical and cognitive development and disease prevention.

In terms of Availability and Sustainability and Adaptation, Thailand's scores are moderate, at 52.9 and 51.6, respectively. The report also highlights concerns regarding regional sustainability and adaptation, which are critical issues for the

Asia-Pacific region. The region's soil and water resources are significantly impacted by climate change, leading to a decline in biodiversity and marine life due to resource overuse. Furthermore, concerns persist regarding inadequate political engagement in risk management policy development. Developing countries in the region face greater threats to food security and climate-related challenges compared to their more developed counterparts, potentially worsening overall food security conditions in the region. (The Economist Impact, 2022)

2. Economic Concepts

2.1 Amartya Sen's Entitlement Theory (1981)

Amartya Sen, an Indian economist and philosopher, was awarded the Nobel Prize in Economic Sciences in 1998. His work has profoundly influenced the way development is understood, shifting the focus from economic growth and national income to the expansion of real freedoms for individuals. Sen argued that development should not be measured solely by increases in GDP but should be seen as a process of enhancing people's capabilities to lead the lives they value. His Entitlement Approach emerged from his research on famine, particularly the Bengal Famine of 1943 and the Bangladesh Famine of 1974. Through his studies, Sen discovered that famine was not necessarily caused by a decline in food availability (Food Availability Decline - FAD) but rather by the inability of certain groups to access food due to economic, social, and legal constraints. This groundbreaking idea challenged conventional theories that attributed famine solely to food shortages.

Sen introduced this concept in 1976 and later developed it into a comprehensive framework in his book, *Poverty and Famines: An Essay on Entitlement and Deprivation* (1981). His findings demonstrated that even in situations where food was abundant at the national level, individuals could still suffer from starvation due to a lack of purchasing power, social exclusion, or institutional failures. The ability to access food, he argued, was determined by one's entitlements, which included the legal and economic means available to acquire food. This perspective shifted the focus from aggregate food supply to individual food security, highlighting the crucial role of policies, economic systems, and social structures in ensuring that people can obtain food. (Rubin, 2009)

Amartya Sen's contributions extended beyond famine studies. (Pitidol, 2020). His ideas significantly influenced the global development agenda, leading international organizations such as the World Bank and the United Nations Development Programme (UNDP) to adopt a human-centered approach to development. One

of his most notable contributions was laying the foundation for the Human Development Index (HDI), which UNDP introduced as an alternative to GDP for assessing development. Unlike traditional economic measures, HDI incorporates three key dimensions: life expectancy at birth, which reflects the quality of healthcare systems; educational attainment, measured by literacy rates and school enrollment; and standard of living, represented by income per capita adjusted for purchasing power parity (PPP). This shift emphasized that development should be assessed based on people's well-being rather than mere economic output.

Sen's impact on inequality analysis was equally transformative. Traditionally, economic inequality was assessed through income disparity, but Sen argued that income alone could not capture the true extent of inequality. Instead, he advocated for a broader perspective that considered access to education, healthcare, political rights, and social security. His Capability Approach underscored that fairness and equality should be measured not by what individuals *possess* but by what they are *able to do* with their resources. For instance, two individuals with the same income may experience vastly different opportunities if one faces social or institutional barriers that limit access to education and employment. Beyond static measurements of inequality, Sen emphasized the importance of analyzing dynamic inequality, which considers the processes and structures that perpetuate disparities over time. He highlighted how market imperfections, discriminatory practices, and long-term disadvantages in education and health could trap certain groups in poverty for generations. His insights prompted global institutions to reconsider economic policies, integrating social justice and institutional factors into their frameworks.

In essence, Amartya Sen reshaped the discourse on development, shifting the focus from economic expansion to human freedom and capability enhancement. His theories led to the adoption of more holistic development measures, prioritizing health, education, and political inclusion alongside economic growth. The expansion of inequality indicators and the emphasis on structural analysis have influenced policymaking worldwide, ensuring that development efforts address both immediate economic needs and long-term social transformation.

2.2 Framework of the Entitlement Approach

The Entitlement Approach, as conceptualized by Amartya Sen, revolves around three fundamental components that determine an individual's ability to acquire food and essential resources. The first component, the Endowment Set, refers to the assets and resources legally owned by an individual, including land, labor, skills, and natural endowments. These resources form the foundation of a person's economic standing, dictating their potential avenues for acquiring necessities. The

second component, the Entitlement Set, encompasses the goods and services that an individual can obtain using their resources. Access to these resources depends on production (self-sustaining activities like farming), exchange (trade and market transactions), or transfers (welfare, charity, or social support). The third component, Entitlement Mapping, represents the mechanisms that determine how individuals can convert their endowments into essential goods. This process is influenced by economic policies, labor market conditions, and social safety nets, all of which shape an individual's ability to secure food and necessities.

When individuals lose access to their endowments or face constraints in exchanging their resources for essential goods, they become vulnerable to starvation, even in environments where food remains available. For example, a farmer who loses land ownership may no longer be able to produce food, and a worker who is laid off may lose purchasing power, making them unable to afford necessities. Sen classified these entitlement failures into four distinct types: Endowment Loss, which occurs when individuals lose their legally owned resources (e.g., land dispossession); Production Failure, which arises when environmental or economic disruptions (e.g., drought) reduce an individual's ability to produce goods; Exchange Failure, which happens when the value of an individual's assets declines relative to the price of food, making trade unfavorable; and Transfer Failure, which occurs when social support systems break down, preventing individuals from receiving necessary aid.

Sen's entitlement framework provides a comprehensive lens for analyzing famine beyond simplistic food shortage narratives. It reveals how economic structures, legal systems, and state interventions—or the lack thereof—can determine who suffers from hunger and who does not. By shifting the focus from aggregate food supply to individual access, Sen's framework has influenced both academic discourse and policy interventions aimed at addressing food insecurity.

2.3 Definition of the Entitlement Approach

Amartya Sen defined entitlement as an individual's legally recognized rights to access resources necessary for survival. His approach reframes famine analysis by emphasizing the ability to obtain food rather than merely measuring overall food availability. He categorized entitlements into four key types: Production-Based Entitlement, where individuals secure food through self-production (e.g., farming); Trade-Based Entitlement, where food is acquired through market transactions; Own-Labor Entitlement, where individuals exchange their labor for food or wages; and Inheritance and Transfer Entitlement, where food is received through social welfare programs, charity, or familial support.

Sen's analysis underscores that famine is rarely a result of absolute food scarcity but rather a consequence of entitlement breakdowns, which prevent individuals from accessing available food. His approach has shaped contemporary understandings of food security, influencing policies that aim to improve access to food through social protections, employment policies, and economic interventions. By integrating legal, economic, and social dimensions, Sen's entitlement theory continues to be a fundamental framework for addressing poverty, hunger, and human development challenges worldwide.

2.4 Engel's Law (Ernst Engel, 1857)

Ernst Engel, a German statistical economist, conducted extensive research on household expenditure patterns in Germany. Through his observations, he discovered a consistent relationship between household income and spending behavior, particularly regarding food consumption. His findings led to the formulation of Engel's Law, a principle established in the mid-19th century. Engel's Law states that as a household's income increases, the proportion of income spent on food decreases, even if the absolute amount spent on food rises. Conversely, expenditures on other categories such as education, entertainment, and luxury goods tend to increase with rising income levels. This principle underscores a fundamental aspect of consumer behavior, highlighting how spending priorities shift as economic conditions improve.

Engel's Law has had profound implications for economic research, particularly in the analysis of consumer behavior and food security. It is widely used in the study of poverty and national development, as the proportion of income spent on food serves as a key indicator of a household's living standard. Households with lower incomes tend to allocate a significant portion of their earnings to food, as meeting basic sustenance needs is their primary concern. In contrast, wealthier households have the financial flexibility to spend more on non-essential goods and services, leading to a diversification of consumption patterns. This principle provides valuable insights into the relationship between income levels and food accessibility, making it an essential tool for assessing food security risks. One of the critical applications of Engel's Law is in evaluating the vulnerability of low-income households to economic fluctuations. Since poorer households devote a large share of their income to food purchases, they have limited disposable income for other essential needs such as healthcare, education, and housing. This financial constraint makes them highly susceptible to price volatility, particularly in times of inflation or economic crises. Any increase in food prices disproportionately affects low-income households, potentially pushing them into food insecurity. When food prices rise, these households may be forced to reduce the quantity or quality of their food intake, leading to malnutrition and other health-related issues.

Engel's Law is also instrumental in monitoring changes in food security as incomes rise. As households experience economic growth and their income increases, their ability to access a wider variety of nutritious foods improves. Higher income levels allow families to make better dietary choices, leading to enhanced nutritional status and overall well-being. Moreover, increased income enables households to invest in education, healthcare, and housing, which further contributes to long-term improvements in living conditions. This positive cycle reinforces the idea that income growth plays a crucial role in strengthening food security and promoting socioeconomic development.

Beyond individual households, Engel's Law is often used to analyze national food security trends. Policymakers and researchers utilize household food expenditure ratios as a key metric to assess food security at local, regional, and national levels. In low-income populations, a high proportion of income spent on food often signals a higher risk of food insecurity. By studying these patterns, governments can develop targeted interventions to support vulnerable communities. For example, if data indicate that a significant portion of a population struggles with food affordability, authorities may implement food assistance programs, subsidized food schemes, or price stabilization measures to alleviate food insecurity.

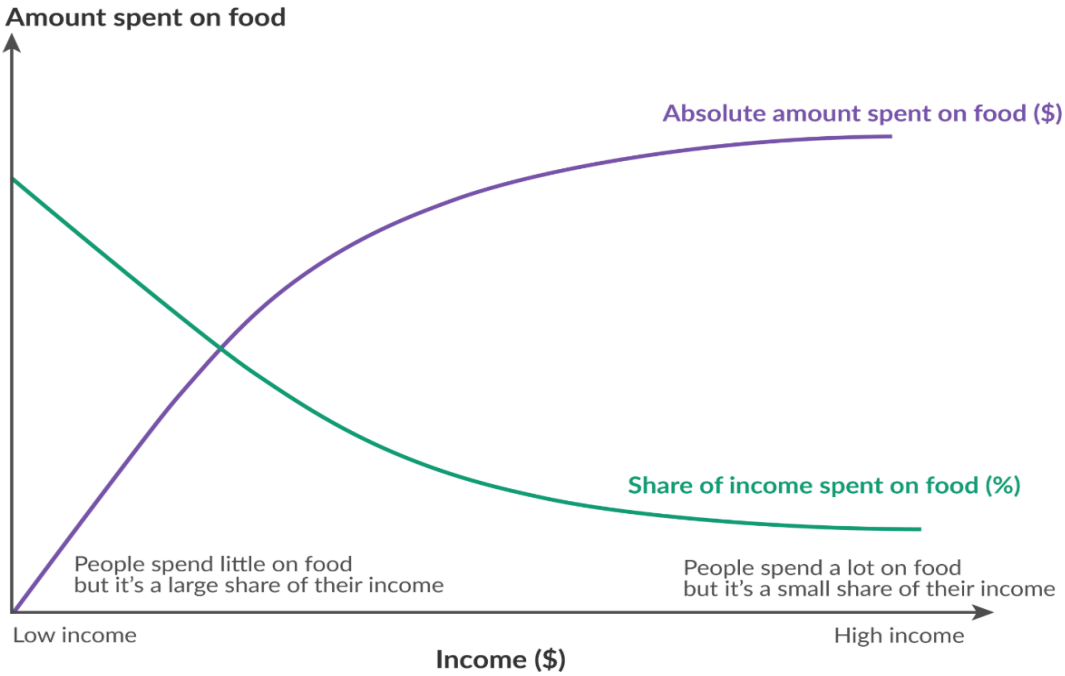


Figure 2: Engel's Law
Source: Adapted from Engel's Law (Ritchie & Roser, 2024)

Engel analyzed the relationship between household food expenditure trends and total household income by collecting statistical data on household spending and examining its correlation with income levels. His findings revealed that as household income increases, the absolute amount spent on food (in monetary terms) also rises. However, in contrast, the proportion of income spent on food (as a percentage) decreases. When this relationship is visualized in a graph showing food expenditure in absolute terms and its share of total income, it forms what is known as the Engel Curve. This curve illustrates the correlation between household income and food expenditure, depicting both annual food expenditure relative to total consumption expenditure and the share of food expenditure compared to total household spending. When combined, these relationships define Engel's Law, demonstrating how spending patterns shift as income levels change.

Furthermore, Engel's Law plays a vital role in policy formulation and economic planning. Governments can leverage food expenditure analysis to design policies that align with the income distribution of the population. In times of economic distress, targeted interventions such as subsidies for essential goods, welfare programs, or direct cash transfers can be implemented to mitigate the impact of rising food costs on low-income households. By addressing food expenditure patterns, policymakers can develop long-term strategies to enhance food security and economic resilience, particularly for vulnerable groups during economic downturns.

In summary, Engel's Law serves as a crucial analytical tool for understanding household consumption behavior, assessing food security risks, and shaping economic policies. It highlights the inverse relationship between income levels and the proportion of income spent on food, providing valuable insights into poverty, economic vulnerability, and dietary improvements. The principle remains highly relevant in contemporary economic research, guiding efforts to improve living standards, reduce food insecurity, and promote sustainable development.

3. Concepts and Theories on Nutrition and Health

3.1 Double Burden of Malnutrition (WHO, 2017)

The World Health Organization (WHO) introduced the concept of the Double Burden of Malnutrition, a critical issue in global health policy. The Double Burden of Malnutrition refers to the coexistence of undernutrition (such as stunting, micronutrient deficiencies, and wasting) and overnutrition (such as obesity and diet-

related non-communicable diseases - NCDs) within the same population, household, or individual.

This issue has gained significance due to its widespread impact on public health across all age groups. The Double Burden of Malnutrition poses economic and social challenges, leading to increased healthcare costs, reduced workforce productivity, and barriers to economic development. It is closely linked to the Sustainable Development Goals (SDGs), particularly SDG 2 (Zero Hunger) and SDG 3 (Good Health and Well-being). The rapid shifts in nutrition patterns, driven by urbanization, economic changes, and globalization, have led many countries to simultaneously face challenges related to both malnutrition and obesity.

To address this issue, the WHO has launched the United Nations Decade of Action on Nutrition (2016-2025), aiming to implement effective policies targeting both undernutrition and overnutrition. This initiative is led by the WHO in collaboration with international organizations such as the United Nations (UN), the Food and Agriculture Organization (FAO), the World Bank, the United Nations Children's Fund (UNICEF), and the International Food Policy Research Institute (IFPRI). At the national level, ministries of health and other relevant government agencies play a crucial role in implementing and enforcing nutrition-related policies. The WHO provides policy recommendations, scientific evidence, and international coordination to ensure that solutions are effectively integrated into national health strategies.

3.2 Definition of the Double Burden of Malnutrition

The Double Burden of Malnutrition refers to the simultaneous presence of both undernutrition and overnutrition within an individual, household, or population throughout the life course. It consists of undernutrition—including stunting (low height-for-age), wasting (low weight-for-height), and micronutrient deficiencies—and overnutrition, which includes obesity and diet-related non-communicable diseases (NCDs) such as diabetes and cardiovascular diseases. Addressing this issue requires "Double-Duty Actions", which are interventions that can tackle both undernutrition and overnutrition simultaneously. Examples include promoting maternal and child nutrition, encouraging breastfeeding, implementing food policies in schools and workplaces, and improving food systems to ensure access to healthy diets. The Double Burden of Malnutrition can occur at different levels:

3.2.1. Individual Level – A child who was undernourished in early childhood but later develops obesity.

3.2.2. Household Level – A mother suffering from iron deficiency while her child is overweight.

3.2.3. Population Level – A country where undernutrition and obesity are prevalent within the same population group.

3.3 Causes of the Double Burden of Malnutrition

The World Health Organization (WHO) identifies the Double Burden of Malnutrition as being linked to three major epidemiological transitions:

3.3.1. Nutritional Transition – A shift in dietary patterns and energy consumption, often occurring alongside economic development. This transition is influenced by globalization and urbanization, leading to a decline in undernutrition while simultaneously increasing the prevalence of overweight, obesity, and non-communicable diseases (NCDs).

3.3.2. Epidemiological Transition – A transformation in disease patterns within a population due to economic growth. This shift involves a decline in infectious diseases and undernutrition-related conditions, while non-communicable diseases (NCDs) such as obesity, diabetes, and cardiovascular diseases become more common.

3.3.3. Demographic Transition – Changes in population structure and life expectancy, characterized by declining birth and mortality rates. As societies age, chronic diseases and diet-related health issues become more prevalent.

Over the past two centuries, these transitions have occurred gradually in high-income countries, allowing for controlled improvements in height, lifespan, and overall nutrition. However, in middle- and low-income countries, these transitions have accelerated dramatically within just a few decades, rather than over centuries. This rapid shift has resulted in significant changes in both the quality and quantity of food consumption at both individual and population levels.

The concurrent presence of undernutrition and overnutrition has exacerbated nutritional inequalities within societies. For instance, an individual who experienced stunting (low height-for-age) during childhood may later develop obesity as an adult due to poor dietary patterns. Similarly, a household may have one family member suffering from malnutrition while another is obese. This complexity presents significant challenges for public health policies, requiring comprehensive interventions that address both aspects of the Double Burden of Malnutrition simultaneously.

Although body weight can be theoretically calculated based on the balance between energy intake and energy expenditure through metabolism, the reality is far more complex. The factors influencing weight gain or loss extend beyond simple calorie balance and are shaped by a combination of biological, environmental, social, and

behavioral factors. These dimensions are crucial in understanding the global scale of the Double Burden of Malnutrition, as illustrated in Figure 3.

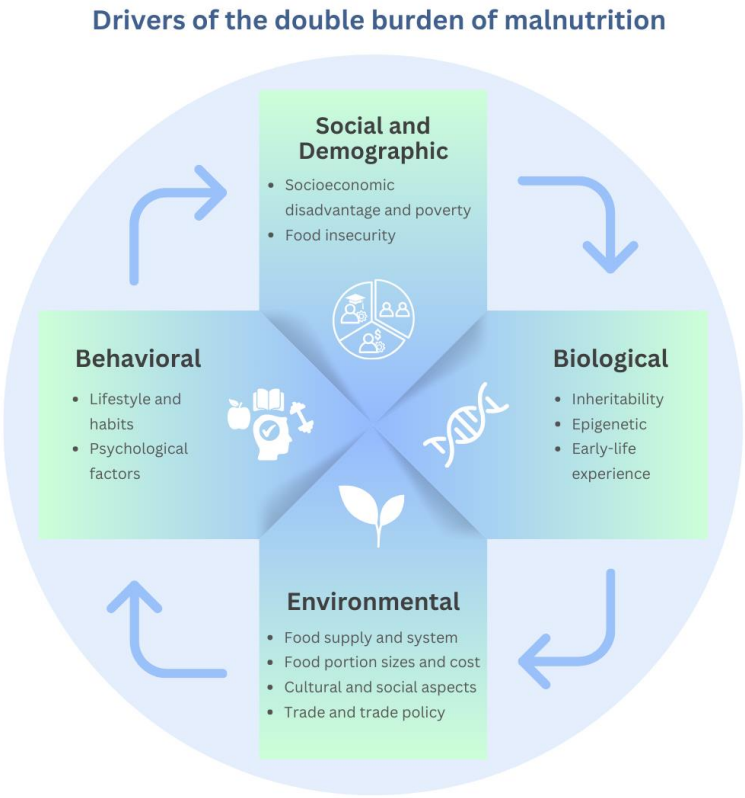


Figure 3: Factors Contributing to the Double Burden of Malnutrition
Source: Adapted from The Double Burden of Malnutrition: Policy Brief (WHO, 2017)

The figure highlights how the Double Burden of Malnutrition is driven by multiple interrelated factors, including individual factors (such as genetics and behavior), economic and social factors, the food environment, and trade policies. Each of these factors plays a role in shaping nutritional status at the individual, household, national, and global levels. Individual factors include genetic predisposition and lifestyle choices such as diet and physical activity. Economic and social factors influence income levels, education, and access to healthcare, which determine dietary patterns and food security. The food environment affects the availability, affordability, and accessibility of nutritious foods versus processed and unhealthy options. Trade and policy decisions impact food production, distribution, advertising, and regulations, which can either promote or hinder access to a healthy diet. Understanding these interconnected factors is essential for designing effective policies that address both undernutrition and overnutrition, ensuring comprehensive strategies to improve global food security and public health.

Research Methodology

This study employs both correlation analysis and regression analysis to investigate the relationship between economic, social, and health-related factors and food security in Thailand and Singapore.

Correlation Analysis: This method examines the strength and direction of the relationship between independent variables (GDP per capita, R&D expenditure, government health expenditure, and obesity prevalence) and the dependent variable (Food Security Index). The correlation coefficient (r) is used to determine whether variables are positively or negatively associated with food security.

Regression Analysis: A multiple linear regression model is used to quantify the impact of independent variables on food security levels. The analysis considers statistical significance levels (p-values), confidence intervals, effect sizes, coefficients, and standard errors. A variable is considered statistically significant if its p-value is less than 0.05, indicating a meaningful impact on food security.

By applying these statistical methods, the study aims to provide evidence-based insights into the factors influencing food security in Thailand and Singapore, supporting policy recommendations for improving food systems in both countries.

Research Findings

1. Analysis of the Correlation Results for Food Security in Thailand

The correlation analysis reveals several key relationships between food security in Thailand and socioeconomic, health, and environmental factors. The findings indicate that total population, GDP per capita, obesity prevalence, human development index (HDI), and research and development (R&D) expenditure exhibit strong and statistically significant positive correlations with food security.

This suggests that as Thailand's population and economy grow, food security also improves, likely due to enhanced agricultural productivity, better infrastructure, and increased government efforts to ensure food availability. The strong correlation between GDP per capita and food security ($r = 0.911$, $p < 0.001$) highlights the role of economic growth in improving food access and affordability, enabling higher household purchasing power and government investments in food systems. However, economic prosperity does not automatically translate into equitable food security, as income inequality can still leave vulnerable populations struggling with food affordability and access to nutritious diets.

Table 1: The Correlation Table for Food Security in Thailand

Variable	Correlation with Food Security Index (r)	p-value (Sig.)
Food Security Index	1.000	-
Total Population	0.919	<0.001 *
GDP per Capita	0.911	<0.001 *
Government Health Expenditure	0.216	0.548
Obesity in Adults	0.827	0.002 *
Human Development Index	0.796	0.003 *
Research and Development Expenditure	0.954	<0.001 *
Government Spending on Health and Education	-0.512	0.107
Mean Protected Terrestrial Biodiversity Area	0.852	<0.001 *
Prevalence of Obesity	0.827	0.002 *

** Significant at 0.01 level*

A notable finding is the positive correlation between obesity prevalence and food security ($r = 0.827$, $p = 0.002$), indicating that as food security improves, obesity rates also rise. This suggests a nutrition transition phenomenon, where increased food availability leads to a shift toward processed, calorie-dense foods that contribute to rising obesity rates. While food security ensures access to sufficient food, it does not necessarily guarantee high dietary quality, leading to an increased risk of obesity and diet-related diseases. This highlights the need for stronger nutritional policies, public awareness campaigns, and food regulation strategies to encourage healthier food consumption patterns in Thailand. Similarly, the strong correlation between HDI and food security ($r = 0.796$, $p = 0.003$) underscores the importance of education, healthcare, and income improvements in enhancing food security outcomes. Countries with higher HDI scores tend to have better food accessibility, stronger food safety regulations, and improved nutritional awareness. However, HDI alone does not fully address food affordability disparities—while Thailand's national development has progressed, rural and low-income communities may still struggle with food access due to economic inequality.

A particularly strong correlation is observed between R&D investment and food security ($r = 0.954$, $p < 0.001$), emphasizing the critical role of agricultural innovation, food safety research, and sustainable farming practices in ensuring food security. Increased investment in R&D enhances crop productivity, food processing technologies, and climate resilience, which are essential for a country like Thailand that is vulnerable to climate change, droughts, and floods. However, while R&D investment strongly correlates with food security, its impact may take time to materialize, as research-driven innovations often require years before widespread implementation. Additionally, if R&D funds are allocated primarily for export-oriented agriculture rather than domestic food security improvements, the full benefits may not be realized within Thailand's local food system. Policymakers should therefore ensure that R&D investments prioritize sustainable food production, smallholder farmers, and climate-smart agricultural techniques to enhance food security equitably.

Conversely, some factors, such as government health expenditure and food security, show weaker or non-significant correlations. The weak and statistically insignificant relationship ($r = 0.216$, $p = 0.548$) suggests that higher health spending does not directly improve food security, which may be due to the fact that food security is more influenced by economic policies, trade agreements, and agricultural investments rather than healthcare expenditure alone. However, preventative nutrition programs, food safety regulations, and public health campaigns could strengthen this relationship over time if greater investment were directed toward food literacy and healthy eating initiatives. Similarly, government spending on health and education shows a negative but non-significant correlation with food security ($r = -0.512$, $p = 0.107$). This finding implies that food security in Thailand is more dependent on economic growth and agricultural productivity rather than direct public-sector spending on health and education. However, the long-term effects of health and education investments may not be immediately visible in short-term food security trends, suggesting the need for a longitudinal analysis of these relationships over time.

These findings have several policy implications. First, Thailand must prioritize nutritional improvements alongside food security efforts to combat the rising obesity rates associated with increased food availability. Policymakers should implement national nutrition strategies, regulate processed food consumption, and expand access to healthier food options to ensure that food security translates into better dietary quality rather than just food abundance. Second, balancing economic growth with food affordability is essential. While GDP per capita correlates positively with food security, not all populations benefit equally from economic

growth. To bridge this gap, the government should introduce targeted food subsidies, enhance social welfare programs, and ensure that lower-income groups have access to affordable, nutritious food options. Third, Thailand should expand investment in agricultural R&D, particularly in climate-resilient farming practices and sustainable food production. Since food security is highly correlated with scientific advancements in agriculture, continued investment in technology-driven solutions, crop diversification, and sustainable farming methods will be essential for long-term food security.

Additionally, rural-urban disparities must be addressed to ensure equitable food access across all regions of Thailand. While urban areas may experience higher food security due to better economic conditions, rural communities may face food shortages due to logistical challenges, lower wages, and inadequate infrastructure. Policies that support smallholder farmers, improve rural food distribution systems, and promote local food production will be crucial in reducing regional inequalities. Lastly, given Thailand's exposure to climate-related risks, integrating climate adaptation strategies within food security policies is necessary. With global climate change threatening agricultural productivity, Thailand must develop resilient food supply chains, diversify crop production, and implement disaster preparedness strategies to safeguard food security in the future.

Despite these valuable insights, this analysis has several limitations. First, correlation does not imply causation—while certain variables show strong relationships with food security, they do not necessarily directly influence food security outcomes. Second, omitted variables such as trade policies, food price fluctuations, and global market dependencies could play a significant role in shaping Thailand's food security but were not included in this analysis. Third, the long-term vs. short-term effects of public investment need further examination. For example, health and education investments may take decades to influence food security, which might explain their weaker correlations in this study. Future research should adopt a more holistic approach by incorporating factors such as international trade policies, climate risk assessments, and food price dynamics to develop a more comprehensive understanding of Thailand's food security landscape.

In conclusion, this analysis provides crucial insights into the economic, social, and health-related factors affecting food security in Thailand. While economic growth, population expansion, and research investments significantly enhance food security, challenges related to nutritional quality, food affordability, and regional disparities must be addressed. Thailand's future food security strategies should prioritize sustainable agricultural advancements, ensure equitable access to nutritious food, and integrate climate resilience into food policies. By implementing

these measures, Thailand can achieve long-term food sustainability while improving the health and well-being of its population.

2. Analysis of the Regression Results for Food Security in Thailand

The regression analysis examines the impact of GDP per capita, research and development (R&D) expenditure, and government health expenditure on food security in Thailand. The model demonstrates exceptional explanatory power, with an R^2 value of 0.985, indicating that 98.5% of the variance in food security is explained by these three variables. The adjusted R^2 of 0.978 further confirms the model's robustness, signifying that even after accounting for the number of predictors, it remains highly accurate. Additionally, the low standard error (0.36889) suggests a high degree of precision in predicting food security outcomes. However, while the model appears statistically sound, a deeper examination is necessary to assess the broader implications and limitations of the findings.

Table 2: Regression Analysis Table for Food Security in Thailand

Variable	Unstandardized Coefficients (B)	Standard Error	Standardized Coefficients (Beta)	t-value	p-value (Sig.)
Constant	37.221	3.836	-	9.703	<0.001
GDP per Capita	0.002	0.000	0.478	5.216	0.002
R&D Expenditure	3.132	0.538	0.538	5.816	0.001
Government Health Expenditure	0.711	0.241	0.153	2.947	0.026

The positive and statistically significant relationship between GDP per capita and food security ($B = 0.002$, $p = 0.002$) confirms that economic growth is a key driver of improved food security in Thailand. As national income levels rise, food affordability increases, allowing households to access a more stable and diverse food supply. Economic growth also enables the government to invest more in infrastructure, social safety nets, and agricultural advancements, all of which contribute to food security. However, economic expansion alone does not guarantee equitable food distribution, as income inequality can prevent low-income households from fully benefiting from rising national prosperity. While GDP per capita provides a broad measure of economic performance, it does not capture microeconomic disparities in food affordability. Furthermore, external factors such

as inflation, global food price fluctuations, and economic recessions can undermine the positive effects of economic growth on food security. Policymakers must therefore implement measures to stabilize food prices and ensure that economic benefits translate into improved food access for all socioeconomic groups.

The significant positive correlation between R&D expenditure and food security ($B = 3.132$, $p = 0.001$) suggests that investment in agricultural research and technological innovation plays a crucial role in enhancing food security. Countries that allocate more funding to agricultural advancements, food safety technologies, and climate-resilient farming practices typically experience higher productivity, improved food quality, and reduced vulnerability to environmental shocks. The strong t-value (5.816) further underscores the strength of this relationship, highlighting the direct contribution of R&D investment to food security improvements. However, the impact of R&D investments is often long-term rather than immediate, meaning that significant improvements in food security may take time to materialize. Additionally, if R&D funding is primarily directed toward export-oriented agriculture rather than domestic food security, the benefits may not reach all population segments. Thailand should ensure that R&D policies prioritize local food production, smallholder farmers, and climate-resilient agricultural techniques to enhance food security equitably across different regions.

The positive correlation between government health expenditure and food security ($B = 0.711$, $p = 0.026$) suggests that higher public spending on healthcare supports food security improvements, likely through better nutritional education, public health campaigns, and food safety regulations. However, compared to GDP per capita and R&D investment, health expenditure has a weaker influence on food security, as indicated by the lower standardized beta coefficient (0.153) and t-value (2.947). This suggests that while public health initiatives contribute to food security by reducing malnutrition and foodborne illnesses, they may not directly influence food availability or affordability. Furthermore, if government health spending is primarily allocated toward curative rather than preventive care, its impact on food security may be limited. Expanding nutrition-focused public health programs, school feeding initiatives, and food labeling regulations could strengthen the relationship between healthcare investment and food security.

Although the regression model provides strong insights, it has several limitations. First, correlation does not imply causation, meaning that while GDP per capita, R&D investment, and health expenditure are significantly associated with food security, they may not directly cause changes in food security outcomes. Second, the model does not account for external factors such as global trade dependencies, food price volatility, or climate risks, all of which can significantly impact Thailand's

food security. Third, potential multicollinearity between GDP per capita and R&D investment could influence the clarity of their individual contributions. These limitations highlight the need for further research that incorporates additional variables such as climate resilience policies, trade agreements, and social welfare programs to develop a more holistic understanding of food security determinants.

Given these findings, several policy recommendations can be made. First, Thailand should increase investment in agricultural R&D, particularly in climate-smart farming technologies and sustainable irrigation systems, to enhance food security resilience. Second, while economic growth is a strong predictor of food security, measures must be taken to address food affordability and income disparities. This includes food price stabilization mechanisms, targeted food subsidies for low-income households, and social protection programs. Third, public health and nutrition policies should be more closely integrated with food security strategies. Expanding preventative healthcare programs focused on nutrition awareness, dietary improvements, and food safety could further enhance food security outcomes. Lastly, Thailand should strengthen its food trade policies and supply chain resilience to mitigate the risks associated with global market fluctuations and external supply shocks.

In conclusion, the regression analysis provides strong empirical evidence that economic growth, research-driven innovation, and public health investment play critical roles in determining food security in Thailand. While GDP per capita and R&D expenditure are key drivers of food security improvements, public health investment also contributes, albeit to a lesser extent. However, economic prosperity alone is insufficient to guarantee food security for all segments of society. Moving forward, Thailand must prioritize sustainable agricultural research, equitable food distribution, and climate-resilient food systems to ensure long-term food security for all citizens.

3. Correlation Analysis of Food Security in Singapore

The correlation analysis between Singapore's food security index and various socioeconomic factors, including government health expenditure, obesity prevalence, human development index (HDI), spending on health and education, total population, and GDP per capita, provides key insights into the determinants of food security in a highly developed, import-dependent nation. The findings indicate that while HDI ($r = 0.778$, $p = 0.005$), obesity prevalence ($r = 0.735$, $p = 0.010$), and spending on health and education ($r = 0.653$, $p = 0.029$) show significant correlations with food security, other factors such as government

health expenditure ($r = 0.334, p = 0.346$) and GDP per capita ($r = 0.719, p = 0.013$) exhibit weaker or non-significant relationships. These results suggest that food security in Singapore is influenced primarily by human development, healthcare and education policies, and economic stability rather than public health expenditure alone.

Table 3: Model Summary

Model	R	R^2	Adjusted R^2	Std. Error of the Estimate
Model 1	0.992	0.985	0.978	0.36889

Table 4: Correlation Table for Food Security in Singapore

Variable	Correlation with Food Security Index (r)	p-value (Sig.)
Food Security Index	1.000	-
Government Health Expenditure	0.334	0.346
Obesity in Adults	0.396	0.227
Human Development Index	0.778	0.005*
R&D expenditure	-0.110	0.763
Spending on Health and Education	0.653	0.029**
Prevalence of Obesity	0.735	0.010*
Protected Agricultural Area	-	-
Total Population	0.727	0.011**
GDP per Capita	0.719	0.013**

** Significant at 0.01 level*
*** Significant at 0.05 level*

The strong and statistically significant correlation between HDI and food security ($r = 0.778, p = 0.005$) suggests that as Singapore achieves higher levels of economic and human development, food security improves accordingly. Given Singapore's robust education system, high life expectancy, and strong economic performance, this relationship is expected, as improved education, higher incomes, and better healthcare systems contribute to better food access and affordability. However, the direction of causality remains uncertain—does higher HDI lead to better food security, or does improve food security contribute to human development? Furthermore, while Singapore has a high HDI, food affordability disparities among

lower-income households remain a concern, highlighting the need for policies that ensure equitable food access across different socioeconomic groups.

Another significant finding is the strong positive correlation between obesity and food security ($r = 0.735$, $p = 0.010$), which suggests that as food security improves, obesity rates also increase. This trend is commonly observed in developed nations, where greater food accessibility leads to higher consumption of calorie-dense, processed foods, contributing to rising obesity levels. Unlike food-insecure nations where malnutrition and undernutrition are primary concerns, Singapore's food security challenge lies in ensuring that food accessibility translates into better nutrition rather than excessive calorie consumption. The findings underscore the nutrition transition phenomenon, where urbanized societies shift from traditional, balanced diets toward convenience foods that are high in fat, sugar, and salt. This relationship raises concerns about the long-term public health implications of food security, as an overabundance of food does not necessarily equate to improved health outcomes. Therefore, nutritional policies, food labeling regulations, and public health campaigns should be strengthened to address the food security-obesity paradox and promote healthier food choices.

Similarly, the correlation between spending on health and education and food security ($r = 0.653$, $p = 0.029$) suggests that government investment in these sectors plays a crucial role in shaping food security outcomes. Investment in education enhances nutritional awareness, food literacy, and dietary behaviors, while spending on healthcare strengthens food safety monitoring and regulatory mechanisms. This highlights the importance of cross-sectoral policies, where food security is not just an agricultural or trade issue but also a public health and education concern. However, the analysis does not distinguish which specific aspects of health and education spending contribute most to food security, indicating the need for further research into the effectiveness of these investments in improving food accessibility and quality.

On the other hand, the correlation between government health expenditure and food security ($r = 0.334$, $p = 0.346$) is weak and statistically insignificant, suggesting that higher healthcare spending does not necessarily translate into better food security outcomes in Singapore. Unlike in developing nations where public health programs play a significant role in food security, Singapore's food policies rely more on import regulations, trade agreements, and international supply chain stability rather than direct healthcare interventions. The weak correlation may also reflect Singapore's focus on curative rather than preventive healthcare policies, meaning that while public health programs are robust, they may not directly address food accessibility or affordability issues. Furthermore, food affordability disparities

among lower-income groups are not captured in this analysis, suggesting that future research should explore how government subsidies and social welfare programs influence food security in different income brackets.

The correlation between GDP per capita and food security ($r = 0.719$, $p = 0.013$) is moderately strong, suggesting that higher economic prosperity contributes to better food security. Singapore, as a high-income nation, benefits from strong purchasing power, efficient supply chains, and strategic food stockpiling, ensuring stable food access for its population. However, economic growth alone does not guarantee equal access to nutritious food for all socioeconomic groups. While wealthier households can afford high-quality, diverse food options, lower-income groups may still struggle with food affordability, leading to a reliance on cheaper, processed foods. The correlation between GDP per capita and food security should therefore be interpreted cautiously, as macroeconomic growth does not necessarily address food price volatility, import dependency, or dietary inequalities.

Overall, the findings suggest that food security in Singapore is closely linked to human development, obesity trends, and government investment in education and healthcare, while economic indicators such as GDP per capita and public health expenditure play a less direct role. These insights provide critical policy implications.

First, Singapore must strengthen nutritional policies and public health interventions to address rising obesity levels associated with increased food security. This includes promoting healthier diets, regulating processed food consumption, and enhancing food labeling policies. Second, while GDP per capita correlates positively with food security, income inequality and food affordability disparities remain challenges that require targeted government interventions. Singapore should consider food subsidies or nutrition-based assistance programs to ensure that all residents have access to high-quality food options. Third, Singapore's food security remains vulnerable to external supply chain disruptions, given that over 90% of its food is imported. Future research should analyze how trade policies, geopolitical risks, and climate-related supply chain disruptions impact food security in the long term.

Despite providing valuable insights, this study has several limitations. First, correlation does not imply causation, meaning that while relationships between variables are observed, they do not establish direct causal links. Second, important determinants of food security, such as trade agreements, import dependency, and global market volatility, are not included in this analysis. Given Singapore's reliance on international food imports, these factors likely play a critical role in shaping food security outcomes. Third, longitudinal studies are needed to examine how food

security trends evolve over time, especially in response to external shocks such as global pandemics, inflation, or climate-related supply chain disruptions.

In conclusion, this analysis highlights key economic, social, and public health determinants of food security in Singapore, emphasizing the role of human development, obesity trends, and education investment in shaping food security outcomes. While economic prosperity and government spending contribute to food security, ensuring food affordability, sustainability, and nutritional quality remains a challenge. Future research should focus on trade dependencies, climate resilience, and policy-driven solutions to build a sustainable and equitable food security system in Singapore.

4. Regression Results for Food Security in Singapore

The regression analysis examines the relationship between food security in Singapore and key socioeconomic factors, including the Human Development Index (HDI), government spending on health and education, obesity prevalence, and GDP per capita. The model shows moderate explanatory power, with an R^2 value of 0.745, suggesting that 74.5% of the variance in food security is explained by the selected variables. However, the adjusted R^2 of 0.575 indicates that after accounting for the number of predictors, the model's explanatory power decreases, implying the potential influence of other unmeasured factors. The overall model significance is borderline ($F = 4.386$, $p = 0.054$), meaning that while the predictors collectively explain variations in food security, their individual contributions may not be statistically robust.

Table 5: Model Summary

Model	R	R^2	Adjusted R^2	Std. Error of the Estimate
Model 1	0.863	0.745	0.575	1.26919

Table 6: Regression Analysis Table for Food Security in Singapore

Variable	Unstandardized Coefficients (B)	Standard Error	Standardized Coefficients (Beta)	t-value	p-value (Sig.)
Constant	-433.661	373.241	-	-1.162	0.289
HDI	546.206	407.229	1.927	1.341	0.228
Spending on Health and Education	3.235	3.201	1.127	1.011	0.351

Prevalence of Obesity	-1.925	2.717	-1.909	-0.709	0.505
GDP per Capita	-4.119E-5	0.000	-0.227	-0.386	0.713

The Human Development Index (HDI) demonstrates a positive but statistically insignificant relationship with food security (B = 546.206, p = 0.228). This suggests that higher levels of economic and human development contribute to stronger food security, which aligns with the notion that countries with better education, healthcare, and infrastructure can ensure stable food supply chains and affordability. However, the lack of statistical significance raises concerns about whether HDI alone is a sufficient determinant of food security in a highly developed nation like Singapore. Given Singapore's already high HDI, further increases may not substantially impact food security, suggesting diminishing marginal returns on development-driven improvements. Additionally, the analysis does not account for income disparities within the population, which could mean that while Singapore as a whole enjoys high food security, lower-income groups may still face affordability challenges.

Similarly, government spending on health and education exhibits a positive relationship with food security (B = 3.235, p = 0.351), but this effect is not statistically significant. This suggests that higher investment in healthcare and education may contribute to improved food security by promoting nutritional awareness, strengthening food safety policies, and improving overall well-being. However, the insignificance of this relationship highlights that in a country like Singapore, food security is more dependent on external trade and supply chain stability rather than direct domestic health and education investments. While these investments may enhance long-term food security through better public awareness and food regulations, they might not directly influence immediate food accessibility and affordability.

A notable finding is the negative but statistically insignificant relationship between obesity prevalence and food security (B = -1.925, p = 0.505). This suggests that as obesity rates rise, food security may decline, potentially reflecting a trend where food abundance does not necessarily translate into better nutrition. This aligns with global concerns regarding the nutrition transition, where urbanized societies shift from traditional diets to processed, high-calorie foods, leading to obesity despite having sufficient food availability. However, the insignificance of this relationship suggests that other factors, such as lifestyle habits, food marketing, and dietary preferences, may play a greater role in Singapore's obesity trends than food security alone. The presence of high-calorie, processed foods at relatively low prices may contribute to rising obesity levels, even in a country with high food security. This

highlights the need for public health interventions to promote balanced nutrition alongside food accessibility improvements.

The negative relationship between GDP per capita and food security (B = -4.119E-5, p = 0.713) is unexpected, as higher economic prosperity is generally associated with improved food security. However, the extremely weak significance of this variable suggests that GDP per capita has little to no direct impact on food security in Singapore. This could indicate that while Singapore is a wealthy nation, food affordability remains an issue for certain segments of the population. Moreover, macroeconomic indicators such as GDP per capita may not accurately capture household-level food access and affordability, meaning that while the nation experiences strong economic growth, some lower-income groups may still struggle with food costs. The weak relationship between GDP per capita and food security underscores the importance of considering food price fluctuations, income inequality, and government policies on food subsidies when assessing food security in high-income nations.

The results of this regression analysis highlight key policy considerations. First, ensuring food security is not just about economic growth but also about maintaining nutritional quality and affordability. The weak but negative correlation between obesity and food security suggests that access to food does not necessarily equate to healthier eating habits. Therefore, Singapore must strengthen public health campaigns, regulate processed food availability, and improve nutritional education to ensure that food security leads to better dietary outcomes rather than increased obesity rates. Second, income disparities must be addressed, as even in a high-income nation like Singapore, certain groups may struggle with food affordability despite overall economic prosperity. Implementing targeted food subsidies and affordable nutrition programs could help low-income households access high-quality, nutritious foods rather than relying on cheaper, processed options.

Additionally, the heavy reliance on food imports makes Singapore vulnerable to global supply chain disruptions, trade restrictions, and price volatility. Policymakers should focus on diversifying food import sources, investing in alternative food production technologies (such as urban agriculture and vertical farming), and improving food stockpiling strategies to strengthen Singapore's food resilience. Furthermore, while investment in education and healthcare is important, policymakers must ensure that these sectors contribute directly to food security through integrated policies that enhance public awareness of healthy diets, improve food safety regulations, and address affordability concerns.

Despite these insights, the model has several limitations. First, the predictors included in this analysis do not fully explain food security in Singapore, as indicated by the moderate R^2 value (0.745). This suggests that other factors, such as global trade policies, food import dependency, climate change, and geopolitical risks, may play a more significant role than the variables examined in this study. Second, the lack of statistically significant predictors indicates that additional research is needed to refine the model, particularly by incorporating food price fluctuations, consumer spending patterns, and policy-driven interventions. Third, the model does not establish causation, only correlation, meaning that while certain factors are associated with food security, their direct impact remains uncertain.

In conclusion, while this regression model provides useful insights into the determinants of food security in Singapore, it also reveals critical gaps in explanatory power. The findings suggest that human development and public sector investments in education and healthcare contribute to food security, but their statistical significance is weak. Meanwhile, factors such as GDP per capita and obesity levels appear to have minimal impact on food security in Singapore's context. Future research should explore the role of trade policies, climate resilience strategies, and food affordability measures to develop a more comprehensive understanding of food security in highly developed, import-dependent nations. By integrating these factors, policymakers can design more targeted and effective food security strategies that ensure sustainability, resilience, and equitable access to nutritious food for all citizens.

5. Comparison of Thailand and Singapore

5.1 Comparison of Basic Data Between Thailand and Singapore

The comparison of food security between Thailand and Singapore highlights structural differences in economic systems, public policies, and dietary behaviors. Despite lacking natural agricultural resources, Singapore has successfully managed food security through economic mechanisms and clear policies. In contrast, Thailand, an agricultural country, still faces challenges in food distribution and nutrition.

Table 7: Basic Data Between Thailand and Singapore

Comparison	Thailand	Singapore
Region	East Asia & Pacific	East Asia & Pacific
Income Group	Upper-middle income	High income
World Bank Lending Classification	IBRD (Borrowing Country)	No borrowing record
Currency	Thai Baht	Singapore Dollar
Land Area	513,115 sq. km	718 sq. km
Population	71.75 million	5.99 million
GDP (PPP) 2021	$1.5 trillion	$719.3 billion
GDP per capita (2023)	$ 7,182.0	$84,734.3
Food Security Score (2022)	60.1	73.1
Food Security Ranking (2022)	64th (out of 113 countries)	28th (out of 113 countries)
Public Health Expenditure (2021)	3.7% of GDP	4.5% of GDP
Obesity Prevalence (BMI ≥ 30) (% of adult population) (2022)	10%	6.2%
R&D Expenditure (2020)	1.33% of GDP	2.16% of GDP

A comparative analysis of economic and demographic contexts shows that both Thailand and Singapore are located in Southeast Asia but exhibit significantly different economic structures. Singapore is classified as a high-income country, whereas Thailand falls into the upper-middle-income group, affecting each country's ability to allocate resources for food security. Singapore's GDP per capita (PPP) is $127,607, compared to Thailand's $20,679. With Singapore's per capita income being more than six times that of Thailand, it can invest more in food infrastructure, imports, and agricultural technology. Moreover, despite its small land area of only 718 square kilometers (over 700 times smaller than Thailand), Singapore has effectively managed its food security, as illustrated in Table 7.

5.2 Comparison of Food Security Between Thailand and Singapore

The Global Food Security Index (GFSI) serves as a crucial metric for assessing the level of food security across countries worldwide. It encompasses four key dimensions: Affordability, Availability, Quality and Safety, and Sustainability and Adaptation. According to the 2022 GFSI data, which ranks 113 countries globally, Singapore attained a score of 73.1, positioning it 28th worldwide. In contrast, Thailand scored 60.1, ranking 64th. This disparity, as illustrated in Figure 1, highlights significant structural differences in the food systems of both countries. The GFSI data further underscores that Singapore's overall food security index is considerably higher (73.1, ranked 28th) compared to Thailand's lower score of 60.1

(ranked 64th). This indicates substantial variations in food security performance between the two nations.

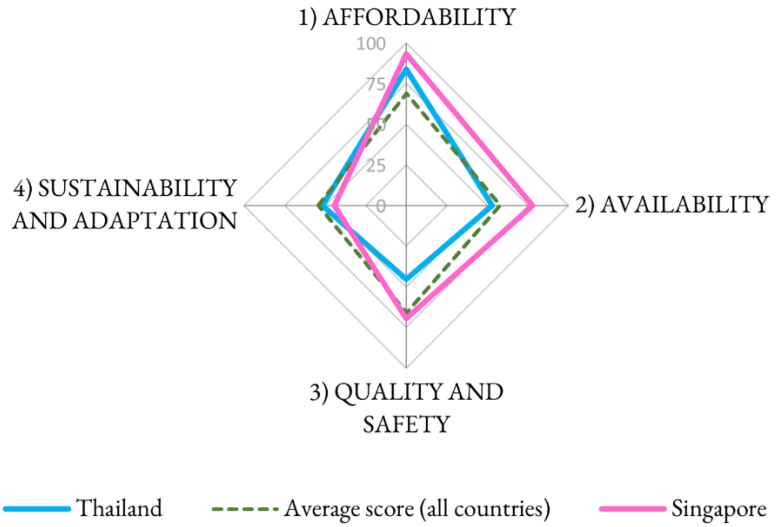


Figure 4: Comparison of Food Security Index Scores Across Four Dimensions Between Thailand and Singapore
Source: Adapted from the Global Food Security Index 2022. The Economist Group, 2022

Affordability

The affordability dimension of the Global Food Security Index (GFSI) reflects the purchasing power of the population. In 2022, Singapore scored 93.2 (ranked 26th), while Thailand scored 83.7 (ranked 39th). Affordability is determined by factors such as food prices relative to income and food tax policies. Singapore has a GDP per capita (PPP) of USD 127,607, significantly higher than Thailand's USD 20,679, which enhances Singaporeans' purchasing power for food. Singapore's strengths in this dimension include food tax incentives, price control measures, and high per capita income, all of which enable broader access to high-quality food. Moreover, the Singaporean government implements support measures for vulnerable groups to alleviate the cost of living. Conversely, Thailand faces ongoing challenges in rising food prices and the increasing cost of living, particularly during inflationary periods. Although Thailand maintains a high level of domestic food production, escalating costs of raw materials and transportation have contributed to rising food prices, which disproportionately affect low-income populations.

Availability

In terms of food availability, Singapore achieved a score of 77.8 (ranked 46th), while Thailand received 52.9 (ranked 77th). Thailand is a major global food producer, particularly of rice, sugarcane, and other agricultural commodities. However, despite this advantage, the country encounters persistent challenges such as food

distribution inefficiencies, post-harvest losses, and agricultural yield volatility, which contribute to its lower score in this dimension. A notable observation is that Singapore, despite importing approximately 90% of its food supply, has successfully enhanced its food security through diversified import sources, strategic food stockpiling, and technological innovations such as vertical farming. In contrast, Thailand's investment in agricultural research and development (R&D) remains low, with an R&D score of only 34.2. This limitation has hindered the country's ability to adopt technological innovations that could improve productivity and reduce food waste.

Quality and Safety

Singapore scored 69.7 (ranked 54th) in food quality and safety, while Thailand obtained 45.3 (ranked 102nd). This indicator reflects the overall food safety standards and nutritional quality accessible to the population. Thailand consistently scores lower than Singapore in all subcategories under this dimension. Key reasons include weaker enforcement of nutritional standards (Thailand scored 10.7, compared to Singapore's 72.6) and food safety concerns, including chemical residues and inadequate contamination control. Furthermore, nutritional diversity and public health-oriented food promotion in Thailand remain limited. In contrast, Singapore has implemented stringent food safety regulations, with the Singapore Food Agency (SFA) playing a pivotal role in monitoring and controlling food quality. These regulatory measures ensure that food products available in Singapore meet high safety and nutritional standards, thereby granting greater access to safe and high-quality food for the population.

Sustainability and Adaptation

In terms of sustainability and adaptation, Thailand outperforms Singapore, scoring 51.6 (ranked 69th) compared to Singapore's 44.3 (ranked 92nd). Despite Thailand's higher score, both countries fall below the global average in this dimension. Thailand benefits from abundant natural resources and extensive agricultural land, which contribute to its relatively stronger performance. Nevertheless, Thailand faces severe climate-related risks, including floods, droughts, and rising temperatures, all of which directly impact agricultural output. Singapore, despite its lower score, has adopted adaptive strategies such as investments in agricultural technology and the development of highly efficient food storage systems, which bolster its resilience to food security challenges.

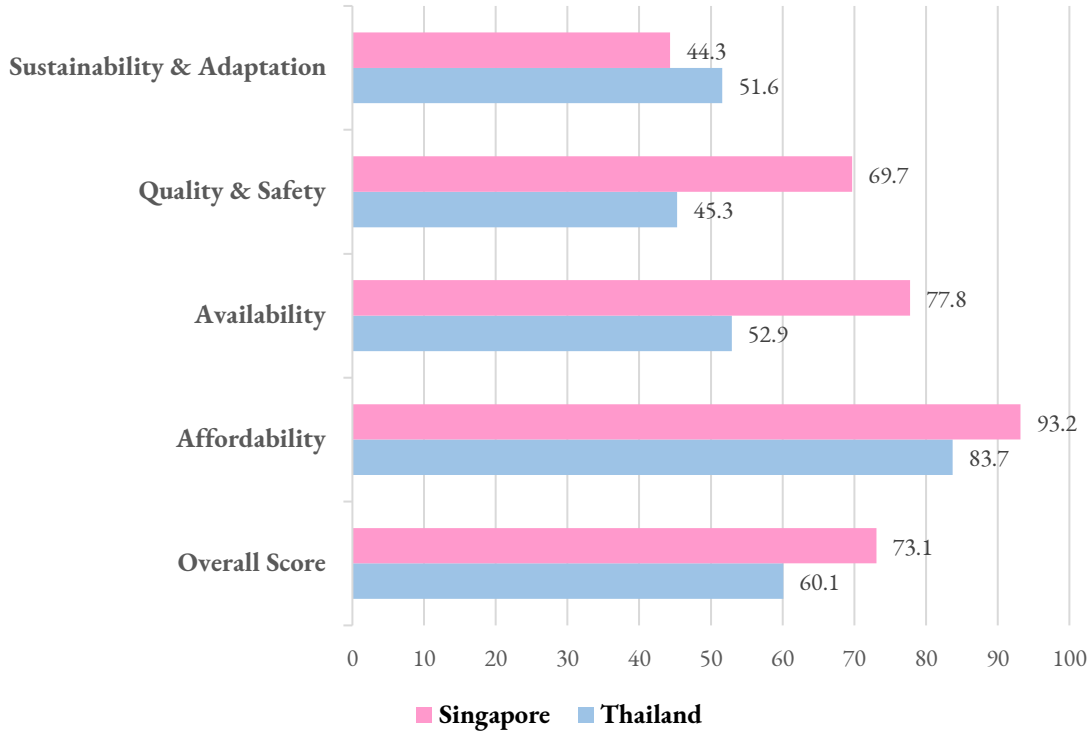


Figure 5: Food Security Index Scores Across Four Dimensions for Thailand and Singapore
Source: Adapted from the Global Food Security Index 2022, The Economist Group, 2022

5.3 Comparison of Food Security Indicators Between Thailand and Singapore

The study compared key food security indicators, including: Food Security Index (FSI), Gross Domestic Product per Capita (GDP per Capita), R&D Expenditure, Government Health Expenditure, and Prevalence of Obesity. Singapore (represented in pink) consistently scored higher in most indicators, particularly in GDP per capita and R&D expenditure, which are among the most influential factors affecting food security. A higher GDP per capita enables greater economic support for households, increasing their purchasing power and access to high-quality food. Meanwhile, Singapore's greater investment in R&D fosters innovations in food technology, strengthening food security despite its dependence on imports. On the other hand, Thailand exhibits a higher prevalence of obesity, indicating imbalanced dietary habits. Although food is accessible, it lacks sufficient nutritional value, particularly in urban populations where processed foods dominate consumption patterns. Despite its reliance on food imports, Singapore maintains a high level of food security due to its strong economic structure, investments in food production technology, and well-structured food security policies. In contrast,

Thailand, despite being a major food producer, continues to struggle with economic inequality and inefficiencies in food distribution. These strategic measures will be essential for Thailand to improve its long-term food security framework and reduce vulnerabilities within its food system, as illustrated in Figure 6.

Singapore's superior Food Security Index (FSI) ranking reflects its efficient trade policies, strict food safety regulations, and advanced food infrastructure. Through diversified imports, strategic stockpiling, and robust trade agreements, Singapore ensures stable food access despite its dependence on imports., its heavy reliance on imports makes it vulnerable to global market disruptions, supply chain shocks, and food price volatility. Rising temperatures and extreme weather events also pose risks to urban farming initiatives. To mitigate these challenges, Singapore must enhance its local food production strategies, invest further in alternative proteins, and develop contingency plans for global supply chain disruptions. In contrast, Thailand, despite being a major food producer, faces food security challenges, likely due to inefficiencies in food distribution, income inequality, and affordability issues. Thailand needs to strengthen its food supply chain, reduce food waste, and improve rural food accessibility to enhance food security. Expanding targeted food subsidies for vulnerable populations and improving food safety regulations would also be beneficial in ensuring consistent access to nutritious food.

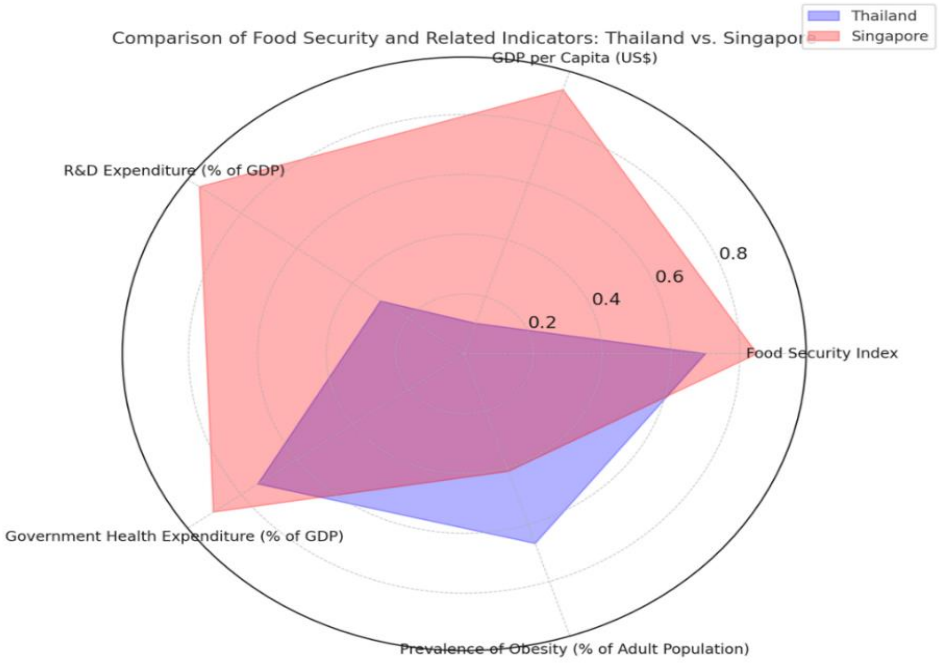


Figure 6: Comprehensive Analysis for Thailand Based on the Comparison with Singapore

Economic constraints further impact Thailand's food security, as reflected in the significant gap in GDP per capita ($127,607 in Singapore vs. $20,769 in Thailand). Higher economic capacity enables Singapore to invest in infrastructure, food security programs, and import stability, ensuring greater food affordability. Thailand, on the other hand, faces higher food price volatility, affecting low-income households disproportionately. Rising food prices due to inflation further widen the gap in food affordability, making food security a pressing challenge despite adequate agricultural production. To address this, Thailand should strengthen social safety nets, such as food subsidies and price stabilization programs, while also promoting agricultural innovation to boost rural incomes. One of the most notable differences between the two countries is investment in research and development (R&D), where Singapore spends 1.9% of GDP compared to Thailand's 0.6%. Higher R&D expenditure allows Singapore to lead in food technology innovations, alternative proteins, and climate-smart agricultural solutions, enhancing long-term food security. Thailand's limited investment in agricultural R&D hampers technological advancements, reducing its ability to develop drought-resistant crops, sustainable farming practices, and efficient food processing techniques. Traditional agricultural methods dominate Thai food production, making it more vulnerable to climate change, droughts, and floods. To bridge this gap, Thailand must prioritize R&D investment in climate-resilient agriculture by expanding funding for drought-resistant crops, precision farming, and soil management innovations. Additionally, public-private partnerships should be strengthened to accelerate the adoption of smart farming technologies, particularly among smallholder farmers who contribute significantly to national food production. Policies that offer tax incentives for agribusiness innovation can further enhance the country's agricultural resilience.

Public health expenditure also plays a role in food security outcomes. Singapore allocates 4.5% of GDP to healthcare, compared to Thailand's 3.7%, indicating a higher prioritization of health policies, including nutrition programs and food safety enforcement. The stronger integration of public health and food security in Singapore helps maintain lower obesity rates (6.2%) compared to Thailand (10%). Thailand faces a growing obesity crisis, fueled by increased consumption of processed foods, lack of regulatory policies on unhealthy food marketing, and a more sedentary urban lifestyle. While Thailand is still a developing economy, its rising obesity rate alongside food security concerns suggests an imbalance in dietary patterns and nutritional awareness. Strengthening national nutrition education programs, regulating fast-food advertising, and expanding school meal programs could help address both malnutrition and obesity-related issues. The growing obesity trend in Thailand presents long-term public health risks, which, if

unaddressed, could place additional strain on healthcare resources. Unlike Singapore, where stricter food labeling and public health campaigns promote healthier dietary choices, Thailand has limited regulations on processed food consumption and sugary beverages. To improve health outcomes, Thailand should introduce stricter food labeling policies, implement sugar taxes, and expand public campaigns encouraging balanced diets and active lifestyles.

To enhance food security, Thailand must adopt a multi-pronged approach that combines economic resilience, agricultural innovation, public health investment, and nutrition policies. Increasing investment in agricultural R&D, strengthening food affordability measures, and integrating health-focused policies with food security strategies will be crucial. Addressing rural-urban disparities in food access, improving logistics and infrastructure in rural areas, and providing incentives for sustainable food production would further strengthen Thailand's food security framework.

In conclusion, Thailand's food security challenges stem not from food scarcity but from economic disparities, inefficiencies in food distribution, and inadequate investment in agricultural innovation. While Singapore has leveraged economic strength, R&D leadership, and health-conscious policies to secure a resilient food system, Thailand must focus on modernizing its agricultural sector, stabilizing food prices, and improving public health interventions. By leveraging technological advancements, diversifying food sources, and enhancing policy-driven interventions, Thailand can bridge the food security gap with Singapore and create a sustainable, equitable, and resilient food system for the future.

Key Insights and Implications

The distinct differences in food security dimensions between Thailand and Singapore highlight Singapore's superior efficiency in food security policies, particularly in food import management, food safety regulations, and food infrastructure development. Singapore maintains its food security through food import diversification, trade agreements, and strategic food stockpiling strategies. These approaches ensure a stable and secure food supply despite the country's limited domestic agricultural production. Conversely, Thailand, despite being a major agricultural producer, faces challenges related to food distribution, income inequality, and rising food costs, which create barriers to food accessibility, particularly for low-income households. The disparities observed in food security performance between these two nations reflect fundamental differences in food policy approaches, emphasizing the necessity for policy reforms in Thailand, particularly in food distribution efficiency, affordability, and agricultural innovation to strengthen its food security framework.

Discussion

This study presents a comparative analysis of food security between Thailand and Singapore, using correlation and regression analysis. The findings highlight key economic, social, and health-related factors that shape food security, along with policy recommendations for sustainability. Despite Thailand's role as a global agricultural producer, inefficiencies in food distribution, income inequality, and price volatility continue to hinder access to high-quality food. Conversely, Singapore, though heavily reliant on food imports, effectively manages food security through diversified trade policies, strategic stockpiling, and technological investments.

Economic and Technological Factors Affecting Food Security

1. The Impact of GDP per Capita on Food Security

Economic growth is often linked to food security, as higher GDP per capita generally enhances purchasing power and access to food. However, according to Sen's Entitlement Theory, food security is not solely determined by food availability but by the ability of individuals to acquire food through economic and social entitlements. This explains why, despite Thailand's agricultural abundance, economic inequality prevents many low-income populations from accessing nutritious food. In contrast, Singapore's higher GDP per capita enables investments in food subsidies and welfare programs, ensuring more equitable access to food. To address disparities, Thailand must develop targeted food affordability policies, including price stabilization mechanisms and income redistribution programs, to improve food accessibility for vulnerable groups.

2. The Role of R&D Investment

Investment in research and development (R&D) is crucial in improving food security through agricultural innovation and sustainability. The Food System Resilience Framework suggests that nations with higher R&D investments can better adapt to external shocks, including climate change and supply chain disruptions. Singapore's high R&D expenditure (1.9% of GDP) has enabled advancements in urban farming, vertical agriculture, and alternative proteins, reducing reliance on imports. Thailand, with an R&D expenditure of only 0.6% of GDP, lags behind in agricultural innovation. To enhance long-term food security, Thailand should increase investments in climate-smart agriculture, biotechnology, and public-private partnerships to drive innovation in food production and distribution.

The Role of Public Health and Nutrition Policies

1. Government Expenditure on Health and Education

While government spending on health and education is positively correlated with food security in Singapore ($r = 0.653$, $p = 0.029$), Thailand exhibits a weaker or negative correlation ($r = -0.512$, $p = 0.107$). This aligns with findings from the Human Capital Theory, which states that investments in education and healthcare enhance productivity and economic stability, indirectly improving food security. However, in Thailand, inefficient public spending and a lack of integration between health and food policies have limited the effectiveness of these investments. To improve food security outcomes, Thailand should integrate health, education, and food security strategies, particularly by expanding school-based nutrition programs and public awareness campaigns on healthy eating.

2. Obesity and Malnutrition

The Nutrition Transition Theory explains the paradoxical relationship between food security and obesity, wherein increased food availability leads to higher consumption of calorie-dense, processed foods. This is evident in both Thailand ($r = 0.827$, $p = 0.002$) and Singapore ($r = 0.735$, $p = 0.010$). Although food security improves, dietary habits shift toward unhealthy consumption patterns, increasing obesity rates and non-communicable diseases. To mitigate this issue, both countries should implement stricter regulations on high-sugar and high-fat food advertising, mandatory nutrition labeling, and comprehensive dietary education programs.

Policy Implications and Recommendations

The study finds that Gross Domestic Product per capita (GDP per capita) and Research and Development (R&D) expenditure have a significant positive correlation with food security in Thailand. However, health-related factors undergo a transitional shift, as described by the World Health Organization in its concept of nutrition transition. This transition occurs alongside economic development and involves a shift from undernutrition to rising rates of overweight, obesity, and non-communicable diseases (NCDs), particularly in middle- and low-income countries such as Thailand.

In recent decades, this process has accelerated, leading to changes in both the quality and quantity of food consumption at individual and population levels. The rapid transformation in dietary patterns has resulted in the coexistence of

overnutrition and undernutrition, further exacerbating nutritional disparities. For instance, individuals who experienced stunted growth in childhood may later develop obesity in adulthood, or households may simultaneously have members suffering from malnutrition while others are overweight. This phenomenon suggests that while economic growth and technological advancements enhance food availability and accessibility, they do not inherently improve dietary quality or prevent health risks associated with poor nutrition. Therefore, policies aimed at strengthening food security must also incorporate nutrition-sensitive strategies to address both dietary deficiencies and the rising prevalence of obesity and NCDs.

The economic factors discussed play a crucial role in the development of sustainable food security, and Engel's Law provides a valuable framework for analyzing and understanding the relationship between income and food access. According to Engel's Law, low-income households allocate a higher proportion of their total expenditure on food, meaning they have less disposable income for other essential goods and services. As a result, these households are highly vulnerable to fluctuations in food prices caused by economic instability, rising living costs, inflation, or financial crises. Given their limited financial resources, any increase in food prices places them at greater risk of food insecurity.

The proportion of income spent on food can serve as an indicator of household living standards, offering valuable insights for analyzing food security at the household, community, or national level. Engel's Law is particularly relevant in shaping policy responses, as governments can utilize data on food expenditure ratios to develop policies that align with income levels across different population groups. This includes food assistance programs or measures to reduce essential living costs for low-income households, thereby mitigating food insecurity, particularly during economic crises. Such policy interventions are particularly critical in middle- and low-income countries like Thailand, where a large segment of the population remains vulnerable to economic downturns and food price volatility. By incorporating Engel's Law into food security strategies, policymakers can design more effective, income-responsive interventions to ensure that economic growth translates into equitable and sustainable food access for all population groups.

Although both Thailand and Singapore have experienced significant economic growth, this does not guarantee equal access to food for all population groups. In Thailand, economic inequality remains a major barrier to food security, aligning with Amartya Sen's Entitlement Theory, which emphasizes that analyzing food insecurity requires consideration of legal, economic, and social frameworks, rather than merely assessing food availability in the market.

Economic disparities play a crucial role in limiting food access in Thailand, particularly for vulnerable groups such as smallholder farmers and low-income households. Structural constraints within the economic and market systems often force small-scale farmers to sell their produce at low prices while struggling to secure sufficient income for their own food consumption. This highlights the necessity of developing food distribution mechanisms and strengthening social protection programs, such as expanding nutrition-related welfare schemes and food subsidies for low-income populations.

In contrast, Singapore's trade- and service-driven economy provides its citizens with a higher level of "trade-based entitlement", as defined by Sen's theory. The country's ability to import food from multiple sources, rather than relying on domestic production, ensures greater food stability and accessibility. To achieve long-term sustainable food security, Thailand must address economic disparities by reducing structural inequalities in income and market access, ensuring that all segments of the population can benefit from economic development and improved food security.

A comparative analysis of Thailand and Singapore's food security indicators reveals significant differences in economic capacity, R&D investment, and public health policies. While Singapore's structured trade policies and technological advancements ensure stable food access, Thailand continues to struggle with food affordability and distribution inefficiencies. Key recommendations for Thailand include:

- Enhancing food security through economic resilience: Strengthening social safety nets, implementing price stabilization mechanisms, and ensuring equitable food affordability programs.
- Boosting agricultural R&D: Increasing investments in climate-smart agriculture, biotechnology, and modernized farming practices to enhance food production.
- Integrating public health with food policies: Expanding nutrition education, regulating processed food marketing, and implementing obesity prevention programs.

Conclusion

Thailand's food security challenges stem not from food scarcity but from economic disparities, inefficiencies in food distribution, and insufficient agricultural innovation. While Singapore leverages economic strength, R&D, and health policies to ensure food security, Thailand must focus on modernizing its

agricultural sector, stabilizing food prices, and improving public health interventions. By incorporating economic policies aligned with Entitlement Theory, Nutrition Transition Theory, and Food System Resilience, Thailand can bridge the food security gap with Singapore and develop a more sustainable and equitable food system for the future.

Recommendations

1. Correlation Analysis of Food Security and Economic, Social, and Health Variables in Thailand. The correlation analysis between food security in Thailand and economic, social, and health-related variables indicates that multiple factors have a statistically significant positive correlation with food security. Variables with strong positive correlations suggest that economic expansion and increased government investment in agriculture and healthcare contribute to food security improvements. However, income inequality remains a key factor preventing vulnerable populations from accessing high-quality food, despite overall improvements in food security.

Based on the study's findings, several key policy recommendations can be proposed: Nutritional quality control should be integrated into food security strategies, with a focus on reducing processed food consumption and promoting healthier diets. Policy interventions should ensure vulnerable populations have access to nutritionally adequate food. Thailand should increase investments in agricultural research and development (R&D), particularly in sustainable agricultural technology, climate-resilient crop breeding, and environmentally friendly farming practices to enhance long-term food security. These recommendations align with Babatunde & Qaim (2010), who found that off-farm income positively impacts food security in Nigeria by improving the quantity and quality of nutrients consumed. This supports the argument that better income distribution can enhance access to higher-quality food.

2. Multiple Regression Analysis of Food Security in Thailand. The multiple regression analysis demonstrates that economic factors, particularly GDP per capita and R&D expenditure, significantly influence food security. However, the model has certain limitations, such as multicollinearity among economic variables, which may obscure causal relationships. Additionally, the model does not account for external factors affecting food security, including international trade policies, agricultural price volatility, and climate risks.

Key policy recommendations for Thailand include: Enhancing investment in agricultural R&D and smart farming technology, developing policies to reduce income inequality and improve food accessibility, and Strengthening nutrition and food safety initiatives by regulating processed food consumption and improving access to nutrient-rich foods. These recommendations align with Kirkpatrick & Tarasuk (2003), who analyzed households in Canada and found that low-income households consume fewer vegetables, fruits, and dairy products than higher-income groups. Their findings suggest that increasing income alone is insufficient to address food security without policies that reduce nutritional barriers. Additionally, developing trade strategies to stabilize food imports and exports should be considered as a long-term measure to enhance food security. Economic stability plays a crucial role in ensuring a secure and sustainable food system.

3. Determinants of Food Security in Singapore. The analysis of food security in Singapore reveals that the Human Development Index (HDI), public health expenditure, and obesity prevalence have statistically significant positive correlations with food security. However, the correlation between GDP per capita and food security is weaker in Singapore compared to Thailand. Rosen & Shapouri (2001) highlight that income inequality remains a major barrier to food security, particularly in developing countries. This aligns with Thailand's case, where economic growth has not necessarily translated into improved food access for vulnerable populations. This contrast illustrates that the determinants of food security differ between import-dependent economies like Singapore and food-producing countries like Thailand. Similarly, Mulamba (2022) found that in South Africa, as household income increases, the proportion of income spent on food decreases, consistent with Engel's Law. However, this does not guarantee improvements in food quality, underscoring the importance of targeted food security policies.

Key policy recommendations for Singapore include: Strengthening nutrition and public health policies to reduce obesity prevalence and promote healthier dietary habits, expanding food assistance programs to ensure vulnerable populations have access to high-quality food, and Further research on Singapore's food supply chain risks in the context of global market fluctuations and agricultural price volatility.

4. Multiple Regression Analysis of Economic and Social Factors Affecting Food Security in Singapore. The multiple regression analysis of food security in Singapore indicates that economic development plays a limited role, while health and education factors have a greater impact.

Key determinants of food security in Singapore include: The Human Development Index (HDI), Government health expenditure, and Obesity prevalence trends. Lin et al. (2022) studied food security in conflict-affected regions and found that agricultural constraints, such as water scarcity and climate change, significantly affect food security. This suggests that adaptive capacity in response to environmental changes is essential for building resilient food systems. Although Singapore heavily relies on food imports, urban agriculture initiatives and investments in food technology help maintain food security despite global market uncertainties. However, the regression model has certain limitations, such as excluding supply chain risks and import dependency factors, which are critical to Singapore's food security.

Key policy recommendations include: Integrating nutrition quality improvements with food security policies through restrictions on marketing high-fat and high-sugar processed foods, developing policies to reduce disparities in food access by supporting nutrition subsidy programs, and enhancing the resilience of the food supply chain to mitigate risks from global economic fluctuations. These recommendations align with Weatherspoon et al. (2017), who found that income growth does not necessarily lead to better food consumption patterns. Behavioral factors and nutritional awareness play a crucial role in shaping dietary choices. Thus, Singapore should implement policies that promote nutrition alongside food security by regulating processed food marketing, improving food labeling, and launching public nutrition campaigns. Additionally, enhancing the resilience of the food supply chain through diversified import sources and investments in local food production technology will mitigate the impact of global economic uncertainties.

This study highlights that although Thailand and Singapore adopt different food security management approaches, their food security challenges are linked to economic, social, and health factors. For Thailand, improving food distribution efficiency, increasing R&D investment, and stabilizing food prices will be crucial in enhancing food security and ensuring equitable food access for all citizens. For Singapore, continuing to diversify import sources, investing in urban agriculture, and regulating processed food marketing will contribute to a more resilient and nutritionally balanced food system**.** By implementing these measures, both countries can work toward sustainable and inclusive food security frameworks that address long-term economic, social, and environmental challenges.

Key Policy Recommendations for Thailand

This study underscores that food security challenges in Thailand do not stem from food scarcity but rather from economic disparities, inefficiencies in food

distribution, and inadequate investment in agricultural innovation. In contrast, Singapore has leveraged economic strength, R&D leadership, and comprehensive public health policies to establish a highly resilient food system. Developing more efficient supply chain logistics to improve rural food accessibility. Reducing food waste and ensuring equitable food distribution across socioeconomic groups. Strengthening Food Affordability Measures by Implementing targeted food subsidy programs for low-income populations. Establishing price stabilization policies to mitigate food price volatility. Increasing funding for agricultural R&D, particularly for climate-smart farming. Promoting Agri-tech adoption to improve productivity and sustainability. Integrating Health and Nutrition Policies with Food Security Strategies: Strengthening national nutrition education programs to promote balanced diets. Expanding public awareness campaigns on the risks associated with processed food consumption. If Thailand successfully implements these measures, it can bridge the food security gap with Singapore, ensuring a sustainable, resilient, and equitable food system for future generations.

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Vegetable Production Technology Transfer and Development of Ban Nong Chot Organic Farming Group Khok Ko Subdistrict, Mueang District, Maha Sarakham Province

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Abstract

This research examines the technology transfer in vegetable production and the development of the Ban Nong Chot organic farming grou in Khok Ko Subdistrict, Mueang District, Maha Sarakham Province. Data was collected from 45 farmers using structured interviews and field observations. The findings were analyzed by categorizing the data, followed by a content analyzing to assess the acceptance and rejection of technologies. The results are presented in a descriptive format. The study found that a total of 23 technologies were transferred to the farmer group from nine different organizations. The group's development and the technology transfers occurred in three distinct phases: 1) The pre-local researchers development phase, with 6 technologies transferred; 2) The local researcher development phase, which involved a community-based research project aimed at empowering local farmers to become researchers and solve their own problems, with 2 technologies transferred. 3)The post-local researcher development phase, with 15 technologies transferred. Overall, the organic farming group accepted 12 technologies. Their acceptance process involved a thorough analysis of each technology, considering factors such as cost-effectiveness, complexity, available community resources, and the members' ability to use the technology. The group's development has led to a significant shift from monoculture farming to mixed-crop farming and from conventional farming to safe and organic farming, which has enhanced their market competitiveness. The farmers have successfully adopted innovative soil cultivation techniques and methods for growing vegetables during the rainy season, which has doubled the value of their produce. These developments have provided the members of the organic farming group with stability in both food security and income.

Keywords: Farmer Group, Acceptance, Technology, Development

Introduction

Ban Nong Chot in the Kok Ko subdistrict of Mueang district, Maha Sarakham province, is a community where most residents are farmers who own their land. They primarily grow rice, with chili peppers as a supplementary crop after the rice harvest. The farmers operate independently, without forming groups, and rely on their own experience to cultivate, care for, and sell their produce.

The community faced problems with an oversupply of chili peppers, which led to a drop in prices. At the same time, production costs and the use of chemical substances increased. In 2009, external government and private organizations began to step in to promote and develop farming practices, production management, and marketing strategies. The goal was to improve the quality of life and create stability in agricultural careers for the farmers.

Currently, the community's farmers have achieved stability in both their income and access to safe food. This is a direct result of the development efforts and technology transfer from various organizations. The community has become stronger and more self-reliant. Each activity or project brought knowledge, technology, and innovations in vegetable production to the community. However, some of this knowledge and technology was adopted by the farmers, some was adapted, and some was rejected and not used at all.

Therefore, the objective of this research is to explore how these vegetable farmers in the community have adapted and to identify what factors lead them to either accept or reject technology in their vegetable production process.

Objectives

1. To study the technology transfer received by the organic farming group in Ban Nong Chot, Kok Ko subdistrict, Mueang district, Maha Sarakham province.
2. To study the development of the organic farming group in Ban Nong Chot, Kok Ko subdistrict, Mueang district, Maha Sarakham province.

Scope of the Research

This study will focus on 45 organic vegetable farmers located around the Huai Hin Hoep Reservoir in Ban Nong Chot, Kok Ko subdistrict, Mueang district, Maha Sarakham province. The research will cover the period from 2009 to 2022.

Research Methodology

This is a qualitative research study that uses field observation and interviews with the target group of farmers, both individually and in groups, to collect data.

1. Sample Group
The sample group consists of 45 farmers who grow vegetables around the Huai Hin Hoep Reservoir. A snowball sampling technique was used to select the participants. Data was collected through field observation and interviews with all 45 organic vegetable farmers, conducted both individually and in groups.

2. Tools
The research tools used were a structured interview guideline and field notes. These tools were designed based on the concepts of Innovation Resistance Theory (IRT) Pelau et. al. (2022), Pelau et. al. (2021), Chaudhry et. al. (2020), Hosseini et al. (2021) and Sukanya et al. (2024), which include: 1) Habituation to old methods, 2) Uncertainty about the innovation's effectiveness, 3) Individual knowledge about the innovation, 4) Budgetary constraints. Before being used for the research, the data collection tools were reviewed and verified for validity and accuracy by experts.

3. Data Collection
3.1 Data was collected from the farmers who are members of the group around the Huai Hin Hoep Reservoir in Ban Nong Chot, Kok Ko subdistrict, Mueang district, Maha Sarakham province. This was done through observation in their production plots and interviews conducted both individually and with groups.
3.2 Information was also gathered from research reports and other media sources to serve as a guideline for data collection and as background information for the research.

4. Data Analysis

The data from the interviews was recorded and then categorized. The information from both the interviews and field observations was analyzed to understand the rejection and adoption of innovation using content analysis, and the findings will be presented in a descriptive format.

Result

1. Technology Transfer to the Organic Farming Group in Ban Nong Chot From 2009 to 2022 (Table 1), a total of nine External Organizations transferred technology to the Ban Nong Chot organic farming group. These organizations and the number of technologies they provided are: 1)Maha Sarakham Provincial Cooperative Office: 6 topics, 2)Maha Sarakham Provincial Fisheries Office: 1 topic, 3)Maha Sarakham Land Development Station: 3 topics, 4)Maha Sarakham Provincial Agriculture Office: 3 topics, 5)Northeast Institute for Knowledge Management of Sustainable Agriculture: 2 topics, 6)Maha Sarakham University: 1 topic, 7)Maha Sarakham University Technology Clinic: 1 topic, 8)Innovation Technology Assistance Program (ITAP), 9)Maha Sarakham University: 1 topic, National Innovation Agency (NIA): 1 topic. In total, 23 technologies were transferred to the farmers group.

The organizations involved can be categorized into two groups:
1)Government policy-driven technology transfer: 13 topics. 2)Research and academic service-based technology transfer: 10 topics. This includes three topics from private organizations funded by the Thailand Research Fund (TRF) for Community-Based Research (CBR) and seven topics from Mahasarakham University funded by external sources.

The 23 technologies transferred under various projects can be divided into three main groups:

Group 1: Workshop training, academic services, and support for production factors (14 topics). This includes technologies numbered 1, 2, 6, 7, 8, 9, 10, 11, 12, 13, 20, 21, 22, and 23.

Group 2: Support for machinery to aid group operations (3 topics). This includes technologies numbered 3, 4, and 5.

Group 3: Participatory research with farmers, where community leaders were included as co-researchers to find solutions to community problems (6 topics). This includes technologies numbered 14, 15, 16, 17, 18, and 19.

The following table details the technologies transferred and their adoption by the organic vegetable farmers in Ban Nong Chot.

Table 1: Number of Technologies Transferred and Their Adoption by Organic Vegetable Farmers in Ban Nong Chot

No.	Technology/Innovation	Accepted	Rejected	Changes (Number of people)
1	Establishment of an organic rice farming group	/		Rice production group formed (9)
2	Household accounting	/		Adapted to track income, expenses, and remaining funds (9)
3	Support for a community brown rice milling machine	/		Initially implemented (9), currently discontinued
4	Support for a 4-rubber roller milling machine & vacuum packaging machine	/		
5	Support for machinery for rice processing (brown rice noodles)	/		Initially implemented (9), currently discontinued
6	Support for the group to enter the Mahasarakham Green Market	/		Products: rice, chili peppers (9)
7	Research project on developing safe chili marketing channels (case study)	/		Community researchers involved (5)
8	Research project on developing a safe chili market management mechanism by the farming group	/		Shifted production from monoculture to integrated farming (45)
9	Support for fish farming in natural ponds and cages	/		Raised for household consumption (9)
10	Soil improvement with soil conditioners	/		Adopted as a standard practice in vegetable production (45)
11	Soil improvement using green manure	/		Initially practiced, switched to soil conditioning
12	Production of compost and biological liquid fertilizer	/		Adopted as a standard practice in vegetable production (45)
13	Training on safe crop production (GAP)	/		GAP certification obtained (45)
14	Training on biological pest control	/		Adopted as a standard practice in vegetable production (45)
15	Training on organic crop production	/		Adopted as a standard practice in organic vegetable production (15)
16	Processing organic vegetables into 'Gaeng Om' curry paste		/	Relied on external production factors

No.	Technology/Innovation	Accepted	Rejected	Changes (Number of people)
17	Research project to enhance the value of seed enterprises	/		1. Sold seeds (1) / 2. Kept seeds for personal use (44) for chili, cilantro, dill, parsley, lettuce, tomatoes, and onions
18	Improvement of brown rice noodle recipe		/	Production relied on external raw materials
19	Processing dried chili and chili powder to obtain FDA approval		/	High production costs / Selling fresh vegetables was more profitable
20	Innovation: potting soil formula	/		Adopted as a standard practice in crop production (45)
21	Innovation: vegetable planting tables	/		1. Adopted as a standard practice (10) / 2. Adapted into plant houses (45)
22	IOT system for vegetable cultivation	/		Used initially / Currently not in use
23	Automatic pressure water pump system	/		Convenient, protects water pumps (4)
Total		20	3	

Technologies Transferred by External Organizations, The community adopted and applied 20 of the transferred technologies in their crop production processes. However, there were three technologies, specifically numbers 16, 18, and 19, that the farming group rejected and did not use for their crop or product production.

The organic vegetable farmers of Ban Nong Chot rejected the following technologies that were promoted by external organizations: processing organic vegetables into Gaeng Om curry paste, improving the brown rice noodle recipe, and processing dried chili and chili powder to obtain FDA product certification. This was because the transferred technologies required external tools, incurred high costs, and provided a lower return for the time spent compared to simply selling fresh organic vegetables.

2. The Development of the Ban Nong Chot Organic Vegetable Farming Group, Kok Ko Subdistrict, Mueang District, Maha Sarakham Province.
The research found that the development of the Ban Nong Chot organic vegetable farming group was a direct result of receiving and adopting 20 technologies transferred from external organizations. This development can be divided into three phases, as follows:

2.1 Pre-local researcher development phase

During this phase, a total of six technologies were transferred (items 1-6): forming an organic rice farming group, household accounting, supporting the community with a brown rice milling machine, supporting a 4-rubber roller milling machine, a vacuum packaging machine, and machinery for processing rice (brown rice noodles), and supporting the group to join the Maha Sarakham Green Market.

Three of these technologies were discontinued after the first one to two years: 1) the community brown rice milling machine, 2) the 4-roller milling and vacuum sealing machines, and 3) the machinery for processing rice into brown rice noodles. The group stopped using these because the community's rice production was only sufficient for household consumption, and the production processes relied on external factors.

However, three other technologies were adopted and have been a driving force for the group's operations and development to this day:

2.1.1 The organic rice group (9 members) developed into the Ban Nong Chot Organic Agricultural Community Enterprise (45 members). This allowed the group greater access to resources and support from government agencies.

2.1.2 Household accounting (adapted for income-expenditure tracking) helped farmers understand the financial dimensions of their production activities, including profit and loss. This enabled them to adjust and select agricultural products that were more suitable for them.

2.1.3 Support to join the Maha Sarakham Green Market led to an increase in farmer income through direct sales without middlemen.

2.2 Local Researcher Development Phase

This phase involved research focused on area development, with an emphasis on building community leaders into local researchers. They were mentored by experienced researchers so that the community could independently identify the origins of their problems and find solutions through two Community-Based Research (CBR) projects: "The Project on Developing Safe Chili Marketing Channels: A Case Study of Ban Nong Chot, Kok Ko Subdistrict, Mueang District, Maha Sarakham Province" and "The Project on Developing a Safe Chili Market Management Mechanism by the Ban Nong Chot Farming Group, Kok Ko Subdistrict, Mueang District, Maha Sarakham Province." These two projects enabled the researchers and group members to learn how to seek information, understand themselves better, recognize their limitations and strengths, and collaboratively find solutions to the farming group's problems.

As a result of these research projects, group members gained a better understanding of the chili production context in their community. They found that 73 families were growing chili, covering a total area of 57.1 rai, with a total yield of 116,781 kilograms, which accounted for 95% of all vegetable production. This was a volume of chili that exceeded market demand. Although the community did not fully grasp the market mechanisms for both fresh and dried chili, they were able to create a direct sales channel to consumers. Through direct sales, the farmers learned about consumer demand for a wider variety of vegetables, which led them to shift from a monoculture of chili to diverse, integrated vegetable production. Chili remained the main crop, but they expanded to a variety of vegetables to meet consumer needs. During this development phase, the number of group members increased to 45.

2.3 Post-Local Researcher Development Phase

With more community members joining the group, the farmers gained greater access to resources and support from the government. In 2014-2015, the Department of Land Development initiated a project to develop the water source at Huai Hin Hoep Reservoir and the surrounding land for vegetable production, which 45 members were able to utilize.

During this phase, 15 technologies for vegetable production were transferred from external organizations. The Ban Nong Chot organic vegetable farming group rejected three of these technologies: 1. processing organic vegetables into Gaeng Om curry paste, 2. improving the brown rice noodle recipe, and 3. processing dried chili and chili powder to obtain FDA product certification. The reason for the rejection was that these technologies required machinery from outside the community and had high costs, while the income per unit of time was less than that of selling fresh organic vegetables. Therefore, the farming group rejected these processing technologies.

The group accepted and implemented 12 technologies as standard practice, leading to further development as follows: 1) Support for fish farming in natural ponds and cages: This provided food security (fish) for household consumption, with 9 people raising fish in natural ponds. 2)Soil improvement with soil conditioners: This production technology enabled farmers to adjust soil quality to a suitable condition for vegetable production (45 members). 3)Soil improvement using green manure: This was used to improve soil structure, allowing for better water and air drainage and increased organic matter. The system was developed until 2021 when they switched to using soil conditioning instead of plowing (45 members). 4)Production of compost and

biological liquid fertilizer: This technology reduced production costs, was safe for the farmers, and was environmentally friendly (45 members). 5)Training on safe crop production (GAP): This elevated production standards and certified the produce of the group's members, increasing their competitiveness in the market (45 members). 6)Training on biological pest control: This technology was developed to reduce chemical use and production costs, increasing market competitiveness (45 members). 7)Training on organic crop production: This developed organic vegetable production technology and led to organic certification, adding value and increasing market competitiveness (15 members). 8)Research project to enhance the value of seed enterprises: Group members were able to select and save their own seeds, and one member became a seed seller. This reduced production costs and expanded to other vegetable crops (1 seller, 44 who saved for personal use). 9)Innovation of potting soil formula: This became a standard practice for soil improvement, eliminating the need for large machinery and reducing production costs. It also maintained soil quality suitable for vegetable production, replacing the use of green manure (45 members). 10)Innovation of vegetable planting tables: This was developed into a standard practice for vegetable production during the rainy season, allowing for twice the income of a normal season. This was further developed into vegetable houses (45 members). 11)IOT system for vegetable cultivation: The community desired this system for its convenience and accuracy, but the local internet infrastructure was not ready for use. They adapted by using a human-controlled watering system instead of manually walking to water plants (15 members). 12)Automatic pressure water system: This system was convenient for watering small plots and prevented damage to water pumps from water pressure kickback. However, only four farmers adopted this technology.

During this phase, the farmers recorded data and tested the effectiveness of the promoted and supported technologies. They analyzed the data with a primary focus on the cost-effectiveness of the investment, as well as the complexity, community resources, and the group members' knowledge and ability to use the technology before deciding to accept or reject it.

The vegetable production technologies promoted and supported for the Ban Nong Chot organic farming group led to developments in both the quality and quantity of their organic vegetable production. This was especially evident during the rainy season when some vegetables could not normally be grown, but the group members were able to produce them. This has generated an income of approximately 8,000–32,000 baht per month for the members, providing both food and income security.

Discussion

The development of the Ban Nong Chot organic farming group, analyzed over its different phases, shows that initial group formation only provided access to government resources and technology. When problems arose, the group could not continue its activities.

However, once local researchers were developed through the Community-Based Research (CBR) process, it led to the empowerment of the community and a significant increase in membership. This created a new group management system that included data collection, experimentation, and data analysis to select suitable technologies. As a result, in the post-local researcher development phase, the Ban Nong Chot organic farming group was able to access government resources that better met the needs of its members.

This led to rapid and significant advancements in knowledge, technology, and innovation in vegetable production. The group has become stronger and can now serve as a learning and technology transfer hub for organic vegetable production in Maha Sarakham province.

Suggestions

When transferring crop production technology to farmers or farming groups, it's crucial to first survey their needs and assess the suitability of the technology for their specific area. This will increase the likelihood of the farmers adopting the promoted technology.

For the ongoing development of the Ban Nong Chot organic farming group, addressing the effects of global warming is key. Group members need to develop their ability to produce vegetables during the hot season, which would allow them to earn income throughout the year.

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An Analysis of Question Sentence Structures in Online Thai Language Textbooks for Foreign Learners

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Abstract

This research aims to study the patterns of question formation found in Thai language e books for foreigners, designed as part of Massive Open Online Courses (MOOC). The study analyzes two courses: Thai Language in Everyday Conversation with Foreigners, developed under the Faculty of Liberal Arts, Mahidol University, and published in 2019 and courses Communicative Thai for Foreigners, created under the Thai as a Foreign Language Center, Faculty of Arts, Chulalongkorn University, and published in 2024.

The findings reveal that the most frequently used interrogative word is "อะไร", accounting for 46.20% of all questions. This indicates that instructors emphasize helping foreign learners practice asking for specific information. The second most common interrogative word is "ไหม" which appears 43.40% of the time, reflecting its role in encouraging learners to express opinions or confirmations. Additionally, some question types, such as. "เท่าไหร่" and "เมื่อไหร่", were found to be the least used, appearing only 1.40% of the time. This suggests that Thai language e-books for foreign learners tend to emphasize open-ended questions rather than multiple-choice or closed-ended question structures.

Keywords: Question formation, interrogative words, Thai as a foreign language, online Thai learning, MOOC courses

การวิเคราะห์รูปแบบการตั้งประโยคคำถามในแบบเรียนภาษาไทยออนไลน์สำหรับผู้เรียนชาวต่างชาติ

บทนำ

ภาษาเป็นสิ่งสำคัญที่มีบทบาทในการดำเนินชีวิตของมนุษย์ในปัจจุบัน เนื่องจากภาษาเป็นเครื่องมือในการติดต่อสื่อสารเพื่อแลกเปลี่ยนข้อมูล ถ่ายทอดความรู้สึกนึกคิด สร้างความเข้าใจอันดีและความรู้สึกต่าง ๆ ได้อย่างมีประสิทธิภาพ นอกจากนี้ภาษายังเป็นสื่อกลางสำคัญสำหรับการถ่ายทอดองค์ความรู้จากข้อมูล ตำรา เอกสารต่าง ๆ ได้อย่างแม่นยำ และสามารถสะท้อนเอกลักษณ์ประจำชาติ วิถีชีวิต วัฒนธรรมและภูมิปัญญาทางภาษาได้เช่นกัน เช่นเดียวกับประเทศไทยที่มีภาษาไทยเป็นสัญลักษณ์เพื่อสะท้อนความมีเอกลักษณ์ของประเทศ

การติดต่อสื่อสารในทุกภาษาต่างก็ต้องมีประโยคคำถาม ซึ่งประโยคคำถามใช้สำหรับการสอบถามหรือต้องการคำตอบจากผู้ฟังเพื่อให้บทสนทนาสามารถดำเนินต่อไปได้ โดย (Iwasaki, Shoichi and Preeya Ingkaphirom, 2005) กล่าวถึงคำแสดงคำถามว่าประกอบด้วย 8 คำ ได้แก่ *“ใคร อะไร ที่ไหน กี่ เมื่อไหร่ เท่าไหร่ อย่างไร และทำไม”* และแบ่งรูปแบบของประโยคคำถามแบ่งออกเป็น 3 ประเภท ได้แก่ คำแสดงคำถามที่ใช้เป็นคำนาม คำแสดงคำถามที่ใช้เป็นคำคุณศัพท์ และคำแสดงคำถามที่ใช้เป็นคำวิเศษณ์ ผู้วิจัยจึงสนใจศึกษาการใช้คำแสดงคำถามในแบบเรียนไทยยุคปัจจุบัน เนื่องจากแบบเรียนภาษาไทยไม่ได้มีเพียงชาวไทยต้องการศึกษาเท่านั้น แต่ยังได้รับความสนใจจากชาวต่างชาติเพิ่มมากขึ้นด้วย

ในปัจจุบันมีอัตราของผู้สนใจเรียนภาษาไทยเพิ่มขึ้นแทบทุกปี ซึ่งอาจมีปัจจัยที่เกี่ยวข้องหลายประการ เช่น การเดินทางมาประเทศไทยอย่างสะดวกสบาย สื่อไทยออนไลน์ที่เผยแพร่ทั้งข่าว ละคร ซีรีส์นำไปสู่สายตาของชาวต่างชาติ (ปริณดา แจ้งสุข, 2566) และหลายมหาวิทยาลัยในประเทศไทยต่างก็เปิดหลักสูตรการสอนภาษาไทยให้ชาวต่างชาติ เช่น มหาวิทยาลัยมหิดล จุฬาลงกรณ์มหาวิทยาลัย มหาวิทยาลัยเกษตรศาสตร์ มหาวิทยาลัยขอนแก่น มหาวิทยาลัยสวนดุสิต และมหาวิทยาลัยนเรศวร เป็นต้น อีกทั้งมหาวิทยาลัยในต่างประเทศต่างก็เปิดสอนภาษาไทยให้กับนักศึกษาชาวต่างชาติที่สนใจด้วยเช่นกัน ไม่ว่าจะเป็นการเรียนหลักสูตรส่วนตัวกับเจ้าของภาษาหรือการเรียนการสอนผ่านเทคโนโลยีโดยใช้คอมพิวเตอร์และอินเตอร์เน็ตมาประยุกต์ เพื่อการสืบค้นข้อมูลและเพื่อช่วยให้การทำงานมีประสิทธิภาพมากขึ้น โดยลักษณะการเรียนจะไม่ได้ถูกจำกัดอยู่ในห้องเรียน และนักเรียนไม่ได้รับบทเพียงผู้ฟังเท่านั้น แต่มีการปรับให้นักเรียนกล้าวิเคราะห์ แก้ไขปัญหา เน้นการปฏิบัติอย่างสร้างสรรค์ การจัดการเรียนรู้ผ่านระบบคอมพิวเตอร์จึงเป็นการเรียนออนไลน์รูปแบบหนึ่งที่ได้รับความนิยม เนื่องจากผู้เรียนสามารถเลือกสถานที่ที่เหมาะสมและสะดวกกับตนเองได้ อีกทั้งยังสามารถเรียนรู้ได้ตลอดเวลา ซึ่งสอดคล้องกับการเรียนการสอนในยุคศตวรรษที่ 21 เช่น บทเรียนออนไลน์ในรูปแบบ Massive Open Online Course เป็นต้น (ชโรชีนีย์ ชัยมินทร, 2562)

Massive Open Online Course หรือ MOOC หมายถึง หลักสูตรการเรียนการสอนแบบออนไลน์แบบเปิดเสรีสำหรับทุก ๆ คนในโลก สามารถสมัครเข้าเรียนได้โดยไม่จำกัดจำนวน เน้นในระดับการศึกษาขั้นสูงที่ต่างจากระบบการศึกษาแบบเดิมที่มีข้อจำกัด ต้องเรียนรู้เฉพาะในห้องเรียน และรองรับผู้เรียนได้ในจำนวนน้อย (สำนักงานพัฒนาวิทยาศาสตร์และเทคโนโลยีแห่งชาติ (สวทช.), 2563) การจัดการเรียนการสอน MOOC เปิดโอกาสให้นักเรียนนักศึกษาและบุคลากรทั่วไปสามารถลงทะเบียนเรียนโดยไม่มีค่าใช้จ่าย ไม่จำกัดเวลาและไม่จำกัดสถานที่ด้วยเช่นกัน อีกทั้งเมื่อผ่านการทดสอบตามเป้าหมายในรายวิชาได้ระบุไว้แล้วก็สามารถได้รับใบประกาศนียบัตร โดยประเทศไทยเองก็มีระบบรายงานผลการพัฒนารายวิชา โครงการ Thai MOOC และหลายมหาวิทยาลัยในประเทศไทยต่างก็มี MOOC ประจำมหาวิทยาลัยด้วยเช่นกัน ได้แก่ จุฬาลงกรณ์มหาวิทยาลัย (Chula MOOC) มหาวิทยาลัยเชียงใหม่ (CMU MOOC) และมหาวิทยาลัยมหิดล (Mux หรือ MOOC ของมหาวิทยาลัยมหิดล) การเรียนการสอนออนไลน์ผ่านระบบ MOOC จึงเป็นที่นิยมสำหรับคนรุ่นใหม่ที่ต้องการเรียนรู้อย่างไม่จำกัดเวลาและสถานที่ และมีเนื้อหาที่กว้างครอบคลุมทุกศาสตร์ในแขนงต่าง ๆ รวมถึงคอร์สเรียนหลักสูตรสอนไทยให้ชาวต่างชาติเช่นกัน

มหาวิทยาลัยมหิดลและจุฬาลงกรณ์มหาวิทยาลัยเป็นมหาวิทยาลัยสองอันดับแรกที่ได้รับความนิยมมากที่สุดในปีพุทธศักราช 2567 ซึ่งพิจารณาจากความนิยม ความถูกต้องและการนำเสนอข่าวใหม่อย่างสม่ำเสมอ (MCOT, 2567) มหาวิทยาลัยมหิดลมีการจัดการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ภายใต้ชื่อว่า Mux และมีรายวิชา Thai language in everyday conversation with foreigners ภายใต้หลักสูตรของคณะศิลปศาสตร์ มหาวิทยาลัยมหิดล ที่ออกแบบเพื่อชาวต่างชาติที่สนใจเรียนภาษาไทย เผยแพร่ในปี พ.ศ. 2562 โดยมีลักษณะเนื้อหาตั้งแต่ระดับเริ่มต้น เช่น คำศัพท์ ประโยค ไวยากรณ์พื้นฐานและบทสนทนาต่าง ๆ ที่จำเป็นต่อการดำเนินชีวิตในปัจจุบัน ซึ่งประกอบไปด้วย 11 บทเรียน ได้แก่ 1) Self-Introduction, 2) Greeting, 3) Family, 4) Weather and Seasons, 5) Telling Time, 6) Telling Day, 7) Going Some Places, 8) Asking for the way, 9) Getting Taxi/Bus, 10) At the Restaurant และ 11) Shopping

จุฬาลงกรณ์มหาวิทยาลัยมีการจัดการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ภายใต้ชื่อว่า Chula MOOC และมีรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย เผยแพร่ในปี 2567 โดยมีลักษณะเนื้อหาที่ปูพื้นฐานตั้งแต่พยัญชนะ สระ วรรณยุกต์ คำศัพท์และบทสนทนาในชีวิตประจำวันเช่นเดียวกับมหาวิทยาลัยมหิดลซึ่งผู้เรียนสามารถนำไปใช้ในการสื่อสารในชีวิตประจำวันได้อย่างมีประสิทธิภาพ ประกอบด้วย 10 บทเรียน ได้แก่, 1) HELLO! Nice to meet you, 2) What is this?, 3) Where do you live?, 4) How old are you?, 5) You are Thai right?, 6) What time is it?, 7) How much?, 8) How is ... ?, 9) What would you like to order?, และ 10) How to get to Chula ซึ่งทั้งบทเรียน รายวิชา Thai language in everyday conversation with foreigners และรายวิชา Communicative Thai for

Foreigners ผู้สอนได้ออกแบบบทเรียนที่หลากหลายและยังปรากฏการใช้คำถามในสถานการณ์จำลองภายในบทเรียนต่าง ๆ ไว้หลากหลายประเด็น

จากข้อความข้างต้นจึงทำให้ผู้วิจัยสนใจศึกษาประเด็นการตั้งคำถามที่ปรากฏในหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux คณะศิลปศาสตร์ มหาวิทยาลัยมหิดล และรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย เพื่อวิเคราะห์ประเภทคำแสดงคำถาม ซึ่งเป็นประโยชน์แก่ผู้เรียนชาวต่างชาติในการทำความเข้าใจประโยคคำถามของคนได้และสามารถนำไปสู่การสนทนาได้อย่างมีประสิทธิภาพ

วัตถุประสงค์ของการวิจัย

เพื่อศึกษาประเภทคำแสดงคำถามที่ปรากฏในหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux คณะศิลปศาสตร์ มหาวิทยาลัยมหิดล และรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ขอบเขตการวิจัย

ผู้วิจัยศึกษาคำแสดงคำถามที่ปรากฏในบทสนทนาจากหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux คณะศิลปศาสตร์ มหาวิทยาลัยมหิดล รหัสวิชา LA003 ซึ่งเปิดให้ประชาชนสามารถลงทะเบียนได้ตั้งแต่วันที่ 7 มิถุนายน พ.ศ. 2562 และรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย รหัสวิชา CHULAMOOC1203 เปิดให้ประชาชนสามารถลงทะเบียนได้ตั้งแต่ปี พ.ศ. 2567 เป็นหลักสูตรเพื่อเรียนรู้การสื่อสารภาษาไทยในชีวิตประจำวันในระดับเริ่มต้น ประกอบไปด้วยการแนะนำระบบเสียงภาษาไทย คำศัพท์และประโยคที่เป็นประโยชน์ ไวยากรณ์ภาษาไทยพื้นฐาน การสนทนาภาษาไทยในสถานการณ์ต่าง ๆ ในชีวิตประจำวัน ซึ่งผู้วิจัยรวบรวมข้อมูลทั้งประโยคคำถามที่ใช้คำนาม คำคุณศัพท์และคำวิเศษณ์ รวมถึงคำอื่น ๆ ที่เกี่ยวข้องทั้งสิ้น

วิธีการศึกษา

1. **ประเภทของการวิจัย**

บทความฉบับนี้เป็นการพิจารณาจากลักษณะของข้อมูล จัดอยู่ในประเภทการวิจัยเชิงคุณภาพ

2. ประชากรและกลุ่มตัวอย่าง

ผู้วิจัยศึกษาจากหนังสือ (e-book) ประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux คณะศิลปศาสตร์ มหาวิทยาลัยมหิดล โดยเลือกพิจารณาคำแสดงคำถามภายหนังสือจากตัวอย่างบทสนทนาภายในบทเรียนต่าง ๆ รวมทั้งสิ้น 11 บทเรียน ได้แก่ 1) Self-Introduction, 2) Greeting, 3) Family, 4) Weather and Seasons, 5) Telling Time, 6) Telling Day, 7) Going Some Places, 8) Asking for the way, 9) Getting Taxi/Bus, 10) At the Restaurant และ 11) Shopping

ศึกษาจากหนังสือ (e-book) ประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในและรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย โดยเลือกพิจารณาคำแสดงคำถามภายหนังสือจากตัวอย่างบทสนทนาภายในบทเรียนต่าง ๆ รวมทั้งสิ้น 10 บทเรียน ได้แก่, 1) HELLO! Nice to meet you, 2) What is this?, 3) Where do you live?, 4) How old are you?, 5) You are Thai right?, 6) What time is it?, 7) How much?, 8) How is … ?, 9) What would you like to order?, และ 10) How to get to Chula

3. เครื่องมือที่ใช้ในการวิจัย

ผู้วิจัยใช้การพิจารณาจากบทสนทนาและใช้วิธีการนับจำนวนความถี่ของคำแสดงคำถาม

4. การเก็บรวบรวมข้อมูล

ผู้วิจัยเก็บรวบรวมข้อมูลคำแสดงคำถามจากหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux คณะศิลปศาสตร์ มหาวิทยาลัยมหิดล และรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย โดยนำมาจัดประเภทของคำแสดงคำถาม ได้แก่ ประเภทการใช้คำนาม ได้แก่ ใคร และอะไร การใช้คำสรรพนาม ได้แก่ ไหนและกี่ และการใช้คำวิเศษณ์ ได้แก่ เมื่อไหร่ เท่าไหร่ อย่างไร นอกจากนี้ยังปรากฏคำแสดงคำถามประเภท yes

5. การวิเคราะห์ข้อมูล

ผู้วิจัยปรับใช้กรอบแนวคิดของ อิวาซากิและปรียา อิงคภิรมณ์ (2548) ซึ่งแบ่งคำแสดงคำถามไว้ 3 ประเภท ได้แก่

“1. คำแสดงคำถามที่ใช้คำนาม (Nominal question-words) ได้แก่ คำว่า ใคร และอะไร

2. คำแสดงคำถามที่ใช้คำคุณศัพท์ (Adjective question-words) ได้แก่ คำว่า ไหนและกี่

3. คำแสดงคำถามที่ใช้คำวิเศษณ์ (Adverbial question-words) ได้แก่ คำว่า เมื่อไหร่ เท่าไหร่ อย่างไร/ยังไง และทำไม” (กานต์สินี ช่วยเพ็ญชัยภัทร, 2553)

โดยนำมาวิเคราะห์คำแสดงคำถามที่ปรากฏในบทสนทนาในหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux และรายวิชา Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ผลการวิจัย

จากการวิเคราะห์รูปแบบการตั้งประโยคคำถามโดยปรับใช้แนวคิดของวาซากิและปรียา อิงคภิรมณ์ (2548) และ กานต์สินี ช่วยเพ็ญชัยภัทร (2553) ซึ่งแบ่งคำแสดงคำถามไว้ 3 ประเภท ได้แก่

1. คำแสดงคำถามที่ใช้คำนาม (Nominal question-words) ได้แก่ คำว่า ใคร และอะไร
2. คำแสดงคำถามที่ใช้คำคุณศัพท์ (Adjective question-words) ได้แก่ คำว่า ไหนและกี่
3. คำแสดงคำถามที่ใช้คำวิเศษณ์ (Adverbial question-words) ได้แก่ คำว่า เมื่อไหร่ เท่าไหร่ อย่างไร และทำไม ผู้วิจัยพบข้อมูลดังนี้

ประเภทคำแสดงคำถาม	คำในภาษาไทย	คำที่ปรากฏในหนังสือเรียน	จำนวนคำถาม	ร้อยละ
คำแสดงคำถามที่ใช้คำนาม	ใคร	Who	4	5.60
		Whose	2	2.80
	อะไร	What	33	46.20
คำแสดงคำถามที่ใช้คำคุณศัพท์	ไหน	Which	6	8.40
		How	2	2.80
		Where	8	11.20
	กี่	What	2	2.80
		How	8	11.20
คำแสดงคำถามที่ใช้คำวิเศษณ์	เมื่อไหร่	When	1	1.40
	เท่าไหร่	What	1	1.40
		How	9	12.60
	อย่างไร	What	1	1.40
		How	15	21
คำแสดงคำถามอื่น ๆ	ไหม	How	1	1.40
		Do you	2	2.80
		Shall we	1	1.40
		Verb to be	31	43.40
	ล่ะ	What about	9	12.60
	หรือ	or	4	5.60
รวม			**140**	**100**

ตารางที่ 1 ตารางแสดงคำแสดงคำถามที่ปรากฏในหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) (อ้างอิง : พิชญ์สินี พรหมมนตรี, 2568)

จากตารางข้างต้นพบว่า คำแสดงคำถามที่ใช้คำนาม (Nominal question-words) ได้แก่ คำว่า *ใคร* ปรากฏคำว่า Who และ Whose ส่วนคำว่า *อะไร* ปรากฏคำว่า What คำแสดงคำถามที่ใช้คำคุณศัพท์ (Adjective question-words) ได้แก่ คำว่า *ไหน* ปรากฏคำว่า Which How และ Where ส่วนคำว่า *กี่* ปรากฏคำว่า What และ How คำแสดงคำถามที่ใช้คำวิเศษณ์ (Adverbial question-words) ได้แก่ คำว่า *เมื่อไหร่* ปรากฏคำว่า When *เท่าไหร่* ปรากฏคำว่า What และ How *อย่างไร* ปรากฏคำว่า What และ How และคำแสดงคำถามอื่น ๆ ได้แก่ คำว่า *ไหม* ปรากฏคำว่า How, Do you, Shall we, Verb to be ซึ่งได้แก่ It และ Are ส่วนคำว่า *ล่ะ* ปรากฏคำว่า What about และคำว่า *หรือ* ปรากฏคำว่า or ดังตัวอย่างต่อไปนี้

1. ใคร

"ใคร" เป็นคำแสดงคำถามที่ใช้เพื่อสอบถามเกี่ยวกับบุคคลหรือเจ้าของสิ่งของ ซึ่งผลการศึกษาพบว่ามีการใช้คำถามที่เกี่ยวข้องกับ "ใคร" อยู่สองรูปแบบหลัก ได้แก่ Who และ Whose โดยทั้งสองคำมีหน้าที่และการใช้งานที่แตกต่างกัน ดังนี้

1.1 การใช้ถามถึงบุคคล (Who)

"Who" ใช้แสดงคำถามเมื่อต้องการทราบเกี่ยวกับบุคคลหรืออ้างอิงถึงใครบางคนในสถานการณ์ต่าง ๆ และมักถูกใช้เมื่อผู้ถามต้องการทราบตัวตนของบุคคลที่เกี่ยวข้อง เช่น ใครเป็นผู้เกี่ยวข้องหรือใครเป็นบุคคลที่ถูกพูดถึงในบทสนทนา เป็นต้น จากการศึกษาพบว่า คำถามที่ใช้ "ใคร (Who)" ปรากฏจำนวน 4 ครั้ง คิดเป็น ร้อยละ 5.60 ของการใช้คำถาม

ตัวอย่าง "*Who* are they in your family?"

แปลว่า "ครอบครัวของคุณมี*ใคร*บ้าง?"

1.2 การใช้ถามถึงเจ้าของ (Whoes)

"Whose" ใช้แสดงคำถามเพื่อสอบถามเกี่ยวกับความเป็นเจ้าของของสิ่งของหรือวัตถุใดๆ โดยจะถูกใช้เมื่อผู้ถามต้องการทราบว่าใครเป็นเจ้าของสิ่งของนั้น เช่น ใครเป็นเจ้าของสิ่งดังกล่าว เป็นต้น จากการศึกษาพบว่า คำถามที่ใช้ "ใคร (Whose)" ปรากฏจำนวน 2 ครั้ง คิดเป็น ร้อยละ 2.80 ของการใช้คำถาม

ตัวอย่าง "*Whose* umbrellas are these?"

แปลว่า "นี่ร่มของ*ใคร*"

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้ คำว่า "ใคร" ในหนังสือเรียนภาษาไทย ปรากฏการใช้คำภาษาอังกฤษ 2 คำ คือ Who และ Whose โดย "Who" มักใช้ถามถึงบุคคลหรือผู้กระทำ ส่วน "Whose" มักใช้ถามเกี่ยวกับความเป็นเจ้าของของสิ่งของต่าง ๆ สะท้อนให้เห็นว่าในการใช้คำแสดงคำถามที่โดยใช้คำว่า "ใคร" ในหนังสือเรียน (e-book) มักนิยมถามถึงตัวบุคคลมากกว่าการถามถึงความเป็นเจ้าของของสิ่งของ

2. อะไร

"อะไร" เป็นคำแสดงคำถามที่ใช้เมื่อผู้พูดต้องการสอบถามข้อมูลเฉพาะ ซึ่งผลการศึกษาพบว่าปรากฏการใช้ คำว่า "What" ในการตั้งคำถาม เช่น สิ่งของ ข้อมูลทั่วไป เหตุการณ์ หรือสถานการณ์ คำถามที่ขึ้นต้นด้วย "อะไร" (What) มักมีลักษณะเฉพาะเจาะจง ตรงประเด็นเพื่อช่วยให้คู่สนทนาได้แลกเปลี่ยนข้อมูลในเชิงลึกมากขึ้น

จากการศึกษาพบว่า คำถามที่ใช้ "อะไร (What) ปรากฏจำนวน 33 ครั้ง คิดเป็น ร้อยละ 46.20 ของการใช้คำถาม

ตัวอย่าง "*What* is season in Thailand now?"

แปลว่า "ตอนนี้ที่ประเทศไทยฤดู*อะไร*คะ?"

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้ คำว่า "อะไร" ในหนังสือประกอบการเรียนภาษาไทยสำหรับชาวต่างชาติ ปรากฏการใช้คำภาษาอังกฤษ 1 คำ คือ What ซึ่งสามารถนำไปใช้ในหลายบริบท เช่น การถามข้อมูลทั่วไป ถามความคิดเห็น ถามเกี่ยวกับสิ่งของ หรือสอบถามสถานการณ์ปัจจุบัน และเป็นลักษณะคำถามที่เปิดโอกาสให้ผู้ตอบสามารถอธิบายหรือให้ข้อมูลได้อย่างละเอียดมากขึ้น

3. ไหน

"ไหน" เป็นคำแสดงคำถามที่ใช้เมื่อต้องการระบุสิ่งของ บุคคล สถานที่ หรือวิธีการที่เฉพาะเจาะจงมากขึ้น เช่น วันไหน แบบไหน หรือที่ไหน จากการศึกษาพบว่ามีการใช้คำแสดงคำถามคำว่า "ไหน" ในภาษาอังกฤษ ได้ 3 รูปแบบ ได้แก่ Which, How และ Where ซึ่งแต่ละคำมีหน้าที่และลักษณะการใช้งานที่แตกต่างกัน ดังนี้

3.1 การใช้เพื่อเลือกสิ่งของ บุคคล หรือวันเวลา (Which)

"Which" ใช้แสดงคำถามเมื่อต้องการทราบถึงการระบุหรือเลือกสิ่งของ บุคคล จากการศึกษาพบว่า ใช้เพื่อถามถึงสิ่งของต่าง ๆ รอบตัว หรือวันเวลา เช่น แท่งไหน อันไหน หรือ วันไหน เป็นต้น ซึ่งมักเป็นคำถามเมื่อต้องการให้ผู้ตอบเลือกจากตัวเลือกที่มีอยู่ เช่น การเลือกสิ่งของที่เฉพาะเจาะจง เลือกวันเวลาจากกลุ่มที่ผู้ถามกำหนดให้ จากการศึกษาพบว่า คำถามที่ใช้ "ไหน (Which)" ปรากฏจำนวน 6 ครั้ง คิดเป็นร้อยละ 8.40

ตัวอย่าง "*Which* days do you work?"

แปลว่า "คุณทำงานวัน*ไหน*บ้างครับ?"

3.2 ใช้เพื่อถามถึงวิธีการหรือกระบวนการ (How)

"How" ใช้แสดงคำถามเมื่อต้องการทราบถึงวิธีการกระทำบางสิ่ง หรือกระบวนการที่เกี่ยวข้องกับการเดินทาง ซึ่งมักจะต้องการคำตอบที่อธิบายถึงขั้นตอนหรือแนวทางปฏิบัติเพื่อเป็นประโยชน์แก่ผู้ถาม จากการศึกษาพบว่า คำถามที่ใช้ "ไหน (How)" ปรากฏคำแสดงคำถามจำนวน 2 ครั้ง คิดเป็นร้อยละ 2.80

ตัวอย่าง "*How* can I get on the tram?"

แปลว่า "ฉันขึ้นรถรางได้ที่*ไหน?*"

3.3 การใช้เพื่อถามถึงสถานที่ (Where)

"Where" ใช้แสดงคำถามเมื่อต้องการถามเกี่ยวกับสถานที่ ซึ่งคำตอบที่ได้รับมักจะเป็นชื่อของสถานที่ เช่น เมือง ประเทศ ตำแหน่งที่ตั้ง หรือสถานที่เฉพาะที่ผู้ถามต้องการทราบ พบว่าส่วนใหญ่ผู้ตอบมักตอบเป็นชื่อสถานที่เท่านั้น ซึ่งมีลักษณะเฉพาะเจาะจงเพื่อให้ผู้ถามได้เข้าใจถึงสถานที่นั้น ๆ ได้ ปรากฏคำแสดงคำถามจำนวน 8 ครั้ง คิดเป็นร้อยละ 11.20

ตัวอย่าง "*Where* do you work?"

แปลว่า "คุณทำงาน*ที่ไหน*ครับ"

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้ คำว่า "ไหน" ในหนังสือประกอบการเรียนภาษาไทยสำหรับชาวต่างชาติ ปรากฏการใช้คำภาษาอังกฤษ 3 คำ คือ Which, How และ Where โดย Which มักใช้เพื่อเลือกตัวเลือก เช่น สิ่งของ บุคคล หรือวันเวลา ส่วน How มักใช้เพื่อถามถึงวิธีการหรือขั้นตอนการปฏิบัติ และ Where มักใช้เพื่อถามเกี่ยวกับสถานที่ และยังสะท้อนให้เห็นว่าพบการใช้คำแสดงคำถามที่ใช้ "ไหน (Where)" มากที่สุด อาจเนื่องมาจากเมื่อชาวต่างชาติต้องย้ายเข้ามาเรียนหรือทำงานในประเทศไทยจำเป็นต้องเดินทางสม่ำเสมอ จึงเป็นรูปแบบประโยคคำถามเบื้องต้นที่นิยมนำมาสอนผู้เรียนชาวต่างชาติ

4. กี่

"กี่" เป็นคำแสดงคำถามที่ใช้เมื่อต้องการเมื่อต้องการทราบปริมาณหรือจำนวนที่แน่นอนของสิ่งต่างๆ เช่น จำนวนคน จำนวนสิ่งของ หรือจำนวนครั้งที่เกิดขึ้น จากการศึกษาพบว่ามีการใช้คำแสดงคำถามคำว่า "กี่" ในภาษาอังกฤษ ได้ 2 รูปแบบ ได้แก่ What และ How โดย "What" ใช้เพื่อถามถึงจำนวนหรือเวลาแบบเฉพาะเจาะจง และ "How" ใช้เพื่อถามถึงจำนวนหรือปริมาณ ซึ่งแต่ละคำมีหน้าที่และลักษณะการใช้งานที่แตกต่างกัน ดังนี้

4.1 ใช้เพื่อถามจำนวนหรือเวลาแบบเฉพาะเจาะจง (What)

"What" ใช้แสดงคำถามเมื่อต้องการทราบถึงใช้เพื่อถามถึงจำนวนหรือเวลาแบบเฉพาะเจาะจงต้องการถามเกี่ยวกับตัวเลขที่มีคำตอบตายตัว เช่น เวลา หรือจำนวนที่มักจะไม่เป็นความ

คิดเห็นของผู้ตอบแต่เป็นสิ่งที่มีรายละเอียดบ่งชี้แน่นอนและตายตัว จากการศึกษาพบว่า คำถามที่ใช้ “กี่ (What)” ปรากฏคำแสดงคำถาม จำนวน 2 ครั้ง คิดเป็น ร้อยละ 2.80

ตัวอย่าง “*What* time does the library close?”

แปลว่า “ห้องสมุดปิด*กี่*โมงคะ?”

4.2 ใช้เพื่อถามจำนวนหรือปริมาณ (How)

“How” ใช้แสดงคำถามเมื่อต้องการสอบถามเกี่ยวกับปริมาณหรือจำนวนของสิ่งต่าง ๆ โดยคำตอบอาจแตกต่างกันไปขึ้นอยู่กับแต่ละบุคคล หรือสถานการณ์ส่วนตัว จากการศึกษาพบว่า ใช้เพื่อตั้งคำถามที่ต้องการคำตอบอธิบายหรือเปิดให้คู่สนทนาเล่าเหตุการณ์ส่วนบุคคล ซึ่งแต่ละบุคคลอาจจะตอบไม่เหมือนกันก็เป็นได้ ปรากฏคำแสดงคำถามจำนวน 8 ครั้ง คิดเป็นร้อยละ 11.20

ตัวอย่าง “MiMi, *How* many people are there in your family?”

แปลว่า “มีมี่, ครอบครัวของคุณมี*กี่*คนครับ?”

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้คำว่า “ไหน” ในหนังสือประกอบการเรียนภาษาไทยสำหรับชาวต่างชาติ ปรากฏการใช้คำภาษาอังกฤษ 2 คำ คือ What และ How โดย “What” ใช้เพื่อถามถึงจำนวนหรือเวลาแบบเฉพาะเจาะจง และ “How” ใช้เพื่อถามถึงจำนวนหรือปริมาณและพบว่ามีการใช้ “ไหน (How)” จำนวนมากกว่า ดังนั้นผู้เรียนจำเป็นต้องเลือกใช้ “กี่” ในคำแสดงคำถามให้สอดคล้องกับประเภทของข้อมูลที่ต้องการทราบ ซึ่งหากเป็นเวลา นิยมใช้ “กี่โมง (What time)” และหากเป็นจำนวนหรือปริมาณ ใช้ "กี่คน, กี่ครั้ง ฯลฯ (How many)” เพื่อให้ผู้ถามและผู้ถามได้คำตอบที่ถูกต้องและตรงกับความต้องการมากที่สุด

5. เมื่อไหร่

“เมื่อไหร่” เป็นคำแสดงคำถามที่ใช้เมื่อถามถึงเวลาในการเกิดขึ้นของเหตุการณ์ ซึ่งอาจเป็นเวลาที่กำหนดแน่นอนหรือเวลาโดยประมาณ ทั้งในอดีต ปัจจุบัน และอนาคต ผลการศึกษาพบว่าปรากฏการใช้ คำว่า “เมื่อไหร่” ในการตั้งคำถาม จะปรากฏแค่คำว่า “When” เท่านั้น จากการศึกษาพบว่า คำถามที่ใช้ “เมื่อไหร่ (When) ปรากฏจำนวน 1 ครั้ง คิดเป็น 1.40 ของการใช้คำถาม

ตัวอย่าง “*When* is the bus arriving?”

แปลว่า “รถเมล์จะมา*เมื่อไหร่*คะ?”

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้ คำว่า “เมื่อไหร่” ในหนังสือประกอบการเรียนภาษาไทยสำหรับชาวต่างชาติ ปรากฏการใช้คำภาษาอังกฤษ 1 คำ คือ When ซึ่งสามารถใช้ถามเวลาทั้งในในอดีต

ปัจจุบัน และอนาคต ซึ่งมีความสำคัญในการสนทนาเมื่อผู้พูดต้องการทราบข้อมูลเกี่ยวกับช่วงเวลาของเหตุการณ์ต่าง ๆ

6. เท่าไหร่

"เท่าไหร่" เป็นคำแสดงคำถามที่ใช้เมื่อต้องการเมื่อต้องการสอบถามเกี่ยวกับ ปริมาณ จำนวน หรือมูลค่า ของสิ่งต่าง ๆ ซึ่งอาจหมายถึงจำนวนเงิน ปริมาณเวลา หรือค่าปริมาณทางกายภาพ เช่น น้ำหนัก ความสูง เป็นต้น จากการศึกษาพบว่ามีการใช้คำแสดงคำถามคำว่า "เท่าไหร่" ในภาษาอังกฤษ ได้ 2 รูปแบบ ได้แก่ What และ How โดย "What" ใช้ถามเกี่ยวกับจำนวนที่เฉพาะเจาะจง และ "How" ใช้ถามเกี่ยวกับปริมาณ ซึ่งแต่ละคำมีหน้าที่และลักษณะการใช้งานที่แตกต่างกัน ดังนี้

6.1 ใช้ถามเกี่ยวกับจำนวนที่เฉพาะเจาะจง (What)

"เท่าไหร่" ในกรณีที่ใช้คำว่า "What" มักใช้ถามเกี่ยวกับข้อมูลที่เป็นตัวเลขที่มีคำตอบตายตัว เช่น วันที่หรือราคา เป็นต้น จากการศึกษาพบว่า ใช้เพื่อถามคำถามที่มีคำตอบเพียงคำตอบเดียว ซึ่งใช้คล้ายกับคำว่า อะไร จากการศึกษาพบว่า การใช้คำว่า "เท่าไหร่ (What)" ปรากฏคำแสดงคำถามจำนวน 1 ครั้ง คิดเป็นร้อยละ 1.40

ตัวอย่าง "*What* date is today?"

แปลว่า "วันนี้วันที่*เท่าไหร่?*"

6.2 ใช้ถามเกี่ยวกับปริมาณ

"เท่าไหร่" ในกรณีที่ใช้คำว่า "How" มักใช้ถามเกี่ยวกับปริมาณหรือขนาดของสิ่งต่าง ๆ ที่สามารถเปลี่ยนแปลงได้ ขึ้นอยู่กับบริบทของสถานการณ์ เช่น ใช้เวลาเท่าไหร่ ราคาเท่าไหร่ เป็นต้น จากการศึกษาพบว่า การใช้คำว่า "เท่าไหร่ (How)" ปรากฏคำแสดงคำถามจำนวน 9 ครั้ง คิดเป็นร้อยละ 12.60

ตัวอย่าง "*How* long does it take?"

แปลว่า "ใช้เวลา*เท่าไหร่*คะ?"

จากการศึกษาพบว่าคำแสดงคำถามโดยใช้คำว่า "เท่าไหร่" ในหนังสือประกอบการเรียนภาษาไทยสำหรับชาวต่างชาติ ปรากฏการใช้คำภาษาอังกฤษ 2 คำ คือ What และ How โดย "What" ใช้เพื่อถามถึงจำนวนหรือเวลาแบบเฉพาะเจาะจง และ "How" ใช้เพื่อถามถึงจำนวนหรือปริมาณและพบว่ามีการใช้ "เท่าไหร่ (How)" จำนวนมากกว่า ดังนั้นผู้เรียนจำเป็นต้องเลือกใช้ คำว่า "เท่าไหร่" ในคำแสดงคำถามให้สอดคล้องกับประเภทของข้อมูลที่ต้องการทราบ ซึ่งหากเป็นจำนวนที่แน่นอน นิยมใช้ "วันที่เท่าไหร่ (What)" และหากเป็นจำนวนหรือปริมาณที่อาจมีการเปลี่ยนแปลงได้ นิยมใช้ (How)" เพื่อให้สามารถสื่อสารได้อย่างถูกต้องและมีประสิทธิภาพมากขึ้น

7. อย่างไร

"อย่างไร" เป็นคำแสดงคำถามที่ใช้เพื่อสอบถามเกี่ยวกับวิธีการ ขั้นตอน หรือรูปแบบของการกระทำ ซึ่งผู้ตอบมักจะต้องอธิบายรายละเอียดเกี่ยวกับวิธีดำเนินการหรือกระบวนการนั้น ๆ หรือเปิดโอกาสให้ผู้ตอบได้แสดงความคิดเห็น เช่น สภาพอากาศ วิธีการทำและวิธีการเดินทาง เป็นต้น จากการศึกษาพบว่ามีการใช้คำแสดงคำถามคำว่า "อย่างไร" ในภาษาอังกฤษ ได้ 2 รูปแบบ ได้แก่ What และ How โดย "What" ใช้ถามเกี่ยวกับลักษณะของสิ่งใดสิ่งหนึ่ง และ "How" ใช้ถามเกี่ยวกับวิธีการหรือกระบวนการ ซึ่งแต่ละคำมีหน้าที่และลักษณะการใช้งานที่แตกต่างกัน ดังนี้

7.1 ใช้ถามเกี่ยวกับลักษณะของสิ่งใดสิ่งหนึ่ง (What)

แม้คำว่า "What" จะสามารถใช้ถามถึงลักษณะของสิ่งต่าง ๆ ได้ แต่ในกรณีของคำว่า "อย่างไร" มักไม่นิยมใช้ "What" มากนักเพราะ "What" มักใช้ในคำถามที่ต้องการคำตอบแบบชี้เฉพาะเจาะจง มากกว่าการอธิบายวิธีการทำสิ่งใดสิ่งหนึ่ง จึงทำให้ปรากฏคำแสดงคำถาม จำนวน 1 ครั้ง คิดเป็น ร้อยละ 1.40

ตัวอย่าง "*What* is the weather today?"

แปลว่า "วันนี้อากาศเป็น*อย่างไร?*"

7.2 ใช้ถามเกี่ยวกับวิธีการหรือกระบวนการ (How)

คำว่า "อย่างไร" มักนิยมใช้คำว่า "How" เพราะสามารถใช้เพื่อสอบถามเกี่ยวกับวิธีการปฏิบัติ วิธีทำ หรือกระบวนการของสิ่งใดสิ่งหนึ่ง ไม่ว่าจะเป็นการถามเกี่ยวกับ วิธีการเดินทาง วิธีการทำอาหาร หลักการทำงาน หรือความรู้สึกของบุคคล ซึ่งผู้ถามมักต้องการให้ผู้ตอบได้อธิบายคำตอบที่เป็นกระบวนการหรือรายละเอียดของสิ่งนั้น ๆ เป็นรูปแบบคำหนึ่งประเภทหนึ่งที่คนไทยและแบบเรียนภาษาไทยนิยมใช้ ซึ่งปรากฏคำแสดงคำถามจำนวน 15 ครั้ง คิดเป็นร้อยละ 21

ตัวอย่าง "Excuse me, *How* can I get to Salaya Pavillion hotel?"

แปลว่า "ขอโทษค่ะ ฉันจะไปโรงแรมศาลายาพาวิลเลี่ยม*อย่างไร*คะ?"

จากการศึกษาพบว่าคำแสดงคำถามโดยคำว่า "อย่างไร" โดยใช้คำว่า "How" ปรากฏมากกว่าคำว่า "What" เนื่องจากเป็นประโยคคำถามที่เปิดโอกาสให้ผู้เรียนหรือผู้ตอบได้แสดงความคิดเห็นมากกว่าคำตอบที่ตายตัว มีการใช้งานมากกว่า ดังนั้น หากต้องการตั้งคำถามคำว่า "อย่างไร" ผู้วิจัยแนะนำให้ใช้ คำว่า "How" จะเป็นตัวเลือกที่เหมาะสมและใช้งานได้มากกว่าคำว่า "What"

8. ไหม

"ไหม" เป็นคำแสดงคำถามที่ใช้เพื่อสอบถามความคิดเห็น ความเป็นไปได้ หรือความยินยอมของผู้ตอบ ซึ่งมักต้องการคำตอบในลักษณะ "ใช่" หรือ "ไม่ใช่" หรือ "ได้" หรือ "ไม่ได้" เพื่อยืนยันหรือปฏิเสธจากคู่สนทนา

จากการศึกษาพบว่าการใช้คำแสดงคำถามคำว่า "ไหม" ในภาษาอังกฤษได้ 4 รูปแบบ ได้แก่ ใช้ถามเกี่ยวกับสุขภาพหรือความเป็นอยู่, ใช้ถามเกี่ยวกับกิจกรรมหรือพฤติกรรมของผู้ตอบ, ใช้ถามเกี่ยวกับการชักชวนหรือการเสนอแนวคิด และใช้ถามเกี่ยวกับการมีอยู่หรือการเป็นไปของสิ่งต่าง ๆ ซึ่งแต่ละคำมีหน้าที่และลักษณะการใช้งานที่แตกต่างกัน ดังนี้

8.1 ใช้ถามเกี่ยวกับสุขภาพหรือความเป็นอยู่ (How)

คำว่า "ไหม" ในกรณีที่ใช้คำว่า "How" มักใช้ถามมักเกี่ยวข้องกับการถามสารทุกข์สุขดิบ เช่น สุขภาพ ความรู้สึก หรือสภาพร่างกายของผู้ตอบ ลักษณะของคำถามนี้มักต้องการคำตอบที่เป็นคำอธิบายสั้น ๆ เช่น สบายดี เป็นต้น จากการศึกษาพบว่า การใช้คำว่า "ไหม (How)" ปรากฏคำแสดงคำถามจำนวน 1 ครั้ง คิดเป็นร้อยละ 1.40

ตัวอย่าง "*How* are you?"

แปลว่า "คุณสบายดี*ไหม*ครับ?"

8.2 ใช้ถามเกี่ยวกับกิจกรรมหรือพฤติกรรมของผู้ตอบ (Do you)

คำว่า "ไหม" เมื่อถูกใช้เพื่อถามเกี่ยวกับพฤติกรรมหรือการกระทำของบุคคลและมักใช้ "Do you"ขึ้นต้นประโยค จากการศึกษาพบว่า การใช้คำว่า "ไหม (Do you)" ปรากฏคำแสดงคำถามจำนวน 2 ครั้ง คิดเป็นร้อยละ 2.80

ตัวอย่าง "*Do you* work tomorrow morning?"

แปลว่า "พรุ่งนี้ตอนเช้าคุณทำงาน*ไหม*ครับ?"

8.3 ใช้ถามเกี่ยวกับการชักชวนหรือการเสนอแนวคิด (Shall we)

คำว่า "ไหม" ในกรณีที่มีการใช้ "Shall we" มักเกิดขึ้นในบริบทที่เกี่ยวกับการชักชวนหรือเสนอให้ทำบางสิ่งร่วมกัน จากการศึกษาพบว่า การใช้คำว่า "ไหม" โดยใช้ "Shall we" มักนิยมใช้ในการถามที่ต้องการคำตอบ "ใช่ หรือ ไม่" และ "ได้ หรือ ไม่" เท่านั้น และปรากฏคำแสดงคำถามจำนวน 1 ครั้ง คิดเป็นร้อยละ 1.40

ตัวอย่าง "*Shall we* have lunch together?"

แปลว่า "เราไปกินข้าวตอนกลางวันด้วยกัน*ไหม*คะ?"

8.4 ใช้ถามเกี่ยวกับการมีอยู่หรือการเป็นไปของสิ่งต่าง ๆ (Verb to be)

คำว่า “ไหม” ในกรณีที่มีการใช้ “Verb to be” เป็นรูปแบบที่พบได้บ่อยที่สุด และมักนิยมใช้กับคำถามที่เกี่ยวกับ การมีอยู่ของสิ่งต่าง ๆ หรือ เงื่อนไขบางอย่าง และมักนิยมขึ้นต้นด้วย “It และ Are” จากการศึกษาพบว่า การใช้คำว่า “ไหม (Verb to be)” ปรากฏคำแสดงคำถามจำนวน 31 ครั้ง คิดเป็นร้อยละ 43.40

ตัวอย่าง “*Are* there any buses go to Wat Phra Keaw (Temple of the Emerald Buddha)?”

แปลว่า “มีรถเมล์ไปวัดพระแก้ว*ไหม*คะ?”

จากการศึกษาพบว่าคำแสดงคำถามโดยคำว่า “ไหม” เป็นคำแสดงคำถามที่ใช้เพื่อสอบถาม ความคิดเห็น ความเป็นไปได้ หรือความยินยอม ซึ่งสามารถใช้คำแสดงคำถามภาษาอังกฤษได้หลากหลายรูปแบบตามบริบท และพบว่ารูปแบบคำแสดงคำถามที่นิยมใช้มากที่สุดคือ “ไหม (ขึ้นต้นด้วย Verb to be)” ดังนั้นหากต้องการตั้งคำถามที่มีความหมายว่า “ไหม” ในภาษาอังกฤษ ควรเลือกใช้คำแสดงคำถาม “Verb to be” สำหรับการถามเกี่ยวกับการมีอยู่ของสิ่งต่าง ๆ และเลือกใช้ “Do you” หรือ “Shall we” ตามบริบทของการสนทนา เนื่องจาก “How” มักนิยมใช้ถามถึงสุขภาพเท่านั้นและเพื่อให้การสื่อสารมีความถูกต้องและเหมาะสมกับสถานการณ์มากที่สุด

9. ล่ะ

คำว่า “ล่ะ” เป็นคำแสดงคำถามที่ใช้เพื่อถามกลับหรือเสนอแนวคิดเพิ่มเติม จากการศึกษาพบว่ามีการใช้คำแสดงคำถามคำว่า “ล่ะ” ในภาษาอังกฤษ เพียง 1 รูปแบบ ได้แก่ What about และปรากฏคำแสดงคำถามจำนวน 9 ครั้ง คิดเป็นร้อยละ 12.60

ตัวอย่าง “I come from country America, You *what about*”

แปลว่า “ดิฉันมาจากประเทศอเมริกา, คุณล่ะคะ”

จากการศึกษาพบว่าคำแสดงคำถามโดยคำว่า “ล่ะ” เป็นคำถามที่ใช้บ่อยพอสมควรในการสนทนาเพื่อทำให้บทสนทนาดำเนินต่อไปได้อย่างราบรื่นและเป็นธรรมชาติ โดย คำว่า “ล่ะ” เป็นคำถามที่ช่วยให้การสนทนาเป็นไปอย่างลื่นไหล และสร้างความต่อเนื่องในการแลกเปลี่ยนความคิดเห็น ไม่ว่าจะเป็นการถามกลับเพื่อแสดงความสนใจในคู่สนทนา หรือใช้ในการเสนอแนวคิดและตัวเลือกอื่น ๆ ซึ่งเป็นโครงสร้างสำคัญที่ช่วยให้บทสนทนาเป็นธรรมชาติและสมบูรณ์ยิ่งขึ้น

10. หรือ

คำว่า “หรือ” เป็นคำแสดงคำถามที่ใช้เพื่อให้ผู้ตอบเลือกตัวเลือกใดตัวเลือกหนึ่งจากตัวเลือกที่ผู้ถามกำหนดให้ โดยทั่วไปมักใช้ในการตั้งคำถามที่ต้องการคำตอบแบบเจาะจงระหว่างสองทางเลือกขึ้นไป เช่น

การเลือกสิ่งของ สถานที่ หรือความคิดเห็นของคู่สนทนา คำแสดงคำถาม โดยใช้คำว่า “หรือ” มักนิยมใช้คำว่า “or” ซึ่งเป็นคำที่ทำหน้าที่ให้ผู้ตอบต้องตัดสินใจเลือกตัวเลือกที่เหมาะสมกับตนเองมากที่สุด จากการศึกษาพบว่า ปรากฏคำแสดงคำถามจำนวน 4 ครั้ง คิดเป็นร้อยละ 5.60

ตัวอย่าง “Do you like having meals in a living room *or* kitchen?”

แปลว่า “คุณชอบกินข้าวที่ห้องนั่งเล่น*หรือ*ห้องครัว”

จากการศึกษาพบว่า คำว่า “หรือ” ถูกใช้ในบทสนทนาเพื่อสร้างทางเลือกให้คู่สนทนาโดยมีโครงสร้างที่ชัดเจนขึ้น โดยเน้นไปที่การให้ผู้ตอบเลือกตัวเลือกใดตัวเลือกหนึ่งจากที่กำหนด ซึ่งช่วยให้การสื่อสารเป็นไปอย่างมีประสิทธิภาพมากขึ้น คำถามประเภทนี้พบได้บ่อยในชีวิตประจำวัน ไม่ว่าจะเป็นการเลือกสถานที่ อาหาร หรือความคิดเห็นเกี่ยวกับเรื่องต่าง ๆ จึงเป็นโครงสร้างสำคัญที่ช่วยให้บทสนทนาดำเนินไปได้อย่างราบรื่น

จากการวิเคราะห์พบว่าแบบเรียนภาษาไทยเพื่อชาวต่างชาติมีการใช้คำภาษาอังกฤษที่หลากหลาย ทั้งคำที่นิยมใช้มากจนถึงนิยมใช้น้อย ผู้ใช้จึงต้องพิจารณาถึงประเด็นคำถามเพื่อสามารถตอบคำถามได้อย่างถูกต้องตามหลักภาษาไทยมากที่สุด คำถามที่นิยมใช้มากสุดเป็นอันดับแรก คือ คำว่า *“อะไร”* ซึ่งประโยคในภาษาอังกฤษปรากฏคำว่า *“What”* สะท้อนให้เห็นว่าบทสนทนาของคนไทยในแบบเรียนภาษาไทยเพื่อชาวต่างชาตินิยมถามคำถามที่ชี้เฉพาะ เจาะจง เพื่อให้ชาวต่างชาติหรือผู้เรียนจดจำคำศัพท์ได้มากที่สุด อันดับรองลงมา คือ คำว่า *“ไหม”* ซึ่งประโยคในภาษาอังกฤษปรากฏคำว่า *“Verb to be”* และอันดับสุดท้าย คือ คำว่า *“อย่างไร”* ซึ่งประโยคในภาษาอังกฤษปรากฏคำว่า *“How”* ซึ่งทั้งคำว่า *“ไหม”* และ คำว่า *“อย่างไร”* สะท้อนให้เห็นว่าคนไทยต้องการเปิดโอกาสให้ผู้เรียนชาวต่างชาติได้แสดงความคิดเห็นถึงเรื่องราวหรือคำตอบที่ต้องการจะอธิบาย เป็นคำตอบที่ไม่มีคำตอบตายตัวหรือถูกผิด จึงสะท้อนให้เห็นว่าแบบเรียนภาษาไทยเพื่อชาวต่างชาติหรือบทสนทนาของคนไทยมักนิยมถามคำถามที่ต้องการคำตอบตายตัวมากกว่าเปิดโอกาสให้ผู้ตอบได้แสดงความคิดเห็น

เมื่อเปรียบเทียบคำแสดงคำถามทั้งสามประเภทที่พบมากที่สุด คำถามว่า *“อะไร”* มักเน้นไปที่การแสวงหาความจริงและการที่ผู้ถามต้องการรู้ถึงสิ่งใหม่ ๆ ขณะที่คำถามว่า “ไหม” มุ่งเน้นไปที่การสร้างความสัมพันธ์และการรักษาความกลมกลืนในสังคม ผู้วิจัยมีข้อคิดเห็นว่า สังคมที่นิยมใช้คำถามว่า “อะไร” มากกว่า มักสะท้อนให้เห็นถึงประเทศที่ให้ความสำคัญกับผลลัพธ์และการพัฒนาเทคโนโลยี ในทางกลับกันสังคมที่ใช้คำถามว่า “ไหม” มากกว่า อาจแสดงถึงวัฒนธรรมที่ให้คุณค่ากับความสัมพันธภาพในหมู่คณะ ความร่วมมือของคนกลุ่มใหญ่ และการแสดงความคิดเห็น ซึ่งสะท้อนให้เห็นถึงความพยายามที่จะรักษาความสัมพันธ์และหลีกเลี่ยงการสร้างความลำบากใจให้กับคู่สนทนา

แต่อย่างไรก็ตามผู้วิจัยพบว่าในหนังสือประกอบการเรียนรู้ระบบออนไลน์แบบเปิด (MOOC) ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux และรายวิชา

Communicative Thai for Foreigners ภายใต้ศูนย์ภาษาไทยในฐานะภาษาต่างประเทศ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย ปรากฏคำแสดงคำถามโดยใช้คำว่า *“ไหม”* มากที่สุด โดยคำถามที่ใช้ *“ไหม”* เป็นคำถามปลายเปิดที่ต้องการคำตอบแบบ “ใช่ หรือ ไม่ใช่” แต่ในบางกรณีสามารถเปิดโอกาสให้ผู้ตอบขยายคำตอบได้เช่นกัน อีกทั้ง *“ไหม”* ยังเป็นคำที่แสดงให้เห็นถึงความไม่แน่ใจของผู้พูด และยังแสดงความคาดหวังของผู้พูดได้ด้วย (นันทนา วงษ์ไทย, 2561) ผู้วิจัยมีความคิดเห็นว่าหากสอนคำเหล่านี้ควบคู่ไปกับการเรียนรู้คำศัพท์และไวยากรณ์ของประโยคในภาษาไทยจะช่วยให้ผู้เรียนเข้าใจโครงสร้างประโยคและการใช้ภาษาที่เป็นธรรมชาติได้ดียิ่งขึ้น นอกจากนี้คำแสดงคำถามยังเสริมสร้างทักษะการสนทนาให้บทสนทนาได้อย่างเป็นธรรมชาติ เพื่อช่วยลดความกังวลในการสนทนา และช่วยเพิ่มโอกาสในการแสดงออกและพัฒนาการสนทนาเพิ่มขึ้น อีกทั้งยังสามารถทำความเข้าใจวัฒนธรรมไทยผ่านภาษาหรือรูปแบบประโยคคำถาม เนื่องจากคำแสดงคำถามในภาษาไทยสะท้อนถึงลักษณะของการสนทนาในวัฒนธรรมไทยที่มักแสดงถึงความสุภาพและการเปิดโอกาสให้คู่สนทนาได้แสดงความคิดอย่างอิสระ การเรียนรู้คำถามเหล่านี้จึงไม่เพียงช่วยเพิ่มทักษะด้านภาษา แต่ยังสร้างความเข้าใจในมารยาทและวิธีการสื่อสารที่เหมาะสมในสังคมไทยเช่นกัน

สรุปและอภิปรายผล

จากการศึกษาพบว่าการตั้งคำถามเป็นองค์ประกอบสำคัญของกระบวนการเรียนรู้และการพัฒนาทักษะการสื่อสารโดยเฉพาะในการเรียนภาษาไทยสำหรับชาวต่างชาติ คำถามที่ใช้ในแบบเรียนภาษาไทยออนไลน์ไม่ได้เป็นเพียงเครื่องมือในการเรียนรู้ไวยากรณ์และคำศัพท์เท่านั้น แต่ยังสะท้อนถึงลักษณะวัฒนธรรมการสื่อสารของคนไทยด้วย สอดคล้องกับงานวิจัยเรื่อง *ข้อสังเกตการใช้คำแสดงการถามในภาษาไทยปัจจุบัน* พบการเปลี่ยนแปลงทางภาษาในบริบทของสังคมไทยโดยเฉพาะคำว่า “ปะ” และ “มะ” ที่สามารถใช้แทน “หรือเปล่า” และ “ไหม” ในบางบริบทได้ (นันทนา วงษ์ไทย, 2561) แต่อย่างไรก็ตามคำว่า “ปะ” และ “มะ” มักไม่ปรากฏในแบบเรียนภาษาไทยออนไลน์สำหรับชาวต่างชาติเนื่องจากผู้เรียนจำเป็นต้องทำความเข้าใจภาษาทางการก่อนภาษาพูด

เมื่อพิจารณาถึงผลการศึกษา พบว่า แบบเรียนภาษาไทยออนไลน์ที่ใช้ในหลักสูตร MOOC ของมหาวิทยาลัยมหิดลและจุฬาลงกรณ์มหาวิทยาลัย ได้ออกแบบบทเรียนให้ครอบคลุมคำถามที่จำเป็นต่อการสนทนาในชีวิตประจำวัน อย่างไรก็ตาม ผู้วิจัยเห็นว่าควรมีการเพิ่มเติมการฝึกฝนที่เกี่ยวข้องกับคำถามปลายเปิดมากขึ้น เช่น คำแสดงคำถามคำว่า “อย่างไร (How)” ซึ่งช่วยให้ผู้เรียนสามารถฝึกฝนการอธิบายและแสดงความคิดเห็นได้อย่างมีประสิทธิภาพมากขึ้นนอกจากนี้ในอนาคตควรจะมีการพัฒนาสื่อการเรียนการสอนที่ช่วยให้ผู้เรียนสามารถฝึกฝนการตั้งคำถามและตอบคำถามในบริบทที่หลากหลาย เช่น การใช้เกมเพื่อการเรียนรู้ การจำลองสถานการณ์เสมือนจริงบนแพลตฟอร์มต่าง ๆ หรือการฝึกสนทนาแบบโต้ตอบ ซึ่งจะช่วยให้ผู้เรียนสามารถนำความรู้ไปประยุกต์ใช้ได้จริงในการสื่อสารในชีวิตประจำวัน

คำแสดงคำถามที่ใช้ในแบบเรียนภาษาไทยออนไลน์สำหรับชาวต่างชาติสะท้อนให้เห็นถึงลักษณะของภาษาไทยและวัฒนธรรมไทยที่ให้ความสำคัญกับการสื่อสารที่สุภาพและการสร้างความสัมพันธ์ในบทสนทนา คำถามที่ใช้บ่อย ได้แก่ “อะไร (What)”, “ไหม (Verb to be),” และ “อย่างไร (How)” ตามลำดับ เนื่องจากคำว่า “อะไร” พบมากที่สุดอาจเป็นเพราะเหตุผลที่ผู้ถามต้องการให้ผู้ตอบอยู่ในกรอบหรือขอบเขตที่ตนเองวางไว้เช่นกัน (CREATIVE TALK, 2566) การศึกษาคำแสดงคำถามมีบทบาทสำคัญในการช่วยให้ผู้เรียนสามารถโต้ตอบและสนทนาในชีวิตประจำวันได้อย่างเป็นธรรมชาติ อย่างไรก็ตาม คำถามบางประเภท เช่น “หรือ (or)” และ “เมื่อไหร่ (When)” มีการใช้ในปริมาณที่น้อยกว่าคำถามประเภทอื่น ซึ่งอาจสะท้อนถึงลักษณะของการสนทนาในภาษาไทยที่มักเน้นการถามเพื่อให้คู่สนทนาได้อธิบายหรือแสดงความคิดเห็นมากกว่าการถามที่ต้องการคำตอบแบบเลือกตัวเลือกที่ชัดเจน และผู้วิจัยคิดเห็นว่าในอนาคตควรมีการปรับปรุงแบบเรียนภาษาไทยออนไลน์ให้ครอบคลุมการใช้คำแสดงคำถามที่หลากหลายมากขึ้น เพื่อส่งเสริมให้ผู้เรียนสามารถตั้งคำถามและตอบคำถามได้อย่างเป็นธรรมชาติ ซึ่งจะช่วยทำให้ผู้เรียนสามารถนำภาษาไทยไปใช้ได้อย่างคล่องแคล่วและสื่อสารได้อย่างมั่นใจในชีวิตประจำวัน

ข้อเสนอแนะ

1. การศึกษาเปรียบเทียบคำแสดงคำถามที่ใช้ในบริบททางการและไม่เป็นทางการของภาษาไทย
2. การศึกษารูปแบบคำถามที่ใช้ในบริบททางสังคมต่าง ๆ

บรรณานุกรม

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Linguistic Strategies Representing Vietnamese Identity in the Novel Rak Nai Maan Fon by Prabhassorn Sevikul

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Abstract

This study examines the linguistic strategies employed by Prabhassorn Sevikul in Rak Nai Maan Fon to represent Vietnamese identity through literary techniques. The analysis focuses on three key aspects: **descriptive narration**, which portrays Vietnam's landscapes and cultural settings; **symbolism**, which conveys deeper social and emotional meanings; and **atmospheric creation**, which enhances readers' engagement with the story. Findings reveal that the author employs vivid descriptions and imagery to depict Vietnam's essence, such as Hanoi's markets, ancient temples, and traditional lifestyles. The recurring symbol of rain signifies emotional and societal transformations. Additionally, tonal variation and carefully chosen vocabulary contribute to a realistic and immersive atmosphere, allowing readers to connect deeply with the cultural context. This research underscores the role of linguistic strategies in shaping Vietnam's representation within Thai literature, fostering cross-cultural understanding between Thailand and Vietnam. The findings provide insights for comparative literary studies and serve as a guide for writers portraying neighboring countries through creative language use.

Keywords: Linguistic strategies, Vietnamese identity, Thai literature, narration, symbolism, atmosphere

กลวิธีใช้ภาษาแสดงอัตลักษณ์เวียดนามจากนวนิยาย "รักในม่านฝน" ของประภัสสร เสวิกุล

บทคัดย่อ

บทความวิจัยนี้มีวัตถุประสงค์เพื่อศึกษากลวิธีทางภาษาที่ประภัสสร เสวิกุล ใช้ในนวนิยาย รักในม่านฝน ในการถ่ายทอดและสร้างภาพแทนของอัตลักษณ์เวียดนามผ่านมุมมองทางวรรณศิลป์ การศึกษานี้มุ่งวิเคราะห์องค์ประกอบสำคัญ ได้แก่ **การบรรยาย** ที่ช่วยสร้างจินตภาพของสถานที่และวิถีชีวิต **การใช้สัญลักษณ์** ที่สะท้อนความหมายเชิงลึกเกี่ยวกับบริบททางสังคมและอารมณ์ของตัวละคร และ **การสร้างบรรยากาศ** ที่ส่งเสริมการรับรู้และความเข้าใจของผู้อ่านเกี่ยวกับวัฒนธรรมเวียดนาม ผลการศึกษาพบว่าผู้เขียนใช้การบรรยายที่มีรายละเอียดและอาศัยภาพพจน์ที่ชัดเจนในการถ่ายทอดเอกลักษณ์ของเวียดนาม อาทิ การพรรณนาถึงตลาดในฮานอย วัดเก่าแก่ และวิถีชีวิตของประชาชนที่สะท้อนความเรียบง่ายและเสน่ห์ของวัฒนธรรมเวียดนามดั้งเดิม นอกจากนี้ ฝน ซึ่งเป็นสัญลักษณ์หลักในเรื่อง ถูกนำมาใช้เพื่อแสดงถึงการเปลี่ยนแปลงของตัวละครทั้งในระดับบุคคลและบริบททางสังคม ขณะเดียวกัน การใช้โทนสีทางภาษาและการเลือกใช้ถ้อยคำที่สอดคล้องกับอารมณ์ของตัวละครช่วยเสริมสร้างบรรยากาศในเรื่อง ทำให้ผู้อ่านสามารถเชื่อมโยงกับสภาพแวดล้อมและบริบททางวัฒนธรรมของเวียดนามได้อย่างมีประสิทธิภาพ การศึกษานี้ชี้ให้เห็นว่ากลวิธีใช้ภาษาใน รักในม่านฝน มีบทบาทสำคัญในการสร้างภาพแทนของเวียดนามในบริบทของวรรณกรรมไทย โดยช่วยเสริมสร้างความเข้าใจข้ามวัฒนธรรมระหว่างประเทศไทยและเวียดนาม ผลการศึกษาสามารถนำไปประยุกต์ใช้ในการศึกษาวรรณกรรมเชิงเปรียบเทียบ และเป็นแนวทางสำหรับนักเขียนที่ต้องการนำเสนออัตลักษณ์ของประเทศเพื่อนบ้านผ่านการใช้ภาษาเชิงสร้างสรรค์ในงานวรรณกรรม

คำสำคัญ: กลวิธีใช้ภาษา, อัตลักษณ์เวียดนาม, วรรณกรรมไทย, การบรรยาย, สัญลักษณ์, บรรยากาศ

บทนำ

ในยุคโลกาภิวัตน์ความเชื่อมโยงระหว่างผู้คนและวัฒนธรรมจากหลากหลายภูมิภาคได้ขยายตัวอย่างรวดเร็ว การพัฒนาเทคโนโลยีสารสนเทศ การคมนาคมที่สะดวกสบาย และการเปิดกว้างของข้อมูลข่าวสาร ทำให้ผู้คนสามารถแลกเปลี่ยนและเรียนรู้วัฒนธรรมที่แตกต่างกันได้อย่างลึกซึ้ง อย่างไรก็ตามความสัมพันธ์ที่แนบแน่นนี้ยังคงมีความท้าทาย โดยเฉพาะการทำความเข้าใจและยอมรับความแตกต่างทางวัฒนธรรม ซึ่งอาจนำไปสู่ความขัดแย้ง หากขาดเครื่องมือที่ช่วยสร้างสะพานเชื่อมโยงความเข้าใจซึ่งกันและกัน ภูมิภาคเอเชียตะวันออกเฉียงใต้เป็นตัวอย่างที่ชัดเจนของความหลากหลายทางวัฒนธรรม ภาษา ศาสนา และประวัติศาสตร์ แต่ในขณะเดียวกัน ความหลากหลายนี้อาจก่อให้เกิดความไม่เข้าใจและความขัดแย้ง หาก

ปราศจากการเรียนรู้และการเปิดรับซึ่งกันและกัน วรรณกรรมจึงเป็นหนึ่งในสื่อสำคัญที่ช่วยเชื่อมโยงความแตกต่างเหล่านี้ เพราะไม่ได้เป็นเพียงเครื่องมือให้ความบันเทิงเท่านั้น แต่ยังทำหน้าที่เป็นหน้าต่างที่เปิดให้เห็นถึงวิถีชีวิต คุณค่า และมุมมองของผู้คนจากวัฒนธรรมอื่น ๆ

วรรณกรรมมีพลังในการถ่ายทอดเรื่องราวผ่านการสร้างตัวละคร เหตุการณ์ และการบรรยายที่ช่วยให้ผู้อ่านสามารถเข้าใจมุมมองที่แตกต่างจากของตนเอง ด้วยการเล่าเรื่องที่สมจริงและมีชีวิตชีวา วรรณกรรมจึงเป็นเครื่องมือที่สามารถสร้างความเห็นอกเห็นใจ ลดอคติ และส่งเสริมความเข้าใจข้ามวัฒนธรรมได้อย่างมีประสิทธิภาพรักในม่านฝน ของประภัสสร เสวิกุล เป็นตัวอย่างของวรรณกรรมที่ทำหน้าที่ดังกล่าว นวนิยายเรื่องนี้เป็นส่วนหนึ่งของโครงการ "วรรณกรรมเพื่ออาเซียน" ซึ่งมีเป้าหมายในการส่งเสริมความเข้าใจและมิตรภาพระหว่างประเทศสมาชิกอาเซียน ผ่านเรื่องราวความรักของตัวละครไทยและเวียดนาม โดยมีฉากหลังเป็นบริบททางประวัติศาสตร์และวัฒนธรรมของเวียดนาม ตั้งแต่ยุคสงครามปลดปล่อยประเทศจนถึงการพัฒนาเศรษฐกิจในยุคปัจจุบัน ผู้เขียนได้นำเสนอแง่มุมที่หลากหลายของเวียดนามผ่านองค์ประกอบทางวรรณศิลป์ เช่น อาหารพื้นถิ่น การแต่งกายแบบดั้งเดิม ขนบธรรมเนียมประเพณี และสถาปัตยกรรม ซึ่งสะท้อนถึงเอกลักษณ์ทางวัฒนธรรมที่ยังคงดำรงอยู่ท่ามกลางความเปลี่ยนแปลงของยุคสมัย

งานวิจัยนี้มุ่งศึกษากลวิธีใช้ภาษาที่ผู้เขียนใช้ใน รักในม่านฝน เพื่อนำเสนออัตลักษณ์ของเวียดนาม โดยมุ่งเน้นการวิเคราะห์องค์ประกอบสำคัญ ได้แก่ **การบรรยาย**ที่สร้างจินตภาพของสถานที่และวัฒนธรรม **การใช้สัญลักษณ์**ที่สะท้อนความหมายเชิงลึกเกี่ยวกับสังคมและอารมณ์ของตัวละคร และ **การสร้างบรรยากาศ**ที่ช่วยให้ผู้อ่านมีความรู้สึกร่วมและเข้าใจวัฒนธรรมเวียดนามมากขึ้น ผลการศึกษานี้จะช่วยให้เห็นถึงบทบาทของวรรณกรรมไทยในการเป็นสื่อกลางสำหรับถ่ายทอดวัฒนธรรมของประเทศเพื่อนบ้าน และแสดงให้เห็นถึงศักยภาพของภาษาในการเสริมสร้างความเข้าใจข้ามวัฒนธรรมในบริบทของประชาคมอาเซียน นอกจากนี้ยังสามารถนำไปประยุกต์ใช้ในงานวรรณกรรมเปรียบเทียบ และเป็นแนวทางสำหรับนักเขียนและนักวิจัยด้านวรรณกรรมที่ต้องการสร้างสรรค์งานเขียนที่สะท้อนอัตลักษณ์ของประเทศเพื่อนบ้านได้อย่างลึกซึ้งและมีประสิทธิภาพ

วัตถุประสงค์ของการวิจัย

1. เพื่อศึกษากลวิธีทางภาษาที่ประภัสสร เสวิกุล ใช้ในการถ่ายทอดอัตลักษณ์ของเวียดนามผ่านนวนิยาย รักในม่านฝน
2. เพื่อวิเคราะห์บทบาทของการบรรยาย สัญลักษณ์ และการสร้างบรรยากาศในการนำเสนอภาพแทนของเวียดนามในบริบทวรรณกรรมไทย

วิธีดำเนินการวิจัย

งานวิจัยนี้ใช้ ระเบียบวิธีวิจัยเชิงคุณภาพ (Qualitative Research) โดยเน้นการ วิเคราะห์เอกสาร (Documentary Research) เพื่อศึกษากลวิธีใช้ภาษาที่ประภัสสร เสวิกุล ใช้ในนวนิยาย รักในม่านฝน ในการถ่ายทอดอัตลักษณ์ของเวียดนาม งานวิจัยนี้ให้ความสำคัญกับองค์ประกอบทางวรรณศิลป์ที่สะท้อนวัฒนธรรม ประวัติศาสตร์ และบริบททางสังคมของเวียดนาม ผ่านการวิเคราะห์การบรรยาย การใช้สัญลักษณ์ และการสร้างบรรยากาศ กระบวนการวิจัยประกอบด้วย 5 ขั้นตอนหลัก ดังนี้

1. การรวบรวมข้อมูล กระบวนการรวบรวมข้อมูลแบ่งออกเป็น 2 ส่วนหลัก ได้แก่ ข้อมูลตัวบทและข้อมูลแนวคิดและทฤษฎี

1.1 ข้อมูลตัวบท ศึกษาข้อมูล ดังนี้

1.1.1 ศึกษา รักในม่านฝน อย่างละเอียด โดยเน้นการวิเคราะห์โครงสร้างเรื่องการใช้ภาษาและองค์ประกอบที่สะท้อนวัฒนธรรมเวียดนาม

1.1.2 วิเคราะห์แนวทางการบรรยาย การใช้สัญลักษณ์ และการสร้างบรรยากาศที่ผู้เขียนใช้ในการนำเสนออัตลักษณ์ของเวียดนาม

1.1.3 คัดเลือกตัวอย่างข้อความจากนวนิยายที่เกี่ยวข้องกับแนวคิดหลักของการวิจัย

1.2 ข้อมูลแนวคิดและทฤษฎี ศึกษาทฤษฎีที่เกี่ยวข้องเพื่อเป็นกรอบวิเคราะห์ ได้แก่

1.2.1 ทฤษฎีการเล่าเรื่อง (Narrative Theory) งานศึกษาการเล่าเรื่องสามารถอ้างอิงแนวคิดของ บัคทิน (Bakhtin, 1981) ซึ่งเสนอว่าการเล่าเรื่องไม่ได้เกิดขึ้นอย่างเป็นเอกเทศ แต่ได้รับอิทธิพลจากบริบททางสังคมและวัฒนธรรม โดยเฉพาะอย่างยิ่งการใช้ภาษาในการสร้างความหมายที่เกี่ยวข้องกับอัตลักษณ์ทางวัฒนธรรมของตัวละคร นอกจากนี้ เจอราร์ด เจนนัตต์ (Genette, 1980) ยังเสนอแนวคิดเกี่ยวกับโครงสร้างการเล่าเรื่อง (Narrative Structure) โดยมุ่งวิเคราะห์มุมมองการเล่าเรื่อง (Narrative Perspective) การจัดลำดับเวลา (Temporality) และการเล่าเรื่องแบบอภิปริยาย (Metanarrative) ซึ่งเป็นองค์ประกอบที่ช่วยให้เข้าใจการสะท้อนวัฒนธรรมผ่านวรรณกรรม

1.2.2 แนวคิดอัตลักษณ์ทางวัฒนธรรม (Cultural Identity) แนวคิดเกี่ยวกับอัตลักษณ์ทางวัฒนธรรมสามารถอ้างอิงจาก ฮอลล์ (Hall, 1990) ซึ่งเสนอว่าอัตลักษณ์ไม่ได้คงที่ตายตัว แต่เป็นกระบวนการที่เปลี่ยนแปลงไปตามปฏิสัมพันธ์ทางสังคมและประวัติศาสตร์ อัตลักษณ์ทางวัฒนธรรมถูกสร้างขึ้นผ่านการเล่าเรื่องและการนำเสนอภาพแทน (Representation) ที่สะท้อนความเป็นกลุ่มของสังคม นอกจากนี้ อภิญญา เฟื่องฟูสกุล (2546) ยังเสนอว่าอัตลักษณ์เป็นสิ่งที่ถูกประกอบสร้างขึ้น (Constructed Identity) โดยได้รับอิทธิพลจากบริบททางสังคม การเมือง และประวัติศาสตร์ ซึ่งแนวคิดนี้สอดคล้องกับการศึกษาว่านวนิยาย รักในม่านฝน ถ่ายทอดอัตลักษณ์ของเวียดนามผ่านการบรรยายวัฒนธรรมและประเพณี

1.2.3 ทฤษฎีการสื่อสารข้ามวัฒนธรรม (Intercultural Communication Theory) การศึกษาวรรณกรรมในฐานะสื่อกลางที่ช่วยลดอคติทางวัฒนธรรมและสร้างความเข้าใจร่วมกันสามารถอ้างอิงแนวคิดของ กูเดียนคุนส์ (Gudykunst, 2003) ซึ่งเสนอว่าการสื่อสารข้ามวัฒนธรรม (Intercultural Communication) เป็นกระบวนการที่เกิดขึ้นจากการแลกเปลี่ยนสัญลักษณ์และบริบทระหว่างกลุ่มคนที่มีพื้นฐานวัฒนธรรมที่แตกต่างกัน นอกจากนี้ คิม (Kim, 2001) ยังเสนอแนวคิดเรื่อง การปรับตัวทางวัฒนธรรม (Cultural Adaptation) ซึ่งเกี่ยวข้องกับกระบวนการที่บุคคลเรียนรู้และปรับตัวให้เข้ากับวัฒนธรรมใหม่ผ่านการสื่อสาร การศึกษานี้สามารถนำมาใช้วิเคราะห์ว่าวรรณกรรมช่วยให้ผู้อ่านชาวไทยเข้าใจวัฒนธรรมเวียดนาม

แนวคิดและทฤษฎีจากนักวิชาการข้างต้นจะเป็นกรอบวิเคราะห์ที่ช่วยให้การศึกษานวนิยายรักในม่านฝน มีความลึกซึ้งในมิติของการเล่าเรื่อง การถ่ายทอดอัตลักษณ์ทางวัฒนธรรม และบทบาทของวรรณกรรมในฐานะสื่อกลางในการส่งเสริมความเข้าใจข้ามวัฒนธรรมระหว่างไทยและเวียดนาม

2. การจัดเก็บข้อมูล มีกระบวนการจัดเก็บข้อมูล ดังนี้

2.1 ใช้เครื่องมือช่วยบันทึกข้อมูล เช่น แบบฟอร์มวิเคราะห์วรรณกรรมเพื่อบันทึกประเด็นสำคัญจากตัวบท

2.2 จัดเก็บข้อมูลในรูปแบบดิจิทัลผ่านโปรแกรม Microsoft Word และโปรแกรมวิเคราะห์ข้อความเพื่อความสะดวกในการจัดหมวดหมู่และอ้างอิง

2.3 จัดระเบียบข้อมูลโดยแบ่งเนื้อหาตามองค์ประกอบที่ศึกษา เช่น การบรรยาย สัญลักษณ์ และบรรยากาศ

3. การวิเคราะห์ข้อมูล ดำเนินการวิเคราะห์ข้อมูลตามขั้นตอนต่อไปนี้

3.1 การจัดระบบข้อมูล ปฏิบัติดังนี้

3.1.1 แยกข้อมูลตามหมวดหมู่ เช่น กลวิธีการบรรยาย การใช้สัญลักษณ์ และการสร้างบรรยากาศ3.1.2 จัดทำตารางเปรียบเทียบตัวอย่างข้อความจากนวนิยายที่เกี่ยวข้องกับแนวคิดทางวัฒนธรรม

3.2 การวิเคราะห์เชิงเนื้อหา (Content Analysis) มีกระบวนการดังนี้

3.2.1 ใช้แนวคิดและทฤษฎีเป็นกรอบในการตีความข้อมูล โดยมุ่งเน้นการเชื่อมโยงบริบททางสังคม ประวัติศาสตร์ และวัฒนธรรมของเวียดนามที่ปรากฏในนวนิยาย

3.2.2 วิเคราะห์รูปแบบของการใช้ภาษา เช่น โครงสร้างประโยค ภาพพจน์ และการเลือกใช้คำที่สะท้อนอัตลักษณ์ของเวียดนาม

3.3 การตีความเชิงลึก (Interpretative Analysis) ศึกษาและวิเคราะห์ตีความ ดังนี้

3.3.1 ศึกษาความหมายเชิงสัญลักษณ์ขององค์ประกอบทางวรรณกรรม เช่น ฝน ซึ่งเป็นสัญลักษณ์สำคัญของเรื่อง

3.3.2 วิเคราะห์ผลกระทบของกลวิธีใช้ภาษาที่มีต่อการสร้างภาพแทนของเวียดนามในสายตาผู้อ่าน

3.4 การสังเคราะห์ข้อมูล ดำเนินการสังเคราะห์ข้อมูล ดังนี้

3.4.1 นำข้อมูลที่วิเคราะห์มาเชื่อมโยงกับวัตถุประสงค์การวิจัยเพื่อสรุปข้อค้นพบ

3.4.2 สังเคราะห์แนวโน้มของกลวิธีทางภาษาที่ใช้ในวรรณกรรมเพื่อสร้างอัตลักษณ์ของประเทศเพื่อนบ้าน

4. การสรุปผลและอภิปราย มีการดำเนินการ ดังนี้

4.1 จัดเรียงและนำเสนอผลการวิเคราะห์ตามโครงสร้างของการวิจัย

4.2 อภิปรายบทบาทของ รักในม่านฝน ในฐานะวรรณกรรมที่สะท้อนวัฒนธรรมเวียดนาม โดยพิจารณาทั้งมิติของภาษา วรรณศิลป์ และสังคม

4.3 เปรียบเทียบผลการศึกษากับงานวิจัยที่เกี่ยวข้อง เพื่อแสดงให้เห็นถึงจุดแข็งและข้อจำกัดของ นวนิยายในการเป็นเครื่องมือสร้างความเข้าใจข้ามวัฒนธรรม

4.4 ให้ข้อเสนอแนะเกี่ยวกับศักยภาพของวรรณกรรมในการส่งเสริมความสัมพันธ์ระหว่างประเทศสมาชิกอาเซียน

5. การรายงานผลการวิจัย ดำเนินการตามขั้นตอน ดังนี้

5.1 จัดทำรายงานผลการวิจัยโดยใช้ วิธีการพรรณนาวิเคราะห์ (Descriptive Analysis) ซึ่งเน้นการอธิบายเนื้อหาตามลักษณะของข้อมูลที่รวบรวมและวิเคราะห์ได้

5.2 นำเสนอข้อมูลอย่างเป็นระบบและมีความครอบคลุม โดยเชื่อมโยงข้อมูลกับวัตถุประสงค์และประเด็นที่ศึกษา

5.3 เสนอแนวทางที่เป็นประโยชน์ต่อวงการวรรณกรรมและการศึกษาด้านการสื่อสารข้ามวัฒนธรรม

ด้วยกระบวนการวิจัยที่เป็นระบบและอิงแนวคิดทางวิชาการ งานวิจัยนี้จะสามารถอธิบายบทบาทของ รักในม่านฝน ได้อย่างครอบคลุม ทั้งในมิติของการเล่าเรื่อง การสะท้อนอัตลักษณ์ทางวัฒนธรรม และการส่งเสริมความเข้าใจข้ามวัฒนธรรมในภูมิภาคอาเซียน ผลการวิจัยนี้คาดว่าจะช่วยให้เกิดความเข้าใจเชิงลึกเกี่ยวกับการใช้ภาษาในวรรณกรรมเพื่อสะท้อนวัฒนธรรม และเป็นแนวทางสำหรับการศึกษาวรรณ กรรมเปรียบเทียบในบริบทของอาเซียนต่อไป

นิยามศัพท์เฉพาะ

1. กลวิธีใช้ภาษา (Linguistic Strategies) เทคนิคหรือวิธีการที่ผู้เขียนใช้ในการเลือกใช้ภาษาเพื่อสร้างความหมาย ถ่ายทอดอารมณ์ และเสริมสร้างอัตลักษณ์ของวัฒนธรรมในวรรณกรรม เช่น การบรรยายเชิงลึก การใช้สัญลักษณ์ และการสร้างบรรยากาศ

2. อัตลักษณ์ทางวัฒนธรรม (Cultural Identity) ลักษณะเฉพาะที่แสดงถึงความเป็นเอกลักษณ์ของกลุ่มวัฒนธรรมหนึ่ง ๆ ซึ่งประกอบด้วยขนบธรรมเนียม ประเพณี ภาษา และวิถีชีวิตที่ส่งต่อจากรุ่นสู่รุ่น

3. การบรรยาย (Descriptive Narration) วิธีการที่ผู้เขียนใช้ในการอธิบายเหตุการณ์ สถานที่ หรือบุคคล โดยอาศัยรายละเอียดที่ช่วยให้ผู้อ่านเข้าใจและสามารถจินตนาการภาพที่เกิดขึ้นในเรื่อง

4. สัญลักษณ์ (Symbolism) สิ่งที่ถูกนำมาใช้แทนแนวคิด อารมณ์ หรือความหมายเชิงนัยในวรรณกรรม เช่น ฝน ที่ปรากฏใน รักในม่านฝน อาจหมายถึงความเปลี่ยนแปลงหรือความเศร้าโศก

5. การสื่อสารข้ามวัฒนธรรม (Intercultural Communication) กระบวนการแลกเปลี่ยนความคิด ค่านิยม และข้อมูลระหว่างบุคคลจากวัฒนธรรมที่แตกต่างกัน ซึ่งช่วยส่งเสริมความเข้าใจและลดอคติทางวัฒนธรรม

ผลการวิจัย

งานวิจัยนี้ศึกษากลวิธีใช้ภาษาที่ประภัสสร เสวิกุล ใช้ในนวนิยาย รักในม่านฝน เพื่อถ่ายทอดอัตลักษณ์ของเวียดนาม ผ่านการบรรยาย สัญลักษณ์ และการสร้างบรรยากาศ โดยผลการวิจัยสามารถสรุปได้ตามวัตถุประสงค์ที่กำหนดไว้ ดังนี้

1. กลวิธีการใช้ภาษาที่ใช้ในการถ่ายทอดอัตลักษณ์ของเวียดนาม การศึกษาพบว่า ประภัสสร เสวิกุล ใช้ การบรรยายเชิงพรรณนา (Descriptive Narration) ที่ละเอียดและมีความสมจริง เพื่อสร้างภาพแทนของเวียดนามในสายตาของผู้อ่าน โดยผู้เขียนเลือกใช้ถ้อยคำที่มีความละเมียดละไมผสมผสานกับการแทรกคำภาษาเวียดนาม เพื่อให้บรรยากาศของสถานที่ วิถีชีวิต และวัฒนธรรมของเวียดนามถูกถ่ายทอดออกมาอย่างมีชีวิตชีวา ดังนี้

1.1 การใช้คำบรรยายที่ให้รายละเอียดเกี่ยวกับอาหาร วัฒนธรรม และภูมิประเทศ ซึ่งช่วยให้ผู้อ่านสามารถจินตนาการถึงบรรยากาศของเวียดนามได้อย่างชัดเจน เช่น “นี่เป็นร้านจ๋าก๊าที่ดีที่สุดในย่านนี้... จ๋าก๊าคือปลาหมักกับสมุนไพรผัดผักและขนมจีนในน้ำมันร้อน ๆ เป็นอาหารดั้งเดิมของคนฮานอย ถ้าใครมาฮานอยแล้วไม่ได้กินจ๋าก๊า ก็เหมือนกับว่ายังมาไม่ถึงฮานอย”(ประภัสสร เสวิกุล, 2555, น.37) การแทรกชื่ออาหารเวียดนาม “จ๋าก๊า” พร้อมคำอธิบายเกี่ยวกับส่วนผสมและวิธีการรับประทาน ทำให้ผู้อ่านไม่เพียงเข้าใจว่ามันคืออะไร แต่ยังช่วยให้ผู้อ่านรับรู้ถึงความเป็นเอกลักษณ์ของอาหารเวียดนามผ่านสายตาของตัวละคร นอกจากนี้ ผู้เขียนยังใช้ การบรรยายสถานที่สำคัญ เช่น ตลาด ถนน และสถาปัตยกรรมโบราณของเวียดนาม

เพื่อให้ผู้อ่านได้รับรู้ถึงภูมิทัศน์ของประเทศนี้ ตัวอย่างเช่น “ถนนสายเก่าในย่านเมืองฮานอยยังคงอบอวลไปด้วยกลิ่นหอมของกาแฟและขนมปังฝรั่งเศสที่หลงเหลือมาจากยุคอาณานิคม ตึกแถวแบบโคโลเนียลสีซีดจาง แต่เต็มไปด้วยเรื่องราวในอดีต...” (ประภัสสร เสวิกุล, 2555, น.47) ข้อความนี้สะท้อนถึง อิทธิพลของวัฒนธรรมฝรั่งเศส ที่ยังคงหลงเหลืออยู่ในสังคมเวียดนาม ซึ่งเป็นมิติหนึ่งของอัตลักษณ์ทางประวัติศาสตร์ที่รักในม่านฝน ต้องการสื่อให้ผู้อ่านเข้าใจ

1.2 การใช้บทสนทนาเพื่อถ่ายทอดความแตกต่างทางวัฒนธรรม อีกหนึ่งกลวิธีที่ผู้เขียนใช้คือ บทสนทนา (Dialogue) ระหว่างตัวละครเพื่อเปรียบเทียบความแตกต่างทางวัฒนธรรมระหว่างไทยและเวียดนาม ตัวละครในเรื่องมักพูดถึง ขนบธรรมเนียม ประเพณี และการใช้ภาษา ในชีวิตประจำวันของชาวเวียดนาม ตัวอย่างเช่น “คนไทยมีแต่ชื่อเล่น ไม่ค่อยมีชื่อที่เรียกเล่น ๆ...คนเวียดนามไม่มีชื่อเล่น แต่สำหรับคนที่คุ้นเคยกันเราก็มักจะเรียกกันด้วยฉายา” (ประภัสสร เสวิกุล, 2555, น.29) ข้อความนี้สะท้อนถึงความแตกต่างของระบบการตั้งชื่อในสองประเทศ ซึ่งเป็นตัวอย่างที่ดีของการใช้บทสนทนาเพื่อให้ผู้อ่านเข้าใจความแตกต่างทางสังคมและวัฒนธรรมของเวียดนาม นอกจากนี้ ยังมีตัวอย่างบทสนทนาที่สะท้อนถึงความแตกต่างทางแนวคิดและค่านิยมระหว่างไทยกับเวียดนาม เช่น “คนไทยชอบยิ้ม คนเวียดนามไม่ค่อยยิ้มให้กันง่าย ๆ เพราะเรามักจริงจังกับชีวิต...แต่นั่นไม่ได้หมายความว่าเราจะไม่เป็นมิตร” (ประภัสสร เสวิกุล, 2555, น.54) ข้อความนี้สะท้อนให้เห็นถึง แนวคิดเรื่องพฤติกรรมทางสังคม (Social Behavior) ของคนเวียดนาม ซึ่งแตกต่างจากภาพลักษณ์ของสังคมไทยที่มีวัฒนธรรม "สยามเมืองยิ้ม"

1.3 การใช้ภาษาเพื่อสร้างความสมจริงของบรรยากาศ อีกหนึ่งกลวิธีสำคัญที่พบในงานวิจัยคือ การใช้คำที่สะท้อนอารมณ์และบรรยากาศ เช่น “ฟ้ามัวด้วยหมู่เมฆที่อุ้มฝน ลมแรงพัดต้นข้าวในทุ่งนาสองข้างทางให้เอนลู่เป็นระลอกราวคลื่นสีเขียว ต้นไม้ใหญ่สงบนิ่งเหมือนผู้สูงอายุที่ผ่านกาลเวลามาเนิ่นนานจนไม่สะทกสะท้านต่อความปรวนแปรเปลี่ยนแปลงใด ๆ หมู่นกบินอยู่ไกล ๆ แต่แมลงปอฝูงใหญ่เริงระบำอยู่เหนือยอดหญ้า...” (ประภัสสร เสวิกุล, 2555, น.104) “มองผ่านสายฝนที่พร่างพรำในสายแดด จะเห็นตึกเก่า ๆ เหมือนรูปเงาซึ่งเลือนรางอยู่หลังม่านใสที่ไหวพลิ้ว กลิ่นชื้นของผืนดินและผนังปูนที่ชุ่มฝนโรยรินอยู่ในอากาศ (ประภัสสร เสวิกุล, 2555, น.197) ผู้เขียนใช้ ภาพพจน์ (Imagery) เพื่อสร้างบรรยากาศของฮานอยในช่วงฤดูฝน โดยใช้คำที่สะท้อน ความสงบ ลึกลับ และความผูกพันกับอดีต ซึ่งช่วยให้ผู้อ่านรู้สึกเหมือนได้เดินอยู่ในเมืองโบราณของเวียดนาม ผลการวิจัยชี้ให้เห็นว่า ประภัสสร เสวิกุล ใช้กลวิธีทางภาษาที่หลากหลายเพื่อถ่ายทอดอัตลักษณ์ของเวียดนาม ได้แก่ 1) การบรรยายเชิงพรรณนา ที่สร้างภาพแทนของสถานที่วัฒนธรรม และวิถีชีวิตของชาวเวียดนามผ่านรายละเอียดที่ชัดเจน 2) การแทรกคำภาษาเวียดนาม เพื่อให้ผู้อ่านได้รับรู้ถึงเอกลักษณ์ของประเทศ เช่น อาหาร พิธีกรรม และสถานที่สำคัญ 3) การใช้บทสนทนา เพื่อเปรียบเทียบความแตกต่างทางวัฒนธรรมระหว่างไทยและเวียดนาม ซึ่งช่วยให้ผู้อ่านเข้าใจความแตกต่างของทั้งสองประเทศ และ 4) การใช้ถ้อยคำที่สะท้อนบรรยากาศ เพื่อให้ผู้อ่านรู้สึกมีส่วนร่วมกับสภาพแวดล้อมของ

เวียดนาม ดังนั้น รักในม่านฝน จึงเป็นตัวอย่างของวรรณกรรมที่สามารถใช้ภาษาเป็นเครื่องมือสำคัญในการถ่ายทอดอัตลักษณ์ทางวัฒนธรรมของเวียดนามในบริบทของวรรณกรรมไทย

2. การถ่ายทอดภาพแทนของเวียดนามผ่านการบรรยาย สัญลักษณ์ และการสร้างบรรยากาศ

2.1 การบรรยาย การบรรยายใน รักในม่านฝน เป็นกลวิธีหลักที่ผู้เขียนใช้ในการถ่ายทอดอัตลักษณ์ของเวียดนาม โดยเน้น การพรรณนาภูมิทัศน์ สถานที่สำคัญ และวิถีชีวิตของผู้คน เพื่อให้ผู้อ่านได้รับรู้ถึงบริบททางประวัติศาสตร์และวัฒนธรรมของเวียดนามอย่างสมจริง ดังนี้

2.1.1 การบรรยายสถานที่และวิถีชีวิตของคนเวียดนาม หนึ่งในลักษณะเด่นของการบรรยายในเรื่อง คือ การพรรณนาหมู่บ้านและเมืองเวียดนาม ที่สะท้อนถึง วิถีชีวิตดั้งเดิมและความเปลี่ยนแปลงทางสังคม ผู้เขียนให้ความสำคัญกับรายละเอียดของสภาพแวดล้อม โดยถ่ายทอดภาพของหมู่บ้านที่ยังคงรักษารูปแบบดั้งเดิมไว้ ดังตัวอย่าง “หมู่บ้านเล็ก ๆ แห่งนั้นยังคงรักษาบ้านเรือนและวิถีชีวิตของผู้คนไว้ได้อย่างใกล้เคียงกับสภาพดั้งเดิม โดยไม่มีรูปแบบของการท่องเที่ยวหรือธุรกิจเข้าไปเกี่ยวข้องด้วยมากนัก...” (ประภัสสร เสวิกุล, 2555, น.79) การบรรยายนี้ช่วยให้ผู้อ่านเห็นภาพของชุมชนที่ยังคงรักษาวิถีชีวิตแบบดั้งเดิมของเวียดนามไว้ ท่ามกลางการเปลี่ยนแปลงของโลกยุคใหม่ นอกจากนี้ ยังสะท้อนถึงความพยายามของชาวเวียดนามในการอนุรักษ์วัฒนธรรมของตน อีกทั้งมีการบรรยายถึงตลาดพื้นเมืองในฮานอยยังช่วยสะท้อนถึง วิถีชีวิตของคนเวียดนามในเมืองใหญ่ เช่น ตลาดดงซวนในฮานอยยังคงความเป็นตลาดพื้นเมืองอย่างแท้จริง เสียงพ่อค้าแม่ค้าต่อรองราคาดังระงม กลิ่นหอมของอาหารเวียดนามลอยมาตามสายลมผสมผสานกับกลิ่นของเครื่องเทศและสมุนไพร “ตลาดเล็ก ๆ ที่มีพ่อค้าแม่ค้านำพืชผักและผลไม้มาวางขายกับพื้นที่มีเพียงใบไม้ขนาดใหญ่ปูรอง และคนขายแต่ละคนซึ่งนั่งยอง ๆ อยู่บนม้านั่งตัวเตี้ย ๆ ก็ดูจะมีความสุขกับการพูดคุยกัน เคี้ยวหมากหรือเบิ่งมองดูนักท่องเที่ยวชาวต่างชาติกลุ่มเล็ก ๆ ที่ตื่นเต้นกับการถ่ายรูปมือเป็นระวิง” (ประภัสสร เสวิกุล, 2555, น.76) การพรรณนานี้ช่วยให้ผู้อ่านรู้สึกเสมือนได้เดินอยู่ในตลาดพื้นเมืองของฮานอย และสะท้อนให้เห็นถึงความมีชีวิตชีวาของวิถีชีวิตคนเวียดนาม

2.1.2 การบรรยายสถานที่ทางประวัติศาสตร์ ในฮานอยมีสถานที่ประวัติศาสตร์ ดังนี้

1) สระคืนดาบ หรือ ฮวนเกี๋ยน (Hoàn Kiếm Lake) หนึ่งในสถานที่สำคัญที่ปรากฏในเรื่องคือ สระคืนดาบ ซึ่งเป็นแหล่งท่องเที่ยวเชิงประวัติศาสตร์ที่สำคัญของเวียดนาม ผู้เขียนบรรยายถึงความงดงามและความสำคัญของสถานที่แห่งนี้ว่า “แต่เดิมน้ำในสระแห่งนี้มีสีเขียว จึงเรียกกันว่าสระหลุกทวี่ หรือสระน้ำเขียว สระคืนดาบตั้งอยู่ใจกลางเมืองฮานอย เป็นสถานที่ที่มีตำนานเกี่ยวกับการคืนดาบให้พญาเต่า ท่ามกลางเสียงลมพัดอ่อน ๆ สายน้ำสะท้อนเงาของหอคอยเต่าที่ตั้งตระหง่านอย่างสง่างาม...” (ประภัสสร เสวิกุล, 2555, น.21-22) การบรรยายนี้ไม่เพียงแค่ให้ข้อมูลเกี่ยวกับสถานที่ แต่ยังช่วยสะท้อนถึง ความเชื่อทางวัฒนธรรมของชาวเวียดนาม ที่มีต่อสถานที่แห่งนี้

2) สะพานลองเบียน (Long Bien Bridge) อีกหนึ่งสถานที่ที่ได้รับการบรรยายอย่างละเอียดคือ สะพานลองเบียน ซึ่งเป็นสัญลักษณ์ของการต่อสู้เพื่อเอกราชของเวียดนาม เช่น สะพานลองเบียนทอดข้ามแม่น้ำแดง สร้างขึ้นตั้งแต่สมัยฝรั่งเศสปกครอง แม้จะผ่านสงครามและระเบิดมาแล้วหลายครั้ง แต่มันก็ยังคงตั้งตระหง่าน เป็นพยานแห่งประวัติศาสตร์ “สะพานลองเบียน...เป็นแค่โครงเหล็กธรรมดา ๆ เช่นเดียวกับสะพานทั่วไปในฮานอย แต่สิ่งที่ทำให้มันพิเศษออกไปก็คือเหตุการณ์ในประวัติศาสตร์ สมัยที่ชาวเวียดนามลุกขึ้นต่อสู้เรียกร้องเอกราชจากฝรั่งเศส” (ประภัสสร เสวิกุล, 2555, น.34-35) “ที่อื่นอาจจะเรียนประวัติศาสตร์จากตำรา...แต่สำหรับคนฮานอยเราโชคดีที่เรียนประวัติศาสตร์จากสถานที่จริง ๆ ตั้งแต่สงครามกับฝรั่งเศส จนถึงสงครามกับพวกอมเริกัน” การพรรณนานี้ช่วยให้ผู้อ่านเห็นถึง ร่องรอยทางประวัติศาสตร์ ที่ยังคงหลงเหลืออยู่ในเวียดนาม และทำให้เข้าใจถึงความแข็งแกร่งและจิตวิญญาณของชาวเวียดนามที่ต้องเผชิญกับสงครามและการเปลี่ยนแปลงของประเทศ

3) โรงละครหุ่นน้ำ (Water Puppet Theatre) อีกหนึ่งองค์ประกอบของวัฒนธรรมเวียดนามที่ถูกบรรยายในเรื่องคือ โรงละครหุ่นน้ำ ซึ่งเป็นศิลปะพื้นเมืองที่มีเอกลักษณ์เฉพาะตัว เช่น “โรงละครหุ่นน้ำแห่งฮานอยเป็นสถานที่ที่สะท้อนถึงศิลปะการแสดงแบบดั้งเดิมของเวียดนาม เสียงดนตรีพื้นเมืองบรรเลงประกอบ ขณะที่หุ่นกระบอกเคลื่อนไหวบนพื้นน้ำอย่างคล่องแคล่ว ถ่ายทอดเรื่องราวของวิถีชีวิตและความเชื่อของชาวนาเวียดนาม” (ประภัสสร เสวิกุล, 2555, น.20) การบรรยายนี้สะท้อนถึง ศิลปวัฒนธรรมเวียดนามที่ยังคงสืบทอดมาจนถึงปัจจุบัน และช่วยให้ผู้อ่านเข้าใจถึงรากฐานของประเพณีและความเชื่อของชาวเวียดนาม

การบรรยายในรักในม่านฝน มีบทบาทสำคัญในการสร้างภาพแทนของเวียดนามในวรรณกรรม โดยเน้นไปที่ 1) การบรรยายวิถีชีวิตของชาวเวียดนาม เช่น หมู่บ้านดั้งเดิมและตลาดพื้นเมือง ที่สะท้อนให้เห็นถึงความเป็นอยู่ของคนเวียดนามทั้งในชนบทและเมือง 2) การพรรณนาสถานที่สำคัญ เช่น สระคืนดาบ สะพานลองเบียน และโรงละครหุ่นน้ำ ซึ่งช่วยให้ผู้อ่านเข้าใจประวัติศาสตร์และวัฒนธรรมของเวียดนาม 3) การใช้รายละเอียดที่สมจริง เพื่อให้ผู้อ่านสามารถจินตนาการถึงสถานที่เหล่านั้นได้ราวกับว่าอยู่ในเวียดนามจริง ๆ ดังนั้น รักในม่านฝนจึงเป็นวรรณกรรมที่สามารถสร้าง “ภาพแทนของเวียดนาม” ได้อย่างชัดเจนและลึกซึ้ง ผ่าน การบรรยายเชิงพรรณนา ที่ช่วยให้ผู้อ่านได้รับรู้ถึงความงดงามของวัฒนธรรม ประวัติศาสตร์ และวิถีชีวิตของชาวเวียดนามในแง่มุมที่แตกต่างกัน

2.2 การใช้สัญลักษณ์ การศึกษาพบว่าผู้เขียน ประภัสสร เสวิกุล ใช้ สัญลักษณ์ (Symbolism) ใน รักในม่านฝน เพื่อสะท้อน อารมณ์ของตัวละคร และ การเปลี่ยนแปลงทางสังคมและประวัติศาสตร์ของเวียดนาม โดยสัญลักษณ์หลักที่พบ ได้แก่ ฝน และ สะพานลองเบียน ซึ่งมีบทบาทสำคัญในการสื่อความหมายในระดับลึก

2.2.1 ฝน เป็นสัญลักษณ์ของการเปลี่ยนแปลง สัญลักษณ์ที่ปรากฏอย่างต่อเนื่องตลอดทั้งเรื่อง และถูกใช้เพื่อเชื่อมโยง การเปลี่ยนแปลงของสังคมและอารมณ์ของตัวละคร โดยเฉพาะในช่วงเวลาที่ตัวละครต้องเผชิญกับความไม่แน่นอน ความคิดถึงบ้าน หรือการตัดสินใจที่สำคัญ เช่น “ฟ้าครึ้มอีกแล้ว เดี๋ยวฝนคงจะตกหนัก” ... “มันไม่มีกลิ่นฝน และลมก็แรงจัด ประเดี๋ยวคงจะพัดเมฆไปหมด” (ประภัสสร เสวิกุล, 2555, น.91-92) การใช้ฝนในข้อความนี้สะท้อนถึง บรรยากาศของความไม่แน่นอน และ ความเปลี่ยนแปลงที่กำลังจะมาถึง ฝนอาจเป็นตัวแทนของความเศร้า ความเหงา หรือช่วงเวลาแห่งการเปลี่ยนผ่านของตัวละคร ในอีกฉากหนึ่ง ฝนถูกใช้เพื่อสะท้อนถึงความสัมพันธ์ที่ซับซ้อนระหว่างตัวละครหลักและประเทศเวียดนาม เช่น ฝนที่ตกกระทบหลังคากระเบื้องสีหม่นของเมืองเก่า เป็นดั่งเสียงกระซิบจากอดีต“ฝนที่ลงเม็ดปรอย ๆ แต่เช้า เป็นเหมือนม่านบาง ๆ ที่บังตึกโบราณฝั่งตรงข้าม และสถานีรถไฟที่อยู่ห่างออกไป รวมทั้งป้ายโฆษณาการก่อสร้างโรงแรมแห่งใหม่บนถนนสายนี้” (ประภัสสร เสวิกุล, 2555, น.69) การบรรยายนี้สะท้อนให้เห็นว่า ฝนไม่ได้เป็นเพียงปรากฏการณ์ทางธรรมชาติเท่านั้น แต่ยังเป็น ตัวแทนของอดีตและความทรงจำ ที่ยังคงอยู่ในใจของตัวละคร นอกจากนี้ ในช่วงท้ายของเรื่อง ฝนถูกใช้เป็น สัญลักษณ์ของการเริ่มต้นใหม่ ซึ่งสะท้อนให้เห็นถึงความหวังและโอกาสในการเปลี่ยนแปลง เช่น ฝนที่โปรยปรายลงมาครั้งนี้ ไม่ได้ทำให้ใจหดหู่เหมือนก่อน แต่กลับทำให้รู้สึกถึงความสดชื่นและการเริ่มต้นใหม่ “ฝนตกในที่เดียวกันแต่คนละวัน ก็มีปริมาณน้ำฝนที่ไม่เท่ากัน พื้นดินเฉอะแฉะมากน้อยต่างกัน และต้นไม้อาจจะงอกงามหรือพานสำลักน้ำตายไปเลยก็ได้ ... บางทีก็อาจจะไม่ใช่แค่ตัวเปียกหรือเป็นหวัด... แต่มันเหน็บหนาวเข้าไปถึงหัวใจ และเจ็บปวดเข้าไปถึงในอก ...ฝนที่ฮานอยรุนแรง ...มันทำให้คนบางคนเจ็บป่วยไปตลอดชีวิตเลยทีเดียว ” (ประภัสสร เสวิกุล, 2555, น.169 - 170) จากตัวอย่างจะเห็นได้ว่าฝนเป็นสัญลักษณ์ที่มีความหมายหลากหลาย ตั้งแต่ ความเศร้าโศก ความเปลี่ยนแปลง ความทรงจำ และการเริ่มต้นใหม่ ซึ่งเป็นหัวใจสำคัญของเรื่อง

2.2.2 สะพานลองเบียน เป็นสัญลักษณ์ของประวัติศาสตร์และการต่อสู้เพื่อเอกราช สะพานลองเบียน (Long Bien Bridge) เป็นอีกหนึ่งสัญลักษณ์ที่ผู้เขียนใช้เพื่อสะท้อน ประวัติศาสตร์การต่อสู้ของเวียดนาม โดยสะพานแห่งนี้เคยเป็นสมรภูมิสำคัญในช่วงสงครามและยังคงเป็นหลักฐานที่บอกเล่าความเป็นมาของประเทศ เช่น “สะพานลองเบียน...เป็นเพียงโครงเหล็กธรรมดา แต่สิ่งที่ทำให้มันพิเศษออกไปก็คือเหตุการณ์ในประวัติศาสตร์...ตั้งแต่สงครามกับฝรั่งเศส จนถึงสงครามกับอเมริกัน” (ประภัสสร เสวิกุล, 2555, น.34-35) การบรรยายนี้สะท้อนให้เห็นว่า สะพานลองเบียนไม่ได้เป็นเพียงโครงสร้างทางวิศวกรรม แต่ยังเป็น สัญลักษณ์ของความแข็งแกร่งและจิตวิญญาณของประชาชนเวียดนาม ที่ต้องเผชิญกับความยากลำบากจากสงครามและอาณานิคม เช่น มันเป็นสะพานที่ผ่านเรื่องราวมากมาย ถูกระเบิดซ้ำแล้วซ้ำเล่า แต่ยังคงยืนหยัดอยู่“เมื่อก่อนเราอาจจะเรียกมันว่าโชคร้าย... แต่ตอนนี้ต้องถือว่าเป็นโชคดี เพราะถ้าไม่มีสงครามสามสิบปี เราก็อาจจะไม่มีคนอย่างลุงโฮ ไม่มีวีรชนผู้เสียสละ ไม่มีเกียรติประวัติของการต่อสู้กู้ชาติ และไม่มีความเป็นเวียดนามหลงเหลืออยู่ในจิตสำนึกของคนทุกวันนี้ก็ได้ ” (ประภัสสร เสวิกุล, 2555, น.35)

การบรรยายนี้ทำให้เห็นว่าสะพานลองเบียนเปรียบเสมือนตัวแทนของ ความอดทนและความไม่ยอมแพ้ของชาวเวียดนาม ที่ต้องต่อสู้เพื่ออิสรภาพ

ผลการศึกษาพบว่า รักในม่านฝน ใช้สัญลักษณ์หลัก 2 ประการ เพื่อถ่ายทอดอัตลักษณ์ของเวียดนาม ได้แก่ 1) ฝน เป็นสัญลักษณ์ของ การเปลี่ยนแปลง ความเศร้า ความทรงจำ และการเริ่มต้นใหม่ ซึ่งสะท้อนถึงอารมณ์ของตัวละครและสถานการณ์ของประเทศ 2) สะพานลองเบียน เป็นสัญลักษณ์ของ การต่อสู้เพื่อเอกราชและความแข็งแกร่งของชาวเวียดนาม ซึ่งสะท้อนถึงประวัติศาสตร์และจิตวิญญาณของประเทศทั้งสองสัญลักษณ์นี้ช่วยให้ผู้อ่านเข้าใจ มิติทางอารมณ์และมิติทางประวัติศาสตร์ของเวียดนาม ได้ลึกซึ้งยิ่งขึ้น ทำให้ รักในม่านฝน ไม่เพียงเป็นเรื่องราวความรักเท่านั้น แต่ยังเป็นวรรณกรรมที่สะท้อนให้เห็นถึงความเป็นมาของเวียดนามผ่านการใช้สัญลักษณ์ที่ทรงพลัง

2.3 การสร้างบรรยากาศ การสร้างบรรยากาศใน รักในม่านฝน เป็นกลวิธีสำคัญที่ประภัสสร เสวิกุล ใช้เพื่อทำให้ผู้อ่านสามารถสัมผัสถึงความเป็นเวียดนามได้อย่างสมจริงผ่านการบรรยายถึงสภาพแวดล้อม เมือง และสภาพอากาศที่สะท้อนถึงบรรยากาศของประเทศเวียดนาม ดังนี้

2.3.1 การสร้างบรรยากาศผ่านสภาพอากาศ หนึ่งในองค์ประกอบสำคัญที่ผู้เขียนใช้คือ ฝน ซึ่งไม่เพียงแต่เป็นสัญลักษณ์ของการเปลี่ยนแปลงเท่านั้น แต่ยังช่วยสร้างบรรยากาศให้กับเรื่องราว “ฮานอยเป็นเมืองแห่งฝน” (ประภัสสร เสวิกุล, 2555, น.16) ประโยคนี้สั้น แต่สะท้อนให้เห็นถึง อัตลักษณ์ทางภูมิศาสตร์ของฮานอย ซึ่งเป็นเมืองที่มีฝนตกบ่อย การใช้คำว่า “เมืองแห่งฝน” ทำให้ผู้อ่านสามารถนึกถึงภาพของเมืองที่มีความชื้น มีหมอก และถนนเปียกเฉอะแฉะ ซึ่งสร้างอารมณ์ที่เป็นเอกลักษณ์ของเรื่อง ในอีกช่วงหนึ่งของเรื่อง ฝนถูกใช้เพื่อสร้างบรรยากาศที่มีชีวิตชีวาหลังจากพายุสงบลง เช่น “ท้องฟ้าหลังฝนแจ่มใสด้วยแดดสวย และท้องถนนในย่านเมืองเก่าของฮานอยก็สดใสด้วยรถมอเตอร์ไซค์หลากยี่ห้อและสีสันที่ถาถั่งผ่านน้ำที่เนืองนองอยู่บนผิวถนน” (ประภัสสร เสวิกุล, 2555, น.19) การบรรยายนี้แสดงให้เห็นถึง ความคึกคักของเมืองฮานอย ที่ยังคงดำเนินไปตามปกติแม้หลังฝนตก ทำให้ผู้อ่านสามารถสัมผัสถึงบรรยากาศของเมืองผ่าน สีสันของรถมอเตอร์ไซค์ น้ำฝนที่ขังบนถนน และแสงแดดที่กระทบกับหยดน้ำ

2.3.2 การสร้างบรรยากาศผ่านการบรรยายเมืองและสถานที่ ผู้เขียนใช้ การบรรยายรายละเอียดของเมืองฮานอย เพื่อให้ผู้อ่านสามารถสัมผัสถึงเอกลักษณ์ของเมืองหลวงเวียดนามได้อย่างสมจริง เช่น อาคารในย่านเมืองเก่าของฮานอยมีลักษณะแคบและสูง สร้างติดกันเป็นแถวอย่างแน่นหนา บางแห่งยังคงสภาพเดิมเหมือนในยุคอาณานิคมฝรั่งเศส ในขณะที่บางแห่งได้รับการบูรณะใหม่ ให้กลมกลืนกับอาคารสมัยใหม่ที่ค่อย ๆ เพิ่มขึ้น “หน้าตึกแถวเก่า ๆ ที่สร้างในยุคฝรั่งเศส...” (ประภัสสร เสวิกุล, 2555, น.37) “สามีภรรยาวัยกลางคน ซึ่งนั่งดื่มน้ำชาอยู่ที่โต๊ะไม้เก่า ๆ ในตึกแถวสมัยอาณานิคมซึ่งทรุดโทรมไปตามกาลเวลา...” (ประภัสสร เสวิกุล, 2555, น.47) การบรรยายนี้ทำให้ผู้อ่านรับรู้ถึง ความเป็นเมืองเก่าที่ผสมผสานระหว่างสถาปัตยกรรมดั้งเดิมและอิทธิพลจากยุคอาณานิคม ซึ่งเป็นลักษณะเฉพาะของฮานอย ใน

อีกตอนหนึ่ง ผู้เขียนใช้รายละเอียดเกี่ยวกับเสียง กลิ่น และการเคลื่อนไหวของผู้คนในเมือง เพื่อสร้างบรรยากาศที่มีชีวิตชีวา เช่น “เมื่อท้องฟ้ามืดลงและรอบสระเรืองรองด้วยแสงนีออนจากร้านค้าและแสงไฟจากโคมริมทาง เสียงเพลงจากโรงละครหุ่นน้ำเงียบไปนานแล้ว แต่แซงแซมด้วยเสียงมอเตอร์ไซค์กับเสียงเพลงสมัยใหม่จากเครื่องเล่นซีดีภายในร้าน” (ประภัสสร เสวิกุล, 2555, น.32) “ร้านอาหารริมทางแห่งนั้นเป็นเพียงเพิงซึ่งปลูกสร้างอย่างง่าย ๆ หลังคาซึ่งลาดเทไปทางด้านหลังมุงด้วยสังกะสี ผุ ๆ และผ้าใบขาด ๆ ที่ห้อยลงมาจากสองข้างนั้นทำหน้าที่กันแดดและฝนอย่างขอไปที ส่วนด้านหน้าที่หันออกสู่ถนนใหญ่เปิดโล่งและเป็นที่วางขายขนมกับของเด็กเล่นเล็ก ๆ น้อย ๆ กับตั้งหม้อใบใหญ่ที่ส่งควันและกลิ่นหอมฉุย” (ประภัสสร เสวิกุล, 2555, น.96) รายละเอียดเหล่านี้ช่วยให้ผู้อ่านสามารถ รับรู้ถึงบรรยากาศผ่านประสาทสัมผัส ทั้งภาพ เสียง และกลิ่น ทำให้ฉากของเรื่องดูมีชีวิตชีวาและสมจริง

2.3.3 การสร้างบรรยากาศผ่านอารมณ์ของตัวละคร นอกจากการใช้สภาพแวดล้อมและสภาพอากาศเพื่อสร้างบรรยากาศแล้ว ผู้เขียนยังใช้ การเปรียบเทียบระหว่างอารมณ์ของตัวละครกับบรรยากาศของเมือง เพื่อสื่อความรู้สึกของตัวละครในช่วงเวลาต่าง ๆ เช่น “ผมชอบดูสายฝน ชอบฟังเสียงเม็ดฝนเวลาที่มันกระทบหลังคาหรือพื้นดิน ชอบน้ำฝนที่นองเจิ่งบนพื้น – ตอนนั้น ผมรู้สึกว่าเวลาที่ฝนตกเป็นเวลาที่ทุกสิ่งทุกอย่างบนโลกมีความสุขที่สุด ไม่ว่าจะเป็นชาวไร่ชาวนา ฝูงปลาในน้ำ กบเขียด หรือต้นไม้ใบหญ้า...” (ประภัสสร เสวิกุล, 2555, น.92) การเปรียบเทียบนี้ช่วยให้ผู้อ่านรับรู้ถึง อารมณ์ของตัวละครผ่านบรรยากาศของเมือง ทำให้เกิดความรู้สึกร่วมกับตัวละครและเข้าใจสถานการณ์ของเรื่องได้ดีขึ้น

ผลการศึกษาพบว่า รักในม่านฝน ใช้ การสร้างบรรยากาศ เพื่อถ่ายทอดอัตลักษณ์ของเวียดนามผ่านองค์ประกอบหลัก 3 ประการ ได้แก่ 1) การใช้สภาพอากาศเป็นเครื่องมือสร้างบรรยากาศ ฝนถูกใช้เพื่อสร้างอารมณ์ที่หลากหลาย เช่น ความเหงา ความเปลี่ยนแปลง และการเริ่มต้นใหม่ 2) การบรรยายเมืองและสถานที่ รายละเอียดเกี่ยวกับอาคาร ถนน และวัดในฮานอยช่วยให้ผู้อ่านสามารถสัมผัสถึงเอกลักษณ์ของเมืองผ่านการอ่าน และ 3) การเชื่อมโยงบรรยากาศกับอารมณ์ของตัวละคร การใช้บรรยากาศของเมืองเพื่อสะท้อนความรู้สึกของตัวละครทำให้เรื่องราวมีความสมจริงและน่าติดตาม ด้วยกลวิธีใช้ภาษาเหล่านี้ทำให้รักในม่านฝน สามารถนำเสนอภาพของเวียดนามได้อย่างลึกซึ้งและช่วยให้ผู้อ่านเข้าใจทั้งบรรยากาศของเมืองและอารมณ์ของตัวละครไปพร้อมกัน

3. อิทธิพลของการใช้ภาษาในวรรณกรรมต่อความเข้าใจข้ามวัฒนธรรม ผลการศึกษาพบว่า นวนิยาย รักในม่านฝน ของ ประภัสสร เสวิกุล มีบทบาทสำคัญในการเสริมสร้าง ความเข้าใจข้ามวัฒนธรรมระหว่างไทยและเวียดนาม โดยใช้ องค์ประกอบของภาษา เพื่อช่วยให้ผู้อ่านสามารถเข้าถึงและเข้าใจวัฒนธรรมเวียดนามผ่านเรื่องราวของตัวละคร

3.1 การแทรกข้อมูลทางวัฒนธรรม ผู้เขียนใช้ การแทรกข้อมูลทางวัฒนธรรม ลงในเนื้อเรื่องอย่างแนบเนียน โดยเน้นไปที่ อาหาร ขนบธรรมเนียม และแนวคิดเรื่องโชคลาง ซึ่งเป็นองค์ประกอบสำคัญของวัฒนธรรมเวียดนาม ดังนี้

3.1.1 อาหารเวียดนาม ตัวอย่างเช่น “นี่เป็นร้านจ๋าก๊าที่ดีที่สุดในย่านนี้...จ๋าก๊าคือปลาหมักกับสมุนไพรผัดผักและขนมจีนในน้ำมันร้อน ๆ เป็นอาหารดั้งเดิมของคนฮานอย ถ้าใครมาฮานอยแล้วไม่ได้กินจ๋าก๊า ก็เหมือนกับว่ายังมาไม่ถึงฮานอย” (ประภัสสร เสวิกุล, 2555, น.37) การบรรยายเกี่ยวกับอาหารเวียดนาม เช่น จ๋าก๊า (Chả Cá) ซึ่งเป็นอาหารขึ้นชื่อของฮานอย “คนเวียดนามถือว่าแมวเป็นอาหารพิเศษที่ใครได้กินแล้วจะโชคดี แต่เขาก็จะกินกันในช่วงกลางเดือนไปแล้วเท่านั้น เพราะหากกินตอนต้นเดือนจะเป็นการนำโชคร้ายมาสู่ และปีนี้คนเวียดนามถือว่าเป็นปีแมว จึงนิยมกินแมวกันมากหน่อย” (ประภัสสร เสวิกุล, 2555, น.76) ไม่เพียงแต่ทำให้ผู้อ่านได้เรียนรู้เกี่ยวกับวัฒนธรรมอาหารเวียดนาม แต่ยังช่วยให้เข้าใจถึงคุณค่าของอาหารในฐานะมรดกทางวัฒนธรรม

3.1.2 ขนบธรรมเนียมประเพณี ตัวอย่างเช่น “ทุกปีหลังวันตรุษญวน ชาวบ้านตามหมู่บ้านแถวนี้จะจัดงานเทศกาลลิมเพื่อฉลองให้ภิกษุณีบานุซึ่งบรรลุโสดาบันในช่วงเวลานั้น และเมื่อภิกษุณีเสียชีวิตวิญญาณของเธอก็ได้รับการยกย่องให้เป็นเทพเจ้าผู้คุ้มครองหมู่บ้าน ในเทศกาลลิมก็จะมีการละเล่นพื้นบ้านต่าง ๆ แต่ที่ขาดไม่ได้ก็คือเพลงกวนเหาะ ซึ่งเป็นเพลงพื้นบ้านของเวียดนามที่มีกำเนิดจากถิ่นนี้ เป็นเพลงที่ร้องตอบโต้กันระหว่างหญิงชาย ซึ่งมีทั้งความไพเราะและการแสดงปฏิภาณในเชิงกวีของผู้ร้อง” (ประภัสสร เสวิกุล, 2555, น.54) ข้อความนี้ช่วยให้ผู้อ่านเข้าใจถึง ประเพณีตรุษณวนของเวียดนาม

3.1.3 แนวคิดเรื่องโชคลาง ตัวอย่างเช่น “ผมเชื่อว่าพรุ่งนี้ต้องดีกว่าวันนี้ และผมไม่อยากทำสิ่ง ดี ๆ เมื่อใกล้จะหมดวัน ...คนเวียดนามค่อนข้างเชื่อเรื่องโชคลาง” (ประภัสสร เสวิกุล, 2555, น.29) “คนเวียดนามสมัยก่อนเขาไม่พูดเรื่องฝนกันเวลาออกเดินทาง..เพราะเขากลัวว่าจะมีอุปสรรคในการเดินทาง” (ประภัสสร เสวิกุล, 2555, น.101) การนำเสนอแนวคิดเกี่ยวกับ ความเชื่อและโชคลางของชาวเวียดนาม ทำให้ผู้อ่านเข้าใจมิติที่ลึกซึ้งของวัฒนธรรมเวียดนามมากขึ้น

3.2 การใช้บทสนทนาเพื่อเปรียบเทียบวัฒนธรรม การใช้บทสนทนา เป็นอีกหนึ่งกลวิธีที่ผู้เขียนใช้เพื่อช่วยให้ผู้อ่านเข้าใจความแตกต่างทางวัฒนธรรมระหว่างไทยและเวียดนาม ผ่านการสนทนาระหว่างตัวละคร เช่น “คนไทยมีแต่ชื่อเล่น ไม่ค่อยมีชื่อที่เรียกเล่น ๆ...คนเวียดนามไม่มีชื่อเล่น แต่สำหรับคนที่คุ้นเคยกันเราก็มักจะเรียกกันด้วยฉายา” (ประภัสสร เสวิกุล, 2555, น.29) ข้อความนี้สะท้อนให้เห็นถึงความแตกต่างทาง ระบบการตั้งชื่อของไทยและเวียดนาม ซึ่งช่วยให้ผู้อ่านตระหนักถึงความละเอียดอ่อนของโครงสร้างสังคมและวัฒนธรรมในแต่ละประเทศ นอกจากนี้ ยังมีการเปรียบเทียบลักษณะนิสัยของคนไทยและคนเวียดนาม เช่น คนไทยชอบยิ้ม คนเวียดนามไม่ค่อยยิ้มให้กันง่าย ๆ เพราะเรามักจริงจังกับชีวิต...แต่นั่นไม่ได้

หมายความว่าเราจะไม่เป็นมิตร “คนที่นี่ยังมีชีวิตแบบดั้งเดิม ที่เรียบ ๆ ง่าย ๆ และให้การต้อนรับแขกอย่างดีที่สุด ตอนนี้พวกเขาถือว่าคุณเป็นแขกของเขา จึงไม่ยอมให้คุณกลับไปด้วยความผิดหวังที่ไม่ได้ฟังเพลงกวนเหาะ” (ประภัสสร เสวิกุล, 2555, น.55) ข้อความนี้ช่วยให้ผู้อ่านเข้าใจถึง วัฒนธรรมการแสดงออกทางอารมณ์และปฏิสัมพันธ์ทางสังคม ที่แตกต่างกันระหว่างสองประเทศ

3.3 การใช้ตัวละครไทยเป็นสื่อกลางในการเรียนรู้วัฒนธรรมเวียดนาม อีกหนึ่งกลวิธีที่ช่วยให้ผู้อ่านสามารถเข้าใจวัฒนธรรมเวียดนามได้ง่ายขึ้นคือ การใช้ตัวละครไทยเป็นตัวแทนของผู้อ่านโดยให้ตัวละครหลักที่เป็นชาวไทยค่อย ๆ เรียนรู้วัฒนธรรมเวียดนามผ่านประสบการณ์ของตนเอง ตัวอย่างเช่น “ฉันไม่เคยกินเฝอไก่ที่อร่อยอย่างนี้มาก่อนเลย ..ขณะใช้ตะเกียบเริ่มต้นก๋วยเตี๋ยวในชามด้วยท่าทางเอร็ดอร่อย ...ดีใจที่คุณชอบและไม่รังเกียจการนั่งกินเฝอข้างถนน ...ฉันอยากสัมผัสชีวิตและบรรยากาศของฮานอยอย่างที่คนเวียดนามทั่วไปเป็นกัน มากกว่าการกินอาหารในห้องแอร์ตามภัตตาคารหรือฟาสต์ฟู้ด” (ประภัสสร เสวิกุล, 2555, น.165) ข้อความนี้สะท้อนถึงกระบวนการ การเรียนรู้และปรับตัวของตัวละคร ซึ่งช่วยให้ผู้อ่านเข้าใจถึงความแตกต่างทางวัฒนธรรมจากมุมมองของตัวละครไทย นอกจากนี้ ยังมีตัวอย่างที่สะท้อนถึงมุมมองของตัวละครไทยที่ค่อย ๆ ซึมซับวัฒนธรรมเวียดนาม เช่น “แล้วคนฮานอยทำอะไรกันก่อนจะถึงเวลาอาหารค่ำ... กินน้ำชาแล้วก็คุยกัน...อีกฟากหนึ่งของถนนที่วางหาบเล็ก ๆ และมีคนในวัยสูงอายุนั่งล้อมวงคุยกันบนม้านั่งตัวเตี้ย ๆ โดยอาศัยแสงไฟทึม ๆ จากโคมข้างถนนและป้ายนีออนหน้าร้านขายของ...เรื่องที่พูดคุยก็มีจิปาถะตั้งแต่การทำมาหากิน ลูกหลาน ดินฟ้าอากาศ การบ้านการเมืองหรือข่าวคราวต่าง ๆ ...มันเป็นเหมือนวัฒนธรรมท้องถิ่นอย่างหนึ่ง ขณะที่คนอื่นอาจจะนั่งอยู่ในบ้านหน้าจอทีวีหรือคอมพิวเตอร์ตามลำพัง แต่คนในฮานอยชอบที่จะมาพบปะพูดคุยกันตามร้านน้ำชาหรือหาบน้ำชาข้างถนน” (ประภัสสร เสวิกุล, 2555, น.33) ตัวอย่างนี้แสดงให้เห็นว่า วัฒนธรรมไม่ได้เป็นเพียงแค่ขนบธรรมเนียมและประเพณี แต่ยังสะท้อนถึงวิถีชีวิตและเอกลักษณ์ของผู้คนในแต่ละสังคม

ผลการศึกษาพบว่า รักในม่านฝน มีบทบาทสำคัญในการส่งเสริมความเข้าใจข้ามวัฒนธรรมระหว่างไทยและเวียดนาม โดยใช้ องค์ประกอบทางภาษา ดังนี้ 1) การแทรกข้อมูลทางวัฒนธรรม ทำให้ผู้อ่านเข้าใจ อาหาร ขนบธรรมเนียม และแนวคิดเรื่องโชคลาง ของชาวเวียดนาม 2) การใช้บทสนทนาเพื่อเปรียบเทียบวัฒนธรรม แสดงให้เห็นถึง ความแตกต่างระหว่างไทยและเวียดนาม ผ่านบทสนทนาของตัวละคร 3) การใช้ตัวละครไทยเป็นสื่อกลาง ช่วยให้ผู้อ่านสามารถเรียนรู้วัฒนธรรมเวียดนามผ่านมุมมองของตัวละครหลักที่ค่อย ๆ ปรับตัวและเข้าใจวัฒนธรรมนี้ ดังนั้น รักในม่านฝน ไม่ได้เป็นเพียงวรรณกรรมที่เล่าเรื่องราวความรัก แต่ยังเป็น เครื่องมือสำคัญในการสะท้อนวัฒนธรรมเวียดนาม และส่งเสริมความเข้าใจข้ามวัฒนธรรมผ่านการใช้ภาษา อย่างสร้างสรรค์

4. ศักยภาพของวรรณกรรมไทยในการเป็นเครื่องมือสร้างความสัมพันธ์ระหว่างประเทศในอาเซียน ผลการศึกษาพบว่า รักในม่านฝน ของประภัสสร เสวิกุล เป็นตัวอย่างของวรรณกรรมที่สามารถทำหน้าที่เป็นสื่อกลางทางวัฒนธรรม ที่ช่วยเสริมสร้างความสัมพันธ์ระหว่างประเทศสมาชิกในประชาคมอาเซียนได้อย่างมีประสิทธิภาพ โดยมีบทบาทสำคัญในด้านต่าง ๆ ดังนี้

4.1 การส่งเสริมความเข้าใจข้ามวัฒนธรรม วรรณกรรมเรื่องนี้ช่วย ส่งเสริมความเข้าใจระหว่างไทยและเวียดนาม ผ่านการถ่ายทอดภาพแทนของเวียดนามในหลายมิติ เช่น ประวัติศาสตร์ วัฒนธรรม และวิถีชีวิตของผู้คน ซึ่งช่วยให้ผู้อ่านสามารถเข้าใจความเป็นมาและเอกลักษณ์ของเวียดนามได้ดียิ่งขึ้น ตัวอย่างหนึ่งที่สะท้อนถึงมุมมองของตัวละครไทยที่ค่อย ๆ เข้าใจความเป็นมาของเวียดนาม เช่น “เรามีเวลามากเพียงพอสำหรับการรอคอย...อย่างน้อยเราก็รอคอยเวลาที่จะเป็นเอกราชจากจีนมาถึงพันปี และรอคอยเวลาที่จะเป็นอิสระอย่างแท้จริงจากฝรั่งเศสและอเมริกันอีกสามสิบปี” (ประภัสสร เสวิกุล, 2555, น.52-53) ข้อความนี้สะท้อนให้เห็นถึง ประวัติศาสตร์การต่อสู้เพื่อเอกราชของเวียดนาม ซึ่งเป็นสิ่งที่ชาวเวียดนามภาคภูมิใจ และช่วยให้ผู้อ่านชาวไทยเข้าใจถึงความอดทนและจิตวิญญาณของประชาชนเวียดนามที่ผ่านช่วงเวลาแห่งการล่าอาณานิคมและสงครามมาอย่างยาวนาน

4.2 การสร้างมุมมองเชิงบวกต่อวัฒนธรรมเวียดนาม รักในม่านฝน ไม่เพียงแต่เล่าเรื่องราวของเวียดนามผ่านสายตาของตัวละครชาวไทยเท่านั้น แต่ยังพยายาม ถ่ายทอดมุมมองเชิงบวก ต่อวัฒนธรรมเวียดนามผ่านแง่มุมต่าง ๆ เช่น ความอดทนและจิตวิญญาณของประชาชน วิถีชีวิตที่เรียบง่ายและความเคารพต่อขนบธรรมเนียมประเพณี ความงดงามของสถาปัตยกรรมและศิลปะการแสดงแบบดั้งเดิม ตัวอย่างเช่น การบรรยายถึงโรงละครหุ่นน้ำ ซึ่งเป็นศิลปะแบบดั้งเดิมของเวียดนาม เช่น “โรงละครหุ่นน้ำแห่งฮานอยเป็นสถานที่ที่สะท้อนถึงศิลปะการแสดงแบบดั้งเดิมของเวียดนาม เสียงดนตรีพื้นเมืองบรรเลงประกอบขณะที่หุ่นกระบอกเคลื่อนไหวบนพื้นน้ำอย่างคล่องแคล่ว ถ่ายทอดเรื่องราวของวิถีชีวิตและความเชื่อของชาวนาเวียดนาม” (ประภัสสร เสวิกุล, 2555, น.20) การบรรยายนี้ช่วยให้ผู้อ่านเข้าใจ ความงดงามและเอกลักษณ์ของศิลปวัฒนธรรมเวียดนาม ซึ่งเป็นหนึ่งในจุดเด่นของประเทศนี้

4.3 บทบาทของวรรณกรรมในโครงการ “วรรณกรรมเพื่ออาเซียน” รักในม่านฝน เป็นส่วนหนึ่งของโครงการ "วรรณกรรมเพื่ออาเซียน" ซึ่งมีจุดมุ่งหมายในการ ส่งเสริมความเข้าใจและความสัมพันธ์ระหว่างประเทศสมาชิกอาเซียนผ่านวรรณกรรม โครงการนี้ตระหนักถึง พลังของวรรณกรรมในการสร้างสะพานเชื่อมระหว่างวัฒนธรรม โดยการเล่าเรื่องของ รักในม่านฝน ทำให้ผู้อ่านชาวไทยได้เรียนรู้เกี่ยวกับเวียดนามผ่านการเดินทางและประสบการณ์ของตัวละครหลัก ตัวอย่างหนึ่งที่สะท้อนถึงแนวคิดนี้คือ ฮานอยไม่ใช่เพียงเมืองเก่าแก่ที่เต็มไปด้วยร่องรอยของอดีต หากแต่เป็นเมืองที่มีชีวิต มีผู้คนที่ดำเนินชีวิตไปพร้อมกับความเปลี่ยนแปลงของโลก แต่ยังคงรักษารากเหง้าของตัวเองไว้ได้อย่างน่าชื่นชม “หมู่บ้าน...เมื่อรถเคลื่อนช้า ๆ ออกมาตามถนนที่ตัดผ่านทุ่งนาอันกว้างไกล... ฉันยังอดแปลกใจไม่ได้ว่าพวกเขามีชีวิตอยู่ในแบบเดิมได้

อย่างไรในโลกหมุนไปข้างหน้า และฮานอยจะรักษาสภาพและบรรยากาศแบบนี้ไว้ได้นานเพียงไร เมื่อห่างไปเพียงไม่กี่สิบกิโลเมตร ก็กำลังสร้างเมืองใหม่ที่ใหญ่โตและทันสมัย” (ประภัสสร เสวิกุล, 2555, น.94) ข้อความนี้สะท้อนให้เห็นว่า เวียดนามเป็นประเทศที่สามารถปรับตัวให้เข้ากับยุคสมัยใหม่ได้ โดยไม่ละทิ้งวัฒนธรรมและเอกลักษณ์ของตนเอง ซึ่งเป็นจุดที่ รักในม่านฝน ต้องการนำเสนอให้ผู้อ่านเข้าใจ

ผลการศึกษาชี้ให้เห็นว่า รักในม่านฝน มีบทบาทสำคัญในการเป็น เครื่องมือสร้างความสัมพันธ์ระหว่างประเทศในอาเซียน ผ่านการใช้ ภาษาและการบรรยายเชิงวรรณศิลป์ โดยสามารถสรุปจุดเด่นได้ดังนี้ 1) ช่วยส่งเสริมความเข้าใจข้ามวัฒนธรรม ถ่ายทอดประวัติศาสตร์และวัฒนธรรมเวียดนามให้ผู้อ่านไทยเข้าใจได้ง่าย และสร้างมุมมองที่เปิดกว้างต่อความแตกต่างทางวัฒนธรรม 2) สร้างมุมมองเชิงบวกต่อวัฒนธรรมเวียดนาม เน้นให้เห็นถึง ความงดงามของวิถีชีวิตและจิตวิญญาณของชาวเวียดนาม และบรรยายถึง ศิลปะขนบธรรมเนียม และเอกลักษณ์ของเวียดนาม ในเชิงบวก และ 3) มีบทบาทในโครงการ “วรรณกรรมเพื่ออาเซียน” ทำหน้าที่เป็น สะพานทางวรรณกรรม ที่ช่วยเชื่อมโยงวัฒนธรรมไทยและเวียดนาม และเป็นตัวอย่างของวรรณกรรมที่สามารถใช้เป็นเครื่องมือในการเสริมสร้าง ความเข้าใจและความสัมพันธ์ระหว่างประเทศในอาเซียน ด้วยเหตุนี้ รักในม่านฝน จึงไม่เพียงเป็นนวนิยายที่เล่าเรื่องราวความรักและการเดินทางเท่านั้น แต่ยังเป็น เครื่องมือสำคัญที่ช่วยสร้างสะพานเชื่อมระหว่างวัฒนธรรมไทยและเวียดนาม และเป็นแบบอย่างของวรรณกรรมที่สามารถนำไปประยุกต์ใช้ในบริบทของอาเซียนได้อย่างมีประสิทธิภาพ

5. การอนุรักษ์วัฒนธรรมผ่านวรรณกรรม วรรณกรรมเป็นหนึ่งใน เครื่องมือสำคัญในการอนุรักษ์และถ่ายทอดวัฒนธรรม ให้คงอยู่ในความทรงจำของผู้คน รักในม่านฝน ของ ประภัสสร เสวิกุล เป็นตัวอย่างของวรรณกรรมที่ทำหน้าที่ รักษาและเผยแพร่วิถีชีวิต ขนบธรรมเนียม และเอกลักษณ์ของเวียดนาม ผ่านเรื่องราวของตัวละคร โดยผู้เขียนใช้การบรรยาย สถานที่ วิถีชีวิต และศิลปวัฒนธรรม ของเวียดนามอย่างละเอียด เพื่อให้ผู้อ่านสามารถเข้าใจและซาบซึ้งถึงความสำคัญของการอนุรักษ์วัฒนธรรม ดังนี้

5.1 การบรรยายวิถีชีวิตและขนบธรรมเนียมของเวียดนาม หนึ่งในตัวอย่างที่สะท้อนถึง การอนุรักษ์วิถีชีวิตดั้งเดิมของเวียดนาม คือการบรรยายถึงหมู่บ้านเก่าแก่ที่ยังคงรักษาสภาพดั้งเดิมไว้ เช่น “หมู่บ้านเล็ก ๆ แห่งนั้นยังคงรักษาบ้านเรือนและวิถีชีวิตของผู้คนไว้ได้อย่างใกล้เคียงกับสภาพดั้งเดิม...ไม่มีรูปแบบของการท่องเที่ยวหรือธุรกิจเข้าไปเกี่ยวข้องด้วยมากนัก” (ประภัสสร เสวิกุล, 2555, น.79) ข้อความนี้สะท้อนให้เห็นว่า แม้ว่าโลกจะเปลี่ยนแปลงไป แต่ยังมี ชุมชนที่พยายามรักษาเอกลักษณ์ของตนเอง โดยไม่ถูกกลืนไปกับกระแสของการพัฒนาและการท่องเที่ยวที่มากเกินไป นอกจากนี้ รักในม่านฝน ยังนำเสนอแนวคิดเกี่ยวกับ ความสมดุลระหว่างความก้าวหน้ากับการรักษารากเหง้าทางวัฒนธรรม ดังตัวอย่างต่อไปนี้ “เราควรให้พวกเขาตระหนักถึงคุณค่าของสิ่งที่พวกเขามีอยู่ ไม่ว่าจะเป็นวิถีชีวิต ประวัติศาสตร์ หรือศิลปวัฒนธรรม” (ประภัสสร เสวิกุล, 2555, น.94) ข้อความนี้สะท้อนถึง ความตระหนักรู้ในคุณค่าของมรดกทางวัฒนธรรมและกระตุ้นให้ผู้คนเห็นถึงความสำคัญของการรักษาเอกลักษณ์ของตนเองท่ามกลางการเปลี่ยนแปลงของโลก

5.2 การอนุรักษ์ศิลปวัฒนธรรมผ่านการบรรยายศิลปะพื้นบ้าน วรรณกรรมเรื่องนี้ยังช่วย รักษาและถ่ายทอดศิลปะพื้นบ้านของเวียดนาม ผ่านการบรรยายเกี่ยวกับศิลปะการแสดง เช่น โรงละครหุ่นน้ำ การบรรยายถึงโรงละครหุ่นน้ำแห่งฮานอยซึ่งเป็นสถานที่ที่สะท้อนถึงศิลปะการแสดงแบบดั้งเดิมของเวียดนามนี้ ทำให้ผู้อ่านได้รับรู้ถึง ความสำคัญของศิลปะการแสดงแบบดั้งเดิม ซึ่งเป็นส่วนหนึ่งของมรดกทางวัฒนธรรมของเวียดนามที่ยังคงได้รับการสืบทอดมาจนถึงปัจจุบัน

5.3 อาหารเวียดนาม การอนุรักษ์วัฒนธรรมผ่านรสชาติและเอกลักษณ์ของอาหาร รักในม่านฝน ยังนำเสนอ อาหารเวียดนาม ซึ่งเป็นส่วนหนึ่งของวัฒนธรรมที่สะท้อนถึงวิถีชีวิตของผู้คน เช่น “เฝอเป็นอาหารจานหลักของคนเวียดนาม มันไม่ใช่แค่ก๋วยเตี๋ยว แต่เป็นส่วนหนึ่งของวัฒนธรรมที่เชื่อมโยงกับความเป็นอยู่และการกินอยู่ของคนที่นี่” (ประภัสสร เสวิกุล, 2555, น.39) การบรรยายนี้ช่วยให้ผู้อ่านเข้าใจว่าอาหารไม่ได้เป็นเพียงสิ่งที่รับประทานเพื่อความอิ่มท้อง แต่ยังเป็นตัวแทนของอัตลักษณ์ทางวัฒนธรรม และสะท้อนถึงวิถีชีวิตของชาวเวียดนาม

5.4 การถ่ายทอดวัฒนธรรมผ่านมุมมองของตัวละคร นอกจากการบรรยายวิถีชีวิตและศิลปวัฒนธรรมของเวียดนามแล้ว ผู้เขียนยังใช้ มุมมองของตัวละครไทย เป็นสื่อกลางในการสะท้อนความสำคัญของการอนุรักษ์วัฒนธรรม เช่น “ก่อนมาที่นี่ ฉันไม่เคยรู้ว่าฮานอยมีอะไรที่มากกว่าประวัติศาสตร์สงคราม แต่เมื่อได้เดินไปตามถนนเก่า ๆ และได้เห็นวิถีชีวิตของผู้คน ฉันเริ่มเข้าใจว่าที่นี่เป็นมากกว่าความทรงจำในอดีต” (ประภัสสร เสวิกุล, 2555, น.88) ข้อความนี้แสดงให้เห็นถึง การเรียนรู้และการซาบซึ้งในคุณค่าของวัฒนธรรมเวียดนาม ซึ่งช่วยให้ผู้อ่านตระหนักถึงความสำคัญของการอนุรักษ์วัฒนธรรมในยุคที่ทุกอย่างเปลี่ยนแปลงไปอย่างรวดเร็ว

ผลการศึกษาพบว่า รักในม่านฝน ทำหน้าที่เป็นเครื่องมือในการอนุรักษ์วัฒนธรรมเวียดนาม ผ่านองค์ประกอบสำคัญต่อไปนี้

1. การบรรยายวิถีชีวิตและขนบธรรมเนียม สะท้อนให้เห็นถึงความพยายามของชุมชนเวียดนามในการรักษาวิถีชีวิตดั้งเดิม และแสดงให้เห็นถึง ความสมดุลระหว่างความก้าวหน้ากับการรักษารากเหง้าทางวัฒนธรรม

2. การอนุรักษ์ศิลปวัฒนธรรม ได้ถ่ายทอดศิลปะการแสดงแบบดั้งเดิม เช่น โรงละครหุ่นน้ำ และสะท้อน เอกลักษณ์ทางศิลปะที่ควรค่าแก่การรักษา

3. การอนุรักษ์อาหารเวียดนาม แสดงให้เห็นว่าอาหารเป็นส่วนหนึ่งของอัตลักษณ์ทางวัฒนธรรม เช่น เฝอ และจ๋าก๊า

4. การถ่ายทอดวัฒนธรรมผ่านมุมมองของตัวละคร ใช้ตัวละครไทยเป็นตัวกลาง เรียนรู้และเข้าใจคุณค่าของวัฒนธรรมเวียดนามด้วยการบรรยายที่สมจริงและการนำเสนอที่เข้าถึงง่าย ทำให้ รักในม่านฝน

เป็นวรรณกรรมที่ช่วย อนุรักษ์และเผยแพร่วัฒนธรรมเวียดนาม ในรูปแบบที่สามารถเข้าถึงได้ง่ายสำหรับผู้อ่านชาวไทยและผู้ที่สนใจวัฒนธรรมอาเซียน

ผลการศึกษาสะท้อนให้เห็นว่า รักในม่านฝน มีกลวิธีใช้ภาษาอย่างมีประสิทธิภาพในการถ่ายทอดอัตลักษณ์ของเวียดนาม โดยอาศัย การบรรยายที่ละเอียดอ่อน การใช้สัญลักษณ์ที่สื่อความหมายเชิงลึก และการสร้างบรรยากาศ ที่ช่วยให้ผู้อ่านรับรู้ถึงความเป็นเวียดนามในมิติที่หลากหลาย นอกจากนี้ วรรณกรรมเรื่องนี้ยังมีศักยภาพในการเป็นเครื่องมือส่งเสริมความเข้าใจข้ามวัฒนธรรม และเป็นตัวอย่างของวรรณกรรมไทยที่ช่วยเชื่อมโยงความสัมพันธ์ระหว่างประเทศในประชาคมอาเซียน

สรุปและอภิปรายผลการวิจัย

1. สรุปผลการวิจัย การศึกษานี้มุ่งวิเคราะห์กลวิธีใช้ภาษาใน รักในม่านฝน ของ ประภัสสร เสวิกุล โดยเน้นศึกษาวิธีที่ผู้เขียนใช้ภาษาในการถ่ายทอดอัตลักษณ์ของเวียดนามผ่าน การบรรยาย สัญลักษณ์ และการสร้างบรรยากาศ รวมถึงบทบาทของวรรณกรรมใน การส่งเสริมความเข้าใจข้ามวัฒนธรรมและการอนุรักษ์วัฒนธรรม ผลการวิจัยพบว่า

1.1 กลวิธีการใช้ภาษาในการถ่ายทอดอัตลักษณ์ของเวียดนาม ใช้การบรรยายเชิงพรรณนา ใช้เพื่อสร้างจินตภาพของสถานที่และวัฒนธรรม เช่น หมู่บ้านโบราณ ตลาดพื้นเมือง และสถาปัตยกรรมแบบโคโลเนียล และการใช้คำภาษาเวียดนาม เช่น อาหารและพิธีกรรม เพื่อให้ผู้อ่านเข้าถึงบรรยากาศจริงของเวียดนาม

1.2 การถ่ายทอดอัตลักษณ์ของเวียดนามผ่านการบรรยาย สัญลักษณ์ และบรรยากาศ ดังนี้ การบรรยาย สะท้อนถึงความเป็นเวียดนามผ่าน สถานที่สำคัญ วิถีชีวิต และขนบธรรมเนียม การใช้สัญลักษณ์ เช่น ฝน เป็นตัวแทนของการเปลี่ยนแปลง และ สะพานลองเบียน เป็นสัญลักษณ์ของการต่อสู้เพื่อเอกราช และการสร้างบรรยากาศ ผ่าน สภาพอากาศ เสียง และภาพพจน์ ช่วยให้ผู้อ่านรับรู้ถึงอารมณ์ของเรื่องและตัวละคร

1.3 อิทธิพลของการใช้ภาษาในวรรณกรรมต่อความเข้าใจข้ามวัฒนธรรม นวนิยายเรื่องนี้ช่วยเสริมสร้างความเข้าใจเกี่ยวกับ วัฒนธรรม ประวัติศาสตร์ และวิถีชีวิตของเวียดนาม และการใช้บทสนทนาเพื่อเปรียบเทียบวัฒนธรรม เช่น ระบบการตั้งชื่อของไทยและเวียดนาม หรือพฤติกรรมทางสังคมของคนเวียดนาม

1.4 ศักยภาพของวรรณกรรมไทยในการสร้างความสัมพันธ์ระหว่างประเทศอาเซียน รักในม่านฝน เป็นวรรณกรรมที่ ช่วยส่งเสริมความเข้าใจข้ามวัฒนธรรม และเป็นตัวอย่างของ โครงการ “วรรณกรรมเพื่ออาเซียน”

1.5 การอนุรักษ์วัฒนธรรมผ่านวรรณกรรม มีการถ่ายทอด ขนบธรรมเนียม วิถีชีวิต และศิลปวัฒนธรรมของเวียดนาม ในรูปแบบที่เข้าถึงได้ง่าย และใช้ตัวละครไทยเป็น ตัวแทนของผู้อ่าน ในการเรียนรู้วัฒนธรรมเวียดนาม

2. อภิปรายผลการวิจัย มีผลการอภิปรายดังนี้

2.1 การใช้ภาษาในการสะท้อนอัตลักษณ์ของเวียดนาม ผลการวิจัยชี้ให้เห็นว่า ประภัสสร เสวิกุล ใช้กลวิธีทางภาษาหลายประการในการถ่ายทอดอัตลักษณ์ของเวียดนาม โดยเฉพาะ การบรรยายสถานที่และวิถีชีวิตของผู้คน อย่างละเอียด ซึ่งช่วยให้ผู้อ่านสามารถจินตนาการถึงบรรยากาศของเวียดนามได้ชัดเจน นอกจากนี้ การใช้คำศัพท์ภาษาเวียดนาม ยังช่วยเพิ่มมิติของความสมจริง ทำให้ผู้อ่านรู้สึกเหมือนได้สัมผัสวัฒนธรรมเวียดนามโดยตรง อย่างไรก็ตามการใช้คำภาษาเวียดนามอาจทำให้ผู้อ่านที่ไม่คุ้นเคยกับภาษาเวียดนามต้องอาศัยบริบทแวดล้อมเพื่อทำความเข้าใจ

2.2 การสร้างความเข้าใจข้ามวัฒนธรรมผ่านวรรณกรรม วรรณกรรมเรื่องนี้สามารถเป็นเครื่องมือที่ช่วยลดช่องว่างทางวัฒนธรรมระหว่างไทยและเวียดนามได้อย่างมีประสิทธิภาพ เนื่องจากเนื้อหาถูกเล่าผ่านมุมมองของตัวละครชาวไทย ซึ่งช่วยให้ผู้อ่านสามารถเรียนรู้เกี่ยวกับวัฒนธรรมเวียดนามไปพร้อมกับตัวละคร ผลการวิจัยสอดคล้องกับแนวคิดของ Gudykunst (2003) เกี่ยวกับ การสื่อสารข้ามวัฒนธรรม ที่ระบุว่า การทำความเข้าใจวัฒนธรรมอื่นต้องอาศัยการแลกเปลี่ยนข้อมูลและบริบททางสังคม ซึ่งในกรณีนี้ วรรณกรรมเป็นสื่อกลางที่ช่วยให้เกิดการเรียนรู้และการรับรู้วัฒนธรรมเวียดนามในรูปแบบที่เข้าใจง่าย

2.3 ศักยภาพของวรรณกรรมไทยในการเป็นเครื่องมือสร้างความสัมพันธ์ในอาเซียน ผลการศึกษายืนยันว่า รักในม่านฝน เป็นหนึ่งในวรรณกรรมที่สามารถทำหน้าที่เป็น สื่อกลางในการสร้างความสัมพันธ์ระหว่างประเทศในประชาคมอาเซียน โดยเฉพาะในแง่ของการแลกเปลี่ยนวัฒนธรรมผ่านการเล่าเรื่อง การเสริมสร้างความเข้าใจและความเห็นอกเห็นใจระหว่างประชาชนของสองประเทศ และการนำเสนอภาพลักษณ์ของเวียดนามในมิติที่หลากหลาย ซึ่งสอดคล้องกับแนวคิดของ Stuart Hall (1990) เกี่ยวกับ Cultural Identity ที่ระบุว่า อัตลักษณ์ทางวัฒนธรรมถูกประกอบสร้างขึ้นผ่านการเล่าเรื่องและการนำเสนอภาพแทน

2.4 บทบาทของวรรณกรรมในการอนุรักษ์วัฒนธรรม งานวิจัยชี้ให้เห็นว่าวรรณกรรมสามารถทำหน้าที่รักษาวัฒนธรรมได้ผ่านการบรรยายรายละเอียดของขนบธรรมเนียม วิถีชีวิต และศิลปวัฒนธรรม ซึ่งสอดคล้องกับแนวคิดของ Kim (2001) ที่ระบุว่าวัฒนธรรมสามารถถูกส่งต่อผ่านเรื่องเล่าและการสื่อสารระหว่างรุ่น รักในม่านฝน สามารถเป็นตัวอย่างที่ดีของวรรณกรรมที่ช่วย รักษาคุณค่าของวัฒนธรรมเวียดนามและทำให้ผู้อ่านชาวไทยเข้าใจและเห็นคุณค่าในขนบธรรมเนียมดั้งเดิมของเวียดนามมากขึ้น

ผลการศึกษาสรุปได้ว่า รักในม่านฝน เป็นวรรณกรรมที่สามารถถ่ายทอดอัตลักษณ์ของเวียดนามและ ส่งเสริมความเข้าใจข้ามวัฒนธรรม ได้อย่างมีประสิทธิภาพ ผ่านการใช้กลวิธีทางภาษา การสร้าง

บรรยากาศ และการนำเสนอเรื่องราวผ่านมุมมองของตัวละครไทย ซึ่งทำให้ผู้อ่านสามารถเข้าถึงและเข้าใจวัฒนธรรมเวียดนามได้ง่ายขึ้น งานวิจัยนี้ตอกย้ำบทบาทของวรรณกรรมในฐานะเครื่องมือสำคัญในการเสริมสร้างความสัมพันธ์ระหว่างประเทศในอาเซียน โดยแสดงให้เห็นว่าวรรณกรรมสามารถเป็นสะพานเชื่อมโยงทางวัฒนธรรม ที่ช่วยให้ผู้คนในภูมิภาคเรียนรู้และเข้าใจซึ่งกันและกันได้ลึกซึ้งยิ่งขึ้น

ข้อเสนอแนะ

1. ส่งเสริมการศึกษาวรรณกรรมที่ส่งเสริมความเข้าใจข้ามวัฒนธรรม ควรมีการศึกษาวรรณกรรมไทยและต่างประเทศที่มีลักษณะคล้ายกับ รักในม่านฝน เพื่อเปรียบเทียบแนวทางการใช้ภาษาและวิธีการนำเสนออัตลักษณ์ทางวัฒนธรรม ซึ่งจะช่วยขยายขอบเขตความรู้เกี่ยวกับบทบาทของวรรณกรรมในการสร้างความเข้าใจระหว่างวัฒนธรรม

2. พัฒนาโครงการแปลวรรณกรรมอาเซียน ควรสนับสนุนการแปลวรรณกรรมจากประเทศต่าง ๆ ในอาเซียน เพื่อเปิดโอกาสให้ผู้อ่านในภูมิภาคได้เข้าถึงและเรียนรู้วัฒนธรรมของกันและกันมากขึ้น ซึ่งจะช่วยกระชับความสัมพันธ์ระหว่างประเทศและส่งเสริมความหลากหลายทางวรรณกรรม

3. บูรณาการวรรณกรรมเป็นสื่อการเรียนรู้ในสถาบันการศึกษา ควรนำวรรณกรรมที่สะท้อนอัตลักษณ์ทางวัฒนธรรมของประเทศเพื่อนบ้านมาใช้เป็นส่วนหนึ่งของหลักสูตรในโรงเรียนและมหาวิทยาลัย เพื่อปลูกฝังความเข้าใจเกี่ยวกับความแตกต่างทางวัฒนธรรม และเสริมสร้างทัศนคติที่เปิดกว้างต่อความหลากหลายของอาเซียน

4. ส่งเสริมการแลกเปลี่ยนวรรณกรรมและงานสร้างสรรค์ระดับอาเซียน ควรจัดกิจกรรมหรือโครงการแลกเปลี่ยนวรรณกรรมระหว่างนักเขียน นักวิจารณ์วรรณกรรม และนักอ่านจากประเทศในอาเซียน เพื่อสร้างเครือข่ายความร่วมมือด้านวรรณกรรมและเปิดพื้นที่ให้เกิดการแลกเปลี่ยนมุมมองทางวัฒนธรรมผ่านงานเขียน

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Classifiers: Learning the Thai Language for Foreigners

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Abstract

This study aims to explore and analyze the use of classifiers in the Thai language, comparing them with the structures used in English, which does not have a direct classifier system. The study highlights the importance of classifiers in Thai, which help make communication clearer and more specific. The research references studies conducted at renowned universities in various regions of Thailand, including Mahidol University (Mux), ranked the highest in the central region; Chiang Mai University (CMUMOOC), ranked the highest in the northern region; Prince of Songkla University (PSU MOOC) in the southern region; Research from these institutions provides significant information about the use of classifiers in daily life across different regions, as well as trends in language change in modern contexts.

The findings reveal that classifiers in Thai play a crucial role in indicating the quantity and characteristics of objects being referred to in sentences, making communication clearer and reducing ambiguity. This is a distinct feature compared to English, which uses a simpler structure by indicating quantity directly with nouns, such as "three pens" or "two books" without the need for a classifier. The use of classifiers in Thai is more complex and diverse, and foreign learners often find it a major challenge when learning Thai, as there are many classifiers without fixed rules.

Keywords: Classifiers, Thai language learning materials, Thai as a Foreign Language, Massive Open Online Course (MOOC)

คำลักษณนาม: การเรียนรู้ภาษาไทยของชาวต่างชาติ

บทนำ

ภาษาไทยเป็นเครื่องมือสำคัญสำหรับชาวต่างชาติที่มีปฏิสัมพันธ์กับคนไทยในด้านต่าง ๆ เช่น การท่องเที่ยว การศึกษา และการทำธุรกิจ การที่ชาวต่างชาติใช้ภาษาไทยได้อย่างดีช่วยเพิ่มความสะดวกสบายในชีวิตประจำวัน เสริมสร้างความรู้จากสื่อและการสนทนา รวมถึงสร้างความสัมพันธ์ที่ดี นอกจากนี้ยังเปิดโอกาสในด้านอาชีพที่เกี่ยวข้องกับคนไทยได้อย่างประสบความสำเร็จ ดังนั้น ทักษะภาษาไทยจึงมีความสำคัญและชาวต่างชาติที่อาศัยหรือทำงานในประเทศไทยควรได้รับการพัฒนาอย่างเหมาะสม (พิชานัน เพ็งลี, 2553)

ลักษณนามเป็นไวยากรณ์ส่วนหนึ่งของภาษาไทย ซึ่งเป็นตัวระบุลักษณะของจำนวนของคำนาม เพื่อสื่อความหมาย อย่างไรก็ตาม ลักษณนามเป็นสิ่งที่ชาวต่างชาติต้องเรียนรู้ในการเรียนภาษาไทยและเกิดความสับสนไม่น้อย โดยเฉพาะผู้ที่ใช้ภาษาอังกฤษเป็นภาษาแม่ เนื่องจากภาษาอังกฤษไม่มีระบบลักษณนามในลักษณะเดียวกับภาษาไทย การเรียนรู้ลักษณนามจึงเป็นความท้าทายที่ต้องอาศัยความเข้าใจในโครงสร้างภาษาไทยและการปรับตัวให้เข้ากับรูปแบบใหม่ของการสื่อสาร

แม้ภาษาอังกฤษจะไม่มีลักษณนามที่ชัดเจน แต่มีการใช้คำบอกปริมาณ (quantifiers) ที่แฝงลักษณนามในคำนาม ซึ่งมีหน้าที่คล้ายคลึงกับลักษณนามในภาษาไทย จึงสังเกตได้ว่า ในภาษาอังกฤษต่างก็มีคำลักษณนามที่ปรากฏในประโยคใกล้เคียงกับภาษาไทย การเชื่อมโยงระบบลักษณนามของภาษาไทยกับโครงสร้างไวยากรณ์ที่คุ้นเคยในภาษาอังกฤษสามารถช่วยลดความซับซ้อนและเพิ่มความเข้าใจในระบบภาษาไทยได้

ในภาษาไทยสามารถแบ่งคำลักษณนามออกเป็น 6 หมวดหมู่ ได้แก่ ลักษณนามบอกชนิด ลักษณนามบอกหมวดหมู่ ลักษณนามบอกสัณฐาน ลักษณนามบอกจำนวน ลักษณนามบอกอาการ และลักษณนามซ้ำชื่อ (พระยาอุปกิตศิลปสาร, 2514)

การเรียนรู้ลักษณนามภาษาไทยสำหรับชาวต่างชาติโดยเฉพาะผู้เรียนชาวต่างชาติจำเป็นต้องใช้วิธีการที่เชื่อมโยงกับสิ่งที่ผู้เรียนคุ้นเคย การเปรียบเทียบลักษณนามกับคำบอกปริมาณในภาษาอื่น ๆ เช่น ในภาษาอังกฤษปรากฏเพียง *“จำนวนนับ + คำนาม”* เท่านั้น การใช้ตัวอย่างในชีวิตประจำวัน และการสร้างกิจกรรมที่สนุกสนานสามารถช่วยเพิ่มความเข้าใจและลดความยุ่งยากในการเรียนรู้ได้ ผลจากการเรียนรู้ในลักษณะนี้จะช่วยให้ผู้เรียนสามารถใช้ลักษณนามได้อย่างถูกต้องและมั่นใจมากขึ้น

การเรียนการสอนในยุคปัจจุบันมักสร้างสรรค์ห้องเรียนให้สะดวกสบาย รวดเร็วและสามารถเรียนได้ตลอดเวลาโดยไม่จำเป็นต้องนั่งรวมกันในห้องเรียน เพื่อตอบโจทย์วิถีการดำเนินชีวิตที่เร่งรีบในปัจจุบัน

โดยเฉพาะการเรียนการสอนแบบ (Massive Open Online Courses) หรือ MOOC มีความสำคัญมากในยุคปัจจุบัน เนื่องจากเปิดโอกาสให้ผู้คนทั่วโลกสามารถเข้าถึงการศึกษาได้อย่างหลากหลาย ไม่ว่าจะอยู่ที่ไหนหรือมีพื้นฐานการศึกษาระดับใด ก็สามารถลงทะเบียนเข้าเรียนได้อย่างทั่วถึง นอกจากนี้ MOOC ยังช่วยพัฒนาทักษะเฉพาะทางและตอบสนองความต้องการของตลาดแรงงานที่เปลี่ยนแปลงอย่างรวดเร็ว ผู้เรียนสามารถเลือกเรียนในหัวข้อที่สนใจ ซึ่งเป็นการส่งเสริมการเรียนรู้ตลอดชีวิต (Lifelong Learning) และการพัฒนาตนเองอย่างต่อเนื่อง การเรียนแบบ MOOC จึงมีบทบาทสำคัญในการสร้างโอกาสทางการศึกษาและพัฒนาทรัพยากรมนุษย์ในยุคดิจิทัล

ปัจจุบันหลายมหาวิทยาลัยในประเทศไทยต่างก็มี MOOC เป็นของมหาลัยเอง มหาวิทยาลัยมหิดลได้รับอันดับที่ ๑ ซึ่งเป็นอันดับสูงสุดในภาคกลาง (Mux) มหาวิทยาลัยเชียงใหม่ ได้รับอันดับที่ ๓ ซึ่งเป็นอันดับสูงสุดในภาคเหนือ (CMUMOOC) และมหาวิทยาลัยสงขลานครินทร์ ได้รับอันดับที่ ๕ ซึ่งเป็นอันดับสูงสุดในภาคใต้ (PSU MOOC) (MCOT, 2567)

ผู้วิจัยจึงสนใจศึกษาคำลักษณนามภาษาไทยสำหรับชาวต่างชาติ ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux ของคณะศิลปศาสตร์ มหาวิทยาลัยมหิดล (ภาคกลาง) ซึ่งมีทั้งหมด 11 บทเรียน ได้แก่ Self-Introduction, Greeting, Family, Weather and Seasons, Telling Time, Telling Day, Going Some Places, Asking for the way, Getting Taxi/Bus, At the Restaurant และ Shopping รายวิชา Oral Expression in Thai Language 2 ภายใต้คณะมนุษยศาสตร์ มหาวิทยาลัยเชียงใหม่ (ภาคเหนือ) ซึ่งมีทั้งหมด 6 บทเรียน ได้แก่ I'm thirsty! (Drinks), I like Thai fruits, Going Shopping, Place and Directions, Time and Date และ Health และรายวิชา Thai Listening and Speaking Skills ผ่าน PSU MOOC ภายใต้คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ (ภาคใต้) ซึ่งมีทั้งหมด 15 บทเรียน ได้แก่ 1. Thai etiquette in communication 2. Self-introduction 3. Family members 4. Body parts and illnesses 5. Daily activities and time 6. Home appliances 7. Places and directions 8. Shapes 9. Stationery 10. Days of the week 11. Fruits 12. Pets 13. At the coffee shop 14. At the restaurant และ 15. At the bank เพื่อให้ครอบคลุมแบบเรียนการสอนภาษาไทยสำหรับชาวต่างชาติในทุกภาคของประเทศไทย

วัตถุประสงค์ของการวิจัย

เพื่อศึกษาคำลักษณนามภาษาไทยสำหรับชาวต่างชาติ ในรายวิชา 3 รายวิชาดังนี้

3.1 Thai language in everyday conversation with foreigners

3.2 Oral Expression in Thai Language 2

3.3 Thai Listening and Speaking Skills ผ่าน PSU MOOC

อันนำไปสู่การสอนเพื่อลดความเข้าใจผิดเกี่ยวกับการใช้คำลักษณนาม

ขอบเขตการวิจัย

ผู้วิจัยศึกษาคำลักษณนามภาษาไทยสำหรับชาวต่างชาติ ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux ของคณะศิลปศาสตร์ มหาวิทยาลัยมหิดล ซึ่งมีทั้งหมด 11 บทเรียน ได้แก่ Self-Introduction, Greeting, Family, Weather and Seasons, Telling Time, Telling Day, Going Some Places, Asking for the way, Getting Taxi/Bus, At the Restaurant และ Shopping รายวิชา Oral Expression in Thai Language 2 ภายใต้คณะมนุษยศาสตร์ มหาวิทยาลัยเชียงใหม่ ซึ่งมีทั้งหมด 6 บทเรียน ได้แก่ I'm thirsty! (Drinks), I like Thai fruits, Going Shopping, Place and Directions, Time and Date และ Health และรายวิชา Thai Listening and Speaking Skills ผ่าน PSU MOOC มีทั้งหมด 15 บทเรียน ได้แก่ 1. Thai etiquette in communication 2. Self-introduction 3. Family members 4. Body parts and illnesses 5. Daily activities and time 6. Home appliances 7. Places and directions 8. Shapes 9. Stationery 10. Days of the week 11. Fruits 12. Pets 13. At the coffee shop 14. At the restaurant และ 15. At the bank โดยวิเคราะห์ผ่านบทสนทนา

ระเบียบวิธีวิจัย

1. ประเภทของการวิจัย

บทความนี้เป็นการพิจารณาจากลักษณะของข้อมูล จัดอยู่ในประเภทการวิจัยเชิงคุณภาพ

2. ประชากรและกลุ่มตัวอย่าง

เลือกศึกษาจากหนังสือประกอบการเรียนรู้ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux มหาวิทยาลัยมหิดล รายวิชา Oral Expression in Thai Language 2 มหาวอทยาลัยเชยงใหม่ และรายวิชา Thai Listening and Speaking Skills ผ่าน PSU MOOC มหาวิทยาลัยสงขลานครินทร์ โดยวิเคราะห์จากบทสนทนา

3. เครื่องมือที่ใช้ในการวิจัย

ผู้วิจัยใช้ตารางรวบรวมข้อมูลและตารางวิเคราะห์คำแสดงลักษณนาม

4. การเก็บรวบรวมข้อมูล

ผู้วิจัยเก็บรวบรวมข้อมูลคำแสดงลักษณนามจากหนังสือประกอบการเรียนรู้ในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux รายวิชา Oral Expression in Thai Language 2 และรายวิชา Thai Listening and Speaking Skills ผ่าน PSU MOOC โดยนำมาจัดประเภทของคำลักษณนาม ได้แก่ ลักษณนามบอกชนิด ลักษณนามบอกหมวดหมู่ ลักษณนามบอกสัณฐาน ลักษณนามบอกจำนวน ลักษณนามบอกอาการ และลักษณนามซ้ำชื่อ

5. การวิเคราะห์ข้อมูล

ผู้วิจัยปรับใช้แนวคิดของพระยาอุปกิตศิลปสาร (2514) และ ศรวนีย์ สรรคบุรานุรักษ์ (ม.ป.ป.) ซึ่งแบ่งคำลักษณนามไว้ 6 ประเภท ได้แก่

“1. ลักษณนามบอกชนิด เช่น ใบ

2. ลักษณนามบอกหมวดหมู่ เช่น ตับ

3. ลักษณนามบอกสัณฐาน เช่น สาย

4. ลักษณนามบอกจำนวน เช่น คู่

5. ลักษณนามบอกอาการ เช่น มัด

6. ลักษณนามซ้ำชื่อ เช่น ประเทศ 3 ประเทศ”

โดยนำมาวิเคราะห์คำลักษณนามที่ปรากฏในหนังสือประกอบการเรียนรู้ในรายวิชา Thai Listening and Speaking Skills ผ่าน มหาวิทยาลัยมหิดล (Mux) มหาวิทยาลัยเชียงใหม่(CMUMOOC) และมหาวิทยาลัยสงขลานครินทร์ (PSU MOOC)

ผลการศึกษา

การศึกษาคำลักษณนามที่ปรากฏในหนังสือรายวิชาในรายวิชา Thai language in everyday conversation with foreigners ภายใต้ Mux ของคณะศิลปศาสตร์ มหาวิทยาลัยมหิดล ซึ่งมีทั้งหมด 11 บทเรียน ได้แก่ Self-Introduction, Greeting, Family, Weather and Seasons, Telling Time, Telling Day, Going Some Places, Asking for the way, Getting Taxi/Bus, At the Restaurant และ Shopping รายวิชา Oral Expression in Thai Language 2 ภายใต้คณะมนุษยศาสตร์ มหาวิทยาลัยเชียงใหม่ ซึ่งมีทั้งหมด 6 บทเรียน ได้แก่ I’m thirsty! (Drinks), I like Thai fruits, Going Shopping, Place and Directions, Time and Date และ Health และรายวิชา Thai Listening and Speaking Skills ผ่าน PSU MOOC ซึ่งมีทั้งหมด 15 บทเรียน ได้แก่ 1. Thai etiquette in communication 2. Self-introduction 3.

Family members 4. Body parts and illnesses 5. Daily activities and time 6. Home appliances 7. Places and directions 8. Shapes 9. Stationery 10. Days of the week 11. Fruits 12. Pets 13. At the coffee shop 14. At the restaurant และ 15. At the bank ปรากฏทั้งหมดจำนวน 14 คำ ได้แก่ คน อัน เล่ม แท่ง ด้าม หาง ปีก ขา ตัว บาท ถ้วย แก้ว ขวด และกระป๋อง ซึ่งเมื่อผู้วิจัยวิเคราะห์โดยใช้กรอบแนวคิดของพระยาอุปกิตศิลปสาร ซึ่งแบ่งคำลักษณนามไว้ 6 ประเภท พบว่า ปรากฏประเภทคำลักษณนามบอกจำนวนทุกคำ โดยสามารถอธิบายดังนี้

1. คน

ใช้สำหรับเรียกคน โดยลงใช้ขึ้นต้นหรือลงท้ายจำนวนนับ เช่น มีคนกี่คน หนึ่งคน สองคน เป็นต้น

ตัวอย่างที่ 1 ตัวอย่างประโยคในภาษาไทย “พ่อของผมเป็นลูกคนที่สามครับ”

ตัวอย่างประโยคในภาษาอังกฤษ “My father is the third born”

2. อัน

คำบอกลักษณะสิ่งของซึ่งโดยปรกติมีลักษณะแบนยาวหรือเป็นชิ้นเป็นแผ่นเป็นต้น ลักษณนามเรียกสิ่งที่มีลักษณะเช่นนั้น เช่น ไม้อันหนึ่ง ไม้ 2 อัน เป็นต้น

ตัวอย่างที่ 2 ตัวอย่างประโยคในภาษาไทย “ยางลบห้าอัน”

ตัวอย่างประโยคในภาษาอังกฤษ “Five erasers”

3. เล่ม

ลักษณนามสำหรับเรียกสิ่งของบางชนิดที่มีลักษณะยาวเรียวอย่างมีด หอก พาย เข็ม เช่น มีดเล่มหนึ่ง เข็ม 2 เล่ม, ใช้เรียกเกวียนหรือสมุดหนังสือว่า เล่ม ด้วย เช่น เกวียน 2 เล่ม หนังสือ 3 เล่ม สมุด 4 เล่ม

ตัวอย่างที่ 3 ตัวอย่างประโยคในภาษาไทย “สมุดหกเล่ม”

ตัวอย่างประโยคในภาษาอังกฤษ “Six notebooks”

4. แท่ง

ลักษณะของสิ่งที่ตันและกลมยาวหรือแบนหนา เช่น แท่งทอง แท่งเหล็ก แท่งหิน, ลักษณนามเรียกของเช่นนั้น เช่น ชอล์กแท่งหนึ่ง ดินสอ 2 แท่ง

ตัวอย่างที่ 4 ตัวอย่างประโยคในภาษาไทย “ไม้บรรทัดสี่แท่ง”

ตัวอย่างประโยคในภาษาอังกฤษ “Four rulers”

5. ด้าม

ส่วนของสิ่งใดสิ่งหนึ่งที่ใช้ถือใช้จับ เช่น ด้ามมีด ด้ามขวาน, ลักษณนามเรียกของบางอย่างที่มีลักษณะเช่นนั้นว่า ด้าม เช่น ปากกาด้ามหนึ่ง ปากกา 2 ด้าม

ตัวอย่างที่ 5 ตัวอย่างประโยคในภาษาไทย “ปากกาสามด้าม”

ตัวอย่างประโยคในภาษาอังกฤษ “Three pens”

6. หาง

ลักษณนามเรียกปลาช่อนตากแห้ง เช่น ปลาช่อนหางหนึ่ง ปลาช่อน ๒ หาง หรืออาจแปลว่าส่วนท้ายหรือปลาย เช่น หางเชือก หางแถว

ตัวอย่างที่ 6 ตัวอย่างประโยคในภาษาไทย “ปลามีหางหนึ่งหาง”

ตัวอย่างประโยคในภาษาอังกฤษ “Fish have one tail”

7. ปีก

อวัยวะสำหรับบินของนกหรือแมลง เป็นคำบอกลักษณนามหรือลักษณของสัตว์เช่น นก หรือ ไก่ เป็นต้น

ตัวอย่างที่ 7 ตัวอย่างประโยคในภาษาไทย “นกมีปีกสองปีก”

ตัวอย่างประโยคในภาษาอังกฤษ “A Bird has two wings”

8. ขา

คำบอกลักษณะหรือลักษณนามขาของสิ่งมีชีวิตเช่น คน สัตว์ เป็นต้น ได้แก่ ขาคน ขาแมว ขาหมู ขาไก่ ขาหมา เป็นต้น

ตัวอย่างที่ 8 ตัวอย่างประโยคในภาษาไทย “หมามีขาสี่ขา”

ตัวอย่างประโยคในภาษาอังกฤษ “A dog has four legs”

9. ตัว

ลักษณนามใช้เรียกสัตว์และสิ่งของบางอย่าง เช่น ม้า 5 ตัว ตะปู 3 ตัว เสื้อ 2 ตัว

ตัวอย่างที่ 9 ตัวอย่างประโยคในภาษาไทย “ฉันมีนกสามตัวค่ะ”

ตัวอย่างประโยคในภาษาอังกฤษ “I have three birds”

10. บาท

คำบอกสกุลเงินของประเทศไทย เช่น หนึ่งบาท สองบาท สิบบาท ยี่สิบบาท เป็นต้น ซึ่งผู้วิจัยนำมาจัดไว้ในรูปแบบของคำลักษณนามด้วยเนื่องจากปรากฏอยู่หลังจำนวนนับ

ตัวอย่างที่ 10 ตัวอย่างประโยคในภาษาไทย “สามพันบาทครับ”

ตัวอย่างประโยคในภาษาอังกฤษ “Three thousand baht, please”

11. ถ้วย

ลักษณนามที่ใช้สำหรับภาชนะทรงเตี้ยสำหรับใส่อาหารหรือเครื่องดื่ม เช่น ถ้วยข้าว ถ้วยแกง ถ้วยชา นอกจากนี้อาจใช้ได้กับถ้วยรางวัลได้ด้วย

ตัวอย่างที่ 11 ตัวอย่างประโยคในภาษาไทย “กาแฟร้อน 1 ถ้วย”

ตัวอย่างประโยคในภาษาอังกฤษ “One cup of hot coffee”

12. แก้ว

ลักษณนามที่ใช้สำหรับภาชนะที่ใช้สำหรับใส่เครื่องดื่ม เช่น แก้วน้ำ 1 แก้ว แต่สามารถใช้งานได้หลากหลายขึ้นอยู่กับวัตถุหรือสิ่งของที่กล่าวถึง

ตัวอย่างที่ 12 ตัวอย่างประโยคในภาษาไทย “แตงโมปั่น 2 แก้ว”

ตัวอย่างประโยคในภาษาอังกฤษ “Two glasses of blended watermelon”

13. ขวด

ลักษณนามที่ใช้สำหรับขวดที่ทำจากแก้วหรือพลาสติกสำหรับบรรจุของเหลว เช่น น้ำ เครื่องดื่ม หรือของใช้

ตัวอย่างที่ 13 ตัวอย่างประโยคในภาษาไทย “น้ำเปล่า 3 ขวด”

ตัวอย่างประโยคในภาษาอังกฤษ “Three bottles of plain water”

14. กระป๋อง

ลักษณนามที่ใช้ในกรณีที่สิ่งนั้นเกี่ยวข้องกับภาชนะทรงกระบอกหรือของที่มีลักษณะคล้ายกระป๋องโดยตรงสำหรับบรรจุ น้ำอัดลม นม หรืออาหารกระป๋อง เป็นต้น

ตัวอย่างที่ 14 ตัวอย่างประโยคในภาษาไทย “สไปรท์ 1 กระป๋อง”

ตัวอย่างประโยคในภาษาอังกฤษ “One can of Sprite”

จากผลการศึกษาพบว่าคำลักษณนามภาษาไทยมักนิยมปรากฏอยู่หลังจำนวนนับหรือหน่วยวัดร่วมกับคำนาม ซึ่งอาจพบอยู่หน้าบ้างโดยปรากฏในคำที่เกี่ยวกับ “คน” เช่น คนเดียว คนแรก เป็นต้น โดยผู้วิจัยได้เปรียบเทียบโครงสร้างการใช้คำลักษณนามในประโยคภาษาไทยและโครงสร้างลักษณนามในประโยคภาษาอังกฤษ ดังนี้

โครงสร้างลักษณนามในประโยคภาษาไทย	โครงสร้างลักษณนามในประโยคภาษาอังกฤษ
คำลักษณนามเป็นคำที่จำเป็นในประโยคเมื่อต้องการกล่าวถึงการระบุถึงจำนวน	ไม่ปรากฏคำลักษณนามแต่ใช้คำนามโดยตรง
โครงสร้างลักษณนาม นาม + จำนวน + ลักษณนาม เช่น *“ปากกา + สาม + ด้าม”*	โครงสร้างลักษณนาม จำนวน + คำนาม เช่น *“Three + pens”*
ภาษาไทยมีความหลากหลายในการเลือกใช้คำลักษณนามตามคำนาม	ภาษาอังกฤษใช้โครงสร้างที่เรียบง่ายกว่า

ตารางที่ 1 แสดงโครงสร้างคำลักษณนามที่ปรากฏในภาษาไทยและภาษาอังกฤษ

(อ้างอิง : ฐิติวุฒิ สาราพฤษ, 2568)

จากตารางข้างต้นแสดงให้เห็นว่าคำลักษณนามในภาษาไทยมักสร้างความสับสน เพราะคำลักษณนามมีหลายคำและไม่ได้ขึ้นอยู่กับหลักเกณฑ์ที่ชัดเจน จึงจำเป็นต้องจดจำ แต่การเปรียบเทียบลักษณนามในภาษาไทยกับโครงสร้างภาษาอังกฤษช่วยให้ผู้เรียนเห็นภาพความแตกต่างชัดเจน และเข้าใจว่าการใช้ลักษณนามในภาษาไทยเป็นลักษณะเฉพาะที่ไม่มีในภาษาอังกฤษ การเรียนการสอนจึงควรเน้นความสัมพันธ์เชิงเปรียบเทียบและการใช้งานจริงเพื่อให้ผู้เรียนสามารถจดจำและนำไปใช้ได้อย่างถูกต้อง เนื่องจากลักษณนามช่วยให้ประโยคภาษาไทยมีความชัดเจนและเจาะจงมากขึ้นหากไม่มีการใช้ลักษณนามในประโยค ผู้ฟังอาจสับสนเกี่ยวกับสิ่งที่กำลังกล่าวถึงว่าหมายถึงสิ่งใดและจำนวนเท่าใด ลักษณนามจึงมีความสำคัญในการทำให้การสื่อสารชัดเจนและปราศจากความกำกวม

อย่างไรก็ตาม การเรียนรู้ลักษณนามในภาษาไทยอาจเป็นเรื่องแปลกใหม่และท้าทายสำหรับผู้เรียนชาวต่างชาติ โดยเฉพาะอย่างยิ่งสำหรับผู้ที่พูดภาษาแม่ที่ไม่มีระบบลักษณนาม เนื่องจากผู้เรียนอาจสับสนกับการเลือกใช้ลักษณนามที่ถูกต้อง เพราะคำลักษณนามในภาษาไทยมีจำนวนมากและไม่มีกฎเกณฑ์ตายตัว ต้องอาศัยการจดจำและการฝึกฝน นอกจากนี้ ผู้เรียนอาจพบว่าการเปรียบเทียบกับภาษาแม่ เช่น ภาษาอังกฤษ ที่ใช้โครงสร้าง *“number + noun”* หรือ *“จำนวน + คำนาน”* โดยไม่มีคำลักษณนาม ทำให้เกิดความไม่คุ้นเคยในช่วงแรกของการเรียนรู้ ดังนั้นเพื่อช่วยให้ผู้เรียนชาวต่างชาติสามารถเข้าใจและใช้งานลักษณนามในภาษาไทยได้อย่างถูกต้อง ควรเน้นไปที่การความเชื่อมโยงระหว่างลักษณะของสิ่งของและคำลักษณนาม เช่น

“แท่ง” ใช้กับสิ่งที่ยาวและแข็ง หรือ *“อัน”* ใช้กับสิ่งของทั่วไป การใช้ภาพประกอบหรือการจับคู่คำกับภาพจะช่วยสร้างความเข้าใจได้ดีขึ้น นอกจากนี้ การฝึกฝนผ่านสถานการณ์จริง เช่น การสนทนา การสั่งอาหาร หรือการจับจ่ายซื้อของ จะช่วยให้ผู้เรียนสามารถจดจำและนำความรู้ไปใช้ได้ในบริบทที่หลากหลายมากยิ่งขึ้น

อภิปรายผลการศึกษา

การศึกษานี้มีเป้าหมายเพื่อสำรวจและวิเคราะห์การใช้คำลักษณนามในภาษาไทย รวมถึงเปรียบเทียบความแตกต่างกับโครงสร้างการใช้คำในภาษาอังกฤษที่ไม่มีระบบลักษณนามโดยตรง การวิจัยนี้ชี้ให้เห็นถึงความสำคัญและบทบาทของคำลักษณนามในภาษาไทยซึ่งเป็นเอกลักษณ์เฉพาะตัวที่ทำให้การสื่อสารมีความชัดเจนและเจาะจงมากขึ้น รวมถึงแนะแนวทางในการเรียนการสอนที่ช่วยให้ผู้เรียนชาวต่างชาติสามารถเข้าใจและใช้งานคำลักษณนามในภาษาไทยได้อย่างถูกต้อง ในขณะเดียวกับคำลักษณะนามในภาษาไทยอาจแบ่งได้หลายประเภท สอดคล้องกับงานวิจัยเรื่อง *การใช้คำลักษณนามในภาษาไทยมาตรฐานปัจจุบันของผู้พูดต่างวัย* (ศรวนีย์ สรรคบุรานุรักษ์, 2546) ผลการศึกษา พบว่า คำลักษณนามสามารถแบ่งได้ 3 ประเภท ซึ่งบางคำอาจจะใช้ได้มากกว่า 1 ประเภท เช่น อัน เป็นต้น และเป็นชนิดของคำที่มีความสำคัญในภาษาไทย

คำลักษณนามในภาษาไทยมีบทบาทสำคัญในการช่วยระบุจำนวนและลักษณะของสิ่งที่กล่าวถึงในประโยค ซึ่งทำให้การสื่อสารมีความชัดเจนและลดความกำกวม คำลักษณนามจะปรากฏอยู่หลังจำนวนนับหรือหน่วยวัด เช่น “ปากกาสามด้าม” หรือ “หนังสือหกเล่ม” หากไม่มีคำลักษณนาม ผู้ฟังอาจสับสนเกี่ยวกับลักษณะหรือจำนวนของสิ่งที่กล่าวถึง ตัวอย่างเช่น การกล่าวว่า "ฉันมีสาม" โดยไม่มีลักษณนาม อาจทำให้ผู้ฟังไม่เข้าใจว่าหมายถึงอะไร

คำลักษณนามในภาษาไทยมีความหลากหลายและมักสัมพันธ์กับลักษณะเฉพาะของสิ่งที่อ้างถึง เช่น

“ด้าม” ใช้กับสิ่งที่ยาวและมีส่วนจับ เช่น ปากกา ดินสอ

“เล่ม” ใช้กับสิ่งที่มีลักษณะเป็นแผ่นเรียงต่อกัน เช่น หนังสือ สมุด

“ตัว” ใช้กับสัตว์และสิ่งของบางอย่าง เช่น ม้า เสื้อ ตะปู

“ถ้วย” ใช้กับภาชนะทรงเตี้ยสำหรับใส่อาหารหรือเครื่องดื่ม

การใช้คำลักษณนามที่ถูกต้องจึงเป็นทักษะที่สำคัญในการสื่อสารภาษาไทย ซึ่งช่วยทำให้ข้อความมีความชัดเจนมากยิ่งขึ้น

ภาษาอังกฤษไม่มีระบบลักษณนามที่ชัดเจนเหมือนในภาษาไทย โดยใช้โครงสร้างที่เรียบง่ายกว่าในการระบุจำนวนและลักษณะของสิ่งของ ตัวอย่างเช่น “Three pens” หรือ “Two books” ภาษาอังกฤษเพียงแค่ใช้จำนวนร่วมกับคำนามโดยตรง ซึ่งแตกต่างจากภาษาไทยที่ต้องมีคำลักษณนามกำกับ โครงสร้างการใช้คำลักษณนามในภาษาไทยและภาษาอังกฤษสามารถเปรียบเทียบได้ดังนี้:

ภาษาไทย: นาม + จำนวน + ลักษณนาม (เช่น “ปากกาสามด้าม”)

ภาษาอังกฤษ: จำนวน + คำนาม (เช่น “Three pens”)

ภาษาไทยมีความซับซ้อนในการเลือกใช้คำลักษณนามตามลักษณะของสิ่งของหรือสิ่งมีชีวิต ในขณะที่ภาษาอังกฤษใช้โครงสร้างแบบ “จำนวน + คำนาม” โดยไม่จำเป็นต้องคำนึงถึงลักษณะเฉพาะของสิ่งที่กล่าวถึง

ดังนั้นการเรียนรู้คำลักษณนามในภาษาไทยถือเป็นเรื่องท้าทายสำหรับผู้เรียนชาวต่างชาติ โดยเฉพาะผู้ที่พูดภาษาแม่ที่ไม่มีระบบลักษณนาม เช่น ภาษาอังกฤษ ปัญหาหลักที่พบคือการเลือกใช้คำลักษณนามที่เหมาะสม เนื่องจากคำลักษณนามในภาษาไทยมีจำนวนมากและไม่มีกฎเกณฑ์ตายตัว ผู้เรียนจึงต้องอาศัยการจดจำและการฝึกฝนอย่างต่อเนื่อง นอกจากนี้ผู้เรียนอาจรู้สึกไม่คุ้นเคยกับการที่ต้องมีคำลักษณนามประกอบในประโยค การเปรียบเทียบกับภาษาอังกฤษที่ใช้โครงสร้าง "number + noun" หรือ "จำนวน + คำนาม" โดยไม่มีคำลักษณนาม ทำให้เกิดความสับสนในช่วงแรกของการเรียนรู้

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The Semantic Extension of /lê:n/ in Contemporary Thai

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Abstract

This article aims to study the meaning of the word "play" in contemporary Thai, as found in fiction, newspapers, non-academic writings, and academic writings, with 50 sentences selected randomly from each category, covering the period from 2008 to 2017 in the Thai National Corpus. The study found that the new meanings of the word "play" in contemporary Thai include 10 meanings: (1) engaging in activities related to music, (2) having sexual intercourse, (3) expressing abnormal or excessive emotions, (4) combining several options together, (5) usage or results from usage, (6) broadcasting, opening, or showing recorded sounds, videos, or content, (7) behavior of teasing, mocking, joking, or playing pranks, (8) collaboration or coping, (9) actions beyond limits or showing boldness, and (10) narrating or describing a story.

Keyword: semantic extension, polysemy, play

การขยายความหมายของคำว่า “เล่น” ในภาษาไทยปัจจุบัน

บทนำ

เมื่อกล่าวถึงปรากฏการณ์ของคำหลายความหมายในภาษา ผู้วิจัยทุกคนมักจะนึกถึงคำพ้องรูปพ้องเสียงเนื่องจากทั้งสองแนวคิดมีลักษณะคล้ายคลึงกัน คำหลายความหมายหมายถึงคำที่มีรูปคำเหมือนกัน แต่มีความหมายมากกว่าหนึ่งความหมาย โดยแต่ละความหมายมีความเชื่อมโยงกัน (Evans and Green, 2006; Le Dinh Tu and Vu Ngoc Can, 2009; สำนักงานราชบัณฑิตยสภา, 2560) ส่วนคำพ้องรูปพ้องเสียงถึงแม้ว่าจะคล้ายกับคำหลายความหมายในแง่ที่มีรูปคำเดียวกันและมีหลายความหมาย แต่ความหมายเหล่านั้นไม่มีความเชื่อมโยงกัน (Ravin and Leacock, 2000 : 2)

คำว่า “เล่น” เป็นคำที่มีความสำคัญทางไวยากรณ์ เนื่องจากสามารถตีความแตกต่างกันในบริบทที่หลากหลาย จากแนวคิดเกี่ยวกับคำหลายความหมายที่กล่าวถึงไว้ ผู้วิจัยพบว่า คำว่า “เล่น” ในตัวอย่างต่อไปนี้แสดงความหมายต่างกันอย่างชัดเจน เช่น *“วันนี้พี่จะไป**เล่น**ฟุตบอลกับเพื่อน ๆ”* ซึ่งหมายถึงการเข้าร่วมกิจกรรมกีฬาเพื่อผ่อนคลายความเครียด หาความสนุกสนาน หรือออกกำลังกาย *“วันนี้คุณปู่**เล่น**เพลงฝรั่ง”* ซึ่งหมายถึงการบรรเลงดนตรีหรือแสดงดนตรี และ *“ปู่ก็ไม่ควรจะต้อง**เล่น**ละครอีก”* ซึ่งหมายถึงการแสดงบทบาทต่าง ๆ ในละครหรือภาพยนตร์ ตัวอย่างทั้งสามประโยคนี้สื่อถึงการทำกิจกรรมใดกิจกรรมหนึ่งเพื่อความเพลิดเพลินหรือความสนุกสนานต่อจิตใจ ถึงแม้ว่ากิจกรรมหรือการกระทำนั้นอาจจะส่งผลดีหรือร้ายต่อผู้อื่นก็ตาม จึงพิสูจน์ได้ว่าคำว่า “เล่น” เป็นคำหลายความหมายในภาษาไทย เนื่องจากสามารถแสดงความหมายที่แตกต่างกันในบริบทที่หลากหลาย และชี้ให้เห็นว่าความหมายแต่ละประเภทมีความเกี่ยวเนื่องกัน

งานวิจัยปัจจุบันที่ศึกษาเกี่ยวกับการขยายความหมายของคำมีหลากหลาย เช่น ธนิยา นันตสุคนธ์, เมธาวี ยุทธพงษ์ธาดา และโกวิทย์ พิมพวง (2563) ศึกษาเรื่อง *การปรากฏใช้และการขยายความหมายของคำว่า “สวย” จากอดีตสู่ปัจจุบัน*, โสมรวี สมเพชร (2563) ศึกษาเรื่อง *การขยายความหมายของคำว่า “กัด” ในภาษาไทย: การศึกษาตามแนวอรรถศาสตร์ปริชาน*, นฤบาล เหลืองรุ่งอุดม (2566) ศึกษาเรื่อง *การขยายความหมายของคำว่า “หนัก” และ “เบา” ในภาษาไทยปัจจุบัน*, กัลยรัตน์ กลิ่นสุวรรณ (2566) ศึกษาเรื่อง *การศึกษาความหมายของคำว่า“รอบ” ในภาษาไทยปัจจุบัน*, นุชษรา พรหมนัส และปนัดดา ฤกษ์เปลี่ยน (2567) ศึกษาเรื่อง *การศึกษาวิเคราะห์การขยายความหมายของคำเรียกอวัยวะ “ตา” ในภาษาไทยตามแนวอรรถศาสตร์ปริชาน* จากงานวิจัยเหล่านั้น ผู้วิจัยพบว่าภาษาใดภาษาหนึ่งในโลกนี้ยังคงเปลี่ยนแปลงทุก ๆ ปี ซึ่งส่งผลให้ความหมายของคำบางคำจำเป็นต้องขยายความหมายเพิ่มเติมเพื่อให้สอดคล้องกับบริบทที่เปลี่ยนแปลงไปของสังคมโดยทั่วไป และสังคมไทยโดยเฉพาะ จึงสนใจดำเนินการวิจัยเกี่ยวกับหัวข้อเรื่องนี้

ในงานวิจัยนี้ ตัวอย่างมีคำว่า “เล่น” รวบรวมจากคลังข้อมูลภาษาไทยแห่งชาติ (Thai National Corpus) ซึ่งเป็นแหล่งข้อมูลที่รวบรวมจากหลายประเภท ได้แก่ บันเทิงคดี (Fiction), หนังสือพิมพ์ (Newspaper), งานเขียนกึ่งวิชาการ (Non-academic), งานเขียนวิชาการ (Academic), กฎหมาย (Law) และ ข้อมูลอื่น ๆ (Misc) อย่างไรก็ตาม ผู้วิจัยเลือกใช้เฉพาะข้อมูลจาก 4 แหล่ง ได้แก่ บันเทิงคดี, หนังสือพิมพ์, งานเขียนกึ่งวิชาการ และงานเขียนวิชาการ เนื่องจากจำนวนตัวอย่างจากแหล่งข้อมูลทั้ง 4 นี้เหมาะสมกับปริมาณตัวอย่างที่กำหนดไว้ในงานวิจัย ผู้วิจัยไม่ได้นำข้อมูลจากกฎหมาย และข้อมูลอื่น ๆ มาใช้ เนื่องจากข้อมูลจากกฎหมายมีเพียง 13 ตัวอย่างซึ่งไม่เพียงพอต่อการวิเคราะห์ และข้อมูลอื่น ๆ เป็นแหล่งที่รวบรวมข้อมูลหลากหลายประเภทซึ่งทำให้มีความซับซ้อนในการวิเคราะห์

งานวิจัยนี้มีวัตถุประสงค์เพื่อค้นหาและวิเคราะห์ความหมายใหม่ของคำว่า “เล่น” ที่อาจปรากฏในปัจจุบัน โดยไม่เกี่ยวข้องกับความหมายที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554

วัตถุประสงค์ของการวิจัย

เพื่อศึกษาความหมายของคำ “เล่น” ในภาษาไทยปัจจุบัน

ขอบเขตการวิจัย

1. ผู้วิจัยศึกษาเกี่ยวกับคำว่า “เล่น” ที่ใช้ในบันเทิงคดี (Fiction) หนังสือพิมพ์ (Newspaper) งานเขียนกึ่งวิชาการ (Non-academic) และงานเขียนวิชาการ (Academic) ประเภทละ 50 ประโยค โดยคัดเลือกตัวอย่างแบบสุ่มในช่วงปี พ.ศ. 2551-2560 ในคลังข้อมูลภาษาไทยแห่งชาติ (Thai National Corpus)
2. ผู้วิจัยศึกษาคำว่า “เล่น” ซึ่งเป็นคำมูลและทำหน้าที่เป็นคำกริยาเท่านั้น ไม่ใช้คำประสมหรือสำนวนภาษาที่มีคำว่า “เล่น” ในส่วนประกอบ

ระเบียบวิธีวิจัย

1. ประเภทของการวิจัย

ในงานวิจัยนี้ ผู้วิจัยใช้วิธีการวิจัยเอกสาร (Documentary Research) เพื่อศึกษาแนวคิดเกี่ยวกับคำหลายความหมาย จากนั้นนำแนวคิดนั้น ๆ มาใช้ในการวิเคราะห์การขยายความหมายของคำว่า “เล่น”

2. แผนการวิจัย

2.1 ผู้วิจัยศึกษาทฤษฎีและแนวคิดเกี่ยวกับคำหลายความหมาย เพื่อเป็นพื้นฐานในการศึกษาความหมายของคำว่า “เล่น” ในบริบทต่าง ๆ

2.2 ผู้วิจัยวิเคราะห์การขยายความหมายของคำว่า “เล่น” ในตัวอย่างประโยคที่เก็บรวบรวมมาจากคลังข้อมูลภาษาไทยแห่งชาติ

2.3 สรุปผลการวิจัยข้อมูล และอภิปรายผลการวิจัย

3. ประชากรและกลุ่มตัวอย่าง

ผู้วิจัยคัดเลือกประโยคตัวอย่างบันเทิงคดี (Fiction) หนังสือพิมพ์ (Newspaper) งานเขียนกึ่งวิชาการ (Non-academic) และงานเขียนวิชาการ (Academic) ประเภทละ 50 ประโยค โดยคัดเลือกแบบสุ่มในช่วงปี พ.ศ. 2551-2560 จากคลังข้อมูลภาษาไทยแห่งชาติ (Thai National Corpus) และมีจำนวนทั้งสิ้น 200 ตัวอย่าง

4. เครื่องมือที่ใช้ในการวิจัย

ผู้วิจัยใช้ตัวอย่างประโยคจากคลังข้อมูลภาษาไทยแห่งชาติ (Thai National Corpus) ในพระราชูปถัมภ์ สมเด็จพระเทพรัตนราชสุดาฯ สยามบรมราชกุมารี

5. การเก็บรวบรวมข้อมูล

ผู้วิจัยเก็บรวบรวมข้อมูลเกี่ยวกับคำว่า “เล่น” ที่ปรากฏในคลังข้อมูลภาษาไทยแห่งชาติ (Thai National Corpus) โดยข้อมูลที่ใช้ประกอบการวิจัยจะคัดเลือกแบบสุ่ม จำนวนทั้งสิ้น 200 ตัวอย่าง

6. การวิเคราะห์ข้อมูล

ผู้วิจัยศึกษาตัวอย่างประโยคที่เป็นร้อยแก้ว ไม่ใช้ตัวอย่างที่เป็นร้อยกรอง โดยวิเคราะห์ความหมายของคำว่า “เล่น” ซึ่งเป็นคำมูลในภาษาไทยปัจจุบัน สุดท้ายจะสรุปผลการวิจัยและอภิปรายผลการวิจัย

ผลการวิจัย

ผลการวิจัยพบว่า ความหมายของคำว่า “เล่น” ในภาษาไทยปัจจุบันที่ใช้ข้อมูลในฐานคลังข้อมูลแห่งชาติของไทยมีทั้งหมด 10 ความหมาย ได้แก่ (1) การทำกิจกรรมที่เกี่ยวข้องกับดนตรี, (2) การมีเพศสัมพันธ์, (3) การแสดงอารมณ์ความรู้สึกที่ผิดปกติหรือเกินพอดี, (4) การผสมผสานตัวเลือกหลายอย่างเข้าด้วยกัน, (5) การใช้งานหรือผลจากการใช้งาน, (6) การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า, (7) พฤติกรรมแสดงการแกล้ง ล้อเลียน หยอกล้อ หรือเล่นตลก, (8) การทำงานร่วมกันหรือการรับมือ, (9) การกระทำที่เกินขอบเขตหรือแสดงความกล้าบ้าบิ่น และ (10) การบอกเล่าหรือบรรยายเรื่องราว ซึ่งรายละเอียดเกี่ยวกับความหมายของคำว่า “เล่น” ดังนี้

1. การทำกิจกรรมที่เกี่ยวข้องกับดนตรี

คำว่า “เล่น” ใช้ในการอธิบายแทนคำกริยาที่แสดงการปฏิกิริยาระหว่างมนุษย์กับเครื่องดนตรี เพื่อสื่อความหมายถึงการแสดงดนตรี

ตัวอย่างที่ 1 *ความสามารถในการ**เล่น**แนวเบสตัวเลขได้ทันทีเป็นปฏิภาณที่นักคีย์บอร์ดในยุคบาโรกต้องฝึกปฏิบัติจนเกิดความชำนาญ*

ตัวอย่างที่ 2 *เปียโนโบราณบางตัวนั้นมีเสียงเพลงคลาสิคที่คีตกวีชื่อก้องโลก**เล่น**ไว้ให้ฟังเป็นตัวอย่างด้วย*

ตัวอย่างที่ 3 *เสียงกลองและกีตาร์ที่นักดนตรีผิวคล้ำสองสามคนกำลัง**เล่น**เป็นเพลงบรรเลงของคนชาตินี้*

คำว่า “เล่น” ปรากฏในบริบทที่เกี่ยวข้องกับมนุษย์ ได้แก่ นักคีย์บอร์ด คีตกวี และนักดนตรีผิวคล้ำ ซึ่งมีปฏิกิริยากับเครื่องดนตรี ได้แก่ คีย์บอร์ด เปียโน กลองและกีตาร์ มนุษย์ใช้มือในการปฏิกิริยากับเครื่องดนตรีเพื่อสร้างเสียง ซึ่งอาจอธิบายการกระทำนี้ด้วยคำว่า “เล่น” การกระทำที่ผู้อ่านสามารถจินตนาการและนึกภาพได้จากบริบทของตัวอย่าง ได้แก่ การ “กด” คีย์บอร์ดและเปียโนในตัวอย่างที่ 1 และ 2 รวมถึงการ “ตี” กลอง และ “ดีด” กีตาร์ในตัวอย่างที่ 3

2. การมีเพศสัมพันธ์

คำว่า “เล่น” ใช้ในการอธิบายแทนบุคคลที่ใช้คำพูดหรือการกระทำที่เกี่ยวข้องกับเพศสัมพันธ์ซึ่งสามารถสื่อความหมายโดยนัยหรือโดยตรงได้

ตัวอย่างที่ 4 *เจ๊ไม่ได้มีอาการดังต่อไปนี้ เช่น มีลมออกมาทางช่องคลอด ปัสสาวะหยดเวลาไอจาม หรือรู้สึกว่าเวิ้งว่างเปล่าเวลา**เล่น**จ้ำจี้*

ตัวอย่างที่ 5 *แท็กซี่ไม่ยอมให้ความเงียบเข้ามาในรถ ถามจริง ๆ “พี่เคย**เล่น**ของนอกไหม พวกฝรั่งนะเคยไหม หน้าตาแบบพี่ผมว่าเคยแน่นอน เดียวนี้ค่าตัวฝรั่งแค่พันเดียวเอง”*

คำว่า “เล่น” ในสองตัวอย่างข้างต้นหมายถึงการมีเพศสัมพันธ์ ในตัวอย่างที่ 4 วลี “เล่นจ้ำจี้” แต่เดิมเป็นชื่อของเกมพื้นบ้านของเด็ก ปัจจุบันวลีนี้อาจตีความใหม่ว่า “การแหย่เล่นของหนุ่มสาวในที่ลับตากันสองคน ” ซึ่งเป็นการใช้ความหมายแสดงอุปลักษณ์เพื่อสื่อถึงการมีเพศสัมพันธ์โดยไม่กล่าวถึงอย่างตรงไปตรงมา ส่วนในตัวอย่างที่ 5 คำว่า “เล่น” สามารถตีความได้จากบริบทที่กล่าวถึง ได้แก่ “พวกฝรั่ง” และ “ค่าตัวฝรั่ง” ซึ่งแฝงความหมายถึงการซื้อขายบริการทางเพศ หรือที่เรียกว่า Sex work

3.การแสดงอารมณ์ความรู้สึกที่ผิดปกติหรือเกินพอดี

คำว่า “เล่น” ใช้เพื่อแสดงอารมณ์ ทัศนคติ หรือมุมมองที่แตกต่างจากปกติหรือเกินจริงต่อเหตุการณ์หรือปรากฏการณ์

ตัวอย่างที่ 6 ยัยนี่เล่นใช้อายไลน์เนอร์เขียนขอบตาซะน่ากลัวจนจะกลายเป็นผีแมวสยามได้อยู่แล้ว

ตัวอย่างที่ 7แล้วก็เหมือนมีประจุขั้วไฟฟ้าเล่นปลาบ เพียงวูบเดียวเท่านั้นที่อาการผิดหวังในตัวชายหนุ่มของช้อนส้อมกลับมามีชีวิตชีวาอีกครั้ง

คำว่า “เล่น” ในตัวอย่างที่ 6 ใช้เพื่อเน้นความผิดปกติหรือความเกินพอดีของการกระทำ “ใช้อายไลเนอร์เขียนขอบตา” ซึ่งทำให้คนรอบข้างรู้สึกประหลาดใจและตกใจเล็กน้อย การใช้คำว่า “เล่น” ในบริบทนี้ท่าทีเสียดสี ตำหนิ หรือเย้ยหยันของคนรอบข้างต่อพฤติกรรมของตัวละคร ในตัวอย่างที่ 7 คำว่า “เล่น” ในวลี “เล่นปลาบ” หมายถึงกระแสไฟฟ้าที่ไหลผ่านอย่างรวดเร็วหรือปรากฏขึ้นอย่างกะทันหัน ซึ่งส่งผลต่ออารมณ์ของตัวละครอย่างรุนแรง การใช้คำว่า “เล่น” ในที่นี้สื่อถึงการกระตุ้นอารมณ์และความรู้สึกที่ทำให้ตัวละครรู้สึกตื่นตัว หลุดพ้นจากภาวะสิ้นหวัง และกลับมามีชีวิตชีวาอีกครั้ง

4.การผสมผสานตัวเลือกหลายอย่างเข้าด้วยกัน

คำว่า “เล่น” ในกรณีนี้หมายถึงการผสมผสานหรือการประสานหลายสิ่งหลายอย่างเข้าด้วยกัน เช่น การผสมผสานสีสันหรือการใช้เครื่องประดับหลายชิ้น เป็นต้น เพื่อสร้างสไตล์หรือความโดดเด่น

ตัวอย่างที่ 8 คุณเธอเล่นมีทั้งสีขาวนวลตา สีงาช้าง สีขาวอมตะกั่ว และสูทผ้าซาตินสีขาววาววับ

ตัวอย่างที่ 9 แล้วทรายจะชอบพวกแอคเซสซอรี่ จะเล่นกับของพวกนี้เยอะ รองเท้า กระเป๋า ก็เป็นอีกอย่างที่ทรายเล่น

ตัวอย่างที่ 10 ใบนี้เป็นกระเป๋าผ้าซาตินปักเลื่อม ลูกปัด ที่เล่นสีสนุกมาก สีส้ม สีเหลือง สีเงินวาว ทั้งสามตัวอย่างแสดงให้เห็นการใช้คำว่า “เล่น” เพื่อถ่ายทอดการผสมผสานหรือการจัดเรียงองค์ประกอบสีสัน วัสดุ หรือเครื่องประดับเข้าด้วยกันในแฟชั่นที่สะท้อนถึงบุคลิกภาพหรือรสนิยมเฉพาะตัว ตัวอย่างที่ 8 อธิบายถึงการเลือกใช้สีสันต่าง ๆ ในการผสมผสานชุด โดยคำว่า “เล่น” เน้นถึงรสนิยมแฟชั่นของตัวละครที่ชอบเลือกใช้หลายโทนสีในการแต่งกาย ตัวอย่างที่ 9 ใช้คำว่า “เล่น” เพื่อถ่ายทอดความสนใจของ ตัวละครในการผสมผสานเครื่องประดับต่าง ๆ โดยเน้นที่ความชื่นชอบและนิสัยในการใช้เครื่องประดับในชุด ตัวอย่างที่ 10 กล่าวถึงการผสมสีที่น่าสนใจและตัดกัน เช่น การใช้สีสันสดใสสามสีในกระเป๋าใบเดียว ซึ่งสร้างความรู้สึกอารมณ์ขันและไม่เหมือนกับการผสมสีที่มักจะเข้ากันในแบบธรรมดา

5.การใช้งานหรือผลจากการใช้งาน

คำว่า “เล่น” ในความหมายนี้คือการกระทำที่เกี่ยวข้องกับการใช้สิ่งใดสิ่งหนึ่งที่อาจเป็นรูปธรรมหรือนามธรรมเพื่อแสดงให้เห็นถึงระดับความรุนแรงหรือผลกระทบที่สำคัญของการกระทำหรือผลลัพธ์ที่เกิดขึ้น

ตัวอย่างที่ 11 *ใครที่**เล่น**ยาบ้าให้เลิกเสีย ยังไงก็หนีไม่พ้นการจับกุมของเจ้าหน้าที่ตำรวจ มีแต่เสียอนาคต*

ตัวอย่างที่ 12 *ยาขนานนี้ยอดจริง ๆ **เล่น**เอาหัวฝีหลุดออกมาทั้งยวง หนองออกมาเยอะแยะ*

ตัวอย่างที่ 13 *ผลที่สุดก็เลยฟังพระพุทธเจ้าเทศน์จนซาบซึ้งถึงขั้นยอมออกบวชตามพระพุทธเจ้า นี่ถ้าไม่**เล่น**ฤทธิ์ รุ่งเช้าพวกชฎิลมาดูคงได้หัวเราะกันฟันหักไป*

ตัวอย่างที่ 11 แสดงให้เห็นว่าคำว่า “เล่น” ในวลี “เล่นยาบ้า” ใช้เพื่อเน้นย้ำพฤติกรรมการใช้สารเสพติดเพื่อความบันเทิงหรือการผ่อนคลาย แต่ส่งผลกระทบในระยะยาวซึ่งทำให้ผู้ใช้มีความเสี่ยงต่อปัญหาทางกฎหมายและอาจสูญเสียอนาคตได้ ตัวอย่างที่ 12 แสดงถึงประสิทธิภาพของการใช้ยาให้เหมาะสมกับอาการป่วย ซึ่งช่วยให้ผู้ป่วยฟื้นตัวได้เร็วขึ้น วลี “เล่นเอา…” ใช้เพื่อเน้นผลลัพธ์ที่ดีหรือเหนือความคาดหมาย ตัวอย่างที่ 13 แสดงให้เห็นว่าคำว่า “เล่น” ในวลี “เล่นฤทธิ์” หมายถึงการใช้พลังหรือเวทมนตร์เพื่อแสดงปรากฏการณ์เหนือธรรมชาติ ซึ่งมักพบในบริบททางศาสนาและตำนาน

6. การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า

คำว่า “เล่น” เมื่อนำมาใช้กับอุปกรณ์เทคโนโลยีที่สามารถส่งสัญญาณภาพและเสียงจะมีความหมายว่า การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า

ตัวอย่างที่ 14 *เมื่อคืนฉันหลับไปตอนไหนล่ะเนี่ย ลืมปิดเลย นี่มัน**เล่น**ซ้ำมากี่รอบแล้วก็ไม่รู้*

ตัวอย่างที่ 15 *หากคุณคิดว่าการที่มนุษย์เราสามารถที่จะบันทึกเสียง แล้วนำกลับมา**เล่น**ใหม่ให้ฟังซ้ำแล้วซ้ำเล่าได้อีกอยู่บ่อย ๆ นั้น*

ตัวอย่างที่ 16 *จะบอกว่าเข้าโรงช้าก็คงไม่ได้ เพราะหนัง**เล่น**มาได้จนเกือบชั่วโมงเข้าไปแล้ว*

ตัวอย่างที่ 17 *เราสามารถสั่งให้เครื่องคอมพิวเตอร์อ่านไฟล์เสียงและ**เล่น**เสียงออกทางลำโพงได้โดยใช้คำสั่ง wavplay y ในการ**เล่น**เสียงนั้นเราสามารถกำหนดความเร็วในการ**เล่น**ได้ตามต้องการ*

ตัวอย่างที่ 14 และ 15 คำว่า “เล่น” ใช้ในความหมายของการเปิดวิดีโอหรือเสียงซ้ำหลายครั้ง ซึ่งแสดงออกผ่านคำว่า “เล่นซ้ำ” และ “เล่นใหม่” ตัวอย่างที่ 16 คำว่า “เล่น” แสดงถึงภาพยนตร์เรื่องนี้ได้ฉายไว้ผ่านอุปกรณ์ฉายภาพยนตร์ที่ใช้ในโรงภาพยนตร์ ส่วนตัวอย่างที่ 17 คำว่า “เล่น” หมายถึงการเปิดเสียงที่ถูกบันทึกหรืออัดไว้ล่วงหน้า และเสียงนั้นถูกเล่นผ่านลำโพงของคอมพิวเตอร์ ดังนั้น คำว่า “เล่น” เมื่อนำมาใช้กับอุปกรณ์ที่สามารถบันทึกและแสดงภาพและเสียง เช่น โทรทัศน์ เครื่องฉายภาพยนตร์ เครื่องเล่นดีวีดี เป็นต้น หรืออุปกรณ์กระจายเสียง เช่น วิทยุ ลำโพง เป็นต้น จะมีความหมายว่า การเปิดหรือเล่นซ้ำเนื้อหาที่ถูกบันทึกไว้ล่วงหน้า เช่น เพลง วิดีโอ หรือภาพยนตร์ เป็นต้น

7. พฤติกรรมแสดงการแกล้ง ล้อเลียน หยอกล้อ หรือเล่นตลก

คำว่า “เล่น” ใช้เพื่อลดความรุนแรงของคำพูด แสดงถึงความหมายของการหยอกล้อหรือสัพยอกเพื่อความสนุกสนาน โดยไม่มีเจตนาเป็นร้ายหรือไม่ได้ตั้งใจทำให้ผู้อื่นรู้สึกเจ็บปวด

ตัวอย่างที่ 18 *อาทิจย้อนถามทั้ง ๆ ยังเจ็บอยู่แต่เขาก็อดล้อแก**เล่น**ไม่ได้*

ตัวอย่างที่ 19 *เวลาแกล้งรวน**เล่น**ก็ทำให้เธอหัวเสียแทบจะเคี้ยวมันเสียทั้งเป็น*

ตัวอย่างที่ 20 *ฉันเจอเธอก็ชอบกวนประสาทเธอ**เล่น**เหมือนกัน ทำคิดเล็กคิดน้อยไปได้*

คำว่า “เล่น” ในทั้งสามตัวอย่างนี้แสดงถึงความหมายของการหยอกล้อหรือแกล้งกันเพื่อความสนุกสนานโดยไม่มีเจตนาเป็นร้าย ตัวอย่างที่ 18 วลี “ล้อแก” มักมีน้ำเสียงเชิงลบและอาจทำให้ผู้อื่นรู้สึกเจ็บปวดทางจิตใจ อย่างไรก็ตาม เมื่อนำคำว่า “เล่น” มาประกอบทำให้ลดความรุนแรงของคำพูดลง ทำให้เห็นว่าการหยอกล้อของอาทิจเป็นเพียงเรื่องตลกและไม่มีเจตนาเป็นร้าย ตัวอย่างที่ 19 วลี “แกล้งรวน” มักจะหมายถึงการจงใจก่อให้เกิดปัญหาหรือก่อกวนผู้อื่นด้วยเจตนาไม่ดี แต่เมื่อเติมคำว่า “เล่น” เข้าไปที่จะช่วยเน้นว่าการกระทำดังกล่าวเป็นเพียงการดึงดูดความสนใจในลักษณะหยอกล้อ แม้จะทำให้ผู้ถูกแกล้งรำคาญ แต่ก็ไม่รุนแรงถึงขั้นทำร้ายจิตใจ ตัวอย่างที่ 20 เช่นเดียวกับสองตัวอย่างก่อนหน้า คำว่า “กวนประสาท” มีความหมายเชิงลบ ซึ่งแสดงถึงการรบกวนหรือทำให้ผู้อื่นหงุดหงิด แต่เมื่อนำมาใช้รวมกับคำว่า “เล่น” จะช่วยลดระดับความรุนแรงของการกระทำ แสดงให้เห็นว่าเป็นเพียงการหยอกล้อที่ไม่มีเจตนาร้าย อีกทั้งยังอาจเป็นวิธีที่ “ฉัน” ใช้เพื่อแสดงความรู้สึกของที่มีต่อ “เธอ” อีกด้วย

8. การทำงานร่วมกันหรือการรับมือ

คำว่า “เล่น” ใช้เพื่อแสดงการทำงานร่วมกันหรือการรับมือที่ต้องการมีปฏิสัมพันธ์และการโต้ตอบอย่างระมัดระวังเพื่อหลีกเลี่ยงการทำให้บุคคลนั้นขัดใจหรือต้องการจัดการกับใครบางคนในสถานการณ์ที่ซับซ้อน ซึ่งต้องใช้ความชาญฉลาดในการสื่อสารและการกระทำ

ตัวอย่างที่ 21 *การ**เล่น**กับนายคนนี้ไม่ใช่เรื่องง่ายสำหรับหมอ*

คำว่า “เล่น” ในตัวอย่างนี้มีความหมายโดยนัยว่า นายคนนี้อาจเป็นผู้ที่มีฐานะทางสังคม และมีอำนาจในการตัดสินใจทุกสิ่งทุกอย่าง ความหมายนี้แสดงให้เห็นถึงความท้าทายในการทำงานร่วมกันระหว่างนายคนนี้กับแพทย์ นอกจากนี้ อาจสื่อความหมายแฝงว่านายคนนี้เป็นคนที่ควบคุมได้ยากหรือมีบุคลิกที่ซับซ้อน ซึ่งบังคับให้แพทย์จัดการกับสถานการณ์อย่างชำนาญแทนที่จะปฏิบัติตามขั้นตอนปกติ ดังนั้น คำว่า “เล่น” ในที่นี้ไม่ได้หมายถึงการหยอกล้อหรือเล่นเพื่อความสนุก แต่เป็นการรับมือในการทำงานของแพทย์กับนายคนนี้

9. การกระทำที่เกินขอบเขตหรือแสดงความกล้าบ้าบิ่น

คำว่า “เล่น” ใช้เพื่อแสดงถึงการกระทำแสดงความเสี่ยง ความกล้าบ้าบิ่น หรือการกระทำโดยไม่คำนึงถึงความร้ายแรง หรือผลกระทบที่อาจเกิดขึ้นทีหลัง นอกจากนี้ บางครั้งคำว่า “เล่น” ยังสะท้อนทัศนคติที่ไม่ใส่ใจหรือไม่ให้ความสำคัญถึงผลกระทบของการกระทำที่เกินขอบเขตนั้น ๆ ต่อตนเองหรือผู้ถูกกระทำ

ตัวอย่างที่ 22 *ว่าแล้วเชียวว่าหมอนี่รู้ได้ไงว่าฉันเอาปิกินีสีแดงมา ก็ไอ้บ้านี่**เล่น**เอาเป้น้อย ๆ ของฉันไปตั้งแต่เมื่อไหร่ไม่รู้*

ตัวอย่างที่ 23 *เธอมักจะออกอาการเหมือนคนใกล้บ้าไปซะทุกที ครั้งนี้ก็เหมือนกัน คุณเธอ**เล่น**ร้องซะดังลั่นโรงอาหารเชียว*

คำว่า “เล่น” ในตัวอย่างนี้ใช้เพื่อเน้นย้ำการกระทำของผู้กระทำ โดยรวมถึง “ฉัน” ในตัวอย่างที่ 22 และ “เธอ” ในตัวอย่างที่ 23 โดยมีจุดมุ่งหมายเพื่อเพิ่มน้ำเสียงและอารมณ์ในประโยค ตัวอย่างที่ 22 แสดงให้เห็นว่า “ฉัน” รู้สึกโกรธและหงุดหงิดเมื่อถูกขโมยกระเป๋าที่มีชุดบิกินีสีแดงอยู่ข้างใน เนื่องจากคนขโมยกระเป๋าได้กระทำเกินขอบเขตและเกินความอดทนของตัวละคร ดังนั้นอารมณ์แสดงความโกรธถูกแสดงออกมาผ่านคำสรรพนาม “หมอ, ไอ้บ้า” ที่ใช้เรียกคนขโมยกระเป๋า ตัวอย่างที่ 23 แสดงให้เห็นว่าคนรอบข้างมีทัศนคติเชิงลบ และไม่ได้แปลกใจกับการกระทำของตัวละคร “เธอ” ที่แสดงออกผ่านคำว่า “คนใกล้บ้า” และ “ร้องซะดังลั่นโรงอาหาร” การกระทำดังกล่าวทำให้คนรอบข้างรู้สึกขัดใจเกี่ยวกับตัวละคร “เธอ” คำว่า “เล่น” ในสองตัวอย่างข้างต้นใช้เพื่อเน้นย้ำระดับความรุนแรงของปัญหาจนถึงขั้นที่ผู้กระทำต้องแสดงอารมณ์ความรู้สึกอย่างเกินขนาด และถ่ายทอดผ่านคำพูดหรือการกระทำในเชิงลบ

10. การบอกเล่าหรือบรรยายเรื่องราว

คำว่า “เล่น” ใช้บรรยายเรื่องราวหรือบอกเล่าเรื่องที่แสดงลักษณะนิ่ง เช่น จิตรกรรม ประติมากรรม สถาปัตยกรรม การ์ตูนและนิยายภาพ เป็นต้น

ตัวอย่างที่ 24 *ช่างฝีมือสุดยอดที่เสียชีวิตนานแล้ว มีภาพวาด**เล่น**เล่าเรื่องราวถงปิงรับคำสั่งจากวังหลวง*

คำว่า “เล่น” ในตัวอย่างนี้ใช้เพื่อเล่าเรื่องราว บรรยาย หรือจำลองเหตุการณ์ผ่านรูปแบบของภาพวาด ซึ่งอาจถือเป็นศิลปะการแสดงรูปแบบหนึ่งที่ใช้การนำเสนอลักษณะนิ่ง (static) ต่างจากศิลปะการแสดงแบบเคลื่อนไหว (dynamic) เช่น การแสดงละคร หรือการแสดงภาพยนตร์ที่ต้องใช้นักแสดงจริงมารับบทบาทและถ่ายทอดตัวละครตามบทหรือโครงเรื่อง ศิลปะรูปแบบนิ่งใช้สำหรับจิตรกรรมมักถ่ายทอดเนื้อหาหรือความหมายผ่านองค์ประกอบต่าง ๆ เช่น องค์ประกอบภาพ อารมณ์และสีหน้าของตัวละคร สีสัน ลวดลายและรายละเอียด เป็นต้น ดังนั้นคำว่า “เล่น” ในที่นี้ใช้เพื่อเล่าเรื่อง “ถงปิงรับคำสั่งจากวังหลวง”

สรุปผลการวิจัย

ความหมายใหม่ของคำว่า “เล่น” มีทั้งสิ้น 10 ความหมาย ได้แก่ (1) การทำกิจกรรมที่เกี่ยวข้องกับดนตรี, (2) การมีเพศสัมพันธ์, (3) การแสดงอารมณ์ความรู้สึกที่ผิดปกติหรือเกินพอดี, (4) การผสมผสานตัวเลือกหลายอย่างเข้าด้วยกัน, (5) การใช้งานหรือผลจากการใช้งาน, (6) การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า, (7) พฤติกรรมแสดงการแกล้ง ล้อเลียน หยอกล้อ หรือเล่นตลก, (8) การ

ทำงานร่วมกันหรือการรับมือ, (9) การกระทำที่เกินขอบเขตหรือแสดงความกล้าบ้าบิ่น และ (10) การบอกเล่าหรือบรรยายเรื่องราว

แต่ละความหมายใหม่มีลักษณะเฉพาะตัวและถ่ายทอดความหมายผ่านบริบทของข้อความนั้น ซึ่งบ่งชี้ให้เห็นว่าคำว่า “เล่น” เป็นคำหลายความหมาย ได้แก่

ความหมายที่ 1 แสดงการทำกิจกรรมที่เกี่ยวข้องกับดนตรี ซึ่งใช้ในการอธิบายแทนคำกริยาที่แสดงการปฏิกิริยาระหว่างมนุษย์กับเครื่องดนตรี เพื่อสื่อความหมายถึงการแสดงดนตรี

ความหมายที่ 2 แสดงการมีเพศสัมพันธ์ ซึ่งใช้ในการอธิบายแทนบุคคลที่ใช้คำพูดหรือการกระทำที่เกี่ยวข้องกับเพศสัมพันธ์ ซึ่งสามารถสื่อความหมายโดยนัยหรือโดยตรงได้

ความหมายที่ 3 แสดงอารมณ์ความรู้สึกที่ผิดปกติหรือเกินพอดี ซึ่งใช้เพื่อแสดงอารมณ์ ทัศนคติ หรือมุมมองที่แตกต่างจากปกติหรือเกินจริงต่อเหตุการณ์หรือปรากฏการณ์

ความหมายที่ 4 แสดงการผสมผสานตัวเลือกหลายอย่างเข้าด้วยกัน ซึ่งหมายถึงการผสมผสานหรือการประสานหลายสิ่งหลายอย่างเข้าด้วยกัน เช่น การผสมผสานสีสันหรือการใช้เครื่องประดับหลายชิ้น เป็นต้น เพื่อสร้างสไตล์หรือความโดดเด่น

ความหมายที่ 5 แสดงการใช้งานหรือผลจากการใช้งาน ซึ่งหมายถึงการกระทำที่เกี่ยวข้องกับการใช้สิ่งใดสิ่งหนึ่งที่อาจเป็นรูปธรรมหรือนามธรรมเพื่อแสดงให้เห็นถึงระดับความรุนแรงหรือผลกระทบที่สำคัญของการกระทำหรือผลลัพธ์ที่เกิดขึ้น

ความหมายที่ 6 แสดงการฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า ซึ่งนำมาใช้กับอุปกรณ์เทคโนโลยีที่สามารถส่งสัญญาณภาพและเสียงจะมีความหมายว่า การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า

ความหมายที่ 7 แสดงพฤติกรรมแสดงการแกล้ง ล้อเลียน หยอกล้อ หรือเล่นตลก ซึ่งใช้เพื่อลดความรุนแรงของคำพูด แสดงถึงความหมายของการหยอกล้อหรือสัพยอกเพื่อความสนุกสนาน โดยไม่มีเจตนาเป็นร้ายหรือไม่ได้ตั้งใจทำให้ผู้อื่นรู้สึกเจ็บปวด

ความหมายที่ 8 แสดงการทำงานร่วมกันหรือการรับมือ ซึ่งใช้เพื่อแสดงการทำงานร่วมกันหรือการรับมือที่ต้องการมีปฏิสัมพันธ์และการโต้ตอบอย่างระมัดระวังเพื่อหลีกเลี่ยงการทำให้บุคคลนั้นขัดใจหรือต้องการจัดการกับใครบางคนในสถานการณ์ที่ซับซ้อน ซึ่งต้องใช้ความชาญฉลาดในการสื่อสารและการกระทำ

ความหมายที่ 9 แสดงการกระทำที่เกินขอบเขตหรือความกล้าบ้าบิ่น ซึ่งใช้เพื่อแสดงถึงการกระทำแสดงความเสี่ยง ความกล้าบ้าบิ่น หรือการกระทำโดยไม่คำนึงถึงความร้ายแรง หรือผลกระทบที่อาจเกิดขึ้นทีหลัง นอกจากนี้ บางครั้งคำว่า “เล่น” ยังสะท้อนทัศนคติที่ไม่ใส่ใจหรือไม่ให้ความสำคัญถึงผลกระทบของการกระทำที่เกินขอบเขตนั้น ๆ ต่อตนเองหรือผู้ถูกกระทำ

ความหมายที่ 10 แสดงการบอกเล่าหรือบรรยายเรื่องราว ซึ่งใช้บรรยายเรื่องราวหรือบอกเล่าเรื่องที่แสดงลักษณะนิ่ง เช่น จิตรกรรม ประติมากรรม สถาปัตยกรรม การ์ตูนและนิยายภาพ เป็นต้น

อภิปรายผลการวิจัย

ความหมายเก่าของคำว่า “เล่น” ที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554 มีทั้งสิ้น 9 ความหมาย ได้แก่ 1) ทำเพื่อสนุกหรือผ่อนอารมณ์ 2) แสดง 3) สาละวนหรือหมกมุ่นอยู่กับสิ่งใด ๆ ด้วยความเพลิดเพลินเป็นต้น 4) สะสมของเก่าพร้อมทั้งศึกษาหาความเพลิดเพลินไปด้วย 5) พนัน 6) ร่วมด้วย , เอาด้วย 7) ทำร้าย 8) กิน และ 9) อาการที่ทำหรือพูดอย่างไม่เอาจริง จากนั้นผู้วิจัยศึกษาความหมายใหม่ของคำว่า “เล่น” ในภาษาไทยปัจจุบันนี้ ซึ่งสามารถแบ่งออกเป็น 3 กลุ่มหลัก ดังต่อไปนี้

1) กลุ่มความหมายที่หนึ่งเกี่ยวข้องกับการถ่ายทอดเนื้อหาด้านศิลปะ ได้แก่ การทำกิจกรรมที่เกี่ยวข้องกับดนตรี, การฉาย เปิด หรือแสดงเสียง วิดีโอ หรือเนื้อหาที่บันทึกไว้ล่วงหน้า และการบอกเล่าหรือบรรยายเรื่องราว ผู้วิจัยเห็นว่ากลุ่มความหมายนี้ใช้เพื่ออธิบายการกระทำที่เกี่ยวข้องกับการแสดงและการถ่ายทอดเนื้อหาด้านศิลปะในรูปแบบต่าง ๆ เช่น การเล่นเครื่องดนตรี การฉายภาพยนตร์ การเปิดเสียง หรือการเล่าเรื่องผ่านภาพวาด คำว่า “เล่น” ในกลุ่มความหมายนี้อาจเกี่ยวข้องกับความหมายที่ 2 คือ “แสดง” ที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554

2) กลุ่มความหมายที่สองเกี่ยวข้องกับการสื่อสาร การแสดงทัศนคติและอารมณ์ความรู้สึก ได้แก่ การแสดงอารมณ์ความรู้สึกที่ผิดปกติหรือเกินพอดี, พฤติกรรมแสดงการแกล้ง ล้อเลียน หยอกล้อ หรือเล่นตลก, การทำงานร่วมกันหรือการรับมือ และการกระทำที่เกินขอบเขตหรือแสดงความกล้าบ้าบิ่น กลุ่มความหมายนี้ใช้เพื่อแสดงความคิด ถ้อยคำ และการกระทำที่อาจส่งผลเชิงลบต่อผู้ทำหรือคนรอบข้าง คำว่า “เล่น” ในกลุ่มนี้อาจใช้เพื่อสื่อถึงอารมณ์ของคนรอบข้างต่อผลกระทบจากพฤติกรรมทางการสื่อสารที่เกิดขึ้น หรือเพื่อแสดงทัศนคติที่ไม่เป็นมิตรหรือความไม่พอใจของผู้ที่ได้รับผลกระทบจากพฤติกรรมนั้น ซึ่งอยู่ในขอบเขตของความหมายที่ 3 และความหมายที่ 7 นอกจากนี้ ความหมายที่ 8 ยังสะท้อนถึงทัศนคติของความระมัดระวังหรือความลังเลในการติดต่อสื่อสารกับผู้อื่น คำว่า “เล่น” ในกลุ่มความหมายนี้ไม่ได้สื่อถึงการเล่นเพื่อความสนุกหรือการผ่อนคลาย และไม่มีความเกี่ยวข้องกับความหมายอื่น ๆ ที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554

3) กลุ่มความหมายที่สามเกี่ยวข้องกับการกระทำทางกายภาพหรือการใช้วัตถุเฉพาะ ได้แก่ การมีเพศสัมพันธ์, การผสมผสานตัวเลือกหลายอย่างเข้าด้วยกัน และการใช้งานหรือผลจากการใช้งาน ความหมายในกลุ่มนี้อธิบายถึงการกระทำที่เป็นปฏิสัมพันธ์ระหว่างมนุษย์กับวัตถุ ซึ่งอาจเป็นสิ่งที่เป็นรูปธรรมหรือนามธรรมแต่สามารถรับรู้ได้ผ่านประสาทสัมผัสต่าง ๆ โดยความหมายที่ 2 หมายถึงการมีเพศสัมพันธ์ ซึ่งเป็น

ปฏิสัมพันธ์ระหว่างมนุษย์กับมนุษย์ และสามารถรับรู้ได้ผ่านการมองเห็นและการสัมผัสกัน ความหมายที่ 4 และความหมายที่ 5 หมายถึงการใช้วัตถุต่าง ๆ ผ่านการสัมผัสโดยตรง หรือวัตถุเชิงนามธรรมที่สามารถรับรู้ได้จากความรู้สึกเมื่อถูกกระทำโดยตรงต่อร่างกาย ความหมายทั้งหมดนี้ล้วนสื่อถึงการกระทำที่มีผลกระทบทางกายภาพต่อมนุษย์หรือวัตถุ เช่นเดียวกับกลุ่มความหมายที่เกี่ยวข้องกับการสื่อสาร การแสดงทัศนคติและอารมณ์ความรู้สึก กลุ่มความหมายที่สามนี้ก็ไม่มีความเกี่ยวข้องกับความหมายอื่น ๆ ที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554

โดยปกติ คำว่า “เล่น” มักใช้เพื่อแสดงถึงการกระทำที่ทำให้ผู้กระทำรู้สึกผ่อนคลายและสนุกสนาน เช่น การเล่นเกม การเล่นตุ๊กตา เป็นต้น อย่างไรก็ตาม ในกระบวนพัฒนาการของสังคม ความต้องการด้านความบันเทิงของมนุษย์เพิ่มสูงขึ้น ทำให้เกิดความต้องการทางกิจกรรมที่แปลกใหม่และมีเอกลักษณ์มากขึ้นเพื่อตอบสนองความต้องการเหล่านั้น ด้วยเหตุนี้ ความหมายของคำว่า “เล่น” จึงขยายออกไปในแง่ของการทำกิจกรรมการแสดงที่เกี่ยวข้องกับศิลปะ เพื่อแสวงหาความร่าเริงบันเทิงใจและความคลายอารมณ์ทางจิตใจ นอกจากนี้ ไม่เพียงแต่ใช้เพื่อแสดงถึงความบันเทิงเท่านั้น แต่คำว่า “เล่น” ยังนำมาใช้เพื่ออธิบายแนวคิดต่าง ๆ ซึ่งอาจขึ้นอยู่กับทัศนคติของแต่ละบุคคล หรือได้รับการกำหนดโดยกลุ่มสังคมที่อาศัยอยู่ในพื้นที่หรือประเทศเดียวกัน

งานวิจัยส่วนใหญ่เกี่ยวกับการขยายความหมายของคำจะศึกษาตามแนวคิดเรื่องอุปลักษณ์ (Metaphor) และนามนัย (Metonymy) เลคอฟและจอห์นสัน (Lakoff & Johnson, 1980), เทย์เลอร์ (Taylor, 1995) และโคเวคเซส (Kövecses, 2002) อธิบายอย่างชัดเจนว่า อุปลักษณ์และนามนัยเป็นองค์ประกอบที่ขาดไม่ได้ในการวิเคราะห์การขยายความหมายของคำ อุปลักษณ์ (Metaphor) คือการเชื่อมโยงสิ่งที่ใกล้ชิดและมีรูปธรรมเข้ากับสิ่งที่อยู่ไกลตัว ไม่มีตัวตนชัดเจน หรือยากต่อการจินตนาการ ส่วนนามนัย (Metonymy) คือการเชื่อมโยงสองสิ่งที่มีความสัมพันธ์ใกล้ชิดกันและถ่ายทอดมิติเดียวกัน เพื่อช่วยให้ผู้รับสารนึกภาพได้ง่ายขึ้น ดังนั้น การขยายความหมายของคำศัพท์จึงได้รับการศึกษาจากผู้วิจัยหลายท่าน เช่น งานวิจัยของโสมรวี สมเพชร (2563) ศึกษาเรื่อง “การขยายความหมายของคำว่า ‘กัด’ ในภาษาไทย: การศึกษาตามแนวอรรถศาสตร์ปริชาน” ซึ่งชี้ให้เห็นว่า คำว่า “กัด” มีทั้งหมด 9 ความหมายที่ถูกขยายมาจากความหมายพื้นฐานว่า “เอาฟันกดไว้ไม่ให้หลุด” ได้แก่

1) เอาฟันกดไว้ไม่ให้หลุด 2) เอาฟันกดไว้ให้แน่น เป็นอาการแสดงถึงความอดกลั้น 3) เอาฟันกดให้ทะลุ ให้ฉีกขาด ให้เป็นแผลเพื่อทำร้าย ทำลาย กิน เป็นต้น 4) ต่อสู้กันโดยเอาฟันกดเพื่อทำร้ายอวัยวะของอีกฝ่ายที่เป็นสิ่งมีชีวิตชนิดเดียวกันให้เป็นแผล 5) นำสัตว์มาต่อสู้กันโดยเอาฟันกด เพื่อทำร้ายอวัยวะของอีกฝ่ายให้เป็นแผล ใช้เรียกเป็นชื่อการละเล่น 6) ทำให้เปื่อยเป็นแผล 7) ทำให้กร่อนสลายหรือจางลง 8) ทะเลาะวิวาท และ 9) พูดชวนทะเลาะวิวาท

ในทำนองเดียวกัน งายวิจัยของวิรากานต์ ศรีวิมล, คเชนทร์ ตัญศิริ และ นัทธ์ชนัน นาถประทาน (2566) ศึกษาเรื่อง คุณสมบัติทางอรรถศาสตร์ของคำหลายความหมาย “ขึ้น” ในภาษาไทย ซึ่งบ่งชี้ให้เห็นว่า คำว่า “ขึ้น” มีจำนวนทั้งหมด 13 ความหมาย ได้แก่

1) เหตุการณ์การเคลื่อนที่ไปที่ที่สูงกว่า 2) ทิศทางของเหตุการณ์การเคลื่อนที่ไปสู่ที่สูงกว่า 3) ทิศทางของเหตุการณ์การเปลี่ยนแปลงสภาพ 4) เหตุการณ์การเปลี่ยนแปลงสภาพหรือ เหตุการณ์การทำให้สิ่งใดสิ่งหนึ่งเปลี่ยนแปลงสภาพ 5) เหตุการณ์การปรากฏ 6) การมีสภาพ 7) การเพิ่มปริมาณหรือคุณสมบัติ 8) เหตุการณ์การเคลื่อนที่ไปสู่ตำแหน่งหรือระดับที่สูงกว่า 9) การอยู่ในระดับที่สูงกว่า 10) เหตุการณ์การงอก 11) มากกว่า 12) เหตุการณ์การเริ่ม และ 13) การแสดงความสัมพันธ์ประเภท เป็นไปตาม สอดคล้องกับ หรืออยู่ในสังกัด

งายวิจัยของกัลยรัตน์ กลิ่นสุวรรณ (2566) ศึกษาเรื่อง การศึกษาความหมายของคำว่า “รอบ” ในภาษาไทยปัจจุบัน ซึ่งคำว่า “รอบ” มี 8 ความหมาย ได้แก่

1) การเวียนมาบรรจบ 2) การเวียนมาบรรจบตามกำหนดเวลา 3) ช่วงเวลา 4) ระยะเวลา 12 ปี 5) วาระของกิจกรรม 6) สิ่งที่อยู่แวดล้อม 7) ทั้งหมด และ 8) ลักษณนามแสดงการเกิดหรือการกระทำบางอย่างในลักษณะซ้ำเดิม

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1) น้ำหนัก 2) แรงที่กระทบเป้าหมาย 3) ความดังและความแรงของเสียง 4) ความยากลำบาก 5) ความซับซ้อนของเนื้อหา 6) ปริมาณ และ 7) ความรุนแรง ส่วนวงความหมาย “แนวโน้มของสภาพที่เกิดขึ้น” ปรากฏในคำว่า “หนัก” เท่านั้น ไม่ปรากฏในคำว่า “เบา”

เช่นเดียวกับงานวิจัยข้างต้น ความหมายของคำว่า “เล่น” ได้รับการพัฒนาและขยายออกเป็นกลุ่มความหมายต่าง ๆ ซึ่งรวมถึงความหมายที่ปรากฏในพจนานุกรม ฉบับราชบัณฑิตยสถาน พ.ศ. 2554 และความหมายใหม่ที่ค้นพบในงานวิจัยนี้

ข้อเสนอแนะ

งานวิจัยเกี่ยวกับความหมายของคำว่า “เล่น” นี้สามารถเป็นงานวิจัยพื้นฐานเพื่อศึกษาหัวข้ออื่น ๆ ที่เกี่ยวข้องได้ เช่น การวิเคราะห์โครงสร้างไวยากรณ์ของคำว่า “เล่น” ในประโยคเมื่อสื่อความหมายที่แตกต่างกัน หรือการเชื่อมโยงเชิงความหมายของคำว่า “เล่น” เป็นต้น

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Songs of Thao Wessuwan: Presentation Techniques and Roles in the Context of Modern Society

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Abstract

This research article aims to: 1) examine the presentation techniques of Thao Wessuwan songs and 2) analyze their roles and functions within modern society. The study employs a qualitative research methodology, collecting data from 23 Thao Wessuwan songs published on YouTube and presenting the findings through descriptive analysis.

The research findings reveal that: 1) The presentation techniques of Thao Wessuwan songs involve the use of song titles that explicitly reference Thao Wessuwan in the context of praying for blessings, highlighting the efficacy of such prayers, mentioning sacred sites where Thao Wessuwan is enshrined and Creator of the sacred statue. In terms of narrative structure, these songs typically open by depicting the protagonist's suffering, progress through their journey to worship Thao Wessuwan, and conclude with the protagonist gaining the strength to overcome obstacles. Regarding content presentation, the songs incorporate

references to Thao Wessuwan's history, divine powers, associated mantras and rituals, and sacred sites dispersed across Thailand. 2) The roles and functions of Thao Wessuwan songs in modern society can be categorized into textual roles and extratextual roles. Textual roles include reinforcing faith and belief systems, alleviating suffering and distress, and constructing the imagery and identity of Thao Wessuwan. Extratextual roles involve promoting sacred sites and tourism, stimulating the local economy, and facilitating the transmission and preservation of folklore within contemporary society. The study further reveals that the stylistic trend in composing Thao Wessuwan songs, which emerged in 2022 and was disseminated on the YouTube platform, has evolved into a new form of faith-based interaction. This transformation has led to the creation of a sacred space, reflected through user engagement and discussions in online communities.

Keywords: Presentation Techniques, Roles, Songs of Thao Wessuwan, Modern Society

บทเพลงท้าวเวสสุวรรณ: กลวิธีการนำเสนอและบทบาทหน้าที่ในบริบทสังคมสมัยใหม่

บทนำ

เพลงเป็นวรรณกรรมที่ให้ความบันเทิงแก่คนไทยมาอย่างยาวนาน เป็นทางศาสตร์และศิลป์ที่มวลมนุษยชาติสร้างขึ้นจากจินตนาการ ความรู้สึก และประสบการณ์ รวมถึงถ่ายทอดภาพของวัฒนธรรมถ่ายทอดไปยังผู้ฟัง ซึ่งเพลงมีอยู่หลายประเภท อาทิ เพลงพื้นบ้าน เพลงสากล เพลงลูกกรุง เพลงไทยสากล ทั้งนี้เพลงที่มีอิทธิพลอย่างกว้างขวางและเป็นที่นิยมของคนทั่วไปประเภทหนึ่งก็คือ เพลงลูกทุ่ง ที่นอกจากจะมีคำร้องทำนองที่ไพเราะแล้ว ยังมีเนื้อหาสาระที่น่าสนใจและมีความหลากหลาย กล่าวถึงวิถีชีวิตของคนไทยในแง่มุมต่าง ๆ อย่างกว้างขวาง ไม่ว่าจะเป็นเรื่องราวเกี่ยวกับธรรมชาติแวดล้อม รวมถึงถ่ายทอดวัฒนธรรมความคิด ความเชื่อต่าง ๆ ที่มีอยู่ในสังคมไทย ดังที่ จินตนา ดำรงค์เลิศ (2533, หน้า 338) ได้กล่าวว่า*“เพลงลูกทุ่งเป็นวรรณกรรมที่มีเนื้อหาสาระที่กล่าวถึงการดำเนินชีวิตของชาวไทยในแง่มุมต่าง ๆ ไว้อย่างกว้างขวางและลึกซึ้ง นับตั้งแต่ธรรมชาติแวดล้อมของชนบท ประชากรชาวชนบท การดำเนินชีวิตและปัญหาของชาวชนบทไทย...เพลงลูกทุ่งมิได้เป็นเพียงสื่อความบันเทิงเท่านั้นแต่ยังแฝงคุณค่าที่หลากหลาย”*

เพลงจึงเป็นสื่อสำคัญที่มีบทบาทในการถ่ายทอดและสะท้อนภาพสังคมช่วงเวลานั้น ๆ โดยเฉพาะการสะท้อนภาพความคิดและความเชื่อ ดังที่ ธีระนันท์ วิชัยดิษฐ (2567, หน้า 1) กล่าวถึลักษณะของความเชื่อว่า *“สัมพันธ์กับทัศนคติและการแสดงออกของมนุษย์...ความเชื่อของบุคคล หรือแต่ละสังคมอาจมีความคล้ายคลึงแตกต่างกันก็ได้ขึ้นอยู่กับความรู้ ความเข้าใจ การขัดเกลาทางสังคม ประสบการณ์ ค่านิยม และสิ่งแวดล้อม”* การนำคติชนความเชื่อมาประยุกต์ใช้ในบทเพลงนั้นไม่เพียงแต่ทำให้เรื่องราวและตำนานดั้งเดิมยังคงมีชีวิตชีวาอยู่ แต่ยังช่วยให้คนรุ่นหลังได้รับรู้และเข้าใจในวัฒนธรรมและความเชื่อของคนรุ่นก่อนด้วย กล่าวได้ว่า วรรณกรรมเพลงหรือคีตวรรณกรรมนับเป็นคติชนวิทยาประเภทหนึ่ง เป็นศิลปะที่เกิดจากความคิดของมนุษย์ที่สร้างขึ้นมา ซึ่งมีส่วนเกี่ยวข้องกับวิถีชีวิตมนุษย์ในฐานะที่เป็นสื่อถ่ายทอดอารมณ์ ความคิด (บุญยงค์ เกศเทศ, 2525, หน้า 47)

ในปัจจุบันมีการนำบทเพลงมาใช้เพื่อถ่ายทอดในหลากหลายความเชื่อ อาทิ เกจิอาจารย์ เทพต่าง ๆ โดยหนึ่งในความเชื่อที่ได้รับความนิยมนำมาถ่ายทอดผ่านบทเพลงนั้น คือ ความเชื่อเรื่องท้าวเวสสุวรรณที่เป็นเทพเจ้าในพุทธศาสนาซึ่งมีความเชื่อว่ามีอำนาจในการปกป้องรักษาและนำพาโชคลาภ เนื้อเพลงที่เกี่ยวกับท้าวเวสสุวรรณมักจะนำเสนอประวัติ รูปลักษณ์ อิทธิฤทธิ์ และความศักดิ์สิทธิ์ของท้าวเวสสุวรรณ รวมถึงการใช้คาถาในบทเพลง

การศึกษาเนื้อหาและวิธีการนำเสนอของเพลงเหล่านี้จึงสามารถให้ความเชื่อที่ปรากฏและวิธีการที่สังคมใช้เพลงในการถ่ายทอดความเชื่อเหล่านี้ ที่ความเชื่อและความศรัทธาในท้าวเวสสุวรรณได้รับ

ความนิยมอย่างแพร่หลายในบริบทสังคมปัจจุบัน และการที่ท้าวเวสสุวรรณยังคงเป็นที่นิยมในสังคมไทยแสดงให้เห็นถึงความสำคัญของบทบาทเทพเจ้าในชีวิตประจำวันของคนไทย และบทบาทหน้าที่ของวรรณกรรมเพลงท้าวเวสสุวรรณไม่ได้ให้คุณค่าในด้านความบันเทิงเท่านั้น แต่ยังมีบทบาทหน้าที่รับใช้สังคมด้านต่าง ๆ ด้วย

ด้วยเหตุนี้ผู้ศึกษาจึงสนใจศึกษาเปรียบเทียบเนื้อเพลงทั้งหมด 23 เพลง ที่เป็นสื่อเพลงสมัยใหม่ มีเนื้อหาเกี่ยวกับท้าวเวสสุวรรณและเผยแพร่ผ่าน www.youtube.com โดยมีวัตถุประสงค์เพื่อศึกษากลวิธีการนำเสนอบทเพลงท้าวเวสสุวรรณ ในด้านการตั้งชื่อเพลง โครงเรื่อง และการนำเสนอเนื้อหาเกี่ยวกับท้าวเวสสุวรรณผ่านบทเพลง และบทบาทหน้าที่ของบทเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่ ทำให้เห็นลักษณะของกลวิธีการนำเสนอและบทบาทหน้าที่ของเพลงท้าวเวสสุวรรณที่มีความนิยมมากในปัจจุบัน อันจะนำมาซึ่งองค์ความรู้ใหม่ทางด้านคติชนและวรรณกรรมไทย

วัตถุประสงค์

1. เพื่อศึกษากลวิธีการนำเสนอบทเพลงท้าวเวสุวรรณ
2. เพื่อศึกษาบทบาทหน้าที่ของบทเพลงท้าวเวสุวรรณในบริบทสังคมสมัยใหม่

ขอบเขตการวิจัย

1. ขอบเขตด้านข้อมูล

การวิจัยครั้งนี้ ผู้วิจัยใช้ข้อมูลในการวิจัย คือ บทเพลงท้าวเวสสุวรรณ โดยใช้วิธีการเลือกแบบเจาะจง (Purposive Sampling) ใช้เกณฑ์การคัดเลือก คือ เพลงที่มีการกล่าวถึงท้าวเวสสุวรรณโดยเฉพาะ มีการเผยแพร่ใน www.youtube.com จำนวนทั้งสิ้น 23 เพลง ดังนี้

1) เวสสุวรรณทันใจ (วัดคันธาราม ทุ่งอ้อ) ของ กานต์ ทศน 2) ท้าวเวสสุวรรณทันใจ ของ เตวิชญ์ และนุ อนุกูล 3) วอนท้าวเวสสุวรรณ ของ ตั๊กแตนชลดา 4) ท้าวเวสสุวรรณของ โอเอ ทูออ 5) ศรัทธาวัดจุฬามณี ของ เค้ก ทรงพรและมิตร มิตรชัย 6) ขอพรวัดจุฬามณี ของ แบ้ง ทวีศักดิ์ 7) ท้าวเวสสุวรรณ ของ แนนซี่ ท็อปไลน์ 8) ท้าวเวสสุวรรณ (ลั่นกลองรบ ลั่นกลองรัก ลั่นกลองรวย) ของ หน่อง นาคราชคู่ 9) ท้าวเวสสุวรรณโณ นะโม พุทธายะ ของ มินตรา น่านเจ้า 10) ท้าวเวสสุวรรณ ของ ปรีชา ปัดภัย ต้าร์ ตจว และทองเบส ทับถนน 11) กราบท้าวเวสสุวรรณ (แห่งวังน้ำเย็น) ของ อาม ชุติมา และเก่ง ธชย 12) ขอพรท้าวเวสสุวรรณวัดไร่ขิง ของ แอ้ม 13) เปิดทรัพย์เศรษฐี (บารมีวัดเดิมบาง) ของ เตวิชญ์ และนุ อนุกูล 14) ขอพรพ่อปู่เวสสุวรรณ ของ บิ๋ว พัชฏา บุญแสน 15) ท้าวทองล้น ของ สลา คุณวุฒิ 16) ท้าวเวสสุวรรณโณฯ ของ อาร์ม วุฒิภัทร 17) พรปู่เวสสุวรรณ (วัดป่าภูน้อย) ของ ก๊อต จิรพัฒน์ 18) เวสสุวรรณช่วยที ของ เชิดชัย วัชราภรณ์ 19) วอนท้าวเวสสุวรรณ ของ โก๋ การันต์ 20) วอนท้าวเวสสุวรรณ ของ อั๋น ชินภัทร 21) กราบท้าวเวสสุวรรณ (ทวดเขี้ยวเพชร) ของ ทราย

นววรรณ และกฤษณ์ดนัย นวลพลับ 22) ท้าวเวสสุวรรณ ของ คาวบอย และ 23) ท้าวเวสสุวรรณ (วัดป้อมรามัญ จ.อยุธยา) ของ ยอดรัก เพชรสุพรรณ

2. ขอบเขตแนวคิดที่ใช้ในการวิจัย

แนวคิดในการวิจัย ผู้วิจัยใช้แนวคิดในการวิเคราะห์ข้อมูล 2 กลุ่มแนวคิด คือ

1) แนวคิดกลวิธีการนำเสนอ คือ วิธีการที่นำเสนอเรื่องหรือเหตุการณ์ตามลำดับ ตั้งแต่เริ่มเรื่องจนจบเรื่อง โดยผู้วิจัยประยุกต์ใช้แนวคิดของ ชไมพร กุลบุตรดี (2564) และ จื้อหลาน สวี และ ชรินทร์ บูรณะกร (2566) ทั้งนี้ผู้วิจัยนำมาปรับใช้ให้สอดคล้องกับข้อมูลวรรณกรรมเพลง ประกอบด้วย กลวิธีการตั้งชื่อเพลงและโครงเรื่อง ได้แก่ การเปิดเรื่อง การดำเนินเรื่อง และการปิดเรื่อง

2) แนวคิดบทบาทหน้าที่ ผู้วิจัยนำแนวคิดของ ศิราพร ณ ถลาง (2563, หน้า 360 - 363) สรุปได้ว่า ทฤษฎีบทบาทหน้าที่นิยมมองว่า วัฒนธรรมส่วนต่าง ๆ ในสังคมมีหน้าที่ตอบสนองความต้องการของมนุษย์ทั้งทางด้านปัจจัยพื้นฐาน ด้านความมั่นคงของสังคม และด้านความมั่นคงทางจิตใจ วัฒนธรรมในส่วนที่เป็นคติชน ไม่ว่าจะเป็นเรื่องเล่าประเภทต่าง ๆ เพลง การละเล่น การแสดง ความเชื่อ พิธีกรรม ล้วนมีหน้าที่ตอบสนองความต้องการด้านต่าง ๆ ของมนุษย์ และแนวคิดทฤษฎีการอ่านวิเคราะห์วิจารณ์ของ วรวรรธน์ ศรียาภัย (2562, หน้า 5-17 – 5-27) มาประยุกต์ใช้ให้สอดคล้องกับข้อมูลวรรณกรรมเพลง ได้แก่ บทบาทในตัวบท และบทบาทนอกเหนือตัวบท

เนื่องจากแนวคิดดังกล่าวมีความครอบคลุมและสอดคล้องกับลักษณะข้อมูลวรรณกรรมเพลงท้าวเวสสุวรรณรวมถึงวัตถุประสงค์ของการวิจัยที่กำหนดไว้ ผู้วิจัยจึงเลือกนำมาประยุกต์ใช้เป็นกรอบแนวคิดในการวิเคราะห์

วิธีการวิจัย

บทความวิจัยนี้เป็นการวิจัยเชิงคุณภาพ (Qualitative Research) ผู้วิจัยมุ่งเน้นศึกษาข้อมูลและวิจัยเอกสาร (Documentary Research) และนำเสนอในรูปแบบพรรณนาวิเคราะห์ (Descriptive Analysis) โดยมีระเบียบวิธีวิจัย ดังนี้

1. เครื่องมือในการวิจัย

ผู้วิจัยกำหนดเครื่องมือที่ใช้ในการวิจัย 2 ประเภท คือ เครื่องมือเก็บข้อมูลและแนวคิดในการวิจัย ดังนี้

1.1 เครื่องมือในการเก็บข้อมูล ในการวิจัยนี้ผู้วิจัยใช้เครื่องมือ 2 ชนิด ประกอบด้วย

1) แบบบันทึกกลวิธีการนำเสนอบทเพลงท้าวเวสุวรรณ คือ แบบบันทึกที่ใช้เก็บข้อมูลกลวิธีการนำเสนอเพลงท้าวเวสสุวรรณ ในโปรแกรม Microsoft Word มีองค์ประกอบ 2 ส่วน ประกอบด้วย

1.1) ส่วนต้น ใช้บันทึกชื่อเพลง ศิลปินผู้ขับร้อง ผู้แต่งเพลง ยอดการเข้าชม และ URL และ 1.2) ส่วนข้อมูล ใช้บันทึกเนื้อเพลง โดยเว้นช่องว่างสำหรับกรอกรายละเอียด

2) แบบบันทึกบทบาทหน้าที่ของบทเพลงท้าวเวสุวรรณ คือ แบบบันทึกที่ใช้เก็บข้อมูลบทบาทหน้าที่ของเพลงท้าวเวสสุวรรณ ในโปรแกรม Microsoft Word มีองค์ประกอบ 2 ส่วน ประกอบด้วย 2.1) ส่วนต้น ใช้บันทึก ชื่อเพลง ศิลปินผู้ขับร้อง ผู้แต่งเพลง ยอดการเข้าชม และ URL และ 2.2) ส่วนข้อมูล ใช้บันทึกเนื้อเพลง โดยเว้นช่องว่างสำหรับกรอกรายละเอียด

2. การเก็บรวบรวมข้อมูล

เก็บรวบรวมข้อมูลบทเพลงท้าวเวสสุวรรณ ที่เผยแพร่ใน www.youtube.com จำนวนทั้งสิ้น 23 เพลง โดยใช้แบบบันทึกกลวิธีการนำเสนอบทเพลงท้าวเวสุวรรณ และแบบบันทึกบทบาทหน้าที่ของบทเพลงท้าวเวสุวรรณ เพื่อใช้พิจารณากลวิธีการนำเสนอเนื้อหาและบทบาทหน้าที่

3. การวิเคราะห์ข้อมูล

ผู้วิจัยวิเคราะห์ข้อมูลโดยพิจารณาจากเพลงท้าวเวสสุวรรณ จำนวน 23 เรื่อง ในด้านกลวิธีการนำเสนอและบทบาทหน้าที่ในบริบทสังคมสมัยใหม่ โดยประยุกต์ใช้แนวคิดด้านกลวิธีการนำเสนอและแนวคิดด้านบทบาทหน้าที่ เมื่อได้ผลการวิเคราะห์จึงทำการสรุปและอภิปรายผลด้วยวิธีพรรณนาวิเคราะห์ (Descriptive Analysis)

ผลการวิจัย

1. กลวิธีการนำเสนอบทเพลงท้าวเวสสุวรรณ

กลวิธีการนำเสนอเพลงท้าวเวสสุวรรณ คือ วิธีการที่ผู้ประพันธ์เล่าเรื่องหรือสื่อสารเนื้อหา ความคิด ความเชื่อ พิธีกรรม ฯลฯ ที่เกี่ยวกับท้าวเวสสุวรรณสู่ผู้รับสารหรือผู้ฟังซึ่งประกอบด้วย การตั้งชื่อเพลง โครงเรื่อง และเนื้อหา โดยมีรายละเอียดดังนี้

1.1 การตั้งชื่อเพลง เป็นองค์ประกอบหนึ่งที่สำคัญในการนำเสนอเพลง เนื่องจากเป็นส่วนแรกที่ผู้ฟังหรือผู้รับสารจะได้เห็นและมีส่วนในการจดจำเนื้อเพลงหรือบทเพลงเหล่านั้นได้ โดยเฉพาะการที่ผลงานเพลงถูกนำเสนอบนโลกออนไลน์ ผ่านแพลตฟอร์ม Youtube ซึ่งเป็นแหล่งเผยแพร่ผลงานเพลงจำนวนมาก ชื่อเพลงจึงมีส่วนสำคัญในการดึงดูดความสนใจของผู้ฟัง เอื้อต่อการค้นหาและการเข้าถึงเพลงบนแพลตฟอร์มดังกล่าว อีกทั้งชื่อเพลงยังต้องสอดคล้อง ครอบคลุมเนื้อหาเพลง มีความกระชับ สอดรับกับวัฒนธรรม ความคิด ความเชื่อ สอดคล้องกับความสนใจของผู้ฟังอีกด้วย ดังที่ พิชญาวี ทองกลาง และทินวัฒน์ สร้อยกุดเรือ (2562, หน้า 429) ได้กล่าวถึงการตั้งชื่อเพลงไว้ว่า *“แสดงให้เห็นถึงวัฒนธรรมและความ*

เชื่อต่าง ๆ ในสังคมที่แฝงอยู่ในเพลง...การตั้งชื่อเพลงจึงควรเลือกสรรภาษาอย่างสร้างสรรค์เพราะชื่อเพลงมีความสำคัญในการตัดสินใจของผู้ฟังที่แสดงความนิยม ความเชื่อและทัศนคติจากความหมายของชื่อเพลง”
ฉะนั้นชื่อเพลงจึงเป็นองค์ประกอบหนึ่งที่สำคัญที่ผู้ประพันธ์เพลงให้ความใส่ใจในการนำเสนอเพลงของตน โดยจากการศึกษาเพลงที่เกี่ยวข้องกับท้าวเวสสุวรรณที่เผยแพร่ใน Youtube ทั้งหมด 23 เพลง
พบการตั้งชื่อเพลง 4 ลักษณะ ได้แก่ 1) การใช้ชื่อ “ท้าวเวสสุวรรณ” 2) การขอพรและขอความช่วยเหลือจากท้าวเวสสุวรรณ 3) การอ้างอิงถึงผลสัมฤทธิ์ของการขอพรท้าวเวสสุวรรณ และ 4) การกล่าวถึงสถานที่ทางความเชื่อ รายละเอียดดังนี้

1) การใช้ชื่อ “ท้าวเวสสุวรรณ” เป็นที่นิยมมากที่สุด ทั้งใช้ชื่อเฉพาะและนำไปประกอบกับลักษณะอื่น ๆ เพื่อขยายความ อาทิ ท้าวเวสสุวรรณ ของแนนซี่ ท็อปไลน์, ท้าวเวสสุวรรณ ของหน่อง นาคราชคู่, ท้าวเวสสุวรรณโณ (อาร์ม วุฒิภัทร), และท้าวเวสสุวรรณ ของยอดรัก เพชรสุพรรณ และเวสสุวรรณทันใจ ของ กานต์ ทศน เป็นต้น เนื่องจากเป็นชื่อที่สื่อความได้อย่างชัดเจนครอบคลุมเนื้อหาเพลงได้ครบถ้วนและชัดเจนว่าบทเพลงดังกล่าวนี้จะมีเนื้อหาเกี่ยวข้องกับท้าวเวสสุวรรณ อีกทั้งยังง่ายต่อการค้นหาในแพลตฟอร์ม Youtube ด้วยเช่นกัน รองลงมาคือการตั้งชื่อด้วยการขอพรและขอความช่วยเหลือจากท้าวเวสสุวรรณ

2) การขอพรและความช่วยเหลือจากท้าวเวสสุวรรณ การตั้งชื่อในลักษณะนี้แสดงถึงความสอดคล้องกับเนื้อหาของบทเพลงที่ต้องการสื่อสารเชื่อมโยงความเชื่อความศรัทธาที่มีต่อท้าวเวสสุวรรณกับผู้ฟัง อาทิ ชื่อเพลง "วอนท้าวเวสสุวรรณ" ของตั๊กแตน ชลดา และ“เวสสุวรรณช่วยที” ของเชิดชัย วัชราภรณ์ สะท้อนถึงความหวังและความต้องการของผู้ที่กำลังเผชิญปัญหาชีวิตในเรื่องต่าง ๆ ที่ต้องการได้รับความช่วยเหลือหรือการปกป้องจากอำนาจศักดิ์สิทธิ์ของท้าวเวสสุวรรณ อีกทั้งการใช้คำว่า “วอน” และคำว่า “ช่วยที” ยังสร้างความรู้สึกใกล้ชิดและเชื่อมโยงอารมณ์ความรู้สึกของผู้ฟังเข้ากับบทเพลงได้อย่างชัดเจน

3) การอ้างอิงถึงผลสัมฤทธิ์ของการขอพรท้าวเวสสุวรรณ ดังตัวอย่างที่พบในการตั้งชื่อเพลง "ท้าวเวสสุวรรณทันใจ" ของกานต์ ทศน ซึ่งการใช้คำว่า "ทันใจ" ในชื่อเพลงเน้นถึงความรวดเร็วและประสิทธิผลของการขอพรจากท้าวเวสสุวรรณ ชื่อเพลงนี้ยังบ่งบอกถึงความคาดหวังของผู้ฟังที่ต้องการเห็นผลทันทีหลังจากการบูชา คำว่า "ทันใจ" เป็นคำที่กระตุ้นความสนใจและสร้างความรู้สึกว่าปัญหาที่ตนประสบอยู่จะได้รับความช่วยเหลือจากท้าวเวสสุวรรณอย่างรวดเร็ว หรือเพลง “เปิดทรัพย์เศรษฐี” ของ เตวิชญ์ และ
นุ อนุกูล ยังแสดงให้เห็นถึงอิทธิฤทธิ์ที่ตรงกับปัญหาโดยตรง ชื่อเพลงนี้จึงไม่เพียงแต่เป็นการบรรยายถึงอิทธิพลของท้าวเวสสุวรรณ แต่ยังเป็นการสื่อสารถึงผลลัพธ์ที่ผู้ฟังคาดหวังจากการศรัทธาได้ดีอีกด้วย

4) การกล่าวถึงสถานที่ทางความเชื่อ ทำให้ผู้ฟังสามารถจำแนกและระบุสถานที่เฉพาะของท้าวเวสสุวรรณที่มีอยู่อย่างหลากหลายได้และสร้างความพิเศษให้กับท้าวเวสสุวรรณ ณ สถานที่นั้น ๆ เช่น “ศรัทธาวัดจุฬามณี” ของ เค้ก ทรงพร, มิตร มิตรชัย และเพลง “กราบท้าวเวสสุวรรณแห่งวังน้ำเย็น”

ของอามชุติมา และเก่ง ธชย จะเห็นได้ว่ามีการตั้งชื่อ โดยกล่าวถึงสถานที่เป็นหลัก คือ “วัดจุฬามณี” และ “วังน้ำเย็น” ซึ่งเป็นสถานที่จัดสร้างและประดิษฐานท้าวเวสสุวรรณ การตั้งชื่อเพลงในลักษณะนี้ช่วยทำให้เกิดความเชื่อมโยงกับสถานที่บูชาท้าวเวสสุวรรณ ทั้งยังเป็นการส่งเสริมการท่องเที่ยวเชิญชวนให้ผู้คนเดินทางมายังสถานที่นั้น ๆ ได้อีกทางหนึ่งด้วยเช่นกัน

แม้ว่าการตั้งชื่อเพลงจะมีลักษณะที่แตกต่างกันแต่ทั้งหมดนี้มีจุดร่วมที่สำคัญคือ มีความกระชับและครอบคลุมเนื้อหาที่ต้องการจะสื่อได้อย่างชัดเจน ผู้ฟังสามารถรับรู้ได้ทันทีว่าบทเพลงดังกล่าวมีเนื้อหาเกี่ยวกับท้าเวสสุวรรณ เพราะมีการเชื่อมโยงไปถึงท้าวเวสสุวรรณในหลากหลายมิติ ไม่ว่าจะเป็นการกล่าวถึงโดยตรง หรือการการใช้องค์ประกอบต่าง ๆ ในการอ้างถึง อาทิ อิทธิฤทธิ์ หรือสถานที่ ซึ่งล้วนแล้วแต่มีความเกี่ยวข้องเชื่อมโยงความศักดิ์สิทธิ์ ศรัทธา การขอพรสู่ผู้ฟังรับรู้และเข้าถึงความเชื่อของท้าวเวสสุวรรณได้

จากการศึกษากลวิธีการนำเสนอในด้านการตั้งชื่อเพลงท้าวเวสสุวรรณ จะเห็นได้ว่ามีจุดร่วมสำคัญคือ ความกระชับและความชัดเจนในการสื่อสารเนื้อหา ทำให้ผู้ฟังสามารถรับรู้ได้ทันทีว่าเพลงดังกล่าวเกี่ยวข้องกับท้าวเวสสุวรรณ ผ่านการกล่าวถึงโดยตรงหรือการใช้องค์ประกอบที่สื่อถึง เช่น อิทธิฤทธิ์ สถานที่ศักดิ์สิทธิ์ และพิธีกรรม ซึ่งสะท้อนถึงความศักดิ์สิทธิ์และศรัทธา ช่วยให้ผู้ฟังเข้าถึงแนวคิดและความเชื่อเกี่ยวกับท้าวเวสสุวรรณได้อย่างชัดเจน อีกทั้งการกล่าวอ้างถึงอิทธิฤทธิ์ที่แสดงให้เห็นความสามารถในเป็นที่พึ่งช่วยเหลือแก้ไขปัญหาได้ รวมถึงการระบุสถานที่ยังมีนัยสำคัญต่อการสื่อสารความศักดิ์สิทธิ์การแพร่กระจายความเชื่อและเศรษฐกิจท่องเที่ยวอันเกิดจากความเชื่อเกี่ยวกับท้าวเวสสุวรรณ

1.2 โครงเรื่องที่ปรากฏในเพลงท้าวเวสสุวรรณ โครงเรื่อง หมายถึง การเล่าเรื่องที่มีการเรียบเรียงขึ้นอย่างมีระเบียบแบบแผน เป็นตัวกำหนดเนื้อหาให้มีลำดับเหตุการณ์ที่สัมพันธ์กันอย่างเป็นระบบ ดังที่ ชไมพร กุลบุตรดี (2564, หน้า 11) ได้กล่าวถึง โครงเรื่อง ไว้ว่า *“เป็นองค์ประกอบที่สำคัญที่สุดในการจัดทำวรรณกรรม เป็นเนื้อเรื่องคร่าว ๆ ซึ่งจะเป็นพื้นฐานในการลำดับเหตุการณ์ในเรื่อง ให้สามารถดำเนินไปตามความต้องการของผู้แต่ง โดยที่เหตุการณ์และเรื่องราวเหล่านั้นมีความสัมพันธ์เกี่ยวโยงกันอย่างสมเหตุสมผล โครงเรื่องที่ดีต้องมีเหตุการณ์เร้าความรู้สึกผู้อ่านให้ชวนติดตามขึ้นเรื่อย ๆ”* โดยจากการศึกษาโครงเรื่องในบทเพลงท้าวเวสสุวรรณทั้ง 23 เพลงพบว่า มีลักษณะที่เหมือนกัน ทั้งในด้านการเปิดเรื่อง ดำเนินเรื่อง และปิดเรื่อง โดยเริ่มต้นเรื่องด้วยการบรรยายถึงความทุกข์และความเดือดร้อนของตัวละคร จึงเดินทางมา ณ สถานที่ประดิษฐานท้าวเวสสุวรรณ จากนั้นดำเนินเรื่องด้วยการกล่าวถึงตัวละครสักการะของพรท้าวเวสสุวรรณให้ช่วยให้พ้นทุกข์และอุปสรรค และปิดเรื่องด้วยการนำเสนอให้เห็นว่าตัวละคร มีกำลังใจในการต่อสู้อุปสรรค กลับไปพร้อมความหวังและสัญญาว่าจะกลับมาสักการบูชาหรือเชิญชวนผู้อื่นมา ณ สถานที่นั้น ๆ หากสำเร็จตามหวัง รายละเอียดดังนี้

1) การเปิดเรื่อง: บรรยายถึงความทุกข์และเดือดร้อนของตัวละคร พบว่า เพลงท้าวเวสสุวรรณทั้ง 23 เพลง มีลักษณะร่วมกันในด้านการเปิดเรื่องด้วยการบรรยายถึงความทุกข์และเดือดร้อน เล่าถึง

สถานการณ์ที่ยากลำบากของตัวละคร เช่น การเผชิญปัญหาทางการเงิน ความรักที่ล้มเหลว หรืออุปสรรคความทุกข์ใจในชีวิต จนกระทั่งเดินทางมาหวังพึ่งท้าวเวสสุวรรณ ณ สถานที่นั้น ๆ ตัวอย่างเช่น ในเพลง **"วอนท้าวเวสสุวรรณ" ของ ตั๊กแตน ชลดา** เนื้อเพลงบรรยายถึงความทุกข์ที่มาจากปัญหาการงานและการเงินที่ติดขัด ความว่า

> **"หอบใจช้ำ ๆ เหมือนเวรกรรมติดตัวมา ชีวิตมีแต่ปัญหา** มาอัมพวา สมุทรสงคราม กุหลาบ 9 ดอก จุดธูปบอกเรื่องราวโศกศัลย์ ขอพรพ่อท้าวเวสสุวรรณ วอนให้พ่อนั้นช่วยบันดาลดล"
>
> (ตั๊กแตน ชลดา, 2565)

หรือในเพลง **"ท้าวเวสสุวรรณทันใจ" ของ เตวิชญ์** ที่กล่าวถึงชีวิตที่ล้มเหลวและเต็มไปด้วยปัญหา จนต้องเดินทางมา ณ จังหวัดเชียงใหม่เพื่อหวังพึ่งท้าวเวสสุวรรณ ความว่า

> "เดินทางมาไกลถึงเชียงใหม่ด้วยใจมุ่งหวัง **ชีวิตพังพังหมดพลังจะเดินสู้ไป หยดน้ำตารินแต่ไม่สิ้นศรัทธาหัวใจ** ท้าวเวสสุวรรณยิ่งใหญ่ ที่พึ่งสุดท้ายดลใจลูกมา"
>
> (โมโนเดย์, 2566)

เพลง **"กราบท้าวเวสสุวรรณแห่งวังน้ำเย็น" ของอาร์ม ชุติมา และเก่ง ธชย** ที่กล่าวถึงตัวละครเดินทางมาหวังพึ่งท้าวเวสสุวรรณที่วังน้ำเย็นให้ช่วยเหลือ เนื่องจากประสบปัญหาทั้งความรักที่ถูกคนรักทอดทิ้ง ค้าขายไม่ดี ประสบปัญหาด้านการเงิน จนหาทางออกไม่ได้ ความว่า

> "กราบวิงวอนขอจงเมตตา ลูกดั้นด้นมาถึงวังน้ำเย็น ไหว้องค์ท้าวเวสสุวรรณที่ตั้งตระหง่านงามเด่น หน้าโบสถ์เสาไม้ซุงหนึ่งเดียวแห่งสารคาม **ชีวิตลูกหมดทางไปต่อบ่ไหว ความฮักกะบ่สดใสคือใกล้สิถูกเท ค้าขายกะพอซ้ำนั้น เหนื่อยใจคักแฮงแท้เด้ โซซัดโซเซมาหาหม่องพึ่งโปรดลูกแนเด้อ"**
>
> (หลวงพ่อสุริยันต์ วัดป่าวังน้ำเย็น, 2565)

การเปิดเรื่องเริ่มต้นด้วยการบรรยายถึงสถานการณ์ที่ยากลำบากและความทุกข์ในชีวิต ซึ่งอาจมาจากปัญหาทางการเงิน ความรัก หรือโชคชะตาที่ไม่เป็นไปตามที่หวัง การบรรยายถึงความทุกข์สามารถเชื่อมโยงกับผู้ฟัง ให้เข้าถึงและมีความรู้สึกร่วมได้ดียิ่งขึ้น อีกทั้งการบรรยายถึงความทุกข์นี้ยังมีจุดประสงค์เพื่อสร้างความเชื่อมโยงกับผู้ฟังที่อาจเผชิญปัญหาคล้ายคลึงกันในชีวิตจริงและต้องการที่จะหาทางออกของปัญหาเหล่านั้นจนเกิดเป็นความรู้สึกทุกข์ร่วมของผู้ฟัง โดยหวังพึ่งบารมีของ

ท้าวเวสสุวรรณและเดินทางไปสักการะด้วยเช่นเดียวกับตัวละครในเพลง สะท้อนถึงความเชื่อที่ว่าการกราบไหว้และขอพรท้าวเวสสุวรรณจะช่วยปลดเปลื้องความทุกข์และนำโชคดีมาให้

2) การดำเนินเรื่อง: สักการะขอพรท้าวเวสสุวรรณให้ช่วยให้พ้นทุกข์และอุปสรรค พบการบรรยายถึงตัวละครที่ได้เดินทางไปสักการะขอพรท้าวเวสสุวรรณให้ช่วยพ้นจากทุกข์และอุปสรรคที่ประสบ ทั้งด้านการเงิน การงาน และความรัก โดยมีความเชื่อ ความหวังว่าท้าวเวสสุวรรณจะมีอิทธิฤทธิ์ในการดลบันดาลจัดการปัญหาเหล่านั้นได้ ดังในเพลง **“ขอพรวัดจุฬามณี” ของ แบ้ง ทวีศักดิ์** ความว่า

> “กราบท้าวเวสสุวรรณโณ **ขอโชคก้อนโต รอดพ้น ปลอดภัย ให้สิ่งไม่ดีออกไป ค้าขายกำไร ให้คนรักเมตตา การเงินขัดสน ขอให้ได้ดั่งใจปรารถนาให้ชีวิตดีกว่าที่ผ่านมา มาปลดหนี้น้ำตา** ที่วัดจุฬามณี”
>
> (โคกทอง มิคสิค, 2565)

จากข้างต้นจะเห็นได้ว่าตัวละครได้เดินทางไปขอพรท้าวเวสสุวรรณ เพื่อให้ช่วยเหลือความทุกข์ที่ตนเองเผชิญในเรื่องการเงิน ขอให้ได้มีเงินทองเพื่อมาใช้ในการปลดหนี้สินซึ่งเป็นต้นเหตุแห่งความทุกข์ โดยหวังว่าท้าวเวสสุวรรณจะช่วยขจัดความทุกข์ดังกล่าวได้ หรือในเพลง **“ขอพรพ่อปู่เวสสุวรรณ” ของ น้องบิ๋ว พัชฎา บุญแสน** ที่กล่าวถึง ตัวละครที่ขอพรหวังพึ่งอิทธิฤทธิ์ของ พ่อปู่เวสสุวรรณช่วยบันดาล ให้ได้พบเจอกับรักแท้ และให้การงาน การเงินดีขึ้นและหลุดพ้นจากความยากจน ความว่า

> “พ่อปู่เวสสุวรรณ โปรดได้บันดาลทรัพย์ให้ลูกแน ให้ผ่อฮักแท้ ให้งานหลาย ๆ ให้ลูกหายจน ท้าวจตุบาลทั้งสี่ทิศ องค์พ่อจอมราชันย์ช่วยดล เมตตาลูกหลานสักคนแนเด้อ”
>
> (โฮมฮัก มีเดีย แชนแนล, 2565)

จะเห็นได้ว่าช่วงดำเนินเรื่องของเพลงท้าวเวสสุวรรณมีลักษณะร่วมกันซึ่งเป็นการลำดับเรื่องต่อจากช่วงเปิดเรื่องที่ตัวละครในบทเพลงเผชิญกับความทุกข์หรืออุปสรรคที่ดูเหมือนยากจะเอาชนะได้ จนนำมาสู่การได้มาสักการะขอพรพึ่งบารมีท้าวเวสสุวรรณให้ช่วยเหลือปัญหาชีวิตในเรื่องต่าง ๆ การดำเนินเรื่องเช่นนี้เสมือนเป็นการชี้ให้ผู้ฟังเห็นถึงทางออกของปัญหาโดยอ้างอิงบุคคลที่มีปัญหาเช่นเดียวกับตนดังที่ปรากฏในบทเพลง ด้วยการขอพรที่เป็นการแสดงออกถึงความหวังและความศรัทธาว่าท้าวเวสสุวรรณจะช่วยขจัดปัญหาเหล่านี้ได้ นอกจากนี้การบรรยายถึงท้าวเวสสุวรรณในฐานะผู้ที่มีอำนาจศักดิ์สิทธิ์ในการเปลี่ยนแปลงชีวิตจากความทุกข์ยากให้เป็นความสุขและความสำเร็จ ทำให้เพลงเหล่านี้ยังมีความหมายที่ลึกซึ้ง อันส่งผลให้ผู้ฟังไม่รู้สึกโดดเดี่ยวเนื่องจากมี "เพื่อนร่วมทุกข์" หรือผู้ที่มีความทุกข์ร่วม

มีปัญหาเช่นเดียวกับตนและกำลังใช้วิธีการแก้ปัญหาด้วยการขอพรหวังพึ่งท้าวเวสสุวรรณไปด้วยกันซึ่งเป็นการสร้างแรงบันดาลใจ เสริมกำลังใจในการก้าวผ่านอุปสรรคในชีวิตให้กับผู้ฟังอีกด้วย

3) การปิดเรื่อง: มีกำลังใจในการต่อสู้อุปสรรค กลับไปพร้อมความหวังและสัญญาว่าจะกลับมาหรือเชิญชวนผู้อื่นมา ณ สถานที่นั้น ๆ หากสำเร็จตามหวัง พบว่า การปิดเรื่องมีการบรรยายถึงความรู้สึกของตัวละครที่ได้รับกำลังใจและความหวังหลังจากสักการะท้าวเวสสุวรรณ ทั้งนี้ยังพบการกล่าวถึงการสัญญาว่าจะกลับมาแก้บนหากประสบความสำเร็จ ตัวอย่างเช่น ในเพลง **"วอนท้าวเวสสุวรรณ" ของ โก๋ การันต์** ที่เนื้อเพลงกล่าวถึงการขอกลับมาแก้บนหากได้รับความสำเร็จตามที่ขอ ความว่า

> “**ถ้าลูกร่ำรวยดั่งฝัน จะบูชาท่านด้วยผลไม้น้ำอ้อย**...วอนท้าวเวสสุวรรณอวยชัย ให้ฝันลูกนั้นเลิศลอย **ร่ำรวยได้อย่างใจคอย ลูกจะรีบมากราบท่านแก้บน**”
>
> (การันต์ แชนแนล, 2567)

หรือในเพลง **“ขอพรพ่อปู่เวสสุวรรณ” ของ น้องบิ๋ว พัชฎา บุญแสน** ที่มีเนื้อหาการปิดเรื่องโดยกล่าวว่าหากประสบความสำเร็จจะกลับมาแก้บนและเชิญชวนผู้คนให้มาสักการบูชาด้วยเช่นกัน ความว่า

> “กลับไปให้ลูกได้พ้อกับความมั่งมีให้เป็นผลาส่งอยู่ ร่ำรวยกับเขาสักที **สิฟ่าวกลับมาสร้างบารมี ถวาย...ปู่เวสสวรรณ สิชวนหมู่มาเฮ็ดบุญกัน** คุ้มปู่เวสมหามนต์”
>
> (โฮมฮัก มีเดีย แชนแนล, 2565)

การศึกษาลักษณะการปิดเรื่องของเพลงท้าวเวสสุวรรณทั้ง 23 เพลง พบว่ามีลักษณะร่วมกัน โดยบรรยายถึงการได้รับความหวังใหม่หรือความสำเร็จหลังจากการสักการะท้าวเวสสุวรรณ รวมถึงการสัญญาว่าจะกลับมาแก้บนหากความปรารถนาสำเร็จ ภาพของการแก้บนและการเชิญชวนผู้อื่นมาขอพรสะท้อนถึงประสบการณ์ของผู้ที่เคยสักการะและได้รับผลสำเร็จ ลักษณะการปิดเรื่องในรูปแบบนี้ช่วยเสริมสร้างความเชื่อมั่นในอำนาจของท้าวเวสสุวรรณ และส่งอิทธิพลต่อผู้ฟังให้รู้สึกว่าการขอพรหรือการกราบไหว้จะนำมาซึ่งความสำเร็จ อีกทั้งการสัญญาว่าจะกลับมาแก้บนยังสะท้อนถึงความผูกพันและความเคารพต่อท้าวเวสสุวรรณในหมู่ผู้ศรัทธา นอกจากนี้การกล่าวถึงการเชิญชวนผู้อื่นมาร่วมทำบุญยังเป็นกลไกในการถ่ายทอดความเชื่อเรื่องท้าวเวสสุวรรณในสังคม กระตุ้นให้ผู้คนเดินทางมาสักการะท้าวเวสสุวรรณ ณ สถานที่ที่มีการกล่าวถึงในบทเพลงด้วยความหวังว่าจะได้รับพรและความช่วยเหลือเช่นกัน

จากการวิเคราะห์โครงเรื่องในเพลงท้าวเวสสุวรรณทั้ง 23 เพลงจะเห็นได้ว่าโครงเรื่องของเพลงท้าวเวสสุวรรณสะท้อนถึงความเชื่อความศรัทธาและความหวังที่ผู้คนมีต่อท้าวเวสสุวรรณ

โดยเริ่มต้นจากการบรรยายถึงความทุกข์ต่อเนื่องด้วยการขอพรเพื่อขจัดอุปสรรคและจบลงด้วยความหวังและความศรัทธาที่แข็งแกร่งขึ้น การดำเนินเรื่องที่สอดคล้องกันนี้ทำให้เพลงเหล่านี้มีความเข้มข้นในด้านอารมณ์และสามารถสร้างความเชื่อมโยงกับผู้ฟังได้เป็นอย่างดี โครงเรื่องในลักษณะนี้ยังช่วยเสริมสร้างและเผยแพร่ความศรัทธาในท้าวเวสสุวรรณให้แพร่หลายมากขึ้นในสังคม และเป็นการเน้นย้ำถึงบทบาทของ ท้าวเวสสุวรรณในฐานะเทพผู้สามารถช่วยเหลือและบันดาลความสำเร็จในชีวิตได้ อีกทั้งในการเล่าเรื่องโดยให้ผู้ฟังเกิดลักษณะของความทุกข์ร่วมและเห็นว่าท้าวเวสสุวรรณสามารถเป็นที่พึ่งในการแก้ปัญหาได้นี้ ทำให้เห็นถึงลักษณะของการสานต่อทางความเชื่อ ที่ตอกย้ำให้เห็นถึงความศักดิ์สิทธิ์ในเรื่องเล่าของความเชื่อสู่ผู้คนในสังคมได้อย่างชัดเจน ทั้งในเรื่องของความทุกข์ที่ได้รับการแก้ไขโดยอำนาจศักดิ์สิทธิ์ของท้าวเวสสุวรรณ และการบรรยายภาพของการสักการบูชาและการแก้บน พร้อมทั้งแทรกประสบการณ์จริงของผู้คนที่ประสบความสำเร็จในการขอพรและสามารถก้าวผ่านความทุกข์อุปสรรคด้วยการมาสักการะท้าวเวสสุวรรณ ณ สถานที่นั้น ๆ ส่งผลให้ผู้ฟังเพลงได้รับกำลังใจและรู้สึกว่าตนไม่โดดเดี่ยวหรือไม่ได้เผชิญปัญหาเหล่านี้ผู้เดียว หากแต่ยังมี “เพื่อนร่วมทุกข์” และที่พึ่งพิงอย่าง ท้าวเวสสุวรรณ ที่สามารถแก้ปัญหาให้ได้ บทเพลงเหล่านี้ก็ยิ่งสร้างความศรัทธาและดึงดูดผู้ใช้งานความเชื่อใหม่ที่มีประสบการณ์ทุกข์ร่วมกับตัวละครในบทเพลง ซึ่งคาดหวังจะได้รับความช่วยเหลือจากอิทธิฤทธิ์ของท้าวเวสสุวรรณอย่างตัวละครในบทเพลงที่ประสบความสำเร็จเช่นกัน ประกอบกับการที่กล่าวว่าหากประสบความสำเร็จจะชวนผู้อื่นมาร่วมทำบุญด้วยนั้น ทำให้เห็นถึงบทบาทของเพลงท้าวเวสสุวรรณที่นอกจากจะทำหน้าที่สะท้อนความเชื่อความศรัทธาแล้ว ยังทำหน้าที่เป็นสื่อในการแพร่กระจายคติความเชื่อในเรื่องท้าวเวสสุวรรณได้อีกทางหนึ่งด้วย โดยเฉพาะการบอกเล่าต่อกันในเรื่องความศักดิ์สิทธิ์ ผลสัมฤทธิ์ที่เกิดจากการของพรให้ชีวิตพ้นทุกข์ ประสบความสำเร็จดีขึ้น ยิ่งเป็นการกระตุ้นจูงใจให้ผู้คนอยากที่จะเดินทางมาสักการบูชาท้าวเวสสุวรรณ ณ สถานที่นั้น ๆ เพื่อหวังให้ตนจะได้รับการช่วยเหลือบ้างเช่นกัน

นอกจากนี้การศึกษาโครงเรื่องในเพลงท้าวเวสสุวรรณยังสะท้อนให้เห็นว่าโครงเรื่องดังกล่าวที่มีความสอดคล้องกับสภาพการณ์ในปัจจุบัน ซึ่งส่งผลต่อความนิยมของการประพันธ์เพลงและความนิยมของผู้ฟังด้วยเช่นกัน ดังที่ วรรษา คูตระกูล(2558, หน้า 51) ได้กล่าวถึงลักษณะของเพลงไว้ว่า *“พัฒนาไปตามความนิยมของสังคมในขณะนั้นและถ่ายทอดสภาพสังคม ตลอดจนชีวิตความเป็นอยู่ ทั้งสภาพเศรษฐกิจ การเมือง การปกครอง ศาสนา วัฒนธรรมประเพณี รวมถึงความคิดความเชื่อของผู้คนผ่านภาษาของนักประพันธ์โดยมีดนตรีประกอบ ทำให้เข้าถึงอารมณ์ความรู้สึกของผู้ฟัง”* ดังนั้น เพลงท้าวเวสสุวรรณ ที่มีความสอดคล้องกับเหตุการณ์ปัจจุบันที่ผู้คนมีความเดือดร้อนของผู้คนในสังคมจากสภาพเศรษฐกิจและสังคม จนต้องหวังพึ่งหาทางออก และท้าวเวสสุวรรณเป็นสิ่งศักดิ์สิทธิ์ที่ได้รับความนิยมในขณะนั้น จึงเป็นเหตุทำให้โครงเรื่องดังกล่าวนิยมนำมาใช้ในการประพันธ์ที่เกี่ยวกับท้าวเวสสุวรรณเพราะเป็นกลวิธีในการนำเสนอ

ที่ทำให้เข้าถึงอารมณ์ความรู้สึกและได้รับนิยมจากผู้ฟังที่กำลังเผชิญกับ ความเดือดร้อนในสภาวะจริงทางสังคมได้เป็นอย่างดี

1.3 การนำเสนอเนื้อหาเกี่ยวกับท้าวเวสสุวรรณผ่านบทเพลง

การนำเสนอเนื้อหาในบทเพลงเป็นส่วนที่ผู้ประพันธ์เพลงต้องการจะสื่อสารให้กับผู้ฟัง ซึ่งผู้ประพันธ์ต้องให้ความใส่ใจในการส่งสารให้ชัดเจนและตรงประเด็นตามเป้าหมายผ่านกลวิธีการประพันธ์ การศึกษาเพลงท้าวเวสสุวรรณทั้ง 23 เพลง พบว่า นำเสนอเนื้อหาเกี่ยวกับท้าวเวสสุวรรณผ่านในบทเพลงทั้งสิ้น 5 ลักษณะ คือ 1) ประวัติของท้าวเวสสุวรรณ 2) อิทธิฤทธิ์ของท้าวเวสสุวรรณ 3) คาถาและพิธีกรรม 4) สถานที่ตั้งของความเชื่อ และ 5) การกล่าวถึงผู้สร้างรูปเคารพ รายละเอียดดังนี้

1) ประวัติท้าวเวสสุวรรณ จากการศึกษาการนำเสนอเนื้อหาเกี่ยวกับประวัติของท้าวเวสสุวรรณที่ปรากฏในบทเพลงทั้ง 23 เพลง พบว่า มีการกล่าวถึงประวัติของเวสสุวรรณ โดยเฉพาะเนื้อเพลงที่กล่าวถึงประวัติของท้าวเวสสุวรรณ ซึ่งเป็นเทพเจ้า 1 ใน 4 ท้าวจตุโลกบาลที่สถิตอยู่บนสวรรค์ชั้นจาตุมหาราชิกา ปกปักรักษาโลกมนุษย์ที่ย้ำให้เห็นถึงความศักดิ์สิทธิ์และอำนาจของท้าวเวสสุวรรณ ดังตัวอย่าง **เพลงท้าวเวสสุวรรณโณฯ ของอาร์ม วุฒิภัทร** และ**เพลงท้าวเวสสุวรรณ (ลั่นกลองรบ ลั่นกลองรัก ลั่นกลองรวย) ของ หน่อง นาคราชคู่** ที่มีการกล่าวถึงประวัติของท้าวเวสสุวรรณ ความว่า

> “ทั่วสารทิศ อิทธิฤทธิ์ เลื่องชื่อ ลือชา **ท้าวผู้ปกปักรักษา** ลูกวันทา**เทพแห่งสวรรค์จตุโลกบาล**สถิตถิ่นอีสาน ชั่วกาลกัปกัลป์”
>
> (บอย บ้านเพลง, 2565)

> **“ท้าวเวสสุวรรณ กุมภัณฑ์ จตุมหาราชิกา ท้าวผู้ปกปักรักษา** ลูกขอวันทา**เทพแห่งสวรรค์ท้าวจตุโลกบาล** สถิตสี่ทิศ ชั่วกาลกัปกัลป์**”**
>
> (นาคราชคู่ เอนเตอร์เทนเมนท์, 2565)

การนำเสนอเนื้อหาเกี่ยวกับประวัติท้าวเวสสุวรรณที่ปรากฏในบทเพลงท้าวเวสสุวรรณยังพบการกล่าวถึงประวัติในลักษณะของความเป็นหัวหน้าเหล่ายักษ์ ปกครองเหล่าภูตผี ซึ่งผู้ประพันธ์นำเสนอประวัติเพื่อให้สอดรับกับอำนาจในการขัดทุกข์ป้องกันภยันตรายต่าง ๆ ต่อไป ดังในตัวอย่างบทเพลง **ท้าวเวสสุวรรณ ของยอดรัก เพชรสุพรรณ** และ**เพลงท้าวเวสสุวรรณ ของคาวบอย** ความว่า

> “จะขอเกริ่นกลอนกล่าวถึงท้าวเวสสุวรรณ ท่านเป็นเทพเทวัญ**หัวหน้ายักษาทั่วหล้า** เทพ**เจ้าแห่งยักษ์**รู้จักทั่วโลกา ปราบภูตผีนานา ที่อวิชชาทั่วไป”

(ยอดรัก เพชรสุพรรณ, 2565)

“พญาแห่งยักษ์ผู้คุมภูตผีทั้งปวง โปรดปัดเป่าผีพรายในหัวใจ เปิดตาให้ลูกเจอทางสว่างสดใส ขอพร”

(บานาน่า เร็คคอร์ด, 2566)

อีกทั้งยังพบการนำเสนอเนื้อหาเกี่ยวกับประวัติท้าวเวสสุวรรณที่ปรากฏในบทเพลงท้าวเวสสุวรรณการกล่าวถึงประวัติในการเป็น **“เจ้าแห่งขุมทรัพย์”** ทำหน้าที่เป็นผู้เฝ้าขุมทรัพย์ซึ่งเป็นลักษณะที่นิยมในการนำเสนอประวัติในบทเพลงที่แสดงความเฉพาะเจาะจงที่มีการเชื่อมโยงไปถึงอิทธิฤทธิ์ในเรื่องโชคลาภต่อไป ดังตัวอย่าง**บทเพลงท้าวเวสสุวรรณ (วัดจุฬามณี) ของ แนนซี่ ท็อปไลน์** และ **เพลงขอพรท้าวเวสสุวรรณวัดไร่ขิง ของแอ้ม ชลธิชา** ความว่า

“**เจ้าแห่งขุมทรัพย์**ขอจงสดับรับฟังช่วย ยักษาใจดีสีสวยมาช่วยลูกด้วยขอจงอวยชัย”

(ร้อยรัศมี ออฟฟิเชียล, 2565)

“มหาเทพแห่งทิศอุดร หนึ่งในสี่ของท้าวจตุโลกบาล ผู้คอยคุ้มกันหมู่มารภูตผี **เฝ้าขุมทรัพย์** ใครทำดีพ่อคอยประทาน”

(ซองเดอ, 2565)

นอกจากนี้ยังมีการกล่าวถึงด้านรูปลักษณ์ของท้าวเวสสุวรรณไว้ในบทเพลงอีกด้วยเพื่อสื่อให้เห็นถึงรูปลักษณ์ทางความเชื่อในการส่งเสริมจินตภาพให้ผู้ฟังระลึกถึงและเกิดความรู้สึกร่วมในด้านความศรัทธากับผู้ประพันธ์ได้อย่างเด่นชัดขึ้น ดังใน**เพลงท้าวเวสสุวรรณ ของ แนนซี่ ท็อปไลน์** และ**ท้าวเวสสุวรรณทันใจ ของ นุ เพลงเอก และเตวิชญ์** ที่กล่าวถึงลักษณะนิสัย รูปลักษณ์ความเป็นยักษ์ ถือกระบอง ความว่า

“เจ้าแห่งขุมทรัพย์ขอจงสดับรับฟังช่วย ยักษาใจดีสีสวยมาช่วยลูกด้วยขอจงอวยชัย”

(ร้อยรัศมี ออฟฟิเชียล, 2565)

“...ท้าวเวสสุวรรณยิ่งใหญ่ ที่พึ่งสุดท้ายดลใจลูกมา ให้มือขวาท่านถือกระบอง ช่วยปัดป้องสิ่งชั่วร้าย ให้มือซ้ายชี้ประทานสิ่งใด ทันใจสำเร็จสมหวัง...”

(โมโนเดย์, 2565)

จากการศึกษาการนำเสนอเนื้อด้านด้านประวัติของท้าวเวสสุวรรณที่ถูกนำเสนอผ่านบทเพลงพบว่า มีการกล่าวถึงการเป็นเทพ 1 ใน 4 จัตุโลกบาล สถิตอยู่บนสวรรค์ชั้นจาตุมหาราชิกาทิศอุดร เป็นหัวหน้าของเหล่ายักษ์ ภูตผี เป็นเจ้าแห่งขุมทรัพย์ทำหน้าที่เฝ้าขุมทรัพย์ และมีรูปลักษณ์เป็นยักษ์ถือกระบอง การนำเสนอเนื้อหาด้านประวัติในบทเพลงนี้นอกจากแสดงให้เห็นถึงความรับรู้ของสังคมเกี่ยวกับประวัติท้าวเวสสุวรรณแล้ว ยังเป็นการตอกย้ำให้ผู้ฟังเห็นถึงความสอดคล้องที่จะเชื่อมโยงไปสู่อำนาจและอิทธิฤทธิ์ของท้าวเวสสุวรรณซึ่งสามารถขจัดทุกข์บันดาลสุขในด้านต่าง ๆ โดยเฉพาะด้านโชคลาภ เงินทอง ซึ่งเป็นเป็นประวัติที่นิยมและอยู่ในความรับรู้ทางความเชื่อของผู้คนในสังคมมากที่สุด สะท้อนผ่านการนำเสนอความเป็น “เจ้าแห่งขุมทรัพย์” ในบทเพลงท้าวเวสสุวรรณ ประกอบกับการนำเสนอรูปลักษณ์ทางความเชื่อที่ปรากฏบทเพลงยังเป็นกลวิธีที่ช่วยส่งเสริมจินตภาพให้ผู้ฟังระลึกถึงรูปเคารพท้าวเวสสุวรรณและเกิดความรู้สึกร่วมในด้านความศรัทธาไปกับเนื้อหาที่ผู้ประพันธ์ได้นำเสนอได้อย่างเด่นชัด

2) อิทธิฤทธิ์ของท้าวเวสสุวรรณ ความเชื่อและความศรัทธาที่มนุษย์มีต่อสิ่งศักดิ์สิทธิ์ ในการกระทำบางสิ่งบางอย่างเพื่อหวังให้ได้รับพร เชื่อว่าสิ่งศักดิ์สิทธิ์นั้น ๆ มีความสามารถหรืออิทธิฤทธิ์ที่จะช่วยขจัดความทุกข์ความเดือดร้อนที่ประสบได้ ท้าวเวสสุวรรณเป็นอีกหนึ่งสิ่งศักดิ์สิทธิ์ที่ผู้คนในสังคมเชื่อว่ามีอิทธิฤทธิ์ มีความสามารถที่ช่วยเหลือหรือขจัดความทุกข์ที่ประสบได้ โดยการศึกษาเพลงท้าวเวสสุวรรณจำนวน 23 เพลง พบว่า มีการนำเสนออิทธิฤทธิ์ของท้าวเวสสุวรรณผ่านการขอพรและความหวังพึ่งท้าวเวสสุวรรณให้ช่วยเหลือในเรื่องต่าง ๆ ปรากฏในเนื้อเพลง สะท้อนความคิดความเชื่อของผู้คนที่มีต่ออิทธิฤทธิ์ของท้าวเวสสุวรรณในหลากมิติ ทั้งการงาน การเงิน ความรัก เมตตามหาเสน่ห์ ฯลฯ ดังที่ปรากฏในตัวอย่าง**เพลง “วอนท้าวเวสสุวรรณ” ของตั๊กแตน ชลดา** และ**เพลงกราบท้าวเวสสุวรรณ (ทวดเขี้ยวเพชร) ของทราย นววรรณ** ความว่า

> **“ขอพรพ่อท้าวเวสสุวรรณ วอนให้พ่อนั้นช่วยบันดาลดล** หอบใจอ่อนล้า มาวัดจุฬามณี ลูกเหนื่อยเหลือเกินปีนี้ รักที่มีช่างแสนทุกข์ทน **ติดหนี้รายวัน การงานไม่เดินการเงินขัดสน** ขอพรให้ลูกหลุดพ้น ให้เจอคนเมตตาปราณี”
>
> (ตั๊กแตน ชลดา, 2566)

> “...ท้าวเวสสุวรรณ ที่มาช่วยเหลือ เมตตามนุษย์ดุจเป็นบุตรหลาน ปัดเป่าทุกข์ภัยที่มาแผ้วพาน ได้พบสุขสันต์ด้วยบารมี เมืองนครศรี ที่ตำหนักบ้านบุญสถาน **ลูกมาขอพรท้าวเวสสุวรรณ อยากมีชีวิตการงานที่ดี ทำมาค้าขายโชคลาภมากมายได้เป็นเศรษฐี ความรักสมหวังดังใจที่มี** ขอพึ่งบารมีปกป้องคุ้มภัย”
>
> (พีแอล แชนแนล ออฟฟิเชียล, 2566)

จากการศึกษาการนำเสนอเนื้อหาด้านอิทธิฤทธิ์ของท้าวเวสสุวรรณแสดงให้เห็นถึงความจงใจของผู้ประพันธ์ในการเชื่อมโยงให้เห็นถึงอำนาจที่สามารถช่วยเหลือและแก้ไขปัญหาได้อย่างหลากหลาย ทั้งการงาน การเงิน ความรัก สะท้อนการขยายขอบเขตของความเชื่อด้านอิทธิฤทธิ์ไปเพื่อสอดรับกับสภาวะของผู้คนในสังคมปัจจุบัน หากแต่ความเชื่อดั้งเดิมหรือความเชื่อในเรื่องอิทธิฤทธิ์ของท้าวเวสสุวรรณผู้เป็นเทพแห่งความมั่งคั่งยังคงอยู่ กล่าวคือ ทุกบทเพลงมีการกล่าวถึงการขอพรหรือต้องการความช่วยเหลือในด้านการเงิน โชคลาภ และทรัพย์สิน จากท้าวเวสสุวรรณ ดังที่ กิติยาวดี ชาญประโคน (2560, หน้า 249) ได้กล่าวถึงท้าวเวสสุวรรณในสังคมวัฒนธรรมไทยว่า “การคงอยู่ของคติความเชื่อและการนับถือท้าวเวสสุวัณมาตั้งแต่อดีตถึงปัจจุบัน คือการสืบทอดวัฒนธรรมอันทรงคุณค่าที่ผู้คนในสังคมไทยไม่ได้ละทิ้งหรือลืมเลือนไปกับการเปลี่ยนแปลงของสังคม หากแต่ยังคงมีการสืบทอดที่มีการปรับเปลี่ยนให้เข้ากับยุคสังคมนั้น ๆ ตามวิถีชีวิตที่ดำเนินไปตามภาวะความเป็นจริงของโลก การสร้างสัญลักษณ์ท้าวเวสสุวัณจึงเป็นเสมือนเครื่องยึดเหนี่ยวจิตใจของผู้ที่ประสบปัญหาหรืออุปสรรคในการดำเนินชีวิตที่ยังต้องการสิ่งที่สามารถจะเป็นที่พึ่งด้านจิตใจได้ในยามมีความทุกข์ ดังนั้นหลักฐานที่พบส่วนใหญ่จึงมุ่งเน้นไปในรูปลักษณ์ที่ตอบสนองความอยู่รอดปลอดภัย ความมั่งคั่งทางเศรษฐกิจ และความมีโชคลาภในยามขัดสน” จากลักษณะข้างต้นจึงสะท้อนให้เห็นความคิดความเชื่อที่สังคมมีต่ออิทธิฤทธิ์ของท้าวเวสสุวรรณตามกระแสหลักที่ปรากฏอิทธิฤทธิ์ในด้านเงินทอง โชคลาภ ในขณะเดียวกันก็ยังมีอิทธิฤทธิ์ขจัดภยันตราย ด้านเมตตา และความรักได้ด้วยเช่นกัน

3) คาถาและพิธีกรรมในบทเพลง คาถาและพิธีกรรมเป็นหนึ่งในองค์ประกอบที่สำคัญของความเชื่อซึ่งปรากฏในสังคมมนุษย์ตั้งแต่อดีตจนถึงปัจจุบัน ดังที่ กิติยาวดี ชาญประโคน (2561, หน้า 32) ได้กล่าวว่า “พิธีกรรมต่าง ๆ ในวิถีชีวิตที่ปรากฏในสังคมไทย มีข้อปฏิบัติในการประกอบพิธีต่าง ๆ ที่ต้องการความเป็นมงคล และความสำเร็จลุล่วงไปด้วยดี ไม่มีอุปสรรค” เช่นเดียวกับความเชื่อในเรื่องของท้าวเวสสุวรรณที่ปรากฏคาถา สิ่งของ ขั้นตอนในการประกอบพิธีในการสักการะขอพรและการแก้บน โดยการศึกษาเพลงท้าวเวสสุวรรณทั้ง 23 เพลง พบว่า มีการกล่าวถึงพิธีกรรมที่เกี่ยวข้องกับท้าวเวสสุวรรณทั้งของที่ใช้ในการบูชา รวมไปถึงคาถาที่ใช้ในการบูชาท้าวเวสสุวรรณที่นิยมนำมาใช้เป็นส่วนหนึ่งในการประพันธ์เพลง โดยคาถาที่ใช้ในการบูชาเพลงท้าวเวสสุวรรณมีการกล่าวถึงบทสวดบูชาท้าวเวสสุวรรณทั้งการหยิบยกมาทั้งบท หรือนำบางช่วงบางตอนมาตัดทอนประกอบกับเนื้อเพลง ดังในบท**เพลงท้าวเวสสุวรรณ ของ โอเอ ทูออล** ที่นำมาทั้งบท และ **เพลงเวสสุวรรณทันใจ ของกานต์ ทศน** ที่นำมาบางส่วนมาใช้ ความว่า

> “เตรียมกุหลาบแดงเก้าดอกเข้ามาถวายจุดธูปเก้าดอกเพื่อบอกถึงความในใจ นะโมสามจบท่องไว้ต่อไปก็ท่องคาถา **ปุตตะกาโม ละเภปุตตัง ธะนะกา โมละเภ ธะนัง อัตถิกาเย กายะยายะ เทวานัง ปิยะตัง สุตวา อิติปิ โส ภะคะวา ยมมะราชาโน ท้าวเวสสุวรรณโณ**

มะระณัง สุขัง อะหัง สุคะโต นะโม พุทธายะ ท้าวเวสสุวรรณโณ จาตุมะหาราชิกา ยักขะพันตา ภัทภูริโต เวสสะ พุสะ พุทธัง อะระหัง พุทโธ ท้าวเวสสุวรรณโณ นะโม พุทธายะ”

(ทูออล มิวสิก, 2565)

“**ยมมะราชาโณ ท้าวเวสสุวรรณโณ** จงสำแดงแก่ข้า จะตุมาหาราชิกา ชี้โชคชะตาให้ข้าร่ำรวยเบิกเนตรเปิดฟ้าพรเลิศในโลกนี้ บารมีองค์พ่อจงดลช่วย พลิกชะตาจากจนเป็นรวย ด้วยเทพผู้ยิ่งใหญ่”

(กานต์ ทศน แชนแนล, 2566)

จากเนื้อเพลงข้างต้นแม้ว่าจะเป็นการตัดทอนคาถาบางส่วนมาใช้ในเนื้อเพลงแต่ผู้ที่ฟังและศรัทธาก็ยังคงเชื่อมโยงได้ว่าเนื้อเพลงที่ว่า **ยมมะราชาโณ ท้าวเวสสุวรรณโณ** มาจากคาถาบูชาท้าวเวสสุวรรณและยังคงส่งอิทธิพลเชื่อมโยงถึงความเชื่อมโยงถึงความศักดิ์สิทธิ์ที่ถูกใช้สื่อถึงนัยของการสักการบูชาด้วยเช่นกัน

นอกจากคาถาที่ปรากฏในบทเพลงแล้ว เพลงท้าวเวสสุวรรณทั้ง 23 เพลงนี้ยังปรากฏภาพและการให้รายละเอียดที่เกี่ยวข้องกับพิธีกรรมขั้นตอน องค์ประกอบของการบูชาท้าวเวสสุวรรณทั้ง การจุดธูป 9 ดอก ดอกกุหลาบ 9 ดอก และสิ่งของที่ใช้ในการบูชาและแก้บนโดยเฉพาะการแก้บนด้วยประทัดก็ได้ปรากฏผ่านเนื้อหาเพลงด้วยเช่นกัน ดังในตัวอย่าง**เพลงท้าวเวสสุวรรณ (วัดจุฬามณี) โอเอ ทูออล เพลงท้าวเวสสุวรรณ ของแนนซี่ ท็อปไลน์** และ**เพลงท้าวทองล้น ของครูสลา คุณวุฒิ** ความว่า

“ท้าวเวสสุวรรณแห่งวัดจุฬามณี โปรดช่วยลูกที ลูกนี้มีความทุกข์ใจ... **เตรียมกุหลาบแดงเก้าดอกเข้ามาถวาย จุดธูปเก้าดอก เพื่อบอกถึงความในใจ นะโมสามจบท่องไว้ต่อไปก็ท่องคาถา**...”

(ทูออล มิวสิก, 2565)

ลูกเดินทางมาขอพึ่งบุญญาและบารมี ที่วัดจุฬามณีคิดดีทำดีดังคำกล่าวร้อง **กุหลาบสีแดงและผลไม้มากมายเนืองนอง นำถาดและพานมารองถวายขอพรท้าวเวสสุวรรณ**

(ร้อยรัศมี ออฟฟิเชียล, 2565)

วัดเขาช่องลม ชลบุรีที่คนกล่าวขานท้าวเวสสุวรรณ ทรงราหูหนึ่งเดียวของไทยผู้ใดขัดสน ให้ท่านทองล้น ล้างความหม่นใจ**ถ้าดีขึ้นวันใดจะจุดประทัดถวาย**ให้ดังลั่นเขาช่องลม

(บ้านครูสลา, 2566)

การศึกษาเพลงท้าวเวสสุวรรณในประเด็นการนำคาถาและพิธีกรรมมาประพันธ์นำเสนอผ่านเนื้อเพลง แสดงให้เห็นถึงความนิยม ความจงใจของผู้ประพันธ์ในการนำคาถามาเป็นองค์ประกอบหนึ่งที่ผสมผสานเข้ากับเนื้อร้อง เพื่อเสริมสร้างความศักดิ์สิทธิ์และถ่ายทอดความศรัทธาโดยใช้คาถาและสิ่งของประกอบพิธีกรรมในเนื้อเพลงช่วยให้ผู้ฟังเกิดจินตภาพเชื่อมโยงกับสถานที่แห่งความเชื่อกระตุ้นให้เกิดความทรงจำร่วมของผู้ที่เคยมีประสบการณ์บูชาแล้ว ขณะเดียวกันยังทำหน้าที่เป็นสื่อกลางในการส่งต่อแนวทางปฏิบัติให้กับผู้ที่เพิ่งเข้ามาสู่ความเชื่อเกี่ยวกับท้าวเวสสุวรรณ

4) สถานที่ตั้งของความเชื่อ ความเชื่อท้าวเวสสุวรรณแพร่กระจายทั่วประเทศไทย จนเกิดเป็นกระแสนิยม ดังที่ อนุชาติ โตประโคนและคณะ (2567, หน้า 434) ได้กล่าวว่า “ในปี พ.ศ. 2565 ได้เกิดกระแสกราบไหว้ท้าวเวสสุวรรณ เพื่ออธิษฐานขอพร คือ ขอให้ร่ำรวย ขอโชคลาภ ขอให้ขายที่ทางได้ ขอปัดเป่าภูตผี ภยันตราย และขอให้เดินทางปลอดภัยไร้อุบัติเหตุ เพราะมีความเชื่อว่าเป็นมหาเทพแห่งความมั่งคั่ง และเป็นเทพอสูร ปกครองภูตผีปีศาจวิญญาณร้าย” ส่งผลให้วัดหรือสถานที่แหล่งความเชื่อต่าง ๆ มีการสร้างรูปเคารพท้าวเวสสุวรรณ อย่างแพร่หลาย โดยลักษณะเหล่านี้ได้สะท้อนผ่านการศึกษาเพลงท้าวเวสสุวรรณ พบแหล่งประดิษฐานทั้งหมด 13 แห่ง ปรากฏผ่านเนื้อหาเพลง ได้แก่

4.1) ท้าวเวสสุวรรณ แห่งวัดคันธาราม จังหวัดเชียงใหม่

4.2) ท้าวเวสสุวรรณ แห่งวัดจุฬามณี จังหวัดสมุทรสงคราม

4.3) ท้าวเวสสุวรรณ แห่งวัดพุทธวนาราม (วัดป่าวังน้ำเย็น) จังหวัดมหาสารคาม

4.4) ท้าวเวสสุวรรณ แห่งวัดไร่ขิง จังหวัดนครปฐม

4.5) ท้าวเวสสุวรรณหน้าทองคำ แห่งวัดเดิมบาง จังหวัดสุพรรณบุรี

4.6) ท้าวเวสสุวรรณ แห่งคุ้มปู่เวสมหามนต์ จังหวัดร้อยเอ็ด

4.7) ท้าวเวสสุวรรณ แห่งวัดเขาช่องลม จังหวัดชลบุรี

4.8) ท้าวเวสสุวรรณ แห่งวัดป่าภูน้อย จังหวัดกาฬสินธุ์

4.9) ท้าวเวสสุวรรณ แห่งวัดหนองปลาขอ จังหวัดลำพูน

4.10) ท้าวเวสสุวรรณ แห่งวัดคลองกะพั้ว จังหวัดอุตรดิตถ์

4.11) ท้าวเวสสุวรรณ ศูนย์ปฏิบัติธรรม ธรรมบันดาล จังหวัดนครราชสีมา

4.12) ท้าวเวสสุวรรณ แห่งตำหนักบ้านบุญสถาน จังหวัดนครศรีธรรมราช

4.13) ท้าวเวสสุวรรณ แห่งวัดป้อมรามัญ จังหวัดพระนครศรีอยุธยา

การนำชื่อสถานที่ที่ประดิษฐานรูปเคารพท้าวเวสสุวรรณหรือการกล่าวถึงท้าวเวสสุวรรณผู้ประพันธ์มีทั้งการกล่าวโดยเอ่ยถึงสถานที่ตั้งและชื่อจังหวัด เช่น ท้าวเวสสุวรรณ แห่งวัดคันธาราม จังหวัดเชียงใหม่ ดังในเพลง **เวสสุวรรณทันใจ ของกานต์ ทศน** ความว่า

> “ณ **เมืองล้านนา อำเภอสันป่าตอง** มีองค์ท้าวเวสสุวรรณเลื่องชื่อลือชา ลูกจึงแบกสังขาร ที่หล่นไปด้วยน้ำตา หวังมาพึ่งบุญญาองค์พ่อวันนี้ เหยียบพื้นดิน **วัดคันธาราม**”
>
> (กานต์ ทศน แชนแนล, 2566)

สถานที่ประดิษฐานรูปเคารพท้าวเวสสุวรรณแล้ว ยังพบสถานที่ประดิษฐานรูปเคารพท้าวเวสสุวรรณ ในลักษณะของตำหนักและสำนักสงฆ์หรือสถานที่แห่งความเชื่อ ดังใน**เพลงขอพรพ่อปู่เวสสุวรรณ ของ น้องบิ๋ว พัชฎา บุญแสน** ที่มีเนื้อหากล่าวถึง คุ้มปู่เวสมหามนต์ จังหวัดร้อยเอ็ด ความว่า

> สะพายเป้ความหวังมา**เมืองเกินร้อย** ขอพรปู่เวสให้ช่วย ปัดเป่าแก้ไขกราบอาจารย์ไกรเดช ผู้เมตตาสอนธรรม ส่องใจ ขัดข้องหมองเศร้าแนวใด ขออาศัย...**คุ้มปู่เวสมหามนต์**
>
> (โฮมฮัก มีเดีย, 2565)

การศึกษาเพลงที่กล่าวถึงท้าวเวสสุวรรณทั้ง 23 บทเพลง พบว่ามีการระบุสถานที่ประดิษฐานรูปเคารพท้าวเวสสุวรรณอย่างชัดเจนในเนื้อเพลง เพื่อให้ผู้ฟังรับรู้ถึงตำแหน่งที่ตั้งของสถานที่ดังกล่าว ทั้งนี้ยังสะท้อนถึงความตั้งใจในการเชื่อมโยงความเชื่อเรื่องความศักดิ์สิทธิ์ ซึ่งเป็นนามธรรม เข้ากับสถานที่ที่มีอยู่จริง ส่งผลให้ผู้ฟังรับรู้ถึงความศักดิ์สิทธิ์ในลักษณะที่เป็นรูปธรรมและสามารถเข้าถึงได้ นอกจากนี้ การกล่าวถึงสถานที่ในบทเพลงยังช่วยสร้างจินตภาพ กระตุ้นอารมณ์และประสบการณ์ร่วม อันนำไปสู่แรงจูงใจในการเดินทางมาสักการบูชา ณ สถานที่ที่ถูกกล่าวถึง

5) ผู้สร้างรูปเคารพ การศึกษากลวิธีในการนำเสนอด้านเนื้อหา พบเนื้อหาที่กล่าวถึงบุคคลทั้งพระเกจิอาจารย์หรือผู้นำทางความเชื่อผู้ที่ริเริ่มสร้างรูปเคารพท้าวเวสสุวรรณในสถานที่แห่งความเชื่อนั้น ๆ ให้เห็นการเสริมสร้างความศักดิ์สิทธิ์ให้รูปเคารพให้มีความพิเศษเฉพาะกว่าสถานที่อื่นเนื่องจากผู้นำทางความเชื่อที่กลุ่มคนศรัทธาเป็นผู้จัดสร้างขึ้น ในขณะเดียวการที่สามารถสร้างรูปเคารพของเทพผู้ยิ่งใหญ่อย่างท้าวเวสสุวรรณขึ้นได้นี้ก็เป็นการเสริมสร้างบารมีให้กับผู้สร้างด้วยเช่นกัน ดังในตัวอย่าง**เพลงศรัทธาวัดจุฬามณี ของเค้ก ทรงพรและมิตร มิตรชัย** ที่ได้กล่าวถึง หลวงพ่ออิษฏฐ์ ผู้สร้างท้าวเวสสุวรรณที่วัดจุฬามณี และใน**เพลงขอพรพ่อปู่เวสสุวรรณ ของ น้องบิ๋ว พัชฎา บุญแสน** ที่กล่าวถึงอาจารย์ไกรเดช ผู้นำทางความเชื่อผู้สร้างท้าวเวสสุวรรณ ที่คุ้มปู่เวสมหามนต์ ความว่า

ตำบลบางช้าง อัมพวา สมุทรสงคราม ขับรถตามจีพีเอส เพื่อมากราบไหว้
หลวงพ่ออิษฏฐ์ สร้างที่ยึดเหนี่ยวจิตใจ ลูกศิษย์ลูกหาไกลใกล้ หลั่งไหลขอความเมตตา
(ไอ-แฝด โค้ก เค้ก ออฟฟิเชียล, 2565)

บารมีของ**อาจารย์ไกรเดช เศรษฐีลูกพ่อเวส** ขอให้คุ้มครองปัดเป่าสิ่ง บ่ดี ออกจากชีวิตลูก ขอให้พ่อปู่เปิดขุมทรัพย์ให้ลูกได้มั่งมี ให้ลูกได้สร้างบารมีเด้อ พ่อปู่เด้อ สาธุ
(โฮมฮัก มีเดีย แชนแนล, 2565)

การศึกษากลวิธีการสร้างเพลงที่เกี่ยวข้องกับท้าวเวสสุวรรณ พบ 1.1 การตั้งชื่อโดย 1) การใช้ชื่อ “ท้าวเวสสุวรรณ” 2) การขอพรและขอความช่วยเหลือจากท้าวเวสสุวรรณ 3) การอ้างอิงถึงผลสัมฤทธิ์ของการขอพรท้าวเวสสุวรรณ การกล่าวถึงสถานที่ทางความเชื่อซึ่งล้วนแล้วแต่เป็นการตั้งชื่อที่การสื่อสารเชื่อมโยงถึงท้าวเวสสุวรรณได้อย่างกระชับและครอบคลุมง่ายต่อการที่ผู้ฟังจะค้นหาเพลงดังกล่าว 1.2 โครงเรื่อง ทั้ง 23 เพลงมีลักษณะร่วมกันทั้ง 1) การเปิดเรื่องด้วยการนำเสนอความทุกข์หรือปัญหา 2) ดำเนินเรื่องผ่านการเดินทางไปสักการะท้าวเวสสุวรรณ และ 3) ปิดเรื่องด้วยการได้รับกำลังใจหรือสัญญาว่าจะกลับมาแก้บนโครงสร้างดังกล่าวส่งเสริมให้ผู้ฟังเกิด “ประสบการณ์ร่วม” ในการเผชิญทุกข์และความหวังในการพึ่งอำนาจศักดิ์สิทธิ์ 1.3 ด้านเนื้อหาของบทเพลง พบ 1) การกล่าวถึงประวัติท้าวเวสสุวรรณในฐานะเทพจตุโลกบาล ผู้สถิต ณ ชั้นจาตุมหาราชิกา หัวหน้าเหล่ายักษ์ และผู้พิทักษ์ขุมทรัพย์ ซึ่งสอดคล้องกับการนำเสนอ 2) อิทธิฤทธิ์ เช่น การปราบภูติผี ประทานโชคลาภ และขจัดปัญหาต่าง ๆ นอกจากนี้ยังมี 3) การนำคาถาและพิธีกรรมบูชา เช่น การถวายกุหลาบแดง ธูป 9 ดอก และการแก้บนด้วยประทัด มาใช้เป็นองค์ประกอบเพื่อเสริมสร้างความศรัทธา อีกทั้ง 4) การกล่าวถึงสถานที่ประดิษฐานและ 5) ผู้สร้างรูปเคารพในเนื้อเพลงยังเป็นการเน้นย้ำความพิเศษของท้าวเวสสุวรรณ ณ สถานที่นั้น ๆ ในบทเพลงที่แตกต่างจากท้าวเวสสุวรรณสถานที่อื่น ๆ ซึ่งช่วยส่งเสริมให้เกิดการเดินทางไปสักการะและสานต่อความเชื่อผ่านบทเพลง

2. บทบาทหน้าที่ของบทเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่

วัฒนธรรมส่วนต่าง ๆ ในสังคมมีหน้าที่ตอบสนองความต้องการของมนุษย์ทั้งทางด้านปัจจัยพื้นฐาน ด้านความมั่นคงของสังคม และด้านความมั่นคงทางจิตใจ วัฒนธรรมในส่วนที่เป็นคติชนไม่ว่าจะเป็นเรื่องเล่าประเภทต่าง ๆ เพลง การละเล่น การแสดง ความเชื่อ พิธีกรรม ล้วนมีหน้าที่ตอบสนองความต้องการด้านต่าง ๆ ของมนุษย์ การศึกษาวัฒนธรรมที่เป็นคติชนจึงควรศึกษาในบริบททางสังคมนั้น ๆ เพื่อให้เห็นความสำคัญของข้อมูลประเภทคติชนที่ช่วยให้สังคมดำรงอยู่ได้อย่างมั่นคง (ศิราพร ณ ถลาง, 2563, หน้า 360) เพลงท้าวเวสสุวรรณมีบทบาทหน้าที่ต่อสังคมและวัฒนธรรมไทยในปัจจุบันอย่างหลากมิติทั้ง

ทางตรงและทางอ้อม จากการศึกษาพบบทบาทหน้าที่ของเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่ 2 ลักษณะ จำแนกออกเป็น บทบาทในตัวบทและบทบาทนอกเหนือตัวบท ดังนี้

2.1 บทบาทในตัวบท (Roles within the text) หมายถึง บทบาทที่ปรากฏและสื่อสารผ่านเนื้อหาของเพลงโดยตรง จากการศึกษาพบ 4 ลักษณะ คือ การเสริมสร้างความศรัทธาและคติความเชื่อ การถ่ายทอดพิธีกรรมบูชา การคลายความทุกข์และความคับข้องใจ และการสร้างจินตภาพและอัตลักษณ์ของท้าวเวสสุรรณ ดังนี้

1) การเสริมสร้างความศรัทธาและคติความเชื่อ เนื้อหาในบทเพลงท้าวเวสสุวรรณทำหน้าที่เป็นเครื่องมือในการเสริมสร้างและเน้นย้ำความศรัทธาของประชาชนที่มีต่อท้าวเวสสุวรรณ มักจะกล่าวถึงความศักดิ์สิทธิ์และอำนาจบารมีที่สามารถปกป้องคุ้มครองจากภยันตรายทั้งปวง รวมถึงบันดาลสิ่งต่าง ๆ โดยเฉพาะโชคลาภ ความสำเร็จ ความรัก ให้แก่ผู้คนที่ไปสักการะ การผลิตซ้ำเพลงท้าวเวสสุวรรณผ่านสื่อออนไลน์จึงขับเน้นความศรัทธาและคติความเชื่อให้หนักแน่นขึ้น อีกทั้งยังถูกส่งต่อไปยังผู้คนอื่นให้เกิดความศรัทธาต่อท้าวเวสุวรรณในวงกว้าง

2) การถ่ายทอดพิธีกรรมบูชา เนื้อหาที่ปรากฏในบทเพลงท้าวเวสสุวรรณ จะมีการกล่าวถึงพิธีกรรมในการบูชาท้าวเวสสุวรรณ เช่น การจุดธูปจำนวน 9 ดอก การถวายดอกกุหลาบ ผลไม้ การท่องคาถาบูชา การขอพร รวมถึงการแก้บนด้วยการจุดประทัด ฯลฯ เนื้อหาดังกล่าวทำให้ผู้ฟังสามารถเรียนรู้วิธีการบูชาและเข้าใจพิธีกรรมอันเกี่ยวเนื่องกับท้าวเวสสุวรรณ บทเพลงจึงไม่ได้เป็นเพียงสื่อความบันเทิงเท่านั้นแต่ยังเป็นเครื่องมือที่ถ่ายทอดคติความเชื่อและพิธีกรรมให้แก่ผู้ฟัง

3) การคลายความทุกข์และความคับข้องใจ จากการศึกษาเพลงท้าวเวสสุวรรณจะพบว่าผู้แต่งมักใช้พื้นที่ในวรรณกรรมเพลงบรรยายความทุกข์และความคับข้องใจของตัวละครที่ประสบปัญหาชีวิตทั้งเรื่องปัญหาทางการเงิน การงาน ครอบครัว สุขภาพ และความรัก โดยมีการขอพรจากท้าวเวสสุวรรณเป็นทางออกของปัญหาดังกล่าว รวมถึงจะช่วยบันดาลความสำเร็จและแก้ปัญหาเหล่านั้นได้ ส่งผลให้ผู้ฟังที่มีประสบการณ์ร่วมหรือกำลังเผชิญปัญหาดังเช่นตัวละครในบทเพลง รู้สึกถึงการมีส่วนร่วมและไม่ได้เผชิญปัญหาเพียงผู้เดียว บทเพลงท้าวเวสสุวรรณจึงเสมือนเป็นพื้นที่ในสังคมออนไลน์ที่เปิดโอกาสให้ผู้คนได้ระบายความคับข้องใจ หาทางออกของปัญหาและคลายจากความทุกข์ได้อีกทางหนึ่ง

4) การสร้างจินตภาพและอัตลักษณ์ของท้าวเวสสุวรรณ ในเพลงท้าวเวสสุวรรณจะมีการบรรยายถึงลักษณะของท้าวเวสสุวรรณ เช่น รูปลักษณ์เป็นยักษ์ มือขวาถือกระบอง มือซ้ายชี้นิ้ว มีเมตตาประทานพร มีอำนาจเหนือภูตผีปิศาจ มีรูปลักษณ์ที่มีสีสันสวยงาม เป็นต้น บทเพลงเหล่านี้สะท้อนอัตลักษณ์ของท้าวเวสสุวรรณในฐานะสิ่งศักดิ์สิทธิ์ที่ผู้คนเคารพนับถืออย่างแพร่หลาย อีกทั้งยังสร้างจินตภาพของผู้ฟังให้สามารถเห็นถึงรูปลักษณ์ของท้าวเวสสุวรรณได้อย่างชัดเจนขึ้น

2.2 บทบาทนอกเหนือตัวบท (Roles beyond the text) หมายถึง บทบาทนอกเหนือจากที่ปรากฏในเนื้อหาเพลง ซึ่งส่งผลกระทบและสัมพันธ์กับบริบทภายนอก จากการศึกษาพบ 3 ลักษณะ คือ การประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และการท่องเที่ยว การกระตุ้นเศรษฐกิจท้องถิ่น และการเป็นพื้นที่ปฏิสัมพันธ์ทางความเชื่อในสังคมออนไลน์ ดังนี้

1) การประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และการท่องเที่ยว เพลงท้าวเวสสุวรรณที่ใช้เป็นข้อมูลในการศึกษาจะเชื่อมโยงบทเพลงกับสถานที่ศักดิ์สิทธิ์ที่ประดิษฐานท้าวเวสสุวรรณหลายจังหวัด เช่น ท้าวเวสสุวรรณ แห่งวัดคันธาราม จังหวัดเชียงใหม่, ท้าวเวสสุวรรณ แห่งวัดจุฬามณี จังหวัดสมุทรสงคราม, ท้าวเวสสุวรรณ แห่งวัดพุทธวนาราม (วัดป่าวังน้ำเย็น) จังหวัดมหาสารคาม, ท้าวเวสสุวรรณ แห่งวัดไร่ขิง จังหวัดนครปฐม, ท้าวเวสสุวรรณหน้าทองคำ แห่งวัดเดิมบาง จังหวัดสุพรรณบุรี, ท้าวเวสสุวรรณ แห่งคุ้มปู่เวสมหามนต์ จังหวัดร้อยเอ็ด, ท้าวเวสสุวรรณ แห่งวัดเขาช่องลม จังหวัดชลบุรี, ท้าวเวสสุวรรณ แห่งวัดป่าภูน้อย จังหวัดกาฬสินธุ์, ท้าวเวสสุวรรณ แห่งวัดหนองปลาขอ จังหวัดลำพูน, ท้าวเวสสุวรรณ แห่งวัดคลองกะพั้ว จังหวัดอุตรดิตถ์, ท้าวเวสสุวรรณ แห่งตำหนักบ้านบุญสถาน จังหวัดนครศรีธรรมราช, ท้าวเวสสุวรรณแห่งศูนย์ปฏิบัติธรรม ธรรมบันดาล จังหวัดนครราชสีมา และท้าวเวสสุวรรณ แห่งวัดป้อมรามัญ จังหวัดพระนครศรีอยุธยา เพลงดังกล่าวมีบทบาทในการเป็นสื่อประชาสัมพันธ์สถานที่ท่องเที่ยว ทำให้ผู้ฟังต้องการที่จะเดินทางมาสักการบูชาท้าวเวสสุวรรณที่ประดิษฐานอยู่ในที่ต่าง ๆ ทำให้สถานที่นั้นเป็นที่รู้จักในวงกว้างมากขึ้น ซึ่งมีส่วนช่วยให้เกิดความนิยมและส่งเสริมการท่องเที่ยวเชิงศรัทธาหรือ การท่องเที่ยวเชิงความเชื่อในสังคมไทย

2) การกระตุ้นเศรษฐกิจท้องถิ่น นอกจากเพลงจะมีบทบาทในการเป็นสื่อประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และการท่องเที่ยวเชิงศรัทธาแล้ว ยังสามารถกระตุ้นเศรษฐกิจของท้องถิ่นได้อีกทางหนึ่ง กล่าวคือ เมื่อนักท่องเที่ยวรู้จัก เกิดความนิยม และแห่แหนไปยังพื้นที่ศักดิ์สิทธิ์ที่ปรากฏในบทเพลง ก็จะทำให้เกิดแหล่งเศรษฐกิจในชุมชน เช่น การจำหน่ายวัตถุมงคล ของที่ระลึก เครื่องสักการบูชา สลากกินแบ่งรัฐบาล การบริการที่พักและยานพาหนะ หรือแม้กระทั่งการจำหน่ายอาหารและเครื่องดื่มสำหรับนักท่องเที่ยว เป็นต้น เหล่านี้ก่อให้เกิดรายได้และกระตุ้นเศรษฐกิจในชุมชน อันเป็นผลมาจากอิทธิพลของความเชื่อ ความศรัทธาของนักท่องเที่ยวที่ได้รับสารจากบทเพลงท้าวเวสสุวรรณที่เผยแพร่ในสังคมออนไลน์

3) การเป็นพื้นที่ปฏิสัมพันธ์ทางความเชื่อในสังคมออนไลน์ เพลงท้าวเวสสุวรรณที่เผยแพร่ผ่านแพลตฟอร์มยูทูปไม่ได้ทำหน้าที่เพียงถ่ายทอดบทเพลงที่เกี่ยวข้องกับสิ่งศักดิ์สิทธิ์เท่านั้น หากแต่ยังทำหน้าที่เป็นพื้นที่กลางที่เปิดให้เกิดการปฏิสัมพันธ์ในชุมชนออนไลน์ผ่านความคิดเห็น (comment) การแชร์ประสบการณ์ (testimonial) และการแสดงความศรัทธาในรูปแบบต่าง ๆ อาทิ การขอพร การกล่าวคำขอบคุณ หรือแม้แต่การบอกเล่าประสบการณ์เหนือธรรมชาติที่เชื่อมโยงกับท้าวเวสสุวรรณ พื้นที่ดังกล่าวจึงกลายเป็นชุมชนทางความเชื่อรูปแบบใหม่ที่ดำรงอยู่ในโลกดิจิทัล ซึ่งเอื้อให้

เกิดการสื่อสารทางศรัทธาในลักษณะที่ไม่จำกัดอยู่ในกรอบของพิธีกรรมแบบดั้งเดิม แต่ขยายไปสู่การปฏิบัติการเชิงสื่อ การมีส่วนร่วม และการแสดงออกเชิงวัฒนธรรมในโลกออนไลน์ ลักษณะดังกล่าวมีส่วนช่วยให้ยอดติดตามหรือยอดการรับชมเพิ่มมากขึ้นด้วย

จากการศึกษาบทบาทหน้าที่ของเพลงท้าวเวสสุวรรณจะพบว่าปรากฏทั้งบทบาทในตัวบทและบทบาทนอกเหนือตัวบท บทบาทในตัวบท พบ 4 ลักษณะ คือ การเสริมสร้างความศรัทธาและคติความเชื่อการถ่ายทอดพิธีกรรมบูชา การคลายความทุกข์และความคับข้องใจ และการสร้างจินตภาพและอัตลักษณ์ของท้าวเวสสุรรณ ส่วนบทบาทนอกเหนือตัวบท พบ 3 ลักษณะ คือ การประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และการท่องเที่ยว การกระตุ้นเศรษฐกิจท้องถิ่น และการเป็นพื้นที่ปฏิสัมพันธ์ทางความเชื่อในสังคมออนไลน์ จะเห็นได้ว่า เพลงท้าวเวสสุวรรณสะท้อนให้เห็นความสัมพันธ์ระหว่างวรรณกรรมเพลงกับคติความเชื่อในสังคมไทยปัจจุบัน บทเพลงท้าวเวสสุวรรณจึงไม่ได้ทำหน้าที่เป็นสื่อบันเทิงเท่านั้น แต่ยังมีบทบาทหน้าที่สะท้อนมิติความเชื่อของกลุ่มชนและขับเคลื่อนวิถีชีวิตและเศรษฐกิจในระดับสังคมอีกด้วย

อภิปรายผลการวิจัย

1. การศึกษากลวิธีการนำเสนอบทเพลงท้าวเวสสุวรรณ

การศึกษาเพลงท้าวเวสุวรรณในด้านกลวิธีการนำเสนอและบทบาทหน้าที่ของบทเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่ ผลการวิจัยพบว่า ผู้แต่งมีการใช้กลวิธีการนำเสนอ ดังนี้ 1) การตั้งชื่อเพลงพบว่าการตั้งชื่อเพลงด้วยชื่อ “ท้าวเวสสุวรรณ” เป็นที่นิยมมากที่สุด รองลงมาคือการตั้งชื่อด้วย การขอพรและขอความช่วยเหลือจากท้าวเวสสุวรรณ การอ้างอิงถึงผลสัมฤทธิ์จากการขอพรท้าวเวสสุวรรณ และการกล่าวถึงสถานที่ศักดิ์สิทธิ์ตามลำดับ 2) โครงเรื่อง พบว่ามีการเริ่มต้นเรื่องด้วย การกล่าวถึงความทุกข์ที่เกิดขึ้นในชีวิต ดำเนินเรื่องด้วยตัวละครได้เดินทางสักการบูชาด้วยความเชื่อและมุ่งหมายจะให้ชีวิตของตนดีขึ้น และปิดเรื่องด้วยการนำเสนอให้เห็นว่าตัวละคร มีกำลังใจในการต่อสู้อุปสรรค กลับไปพร้อมความหวังและสัญญาว่าจะกลับมาหรือเชิญชวนผู้อื่นมา ณ สถานที่นั้น ๆ 3) การนำเสนอเนื้อหาเกี่ยวกับท้าวเวสสุวรรณผ่านบทเพลง พบ 4 ประการ ได้แก่ 3.1) ประวัติท้าวเวสสุวรรณ ที่พบการกล่าวถึงลักษณะของความเป็นยักษ์ถือกระบองผู้ดูแลสวรรค์มีนิสัยใจดีเมตตาคอยช่วยเหลือมนุษย์ในเรื่องต่าง ๆ นิยมกล่าวถึงความเป็นเจ้าแห่งขุมทรัพย์ที่เชื่อมโยงกับความเชื่อในด้านการช่วยเหลือเรื่องโชคลาภเงินทอง 3.2) อิทธิฤทธิ์ของท้าวเวสสุวรรณมีการนำเสนออิทธิฤทธิ์ของท้าวเวสสุวรรณผ่านการขอพรและความหวังพึ่งท้าวเวสสุวรรณให้ช่วยเหลือในเรื่องต่าง ๆ อย่างหลากหลายทั้งการงาน การเงิน ความรัก เมตตามหาเสน่ห์ ฯลฯ โดยเฉพาะเรื่องโชคลาภเงินทองที่ปรากฏในทุกบทเพลง 3.3) คาถาและพิธีกรรมในบทเพลง พบว่า มีการกล่าวถึงพิธีกรรมที่เกี่ยวข้องกับท้าวเวสสุวรรณ อาทิ คาถาที่ใช้ในการบูชาที่มีทั้งการยกมาทั้งบทสวดหรือการตัดทอนบางช่วงมาใช้ใน

การประกอบ รวมถึงการกล่าวถึงขั้นตอน สิ่งของต่าง ๆ ในพิธีกรรม อาทิ การแก้บน และดอกกุหลาบ ประทัด พันดอก เป็นต้น ที่เป็นการเสริมสร้างความศักดิ์และช่วยในการเข้าถึงผู้ฟัง 3.4) สถานที่ตั้งของความเชื่อ มีการกล่าวถึงสถานที่ประดิษฐานท้าวเวสสุวรรณ จำนวน 13 แห่ง แพร่กระจายทั่วประเทศไทย จากการใช้กลวิธีนำเสนอเนื้อหาข้างต้นทั้งหมดสะท้อนให้เห็นถึงการบันทึกและถ่ายทอดเผยแพร่เรื่องราวความเชื่อที่เกี่ยวข้องกับท้าวเวสสุวรรณที่ปรากฏในสังคมไทยปัจจุบันผ่านบทเพลง สอดคล้องกับ ลักษณา สุขสุวรรณ (2521) ที่ได้ศึกษา วรรณกรรมเพลงลูกทุ่ง พบว่า สังคมกับเพลงลูกทุ่งมีความสัมพันธ์กันอย่างแน่นแฟ้น ผู้ประพันธ์เพลงลูกทุ่งที่เป็นหน่วยหนึ่งในสังคมจึงได้รับอิทธิพลและมีปฏิกิริยาต่อสังคมนั้น ๆ และในขณะเดียวกันเพลงลูกทุ่งยังมีส่วนช่วยในการแพร่ค่านิยมต่าง ๆ ไปสู่คนในสังคมอย่างกว้างขวางรวดเร็ว” นอกจากนี้จากการศึกษากลวิธีการนำเสนอยังแสดงให้เห็นว่าผู้ประพันธ์ได้ใช้กลวิธีการนำเสนอในลักษณะการสื่อสารผ่าน “ประสบการณ์” ซึ่งเป็นอีกหนึ่งกลวิธีในการนำเสนอหาที่ใช้ในการประพันธ์วรรณกรรมต่าง ๆ เช่นเดียวกับวรรณกรรมเพลงอย่างเพลงท้าวเวสสุวรรณ โดยครอบคลุมถึงประสบการณ์ที่ผู้ฟังคุ้นเคยกับชื่อของท้าวเวสสุวรรณ ประสบการณ์ร่วมของความทุกข์หรือปัญหาที่สามารถพบเจอได้ในปัจจุบัน และประสบการณ์ที่ผู้ฟังเคยรับรู้ถึงอิทธิฤทธิ์และความศักดิ์สิทธิ์ในการช่วยเหลือด้านต่าง ๆ การใช้ประสบการณ์เหล่านี้ทำให้ผู้ฟังรู้สึกใกล้ชิด เข้าใจ เข้าถึงเนื้อหาที่ผู้ประพันธ์ต้องการถ่ายทอดได้อย่างลึกซึ้งมากยิ่งขึ้น ทั้งยังสร้างประสบการณ์ร่วมในด้านความเชื่อระหว่างผู้ประพันธ์และผู้ฟังให้รู้สึกไม่โดดเดี่ยวเสมือนตนไม่ได้เผชิญปัญหาเหล่านั้นด้วยตัวคนเดียว พร้อมทั้งเห็นถึงที่พึ่งทางใจและทางออกของปัญหา เสริมสร้างกำลังใจในการต่อสู้กับอุปสรรคด้วยความเชื่อท้าวเวสสุวรรณ โดยลักษณะกลวิธีการนำเสนอเนื้อหาในลักษณะการถ่ายทอดประสบการณ์นี้ สอดคล้องกับ ชนิกานต์ กู้เกียรติและจุฑามาศ ศรีระษา (2566) ที่ได้ศึกษากลวิธีการนำเสนอเนื้อหาที่ปรากฏในหนังสือเสริมกำลังใจของวินทร์ เลียววาริณ พบว่า “ผู้เขียนมีกลวิธีในการนำเสนอด้วยการนำเรื่องราวจากประสบการณ์ของผู้เขียนโดยตรงและเรื่องราวของบุคคลต่าง ๆ ที่มีความสอดคล้องกับแนวคิดที่จะนำเสนอมาถ่ายทอด วิธีการนี้ไม่เพียงแต่ช่วยดึงดูดความสนใจของผู้อ่านให้ติดตามเนื้อหาได้อย่างต่อเนื่อง แต่ยังลดช่องว่างระหว่างผู้เขียนและผู้อ่าน ทำให้ผู้อ่านรู้สึกคุ้นเคยกับผู้เขียน เสมือนฟังเรื่องราวจากบุคคลที่คุ้นเคย การนำเสนอเรื่องราวที่เป็นประสบการณ์จริงยังส่งผลให้ผู้อ่านสามารถนำเนื้อหานั้นไปปรับประยุกต์ใช้ในชีวิตประจำวันได้ เนื่องจากเป็นเรื่องจริงมีตัวอย่างที่ชัดเจนเป็นประสบการณ์ในชีวิตมนุษย์ด้วยกันเอง นอกจากนี้ยังเป็นการสร้างประสบการณ์เทียมให้แก่ผู้อ่านโดยการยกบุคคลที่เคยประสบปัญหาในชีวิตและสามารถก้าวข้ามอุปสรรคได้สำเร็จ จึงช่วยเสริมสร้างแรงบันดาลใจให้กับผู้อ่านด้วยการกระตุ้นให้ไม่ท้อถอย และยอมแพ้ต่ออุปสรรค และเกิดความเชื่อมั่นในตนเองมุ่งมั่นว่าทุกคนสามารถเอาชนะปัญหาได้”

นอกจากนี้ข้อสังเกตอีกประการหนึ่ง คือ จากการศึกษาจะเห็นได้ว่ามีการใช้คำเรียกเครือญาตินำมาใช้การประพันธ์เพลงประกอบคำเรียกท้าวเวสสุวรรณ อาทิ “ปู่” “พ่อ” ที่นอกจากจะแสดงให้เห็นถึงความใกล้ชิด

ของการเป็นส่วนหนึ่งในครอบครัวแล้ว ยังมีนัยของการให้ความเคารพ สะท้อนให้เห็นถึงความรักใคร่ เอ็นดู เมตตา และความมั่นใจว่าจะต้องได้รับความช่วยเหลือเสมือนช่วยเหลืออุปถัมภ์บุตรหลานในครอบครัวอีกด้วย

2. การศึกษาบทบาทหน้าที่ของบทเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่

การศึกษาบทบาทหน้าที่ของบทเพลงท้าวเวสสุวรรณในบริบทสังคมสมัยใหม่ สามารถแบ่งเป็น 2 ประเด็น คือ บทบาทในตัวบท (Roles within the text) ได้แก่ การเสริมสร้างความศรัทธาและคติความเชื่อ การถ่ายทอดพิธีกรรมบูชา การคลายความทุกข์และความคับข้องใจ การสร้างจินตภาพและอัตลักษณ์ของ ท้าวเวสสุวรรณ และบทบาทนอกเหนือตัวบท (Roles beyond the text) ได้แก่ การประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และการท่องเที่ยว การกระตุ้นเศรษฐกิจท้องถิ่น และการเป็นพื้นที่ปฏิสัมพันธ์ทางความเชื่อในสังคมออนไลน์ ดังนั้นจากการวิเคราะห์ข้างต้นจึงสะท้อนเห็นว่าเพลงท้าวเวสสุวรรณเป็นส่วนหนึ่งที่มีอิทธิพลในการส่งเสริมการท่องเที่ยวและเศรษฐกิจ สอดคล้องกับ วิภาดา เถาธรรมพิทักษ์ (2559, หน้า 71) ที่ได้ศึกษาเพลง: วรรณกรรมเพื่อส่งเสริมการท่องเที่ยว พบว่า “เพลงมีส่วนช่วยกระตุ้นและส่งเสริมให้เกิดการท่องเที่ยว เมื่อมีผู้คนมาท่องเที่ยวก็จะก่อให้เกิดการสร้างงาน สร้างรายได้ให้แก่ชุมชน และประเทศชาติ ส่งผลให้เศรษฐกิจของประเทศดีขึ้นอีกด้วย” นอกจากนี้จากการศึกษาเพลงท้าวเวสสุวรรณยังสะท้อนให้เห็นว่าเพลงที่เผยแพร่ในแพลตฟอร์มยูทูปนี้มีบทบาทในการเป็นสื่อในบริบทสังคมสมัยใหม่ที่ช่วยบันทึกและเผยแพร่ เรื่องราวความเชื่อ พิธีกรรม เสริมสร้างความเชื่อของท้าวเวสสุวรรณที่ปรากฏในสังคมปัจจุบันได้อีกด้วย สอดคล้องกับ ณัฐวัตร อินทร์ภักดี (2567, หน้า 49) ที่ได้ ศึกษาอนุภาคทางคติชนวิทยาและบทบาทหน้าที่ในสังคมไทยของบทเพลงที่เกี่ยวกับพระเกจิอาจารย์ พบว่า “วรรณกรรมเพลงกลุ่มนี้ที่ผลิตผ่านความเชื่อ
ความศรัทธา มิใช่ผลิตเพลงเพื่อตอบสนองเศรษฐกิจและการค้าเพียงอย่างเดียวเท่านั้นแต่บทเพลงดังกล่าวยังมีบทบาทเพื่อให้เรื่องเล่า ความเชื่อ และความศรัทธาของกลุ่มนั้นยังดำเนินต่อไปได้ทั้งยังเผยแพร่ให้คนนอกกลุ่ม”

ผลการวิจัยแสดงให้เห็นว่า ผู้ประพันธ์มีการใช้กลวิธีการนำเสนอเนื้อหาเพลงท้าวเวสสุวรรณที่มีการนำอิทธิพลความเชื่อของท้าวเวสสุวรรณในหลากหลายมิติสังคมปัจจุบันมาสื่อสารในลักษณะการถ่ายประสบการณ์ สะท้อนผ่านการตั้งชื่อเรื่อง โครงเรื่อง การนำเสนอเนื้อหาด้านประวัติท้าวเวสสุวรรณ อิทธิฤทธิ์ คาถาและพิธีกรรม รวมถึงสถานที่ประดิษฐาน ทำให้เป็นผู้ฟังเกิดความรู้สึกร่วมและเข้าถึงความเชื่อความศักดิ์สิทธิ์ของท้าวเวสสุวรรณได้อย่างลึกซึ้ง นอกจากนี้การศึกษาบทบาทในตัวบทและบทบาทนอกเหนือตัวบท บทบาทในตัวบท พบ 4 ลักษณะ คือ การเสริมสร้างความศรัทธาและคติความเชื่อ การถ่ายทอดพิธีกรรมบูชา การคลายความทุกข์และความคับข้องใจ และการสร้างจินตภาพและอัตลักษณ์ของท้าวเวสสุรรณ ส่วนบทบาทนอกเหนือตัวบท พบ 3 ลักษณะ คือ การประชาสัมพันธ์สถานที่ศักดิ์สิทธิ์และ
การท่องเที่ยว การกระตุ้นเศรษฐกิจท้องถิ่น และการเป็นพื้นที่ปฏิสัมพันธ์ทางความเชื่อในสังคมออนไลน์ ซึ่งเหล่านี้แสดงให้เห็นความสัมพันธ์ระหว่างวรรณกรรมเพลงกับคติความเชื่อในสังคมไทยปัจจุบัน บทเพลงท้าว

เวสสุวรรณจึงทำหน้าที่เป็นสื่อบันเทิงในขณะเดียวกันก็มีบทบาทหน้าที่สะท้อนมิติความเชื่อของกลุ่มชนและขับเคลื่อนวิถีชีวิตและเศรษฐกิจในระดับสังคมอีกด้วย

จากการวิจัยเพลงท้าวเวสสุวรรณ: กลวิธีการนำเสนอและบทบาทหน้าที่ในบริบทสังคมสมัยใหม่ ผู้วิจัยพบข้อค้นพบว่า เพลงท้าวเวสสุวรรณที่เผยแพร่ในแพลตฟอร์มยูทูปนี้ทำให้เกิดพื้นที่ศักดิ์สิทธิ์บนแพลตฟอร์มดังกล่าว สะท้อนให้เห็นถึงพื้นที่ศักดิ์สิทธิ์ในบริบทสังคมใหม่ที่ไม่จำเป็นต้องเกิดขึ้น ณ ศาสนสถานหรือสิ่งปลูกสร้างที่เกี่ยวเนื่องกับความเชื่อ หากแต่ในบริบทสังคมใหม่พื้นที่แห่งความศักดิ์สิทธิ์สามารถเกิดขึ้นได้บนสื่อสังคมออนไลน์อย่างแพลตฟอร์มที่เผยแพร่ผลงานเพลงที่เกี่ยวกับท้าวเวสสุวรรณได้เช่นกัน โดยปรากฏผ่านการแสดงความคิดของผู้ฟังที่โพสต์ใต้เพลงในทั้งลักษณะของการอธิษฐานขอพร บอกเล่าประสบการณ์การใช้งานความเชื่อทั้งที่ประสบความสำเร็จหรือได้รับการช่วยเหลือจากท้าวเวสสุวรรณให้ผ่านพ้นอุปสรรคปัญหาชีวิตที่ประสบ เป็นต้น อีกทั้งการวิจัยยังแสดงให้เห็นถึงคติหรือขนบความนิยมในการประพันธ์เพลงท้าวเวสสุวรรณในช่วงปี พุทธศักราช 2565 ที่มีผลงานเพลงออกมาในช่วงปีดังกล่าวจำนวนมาก จากข้อมูลที่ผู้วิจัยนำมาศึกษา สะท้อนความเชื่อเรื่องท้าวเวสสุวรรณที่มีอิทธิพลมากในสังคมส่งผลให้ผู้ประพันธ์เลือกเนื้อหาดังกล่าวมาประพันธ์นำเสนอเพื่อดึงดูดผู้ฟัง ในขณะเดียวกันการที่นักร้องนำเพลงเกี่ยวกับท้าวเวสสุวรรณมาถ่ายทอดก็ส่งผลถึงกระแสความนิยมในตัวศิลปินที่เพิ่มขึ้น ดังจะเห็นผ่านการแสดงความคิดเห็นที่ผู้ฟังนอกจากจะอธิษฐานขอพรให้ตนเองแล้วยังอวยพรนักร้องผู้นำเสนอและถ่ายทอดเรื่องราวของท้าวเวสสุวรรณที่ผู้ฟังศรัทธาอีกด้วย เหตุนี้กระแสการจัดทำเพลงท้าวเวสสุวรรณจึงเป็นที่นิยมในช่วงเวลาดังกล่าว นอกจากนี้ การวิจัยครั้งนี้ยังแสดงให้เห็นถึงความสำคัญในการศึกษาเพลงท้าวเวสสุวรรณ ทั้งด้านกลวิธีในการประพันธ์เพลงและบทบาทของเพลงที่มีอิทธิพลต่อผู้คนในสังคม จึงสามารถนำไปเป็นแบบอย่างในการประพันธ์เพลงนำเสนอความเชื่ออื่น ๆ เพื่อส่งเสริมการท่องเที่ยวเชิงและเศรษฐกิจเชิงศรัทธาในสังคมไทยปัจจุบันต่อไป รวมไปถึงการนำองค์ความรู้ดังกล่าวไปพัฒนาการวิจัยทางด้านคติความเชื่อที่สะท้อนผ่านสื่อหรือแพลตฟอร์มในปัจจุบันได้ในหลากหลายมิติ ซึ่งจะเป็นประโยชน์ในด้านการศึกษาคติชนในบริบทสังคมใหม่ต่อไป

นอกจากนี้การศึกษายังชี้ให้เห็นถึงความเป็นเทพในระบบทุนนิยมของท้าวเวสสุวรรณที่ผูกติดความเชื่อเรื่องทรัพย์สินเงินทองอันเป็นปัจจัยหลักที่ผู้คนส่วนใหญ่คำนึงถึงในการดำรงชีวิตภายใต้สังคมไทยในปัจจุบัน สะท้อนผ่านบทเพลงที่แสดงให้เห็นความทุกข์ในชีวิตอันเนื่องมาจากหนี้สิน ธุรกิจ การเงิน หรือการขอให้ถูกหวย ก็ล้วนแล้วแต่สะท้อนความเป็นเทพเจ้าที่สอดรับกับระบบทุนนิยมอย่างเด่นชัด

ข้อเสนอแนะ

1) ศึกษาเอกัตลักษณ์การประพันธ์เพลงท้าวเวสสุวรรณที่เผยแพร่ผ่านสื่อออนไลน์ Youtube

2) ศึกษากลวิธีการนำเสนอและบทบาทหน้าที่ของเพลงที่มีเนื้อหาเกี่ยวข้องกับสิ่งศักดิ์สิทธิ์อื่น ๆ ตามบริบททางความเชื่อในสังคมไทยปัจจุบัน

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Promoting Gastronomy Tourism for Young Travellers in Nakhon Phanom Province, Thailand

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Abstract

The research study titled "Promoting Gastronomy Tourism for Young Travellers in Nakhon Phanom Province, Thailand" aims (1) to examine the travel behaviors of young travellers, (2) to analyze the factors influencing their decision-making when selecting tourism destination, and (3) to propose the guideline for promoting gastronomy tourism among young travellers in Nakhon Phanom Province, Thailand.

This is a qualitative that investigates the promotion of gastronomy tourism for young travellers. Data were collected through in-depth interviews with 15 young travellers. The findings reveal that behavior indicate that this group perceives tourism as an essential activity for enhancing knowledge and life experiences, as well as a means of relaxation. Their primary sources of travel information are reviews on TikTok and Facebook. When selecting tourism destination, these travellers consider five key pull factors: (1) diverse activities, such as photography, food tasting, and participation in workshops; (2) high-quality accommodations that are clean, comfortable, and surrounded by natural scenery; (3) comprehensive facilities, including restaurants, clean restrooms, and free internet access; (4) ease of accessibility, with well-maintained roads and convenient transportation services; and (5) unique attractions that offer distinctive natural, cultural, and experiential elements, providing novel and memorable experiences.

The promoting gastronomy tourism for young travellers indicate that most interviewees have experienced gastronomy tourism through food festivals and

agricultural fairs held in various provinces. These events provide opportunities for participants to explore and appreciate local culinary traditions. The interviews also reveal that dishes such as Kuay Jab Yuan, Khao Krieb Pak Mor, Naem Nueng, Mekong River fish-based dishes, and Khao Pun Nam Nua are signature foods of Nakhon Phanom Province that young travellers are familiar with. Their interest in gastronomy tourism is largely driven by the opportunity to experience local culture through food. The study suggests that gastronomy tourism can serve as a medium for cultural learning, with young travellers expressing a strong preference for engaging in food-related activities. These include cooking workshops, local food tastings, learning about indigenous ingredients, culinary competitions, and traditional food culture performances. Beyond food-related experiences, the findings emphasize the importance of proper gastronomy tourism management. Key considerations include hygiene and food safety, well-organized food zones, and standardized regulations to ensure a seamless and enjoyable experience for young travellers. Effective implementation of these measures is expected to enhance the potential of Nakhon Phanom as a prominent gastronomy tourism destination for the younger travellers in the future.

Keywords: Gastronomy Tourism, Young Travellers, Nakhon Phanom Province

การส่งเสริมการท่องเที่ยวเชิงอาหาร สำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย

บทนำ

การท่องเที่ยวเชิงอาหาร (Gastronomy Tourism) เป็นหนึ่งในกลยุทธ์สำคัญของประเทศไทยในการขับเคลื่อน Soft Power ผ่านวัฒนธรรมอาหาร โดยการท่องเที่ยวแห่งประเทศไทย (ททท.) ได้ดำเนินโครงการ Year of Thai Gastronomy หรือ ปีแห่งอาหารไทย เพื่อนำเสนอวัฒนธรรมอาหารไทยผ่านการท่องเที่ยวเชิงอาหาร ควบคู่ไปกับการเปิดตัวโครงการ Amazing Thailand Culinary City ซึ่งมุ่งยกระดับการท่องเที่ยวเชิงอาหารไปสู่การพัฒนาที่ยั่งยืน โดยให้ความสำคัญกับความรับผิดชอบต่อสิ่งแวดล้อม สังคม และชุมชน (The Business Plus, 2023) นอกจากนี้ นโยบายของรัฐบาลยังสนับสนุนการจัดงานเทศกาลอาหาร เช่น Soft Power อาหารไทย อร่อยไกลทั่วโลก กิจกรรมประชาสัมพันธ์อาหารไทยท้องถิ่น “อาหารไทยถิ่น กินด้วยภูมิปัญญา” ภายใต้โครงการส่งเสริมและพัฒนายกระดับอาหารถิ่นสู่มรดกทางวัฒนธรรมและอัตลักษณ์ความเป็นไทย ซึ่งมีบทบาทสำคัญในการเผยแพร่อาหารไทยสู่สากล อีกทั้งการส่งเสริมและสนับสนุนผู้ประกอบการท้องถิ่น อันเป็นกลไกสำคัญในการผลักดันอาหารไทยสู่ระดับนานาชาติ ทั้งยังช่วยเสริมสร้างภาพลักษณ์ที่ดีของประเทศ และเพิ่มขีดความสามารถในการแข่งขันในเวทีโลก (ผู้จัดการออนไลน์, 2567)

จังหวัดนครพนมมีความพร้อมในการพัฒนาการท่องเที่ยวเชิงอาหาร ด้วยทำเลที่ตั้งริมฝั่งแม่น้ำโขง ซึ่งอุดมไปด้วยวัตถุดิบท้องถิ่นและวัฒนธรรมการกินที่ผสมผสานไทย ลาว และเวียดนาม ยกตัวอย่างอาหารเวียดนามที่เป็นเอกลักษณ์ของนครพนม อาทิเช่น ก๋วยจั๊บญวน แหนมเนือง ข้าวเกรียบปากหม้อ เป็นต้น รวมถึงอาหารท้องถิ่นจากกลุ่มชาติพันธุ์ เช่น ชนเผ่าไทกวน มีอาหารท้องถิ่น คือ แกงขี้เหล็กใส่หนังเค็ม ต้มไก่ลาด แจ่วหนังเค็ม ข้าวต้มโคม ชนเผ่าไทแสก มีอาหารท้องถิ่น คือ เมี่ยงตาสวด ปลาจุ่มอาจสามารถ ปูแดงยัดไส้ ชนเผ่าไทญ้อ มีอาหารท้องถิ่น คือ หมกจ๊อปลาตอง อั่วปลา เป็นต้น ซึ่งสะท้อนถึงเอกลักษณ์และวิถีชีวิตของชุมชน อีกทั้งยังสอดคล้องกับนโยบาย **Soft Power** ของจังหวัดที่มุ่งส่งเสริมการท่องเที่ยวเชิงอาหารผ่านเมนูท้องถิ่นและวัตถุดิบท้องถิ่น เพื่อดึงดูดนักท่องเที่ยวและกระตุ้นเศรษฐกิจในพื้นที่ และแผนพัฒนาจังหวัดนครพนม พ.ศ. 2566-2570 ที่เน้นการพัฒนาเศรษฐกิจท้องถิ่น ยกระดับคุณภาพชีวิต และใช้วัฒนธรรมอาหารเป็นกลไกสำคัญในการสร้างรายได้และความยั่งยืนของชุมชน (สำนักงานจังหวัดนครพนม, 2567)

ในหลายปีที่ผ่านมา นักท่องเที่ยวที่เป็นผู้สูงอายุนับเป็นกลุ่มเป้าหมายที่ธุรกิจรวมถึงธุรกิจ โรงแรม และการท่องเที่ยวให้ความสำคัญ เนื่องจากเป็นกลุ่มที่มีกำลังซื้อ ไม่มีข้อจำกัดด้านเวลาในการเดินทาง (นรินทร์ สังข์รักษา และคณะ, 2559) อีกทั้งการท่องเที่ยวแห่งประเทศไทย (ททท.) ได้มีการสำรวจแนวโน้ม

การท่องเที่ยวกลุ่มผู้สูงอายุอย่างต่อเนื่อง ได้เผยแพร่ข้อมูล แนวโน้มตลาดการท่องเที่ยวปีพ.ศ.2563 ผ่าน TAT Review ระบุว่า แนวโน้มของตลาดท่องเที่ยวที่มาแรงอันดับ 1 ก็คือ "เทรนด์ท่องเที่ยวผู้สูงวัย" (กรมกิจการผู้สูงอายุ, 2563) อย่างไรก็ตาม นอกเหนือจากนักท่องเที่ยวกลุ่มผู้สูงอายุ ยังมีกลุ่มนักท่องเที่ยวประเภทอื่นที่สามารถได้รับการส่งเสริมให้เกิดการท่องเที่ยวอย่างยั่งยืน โดยเฉพาะนักท่องเที่ยวที่สนใจการท่องเที่ยวเชิงอาหาร ซึ่งมีศักยภาพในการขับเคลื่อนอุตสาหกรรมท่องเที่ยวในอนาคต

กลุ่มนักท่องเที่ยวรุ่นใหม่ **(Young Travelers)** มีบทบาทสำคัญต่อแนวโน้มการท่องเที่ยวในปัจจุบันและอนาคต โดยครอบคลุมช่วงอายุ **11-26 ปี** ซึ่งมีพฤติกรรมการท่องเที่ยวที่เน้นการแสวงหาประสบการณ์ใหม่ๆ ความท้าทายและการใช้เทคโนโลยีเป็นเครื่องมือสำคัญในการวางแผนและดำเนินการเดินทาง ให้ความสำคัญกับความคุ้มค่าในการเดินทางและการบริหารค่าใช้จ่ายอย่างมีประสิทธิภาพ อีกทั้งยังนิยมเดินทางนอกฤดูกาลท่องเที่ยว เพื่อลดความแออัดและเพิ่มประสบการณ์ท่องเที่ยว ดังนั้น หากมีการส่งเสริมการท่องเที่ยวเชิงอาหารให้สอดคล้องกับความสนใจและไลฟ์สไตล์ของนักท่องเที่ยวกลุ่มนี้ จะช่วยกระตุ้นให้เกิดการเดินทางอย่างต่อเนื่อง ส่งเสริมเศรษฐกิจการท่องเที่ยวและนำไปสู่การพัฒนาการท่องเที่ยวอย่างยั่งยืนในอนาคต (ฐานเศรษฐกิจ, 2567)

ดังนั้น การศึกษาวิจัยครั้งนี้จึงมุ่งเน้นเพื่อทำความเข้าใจถึงระดับความสนใจของกลุ่มนักท่องเที่ยวรุ่นใหม่ต่อการท่องเที่ยวเชิงอาหาร และมุ่งหาแนวทางในการพัฒนาจังหวัดนครพนมให้เป็น **Gastronomy Destination** โดยเน้นการกำหนดกลยุทธ์และแนวทางที่เหมาะสมในการรองรับกลุ่มนักท่องเที่ยวรุ่นใหม่ เพื่อยกระดับศักยภาพของจังหวัดนครพนมให้เป็นจุดหมายปลายการท่องเที่ยวเชิงอาหารที่มีความยั่งยืนและสามารถดึงดูดความสนใจของนักท่องเที่ยวรุ่นใหม่ได้อย่างต่อเนื่อง

วัตถุประสงค์

1. เพื่อศึกษาพฤติกรรมการท่องเที่ยวของกลุ่มนักท่องเที่ยวรุ่นใหม่
2. เพื่อวิเคราะห์ปัจจัยที่มีผลต่อการตัดสินใจเลือกจุดหมายปลายทางการท่องเที่ยวของกลุ่มนักท่องเที่ยวรุ่นใหม่
3. เพื่อเสนอแนวทางการส่งเสริมการท่องเที่ยวเชิงอาหาร สำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย

คำถามการวิจัย

ปัจจัยใดบ้างที่เป็นแรงจูงใจของนักท่องเที่ยวรุ่นใหม่ ในการตัดสินใจเลือกแหล่งท่องเที่ยวเชิงอาหาร

กรอบแนวคิดในงานวิจัย

การวิจัยเรื่อง “การส่งเสริมการท่องเที่ยวเชิงอาหาร สำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย” เพื่อให้บรรลุวัตถุประสงค์ของการศึกษา ผู้วิจัยได้ใช้ทฤษฎี ในการวิจัย ดังนี้

1.ทฤษฎีเกี่ยวกับแรงจูงใจ ผู้วิจัยได้ประยุกต์มาจาก (Crompton,1979 และDann,1981) ซึ่งประกอบด้วย

1.1 ปัจจัยผลัก (Push Factors)

1.1.1 พักผ่อนหย่อนใจ (Relaxation)

1.1.2 ประสบการณ์ใหม่ (New experiences)

1.1.3 เรียนรู้วัฒนธรรม (Cultural learning)

1.2 ปัจจัยดึง (Pull Factors) โดยผู้วิจัยได้ประยุกต์จากแนวคิดองค์ประกอบของการท่องเที่ยว 5A’s (เทิดชาย ช่วยบำรุง, 2551, เสรี วงษ์มณฑา, 2563, Dickman,1997) ซึ่งประกอบด้วย

1.2.1 กิจกรรมการท่องเที่ยว (Activities)

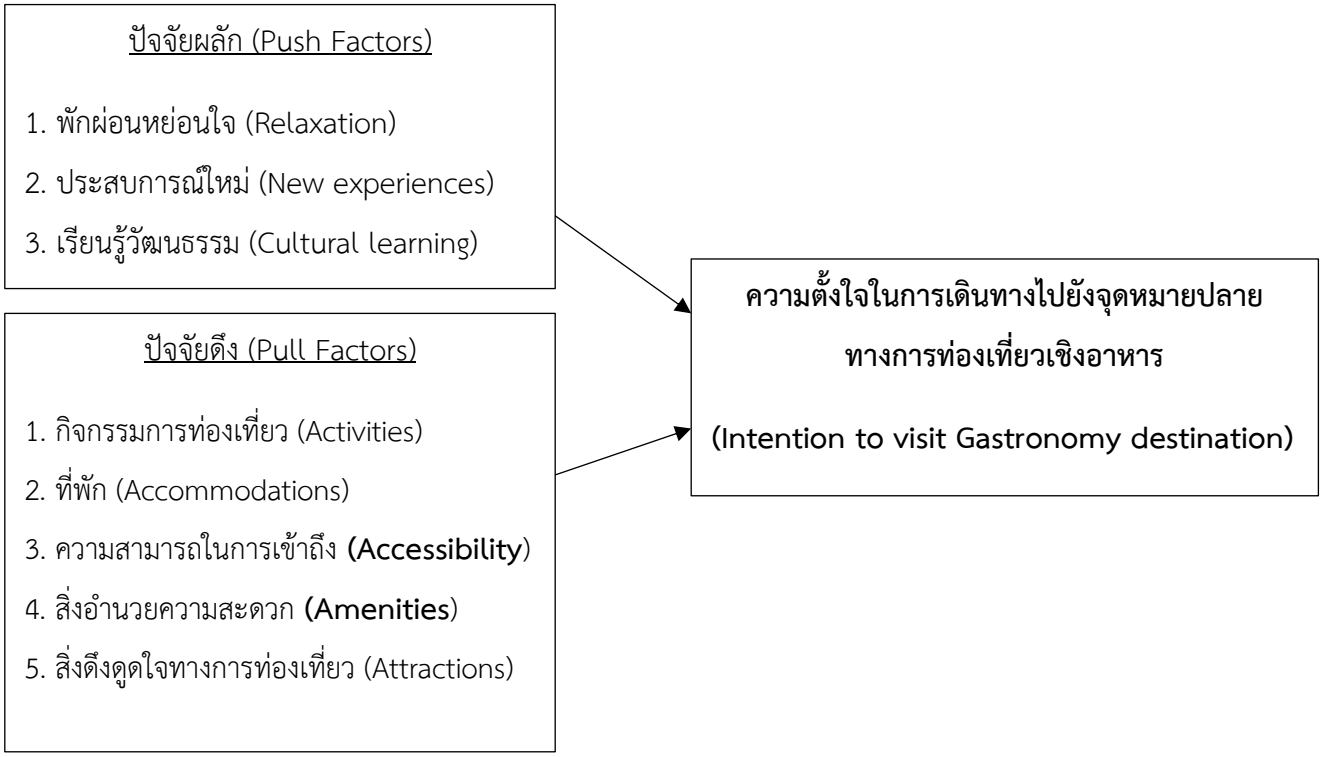
1.2.2 ที่พัก (Accommodation)

1.2.3 ความสามารถในการเข้าถึง (Accessibility)

1.2.4 สิ่งอำนวยความสะดวก (Amenities)

1.2.5 สิ่งดึงดูดใจทางการท่องเที่ยว (Attractions)

กรอบแนวคิดงานวิจัย



ทบทวนวรรณกรรมที่เกี่ยวข้อง

การวิจัยครั้งนี้ ผู้วิจัยได้ทำการศึกษาค้นคว้าแนวคิด ทฤษฎี เอกสารและงานวิจัยที่เกี่ยวข้องดังต่อไปนี้

1.นักท่องเที่ยวรุ่นใหม่กับการท่องเที่ยว

นักท่องเที่ยวรุ่นใหม่ หมายถึง กลุ่มนักท่องเที่ยวที่อยู่ในช่วงวัยหนุ่มสาว โดยส่วนใหญ่มักอยู่ในช่วงอายุ **Gen Z** เกิดระหว่าง พ.ศ. 2540 – 2555 หรือมีอายุระหว่าง 11-26 ปี (เมทิกา พ่วงแสง และคณะ, 2566) เป็นกลุ่มนักท่องเที่ยวที่มีศักยภาพในการเดินทางท่องเที่ยว หรือเป็นกลุ่มเยาวชนที่กำลังจะก้าวสู่วัยผู้ใหญ่ เติบโตมาในยุคข้อมูลข่าวสารการตัดสินใจส่วนใหญ่ของกลุ่มนี้จึงได้รับอิทธิพลหลักมาจากข้อมูลบนอินเทอร์เน็ตใช้เป็นแหล่งข้อมูลและสร้างแรงบันดาลใจในการเดินทางกลุ่มนี้มีการใช้โทรศัพท์เป็นหลักในการหาข้อมูลการเดินทาง (การท่องเที่ยวแห่งประเทศไทย, 2563)

จะเห็นได้ว่ากลุ่ม Gen Z เป็นนักท่องเที่ยวที่เติบโตในยุคดิจิทัลและมีความชำนาญในการใช้เทคโนโลยีและโซเชียลมีเดียเป็นหลักในการวางแผนท่องเที่ยว ทั้งในด้านการค้นหาข้อมูล รีวิว และจองเที่ยวบิน ที่พัก โดยมีประมาณ 97% ที่ได้รับแรงบันดาลใจจากโซเชียลมีเดีย นอกจากนี้ กลุ่มนี้ยังให้ความสำคัญกับการเก็บเกี่ยวประสบการณ์ที่หลากหลาย ไม่ว่าจะเป็นการสัมผัสธรรมชาติ ลิ้มรสอาหารท้องถิ่น เรียนรู้วัฒนธรรม และเข้าร่วมกิจกรรมแอดเวนเจอร์ เพื่อเติมเต็มคุณค่าทางจิตใจและชีวิต ในขณะที่งบประมาณที่จำกัดเนื่องจากส่วนมากยังอยู่ในวัยเรียนหรือเริ่มต้นทำงาน ทำให้คนกลุ่มนี้ต้องวางแผนการเดินทางอย่างรอบคอบเพื่อให้ได้ ทริปที่คุ้มค่า อีกทั้งยังมีความตระหนักในเรื่องความยั่งยืนและสิ่งแวดล้อม โดยเลือกสนับสนุนบริการและการเดินทางที่เป็นมิตรต่อสิ่งแวดล้อม เช่น การพักในโรงแรมที่มีการจัดการด้านพลังงานอย่างมีประสิทธิภาพและการลดการปล่อยมลพิษ เพื่อให้การท่องเที่ยวเป็นไปในทิศทางที่ยั่งยืนในอนาคต (TAT Academy ,2566)

2. แนวคิดและทฤษฎีเกี่ยวกับแรงจูงใจในการท่องเที่ยว

แรงจูงใจในการเดินทางท่องเที่ยว เป็นองค์ประกอบสำคัญหรือมีอิทธิพลต่อการเรียนรู้ของบุคคล ซึ่งเกิดจากความต้องการที่สามารถกระตุ้นให้อยากรู้อยากเห็นและเกิดความสนใจในการจูงใจ ซึ่งแบ่งออกเป็น 2 ประเภท คือ ปัจจัยผลัก (Push Factors) เป็นปัจจัยภายในของนักท่องเที่ยวเองที่ผลักดันให้เกิดความต้องการในการเดินทางท่องเที่ยว ปัจจัยนี้เกิดจากความรู้สึก ความต้องการ หรือความปรารถนาที่เป็นนามธรรมของบุคคล ไม่เกี่ยวข้องกับคุณสมบัติของจุดหมายปลายทางแต่เป็นแรงจูงใจภายในที่ทำให้นักท่องเที่ยวต้องการ "ไปที่ไหนสักแห่ง" เช่น การหลีกหนีจากชีวิตประจำวัน ต้องการหลบหนีจากความเครียดและความซ้ำซากในชีวิตประจำวัน การแสวงหาความแปลกใหม่ การผ่อนคลาย การเสริมสร้างความสัมพันธ์ การเติมเต็มตัวตน และความต้องการทางสังคม (Crompton,1979: Dann,1981) ส่วนปัจจัยดึง (Pull Factors) เป็นปัจจัยภายนอกที่เกิดจากคุณลักษณะเฉพาะของจุดหมายปลายทาง ซึ่งเป็นปัจจัยที่ดึงดูดนักท่องเที่ยวให้เลือกเดินทางไปยังจุดหมายปลายทางนั้นๆ ได้แก่ สิ่งดูดใจในแหล่งท่องเที่ยว การเข้าถึงแหล่ง

ท่องเที่ยว สิ่งอำนวยความสะดวก ที่พัก และกิจกรรมในแหล่งท่องเที่ยว (เทิดชาย ช่วยบำรุง,2551 ; เสรี วงษ์มณฑา, 2563; Dickman,1997)

หลังจากที่นักท่องเที่ยวมีแรงจูงใจในการเดินทางท่องเที่ยว ก็จะเกิดกระบวนการตัดสินใจเลือกจุดหมายปลายทางในการเดินทางท่องเที่ยว ซึ่งขึ้นอยู่กับปัจจัยสำคัญหลายประการ ได้แก่ ได้แก่ **ความสะดวกสบาย** เช่น การเดินทาง ที่พัก และสิ่งอำนวยความสะดวกที่ครบครัน, **สภาพอากาศ** ซึ่งส่งผลต่อความเหมาะสมของช่วงเวลาการเดินทาง, **การต้อนรับและบริการที่ดี**ที่สร้างความประทับใจให้นักท่องเที่ยว, **สถานที่ท่องเที่ยวที่น่าตื่นเต้น** มีความโดดเด่นและเป็นเอกลักษณ์, **ปัจจัยด้านราคา** เช่น ค่าใช้จ่ายที่สมเหตุสมผล, และ **ปัจจัยด้านอาหารและกิจกรรม** ซึ่งรวมถึงอาหารท้องถิ่น งานเทศกาล และสถานที่บันเทิงที่ดึงดูดความสนใจ ทั้งหมดนี้ล้วนเป็นปัจจัยสำคัญที่ช่วยให้นักท่องเที่ยวตัดสินใจเลือกจุดหมายปลายทางที่เหมาะสมกับความต้องการ (Dahiya & Batra, 2016) อีกทั้งยังสอดคล้องกับงานวิจัยของ บุญเลิศ จิตตั้งวัฒนา (2548) กล่าวว่า พฤติกรรมการตัดสินใจซื้อของนักท่องเที่ยวประกอบด้วย 9 ขั้นตอน เริ่มจากการส่งเสริมการตลาดทางการท่องเที่ยว (Tourism Promotion) ที่ทำให้นักท่องเที่ยวรับรู้ข้อมูลจากสื่อต่างๆ และหน่วยงานที่เกี่ยวข้อง เมื่อได้รับข้อมูลแล้วก็จะเกิดความต้องการท่องเที่ยว (Need) และได้รับแรงจูงใจจากปัจจัยผลักดัน (Push Factor) และ ปัจจัยดึงดูด (Pull Factor) ทำให้เกิดความสนใจในแหล่งท่องเที่ยวนั้น จากนั้นนักท่องเที่ยวจะเริ่มตัดสินใจเลือกจุดหมายปลายทาง (Decision Making) โดยพิจารณาความคุ้มค่า ความสะดวก และความปลอดภัย เมื่อเลือกจุดหมายปลายทางแล้วก็จะทำ การวางแผนค่าใช้จ่าย (Planning for Expenditure) และเตรียมการเดินทาง (Travel Preparation) เช่น การจองตั๋ว ที่พัก หรือเตรียมเอกสารสำคัญ เมื่อถึงวันเดินทาง นักท่องเที่ยวก็จะออกเดินทางจริง (Travel) และสัมผัสประสบการณ์ท่องเที่ยว ซึ่งนำไปสู่การประเมิน ประสบการณ์ (Experience) ว่าได้รับความพึงพอใจหรือไม่ สุดท้ายจะเกิดทัศนคติ (Attitude) ต่อการท่องเที่ยวครั้งนั้น หากพึงพอใจก็อาจเดินทางกลับมาเที่ยวซ้ำหรือแนะนำให้ผู้อื่นมาเที่ยว แต่หากไม่พอใจ อาจส่งผลให้ไม่อยากกลับมาเที่ยวอีกและอาจส่งต่อความคิดเห็นเชิงลบต่อผู้อื่น

3. แนวคิดเกี่ยวกับการท่องเที่ยวเชิงอาหาร

Ellis et al. (2018) กล่าวว่า การท่องเที่ยวเชิงอาหาร (Gastronomy Tourism) คือ การเดินทางไปในพื้นที่เพื่อการพักผ่อนรวมถึงการไปชมอาหาร งานเทศกาลอาหาร งานแสดงสินค้าด้านอาหาร การสาธิตการทำอาหาร รวมถึงการชิมผลิตภัณฑ์อาหาร ที่มีคุณภาพในพื้นที่นั้นๆ โดยนักท่องเที่ยวสามารถสัมผัสวัฒนธรรมของประเทศหรือวัฒนธรรมท้องถิ่นที่แปลกใหม่ผ่านการชิมอาหาร ซึ่งรสชาติของอาหารจะสะท้อนถึงวัฒนธรรมของประเทศการท่องเที่ยวเชิงอาหาร จึงเป็นการท่องเที่ยวที่ใช้ประสาทสัมผัสทุกความรู้สึกและส่งผลให้อาหารเป็นศูนย์กลางสำคัญในประสบการณ์ท่องเที่ยว สอดคล้องกับงานวิจัยของ Tsai and Wang (2017) กล่าวไว้ว่า การท่องเที่ยวเชิงอาหาร ถือเป็นหนึ่งในรูปแบบการท่องเที่ยวที่เกิดขึ้นควบคู่กันมากับการท่องเที่ยวเพราะการรับประทานอาหาร ถือเป็นหนึ่งในกิจกรรมหลักที่นักท่องเที่ยวมีการใช้จ่ายเงินและมีเวลามากที่สุด ประมาณ 1 ใน 3 ของค่าใช้จ่ายทั้งหมดสำหรับการเดินทาง อีกทั้ง Sidali, Kastenholz and

Bianchi (2015) กล่าวว่า การท่องเที่ยวเชิงอาหารเป็นแนวโน้มการท่องเที่ยวในปัจจุบันที่เกิดขึ้นโดยเป็นรูปแบบการท่องเที่ยวที่มีลักษณะพิเศษ โดยมีอาหารเป็นปัจจัยหลักในการเสริมสร้างประสบการณ์ผ่านกิจกรรมการท่องเที่ยว และหทัยชนก ฉิมบ้านไร่ และรักษ์พงศ์ วงศาโรจน์ (2558) ได้อธิบายว่า การท่องเที่ยวอาหาร นับเป็นการท่องเที่ยวทางเลือกอีกประเภทหนึ่งที่ได้รับความสนใจ จากนานาประเทศ แหล่งท่องเที่ยวทั่วโลกจำนวนมากต่างใช้อาหารท้องถิ่นเป็นเครื่องมือส่งเสริมให้นักท่องเที่ยวมาเยือนแหล่งท่องเที่ยวนั้นๆ เนื่องจากอาหารท้องถิ่นมีความเป็น เอกลักษณ์ของตนเองและมีการสืบทอดต่อกันมานานนับร้อยปี มีความสำคัญต่อวิถีการดำเนินชีวิตและวัฒนธรรมของคนในชุมชน ซึ่งเป็นสิ่งสำคัญในการนำเสนอเอกลักษณ์และวัฒนธรรม ตามจุดหมายปลายทางของนักท่องเที่ยว อันเป็นสิ่งกระตุ้นความสนใจที่จะให้นักท่องเที่ยวมาเยือนเป็นครั้งแรก เกิดความประทับใจในรสชาติของอาหารและอยากจะกลับมาเยือนอีกในครั้งต่อๆไป

กล่าวได้ว่าการท่องเที่ยวเชิงอาหารเป็นแนวโน้มที่เติบโตอย่างต่อเนื่อง เนื่องจากอาหารเป็นองค์ประกอบสำคัญที่ช่วยสร้างประสบการณ์ท่องเที่ยว นักท่องเที่ยวสามารถสัมผัสวัฒนธรรมท้องถิ่นผ่านรสชาติของอาหาร ซึ่งเป็นปัจจัยกระตุ้นให้เกิดการเดินทางและการใช้จ่ายในภาคการท่องเที่ยว หากประเทศไทยสามารถส่งเสริมอาหารไทยพื้นบ้านควบคู่กับนโยบายด้านการท่องเที่ยว ก็จะช่วยเพิ่มศักยภาพทางการท่องเที่ยวและสร้างความยั่งยืนให้กับอุตสาหกรรมในระยะยาว

4. การส่งเสริมการท่องเที่ยวเชิงอาหารจังหวัดนครพนม

การท่องเที่ยวเชิงอาหารของจังหวัดนครพนมถือเป็นหนึ่งในกลไกสำคัญในการพัฒนาการท่องเที่ยวของรัฐบาล โดยใช้อาหารเป็น Soft Power ในการดึงดูดนักท่องเที่ยวให้เดินทางมาเพื่อสัมผัสวัฒนธรรมและรสชาติอาหารถิ่น นครพนมเป็นจังหวัดที่มีความหลากหลายทางเชื้อชาติ ส่งผลให้อาหารของจังหวัดนี้มีเอกลักษณ์โดดเด่นจากการผสมผสานวัฒนธรรมอาหาร ไทย ลาว เวียดนาม และจีน เมนูอาหารยอดนิยม เช่น ข้าวเกรียบปากหม้อ ก๋วยจั๊บญวน ข้าวปุ้นน้ำนัว ลาบปลา และแหนมเนือง ล้วนสะท้อนถึงรากวัฒนธรรมที่ลึกซึ้งของท้องถิ่น การส่งเสริมการท่องเที่ยวเชิงอาหารของจังหวัดนครพนมมุ่งเน้นไปที่การพัฒนาแหล่งท่องเที่ยวด้านอาหาร ควบคู่กับการสร้างประสบการณ์ที่เชื่อมโยงกับวัฒนธรรม ผ่านกิจกรรมต่างๆ เช่น เทศกาลอาหารท้องถิ่นโดยให้ชุมชนที่สนใจเข้าร่วมกิจกรรม งานมหาสงกรานต์ การจัดกิจกรรมถนนสวรรค์ชายโขง เทศกาลบอลลูนยักษ์แฟนซี และงานสมโภชองค์พญาศรีสัตตนาคราช ซึ่งเปิดโอกาสให้นักท่องเที่ยวได้ลิ้มลองอาหารพื้นถิ่นและเรียนรู้วิถีชีวิตชุมชน

นอกจากนี้ จังหวัดนครพนมยังมีการจัด โครงการ "ส่งเสริมและพัฒนายกระดับอาหารถิ่นสู่มรดกทางวัฒนธรรมและอัตลักษณ์ความเป็นไทย" (Thailand Best Local Food) ประจำปีงบประมาณ พ.ศ. 2567 ภายใต้แนวคิด “รสชาติ...ที่หายไป The Lost Taste” ซึ่งมุ่งอนุรักษ์และฟื้นฟูเมนูอาหารพื้นเมืองที่สะท้อนถึงอัตลักษณ์ทางวัฒนธรรมของจังหวัดนครพนม ตลอดจนส่งเสริมให้เป็นที่รู้จักในระดับประเทศและสากล อาหารนครพนมมีจุดเด่นในเรื่องของ รสชาติกลมกล่อม ไม่เผ็ดจัด และใช้วัตถุดิบพื้นถิ่น เช่น สมุนไพร ผักพื้นบ้าน และปลาแม่น้ำโขง ซึ่งเป็นหัวใจของเมนูอาหารต่างๆ (สำนักงานจังหวัดนครพนม, 2567)

จะเห็นได้ว่าจังหวัดนครพนมให้ความสำคัญกับการส่งเสริมการท่องเที่ยวเชิงอาหาร การพัฒนาโครงสร้างพื้นฐาน การยกระดับมาตรฐานร้านอาหาร และการประชาสัมพันธ์ผ่านสื่อดิจิทัล เพื่อดึงดูดนักท่องเที่ยวให้เดินทางมาสัมผัสวัฒนธรรมอาหารริมฝั่งโขง การส่งเสริมการท่องเที่ยวเชิงอาหารในนครพนมจึงไม่ได้เป็นเพียงแค่การชิมอาหารเท่านั้น แต่ยังเป็นการเรียนรู้เกี่ยวกับประวัติศาสตร์ วัฒนธรรม และภูมิปัญญาท้องถิ่น ที่ช่วยกระตุ้นเศรษฐกิจชุมชน และผลักดันให้จังหวัดนครพนมกลายเป็น จุดหมายปลายทางสำคัญสำหรับนักท่องเที่ยวที่ต้องการสัมผัสรสชาติอันเป็นเอกลักษณ์และวิถีชีวิตริมโขงอย่างแท้จริง

วิธีดำเนินการวิจัย

งานวิจัยเรื่อง "การส่งเสริมการท่องเที่ยวเชิงอาหารสำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย" มีเป้าหมายหลักเพื่อศึกษาแรงจูงใจของนักท่องเที่ยวรุ่นใหม่ในการตัดสินใจเลือกแหล่งท่องเที่ยวเชิงอาหาร โดยมุ่งเน้นการรวบรวมข้อมูลเชิงบริบทที่สามารถนำไปใช้เป็นแนวทางในการพัฒนาการท่องเที่ยวเชิงอาหารในจังหวัดนครพนมให้สอดคล้องกับความต้องการของกลุ่มเป้าหมาย นอกจากนี้ ข้อมูลที่ได้จากการวิจัยสามารถนำไปประยุกต์ใช้ในงานวิจัยเชิงปริมาณ เพื่อวิเคราะห์แนวโน้มและปัจจัยที่ส่งผลต่อการตัดสินใจของนักท่องเที่ยวรุ่นใหม่ ตลอดจนขยายผลและต่อยอดองค์ความรู้ด้านการท่องเที่ยวเชิงอาหาร ในอนาคต

ประชากรและกลุ่มตัวอย่าง

ด้านประชากร นิสิตชั้นปีที่ 3 สาขาวิชาการจัดการท่องเที่ยวและบริการ มหาวิทยาลัยมหาสารคาม

กลุ่มตัวอย่างเชิงคุณภาพ ได้แก่ นิสิตชั้นปีที่ 3 สาขาวิชาการจัดการท่องเที่ยวและบริการ มหาวิทยาลัยมหาสารคาม อยู่ในช่วงอายุ 21-23 ปี ทำการสัมภาษณ์จนข้อมูลอิ่มตัว ใช้ผู้ให้ข้อมูล จำนวน 15 คน

เครื่องมือที่ใช้ในการวิจัย แบบสัมภาษณ์ (Interview) การสัมภาษณ์แบบกึ่งโครงสร้าง (Semi-Structured Interview) ผู้วิจัยพัฒนาเป็นแบบสัมภาษณ์ที่พัฒนาจากเอกสาร งานวิจัยที่เกี่ยวข้องเป็นแนวทางในการสร้างแบบสัมภาษณ์ โดยแบ่งแบบสัมภาษณ์แบ่งออกเป็น 5 ส่วน คือ

ส่วนที่ 1 : ข้อมูลทั่วไปของผู้ตอบแบบสัมภาษณ์

ส่วนที่ 2 : ข้อมูลเกี่ยวกับพฤติกรรมการท่องเที่ยวของกลุ่มนักท่องเที่ยวรุ่นใหม่

ส่วนที่ 3 : แรงจูงใจของนักท่องเที่ยว แบ่งออกเป็น ปัจจัยผลัก (Push Factors) ปัจจัยดึง (Pull Factors) ของกลุ่มนักท่องเที่ยวรุ่นใหม่

ส่วนที่ 4 : แนวทางการส่งเสริมการท่องเที่ยวเชิงอาหารสำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย

ส่วนที่ 5 : ข้อเสนอแนะเพิ่มเติม

การเก็บรวบรวมข้อมูลและวิเคราะห์ข้อมูล

การเก็บรวบรวมข้อมูลเชิงคุณภาพ โดยการสัมภาษณ์ ซึ่งเป็นการสัมภาษณ์แบบกึ่งโครงสร้าง(Semi-Structured Interview) จำนวน 15 คน จากนั้นนำข้อมูลมาวิเคราะห์และประมวลผลข้อมูลเชิงคุณภาพ ผู้วิจัยกำหนดแนวทางในการวิเคราะห์ข้อมูลจากการสัมภาษณ์ โดยใช้วิธีการตรวจสอบข้อมูล โดยพิจารณาหลักความถูกต้องและความน่าเชื่อถือ และวิเคราะห์ข้อมูล โดยมีการตรวจสอบและ ตีความตลอดเวลาขณะที่ทำการสัมภาษณ์ และจัดทำบันทึกการสัมภาษณ์ไว้อย่างละเอียดและเป็นระบบ และนำข้อมูลที่ได้จากการสัมภาษณ์มาสรุป

ผลการวิจัย

จากการสัมภาษณ์ผู้ให้ข้อมูล ส่วนใหญ่มองว่าการท่องเที่ยวมีบทบาทสำคัญในการกระตุ้นเศรษฐกิจ เสริมสร้างความรู้ประสบการณ์และเป็นกิจกรรมเพื่อการพักผ่อน โดยนิยมเดินทางเป็นครอบครัวหรือกลุ่มเพื่อน และส่วนใหญ่เลือกใช้รถยนต์ส่วนตัวเป็นพาหนะหลัก ทั้งนี้ เคยเดินทางไปยังหลายภูมิภาคของประเทศไทย โดยเฉพาะภาคเหนือ ภาคใต้ และภาคอีสาน ขณะที่จุดหมายปลายทางที่ได้รับความนิยมและเป็นที่สนใจท่องเที่ยว ได้แก่ เชียงใหม่ ภูเก็ต กระบี่ และพัทยา ซึ่งล้วนมีเอกลักษณ์เฉพาะตัวที่ดึงดูดนักท่องเที่ยว เชียงใหม่เป็นจังหวัดที่โดดเด่นด้านวัฒนธรรมและธรรมชาติที่เงียบสงบ ขณะที่ภูเก็ตและกระบี่เป็นจังหวัดที่มีชายหาดสวยงาม กิจกรรมทางทะเลหลากหลาย ส่วนพัทยาเป็นศูนย์กลางด้านการท่องเที่ยวและความบันเทิง พร้อมด้วยชายหาดที่มีบรรยากาศผู้คนคึกคักและเต็มไปด้วยกิจกรรมหลากหลาย ทำให้สถานที่แต่ละแห่งมอบประสบการณ์การท่องเที่ยวที่แตกต่างและน่าจดจำ

ในด้านแรงจูงใจในการเดินทางท่องเที่ยวผู้ให้ข้อมูล ส่วนใหญ่มักเดินทางในช่วงวันหยุดหรือเวลาว่างเพื่อการเดินทางพักผ่อน โดยเลือกสถานที่ท่องเที่ยวจากรีวิวบนสื่อสังคมออนไลน์ เช่น TikTok และ Facebook ส่วนปัจจัยดึง (Pull Factors) ที่มีอิทธิพลต่อการเลือกแหล่งท่องเที่ยว ผู้ตอบแบบสัมภาษณ์ให้ความสำคัญด้าน**กิจกรรม (Activities)** ที่หลากหลาย เช่น การเดินชมวิว ถ่ายรูป ลองชิมอาหารท้องถิ่น และเข้าร่วมเวิร์กชอปที่เกี่ยวข้องกับวัฒนธรรมแต่ละพื้นที่ ด้าน**ที่พัก (Accommodation)** เป็นอีกปัจจัยสำคัญ โดยนักท่องเที่ยวพิจารณาจากความสะอาด ความสะดวกสบาย ราคาเหมาะสม และรีวิวจากผู้ใช้จริง โดยเลือกพักโรงแรม และรีสอร์ทที่มีบรรยากาศเป็นธรรมชาติและให้ความเป็นส่วนตัว ด้าน**สิ่งอำนวยความสะดวก (Amenities)** ที่ครบครัน เช่น ร้านอาหาร ห้องน้ำสะอาด จุดพักผ่อน ร้านค้า และอินเทอร์เน็ตฟรี เป็นองค์ประกอบที่ช่วยเพิ่มความสะดวกสบายขณะท่องเที่ยว **ด้านการเข้าถึง (Accessibility)** มีบทบาทสำคัญในการอำนวยความสะดวกในการเดินทาง เช่น ถนนหนทางที่ดี ระบบขนส่งสาธารณะ ป้ายบอกทางที่

ชัดเจน และบริการรถรับส่งภายในแหล่งท่องเที่ยว สุดท้าย **ด้านแหล่งท่องเที่ยวที่น่าสนใจ (Attractions)** ควรมีเอกลักษณ์เฉพาะตัว โดยเน้นบรรยากาศที่สวยงาม วัฒนธรรมท้องถิ่นที่โดดเด่น หรือกิจกรรมพิเศษที่สร้างประสบการณ์แปลกใหม่ ซึ่งทั้งหมดนี้ล้วนเป็นปัจจัยสำคัญที่ดึงดูดนักท่องเที่ยวให้เลือกเดินทางไปยังแหล่งท่องเที่ยวที่ตอบสนองความต้องการของตน

อีกทั้งผู้ให้ข้อมูลยังให้ความสำคัญกับการรับประทานอาหารระหว่างการเดินทาง โดยมองว่าอาหารเป็นส่วนหนึ่งของประสบการณ์ท่องเที่ยว ทั้งนี้ หลายคนเคยเข้าร่วมเทศกาลอาหาร เช่น งานกาชาดและเกษตรแฟร์ในพื้นที่จังหวัดที่ตนอยู่ เช่น จังหวัดมหาสารคาม จังหวัดยโสธร จังหวัดขอนแก่น เป็นต้น อีกทั้งมีความสนใจในกิจกรรมที่เกี่ยวข้องกับเทศกาลอาหาร เช่น การชิมอาหาร การเรียนรู้วัตถุดิบ และเรียนรู้การทำอาหารท้องถิ่นนอกจากนี้ ยังให้ความสำคัญกับการบริหารจัดการงานเทศกาลที่มีประสิทธิภาพ โดยเน้นมาตรฐานด้านสุขอนามัยและความปลอดภัย รวมถึงการจัดแบ่งโซนขายอาหารให้เป็นระเบียบ เพื่ออำนวยความสะดวกแก่นักท่องเที่ยวและสร้างประสบการณ์ที่น่าประทับใจ

จากผู้ให้ข้อมูล ทั้งหมด 15 คน มีจำนวน 6 คน เคยไปจังหวัดนครพนม มีความประทับใจให้วัฒนธรรมของจังหวัด แหล่งท่องเที่ยวที่สวยงาม บรรยากาศริมฝั่งแม่น้ำโขง และอาหารที่รสชาติอร่อย มีความเป็นเอกลักษณ์ อาหารที่เคยรับประทาน ได้แก่ ก๋วยจั๊บญวน ข้าวเกรียบปากหม้อ แหนงเนือง เมนูปลาแม่น้ำโขง ข้าวปุ้นน้ำนัว เป็นต้น และผู้ตอบแบบสัมภาษณ์จำนวน 9 คน แม้ไม่เคยเดินทางไปยังจังหวัดนครพนม แต่เคยรับประทานอาหารที่มีลักษณะคล้ายกับอาหารท้องถิ่นของจังหวัด ซึ่งสะท้อนให้เห็นถึงการรับรู้และความคุ้นเคยกับเอกลักษณ์ด้านอาหารของจังหวัดนครพนมในระดับหนึ่ง

นอกจากนี้ผู้ให้ข้อมูลส่วนใหญ่ให้ความสนใจต่อกิจกรรมการท่องเที่ยวที่เกี่ยวกับอาหารในจังหวัดนครพนม เนื่องจากมองว่าเป็นโอกาสในการเรียนรู้วัฒนธรรมท้องถิ่นผ่านอาหาร อีกทั้งยังช่วยส่งเสริมประสบการณ์การท่องเที่ยวที่แปลกใหม่ โดยมีความคาดหวังให้กิจกรรมดังกล่าวมีการจัดเวิร์กชอปทำอาหารพื้นเมือง การชิมอาหารที่หลากหลาย การแข่งขันทำอาหาร และการแสดงวัฒนธรรมอาหารของจังหวัด นอกจากนี้ ยังต้องการให้มีสิ่งอำนวยความสะดวกที่ครบครัน เช่น การแบ่งโซนจำหน่ายอาหารที่ชัดเจน การรักษาความสะอาดของพื้นที่ ระบบขนส่งที่สะดวก ห้องน้ำที่เพียงพอ และการจัดการด้านความปลอดภัยของนักท่องเที่ยว เพื่อให้การเข้าร่วมกิจกรรมเป็นไปอย่างราบรื่นและน่าประทับใจ

จากการสัมภาษณ์ทำให้สามารถนำมาใช้ในการกำหนดแนวทางส่งเสริมการท่องเที่ยวเชิงอาหารสำหรับนักท่องเที่ยวรุ่นใหม่ ในจังหวัดนครพนม โดยมุ่งเน้นการจัดกิจกรรมที่เชื่อมโยงกับวัฒนธรรมอาหารท้องถิ่น เช่น เทศกาลอาหาร การชิมเมนูขึ้นชื่อ การเรียนรู้วัตถุดิบ และเวิร์กชอปทำอาหารพื้นเมือง ซึ่งช่วยสร้างประสบการณ์ที่น่าจดจำและกระตุ้นความสนใจของนักท่องเที่ยว นอกจากนี้ ควรให้ความสำคัญกับการ

บริหารจัดการที่มีมาตรฐาน โดยเน้นสุขอนามัย ความปลอดภัย และการจัดโซนอาหารให้เป็นระเบียบ รวมถึงพัฒนาโครงสร้างพื้นฐาน เช่น เส้นทางคมนาคม ระบบขนส่ง และสิ่งอำนวยความสะดวกต่างๆ เพื่อเพิ่มความสะดวกสบายในการเดินทาง ทั้งนี้ การประชาสัมพันธ์ผ่านสื่อดิจิทัลเป็นอีกปัจจัยสำคัญที่ช่วยสร้างการรับรู้และกระตุ้นความสนใจของกลุ่มนักท่องเที่ยวรุ่นใหม่ ซึ่งจะช่วยให้จังหวัดนครพนมกลายเป็นจุดหมายปลายทางด้านการท่องเที่ยวเชิงอาหารที่มีศักยภาพ และสามารถดึงดูดนักท่องเที่ยวให้เข้ามาสัมผัสวัฒนธรรมอาหารได้อย่างต่อเนื่องและยั่งยืน

อภิปรายผล

จากการศึกษางานวิจัยเรื่อง "การส่งเสริมการท่องเที่ยวเชิงอาหารสำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ในเขตจังหวัดนครพนม ประเทศไทย" พบประเด็นที่สามารถนำมาอภิปรายผลการวิจัยได้ ดังต่อไปนี้

ผลการวิจัยจากวัตถุประสงค์ข้อที่ 1 เพื่อศึกษาพฤติกรรมการท่องเที่ยวของนักท่องเที่ยวรุ่นใหม่

พฤติกรรมการท่องเที่ยวของนักท่องเที่ยวรุ่นใหม่ เป็นการท่องเที่ยวเพื่อการพักผ่อนหย่อนใจ โดยนิยมเดินทางเป็นครอบครัวหรือกลุ่มเพื่อน และส่วนใหญ่เลือกใช้รถยนต์ส่วนตัวเป็นพาหนะหลัก ทั้งนี้ เคยเดินทางไปยังหลายภูมิภาคของประเทศไทย โดยเฉพาะภาคเหนือ ภาคใต้ และภาคอีสาน ขณะที่จุดหมายปลายทางที่ได้รับความนิยมและเป็นที่สนใจท่องเที่ยว ได้แก่ เชียงใหม่ ภูเก็ต กระบี่ พัทยา และมักเดินทางท่องเที่ยวในช่วงวันหยุด โดยเลือกสถานที่ท่องเที่ยวจากรีวิวบนสื่อสังคมออนไลน์ เช่น TikTok และ Facebook มักใช้เครื่องมือเทคโนโลยีในการสื่อค้นข้อมูลก่อนการเดินทาง สอดคล้องกับงานวิจัยของสมรศรี คำตรง (2566) ศึกษาพฤติกรรมนักท่องเที่ยวกลุ่ม Generation Z ในเขตกรุงเทพมหานครและปริมณฑล พบว่า นักท่องเที่ยวให้ความสำคัญกับการเดินทางเพื่อการพักผ่อนหย่อนใจเป็นหลัก โดยนิยมเลือกแหล่งท่องเที่ยวที่เป็นธรรมชาติและเงียบสงบ พฤติกรรมการเดินทางส่วนใหญ่มักเกิดขึ้นร่วมกับครอบครัว มีความถี่ในการเดินทางภายในประเทศอยู่ที่ 1-3 ครั้งต่อปี และพักค้างคืนเฉลี่ย 2 คืนต่อการเดินทาง ก่อนการเดินทางนักท่องเที่ยวกลุ่มนี้มักค้นหาข้อมูลผ่านเว็บไซต์และแอพพลิเคชั่นเพื่อวางแผนเส้นทางและกิจกรรมที่เหมาะสม หลังจากเดินทางแล้ว นักท่องเที่ยวมีแนวโน้มถ่ายทอดประสบการณ์ผ่านสื่อส่วนบุคคล เช่น โพสต์บนโซเชียลมีเดีย รีวิว หรือบล็อก เพื่อแบ่งปันประสบการณ์แก่ผู้อื่น และงานวิจัยของ กันติชา สุขช่วย และจตุราพร สีหาบุตร (2565) การศึกษาพฤติกรรมและแรงจูงใจของกลุ่มเจเนอเรชั่นแซดที่ศึกษาอยู่ในสังกัด อาชีวศึกษาจังหวัดหนองคาย พฤติกรรมการท่องเที่ยวของกลุ่ม Generation Z มีพฤติกรรมการท่องเที่ยวย้อนหลังเมื่อ 2-3 ปีที่แล้วมีการเดินทางไปเที่ยว ประมาณ 1-2 ครั้ง ซึ่งเป็นการท่องเที่ยวเพื่อพักผ่อนมีผู้ร่วมเดินทางเป็นครอบครัว หรือเพื่อน เดินทางเองโดยพาหนะส่วนตัว ด้วยรถยนต์ส่วนตัว และชอบเที่ยวแบบธรรมชาติ อีกทั้งงานวิจัยของ Robinson และ Schänzel (2019) ศึกษาเกี่ยวกับการเปลี่ยนแปลงในอุตสาหกรรมการ

ท่องเที่ยว ประสบการณ์การเดินทางของ Generation Z พบว่า นักท่องเที่ยว Generation Z มีแนวโน้มเลือกเดินทางในหลากหลายรูปแบบ ได้แก่ การเดินทางคนเดียว การเดินทางกับครอบครัว และการเดินทางเป็นกลุ่มกับเพื่อน ทั้งนี้ Generation Z ให้ความสำคัญกับประสบการณ์การเดินทาง และได้รับอิทธิพลจากปัจจัยระดับบุคคล เช่น ครอบครัว เพื่อน และโซเชียลมีเดีย ซึ่งมีบทบาทสำคัญต่อการวางแผนและการตัดสินใจเดินทางท่องเที่ยว นอกจากนี้ Generation Z มีแนวโน้มใช้เทคโนโลยีและแพลตฟอร์มดิจิทัล เป็นเครื่องมือหลักในการวางแผนและแบ่งปันประสบการณ์การเดินทาง รวมถึงแสวงหาการเดินทางที่มีความหมาย เช่น การเรียนรู้วัฒนธรรมและการพัฒนาตัวเอง อีกทั้ง โซเชียลมีเดียยังมีบทบาทสำคัญอย่างยิ่งในการสร้างแรงบันดาลใจและมีอิทธิพลต่อการเลือกจุดหมายปลายทางของนักท่องเที่ยวกลุ่มนี้

ผลการวิจัยจากวัตถุประสงค์ข้อที่ 2 เพื่อวิเคราะห์ปัจจัยที่มีผลต่อการตัดสินใจเลือกจุดหมายปลายทางการท่องเที่ยวของกลุ่มนักท่องเที่ยวรุ่นใหม่

ปัจจัยที่มีอิทธิพลต่อการเลือกแหล่งท่องเที่ยวของกลุ่มนักท่องเที่ยวรุ่นใหม่ แยกเป็นรายด้าน ดังนี้

ด้านกิจกรรม (Activities) นักท่องเที่ยวรุ่นใหม่ให้ความสำคัญกับการมีกิจกรรมท่องเที่ยวที่หลากหลาย เช่น การชมวิว ถ่ายรูป ชิมอาหารท้องถิ่น และเข้าร่วมกิจกรรมเวิร์กชอปทางวัฒนธรรมหรือกิจกรรมภายในแหล่งท่องเที่ยว สอดคล้องกับงานวิจัยของ สมรศรี คำตรง (2566) ศึกษาพฤติกรรมนักท่องเที่ยวกลุ่ม Generation Z ในเขตกรุงเทพมหานครและปริมณฑล พบว่า กิจกรรมที่นักท่องเที่ยวกลุ่ม Generation Z นิยมทำเวลาไปเที่ยวมากที่สุด คือ กิจกรรมเชิงพักผ่อนหย่อนใจ เช่น ถ่ายรูป เดินเที่ยวชม shopping เป็นต้น และเป็นไปในแนวทางเดียวกับงานวิจัยของ ชาคร ประพรหม และพิมพ์ชนก ไชยชนะ (2565) ศึกษาแนวทางการพัฒนาแหล่งท่องเที่ยวเชิงอาหาร ย่านเมืองเก่าสงขลา มุ่งเน้นการพัฒนาแหล่งท่องเที่ยวเชิงอาหารในย่านเมืองเก่าสงขลา โดยให้ความสำคัญกับ การลิ้มรสอาหาร การเรียนรู้กระบวนการทำอาหาร และการลงมือทำอาหารด้วยตนเองเพื่อสร้างประสบการณ์การท่องเที่ยวที่น่าจดจำสำหรับนักท่องเที่ยว

ด้านที่พัก (Accommodation) เป็นอีกปัจจัยสำคัญ โดยเน้นความสะอาด ความสะดวกสบาย ราคาเหมาะสม และรีวิวจากผู้ใช้จริง โดยนิยมเลือกโรงแรมและรีสอร์ทที่เป็นธรรมชาติและให้ความเป็นส่วนตัว สอดคล้องกับงานวิจัยของ Morrone et al. (2024) พบว่า ปัจจัยที่มีอิทธิพลต่อการเลือกที่พักของนักท่องเที่ยว Generation Z หลัง COVID-19 ได้แก่ สุขอนามัยและมาตรการป้องกันโรค เช่น ความสะอาด การฆ่าเชื้อ และสุขภาพพนักงาน ซึ่งมีความสำคัญต่อการตัดสินใจเลือกที่พัก นอกจากนี้ เทคโนโลยีดิจิทัล เช่น ระบบเช็คอินอัตโนมัติ ห้องพักอัจฉริยะ และมาตรการป้องกันโรคผ่านดิจิทัล ยังเป็นปัจจัยดึงดูดที่สำคัญ ช่วย

เพิ่มความสะดวก ปลอดภัย และสร้างความมั่นใจให้กับนักท่องเที่ยว และยังสอดคล้องกับงานวิจัยของ จารุวรรณ โพสาวังและกนกพร ชัยประสิทธิ์ (2564) ศึกษาปัจจัยที่มีผลต่อการตัดสินใจในการเลือกใช้บริการที่พักประเภทโรงแรม ขนาดใหญ่ของนักท่องเที่ยวชาวไทย ในเขตพื้นที่เขาใหญ่ อำเภอปากช่อง จังหวัดนครราชสีมา พบว่า การตัดสินใจเลือกที่พักของนักท่องเที่ยวนั้น ที่พักจะต้องสะอาด มีความสะดวกสบาย การตกแต่งสวยงาม ราคามีความเหมาะสม และมีระบบรักษาความปลอดภัยอย่างเหมาะสมเช่น กล้องวงจรปิด ระบบป้องกันอัคคีภัย เป็นต้น

ด้านสิ่งอำนวยความสะดวก (Amenities) กลุ่มนักท่องเที่ยวรุ่นใหม่ให้ความสำคัญกับการมีร้านอาหาร ห้องน้ำที่สะอาด พื้นที่พักผ่อน ที่จอดรถเพียงพอ และบริการอินเทอร์เน็ตฟรี ซึ่งเป็นปัจจัยที่ช่วยเพิ่มความสะดวกสบายในการเดินทาง สอดคล้องกับงานวิจัยของ จีณัสมา ศรีหิรัญ และคณะ (2563) ซึ่งศึกษาแรงจูงใจนักท่องเที่ยว Generation Z ผ่านองค์ประกอบทางการท่องเที่ยวในการเข้าร่วม ประเพณีฮีตสิบสอง จังหวัดขอนแก่น โดยพบว่า สิ่งอำนวยความสะดวกจะต้องมีมาตรการรักษาความปลอดภัย การรักษาความสะอาด และการให้บริการอินเทอร์เน็ตในแหล่งท่องเที่ยว เป็นปัจจัยสำคัญที่ส่งเสริมประสบการณ์การท่องเที่ยวของนักท่องเที่ยวกลุ่มนี้ และสอดคล้องกับงานวิจัยของ อดิลักษณ์ พุ่มอิ่ม (2566) ศึกษาเกี่ยวกับการวิเคราะห์เส้นทางปัจจัยองค์ประกอบ ศักยภาพในการดึงดูดใจและการรองรับ ด้านการท่องเที่ยวที่ส่งผลต่อการบริหารจัดการแหล่งท่องเที่ยวทางประวัติศาสตร์ ในจังหวัดปราจีนบุรี พบว่า สิ่งอำนวยความสะดวกมีร้านค้าจำหน่ายอาหารและเครื่องดื่มที่หลากหลาย การบริการของศูนย์บริการนักท่องเที่ยวที่ดี สถานที่จอดรถสะดวกปลอดภัย

ด้านการเข้าถึง (Accessibility) ถือได้ว่ามีบทบาทสำคัญ โดยกลุ่มนักท่องเที่ยวรุ่นใหม่ให้ความสำคัญกับการเข้าถึงนั้น ต้องมีถนนหนทางที่ดี ระบบขนส่งสาธารณะ ป้ายบอกทางชัดเจน และบริการรถรับส่งภายในแหล่งท่องเที่ยว สอดคล้องกับงานวิจัยของ จีณัสมา ศรีหิรัญ และคณะ (2563) ศึกษาการจูงใจนักท่องเที่ยว เจเนอเรชันแซดด้วยองค์ประกอบทางการท่องเที่ยว เพื่อเข้าร่วมประเพณีฮีตสิบสอง ในจังหวัดขอนแก่น พบว่า ควรพัฒนาโครงสร้างพื้นฐาน เช่น ถนน ขนส่งสาธารณะ ป้ายบอกทางและ GPS ปักหมุดเพิ่มสถานที่ใน Google Map อีกทั้งยังสอดคล้องกับงานวิจัยของ Nguyen et al. (2021) ศึกษาปัจจัยผลักและปัจจัยดึงเป็นองค์ประกอบสำคัญที่ส่งผลต่อความตั้งใจเดินทางของ Generation Z โดยปัจจัยดึง เช่น ความสามารถในการเข้าถึง การบริการ และภาพลักษณ์ของจุดหมายปลายทาง เป็นปัจจัยที่มีผลต่อการเลือกสถานที่ท่องเที่ยว ผลการวิจัยพบว่า Generation Z ให้ความสำคัญกับความสะดวกในการเดินทางมากกว่าปัจจัยด้านราคา โดยเฉพาะจุดหมายปลายทางที่สามารถเข้าถึงได้ง่าย

ด้านแหล่งท่องเที่ยวที่น่าสนใจ (Attractions) ควรมีเอกลักษณ์เฉพาะตัว ทั้งบรรยากาศ วัฒนธรรม หรือกิจกรรมพิเศษที่มอบประสบการณ์แปลกใหม่ให้แก่นักท่องเที่ยว สอดคล้องกับงานวิจัยของ Ogbeide (2020) ศึกษาปัจจัยหลักที่ส่งผลต่อความน่าดึงดูดใจของจุดหมายปลายทางสำหรับนักท่องเที่ยว Generation Y และ Z ในสหรัฐฯ นักท่องเที่ยวชาวอินเดียภายในประเทศ และนักท่องเที่ยวต่างชาติที่เดินทางไปอินเดีย จากผลการศึกษาพบว่า “ทรัพยากรทางวัฒนธรรมและมรดก” (Cultural and Heritage Resources) เป็นปัจจัยที่สำคัญที่สุด รองลงมาคือ การบริการต้อนรับ (Hospitality) และโครงสร้างพื้นฐานทั่วไป (General Infrastructure) ซึ่งมีความสำคัญอย่างมากต่อทุกกลุ่มนักท่องเที่ยว ในทางกลับกัน “ความบันเทิง” (Entertainment) เป็นปัจจัยที่มีความสำคัญน้อยที่สุด และยังสอดคล้องกับงานวิจัยของ Fang (2020) พบว่า ความโดดเด่นด้านวัฒนธรรมและวิถีชีวิต ความเป็นอยู่ดั้งเดิม อันเป็นเอกลักษณ์เฉพาะเฉพาะตนของแหล่งท่องเที่ยว มีศักยภาพดึงดูดใจในด้านการท่องเที่ยว ซึ่งส่งผลดีให้เกิดการเดินทางเพิ่มมากขึ้น

ผลการวิจัยจากวัตถุประสงค์ข้อที่ 3 เพื่อเสนอแนวทางการส่งเสริมการท่องเที่ยวเชิงอาหาร สำหรับกลุ่มนักท่องเที่ยวรุ่นใหม่ ในเขตจังหวัดนครพนม ประเทศไทย

กลุ่มนักท่องเที่ยวรุ่นใหม่ให้ความสำคัญกับอาหารในฐานะส่วนหนึ่งของประสบการณ์การท่องเที่ยว โดยเฉพาะการเข้าร่วมงานเทศกาลอาหารที่ส่งเสริมการเรียนรู้และสร้างประสบการณ์ที่น่าจดจำ ทั้งนี้ นักท่องเที่ยวรุ่นใหม่ให้ความสนใจต่อกิจกรรมการท่องเที่ยวเชิงอาหาร เช่น การชิมอาหารท้องถิ่น การเรียนรู้วัตถุดิบ และการเวิร์กชอปทำอาหาร ซึ่งแสดงให้เห็นถึงแนวโน้มที่นักท่องเที่ยวกลุ่มนี้มองหาประสบการณ์ที่มีความหมาย (Meaningful Experiences) และต้องการมีส่วนร่วมในกิจกรรมที่สามารถเชื่อมโยงกับวัฒนธรรมท้องถิ่น สอดคล้องกับงานวิจัยของ Soltani et al. (2021) ได้พัฒนากรอบแนวคิด เพื่อวิเคราะห์ความสำคัญของมูลค่าประสบการณ์อาหารท้องถิ่น ที่ส่งผลต่อความตั้งใจในการเดินทางของนักท่องเที่ยว และภาพลักษณ์ของจุดหมายปลายทางด้านอาหาร ทั้งนี้ นักท่องเที่ยวเชิงอาหารมีลักษณะเฉพาะที่แตกต่างจากนักท่องเที่ยวประเภทอื่น เนื่องจากมีวัตถุประสงค์ในการเดินทางที่ชัดเจน ซึ่งมุ่งเน้นไปที่การลิ้มลองและสัมผัสประสบการณ์ด้านอาหาร ดังนั้น ก่อนที่ภาพลักษณ์ของจุดหมายปลายทางจะส่งผลต่อการรับรู้ของนักท่องเที่ยว ประสบการณ์ด้านอาหารที่ได้รับโดยตรงถือเป็นปัจจัยสำคัญที่ช่วยให้นักท่องเที่ยวรับรู้และสร้างภาพลักษณ์ด้านอาหารของจุดหมายปลายทางได้อย่างชัดเจนและโดดเด่นกว่าที่อื่น และงานวิจัยของ Ogbeide (2020) ระบุว่า ความสนใจของนักท่องเที่ยว Generation Y และ Z ต่ออาหารท้องถิ่นและอาหารต้นตำรับ เป็นหนึ่งในปัจจัยสำคัญที่ส่งเสริมความน่าดึงดูดใจของจุดหมายปลายทาง และเพิ่มศักยภาพในการแข่งขันของอุตสาหกรรมการท่องเที่ยว ทั้งนี้ อาหารท้องถิ่นถือเป็นองค์ประกอบที่มีบทบาทสำคัญในการ

ยกระดับประสบการณ์การท่องเที่ยว และสร้างแรงจูงใจให้กับนักท่องเที่ยวได้อย่างมีประสิทธิภาพ และสอดคล้องกับงานวิจัยของณนนท์ แดงสังวาลย์ (2564) ศึกษารูปแบบการสร้างภาพลักษณ์แหล่งท่องเที่ยวเชิงอาหารพื้นถิ่นของประเทศไทย พบว่า กิจกรรมการท่องเที่ยวเชิงอาหารพื้นถิ่น พบว่า การสร้างภาพลักษณ์ของแหล่งท่องเที่ยวด้านกิจกรรมการท่องเที่ยวเชิงอาหารพื้นถิ่นที่ส่งผลต่อความรู้สึกนึกคิดของนักท่องเที่ยวในยุคปัจจุบันควร มุ่งเน้นการสร้างกิจกรรมการเรียนรู้อาหารพื้นถิ่นที่นักท่องเที่ยวสามารถสัมผัสด้วยระบบประสาท สัมผัสทั้ง 5 คือ ตา หู จมูก มือ และลิ้น ด้วยเหตุนี้การสร้างรูปแบบกิจกรรมจึงมีความจำเป็น มีการลงมือปฏิบัติหรือทดลอง เช่น กิจกรรมการเรียนรู้การเพาะปลูก การเก็บเกี่ยว การแปรรูป และการคัดสรรวัตถุดิบจากแหล่งเพาะปลูกเพื่อการประกอบอาหารพื้นถิ่น การทดลอง ปรุงอาหารพื้นถิ่น การชิม และการเลือกซื้อของฝากชุมชน ซึ่งการออกแบบกิจกรรมทุกกิจกรรมควรมี การแสดงให้เห็นมีความเชื่อมโยงระหว่างอาหารพื้นถิ่นกับวัฒนธรรม ประเพณี และความเชื่อของคนพื้นถิ่น ทั้งนี้เพื่อส่งเสริมกิจกรรมให้ประสบความสำเร็จ และช่วยสร้างประสบการณ์ การท่องเที่ยวเชิงอาหาร ให้มีความน่าจดจำสำหรับนักท่องเที่ยวมากยิ่งขึ้น

กล่าวโดยสรุปจากการศึกษางานวิจัยนี้ทำให้ได้แนวทางการส่งเสริมการท่องเที่ยวเชิงอาหารสำหรับนักท่องเที่ยวรุ่นใหม่ ในจังหวัดนครพนม ที่ควรมุ่งเน้นการจัดกิจกรรมที่เชื่อมโยงกับวัฒนธรรมอาหารท้องถิ่น เช่น เทศกาลอาหาร การชิมเมนูขึ้นชื่อ การเรียนรู้วัตถุดิบ และเวิร์กชอปทำอาหารพื้นเมือง ซึ่งช่วยสร้างประสบการณ์ที่น่าจดจำและกระตุ้นความสนใจของนักท่องเที่ยว อีกทั้ง ควรให้ความสำคัญกับการบริหารจัดการที่ได้มาตรฐาน โดยเน้นสุขอนามัย ความปลอดภัย และการจัดโซนอาหารให้เป็นระเบียบ พร้อมพัฒนาโครงสร้างพื้นฐาน เช่น ระบบคมนาคมและสิ่งอำนวยความสะดวก เพื่อเพิ่มความสะดวกสบายในการเดินทาง นอกจากนี้ การประชาสัมพันธ์ผ่านสื่อดิจิทัล จะช่วยสร้างการรับรู้และดึงดูดนักท่องเที่ยวรุ่นใหม่ ซึ่งจะส่งเสริมให้จังหวัดนครพนมเป็นจุดหมายปลายทางด้านการท่องเที่ยวเชิงอาหารที่มีศักยภาพและยั่งยืน

ข้อเสนอแนะ

1. ควรส่งเสริมให้มีการจัดกิจกรรมเชื่อมโยงกับวัฒนธรรมอาหารท้องถิ่น โดยการจัดงานเทศกาลอาหารที่เน้นชิมเมนูขึ้นชื่อของจังหวัดนครพนม พร้อมพัฒนาเวิร์กชอปทำอาหารท้องถิ่นและกิจกรรมเรียนรู้วัตถุดิบท้องถิ่น เพื่อให้ผู้เข้าร่วมได้รับประสบการณ์ด้านอาหารและเข้าถึงเอกลักษณ์ของอาหารท้องถิ่นอย่างแท้จริง

2. ควรส่งเสริมการบริหารจัดการเทศกาลอาหารให้มีมาตรฐานที่เข้มงวด โดยมุ่งเน้นการรักษาสุขอนามัยและความปลอดภัยในงานเทศกาล พร้อมทั้งจัดแบ่งโซนจำหน่ายอาหารอย่างเป็นระบบและเรียบร้อย เพื่อเพิ่มประสิทธิภาพในการบริการและสร้างความมั่นใจแก่ผู้เข้าร่วมงาน

3. ควรส่งเสริมกลยุทธ์ประชาสัมพันธ์ผ่านสื่อดิจิทัล โดยเน้นการใช้โซเชียลมีเดีย (เช่น TikTok, Facebook, Instagram) ในการเผยแพร่รีวิวและประสบการณ์ตรงจากนักท่องเที่ยวจริง พร้อมทั้งร่วมมือกับ influencer ด้านอาหารและท่องเที่ยวเพื่อเพิ่มความน่าสนใจและกระตุ้นการรับรู้ในกลุ่มนักท่องเที่ยวรุ่นใหม่

4. ควรมีการวางแผนและพัฒนาโครงสร้างพื้นฐาน ระบบการเข้าถึง สิ่งอำนวยความสะดวก และที่พักที่มีคุณภาพ เพื่อรองรับนักท่องเที่ยวรุ่นใหม่ ที่จะเดินทางมาท่องเที่ยวจังหวัดนครพนมในอนาคตอย่างครบถ้วนและมีประสิทธิภาพ

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Linguistic strategies used to introduce tourist attractions in Vietnam Through online platforms

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Abstract

The purpose of this research is to study the Linguistic strategies used to introduce tourist attractions in Vietnam Through online platforms. By collecting information in promotional articles from travel websites and pages. 60 stories from 10 online sources

The results show that the presentation of tourism information uses a variety of linguistic strategies, which can be classified into 4 main groups: 1) lexical strategies such as the use of specific words, name-callings, and references that help create the image of the place, 2) rhetoric, such as the words of informing, guiding, and expressing feelings, 3) the use of imagery, such as metaphors, metaphors, symbols, persons, and metaphors, and 4) the use of narratives, including historical narratives, myths, and community narratives

The results show the importance of language that results in the prominence of tourism communication through online platforms. It is attractive and can effectively persuade readers. This is useful for the development of tourism platforms writing in other contexts.

Keywords: Linguistic strategies, introduce, travel, Vietnam, online platforms

กลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์

บทนำ

ในปัจจุบันเทคโนโลยีสารสนเทศมีความก้าวหน้าอย่างรวดเร็วและเข้ามามีบทบาทสำคัญในชีวิตประจำวันของมนุษย์ ส่งผลกระทบต่อหลากหลายด้าน โดยเฉพาะในภาคการท่องเที่ยวซึ่งได้รับอิทธิพลจากการเปลี่ยนแปลงดังกล่าวอย่างชัดเจน การเผยแพร่ข้อมูลผ่านเว็บไซต์และช่องทางออนไลน์ต่าง ๆ ไม่เพียงอำนวยความสะดวกให้กับนักท่องเที่ยวในการค้นหาข้อมูล จองที่พัก ตั๋วเครื่องบิน และกิจกรรมต่าง ๆ แต่ยังช่วยให้ผู้ประกอบการสามารถเข้าถึงกลุ่มเป้าหมายได้โดยตรง ส่งผลให้การทำการตลาดมีประสิทธิภาพมากยิ่งขึ้น

ด้วยความสะดวกรวดเร็วของการเข้าถึงข้อมูลในสื่อออนไลน์ พฤติกรรมของนักท่องเที่ยวจึงเปลี่ยนแปลงไปอย่างมีนัยสำคัญ โดยเฉพาะในประเทศไทย ซึ่งประชาชนมีแนวโน้มพึ่งพาเทคโนโลยีในการสืบค้นข้อมูลเพิ่มขึ้นอย่างต่อเนื่อง จากการสำรวจของสำนักงานพัฒนาธุรกรรมทางอิเล็กทรอนิกส์ (ETDA) ปี 2565 พบว่าคนไทยใช้อินเทอร์เน็ตเฉลี่ยวันละ 7 ชั่วโมง 4 นาที และจากรายงาน Digital 2023: Thailand ระบุว่า ณ เดือนมกราคม 2566 ประเทศไทยมีผู้ใช้โซเชียลมีเดียประมาณ 52.25 ล้านคน ซึ่งแสดงให้เห็นถึงบทบาทสำคัญของช่องทางออนไลน์ในการส่งเสริมการสื่อสารข้อมูลด้านการท่องเที่ยว (สำนักงานพัฒนาธุรกรรมทางอิเล็กทรอนิกส์, 2565; www.etda.or.th)

อุตสาหกรรมการท่องเที่ยวถือเป็นกลไกสำคัญในการกระตุ้นเศรษฐกิจและส่งเสริมวัฒนธรรมในระดับท้องถิ่น โดยเฉพาะในกลุ่มประเทศเอเชียตะวันออกเฉียงใต้ หนึ่งในประเทศที่ได้รับความนิยมจากนักท่องเที่ยวชาวไทยคือ “ประเทศเวียดนาม” หรือ “สาธารณรัฐสังคมนิยมเวียดนาม” ซึ่งมีภูมิประเทศที่อุดมสมบูรณ์ด้วยภูเขาและธรรมชาติอันงดงาม อีกทั้งยังมีวัฒนธรรมและประวัติศาสตร์ที่หลากหลาย โดยเวียดนามตั้งอยู่บริเวณตะวันออกของคาบสมุทรอินโดจีน มีพรมแดนติดกับประเทศจีน ลาว และกัมพูชา มีสถานที่ท่องเที่ยวกระจายอยู่ทั่วภูมิภาค และมีสภาพภูมิอากาศที่เหมาะกับการท่องเที่ยวตลอดทั้งปี (Country Profile สาธารณรัฐสังคมนิยมเวียดนาม; ryt9.com)

ข้อมูลจากกระทรวงวัฒนธรรม กีฬา และการท่องเที่ยวของเวียดนามระบุว่า ตั้งแต่ปี พ.ศ. 2556 เป็นต้นมา อุตสาหกรรมการท่องเที่ยวของประเทศมีอัตราการเติบโตเฉลี่ยสูงถึงร้อยละ 25 ต่อปี โดยในช่วง พ.ศ. 2558–2560 มีนักท่องเที่ยวต่างชาติเดินทางเข้าประเทศเพิ่มขึ้นจาก 8 ล้านคน เป็น 15.5 ล้านคน และในปีล่าสุด การท่องเที่ยวคิดเป็นร้อยละ 8.4 ของผลิตภัณฑ์มวลรวมในประเทศ (GDP) ของเวียดนาม (prachachat.net, 2563)

สื่อสังคมออนไลน์จึงมีบทบาทสำคัญต่อการส่งเสริมการท่องเที่ยวในยุคดิจิทัล นักท่องเที่ยวสามารถเข้าถึงข้อมูลได้หลากหลายผ่านเว็บไซต์ บล็อก รีวิวออนไลน์ และแพลตฟอร์มโซเชียลมีเดีย โดยเฉพาะอย่างยิ่งในกลุ่มนักท่องเที่ยวชาวไทยที่มีพฤติกรรมการสืบค้นข้อมูลผ่านสื่อออนไลน์เพิ่มมากขึ้นอย่างต่อเนื่อง ซึ่งสอดคล้องกับผลการสำรวจของ ETDA (2565) ที่ระบุว่ากิจกรรมยอดนิยมของคนไทยในสื่อออนไลน์ ได้แก่ การค้นหาข้อมูล การรับชมวิดีโอ และการใช้โซเชียลมีเดีย

ภาษาที่ใช้ในการประชาสัมพันธ์แหล่งท่องเที่ยวมีความสำคัญอย่างยิ่ง โดยเฉพาะการเลือกใช้ “กลวิธีทางภาษา” ในการโน้มน้าว สื่อสารภาพลักษณ์ และสร้างแรงบันดาลใจในการเดินทาง งานวิจัยของฟาฎีฮา เต๊ะเย็บ และพัชราภรณ์ คชินทร์ (2565) ระบุว่า การใช้ภาษาทางการท่องเที่ยว เช่น การรีวิวเพจ “Chew Chew Phuket” มีลักษณะเด่นด้านความกระชับ เข้าใจง่าย และสามารถเร้าอารมณ์ผู้อ่านให้คล้อยตามได้อย่างมีประสิทธิภาพ ทั้งยังมีการเล่าเรื่องราวเชิงประสบการณ์ที่ช่วยกระตุ้นจินตนาการและการตัดสินใจของผู้อ่านได้เป็นอย่างดี

ตัวอย่างเช่น ข้อความจากเว็บไซต์ travel.trueid.net “ดื่มด่ำกับความงดงามของอ่าวฮาลองที่เต็มไปด้วยภูเขาหินปูนและน้ำทะเลสีเขียวมรกต” หรือ “ตะวันค่อย ๆ ลับขอบฟ้า เปลี่ยนท้องฟ้าเป็นสีชมพู” แสดงให้เห็นถึงการใช้ “ภาพพจน์” (figurative language) ที่ไม่เพียงถ่ายทอดความสวยงามของสถานที่ แต่ยังสร้างอารมณ์ร่วมและจินตภาพอันงดงามให้แก่ผู้อ่าน

จากแนวโน้มและบทบาทของการใช้ภาษาในสื่อประชาสัมพันธ์ท่องเที่ยวดังกล่าว ผู้วิจัยจึงให้ความสนใจศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ โดยมุ่งหวังให้การศึกษาในครั้งนี้มีส่วนช่วยเพิ่มพูนความเข้าใจในเชิงวาทกรรม ส่งเสริมแนวทางการเขียนเชิงสร้างสรรค์ และเป็นประโยชน์ต่อการพัฒนาสื่อประชาสัมพันธ์ด้านการท่องเที่ยวในบริบทภาษาไทยและนานาชาติในอนาคต

วัตถุประสงค์ของการวิจัย

เพื่อศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์

วิธีการดำเนินการวิจัย

การวิจัยครั้งนี้มีวิธีดำเนินการวิจัยเป็นไปตามขั้นตอนต่อไปนี้

1) สำรวจ รวบรวม และศึกษาเอกสารและงานวิจัยที่เกี่ยวข้อง ทบทวนวรรณกรรมที่เกี่ยวข้องกับแนวความคิดเกี่ยวกับแนวคิดสื่อสังคมออนไลน์ กลวิธีทางภาษา และ การท่องเที่ยว

2) เก็บรวบรวมข้อมูล ผู้วิจัยได้คัดเลือกสื่อออนไลน์ที่เกี่ยวข้องกับการนำเสนอเนื้อหาเพื่อแนะนำสถานที่ท่องเที่ยวในประเทศเวียดนาม โดยผู้วิจัยได้เก็บรวบรวมข้อมูลจากสื่อออนไลน์ ที่เผยแพร่ตั้งแต่ 1 มกราคม - 28 มีนาคม 2568 จำนวน 10 แหล่งข้อมูล จำนวน 60 เรื่อง ดังนี้

ลำดับ	เว็บไซต์	จำนวน (เรื่อง)
1.	www. nexttour.com	9
2.	www. AsiaPioneerTravel.com	2
3.	www. wonderfulpackage.com	8
4.	www. tour2go.com	1
5.	www. planetholidaystravel.com	14
6.	www. l2btravel.net	5
7.	www. banholiday.com	6
8.	www. etravelway.com	2
9.	www. travel.trueid.net	4
10.	www.paradisevietnam.com	9

3) การวิเคราะห์ข้อมูล การศึกษาเน้นการวิเคราะห์ข้อมูลเชิงคุณภาพ โดยใช้แนวคิดการวิเคราะห์กลวิธีทางภาษาในข้อความ ของ จันทิมา อังคพาณิชกิจ (2562: น. 180-222) ประกอบด้วย กลวิธีทางศัพท์ การใช้ภาพพจน์ และแนวคิดการใช้วัจนกรรมใช้แนวคิดของ ทรงธรรม อินทจักร (2550: น. 44-47) ประกอบด้วย วัจนกรรมกลุ่มบอกกล่าว วัจนกรรมกลุ่มชี้นำ และวัจนกรรมกลุ่มแสดงความรู้สึก

4) เรียบเรียงและรายงานผลการวิจัย

5) สรุปการวิจัย อภิปรายผล และเสนอแนะ

ข้อตกลงเบื้องต้น

ตัวอย่างที่ผู้วิจัยนำมา จะใช้วิธีการอ้างอิงแหล่งที่มาโดยการระบุชื่อเรื่องหรือชื่อบทความ ตามด้วยเว็บไซต์แหล่งข้อมูล เช่น

ตัวอย่างที่ 12

> “อ่าวฮาลองได้รับการยกย่องให้เป็นมรดกโลกของยูเนสโก และไม่เพียงแต่มีเกาะหินปูนที่สวยงามเท่านั้น แต่ยังมีน้ำทะเลสีเขียวมรกตใสราวกับคริสตัลอีกด้วย”
>
> (สำรวจความมหัศจรรย์ของการว่ายน้ำในอ่าวฮาลอง; paradisevietnam.com)

แนวทางการอ้างอิงแหล่งมาข้างต้น จะระบุลำดับของตัวอย่าง โดยในวงเล็บท้ายตัวอย่างจะระบุชื่อเรื่องหรือชื่อบทความที่คัดลอกมา พร้อมบอกเว็บไซต์ของแหล่งข้อมูลที่อ้างถึง

ผลการวิจัย

จากการศึกษา กลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ ผลการวิจัยพบกลวิธีการใช้ภาษาจำนวน 4 กลวิธี รายละเอียดดังนี้

1. กลวิธีทางศัพท์

กลวิธีทางศัพท์ หมายถึง การเลือกใช้คำศัพท์เพื่อแสดงออกซึ่งแนวคิดและแทนความคิดของผู้ส่งสาร (จันทิมา อังคพณิชกิจ, 2557, น. 140) โดย แฟร์เคลาฟ์ (Fairclough, 1995, p. 185) ชี้ให้เห็นว่า กลวิธีทางศัพท์ที่ผู้เขียนใช้ในการผลิตตัวบทนั้นขึ้นอยู่กับปัจจัยทางสังคม และยังต้องเผชิญกับกระบวนการทางสังคมและวัฒนธรรมในระดับกว้างอีกด้วย

จากการศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบว่ามีการใช้กลวิธีทางศัพท์ที่สำคัญ 2 กลุ่ม ได้แก่ (1) การอ้างถึง (referencing) และ (2) การใช้ชื่อและการเรียกชื่อ (naming and labeling) ซึ่งรายละเอียดของกลวิธีในกลุ่มแรกมีดังนี้

1.1 การอ้างถึง การอ้างถึง หมายถึง การใช้คำหรือข้อความเป็นตัวบ่งชี้ที่ทำหน้าที่กำหนดสถานภาพของสิ่งที่กล่าวถึง รวมถึงสะท้อนลักษณะเฉพาะ มุมมอง และตำแหน่งแห่งความสัมพันธ์ระหว่างผู้พูด/ผู้เขียนกับสิ่งที่กล่าวถึงนั้น จากการวิเคราะห์ข้อมูล พบตัวอย่างการอ้างถึงที่มีลักษณะเด่น ดังนี้

ตัวอย่างที่ 1

> “สัมผัสอารยธรรมโบราณที่ฮอยอัน เมืองมรดกโลกที่ได้รับการขึ้นทะเบียนจาก **UNESCO**"
>
> (ฮอยอัน ฉันรักเธอ เมืองมรดกโลกแห่งเวียดนาม;
>
> wonderfulpackage.com)

จากตัวอย่างที่ 1 ข้อความ “เมืองมรดกโลกที่ได้รับการขึ้นทะเบียนจาก UNESCO” เป็นการอ้างถึงสถานะพิเศษของเมืองฮอยอัน อันสะท้อนคุณค่าทางประวัติศาสตร์และวัฒนธรรมระดับโลก ขณะที่คำว่า “อารยธรรมโบราณ” ช่วยเสริมภาพลักษณ์ของเมืองว่าเป็นแหล่งรวมมรดกทางวัฒนธรรมที่มีความลึกซึ้งและยั่งยืน

ตัวอย่างที่ 2

> “ดื่มด่ำบรรยากาศ ทะเลสาบคืนดาบ (Hoan Kiem lake) เป็นทะเลสาบน้ำจืดขนาดใหญ่ที่ตั้งอยู่ใจกลางเมืองฮานอยทะเลสาบแห่งนี้มี**ตำนาน**กล่าวว่า เวียดนามทำสงครามสู้รบกับประเทศจีน เมื่อเสร็จศึกสงครามแล้ว พระองค์ได้นำดาบมาคืน ณ ทะเลสาบแห่งนี้”
>
> (ทัวร์เวียดนาม มาพักใจที่...ซาปา ฮานอย ฟานซิปัน; tour2go.com)

จากตัวอย่างที่ 2 แสดงให้เห็นการอ้างถึงตำนานพื้นเมืองซึ่งเชื่อมโยงกับทะเลสาบคืนดาบ การกล่าวถึงตำนานดังกล่าวช่วยเพิ่มคุณค่าทางประวัติศาสตร์และสร้างจินตภาพแก่ผู้อ่าน ทำให้สถานที่นี้มีความโดดเด่นมากกว่าการเป็นเพียง “ทะเลสาบ” ทั่วไป นอกจากนี้ยังมีการให้ข้อมูลเพิ่มเติมเกี่ยวกับที่ตั้ง โดยระบุว่าเป็น “ทะเลสาบน้ำจืดขนาดใหญ่ที่ตั้งอยู่ใจกลางเมืองฮานอย” ซึ่งช่วยเสริมบริบทและความเข้าใจของผู้อ่านต่อสถานที่อย่างชัดเจน

1.2 การใช้ชื่อและเรียกชื่อ

การใช้ชื่อและการเรียกชื่อ (Naming and Labeling) เป็นกลวิธีทางศัพท์ที่ผู้เขียนใช้ในการระบุและขับเน้นคุณลักษณะเฉพาะของสถานที่หรือสิ่งที่กล่าวถึง โดยการเลือกใช้ชื่อเฉพาะ ชื่อเปรียบเปรย หรือคำเรียกขานที่แฝงด้วยนัยสำคัญทางวัฒนธรรม ประวัติศาสตร์ หรืออารมณ์ เพื่อโน้มน้าวความรู้สึกและสร้างจินตภาพให้กับผู้อ่าน จากการศึกษาข้อมูลตัวบทที่แนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบตัวอย่างการใช้ชื่อและเรียกชื่อที่สะท้อนแนวโน้มสำคัญในการใช้ภาษาเพื่อส่งเสริมภาพลักษณ์และความน่าสนใจของสถานที่ ดังนี้

ตัวอย่างที่ 3

> “Hoi An (ฮอยอัน) เป็นอีก 1 **เมืองมรดกโลกของประเทศเวียดนาม** เป็นเมืองคิวส์ๆน่ารัก แต่ยังคงมีกลิ่นอายของ**ความเป็นเมืองเก่า**อยู่ด้วยเอกลักษณ์ทั่วเมืองเป็นสีเหลืองมัสตาร์ด ยกให้เป็น อีก1เมืองที่ชอบค่ะ เพื่อนๆที่มีแพลนมาเที่ยวเวียดนาม มาเที่ยวที่ ฮอยอัน ใช้ชีวิตกันแบบสโลฟ์ไลฟ์ เดินเล่นช็อปปิ้งชิวๆกันนะคะ”
>
> (ทัวร์เวียดนาม ดานัง ฮอยอัน บาน่าฮิลล์; planetholidaystravel.com)

จากตัวอย่างที่ 3 ข้อความ “เมืองมรดกโลกของประเทศเวียดนาม” เป็นการใช้ชื่อเรียกที่มีความหมายเชิงวัฒนธรรมสูง โดยสะท้อนให้เห็นถึงคุณค่าของเมืองฮอยอันที่ได้รับการขึ้นทะเบียนโดยองค์การยูเนสโก (UNESCO) ว่าเป็นแหล่งมรดกทางวัฒนธรรมของโลก ซึ่งการใช้ถ้อยคำนี้ไม่เพียงให้ข้อมูล แต่ยังช่วยสร้างภาพลักษณ์ของความเก่าแก่ ทรงคุณค่า และควรค่าแก่การอนุรักษ์ ส่งผลเชิงจิตวิทยาต่อผู้อ่านให้เกิดความรู้สึกสนใจและอยากสัมผัสด้วยตนเอง

นอกจากนี้ ข้อความ “ความเป็นเมืองเก่า” ยังเป็นถ้อยคำที่ช่วยตอกย้ำภาพลักษณ์ของเมืองฮอยอันในฐานะเมืองที่มีเอกลักษณ์ทางสถาปัตยกรรมและวัฒนธรรม เช่น สีเหลืองมัสตาร์ดอันเป็นสัญลักษณ์เฉพาะของเมือง ซึ่งสื่อถึงบรรยากาศแบบดั้งเดิม และวิถีชีวิตที่เรียบง่าย (slow life) ซึ่งเป็นอีกปัจจัยหนึ่งที่ดึงดูดนักท่องเที่ยวให้เกิดความประทับใจ

ตัวอย่างที่ 4

> “นำท่านสัมผัสประสบการณ์ใหม่ที่เวียดนาม เยือนดานัง-ฮอยอัน **ฝรั่งเศสแห่งเวียดนาม** ครบทั้งฟิลยุโรปและย่านเมืองเก่า นั่งกระเช้าลอยฟ้าที่ยาวที่สุดในโลก ขึ้นไปที่ บานาฮิลล์ (Bana Hills) **เมืองฝรั่งเศสแสนสวยในหุบเขาสูง เมืองแห่งความสนุก** และมีอากาศเย็นสบายตลอดปี”
>
> (ทัวร์เวียดนาม ดานัง ฮอยอัน บาน่าฮิลล์; planetholidaystravel.com)

จากตัวอย่างที่ 4 นี้สะท้อนการใช้กลวิธีการเปรียบเปรยชื่อเรียก โดยใช้คำว่า “ฝรั่งเศสแห่งเวียดนาม” เพื่อสร้างภาพลักษณ์ของเมืองดานัง-ฮอยอัน ว่ามีบรรยากาศ สถาปัตยกรรม หรืออารมณ์ของสถานที่ที่คล้ายคลึงกับเมืองในยุโรป โดยเฉพาะฝรั่งเศส ซึ่งเป็นประเทศที่มีอิทธิพลทางประวัติศาสตร์ใน

ภูมิภาคอินโดจีน การเปรียบเปรยเช่นนี้มีผลในการสร้างความรู้สึกว่าผู้เยี่ยมชมจะได้สัมผัสบรรยากาศต่างแดนภายในเวียดนามเอง

ขณะที่ถ้อยคำ “เมืองฝรั่งเศสแสนสวยในหุบเขาสูง” และ “เมืองแห่งความสนุกและมีอากาศเย็นสบายตลอดปี” เป็นการเรียกชื่อสถานที่ด้วยคุณลักษณะพิเศษที่สื่อถึงความรู้สึก ความคาดหวัง และอารมณ์ของนักท่องเที่ยว โดยการย้ำคุณสมบัติด้านสภาพภูมิอากาศ กิจกรรมความบันเทิง และทัศนียภาพ ทำให้สถานที่มีความน่าสนใจยิ่งขึ้นในสายตาของผู้อ่าน

กลวิธีการใช้ชื่อและการเรียกชื่อในข้อความที่วิเคราะห์ข้างต้น ทำหน้าที่ไม่เพียงแต่เป็นการบ่งชี้สถานที่ แต่ยังแฝงเจตนาในการสร้างภาพลักษณ์ จินตนาการ และแรงจูงใจแก่ผู้อ่านให้เกิดความสนใจเดินทางไปเยี่ยมชมสถานที่นั้น ๆ ผ่านการเลือกใช้ถ้อยคำที่มีนัยเชิงคุณค่าและเปรียบเปรยทางวัฒนธรรม

2. วัจนกรรม

วัจนกรรม หมายถึง การกระทำที่เกิดขึ้นผ่านการใช้ภาษา กล่าวคือ เป็นการกระทำบางอย่างที่ผู้พูดหรือผู้เขียนกระทำต่อผู้ฟังหรือผู้อ่าน ผ่านการเปล่งถ้อยคำหรือข้อความในบริบทใดบริบทหนึ่ง (สุจริตลักษณ์ ดีผดุง, 2549, น. 61) วัจนกรรมจึงมิได้เป็นเพียงถ้อยคำหรือภาษาที่ใช้ในการสื่อสารเท่านั้น แต่ยังเป็นการกระทำที่มีเจตนาและเป้าหมายทางสังคมร่วมด้วย

จากการศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบว่ามีการใช้วัจนกรรมเพื่อสร้างความรู้ ความเข้าใจ และจูงใจในเชิงประสบการณ์ของผู้อ่าน โดยสามารถจำแนกวัจนกรรมออกเป็น 3 กลุ่มหลัก ซึ่งกลุ่มแรกคือ วัจนกรรมบอกกล่าว ซึ่งมีรายละเอียดดังนี้

2.1 วัจนกรรมบอกกล่าว (Assertive Speech Act) คือ การใช้ถ้อยคำเพื่อแจ้งข้อมูลหรือถ่ายทอดข้อเท็จจริงบางประการ ซึ่งสะท้อนให้เห็นว่า ผู้ส่งสารมีความเชื่อในความจริงเกี่ยวกับสิ่งที่กล่าวถึง และมีเจตนาที่จะแจ้งข้อมูลเหล่านั้นให้ผู้รับสารรับรู้ โดยเฉพาะอย่างยิ่งในกรณีที่ผู้ส่งสารเชื่อว่าผู้รับสารยังไม่ทราบข้อมูลดังกล่าว หรือเห็นว่าข้อมูลนั้นจะเป็นประโยชน์ต่อผู้รับสาร (ทรงธรรม อินทจักร, 2550, น. 44)

ในบทวิเคราะห์พบว่า ตัวบทจากเว็บไซต์ท่องเที่ยวจำนวนหนึ่ง ใช้วัจนกรรมบอกกล่าวเพื่อมุ่งนำเสนอข้อเท็จจริงเกี่ยวกับสถานที่ท่องเที่ยว โดยเน้นการให้ข้อมูลด้านประวัติศาสตร์ ภูมิศาสตร์ หรือคุณลักษณะเฉพาะของสถานที่นั้น ๆ ดังตัวอย่างต่อไปนี้

ตัวอย่างที่ 5

> “**พระราชวังไดโน้ย** พระราชวังโบราณแห่งสุดท้ายของเวียดนาม UNESCO ประกาศให้เป็นแหล่งมรดกโลกเป็นที่ประทับที่ทำการของระบบพระราชวงศ์สุดท้ายของประเทศเวียดนาม คือพระราชวงศ์เหงียนมีพระองค์ทั้งหมด 13 องค์ที่ได้ขึ้นมาถือครองราชย์นับตั้งแต่ ค.ศ. 1802 จนถึง ค.ศ. 1945”
>
> (ทัวร์เวียดนามกลาง เที่ยวเว้ ดานัง ฮอยอัน 4วัน3คืน โดยรถ จากมุกดาหาร; l2btravel.net)

จากตัวอย่างที่ 5 ผู้เขียนใช้วัจนกรรมบอกกล่าวในการถ่ายทอดข้อมูลทางประวัติศาสตร์เกี่ยวกับพระราชวังไดโน้ย โดยระบุถึงสถานะของสถานที่ว่าเป็นพระราชวังโบราณแห่งสุดท้ายของเวียดนาม พร้อมทั้งระบุปีที่พระราชวงศ์เหงียนครองราชย์และได้รับการขึ้นทะเบียนเป็นแหล่งมรดกโลกจาก UNESCO ซึ่งแสดงถึงความมุ่งหมายในการให้ข้อมูลที่ถูกต้องและสร้างความรู้แก่ผู้อ่านเกี่ยวกับความสำคัญของสถานที่ดังกล่าว

ตัวอย่างที่ 6

> “เพลิดเพลินกับการ นั่ง**กระเช้าที่ยาวที่สุดในเวียดนาม** ระยะทาง 6 ก.ม. ผ่านภูเขาและสายหมอกสัมผัสอากาศที่หนาวเย็นตลอดปีชมวิวทิวทัศที่สายงามของภูเขาฮายเวิ่น เก็บภาพแห่งความสวยงาม”
>
> (ทัวร์เวียดนามกลาง เที่ยวเว้ ดานัง ฮอยอัน 4วัน3คืน โดยรถ จากมุกดาหาร; l2btravel.net)

จากตัวอย่างที่ 6 แม้ภาษาจะมีลักษณะโน้มน้าว แต่ส่วนหนึ่งของถ้อยคำแสดงวัจนกรรมบอกกล่าวอย่างชัดเจน โดยเฉพาะการระบุข้อเท็จจริง เช่น “กระเช้าที่ยาวที่สุดในเวียดนาม ระยะทาง 6 ก.ม.” และ “ชมวิวทิวทัศน์ของภูเขาฮายเวิ่น” ซึ่งสะท้อนการให้ข้อมูลสถานที่จริงตามลักษณะทางภูมิศาสตร์และสิ่งแวดล้อม ทั้งนี้ แม้จะมีถ้อยคำเชิงอารมณ์ เช่น “เก็บภาพแห่งความสวยงาม” แต่ก็ยังอยู่ในกรอบของการบรรยายเพื่อแจ้งข่าวสารเชิงข้อเท็จจริงเป็นหลัก

วัจนกรรมบอกกล่าวในข้อความตัวอย่างที่นำเสนอ สะท้อนให้เห็นถึงเจตนาในการถ่ายทอดข้อเท็จจริงเกี่ยวกับสถานที่ท่องเที่ยว โดยเฉพาะข้อมูลด้านประวัติศาสตร์ ภูมิศาสตร์ และวัฒนธรรม ซึ่งเป็น

กลวิธีที่ช่วยเพิ่มความน่าเชื่อถือของตัวบท และส่งเสริมให้ผู้อ่านเกิดความรู้ ความเข้าใจ ตลอดจนสร้างแรงจูงใจต่อการเดินทางไปสัมผัสสถานที่นั้น ๆ ด้วยตนเอง

2.2 วัจนกรรมชี้นำ (Directive Speech Act) คือ การใช้ภาษาเพื่อชี้นำหรือผลักดันให้ผู้รับสารกระทำการบางอย่างตามที่ผู้ส่งสารต้องการ ไม่ว่าจะเป็นการออกคำสั่ง การขอร้อง การเสนอแนะ การแนะนำ การอนุญาต หรือการสอบถาม ซึ่งล้วนมีเป้าหมายในการจูงใจให้ผู้ฟังหรือผู้อ่านเกิดการกระทำตอบสนองในรูปแบบใดรูปแบบหนึ่ง (ทรงธรรม อินทจักร, 2550, น. 45) จากการศึกษาข้อมูลการใช้ภาษาที่ปรากฏในเว็บไซต์แนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบว่ามีการใช้วัจนกรรมชี้นำเพื่อกระตุ้นให้ผู้อ่านเกิดความสนใจและตัดสินใจท่องเที่ยวหรือเลือกใช้บริการ ดังตัวอย่างต่อไปนี้

ตัวอย่างที่ 7

> “**พร้อมหรือยัง**ที่จะสำรวจเวียดนามกับ Asia Pioneer Travel? **การผจญภัยในฝันของคุณในเวียดนามอยู่แค่เพียงคลิกเดียว!** ไม่ว่าคุณจะกำลังมองหาการเดินทางแบบครอบครัว การหลีกหนีจากความวุ่นวาย”
>
> (ทัวร์เวียดนาม - เช็คอินเก๋ๆ ถ่ายรูปสวยๆ กับ 8 สถานที่เที่ยวในฮอยอัน ที่ฉันอยากให้เธอไป เว็บไซต์ AsiaPioneerTravel.)

จากตัวอย่างที่ 7 พบการใช้วัจนกรรมชี้นำในลักษณะของ “คำถามเชิงชักชวน” เช่น “พร้อมหรือยังที่จะสำรวจเวียดนาม...” ซึ่งเป็นคำถามที่ผู้เขียนมิได้คาดหวังคำตอบจริงจัง แต่ใช้เพื่อดึงดูดความสนใจและโน้มน้าวให้ผู้อ่านพิจารณาการเดินทางไปกับบริษัททัวร์ที่กล่าวถึง อีกทั้งประโยคว่า “การผจญภัยในฝันของคุณ...อยู่แค่เพียงคลิกเดียว” ยังเป็นการสร้างภาพฝันและอารมณ์เชิงบวกต่อประสบการณ์การท่องเที่ยว ทำหน้าที่โน้มน้าวให้เกิดการลงมือกระทำบางอย่าง เช่น การจองทัวร์หรือคลิกดูข้อมูลเพิ่มเติม

ตัวอย่างที่ 8

> “Mot Hoi An ที่นี่นะเป็นร้านขายชาสมุนไพรชื่อดัง **ดังขนาดไหนอ่ะหรอ 120 เดซิเบล** เลย อ้ะไหนๆมาถึงทั้งทีก็แนะนำให้ลองชิมนะ สำหรับใครที่ชอบชาอยู่แล้วรับรองว่าที่นี่จะ**ไม่ทำให้ผิดหวังอย่างแน่นอน เพราะชาเค้าดังมาก”**
>
> (ทัวร์เวียดนาม - เช็คอินเก๋ๆ ถ่ายรูปสวยๆ กับ 8 สถานที่เที่ยวในฮอยอัน ที่ฉันอยากให้เธอไป; banholiday.com)

จากตัวอย่างที่ 8 มีการใช้วัจนกรรมชี้นำผ่านคำแนะนำโดยตรง เช่น “แนะนำให้ลองชิมนะ” ซึ่งเป็นการชักชวนให้ผู้อ่านกระทำการบางอย่างตามที่เสนอ พร้อมทั้งมีการเสริมถ้อยคำเชิงรับรอง เช่น “รับรองว่าจะไม่ทำให้ผิดหวัง” และ “ชาเค้าดังมาก” เพื่อเสริมแรงจูงใจและสร้างความเชื่อมั่นในคุณภาพของร้านค้า ข้อความ “ดังขนาดไหนอ่ะหรอ 120 เดซิเบลเลย” เป็นการใช้ถ้อยคำเปรียบเปรยเชิงอารมณ์ที่ช่วยสร้างบรรยากาศสนุกสนานและแสดงให้เห็นถึงชื่อเสียงของร้าน ซึ่งเสริมความน่าเชื่อถือให้กับคำแนะนำอีกทางหนึ่ง

วัจนกรรมชี้นำที่ปรากฏในข้อมูลจากเว็บไซต์ท่องเที่ยวเวียดนามมักใช้ในรูปแบบของการตั้งคำถามเชิงชักชวน การเสนอแนะ และการใช้ภาษาที่แฝงด้วยการโน้มน้าวเชิงอารมณ์ เพื่อชี้นำให้ผู้อ่านเกิดการตอบสนองทางพฤติกรรม เช่น การตัดสินใจเดินทาง การซื้อสินค้า หรือการเข้าร่วมกิจกรรมต่าง ๆ ลักษณะการใช้ภาษานี้แสดงให้เห็นถึงเจตนาในการใช้วัจนกรรมเพื่อจูงใจในเชิงกลยุทธ์ ซึ่งมีบทบาทสำคัญในการประชาสัมพันธ์การท่องเที่ยวในสื่อออนไลน์

2.3 วัจนกรรมแสดงความรู้สึก (Expressive Speech Act) คือ ถ้อยคำหรือถ้อยความที่สะท้อนอารมณ์ ความรู้สึก หรือทัศนคติของผู้ส่งสารที่มีต่อสิ่งใดสิ่งหนึ่งในบริบทการสื่อสาร เช่น ความชื่นชม ความตื่นเต้น ความประทับใจ หรือความพึงพอใจ โดยมักปรากฏผ่านถ้อยคำที่มีนัยทางอารมณ์หรือการอุทาน (ทรงธรรม อินทจักร, 2550, น. 47)

จากการศึกษากลวิธีทางภาษาในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบการใช้วัจนกรรมแสดงความรู้สึกในหลากหลายรูปแบบ ซึ่งมีเป้าหมายเพื่อสร้างอารมณ์ร่วมและจินตภาพแก่ผู้อ่าน ทำให้เกิดความรู้สึกคล้อยตามและอยากสัมผัสประสบการณ์นั้นด้วยตนเอง ตัวอย่างที่ชัดเจนมีดังนี้

ตัวอย่างที่ 9

> “เวียดนามเหนือ (North Vietnam) ดินแดนที่นักท่องเที่ยวผู้รักการผจญภัยและหลงใหลในธรรมชาติจะต้องร้อง **“โอ้โฮ้ !** ทุกครั้งที่ได้มาเยือน”
> (ทัวร์เวียดนาม - เที่ยวยังไงให้เป๊ะปัง ตะลุยเวียดนามเหนือ ที่ซาปาเมืองแห่งขุนเขาสายหมอก; banholiday.com)

จากตัวอย่างที่ 9 คำว่า “โอ้โฮ้!” เป็นวัจนกรรมแสดงความรู้สึกในรูปแบบของการอุทาน ซึ่งแสดงถึงอารมณ์ ตื่นตาตื่นใจ ประหลาดใจ และชื่นชม ในความสวยงามของเวียดนามเหนือ โดยเฉพาะอย่าง

ยิ่งสำหรับนักท่องเที่ยวที่รักการผจญภัยและธรรมชาติ ถ้อยคำนี้ทำหน้าที่สร้างภาพจินตนาการของความงดงามเกินคาด พร้อมทั้งกระตุ้นอารมณ์ร่วมของผู้อ่านให้รู้สึกอยากสัมผัสด้วยตนเอง

นอกจากนี้ วลี “ดินแดนที่นักท่องเที่ยวผู้รักการผจญภัย...” ยังมีลักษณะเป็น วัจนกรรมบอกกล่าว ที่ผสานกับการโน้มน้าว โดยใช้ถ้อยคำที่ชี้ชัดกลุ่มเป้าหมาย และเสนอภาพประสบการณ์ที่ดึงดูดใจอย่างมีอารมณ์ร่วม

ตัวอย่างที่ 10

> “ชายหาดเกาะ Cat Ba Cat Ba ตั้งอยู่ทางใต้ของเกาะ Cat Ba ซึ่งเป็นเกาะที่ใหญ่ที่สุดในอ่าวฮาลอง น้ำทะเลสงบและใส จึงเหมาะสำหรับการว่ายน้ำ ดำน้ำตื้น และดำน้ำลึก คุณสามารถสำรวจชีวิตใต้ท้องทะเลและค้นพบโลกใต้ทะเลอัน**น่าทึ่ง**”
>
> (สำรวจความมหัศจรรย์ของการว่ายน้ำในอ่าวฮาลอง; paradisevietnam.com.)

จากตัวอย่างที่ 10 คำว่า “น่าทึ่ง” เป็นวัจนกรรมแสดงความรู้สึกที่สื่อถึงความ ประทับใจ ชื่นชม และอัศจรรย์ใจ ต่อโลกใต้ทะเล ซึ่งเป็นการแสดงทัศนคติเชิงบวกของผู้เขียนที่มีต่อสถานที่ท่องเที่ยวดังกล่าว การใช้คำนี้ช่วยสร้างบรรยากาศทางอารมณ์และความคาดหวังในเชิงประสบการณ์ที่น่าประทับใจแก่ผู้อ่าน โดยไม่จำเป็นต้องอธิบายรายละเอียดมากนัก

วัจนกรรมแสดงความรู้สึกในตัวอย่างข้างต้น เป็นกลวิธีทางภาษาที่มีประสิทธิภาพในการกระตุ้นอารมณ์และจินตนาการของผู้อ่าน ผ่านการแสดงออกถึงความประหลาดใจ ความประทับใจ หรือความชื่นชมที่ผู้เขียนมีต่อสถานที่ท่องเที่ยว การเลือกใช้ถ้อยคำที่มีนัยทางอารมณ์ เช่น “โอ้โฮ!” หรือ “น่าทึ่ง” ช่วยเสริมพลังโน้มน้าวและความน่าเชื่อถือในเชิงประสบการณ์ ส่งผลให้ผู้อ่านเกิดความสนใจและอยากเดินทางไปสัมผัสสถานที่นั้นด้วยตนเอง

3. การใช้ภาพพจน์

ภาพพจน์ (Figure of Speech) เป็นศิลปะในการใช้ภาษารูปแบบหนึ่งที่เกิดจากการเรียบเรียงถ้อยคำในลักษณะที่แตกต่างไปจากการใช้ภาษาตามรูปแบบปกติ ทั้งในด้านความหมายและโครงสร้างประโยค เพื่อสร้างอารมณ์ ความรู้สึก และจินตนาการแก่ผู้อ่าน หรือเพื่อขับเน้นคุณลักษณะบางประการของสิ่งที่กล่าวถึง (กีรติ ธนะไชย และคณะ, ม.ป.ป., น. 27)

จากการศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบว่ามีการใช้ภาพพจน์หลากหลายประเภท ซึ่งช่วยให้ถ้อยคำที่ใช้มีความโดดเด่นและโน้มน้าวใจได้มากยิ่งขึ้น โดยในหัวข้อนี้จะกล่าวถึง ภาพพจน์ประเภทอุปมา ซึ่งปรากฏอย่างแพร่หลายในการสื่อสารเชิงการท่องเที่ยว

3.1 อุปมา (Simile) หมายถึง การเปรียบเทียบสิ่งหนึ่งกับอีกสิ่งหนึ่ง โดยมักใช้คำเชื่อม เช่น “เหมือน” “ราวกับ” หรือ “ประหนึ่ง” เพื่อช่วยให้ผู้อ่านเห็นภาพของสิ่งที่ต้องการเปรียบเทียบได้ชัดเจนยิ่งขึ้น (เช่น เสริมภาพลักษณ์ ความรู้สึก หรือคุณค่า) การใช้อุปมาในงานเขียนเชิงประชาสัมพันธ์สถานที่ท่องเที่ยวจึงมีบทบาทสำคัญในการสร้าง จินตภาพ (imagery) และ อารมณ์ร่วม ของผู้อ่าน

ตัวอย่างที่ 11

> สัมผัสความยิ่งใหญ่ของ ทะเลทรายขาว (White Sand Dune) หรือ **"ซาฮาร่าแห่งเวียดนาม"** ทะเลทรายที่ใหญ่ที่สุดของเวียดนาม **ทรายละเอียดสีขาวราวกับแป้ง** เมื่อสัมผัสกับสายลมและแสงแดดในแต่ละช่วงเวลา
>
> (ทัวร์ส่วนตัว เที่ยวเวียดนามใต้ โฮจิมินห์ มุยเน่ ดาลัด 4 วัน 3 คืน; wonderfulpackage.com)

จากตัวอย่างที่ 11 มีการใช้อุปมาอย่างชัดเจน ได้แก่ การเปรียบทะเลทรายขาวกับ “ซาฮาร่าแห่งเวียดนาม” ซึ่งเป็นการยืมชื่อของทะเลทรายขนาดใหญ่ที่สุดในโลกมาสร้างภาพเปรียบให้ผู้อ่านรับรู้ถึงความกว้างใหญ่ ความอลังการ และความพิเศษของสถานที่ การเปรียบ “ทรายขาว” กับ “แป้ง” ด้วยคำว่า “ราวกับแป้ง” ทำให้ผู้อ่านสัมผัสได้ถึงลักษณะของทรายที่ละเอียด อ่อนนุ่ม และขาวสะอาด เสริมจินตนาการทางประสาทสัมผัสได้อย่างเด่นชัด

ตัวอย่างที่ 12

> อ่าวฮาลองได้รับการยกย่องให้เป็นมรดกโลกของยูเนสโก และไม่เพียงแต่มีเกาะหินปูนที่สวยงามเท่านั้น แต่ยังมีน้ำทะเลสีเขียวมรกตใส**ราวกับคริสตัล**อีกด้วย
>
> (สำรวจความมหัศจรรย์ของการว่ายน้ำในอ่าวฮาลอง; paradisevietnam)

จากตัวอย่างที่ 12 พบการใช้อุปมาในวลี “ใสราวกับคริสตัล” เพื่อเปรียบเทียบน้ำทะเลในอ่าวฮาลองกับความใสสะอาดของคริสตัล ซึ่งเป็นวัตถุที่มีคุณสมบัติเฉพาะด้านความบริสุทธิ์และความโปร่งใส ช่วยส่งเสริมภาพลักษณ์ของธรรมชาติที่งดงามและบริสุทธิ์ และเชิญชวนให้ผู้อ่านอยากสัมผัสสถานที่จริง

ตัวอย่างที่ 13

> จากนั้นนำท่านเดินทางสู่ ท่าเรือ เพื่อล่องเรือชมความงามตามธรรมชาติเชิญท่านสัมผัสความงดงามและสมบูรณ์ของ อ่าวฮาลอง ที่สรรค์สร้างด้วยความงดงาม**ดังภาพวาดโดยจิตกรเอก** จนทำให้ได้รับการขึ้นทะเบียน เป็นมรดกโลกทางธรรมชาติ จากองค์การยูเนสโก้เมื่อปี พ.ศ. 2537
>
> (ทัวร์เวียดนามเหนือ ฮานอย ฮาลอง 3 วัน 2 คืน; nexttour.com)

ในข้อความนี้ การเปรียบเปรยว่า “อ่าวฮาลอง...สรรค์สร้างด้วยความงดงามดังภาพวาดโดยจิตรกรเอก” เป็นการใช้อุปมาเพื่อแสดงให้เห็นว่าความสวยงามของสถานที่นั้นมีลักษณะงดงาม ประณีต ละเมียดละไม ประดุจงานศิลปะที่ถูกสร้างสรรค์โดยจิตรกรผู้มีฝีมือชั้นเลิศ การเปรียบเทียบในลักษณะนี้ช่วยเพิ่มคุณค่าทางอารมณ์ให้แก่สถานที่และเชิญชวนให้ผู้อ่านอยากสัมผัสด้วยตนเอง

การใช้อุปมาในข้อความประชาสัมพันธ์สถานที่ท่องเที่ยวเวียดนามผ่านสื่อออนไลน์ มีบทบาทสำคัญในการสร้าง จินตภาพทางภาษา และ ความรู้สึกเชิงบวก ต่อสถานที่นั้น ๆ โดยอุปมาทำหน้าที่เสริมความโดดเด่นให้แก่สถานที่เป้าหมาย เปรียบเปรยให้ผู้อ่านเกิดความประทับใจผ่านการรับรู้เชิงเปรียบเทียบทั้งในมิติของความสวยงาม ความยิ่งใหญ่ หรือความพิเศษเฉพาะตัว ส่งผลต่อความสนใจและแรงจูงใจในการท่องเที่ยวได้อย่างมีประสิทธิภาพ

3.2 อุปลักษณ์ (Metaphor) คือ การเปรียบเทียบระหว่างสิ่งสองสิ่งที่แตกต่างกันโดยธรรมชาติ โดยไม่ใช้คำเปรียบเทียบอย่าง "เหมือน" หรือ "ราวกับ" แต่เป็นการกล่าวว่าสิ่งหนึ่ง “คือ” หรือ “เป็น” อีกสิ่งหนึ่งโดยตรง เพื่อขับเน้นคุณลักษณะหรือสร้างภาพพจน์บางประการให้เด่นชัดในจินตนาการของผู้อ่าน (กีรติ ธนะไชย และคณะ, ม.ป.ป.) อุปลักษณ์มักปรากฏในสื่อประชาสัมพันธ์เพื่อสื่อถึงคุณค่าความรู้สึก หรือภาพลักษณ์ของสถานที่ท่องเที่ยวในเชิงอารมณ์และความหมายแฝง

จากการศึกษากลวิธีทางภาษาที่ใช้ในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบการใช้อุปลักษณ์อย่างแพร่หลายเพื่อเสริมสร้าง ภาพจินตนาการทางวัฒนธรรม สุนทรียภาพ และอารมณ์ของสถานที่ ซึ่งตัวอย่างที่ชัดเจนมีดังนี้

ตัวอย่างที่ 14

> **เมืองแห่ง“ปารีสตะวันออก” คือเมืองดาลัด** เมืองแห่งดอกไม้ เมืองแห่งดอกไม้ผลิ เมืองแห่งความรัก ท่านจะได้สัมผัสกับบรรยากาศอันหนาวเย็น เพราะเมืองนี้อยู่บนเขาสูงถึง 1500 เมตรจากระดับน้ำทะเล เลยได้เป็นสถานที่พักร้อนของชาวฝรั่งเศส ตั้งแต่สมัยอาณานิคมฝรั่งเศสเป็น 100 ปี แล้ว
>
> (โฮจิมิหน์-มุยเน่-ดาลัด 5 วัน 4 คืน จากเว็บไซต์nexttour.com)

จากตัวอย่างที่ 14 มีการใช้อุปลักษณ์โดยการเปรียบ เมืองดาลัด กับ “ปารีสตะวันออก” ซึ่งเป็นการให้สถานะของเมืองปารีสที่ขึ้นชื่อเรื่องความโรแมนติก สถาปัตยกรรมงดงาม และบรรยากาศอันละเมียดละไม มาเป็นภาพแทนของเมืองดาลัดในเวียดนาม การเปรียบเปรยเช่นนี้ช่วยเสริมสร้างภาพลักษณ์ของเมืองดาลัดในฐานะเมืองแห่งความรัก เมืองแห่งดอกไม้ และเมืองพักตากอากาศบนพื้นที่สูง ซึ่งสามารถจูงใจผู้อ่านให้รู้สึกว่าดาลัดเป็นจุดหมายปลายทางอันแสนโรแมนติกและมีเอกลักษณ์ทางวัฒนธรรม

ตัวอย่างที่ 15

> **มนต์เสน่ห์ทะเลแห่งขุนเขาสายหมอก** เรียกได้ว่าเป็นสัญลักษณ์ของประเทศไปแล้วนะคะ กับนาขั้นบันได ซาปา แหล่งท่องเที่ยวสำคัญแห่งเมืองขุนเขาสายหมอก สุดยอดแลนด์มากที่คุณจะได้ย่อนจิตย่อนใจไปกับอากาศที่บริสุทธิ์ วิวทิวทัศน์อันแสนงดงามของนาขั้นบันได
>
> (นาขั้นบันได ซาปา (SAPA) มนต์เสน่ห์เมืองแห่งขุนเขาสายหมอก; planetholidaystravel.com)

จากตัวอย่างที่ 15 ข้อความ “ทะเลแห่งขุนเขาสายหมอก” เป็นอุปลักษณ์ที่ใช้เรียกนาขั้นบันไดของเมืองซาปา ซึ่งเป็นแหล่งท่องเที่ยวทางธรรมชาติที่มีลักษณะของผืนนาเรียงรายเป็นขั้น ๆ บนภูเขา ภาพเปรียบของ “ทะเล” สื่อถึง ความกว้างใหญ่ ความเคลื่อนไหวเป็นระลอก และความอุดมสมบูรณ์ เมื่อถูกเชื่อมโยงกับ “ขุนเขาสายหมอก” ยิ่งช่วยสร้างบรรยากาศในจินตนาการถึงความงามที่นุ่มนวล ละเมียดละไม และสงบงาม การใช้ภาพพจน์นี้ไม่เพียงแต่สร้างความประทับใจ แต่ยังสื่อสารถึงลักษณะภูมิประเทศที่โดดเด่นของซาปาได้อย่างลึกซึ้ง

ตัวอย่างที่ 16

> คุณเป็นคนชอบความตื่นเต้นเร้าใจและกำลังแสวงหาความตื่นเต้นเร้าใจในชีวิตใช่หรือไม่? ขอให้รู้ไว้ว่า**เวียดนามคือสนามเด็กเล่นที่สมบูรณ์แบบ**สำหรับนักผจญภัย! ประเทศนี้มีทุก

สิ่งทุกอย่าง ไม่ว่าคุณจะชอบเดินป่าผ่านภูมิประเทศที่ขรุขระ พายเรือคายัคในน่านน้ำอันเงียบสงบ หรือขี่มอเตอร์ไซค์ไปตามเส้นทางที่สวยงาม

(เวียดนามน่าไปเยือนไหม? 10 เหตุผลสุดเจ๋งที่คุณควรตอบว่าใช่! planetholidaystravel.com)

ในข้อความนี้ พบการใช้อุปลักษณ์โดยเปรียบเทียบ ประเทศเวียดนาม ทั้งประเทศกับ “สนามเด็กเล่น” ซึ่งเป็นสถานที่สำหรับความสนุกสนาน การผจญภัย และการสำรวจสิ่งใหม่ ๆ การใช้คำว่า “สนามเด็กเล่น” สื่อถึงความ ตื่นเต้น สนุกสนาน เปิดกว้าง และเป็นมิตรต่อการทดลองประสบการณ์ใหม่ เหมาะกับนักท่องเที่ยวที่แสวงหากิจกรรมกลางแจ้ง การเดินป่า การพายเรือ และการผจญภัยในธรรมชาติ การเปรียบเทียบนี้มีพลังโน้มน้าวทางจินตนาการสูง และส่งผลทางจิตวิทยาให้เกิดความรู้สึกอยากเข้าร่วม “เล่น” หรือ “สัมผัส” กับประสบการณ์ที่เวียดนามนำเสนอ

อุปลักษณ์ในงานเขียนเชิงประชาสัมพันธ์การท่องเที่ยวของเวียดนามที่ปรากฏในสื่อออนไลน์ มีบทบาทในการสื่อสารความหมายเชิงนามธรรมให้กลายเป็นภาพรูปธรรมที่จับต้องได้ โดยการเปรียบสิ่งที่ยากต่อการจินตนาการ เช่น ความรู้สึก ความประทับใจ หรือบรรยากาศ เป็นสิ่งที่ผู้อ่านสามารถมองเห็นและสัมผัสผ่านประสบการณ์ทางภาษา การใช้อุปลักษณ์จึงไม่เพียงแต่ช่วยเสริมความงามทางถ้อยคำ แต่ยังเป็นเครื่องมือทางการสื่อสารที่มีประสิทธิภาพในการสร้างแรงจูงใจให้เกิดพฤติกรรมการท่องเที่ยว

3.3 นามนัย (Metonymy) คือ การใช้คำหรือวลีที่มีความสัมพันธ์กับสิ่งใดสิ่งหนึ่งมาแทนคำนั้นโดยอาศัย ความสัมพันธ์เชิงอ้างอิง เช่น การใช้สิ่งที่อยู่ใกล้เคียง ลักษณะเด่น หรือส่วนประกอบหนึ่งมาแทนสิ่งทั้งหมด เพื่อขับเน้นความหมายหรือสื่อสารให้เข้าใจง่ายยิ่งขึ้น (กีรติ ธนะไชย และคณะ, ม.ป.ป.) การใช้นามนัยในงานประชาสัมพันธ์การท่องเที่ยวมักอาศัยสัญลักษณ์หรือลักษณะเฉพาะของสถานที่เพื่อสร้างภาพจำในใจผู้อ่าน

จากการศึกษากลวิธีทางภาษาในการแนะนำสถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบการใช้นามนัยในลักษณะที่ช่วยสร้างภาพลักษณ์อันโดดเด่นและเป็นที่จดจำของสถานที่ท่องเที่ยวหลายแห่ง โดยมีตัวอย่างที่ชัดเจนดังต่อไปนี้

ตัวอย่างที่ 17

พาท่านสัมผัสประสบการณ์พิเศษนั่งรถไฟวินเทจ จากซาปาสู่สถานีกระเช้า **พิชิตหลังคาอินโดจีน**โดยการนั่งกระเช้าไฟฟ้าจากซาปาไปยังเขาฟานซิปัน

(ทัวร์เวียดนามเหนือ ฮานอย ซาปา ฟานซิปัน 3 วัน 2 คืน; nexttour.com)

จากตัวอย่างที่ 17 พบการใช้นามนัยโดยใช้วลี “หลังคาอินโดจีน” เพื่อแทน “ยอดเขาฟานซิปัน” ซึ่งเป็นจุดสูงสุดในภูมิภาคอินโดจีน การใช้คำว่า “หลังคาอินโดจีน” ช่วยสร้างภาพจำในเชิงเปรียบเทียบถึง ความสูง ความสง่างาม และความท้าทาย ทำให้ผู้อ่านเข้าใจลักษณะของสถานที่ได้ทันทีโดยไม่ต้องอธิบายเพิ่มเติม และยังเสริมอารมณ์ของการผจญภัยในการพิชิตยอดเขาแห่งนี้

ตัวอย่างที่ 18

> ฮอยอัน ล้อมรอบอย่างกลมกลืนด้วยอาคารบ้านเรือนที่มีกำแพงสีทองโบราณ **เมืองแห่งโคมไฟ**สว่างไสวระยิบระยับ มีความสวยงามและคุณค่าทางวัฒนธรรมทางประวัติศาสตร์ของมรดกโลกแห่งนี้
>
> (เวียดนามกลาง 4 วัน 3 คืน; etravelway.com)

จากตัวอย่างที่ 18 คำว่า “เมืองแห่งโคมไฟ” เป็นการใช้นามนัยโดยอ้างถึง ลักษณะเด่นของเมืองฮอยอัน ซึ่งมีชื่อเสียงเรื่องการประดับโคมไฟหลากสีในยามค่ำคืน การกล่าวถึง “โคมไฟ” โดยไม่เอ่ยถึงชื่อเมืองตรง ๆ แต่ใช้ลักษณะสัญลักษณ์แทน ช่วยให้ผู้อ่านนึกถึงเมืองฮอยอันทันที เพราะ “โคมไฟ” กลายเป็นสิ่งที่สะท้อน อัตลักษณ์ทางวัฒนธรรม และ ความงดงามเฉพาะตัว ของเมือง

ตัวอย่างที่ 19

> ฮอยอัน ฉันรักเธอ **เมืองมรดกโลก เมืองแห่งประวัติศาสตร์** เอกลักษณ์ที่โดดเด่นแบบเห็นได้ชัดก็คือภาพของ**อาคารบ้านเรือนสีเหลืองสดใส** เมืองมรดกโลกที่เปี่ยมด้วยเสนห์ชวนค้นหา กับการผสมผสานความหลากหลายวัฒนธรรมที่ลงตัวที่รอให้เราไปพบเจอ..
>
> (ฮอยอัน ฉันรักเธอ เมืองมรดกโลกแห่งเวียดนาม; wonderfulpackage.com)

จากตัวอย่างที่ 19 พบการใช้นามนัยใน 2 ลักษณะ ได้แก่ การใช้วลี “เมืองมรดกโลก” แทนชื่อเมืองฮอยอัน โดยเชื่อมโยงกับสถานะทางวัฒนธรรมที่ได้รับการรับรองจากองค์การยูเนสโก การกล่าวถึง “อาคารบ้านเรือนสีเหลืองสดใส” เพื่อแทนลักษณะเด่นของเมืองฮอยอัน ซึ่งเป็นภาพจำที่เป็นเอกลักษณ์เฉพาะของเมือง การใช้ถ้อยคำในลักษณะนามนัยนี้ช่วยสร้างภาพจำในเชิงวัฒนธรรมได้อย่างชัดเจนและมีพลังโน้มน้าวในเชิงอารมณ์

การใช้นามนัยในบทความประชาสัมพันธ์สถานที่ท่องเที่ยวของเวียดนามผ่านสื่อออนไลน์ ทำหน้าที่ ย่นย่อความหมายที่ซับซ้อนให้เข้าใจง่าย และ ขับเน้นภาพจำของสถานที่ โดยอาศัยลักษณะเด่นหรือสัญลักษณ์ทางวัฒนธรรมที่สามารถสื่อความหมายแทนสถานที่ได้อย่างมีประสิทธิภาพ การใช้นามนัยจึงเป็น

กลวิธีที่ทั้งกระชับและทรงพลังในการโน้มน้าวให้ผู้อ่านรู้สึกใกล้ชิดและอยากเดินทางไปสัมผัสสถานที่นั้นด้วยตนเอง

3.4 บุคลาธิษฐาน (Personification) คือ การใช้ถ้อยคำเพื่อแสดงให้สิ่งไม่มีชีวิต ธรรมชาติ หรือแนวคิดนามธรรม มีพฤติกรรม อารมณ์ หรือความรู้สึก เช่นเดียวกับมนุษย์ โดยการใช้กลวิธีนี้ทำให้ผู้อ่านรู้สึกใกล้ชิดกับสิ่งที่กล่าวถึงมากยิ่งขึ้น และช่วยสร้างอารมณ์ร่วมทางภาษาได้อย่างมีพลัง (กีรติ ธนะไชย และคณะ, ม.ป.ป.)

จากการศึกษากลวิธีทางภาษาในการประชาสัมพันธ์สถานที่ท่องเที่ยวในเวียดนามผ่านสื่อออนไลน์ พบว่ามีการใช้บุคลาธิษฐานในลักษณะที่ เติมชีวิตและอารมณ์ ให้กับองค์ประกอบของธรรมชาติหรือสิ่งแวดล้อมเพื่อสร้างความรู้สึกประทับใจแก่ผู้อ่าน ดังตัวอย่างต่อไปนี้

ตัวอย่างที่ 20

> ความงามตามธรรมชาติของหาดตวนเชาถูกเสริมด้วยต้นมะพร้าวเขียวชอุ่มและทิวทัศน์ของเกาะนอกชายฝั่งที่อยู่ไกลออกไป ผ่อนคลายและปล่อย**ให้คลื่นทะเลที่อ่อนโยนและหาดทรายสีขาวช่วยผ่อนคลายร่างกายของคุณ ขณะที่สายลมที่สดชื่นช่วยขจัดความกังวลทั้งหมดของคุณ**
>
> (สำรวจความมหัศจรรย์ของการว่ายน้ำในอ่าวฮาลอง; paradisevietnam.com)

จากตัวอย่างที่ 20 คำว่า “คลื่นทะเล...ช่วยผ่อนคลายร่างกาย” และ “สายลม...ช่วยขจัดความกังวล” เป็นการให้ สิ่งไม่มีชีวิต (คลื่นทะเล สายลม) มีพฤติกรรมและความสามารถเหมือนมนุษย์ในการปลอบประโลมและปลดปล่อยอารมณ์ การบุคลาธิษฐานลักษณะนี้ช่วยให้ผู้อ่านสัมผัสถึงอารมณ์แห่งการผ่อนคลายได้อย่างชัดเจนและลึกซึ้ง

ตัวอย่างที่ 21

> **เสียงระฆังวัดที่ตีประสานกับเสียงคลื่น**นั้นช่วยให้ชาวเรือรู้สึกสงบ และสร้างขวัญกำลังใจ อย่างดีเยี่ยม และเป็นที่เคารพนับถือของคนดานัง
>
> (เวียดนามกลาง 4 วัน 3 คืน; paradisevietnam.com)

จากตัวอย่างที่ 21 การเปรียบ “เสียงระฆัง” และ “เสียงคลื่น” ว่าสามารถ “ช่วยให้ชาวเรือรู้สึกสงบและสร้างขวัญกำลังใจ” เป็นการมอบพฤติกรรมเชิงจิตใจให้กับเสียง ซึ่งตามปกติเป็นสิ่งที่ไม่มีความตั้งใจหรือเจตนาเช่นมนุษย์ กลวิธีนี้ช่วยสร้างบรรยากาศแห่งจิตวิญญาณและอารมณ์ให้กับฉากธรรมชาติอย่างมีพลัง

ตัวอย่างที่ 22

นอกจากการว่ายน้ำและอาบแดดบนหาดทรายขาวละเอียดแล้ว คุณยังสามารถลงเล่นน้ำในอ่าวฮาลองและกระโดดลงจากเรือสำราญเพื่อลงเล่นน้ำทะเลเย็นๆ กิจกรรมสุดตื่นเต้นนี้จะช่วยให้คุณลืมความกังวลและ**ปล่อยให้คลื่นทะเลซัดสาดเข้ามาขจัดความทุกข์ของคุณ**

(สำรวจความมหัศจรรย์ของการว่ายน้ำในอ่าวฮาลอง; paradisevietnam.com)

จากตัวอย่างที่ 22 แสดงให้เห็นการใช้บุคลาธิษฐาน โดยมอบบทบาทให้ “คลื่นทะเล” ทำหน้าที่ “ขจัดความทุกข์” ซึ่งโดยทั่วไปเป็นกิจกรรมของจิตใจหรือความสัมพันธ์ระหว่างมนุษย์ กลวิธีนี้ทำให้คลื่นทะเลกลายเป็น “ผู้เยียวยา” ในจินตนาการของผู้อ่าน ช่วยสร้างความรู้สึกผ่อนคลายและอารมณ์ร่วมเชิงบวก

การใช้บุคลาธิษฐานในข้อความประชาสัมพันธ์มีบทบาทในการเติม “ชีวิต” ให้กับสิ่งแวดล้อมธรรมชาติ และสร้าง “อารมณ์ร่วม” ให้ผู้อ่านรับรู้ได้ลึกซึ้งผ่านภาษาที่มีความรู้สึก เสริมพลังโน้มน้าวเชิงจินตนาการและอารมณ์ได้อย่างมีประสิทธิภาพ

3.5 อติพจน์ (Hyperbole) คือ การใช้ถ้อยคำที่ กล่าวเกินความจริง เพื่อเน้นความรู้สึก หรือสร้างอารมณ์ให้รุนแรงกว่าความเป็นจริง โดยมีเป้าหมายในการ เร้าอารมณ์ สร้างความประทับใจ และขับเน้นความโดดเด่น ของสิ่งที่กล่าวถึง (กีรติ ธนะไชย และคณะ, ม.ป.ป.)

การใช้อุปมาเกินจริงในงานประชาสัมพันธ์การท่องเที่ยว เป็นเทคนิคทางภาษาเพื่อกระตุ้นความสนใจ และจินตนาการของผู้อ่าน โดยเฉพาะในข้อความเชิญชวนเชิงท่องเที่ยวออนไลน์

ตัวอย่างที่ 23

สะพานทอง (Golden Bridge) มีสถาปัตยกรรมที่โดดเด่น เป็นสะพานลอยฟ้าริมหน้าผาที่**สวยงามมากที่สุดในโลก**

(ทัวร์เวียดนาม ดานัง ฮอยอัน บาน่าฮิลล์; planetholidaystravel.com)

จากตัวอย่างที่ 23 คำว่า “สวยงามมากที่สุดในโลก” เป็นอติพจน์ที่ใช้ในการยกย่องสะพานทอง (Golden Bridge) ให้มีความโดดเด่นเหนือสถานที่อื่นใด แม้ความงามจะเป็นเรื่องอัตวิสัย แต่การใช้ถ้อยคำเกินจริงนี้ช่วย ขับเน้นคุณค่าและเร้าอารมณ์ ของผู้อ่านให้เกิดความประทับใจและต้องการไปสัมผัสด้วยตนเอง

ตัวอย่างที่ 24

> วันนี้เราจะพาทุกคนไป เที่ยวเวียดนาม ชมวิวนาขั้นบันไดสุดอลังที่ หมู่บ้านกัตกัต Cat Cat Village ที่เที่ยวซาปา กันค่ะ แม้จะเป็นหมู่บ้านเล็กๆ แต่ก็โอบล้อมไปด้วยทิวเขาอันกว้างใหญ่ และ**นาขั้นบันไดกว้างใหญ่สุดลูกหูลูกตา** แถมยังอบอวลไปด้วยกลิ่นอายวัฒนธรรมที่ยังคงรักษาเอาไว้เป็นอย่างดี
>
> (เที่ยวเวียดนาม Cat Cat Village ที่เที่ยวซาปา วิวนาขั้นบันไดสุดอลัง; travel.trueid.net)

จากตัวอย่างที่ 24 พบการขยายภาพของนาขั้นบันได ให้กว้างใหญ่ไพศาลเกินกว่าที่ตาเห็นจริง การใช้ “สุดลูกหูลูกตา” เป็นการเน้นย้ำขนาด ความงดงาม และอารมณ์ความยิ่งใหญ่ของธรรมชาติในซาปา สะท้อนความอลังการเชิงทัศนียภาพ

ตัวอย่างที่ 25

> ดาลัด **เมืองแห่งสวรรค์บนดิน** เมืองตากอากาศเวียดนามกลางหุบเขา มีอากาศเย็นสบายตลอดปี โดดเด่นด้วยธรรมชาติสวยงาม ดอกไม้หลากสี น้ำตก ฟาร์ม และคาเฟ่เก๋ไก๋ เหมาะสำหรับพักผ่อนและถ่ายรูปสวยๆ ในบรรยากาศโรแมนติก
>
> (เที่ยวดาลัด เดือนไหนดี ตะลุยแลนด์มาร์กสุดฮิต; divaplus.co.)

จากตัวอย่างที่ 25 คำว่า “เมืองแห่งสวรรค์บนดิน” เป็นการเปรียบเทียบที่เกินจริงเพื่อยกย่องเมืองดาลัดว่าเป็นสถานที่ที่งดงามดุจดั่งสวรรค์ การใช้อติพจน์นี้สร้างภาพในจินตนาการที่เหนือจริง เพื่อกระตุ้นอารมณ์ประทับใจและแรงดึงดูดในเชิงท่องเที่ยว

การใช้อติพจน์ในข้อความประชาสัมพันธ์สถานที่ท่องเที่ยวของเวียดนามมีบทบาทสำคัญในการเน้นอารมณ์ เชิดชูคุณค่า และสร้างความตื่นตาตื่นใจ ช่วยให้ผู้อ่านรับรู้ถึงความพิเศษของสถานที่ต่าง ๆ ผ่านถ้อยคำที่ทรงพลังทางอารมณ์

4. การใช้เรื่องเล่า (Narrative) หมายถึง กลวิธีทางภาษาที่ผู้เขียนใช้ในการถ่ายทอดเรื่องราว เหตุการณ์ หรือประสบการณ์ต่าง ๆ โดยมีลำดับเวลาเป็นองค์ประกอบสำคัญ และมีโครงสร้างเรื่องที่ประกอบด้วยองค์ประกอบหลัก เช่น ใคร ทำอะไร ที่ไหน เมื่อไร และเกิดขึ้นอย่างไร (Labov & Waletzky, 1967) กลวิธีนี้ช่วยให้ผู้อ่านสามารถเชื่อมโยงเหตุการณ์ที่เกิดขึ้นได้อย่างเป็นระบบ สร้างอารมณ์ร่วม และเกิดความเข้าใจเชิงลึกเกี่ยวกับบริบทหรือสถานที่ที่นำเสนอ

จากการศึกษาข้อมูลจากเว็บไซต์ประชาสัมพันธ์การท่องเที่ยวในเวียดนาม พบว่าการใช้เรื่องเล่าได้รับความนิยมอย่างแพร่หลาย โดยเฉพาะในการบรรยายสถานที่ที่มีความสำคัญทางวัฒนธรรม ประวัติศาสตร์ หรือมีตำนานพื้นถิ่นที่สามารถสร้างเสน่ห์และความน่าสนใจให้กับผู้อ่าน ดังตัวอย่างต่อไปนี้

ตัวอย่างที่ 26

> นำท่านข้าม สะพานแสงอาทิตย์ ชมทะเลสาบคืนดาบ ทะเลสาบใจกลางเมืองฮานอย ทะเลสาบแห่งนี้มีตำนานกล่าวว่า ในสมัยที่เวียดนามทำสงคราม สู้รบกับประเทศจีน กษัตริย์แห่งเวียดนามได้สงครามมาเป็นเวลานาน แต่ยังไม่สามารถเอาชนะทหารจากจีนได้สักที ทำให้เกิดความท้อแท้พระทัย เมื่อได้มาล่องเรือที่ทะเลสาบแห่งนี้ ได้มีปาฏิหาริย์ เต่าขนาดใหญ่ตัวหนึ่งได้รับดาบวิเศษมาให้พระองค์ เพื่อทำสงครามกับประเทศจีน หลังจากที่พระองค์ได้รับดาบมานั้น พระองค์ได้กลับไปทำสงครามอีกครั้ง และได้รับชัยชนะเหนือประเทศจีน ทำให้บ้านสงบสุข เมื่อเสร็จศึกสงครามแล้ว พระองค์ได้นำดาบมาคืน ณ ทะเลสาบแห่งนี้
>
> (เวียดนามเหนือ ฮานอย ฮาลอง 3 วัน 2 คืน; nexttour.com)

จากตัวอย่างที่ 26 ใช้กลวิธีการเล่าเรื่องในรูปแบบของ “ตำนานพื้นเมือง” เพื่อบอกเล่าที่มาของชื่อทะเลสาบคืนดาบ (Hoan Kiem Lake) โดยเนื้อเรื่องมีองค์ประกอบชัดเจน ได้แก่ บุคคล (กษัตริย์, เต่า), เหตุการณ์ (สงคราม, ปาฏิหาริย์), สถานที่ (ทะเลสาบ), และช่วงเวลา (หลังสงคราม) ซึ่งช่วยให้ผู้อ่านเข้าใจบริบททางประวัติศาสตร์และวัฒนธรรมของสถานที่นั้นได้ลึกซึ้งยิ่งขึ้น เรื่องเล่าในลักษณะนี้มีพลังในการโน้มน้าวใจ โดยสร้างความรู้สึกเชื่อมโยงทางอารมณ์และการจดจำในเชิงสัญลักษณ์ของสถานที่

ตัวอย่างที่ 27

> จากนั้นนำท่านเดินทางต่อสู่ เมืองดาลัด ชื่อ ดาลัด มาจากคำ 2 คำ คือ ดา หมายถึง แหล่งกำเนิดหรือแม่น้ำกามลี ส่วนคำว่า ลัด เป็นชื่อของชนกลุ่มน้อยเผ่าหนึ่งที่อยู่อาศัยอยู่

ที่นี่ ดาลัดเป็นเมืองเล็กๆตั้งอยู่บนที่ราบสูงทางภาคใต้ของเวียดนาม ในอดีตเป็นเพียงดินแดนห่างไกลความเจริญที่ชาวบ้านอยู่กันอย่างสงบ ที่ไม่มีความเจริญของเมืองใหญ่กล้ำกราย

(ทัวร์เวียดนามเหนือ ฮานอย ฮาลอง 3 วัน 2 คืน; nexttour.com)

จากตัวอย่างที่ 27 กลวิธีการเล่าเรื่องในลักษณะสารคดีท้องถิ่น (ethno-historical narrative) เพื่ออธิบาย ที่มาของชื่อเมืองดาลัด และลักษณะภูมิประเทศในอดีต ซึ่งให้ข้อมูลเชิงวัฒนธรรมและประวัติศาสตร์ของชุมชนพื้นถิ่น การเรียบเรียงเรื่องราวอย่างมีลำดับและผสมผสานความรู้พื้นเมืองกับข้อมูลทางภูมิศาสตร์ ทำให้ผู้อ่านเข้าใจ บริบททางวัฒนธรรมและอัตลักษณ์ของเมือง ได้อย่างมีมิติ และรู้สึกผูกพันกับสถานที่ดังกล่าวมากขึ้น

สรุปและอภิปรายผลการวิจัย

จากการศึกษากลวิธีทางภาษาในการแนะนำสถานที่ท่องเที่ยวในประเทศเวียดนามผ่านสื่อออนไลน์ พบว่าผู้ผลิตข้อความประชาสัมพันธ์ได้นำเสนอสารผ่านกลวิธีทางภาษาอย่างหลากหลาย ได้แก่ (1) กลวิธีทางศัพท์ (2) วัจนกรรม (3) การใช้ภาพพจน์ และ (4) การใช้เรื่องเล่า ซึ่งแต่ละกลวิธีมีบทบาทสำคัญในการถ่ายทอดข้อมูล สร้างภาพลักษณ์ และกระตุ้นอารมณ์ของผู้อ่าน ส่งผลให้การประชาสัมพันธ์มีความน่าเชื่อถือและดึงดูดใจอย่างมีประสิทธิภาพ ดังรายละเอียดต่อไปนี้

1. กลวิธีทางศัพท์ กลวิธีทางศัพท์เป็นการเลือกใช้คำหรือวลีที่มีนัยทางอารมณ์หรือสื่อถึงคุณลักษณะเฉพาะของสถานที่ เช่น “เมืองมรดกโลก” “ฝรั่งเศสแห่งเวียดนาม” หรือ “หลังคาอินโดจีน” ซึ่งช่วยเสริมสร้างภาพจำและคุณค่าทางวัฒนธรรมให้สถานที่นั้น ๆ สอดคล้องกับผลการศึกษาของ ฟาฎีหา เต๊ะเย็บ และพัชราภรณ์ คชินทร์ (2565) ที่พบว่าเพจท่องเที่ยว “Chew Chew Phuket” ใช้คำเฉพาะเพื่อสร้างภาพลักษณ์ของร้านอาหารและที่พัก เช่น คำที่บ่งบอก “รสชาติ” “คุณภาพ” และ “ความคุ้มค่า” เพื่อดึงดูดกลุ่มเป้าหมายเฉพาะ อีกทั้ง ศิริขวัญ นครสวรรค์ (2560) ยังระบุว่าการใช้คำเชิงบวกหรือคำเปรียบเทียบในเว็บบล็อกเกี่ยวกับที่กินที่พัก มีเป้าหมายเพื่อโน้มน้าวใจและสร้างภาพจำที่ชัดเจนของสถานที่นั้น ๆ เช่นเดียวกัน

2. วัจนกรรม ในการประชาสัมพันธ์การท่องเที่ยวเวียดนามผ่านสื่อออนไลน์ พบการใช้วัจนกรรมบอกกล่าว ชี้นำ และแสดงความรู้สึกอย่างชัดเจน ซึ่งมีบทบาทในการสร้างความสัมพันธ์เชิงบวกกับผู้อ่าน และ

กระตุ้นให้เกิดการมีส่วนร่วม สอดคล้องกับงานวิจัยของ รสริน ดิษฐบรรจง (2564) ซึ่งศึกษากลวิธีการใช้ภาษาในไลน์ Amazing Thailand โดยระบุว่าวัจนกรรมเป็นกลวิธีหลักที่ใช้ในการแนะนำ ยืนยัน เชิญชวน และแสดงความรู้สึก เพื่อดึงดูดและโน้มน้าวใจผู้รับสาร เช่นเดียวกับที่ ศิริขวัญ นครสวรรค์ (2560) พบว่าเว็บบล็อกใช้ วัจนกรรมเพื่อแจ้งข้อมูล แนะนำ และกระตุ้นให้ผู้อ่านมีความเชื่อมั่นต่อสินค้าและบริการด้านการท่องเที่ยว

3. การใช้ภาพพจน์ การใช้ภาพพจน์ในสื่อประชาสัมพันธ์เวียดนาม เช่น อุปมา อุปลักษณ์ นามนัย บุคลาธิษฐาน และอติพจน์ ช่วยขับเน้นอารมณ์ความรู้สึกและสร้างภาพจินตนาการของสถานที่ได้อย่างทรงพลัง เช่น “เมืองแห่งสวรรค์บนดิน” “ทะเลทรายซาฮาร่าแห่งเวียดนาม” เป็นต้น งานของ รสริน ดิษฐบรรจง (2564) ก็พบการใช้ภาพพจน์หลากหลายรูปแบบ โดยเฉพาะการเล่นคำและการเปรียบเปรยเพื่อสร้างความน่าสนใจให้กับสถานที่ท่องเที่ยวเชิงวัฒนธรรม นอกจากนี้ ฟาฎีฟา เต๊ะเย็บ และพัชราภรณ์ คชินทร์ (2565) ยังพบว่าการใช้ภาษาภาพพจน์ในรีวิวออนไลน์ช่วยเสริมสร้างอรรถรสและความน่าสนใจของเนื้อหาได้อย่างมีประสิทธิภาพ

4. การใช้เรื่องเล่า เรื่องเล่าถูกนำมาใช้ในลักษณะของตำนาน ประวัติศาสตร์ หรือข้อมูลภูมิหลัง เช่น ตำนานทะเลสาบคืนดาบ และที่มาของชื่อเมืองดาลัด ซึ่งช่วยสร้างมูลค่าทางวัฒนธรรม เสริมสร้างความเข้าใจและความรู้สึกร่วมในประสบการณ์การท่องเที่ยว สอดคล้องกับผลการศึกษาในหลายงาน เช่น รสริน ดิษฐบรรจง (2564) ที่พบว่าการเล่าเรื่องในไลน์ Amazing Thailand มีทั้งเรื่องเล่าทางประวัติศาสตร์และเรื่องเล่าคติชน ส่วนในงานของ ศิริขวัญ นครสวรรค์ (2560) พบว่าเรื่องเล่าในเว็บบล็อกทำหน้าที่สร้างอารมณ์ร่วมและโน้มน้าวใจผ่านการบรรยายประสบการณ์เสมือนจริง

นอกจากนี้ ผลการศึกษาเรื่องการสื่อสารของผู้มีส่วนได้ส่วนเสียในพื้นที่ชุมชนโดย รัชนีวรรณ ประยงค์กุล (2565) พบว่าแม้จะเน้นที่ภาษาอังกฤษเพื่อการท่องเที่ยว แต่ผู้สื่อสารในระดับท้องถิ่นก็มีการใช้ภาษาที่มีลักษณะใกล้เคียงกับกลวิธีเรื่องเล่า เช่น การกล่าวต้อนรับ แนะนำสถานที่ และถ่ายทอดประสบการณ์ผ่านการสนทนา ซึ่งสะท้อนให้เห็นว่า “การเล่าเรื่อง” ยังคงเป็นกลยุทธ์หลักในการสร้างความเชื่อมโยงกับนักท่องเที่ยวในบริบทท้องถิ่น

ในขณะที่งานของ กัลยา พลอยไทรงาม และปาริชาต สถาปีตานนท์ (2564) แม้จะเน้นการศึกษาพฤติกรรมของผู้บริโภค ก็ให้ข้อมูลเชิงสนับสนุนว่า ผู้บริโภคมีระดับความไว้วางใจในตัวบล็อกเกอร์สูง หากบล็อกเกอร์มีลักษณะการสื่อสารที่ตรงใจผู้อ่าน ซึ่งชี้ให้เห็นถึง “พลังของกลวิธีทางภาษา” โดยเฉพาะภาพพจน์เรื่องเล่า และวัจนกรรมที่มีผลต่อความเชื่อมั่นและพฤติกรรมการบริโภคสินค้าท่องเที่ยว

ข้อเสนอแนะ

ควรมีการศึกษากลวิธีทางภาษาในช่องทางอื่น ๆ เช่น นิตยสารการท่องเที่ยว เฟซบุ๊ก ยูทูป แล้วนำมาเปรียบเทียบกลวิธีทางภาษาว่ามีการใช้ภาษาเหมือนหรือแตกต่างกันอย่างไร

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Local Wisdom: The Production of Rock Salt in Bamnet Narong District, Chaiyaphum Province

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Abstract

This study examines local wisdom in Sin Thao Rock Salt production among villagers in Bamnet Narong District, Chaiyaphum Province. It focuses on production processes, community adaptation, economic and cultural significance, and external factors affecting production. A qualitative research approach was employed, with in-depth interviews with salt producers, users, and community leaders and field observations.

The findings reveal that Sin Thao Rock Salt production occurs in three subdistricts: Hua Thale, Ban Tan, and Ban Phet, where traditional knowledge has been preserved for generations. While core production methods remain traditional, equipment has been adapted to contemporary contexts, resulting in variations in production processes. Despite challenges such as environmental issues, regional development, and a decline in successors, this local wisdom continues to play a vital role in the community's economy and culture. Rock salt remains an essential ingredient in local cuisine, contributing to the preservation of traditional knowledge, continuity of production, and livelihood of the community.

Keywords: Local Wisdom, Bamnet Narong Salt, Sin Thao Rock Salt

ภูมิปัญญาท้องถิ่น : การผลิตเกลือสินเธาว์ของอำเภอบำเหน็จณรงค์ จังหวัดชัยภูมิ

บทนำ

ภูมิปัญญาท้องถิ่นเป็นสมบัติล้ำค่าที่สะท้อนความรู้ ความคิด และประสบการณ์ที่สืบทอดจากบรรพบุรุษ ประเวศ วะสี (2544 : 74) กล่าวว่า ภูมิปัญญาเกิดจากการสะสมการเรียนรู้มาเป็นระยะเวลายาวนาน มีลักษณะเชื่อมโยงกันหมดทุกสาขาวิชา ด้วยเหตุนี้ภูมิปัญญาจึงไม่เพียงแค่แสดงความชำนาญในการดำรงชีวิตในอดีตเท่านั้น แต่เป็นการปรับตัวให้เข้ากับสภาพแวดล้อมในท้องถิ่นด้วย โดยเฉพาะในภาคเกษตรกรรมและการผลิตสินค้าพื้นบ้านที่มีเอกลักษณ์ ภูมิปัญญาจึงสำคัญทั้งในแง่วัฒนธรรมและเศรษฐกิจของชุมชน กลุ่มภูมิปัญญาท้องถิ่นและนวัตกรรมด้านการเกษตร กองวิจัยและพัฒนางานส่งเสริมการเกษตร กรมส่งเสริมการเกษตร (2564 : 2) ให้ความรู้เรื่องภูมิปัญญาการผลิตเกลือสรุปได้ว่า เกลือในประเทศไทยมี 2 ประเภท คือ เกลือทะเล และเกลือสินเธาว์ โดยเกลือที่พบในภาคอีสานเป็นเกลือสินเธาว์ ผลิตจากเกลือบนผิวดินและชั้นหิน ซึ่งมีที่มา 3 แหล่งคือ คราบเกลือบนผิวดิน บ่อน้ำเกลือ และชั้นเกลือหินใต้ดิน

อำเภอบำเหน็จณรงค์ จังหวัดชัยภูมิ ตั้งอยู่บนพื้นที่แอ่งโคราชซึ่งอดีตเคยเป็นทะเลมาก่อน เมื่อเกิดการเปลี่ยนแปลงทางธรณี น้ำทะเลแห้งเหือดเป็นเกลือหินแทรกตัวอยู่ในชั้นดิน กลายเป็นโดมเกลือหิน (Salt Dome) ด้วยสภาพพื้นที่ดังกล่าวทำให้เดือนมกราคมถึงต้นเมษายน เกลือหินจะถูกน้ำละลายแทรกตัวขึ้นมาเหนือผิวดิน หลายพื้นที่พบดินที่มีคราบเกลือขาว และยังพบดินที่มีผลึกเกลือเล็ก ๆ แทรกอยู่เรียกว่าดินขี้กะทาใช้ผลิตเกลือได้ จากการลงพื้นที่พบว่าแหล่งขี้กะทาเกลือในเขตอำเภอบำเหน็จณรงค์ มีสถาปัตยกรรมโบราณในวัฒนธรรมเขมรโบราณถึง 3 แห่ง คือปรางค์บ้านตาล กู่บ้านหัวสระ และโบราณสถานสบน้ำมัน ดังข้อมูลของกลุ่มเผยแพร่และประชาสัมพันธ์ กรมศิลปากร (ม.ป.ป. : ออนไลน์) ชี้ว่า ในเขตพื้นที่อำเภอบำเหน็จณรงค์พบร่องรอยหลักฐานการมีอยู่ของปราสาทในวัฒนธรรมเขมรอีกหลายแห่ง อาทิ โบราณสถานปรางค์บ้านตาล โบราณสถานสบน้ำมัน ซึ่งตั้งอยู่ทางด้านทิศเหนือของกู่บ้านหัวสระ ห่างไปประมาณ 4 กิโลเมตร และ 10 กิโลเมตร สอดคล้องกับการศึกษาของ อมฤต หมวดทอง (2558 : 174-175) ศึกษาแหล่งเกลือโบราณในอีสาน 5 แห่ง เช่น บ่อพันขัน จังหวัดร้อยเอ็ด แหล่งเกลือบ้านมะรุม จังหวัดนครราชสีมา แหล่งเกลือเหล่านี้มีลักษณะร่วม คือ มักอยู่ใกล้สถาปัตยกรรมโบราณ อันแสดงความสัมพันธ์ระหว่างแหล่งเกลือกับพื้นที่ทางวัฒนธรรมและการตั้งถิ่นฐานของชุมชนมีการซ้อนทับเชื่อมโยงกับพัฒนาการทางประวัติศาสตร์หลายช่วงเวลาด้วยเหตุผลทางคุณค่าของเกลือกับวิถีชีวิตของผู้คน ดังที่ บุญยงค์ เกศเทศ (2558 : 143) กล่าวว่า

เกลือเป็นทรัพยากรธรรมชาติที่มีค่าสามารถดึงดูดผู้คนให้เข้ามาตั้งถิ่นฐานได้ ศรีศักดิ์ วัลลิโภดม (2550 : 75-117) กล่าวถึงแหล่งเกลืออีสานโดยสรุปว่า ด้วยเหตุผลทางธรณีวิทยาที่ภาคอีสานมีเกลือใต้ดินทำให้มีกลุ่มชนเข้ามาอาศัยและสร้างอารยธรรม มีการผลิตเกลือเพื่อใช้ปรุงอาหารและเกลือจากแอ่งโคราชน่าจะใช้เป็นสินค้าไปยังเมืองพระนครในสมัยเขมรโบราณ เพื่อใช้หมักปลาและทำปลาร้า ซึ่งกระตุ้นให้เกิดพัฒนาการทั้งด้านเศรษฐกิจ สังคม และวัฒนธรรมในแอ่งโคราช ข้อมูลข้างต้นชี้ว่าเกลือเป็นทรัพยากรสำคัญที่ทำให้เกิดการพัฒนาเศรษฐกิจและวัฒนธรรมตั้งแต่อดีตแล้วสืบทอดถึงปัจจุบัน

ข้อมูลแสดงให้เห็นว่าอำเภอบำเหน็จณรงค์เคยเป็นที่ตั้งชุมชนโบราณ ที่อาจผลิตเกลือเป็นสินค้า และมีการสืบทอดความรู้สืบต่อกันมา ชาวบ้านเรียนรู้วิธีการสังเกตลักษณะดินพิเศษ มีความฟูซุยและมีส่าเกลือเป็นเกล็ดสีขาวเล็ก ๆ แทรกอยู่ เมื่อผ่านการกรองและต้มแล้ว จะได้เกลือสินเธาว์บริสุทธิ์มาใช้ประโยชน์ ทั้งปรุงอาหาร ถนอมอาหาร และค้าขาย แสดงว่าชาวบ้านรู้จักสังเกตและปรับตัวให้เข้ากับธรรมชาติได้อย่างกลมกลืน ทั้งยังสามารถนำธรรมชาติมาใช้ประโยชน์ในชีวิต มีการสร้างองค์ความรู้และมีการสืบทอดกันรุ่นต่อรุ่น โดยยังคงรักษาวิธีการดั้งเดิมไว้ แม้มีการนำเทคโนโลยีเข้ามาประยุกต์ใช้บ้างก็ตาม การผลิตเกลือสินเธาว์จึงไม่ได้สนองตอบการดำรงชีวิตเท่านั้น แต่ยังกลายเป็นมรดกทางวัฒนธรรมด้วย

ปัจจุบันภูมิปัญญาการผลิตเกลือสินเธาว์ต้องเผชิญอุปสรรคอันเนื่องมาจากการเปลี่ยนแปลงสภาพแวดล้อมอย่างรวดเร็วในปัจจุบัน การขาดผู้สืบทอดภูมิปัญญาเนื่องจากคนรุ่นใหม่นิยมไปทำงานอุตสาหกรรมในเมืองใหญ่ ปัญหาการเปลี่ยนแปลงสภาพแวดล้อมจากการพัฒนา การแข่งขันของอุตสาหกรรมเกลือทะเลที่มีราคาถูกและหาซื้อได้สะดวก ตลาดเกลือสินเธาว์จึงจำกัดอยู่ในกลุ่มผู้บริโภครุ่นเก่าที่ติดใจรสชาติ และกลุ่มที่ใช้ผลิตสินค้าพื้นบ้าน การผลิตเกลือสินเธาว์จึงมีสำคัญทั้งด้านเศรษฐกิจและสังคม เนื่องจากเป็นแหล่งรายได้ในครัวเรือน ทั้งยังเป็นภูมิปัญญาที่สร้างความภาคภูมิใจให้กับท้องถิ่น

ด้วยเหตุผลข้างต้นทำให้ผู้วิจัยสนใจศึกษากระบวนการผลิตเกลือสินเธาว์ การสืบทอดภูมิปัญญา และบทบาทของเกลือสินเธาว์ต่อเศรษฐกิจและวัฒนธรรมของชุมชน เพื่อแสวงหาแนวทางอนุรักษ์และพัฒนาภูมิปัญญาให้ดำรงอยู่คู่ชุมชนต่อไปอย่างยั่งยืน ทั้งเป็นแนวทางในการสร้างแหล่งการเรียนรู้ภูมิปัญญาและกิจกรรมการท่องเที่ยวอำเภอบำเหน็จณรงค์ในอนาคตได้อีกทางหนึ่งด้วย

กรอบแนวคิดที่ใช้ในการศึกษา

ผู้วิจัยศึกษา 3 แนวคิด คือ แนวคิดภูมิปัญญาท้องถิ่น นิเวศวิทยาวัฒนธรรม และการพัฒนาที่ยั่งยืน

แนวคิดภูมิปัญญาท้องถิ่น Warren (1991 : 1) วอร์เรน กล่าวว่า ภูมิปัญญาท้องถิ่น เป็นความรู้ที่มีลักษณะเฉพาะทางวัฒนธรรมในสังคม แตกต่างจากความรู้ในระดับสากลที่สอนในสถาบันการศึกษา เป็นพื้นฐานการตัดสินใจระดับท้องถิ่นด้านเกษตรกรรม การดูแลสุขภาพ การเตรียมอาหาร การศึกษา การจัดการทรัพยากรธรรมชาติ มักสืบทอดกันโดยวิธีปากต่อปาก และจากรุ่นสู่รุ่น องค์ความรู้เกิดจากการสังเกตการใช้ทรัพยากรธรรมชาติอย่างรอบคอบ เป็นพื้นฐานสำหรับสร้างองค์ความรู้และเทคโนโลยีใหม่ ๆ

แนวคิดนิเวศวิทยาวัฒนธรรม (Cultural Ecology Theory) ของ Steward งามพิศ สัตย์สงวน (2551 : 102) กล่าวว่า แนวคิดนี้ศึกษากระบวนการปรับตัวของสังคมภายใต้อิทธิพลสิ่งแวดล้อม โดยเน้นศึกษาการเปลี่ยนแปลงอันเนื่องมาจากการปรับตัวของสังคม สังคมเป็นพลวัตจึงมีการเปลี่ยนแปลงตลอดเวลา ซึ่งเกิดจากการปรับตัวเข้ากับสิ่งแวดล้อมโดยมีพื้นฐานสำคัญ 3 ประการคือ เทคโนโลยีการผลิต โครงสร้างและลักษณะของสภาพแวดล้อมกระบวนการศึกษานิเวศวิทยาทางวัฒนธรรม Steward (1990 : 322) เสนอว่าการวิเคราะห์ควรครอบคลุม 3 องค์ประกอบ คือ การวิเคราะห์วิธีการผลิตในบริบทของสิ่งแวดล้อม การวิเคราะห์รูปแบบพฤติกรรมของมนุษย์ที่เกี่ยวข้องกับวิธีการผลิต และการทำความเข้าใจความสัมพันธ์ระหว่างเทคนิคการผลิตกับองค์ประกอบอื่น ๆ ของวัฒนธรรม

แนวคิดการพัฒนาที่ยั่งยืน (Sustainable Development) ของ เสรี วรพงษ์ (2557 : 171-172) กล่าวว่าการพัฒนาที่ยั่งยืนเป็นการพัฒนาที่สนองตอบคนรุ่นปัจจุบัน แต่ไม่ทำให้คนรุ่นหลังต้องลดทอนความต้องการลง โดยคำนึงถึงขีดจำกัดของทรัพยากรและสิ่งแวดล้อม ความเป็นองค์รวมหรือผลกระทบที่จะส่งถึงสิ่งแวดล้อมอื่น ๆ และการนำเทคโนโลยีใหม่มาใช้โดยไม่ทำลายสิ่งแวดล้อม

วัตถุประสงค์การวิจัย

1. เพื่อศึกษากระบวนการผลิตเกลือสินเธาว์ของอำเภอบำเหน็จณรงค์
2. เพื่อศึกษาการปรับตัวของชุมชนในอนุรักษ์และการปรับปรุงพัฒนาเทคนิคการผลิตเกลือสินเธาว์ของอำเภอบำเหน็จณรงค์
3. เพื่อวิเคราะห์บทบาทของเกลือสินเธาว์ต่อเศรษฐกิจและวัฒนธรรมในพื้นที่อำเภอบำเหน็จณรงค์
4. เพื่อศึกษาปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิตเกลือสินเธาว์ของอำเภอบำเหน็จณรงค์

ขอบเขตการวิจัย

บทความนี้มุ่งศึกษาการผลิตเกลือสินเธาว์ในพื้นที่อำเภอบำเหน็จณรงค์ จังหวัดชัยภูมิ ซึ่งมีภูมิประเทศและภูมิอากาศเหมาะกับการผลิตเกลือ มีประวัติศาสตร์และภูมิปัญญาท้องถิ่นหลากหลาย โดยเฉพาะด้านการผลิตเกลือที่ได้รับการสืบทอดจากบรรพบุรุษ โดยมีขอบเขตการศึกษาดังนี้

ขอบเขตด้านพื้นที่ มุ่งเน้นศึกษาการผลิตเกลือสินเธาว์ในเขตอำเภอบำเหน็จณรงค์ จังหวัดชัยภูมิ โดยเจาะจงเลือกพื้นที่ผลิตเกลือสินเธาว์ที่สำคัญ 3 ตำบล คือ ตำบลหัวทะเล ตำบลบ้านตาล และตำบลบ้านเพชร ซึ่งทั้ง 3 ตำบลยังคงใช้กระบวนการผลิตแบบดั้งเดิม

ขอบเขตด้านเนื้อหา บทความนี้ครอบคลุมการศึกษากระบวนการผลิตเกลือตั้งแต่การเตรียม การคัดเลือก และการจัดการวัตถุดิบ ขั้นตอนการผลิตและการปรับปรุงอุปกรณ์ที่ใช้ผลิต เน้นวิเคราะห์วิธีการดั้งเดิมที่สืบทอดในชุมชน การปรับตัวด้านการผลิตในปัจจุบัน วิเคราะห์บทบาทและความสำคัญของสินค้าท้องถิ่นที่มีผลต่อเศรษฐกิจครัวเรือนและชุมชน การสร้างรายได้และการรักษาเอกลักษณ์ทางวัฒนธรรม

ปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิต โดยมุ่งสำรวจและวิเคราะห์ปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิตเกลือสินเธาว์ในพื้นที่ศึกษา โดยเน้นปัจจัยด้านสภาพแวดล้อม เศรษฐกิจท้องถิ่น ความต้องการของผู้บริโภค เพื่อเห็นภาพการปรับตัวของชุมชน อันเป็นแนวทางสู่การผลิตเกลือสินเธาว์ที่ยั่งยืน

วิธีดำเนินการวิจัย

บทความนี้เป็น การวิจัยเชิงคุณภาพ (Qualitative Research) โดยการเลือกกลุ่มตัวอย่างแบบเจาะจง ประกอบด้วยผู้ผลิตเกลือ ผู้ใช้เกลือ และผู้นำชุมชน ทำการศึกษาระหว่างวันที่ 31 มีนาคม 2567 ถึง 1 มีนาคม 2568 โดยเก็บข้อมูลภาคสนามและการสัมภาษณ์เชิงลึก เพื่อให้ได้ข้อมูลกระบวนการผลิตเกลือสินเธาว์ บทบาทที่มีต่อเศรษฐกิจวัฒนธรรม และการสืบทอดภูมิปัญญาของชาวอำเภอบำเหน็จณรงค์

กลุ่มเป้าหมายและวิธีการเก็บข้อมูล

1. การสัมภาษณ์เชิงลึก (In-depth Interview) ผู้วิจัยเก็บข้อมูลจากการสัมภาษณ์เชิงลึก 3 กลุ่มคือ

1.1 กลุ่มผู้ผลิตเกลือ เป็นกลุ่มชาวบ้านผู้ผลิตเกลือเพื่อศึกษากระบวนการผลิตและการสืบทอดภูมิปัญญา จำนวน 7 คน

1.2 กลุ่มผู้บริโภคและผู้ใช้เกลือ เป็นกลุ่มที่ใช้เกลือสินเธาว์ทำอาหาร ผู้ประกอบการที่ใช้เกลือสินเธาว์ถนอมอาหารปลาร้า หน่อไม้ดอง เพื่อศึกษาคุณค่าของเกลือในวัฒนธรรมอาหารท้องถิ่น จำนวน 4 คน

1.3 กลุ่มผู้นำชุมชน เป็นกลุ่มนายกเทศบาลตำบล นายกหรือรองนายกองค์การบริหารส่วนตำบล ที่มีผู้ผลิตเกลือสินเธาว์ เพื่อศึกษาการสนับสนุนและปัญหาที่เกี่ยวข้องกับการผลิต จำนวน 6 คน

2. การสังเกตภาคสนาม (Participant Observation) ผู้วิจัยลงพื้นที่เก็บข้อมูลขั้นตอนการผลิต ตั้งแต่การขูดดินขี้กะทา การกรองน้ำเกลือ และการต้มเกลือ สังเกตการใช้แรงงานและอุปกรณ์การผลิต

3. การวิเคราะห์เอกสาร (Document Analysis) เพื่อรวบรวมข้อมูลจากรายงานทางวิชาการ เอกสารของหน่วยงานภาครัฐ ตลอดจนเอกสารที่เกี่ยวข้องกับเกลือสินเธาว์

การวิเคราะห์ข้อมูล ข้อมูลจากการสัมภาษณ์ การสังเกตภาคสนาม มาวิเคราะห์ข้อมูลเชิงเนื้อหา (Content Analysis) เพื่อสรุปผล 4 ประเด็น คือ กระบวนการผลิตเกลือ แนวทางการสืบทอดภูมิปัญญา บทบาทของเกลือสินเธาว์ต่อเศรษฐกิจและวัฒนธรรมท้องถิ่น และปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิต

ผลการวิจัย

ผู้วิจัยนำเสนอผลการศึกษา 4 ประเด็น คือ กระบวนการผลิตเกลือสินเธาว์ การปรับตัวและการสืบทอดภูมิปัญญาของชุมชน บทบาทเกลือสินเธาว์ต่อเศรษฐกิจและวัฒนธรรมท้องถิ่น และปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิต ดังนี้

1. กระบวนการผลิตเกลือสินเธาว์

ผู้วิจัยพบว่าชาวบำเหน็จณรงค์ยึดวิธีการผลิตเกลือสินเธาว์แบบดั้งเดิม ซึ่งมีการสืบทอดมาจากบรรพบุรุษแบบรุ่นต่อรุ่น ผ่านการสอนแบบบอกเล่าและการลงมือปฏิบัติ จำนวน 5 ขั้นตอน คือ การหาดินขี้กะทา การเกรอะน้ำเกลือ การตรวจสอบความเค็มของเกลือ การต้มเกลือ และการบรรจุเกลือ ดังนี้

ขั้นที่ 1 การหาดินขี้กะทา ผู้ผลิตเกลือหาดิน “**ขี่กะทา**” หรือ “**กระทาเกลือ**” พจนานุกรมภาษาโคราช มหาวิทยาลัยวงษ์ชวลิตกุล ให้ความหมายว่า (2560 : 67) ดินเกลือ, ขี้กระทาเกลือ, ขี้ทา, ขี้ดินหรือหน้าดินที่เป็นคราบเกลือขึ้นขาว ดินชนิดนี้มีลักษณะฟูซุยขึ้นมาคล้ายฝุ่นแป้ง เรียกว่าดิน “**ฟักไข่**” ดินเริ่มฟักไข่ตั้งแต่ต้นเดือนมกราคมถึงต้นเดือนเมษายน หากมีฝนตกลงมาขี้กะทาจะหายไปทำให้เวลาการผลิตเกลือแต่ละปีแตกต่างกันตามสภาพอากาศในปีนั้น ๆ หากใช้ดินที่มีลักษณะเป็นขุยฟูจะได้เกลือมาก และดินที่ขึ้นคราบขาวเหนือผิวดินจะได้เกลือน้อย ผู้ผลิตเกลือตำบลบ้านเพชร 1 ให้สัมภาษณ์ว่า “เกลือมันฟักไข่ ดินฟู ถ้าดินไม่ฟักไข่ความเค็มมันจะอ่อน ต้มแล้วไม่ค่อยได้เกลือ” (สัมภาษณ์, 31 มีนาคม 2567) ปัจจุบันชาวบ้านต้องนำดินขี้กะทามาจากแหล่งดินนอกหมู่บ้าน ดังที่ ผู้ผลิตเกลือตำบลบ้านตาล 1 (สัมภาษณ์, 30 มกราคม 2568) กล่าวว่า “เมื่อก่อนพื้นที่ต้มเกลือมันใหญ่กว่านี้ พอเขาลอกบึงเอาดินมาถมทำให้ตอนนี้ต้องไปเอาดินมาจาก

บ้านอื่น” ปัจจุบันมีดินขี้กะทาลดลงเนื่องจากมีการขุดลอกบึงอำพันธ์ และบึงทะเลสีดอ ทำให้ดินขี้ทาน้อยลง ผู้ผลิตเกลือหลายคนต้องขอดินจากที่ดินชาวบ้านคนอื่น โดยใช้เกลือสินเธาว์ที่ผลิตได้เป็นของตอบแทน ผู้ผลิตเกลือตำบลบ้านตาล 2 ให้ข้อมูลว่า “เขาก็ขอว่าขอสัก 9-10 ปี๊บได้ไหม ถ้าต้มได้หลายก็ให้หลายอยู่ ถ้าต้มได้ไม่หลายก็ 4-5 ปี๊บ” (สัมภาษณ์, 30 มกราคม 2568) เมื่อพบแหล่งดินขี้กะทาแล้ว ชาวบ้านจะใช้ไม้หรือคราดไม้ขูดดินขี้กะทามากองรวมกัน แล้วนำไปกรองเอาน้ำเกลือต่อไป



ภาพที่ 1 : ขี้กะทาที่ฟักไข่มีความฟูได้เกลือมาก
ที่มา : ก่อพงศ์ นามวัฒน์ (2568)



ภาพที่ 2 : ดินขี้กะทาที่ขูดไว้เตรียมกรองเอาน้ำเกลือ
ที่มา : ก่อพงศ์ นามวัฒน์ (2568)

ขั้นที่ 2 การเกรอะหรือกรองน้ำเกลือออกจากดิน ชาวบ้านเรียกว่า “**เกร๊อะ**” พจนานุกรมภาษาโคราช มหาวิทยาลัยวงษ์ชวลิตกุล ให้ความหมายว่า (2560 : 50) การกรองน้ำเกลือ พบว่าผู้ผลิตเกลือ 3 ตำบล มีวิธีกรองหลากหลาย โดยมีทั้งอนุรักษ์การกรองแบบดั้งเดิม และประยุกต์ใช้อุปกรณ์สมัยใหม่ ดังนี้

2.1 วิธีการดั้งเดิม มี 2 วิธี คือการใช้บ่อดิน และการใช้รางไม้

1) ใช้บ่อดิน ชาวบ้านจะขุดพื้นที่เนินให้กลายเป็นหลุมกรองน้ำเกลือ 2 หลุม หลุมด้านบนขนาดกว้าง 1 เมตร ยาว 1 เมตร ความลึก 30-50 เซนติเมตร เพื่อใส่ดินขี้กะทา ในอดีตใช้ดินเหนียวฉาบให้ทั่วหลุมปล่อยให้แห้งเพื่อกันน้ำเกลือไหลซึมลงดิน ปัจจุบันใช้พลาสติกรองก้นหลุม ส่วนหลุมด้านล่างขุดลึกลงไปให้ขนาดพอดีกับถังหรืออุปกรณ์รองน้ำเกลือ เจาะรูสอดท่อส่งน้ำเกลือ ในอดีตใช้ลำไผ่ปัจจุบันใช้ท่อพีวีซี นำกะลามีตาครอบที่รูกลางหลุม หรืออาจใช้ฟางข้าวขดเป็นวงกลมวางที่ก้นหลุมแล้วโรยแกลบให้ท่วม แล้วนำดินขี้กะทาใส่ลงไปต่ำกว่าปากบ่อ เทน้ำลงไปรอให้น้ำเกลือไหลออกมาที่ภาชนะกรอง ใช้เวลาประมาณ 2-3 ชั่วโมง สอดคล้องกับเรื่องการผลิตเกลือในแอ่งโคราช อำเภอโนนสูง จังหวัดนครราชสีมา ของ เนตรนภา รัตนโพธานันท์ (2558 : 15-16) ซึ่งอยู่ใกล้พื้นที่ศึกษาครั้งนี้ ว่า ชาวบ้านทำเกลือโดยนำดินส่าเกลือใส่หลุมดินที่ทา

ดินเหนียวภายในหลุมเพื่อป้องกันไม่ให้น้ำไหลซึมลงดิน แล้วเทน้ำกรองเอาน้ำเกลือมาต้ม ปัจจุบันผู้ผลิตเกลือริมบึงทะเลสีดอ ตำบลหัวทะเลยังใช้วิธีการนี้เนื่องจากลงทุนน้อยกว่าวิธีอื่น

2) การใช้รางไม้ ในอดีตตำบลบ้านตาลมีต้นตาลมาก จึงนำมาตัดครึ่งตามแนวยาว ใช้ขวานขุดตรงกลางเป็นรางคล้ายเรืออีโปง ตัดต้นไม้หาง่ายเช่นต้นสะแกทำขาให้สูงจากพื้นระดับเอว เจาะรูตรงกลางเพื่อต่อท่อไม้ไผ่ส่งน้ำเกลือไปที่ภาชนะรอง ผู้ผลิตเกลือตำบลบ้านตาล 2 กล่าวว่า “เอาต้นตาลมาขุดเนื้อด้านในออกเป็นราง เจาะรูด้านล่างใช้ทำเป็นรางเกรือะน้ำเกลือ” (สัมภาษณ์, 30 มกราคม 2568) ใส่ดินขี้กะทาและใส่น้ำแล้วกรองเอาน้ำเกลือมาใช้ต้ม ใช้เวลากรองประมาณ 2-3 ชั่วโมง ปัจจุบันไม่มีผู้ใช้วิธีนี้แล้ว



ภาพที่ 3 : บ่อดินเกรอะน้ำเกลือ 1
ที่มา : ก่อพงศ์ นามวัฒน์ (2568)



ภาพที่ 4 : บ่อดินเกรอะน้ำเกลือ 2
ที่มา : ก่อพงศ์ นามวัฒน์ (2568)



ภาพที่ 5 : ขดฟางกรองน้ำเกลือ
ที่มา : ก่อพงศ์ นามวัฒน์ (2568)

2.2 วิธีการปรับประยุกต์ มี 2 วิธี คือการใช้กระสอบป่าน และการใช้วัสดุทดแทน

1) การใช้กระสอบป่าน ชาวบ้านที่ขนดินขี้กะทาไปเกรอะและต้มเกลือในเขตบ้านพักมักใช้ไม้ทำเสาสี่มุมตีไม้ไผ่เป็นกรอบ 4 ด้าน แล้วนำกระสอบป่านสองใบเย็บติดกันให้หนา นำปลายกระสอบทั้ง 4 ด้านผูกติดเสา ใช้พลาสติกใสเจาะรูตรงกลางรองบนกระสอบ จากนั้นกรองน้ำเกลือไหลลงอ่างด้านล่าง

2) การใช้วัสดุทดแทน ผู้วิจัยพบผู้ผลิตเกลือบ้านตาลใช้ยางรถสิบล้อตัดครึ่งทำเป็นอ่างน้ำ ทำขาตั้งจากเหล็กเส้นแข็งแรง เพื่อนำกลับมาใช้ใหม่ในปีต่อไป และใช้กรองได้หลายอ่างในเวลาเดียวกัน



ภาพที่ 6 : กระสอบป่านเกรอะเกลือบริเวณบ้าน
ที่มา : ก่อพงศ์ นามวัฒน์ (2567)



ภาพที่ 7 : อ่างยางรถสิบล้อเกรอะเกลือได้เร็วใช้ซ้ำได้
ที่มา : วณัฐพงศ์ เบญจพงศ์ (2568)

ผู้ผลิตเกลือมีทั้งที่ยังอนุรักษ์การเกรอะแบบดั้งเดิม และประยุกต์ใช้อุปกรณ์ใหม่เพื่อเกรอะน้ำเกลือได้มากขึ้น บางรายผสมผสานวิธีดั้งเดิมกับเทคโนโลยีใหม่เพื่อผลิตเกลือได้ง่ายและมีปริมาณมากขึ้น

ขั้นที่ 3 การตรวจสอบความเค็มของเกลือ เป็นกระบวนการที่ใช้ทดสอบว่าน้ำเกลือที่เกรอะได้ มีความเข้มข้นสามารถนำไปต้มได้หรือไม่ เพราะการเกรอะครั้งที่ 2 และ 3 ดินขี้กะทาจะจืดลง พบว่ามีวิธีตรวจสอบ 2 วิธี คือ 1) การลอยครั่ง ผู้ผลิตเกลือที่ตำบลบ้านตาลและตำบลบ้านเพชรมักใช้ครั่งมาต้มแล้วปั้นเป็นก้อนผูกเชือกติดกับไม้ทดสอบความเค็มของน้ำ หากครั่งลอยแสดงว่าน้ำมีความเค็ม สอดคล้องกับ เนตรนภา รัตนโพธานันท์ (2558 : 66) พบว่าในแอ่งโคราชนิยมตรวจความเค็มน้ำเกลือ ด้วยการใช้คั่ง(ครั่ง)..เพื่อวัดค่าความเค็ม 2) การลอยไม้สะแก พบว่าผู้ผลิตเกลือที่ตำบลหัวทะเลตัดกิ่งสะแกริมบึงทะเลสีดอชิ้นยาว 3-4 นิ้วใช้ทดสอบ ถ้าไม้ลอยแสดงว่าน้ำมีความเค็ม หากจมคือน้ำจืดแล้ว สอดคล้องกับการศึกษาของโกวิทย์ วาปีศิลป์ (2563 : 66) พบว่าแหล่งเกลือบ่อกฐินก็ใช้กิ่งไม้สดของต้นสะแก ทดสอบความเค็มเช่นกัน



ภาพที่ 8 : ครั่งที่ใช้ทดสอบความเค็มของน้ำที่มา : สุภมาส ธรรมโสภารัตน์ (2567)



ภาพที่ 9 : การลอยไม้สะแกทดสอบความเค็มของน้ำที่มา : วณัฐพงศ์ เบญจพงศ์ (2568)

ขั้นที่ 4 การต้มเกลือ ผู้วิจัยพบว่ามีวิธีการเตรียมเตาสำหรับต้มเกลือ 2 วิธี คือ 1) การขุดหลุมดินในที่เนินใกล้ที่กรอง หลุมด้านบนวางกระทะต้มเกลือ ส่วนด้านล่างเจาะเป็นช่องสำหรับใส่ฟืน 2) การนำอิฐบล็อกวางเป็นสองแถวขนาดความกว้างเท่ากระทะ วางเหล็กเส้นบนอิฐบล็อก 4-5 เส้น เพื่อช่วยรองรับน้ำหนักกระทะ จากนั้นนำดินเหนียว หรือดินผสมเกลือฉาบที่บล็อกรอให้แห้งเพื่อใช้ต้มเกลือ ส่วนภาชนะสำหรับต้มเกลือในอดีต ผู้ผลิตเกลือตำบลบ้านเพชร 3 อายุ 64 ปี ให้สัมภาษณ์ว่า “สมัยพ่อแม่ใช้ปี๊บใส่หน่อไม้ดองต้มเกลือ” (สัมภาษณ์, 30 มกราคม 2568) ปัจจุบันผู้ผลิตเกลือทั้ง 7 คน ใช้สังกะสีแผ่นเรียบชุบกันสนิม กว้าง 90 ยาว 180 เซนติเมตร หรืออาจทำขนาดเล็กกว่านั้นก็ได้ ราคาแผ่นละ 150-180 บาท บีบมุมทั้ง 4 ด้านให้กลายเป็นกระทะ ใช้ทดแทนปี๊บเนื่องจากราคาถูก หาง่าย และต้มเกลือได้มากกว่าการใช้ปี๊บ ขณะต้มต้องคอยช้อนฟองออก และดูไฟให้ความร้อนสม่ำเสมอ ค่อย ๆ เคี่ยว จนน้ำระเหยเกือบหมด จึงสงเกลือให้แห้ง แล้วใช้พลั่วหรือตะหลิวตักเกลือขึ้นมาพักในตะกร้าที่ผูกผ้าแยงสีฟ้า ด้านล่างตะกร้าใช้ฟางรองเพื่อให้น้ำที่เหลืออยู่หยดออกจนหมด เกลือที่ได้จะแห้งสีออกขาวอมเทานิด ๆ จากนั้นนำไปบรรจุภาชนะ



ภาพที่ 10 การต้มเกลือโดยใช้กระทะสังกะสี
ที่มา : สุภมาส ธรรมโสภารัตน์ (2567)



ภาพที่ 11 การต้มเกลือโดยกระทะสังกะสีหลายขนาด
ที่มา : สุภมาส ธรรมโสภารัตน์ (2568)

ขั้นที่ 5 การบรรจุเกลือใส่ถุง ผู้ผลิตเกลือจะบรรจุเกลือใส่ถุงพลาสติกใสถุงละ 14 กิโล ขายราคาถุงละ 200-250 บาท หรืออาจใส่กระสอบปุ๋ยถุงละ 50 กิโลกรัม เก็บไว้ที่กระท่อมเตรียมนำไปขายภายหลัง แต่ส่วนมากจะมีแม่ค้ามารับซื้อถึงที่ บางรายได้เกลือ 20 กระสอบ บางรายอาจได้สูงถึง 50 กระสอบ ทำให้การต้มเกลือเป็นอาชีพหลักและอาชีพเสริมที่ช่วยหารายได้หลังเก็บเกี่ยวได้อย่างดี



ภาพที่ 12 : ตักเกลือใส่ตะกร้าที่รองด้วยผ้าแยง
ที่มา : สุภมาส ธรรมโสภารัตน์ (2568)



ภาพที่ 13 : บรรจุเกลือใส่กระสอบเก็บในเพิงสังกะสี
ที่มา : ก่อพงศ์ นามวัฒน์ (2567)

ข้อมูลภาคสนามและการสัมภาษณ์เชิงลึก สะท้อนว่ากระบวนการผลิตเกลือสินเธาว์ยังคงยึดถือหลักการดั้งเดิม แม้มี 5 ขั้นตอนเหมือนกัน แต่ก็แตกต่างที่มีการการผลิตตามความเชี่ยวชาญตามองค์ความรู้ของตน รวมถึงประสบการณ์และทักษะที่ได้รับการสืบทอดจากรุ่นสู่รุ่นที่มีความแตกต่างกัน และเงินทุนที่ใช้ต่างกัน มีการพัฒนาอุปกรณ์เพื่อเพิ่มประสิทธิภาพและลดต้นทุนการผลิต เช่น การใช้ภาชนะที่ทนทานขึ้น

การปรับเปลี่ยนวิธีกรองน้ำเกลือ ซึ่งสอดคล้องกับแนวคิดของ “การพัฒนาเชิงอนุรักษ์” ที่มุ่งหวังให้เกิดการพัฒนาที่ยั่งยืนโดยคงรักษาเอกลักษณ์ภูมิปัญญาท้องถิ่นไว้คู่กับการปรับตัวในยุคสมัยใหม่

2. การปรับตัวและการสืบทอดภูมิปัญญาของชุมชน

พบว่าชุมชนในพื้นที่มีการสืบทอดภูมิปัญญาและวิถีการผลิตเกลือสินเธาว์ผ่านการเรียนรู้ภายในครอบครัวและการถ่ายทอดจากรุ่นสู่รุ่น โดยวิธีการจดจำคำบอกเล่าและการฝึกปฏิบัติตามผู้เป็นเจ้าขององค์ความรู้ เช่น ผู้ผลิตเกลือตำบลบ้านเพชร 3 (ผู้สัมภาษณ์: 30 มกราคม 2568) ให้ข้อมูลว่าตนเรียนจากปู่ย่าและพ่อแม่ผ่านการช่วยงาน ว่า “ปู่ย่าตายายสอน เมื่อก่อนตอนเป็นเด็กน้อยพ่อแม่นำต้ม พอเห็นแกทำก็เลยจำไว้ตอนเด็กไปช่วยแม่ต้มเกลือ เมื่อก่อนทำอยู่ที่นา ก็ช่วยแม่หาบขี้กะทาเกลือเอามาต้ม” หรือ ผู้ผลิตเกลือตำบลบ้านเพชร 2 (ผู้สัมภาษณ์: 31 มีนาคม 2567) กล่าวว่า “มีหน้าที่ช่วยภรรยาต้มเกลือ ภรรยาจะเซอะน้ำเกลือ” เมื่อแต่งงานเข้าบ้านต้มเกลือก็ช่วยภรรยาต้มจนเรียนรู้การต้มเกลือทุกกระบวนการ ภรรยาเป็นผู้กรองน้ำเกลือส่วนตนมีหน้าที่ต้ม เห็นได้ว่ามีการถ่ายทอดความรู้ภายในครอบครัวเพื่อใช้เลี้ยงชีพ สามารถสืบทอดความรู้ดั้งเดิมให้สืบต่ออย่างยั่งยืน ทั้งนี้ผู้ผลิตเกลือในเขตอำเภอบำเหน็จณรงค์ไม่มีผู้ใดเจาะน้ำเค็มใต้ดินเพื่อมาทำนาเกลือโดยใช้การตากให้ระเหยด้วยแสงแดด จึงทำให้พื้นที่นารอบข้างไม่ได้รับผลกระทบจากภาวะดินเค็มเหมือนพื้นที่อื่น การผลิตแบบดั้งเดิมจึงไม่ส่งผลกระทบต่อสภาพแวดล้อมของชุมชน

ปัจจุบันชุมชนเผชิญปัญหาผู้มีองค์ความรู้เข้าสู่วัยชราและไม่มีกำลังในการต้มเกลือ ผู้ผลิตเกลือตำบลบ้านตาล 2 (ผู้สัมภาษณ์: 30 มกราคม 2568) กล่าวว่า “เขาทำไม่ไหวอายุเยอะแล้ว มีแต่รุ่นผมยังงี้ จะหมดคนทำแล้ว” เนื่องจากคนรุ่นใหม่ไม่สนใจทำเกลือจึงกล่าว ว่า “หลังรุ่นผมไปแล้วไม่รู้ยังไง นี่ชวนลูกชวนหลานมาต้มยังไม่อยากจะมากันเลย เขาบอกร้อนแท้วะ ไม่เคยมาถามหรอกว่าทำอะไร มาจอดรถแล้วก็ชะเง้อมองแค่นั้น” การที่คนรุ่นใหม่ไม่สนใจสืบทอดจึงเกิดความเสี่ยงที่ภูมิปัญญานี้กำลังจะสูญหายไป

ผู้ผลิตพยายามปรับตัวในด้านการผลิตให้กระบวนการผลิตง่ายและสะดวกสบายขึ้น โดยผสมผสานเทคโนโลยีและวัสดุสมัยใหม่เข้ากับวิธีผลิตแบบดั้งเดิม เช่น ใช้พลาสติกรองเพื่อกันน้ำซึมลงดิน การใช้อ่างยางรถแทนบ่อกรองน้ำเกลือ เพื่อเพิ่มประสิทธิภาพการผลิตทำให้กรองน้ำเค็มได้มาก มีเกลือจำหน่ายมากขึ้น แต่ก็ยังคงสามารถรักษาภูมิปัญญาและเอกลักษณ์ทางวัฒนธรรมด้านการต้มเกลือแบบดั้งเดิมไว้ได้

ความสำคัญของเกลือสินเธาว์ต่อเศรษฐกิจและวัฒนธรรมท้องถิ่น

ผลการศึกษาพบว่าเกลือสินเธาว์มีบทบาทสำคัญต่อเศรษฐกิจท้องถิ่น โดยเป็นแหล่งรายได้หลักให้กับชาวบ้านที่ไม่มีที่นา ทำให้มีรายได้ช่วงเดือนมกราคมถึงเมษายนราว 30,000 บาท และเป็นแหล่งรายได้เสริมสำหรับครอบครัวที่มีอาชีพรับจ้าง และครอบครัวที่มีอาชีพทำนาเป็นหลักด้วย การต้มเกลือยังเป็นที่พึ่งทางเศรษฐกิจของหญิงชราที่ไม่สามารถทำงานหนักได้เนื่องจากได้รับผลกระทบจากนโยบายของรัฐ เช่นกรณีของผู้ผลิตเกลือตำบลหัวทะเล 1 (ผู้สัมภาษณ์: 28 กุมภาพันธ์ 2568) ได้รับผลกระทบจากนโยบายห้ามเผาอ้อยและห้ามโรงงานรับซื้ออ้อยเผาไฟ ว่า “ปีนี้ตัดอ้อยไม่ไหว ยายก็เลยละ (เลิกตัดอ้อย)” นโยบายดังกล่าวส่งผลให้ลูกจ้างตัดอ้อยต้องลิดใบออกก่อนแล้วค่อยตัดอ้อย งานจึงหนักขึ้น เมื่อใช้แรงงานหนักไม่ไหวจึงต้องหารายได้ทดแทนด้วยการผลิตเกลือริมบึงทะเลสีดอ เนื่องจากใช้ทุนน้อยแต่สร้างรายได้ดี

พบว่ามีการนำเกลือสินเธาว์ที่ผลิตได้ไปแลกข้าวแสดงว่าในชุมชนยังคงมีระบบเศรษฐกิจแบบแลกเปลี่ยนอยู่ ดังบทสัมภาษณ์ ผู้ผลิตเกลือตำบลหัวทะเล 1 (ผู้สัมภาษณ์: 28 กุมภาพันธ์ 2568) กล่าวว่า ตนสามารถนำเกลือไปแลกข้าวได้ “เกลือ 2 ถังและข้าวสาร 3 ถัง ถ้าขายก็ถังละ 200 บาท” บุคคลข้างต้นแม้ไม่มีที่นาต้องรับจ้างเป็นหลัก แต่สามารถอยู่ได้เพราะทำเกลือแล้วนำไปแลกข้าวและสิ่งของอื่นมาบริโภค

เกลือบำเหน็จณรงค์ยังมีความสำคัญต่อการผลิตอาหารท้องถิ่น เนื่องจากสามารถนำมาหมักปลาร้าและทำหน่อไม้ดองไว้จำหน่าย เนื่องจากการใช้เกลือสินเธาว์หมักทำให้ปลาร้าไม่เน่า มีรสเค็มกำลังดี มีกลิ่นหอม ใช้ทำหน่อไม้ดองก็ไม่เน่าเสีย ส่งผลให้สินค้าท้องถิ่นมีรสชาติอร่อย ผู้ใช้เกลือตำบลบ้านตาล 1 (ผู้สัมภาษณ์ : 28 กุมภาพันธ์ 2568) กล่าวย้ำว่า “เกลือที่นี่ใช้ทำปลาร้าได้ดี ไม่ทำให้ปลาร้าเน่า เหมือนเกลือจากที่อื่น” และเน้นย้ำโดย ผู้ใช้เกลือตำบลหัวทะเล 1 (ผู้สัมภาษณ์: 28 กุมภาพันธ์ 2568) ว่า “เกลือที่นี่ใส่ปลาร้าได้ ทำหน่อไม้ส้มได้ ใส่ต้มใส่แกงได้ มันไม่เค็มโดด เหมือนเกลือทะเลเกลือนามัยไอโอดีน...ฉันชอบใช้เกลือนี้ มันอร่อย” และมีจุดเด่นที่รสไม่เค็มมากจนออกขมเหมือนเกลือทะเล ผู้ใช้เกลือตำบลบ้านตาล 2 (ผู้สัมภาษณ์: 28 กุมภาพันธ์ 2568) ให้สัมภาษณ์ว่า “เกลือบ้านตาลรสชาติไม่เค็มโดด ใส่หน่อไม้ดองแล้วออกเปรี้ยวพอดี ไม่เหมือนเกลือทะเลที่บางครั้งทำให้หน่อไม้ขม” ผู้นำชุมชนตำบลหัวทะเล 1 (ผู้สัมภาษณ์: 1 กุมภาพันธ์ 2568) กล่าวชื่นชมว่า “เกลือตรงนี้รสชาติกลมกล่อมพอกินแล้วมันติด เพราะมันเค็มกำลังพอดี ไม่เค็มจนขม เกลือที่ตลาดมันเค็มจนขม แล้วถ้าใช้เกลือตรงนี้ทำปลาร้าปลาจะรสชาติอร่อยรสชาติดี ” บทสัมภาษณ์ข้างต้นสะท้อนถึงความสำคัญของเกลือสินเธาว์ที่มีความสำคัญต่อการผลิตอาหารท้องถิ่น

เกลือสินเธาว์บำเหน็จณรงค์ยังเป็นสัญลักษณ์ของความภาคภูมิใจและเอกลักษณ์ของชุมชน ที่สะท้อนถึงภูมิปัญญาท้องถิ่นและความชำนาญที่ได้รับการถ่ายทอดกันมาหลายชั่วอายุคน สามารถสร้างรายได้ให้เจ้าของภูมิปัญญา ดังที่ ผู้ผลิตเกลือตำบลบ้านตาล 1 (ผู้สัมภาษณ์ : 30 มกราคม 2568) ย้ำว่า “ภูมิใจเพราะฉันได้เงินจากกการต้มเกลือ” ผู้ผลิตทั้ง 7 คน ต่างตั้งใจสืบทอดต่อด้วยใจรักจนกว่าจะไม่สามารถผลิตเกลือได้ เพราะภาคภูมิใจในภูมิปัญญาที่บรรพชนมอบให้

ความต้องการเกลือสินเธาว์เพื่อทำอาหารท้องถิ่นอย่างปลาร้า หน่อไม้ดองเพราะหมักแล้วไม่เน่า สอดคล้องกับการศึกษาของ Andrea Yankowski, Puangthip Kerdsap (2013 : 242) พบว่า เกลือที่ผลิตในท้องถิ่นส่วนใหญ่ใช้ทำปลาร้า ซึ่งเป็นอาหารหลักของคนในท้องถิ่น และ บำเพ็ญ ไชยรักษ์ (2555 : 87) พบว่าเกลือบ่อหัวแฮดถูกใช้ แปรรูปปลาเป็นปลาร้า ปลาส้ม และน้ำปลา แสดงว่าเกลือสินเธาว์อีสานมีบทบาทในการรักษาวัฒนธรรมท้องถิ่นด้านอาหาร ซึ่งความต้องการผลิตภัณฑ์ที่มีลักษณะเฉพาะตัวและเป็นธรรมชาติก็เป็นปัจจัยที่ช่วยส่งเสริมให้การผลิตเกลือสินเธาว์ยังคงอยู่ และสามารถแข่งขันกับเกลือทะเลเกลือและเกลือป่นในร้านค้าสะดวกซื้อได้ เกลือสินเธาว์จึงมีบทบาทสำคัญต่อเศรษฐกิจของชุมชนที่มีความโดดเด่นด้านคุณภาพ อันส่งผลให้รสชาติอาหารพื้นบ้านมีรสเลิศเป็นที่ติดอกติดใจของผู้คนท้องถิ่นอย่างไม่เสื่อมคลาย

ปัจจัยภายนอกที่ส่งผลกระทบต่อการผลิต

ผลการวิจัยชี้ให้เห็นถึงปัญหาอุปสรรคที่กระทบกับการผลิตเกลือที่ชุมชนต้องเผชิญ ทั้งปัญหาสิ่งแวดล้อมและอากาศที่ร้อนแล้งมาก ทำให้หน่วยงานรัฐต้องขุดลอกหนองบึงที่ตื้นเขินให้ลึกมากขึ้น เพื่อกักเก็บน้ำไว้เลี้ยงคนในพื้นที่ ส่งผลกระทบทำให้เกลือลดลงเพราะน้ำเกลือไม่สามารถแทรกชั้นดินขึ้นมาได้เช่นเดิม ผู้ผลิตเกลือตำบลบ้านตาล 2 (ผู้สัมภาษณ์: 30 มกราคม 2568) กล่าวว่า “เมื่อก่อนจากบึงอำพันธ์มาจนถึงตรงนี้มีแต่เกลือ แต่พอเขามาขุดสระให้มันลึกขึ้นดินขี้กระทามันก็หาย” เห็นได้ว่าภัยแล้งเป็นตัวแปรสำคัญที่ทำให้หน่วยงานรัฐต้องแก้ปัญหาด้วยการขุดลอกบึงกักเก็บน้ำ ส่งผลต่อปริมาณน้ำเกลือที่แทรกขึ้นมาบนผิวดิน เมื่อไม่สามารถแทรกตัวขึ้นที่เดิมได้ จึงต้องขึ้นที่อื่นจึงปรากฏว่ามีดินเค็มเกิดขึ้นในพื้นที่ใหม่ เห็นได้ว่าการบริหารจัดการทรัพยากรธรรมชาติส่งผลกระทบกับการผลิตเกลือของชาวบ้าน

ปัจจัยอีกประการหนึ่งที่ส่งผลกระทบต่อการผลิตเกลือคือ การค้นพบแร่โปแตซในพื้นที่ ดังที่ กรมศิลปากร (2544: 5) กล่าวว่า กรมทรัพยากรธรณีสำรวจพบแร่โปแตซที่ตำบลบ้านตาล ตำบลบ้านชวน ตำบลหัวทะเล ตำบลบ้านเพชร ในเขตอำเภอบำเหน็จณรงค์ ซึ่งมีประมาณ 570 ล้านเมตริกตันครอบคลุมพื้นที่ 10 ตารางกิโลเมตร การค้นพบข้างต้นทำให้เกิดโครงการจัดตั้งเหมืองโปแตซ มีผู้คนนอกพื้นที่มากว้านซื้อที่เพื่อ

เตรียมขายให้นายทุน ทำให้พื้นที่ที่เคยมีดินขี้กะทาตกไปอยู่ในกรรมสิทธิ์คนนอกพื้นที่ จึงไม่สามารถนำดินในบริเวณดังกล่าวมาผลิตเกลือได้เพราะเจ้าของไม่อนุญาต แม้โครงการเหมืองโปแตชจะล้มเลิกไปแล้วก็ตาม

การผลิตเกลือในเขตบำเหน็จณรงค์ยังคงได้รับการสนับสนุนจากหนวยงานรัฐและผู้นำชุมชนเนื่องจากกลุ่มผู้นำให้อนุญาตทำเกลือได้เนื่องจากเห็นว่าเป็นวิถีชีวิตที่สืบทอดต่อกันมา ผู้นำชุมชนตำบลหัวทะเล 2 (ผู้สัมภาษณ์ : 1 กุมภาพันธ์ 2568) กล่าวว่า “อบต.ปล่อยให้ทำได้ไม่ห้ามเพราะเห็นว่าเป็นวิถีชีวิตดั้งเดิม”และยังคงได้รับการส่งเสริมจากผู้นำชุมชน ดังที่ ผู้นำชุมชนตำบลบ้านตาล 1 (ผู้สัมภาษณ์ : 1 กุมภาพันธ์ 2568) ความว่า “ที่นี่ก็ส่งเสริมนะคะเพราะว่าเป็นภูมิปัญญาและวิถีชีวิตของที่นี่ ท่านนายกก็ให้เค้าต้มได้ แต่เราไม่ได้จัดโครงการอะไรที่มาส่งเสริมอย่างเป็นรูปธรรม เพียงแต่เราอนุญาตให้สามารถใช้พื้นที่สาธารณะต้มเกลือได้” ผู้นำชุมชนตำบลบ้านตาล 1 (ผู้สัมภาษณ์ : 1 กุมภาพันธ์ 2568) กล่าวว่า “ให้ทำได้เพราะเป็นวิถีชีวิตดั้งเดิม แต่ต้องดูแลความสะอาดของพื้นที่และไม่ทำลายสิ่งแวดล้อม” ข้อความข้างต้นสะท้อนว่าปัจจัยภายนอก เช่น สิ่งแวดล้อม นโยบายของรัฐมีผลกระทบต่อการผลิตเกลือสินเธาว์ ซึ่งผู้ผลิตก็พยายามปรับตัวโดยหาวิธีผลิตหรือเปลี่ยนแปลงวิธีการทำเกลือให้สอดคล้องกับข้อกำหนด เช่น ไม่ต้มเกลือริมถนนหลวง เป็นต้น หน่วยงานรัฐจึงต้องมีการวางแผนและพัฒนานโยบายอย่างเหมาะสมเพื่อรับมือกับการเปลี่ยนแปลงในอนาคตเพื่อให้มั่นใจได้ว่าทรัพยากรจะมีเพียงพอสำหรับคนรุ่นหลัง ดังที่ เสรี วรพงษ์ (2557 : 162) ระบุว่า การใช้ทรัพยากรธรรมชาติที่มีอยู่อย่างชาญฉลาดและมีระบบการจัดการที่ดีนั้น ก็จะสามารถมีเพียงพอไว้ใช้สำหรับคนรุ่นต่อ ๆ ไป

ความต้องการของผู้บริโภคที่ยังคงต้องการเกลือสินเธาว์สำหรับผลิตอาหารท้องถิ่นอยู่ เป็นปัจจัยสำคัญที่ทำให้ผู้ผลิตเกลือต้องปรับตัวโดยประยุกต์ใช้เทคโนโลยีและอุปกรณ์ใหม่ ๆ มาใช้ เพื่อพัฒนาขีดความสามารถในการผลิตเกลือให้ได้ปริมาณมากขึ้นเพียงพอกับความต้องการของตลาด

ผลการวิจัยสรุปว่า เกลือสินเธาว์บำเหน็จณรงค์มีคุณค่าทางวัฒนธรรมและเศรษฐกิจ แต่ก็กำลังประสบปัญหาอันเกิดมาจากผลกระทบจากปัจจัยภายนอก และการเปลี่ยนแปลงของสังคม ผู้ผลิตเกลือต้องปรับตัวโดยทำการผสมผสานเทคโนโลยีเข้ากับวิธีการผลิตดั้งเดิมเพื่อผลิตได้มากขึ้น อันเป็นแนวทางในการรักษาและต่อยอดภูมิปัญญาท้องถิ่นให้ยั่งยืนต่อไปได้

สรุปผล

ผลการศึกษาแสดงให้เห็นความหลากหลายและความซับซ้อนของปรากฏการณ์การผลิตเกลือสินเธาว์ในพื้นที่ศึกษา โดยพบว่ากระบวนการผลิตเกลือทั้ง 3 ตำบล คือ ตำบลหัวทะเล ตำบลบ้านตาล และตำบลบ้านเพชร ยังคงยึดถือกระบวนการดั้งเดิมที่สืบทอดต่อกันมาคือการกรองน้ำเกลือจากดินขี้ทาในบ่อดิน สอดคล้องกับการศึกษาการผลิตเกลือในแอ่งโคราช ตำบลพลสงคราม อำเภอโนนสูง จังหวัดนครราชสีมา ซึ่งอยู่ใกล้เคียงกับพื้นที่ศึกษาครั้งนี้ของ เนตรนภา รัตนโพธานันท์ (2558 : 15-16) และการผลิตเกลือในตำบลพานสงคราม จังหวัดนครราชสีมา ของ Andrea Yankowski, Puangthip Kerdsap (2013 : 235-238) กล่าวโดยสรุปว่า มีการใช้กระบวนการผลิตแบบดั้งเดิมโดยนำดินเค็มมาใส่ในแอ่งดินที่ขุดเพื่อกรองน้ำเค็ม ทำดินเหนียวฉาบหลุมกรองน้ำเกลือ แล้วนำไปต้มด้วยฟืนจนระเหยกลายเป็นเกลือ เห็นได้ว่าพื้นที่ใกล้เคียงอำเภอบำเหน็จณรงค์มีกระบวนการผลิตเกลือใกล้เคียงกัน แต่พื้นที่ศึกษามีการใช้วัสดุสมัยใหม่เช่นพลาสติกมาใช้ด้วย และแตกต่างจากการผลิตเกลือบ่อหัวแฮดที่สูบน้ำเกลือใต้ดินมาต้มได้ทันที ดังที่ บำเพ็ญ ไชยรักษ์ (2555 : 85) กล่าวว่า “ผู้ต้มเกลือ...สูบน้ำเกลือไปเก็บไว้ในบ่อพักน้ำเค็ม และเติมในกระทะต้มเกลือ” สิ่งที่ต่างไปคือชาวบ้านบางคนได้ผสมผสานเทคโนโลยีสมัยใหม่เพื่อช่วยเพิ่มประสิทธิภาพในกระบวนการผลิต เช่น การใช้พลาสติกรองดินขี้กะทาเกรอะเอาน้ำเกลือแทนการใช้ดินเหนียวฉาบบ่อดิน การสังเกตภาคสนามและการสัมภาษณ์เชิงลึกชี้ว่าความแตกต่างในการผลิตระหว่างครัวเรือนหรือกลุ่มผู้ผลิตนั้น เกิดจากปัจจัยด้านทรัพยากรธรรมชาติที่มีความหลากหลายในพื้นที่ ความพร้อมทางด้านทุนและเทคโนโลยี รวมถึงประสบการณ์และทักษะที่ได้รับการสืบทอดจากรุ่นสู่รุ่น สอดคล้องกับแนวคิดของ “การพัฒนาเชิงอนุรักษ์” ที่มุ่งหวังให้เกิดการพัฒนาอย่างยั่งยืน โดยคงเอกลักษณ์ภูมิปัญญาท้องถิ่นไว้ควบคู่กับการปรับตัวในยุคใหม่

มิติด้านการสืบทอดภูมิปัญญา พบว่า แม้ชุมชนจะมีการถ่ายทอดความรู้การผลิตเกลือสินเธาว์ แต่เป็นการเผยแพร่ผ่านประสบการณ์และการเรียนรู้ภายในครอบครัวหรือชุมชนมาหลายชั่วอายุคน แต่ในบริบทของสังคมและเศรษฐกิจปัจจุบันกลับเผชิญกับปัญหาการผู้สืบทอดและเยาวชนไม่ให้ความสนใจ การลดลงของผู้สืบทอดวัยรุ่น เป็นปัจจัยที่อาจส่งผลกระทบต่อความต่อเนื่องของภูมิปัญญาดั้งเดิม แม้แนวทางการปรับตัวที่ผสมผสานเทคโนโลยีใหม่กับความรู้ดั้งเดิมจะมีศักยภาพพอที่จะช่วยรักษาและต่อยอดภูมิปัญญาท้องถิ่น แต่ก็ต้องเผชิญกับความท้าทายด้านผู้สืบทอดภูมิปัญญาที่อาจขาดหายไป

มิติด้านเศรษฐกิจและวัฒนธรรม พบว่า เกลือสินเธาว์มีความสำคัญทางเศรษฐกิจ ในด้านที่มีบทบาทสร้างรายได้ให้กับครัวเรือนในพื้นที่ศึกษา สอดคล้องกับการศึกษาของ Andrea Yankowski, Puangthip

Kerdsap (2013 : 241) พบว่าตำบลพานสงครามมีการทำเกลือเพื่อบริโภคในครัวเรือน จำหน่ายและใช้แลกข้าว ซึ่งคล้ายคลึงกับการผลิตเกลือของชาวบำเหน็จณรงค์ นอกจากเกลือจะเป็นสินค้าสำคัญแล้ว ยังแสดงอัตลักษณ์และความภาคภูมิใจในภูมิปัญญาท้องถิ่นด้วย การผลิตเกลือมีความเกี่ยวข้องกับประเพณีและวัฒนธรรมของชุมชน ซึ่งช่วยเสริมสร้างความเข้มแข็งและความต่อเนื่องของวิถีชีวิตท้องถิ่น ในยุคที่เผชิญกับความท้าทายจากการเปลี่ยนแปลงของสภาพแวดล้อมและแนวโน้มตลาดโลก นอกจากนี้ การวิเคราะห์ข้อมูลเชิงเศรษฐกิจและสังคมยังแสดงให้เห็นถึงความจำเป็นในการกำหนดนโยบายและแนวทางการพัฒนา ที่ผสมผสานการอนุรักษ์ภูมิปัญญาท้องถิ่นเข้ากับการนำเทคโนโลยีและนวัตกรรมเข้ามาช่วยพัฒนา การผลิตเกลือให้มีคุณภาพ มีปริมาณมากขึ้นและความสามารถในการแข่งขันในตลาด ทั้งนี้เพื่อความยั่งยืนของชุมชนและการสืบทอดภูมิปัญญาในอนาคตอย่างมีประสิทธิภาพและครอบคลุมทุกมิติของการดำรงชีวิตในท้องถิ่น

อภิปรายผล

ผลการวิจัยชี้ว่า การผลิตเกลือสินเธาว์ในพื้นที่ศึกษามีความซับซ้อนและมีมิติที่หลากหลาย ซึ่งสะท้อนถึงทั้งความแข็งแกร่งของภูมิปัญญาท้องถิ่น

การสืบทอดภูมิปัญญา การผลิตเกลือสินเธาว์ถือเป็นการถ่ายทอดภูมิปัญญาจากรุ่นสู่รุ่นที่เป็นเอกลักษณ์เฉพาะตัว การผลิตแบบดั้งเดิมสะท้อนความรู้และประสบการณ์ของบรรพบุรุษด้านการใช้ทรัพยากรธรรมชาติ งานวิจัยพบว่าปัจจุบันมีปัญหาขาดแคลนผู้สืบทอด การเปลี่ยนแปลงทางสังคมและเศรษฐกิจทำให้เยาวชนมุ่งประกอบอาชีพที่โอกาสทางการเงินสูงกว่า วิถีการผลิตแบบดั้งเดิมจึงเสี่ยงต่อการสูญหายในอนาคต จึงควรริเริ่มโครงการหรือกิจกรรมส่งเสริมการเรียนรู้และถ่ายทอดภูมิปัญญาให้คงอยู่

การปรับตัวและนวัตกรรม ผลการวิจัยพบว่า มีการนำเครื่องมือและเทคโนโลยีใหม่ ๆ มาปรับใช้ร่วมกับวิธีการผลิตแบบดั้งเดิม เพื่อเพิ่มประสิทธิภาพการผลิตและตอบสนองต่อความต้องการที่เปลี่ยนแปลงของตลาด เช่น การใช้สังกะสีแผนเรียบที่มีราคาถูก มีขนาดใหญ่มาดัดแปลงเป็นกระทะต้ม ขณะเดียวกัน การนำเทคโนโลยีเข้ามาใช้ก็ต้องพบกับปัญหาด้านการรักษาความเป็นเอกลักษณ์และคุณค่าทางวัฒนธรรม การผสมผสานระหว่างนวัตกรรมและวิธีการดั้งเดิมจึงต้องระวังไม่ให้สูญเสียอัตลักษณ์รากฐานทางวัฒนธรรม

ผลกระทบของสิ่งแวดล้อม ปัจจัยด้านสิ่งแวดล้อมมีบทบาทสำคัญต่อการผลิตเกลือสินเธาว์ โดยเฉพาะการเปลี่ยนแปลงสภาพอากาศและมลภาวะที่ส่งผลกระทบต่อคุณภาพและปริมาณของเกลือที่ผลิตได้ ตัวอย่างเช่น ภัยแล้วทำให้หน่วยราชการขุดบ่อน้ำให้ลึกส่งผลต่อปริมาณของดินขี้กะทำ ส่งผลให้ผู้ผลิตต้องปรับตัวเพื่อรับมือผลกระทบดังกล่าว เช่น การหาดินขี้กะทาในแหล่งใหม่โดยแลกกับผลผลิตที่ได้

บทบาททางเศรษฐกิจ พบว่าเกลือสินเธาว์มีบทบาทสำคัญในเศรษฐกิจท้องถิ่น เป็นสินค้าที่มีความต้องการสูงในตลาดอาหารและเป็นแหล่งรายได้หลักของครัวเรือนในพื้นที่ศึกษา ผลผลิตที่มีลักษณะเฉพาะและคุณภาพที่ตรงตามความต้องการของผู้ผลิตอาหารท้องถิ่น ส่งผลให้เกลือบำเหน็จณรงค์ยังคงมีศักยภาพในการแข่งขันในตลาด นอกจากผลทางเศรษฐกิจแล้วการผลิตเกลือสินเธาว์ยังเอกลักษณ์ทางวัฒนธรรมและภูมิปัญญาท้องถิ่น ซึ่งช่วยสร้างความภาคภูมิใจและความยั่งยืนให้กับชุมชนในระยะยาว

โดยสรุปคือ การผลิตเกลือสินเธาว์ในอำเภอบำเหน็จณรงค์แสดงถึงการดำรงอยู่ของภูมิปัญญาท้องถิ่นที่สืบทอดต่อกันมา ซึ่งปัจจุบันต้องเผชิญกับความท้าทายทั้งการขาดแคลนผู้สืบทอดภูมิปัญญา การต้องปรับตัวเพื่อนำเทคโนโลยีสมัยใหม่มาใช้ร่วมกับวิธีการดั้งเดิม รวมถึงผลกระทบจากสิ่งแวดล้อมและการพัฒนาที่เปลี่ยนแปลงอย่างรวดเร็ว ซึ่งแสดงให้เห็นถึงความจำเป็นต้องวางแผนและพัฒนานโยบายที่เหมาะสมเพื่อรักษาและต่อยอดภูมิปัญญาท้องถิ่นให้มีความยั่งยืนอย่างมีประสิทธิภาพ

ข้อเสนอแนะ

ผลการศึกษาเรื่อง “ภูมิปัญญาท้องถิ่น : การผลิตเกลือสินเธาว์ของอำเภอบำเหน็จณรงค์ จังหวัดชัยภูมิ” สามารถสรุปข้อเสนอแนะ ดังนี้

1. ข้อเสนอแนะเชิงนโยบาย หน่วยราชการควรมีนโยบายสนับสนุนการอนุรักษ์ พัฒนา และส่งเสริมการค้าเกลือสินเธาว์ เพื่อให้ภูมิปัญญาดำรงอยู่ได้อย่างยั่งยืน โดยส่งเสริมให้เป็นสินค้าทางวัฒนธรรม สินค้าที่บ่งชี้ทางภูมิศาสตร์ เพื่อเพิ่มมูลค่า ทั้งควรสนับสนุนการพัฒนา “ตราสินค้า” (Branding) และช่องทางจำหน่ายที่หลากหลาย เช่น ตลาดออนไลน์ ร้านค้าชุมชน และการท่องเที่ยวเชิงวัฒนธรรม ควรส่งเสริมการอนุรักษ์แหล่งทรัพยากรและพื้นที่ผลิต วางแผนการใช้ที่ดินร่วมกับชุมชนเพื่อรักษาพื้นที่ผลิตเกลือให้คงอยู่

2. ข้อเสนอแนะเชิงปฏิบัติสำหรับชุมชน ประเด็นที่หนึ่ง ควรหาแนวทางในการอนุรักษ์และพัฒนาการผลิตเกลือ โดยการสืบทอดภูมิปัญญาสู่คนรุ่นใหม่ เช่น การจัดตั้งศูนย์เรียนรู้การผลิตเกลือสินเธาว์ในชุมชน เพื่อให้เยาวชนเรียนรู้และเห็นคุณค่าของภูมิปัญญาท้องถิ่น สถานศึกษาควรจัดการบูรณาการกับการเรียนรู้ โดยสร้างหน่วยการเรียนรู้ภูมิปัญญาการผลิตเกลือที่มีกระบวนการทางวิทยาศาสตร์ที่นำมาเรียนรู้แบบบูรณาการได้ ดังที่ เนตรนภา รัตนโพธานันท์ (2558 : 18) เสนอว่ากระบวนการทางวิทยาศาสตร์ในการผลิตเกลือมี 4 กระบวนการ คือ การละลาย (Solubility) การกรอง (Filtration) การระเหย (Evaporation) และการตกผลึก (Crystallization) เพื่อให้เยาวชนมีความรู้และภาคภูมิใจในภูมิปัญญาของบรรพบุรุษ และสนใจในอาชีพนี้ ประเด็นที่สองคือควรพัฒนาคุณภาพผลิตภัณฑ์ โดยพัฒนาวิธีผลิตให้สะอาดปลอดภัย เช่น ควรใช้น้ำสะอาด

ละลายเกลือจากดิน ปรับปรุงบรรจุภัณฑ์ให้สะอาดและปลอดภัย ประเด็นที่สามคือควรสร้างเครือข่ายและขยายตลาด เช่น การจัดตั้งกลุ่มวิสาหกิจชุมชนเพื่อรวมกลุ่มผู้ผลิตและสร้างอำนาจต่อรองในตลาด ร่วมมือกับนักวิจัยหรือสถาบันการศึกษาเพื่อพัฒนานวัตกรรมช่วยเพิ่มมูลค่าเกลือ เช่น การผลิตเครื่องปรุงรสเพื่อสุขภาพ โดยดึงจุดเด่นของเกลือสินเธาว์ที่มีความเค็มพอดีทำอาหารอร่อยเป็นจุดขาย ควรชูจุดเด่นด้านคุณภาพและความอร่อยของปลาร้าหรือหน่อไม้ดองที่ใช้เกลือบำเหน็จณรงค์

3. ข้อเสนอแนะสำหรับการวิจัยในอนาคต อาจศึกษาเชิงลึกเกี่ยวกับปัจจัยทางนิเวศวิทยาที่ส่งผลต่อคุณภาพของเกลือว่าดินขี้กะทาในแต่ละพื้นที่มีคุณภาพในการผลิตเกลือเหมือนกันหรือไม่ อาจศึกษาการผลิตเกลือตามแนวทางสะเต็มศึกษา (STEM Education) สำหรับนักเรียนในสถานศึกษาใกล้เคียง อาจศึกษาพฤติกรรมของผู้บริโภคเกลือสินเธาว์กับเกลือประเภทอื่น ๆ เพื่อหาปัจจัยที่มีผลต่อการตัดสินใจซื้อเกลือ

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The Kitchen in Tai Dam Stilt Houses: Gendered Space, Collective Memory, and Folk Knowledge in the Transformation and Preservation of Cultural Identity in Muong Lo, Vietnam

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Abstract

This study examines the impact of gender equality, collective memory, and folk knowledge on the transformation, preservation, and maintenance of the Tai Dam people's cultural identity in Muong Lo, Nghia Lo Town, Yen Bai Province, Vietnam, through the kitchen space in traditional stilt houses. It addresses two key research questions: (1) How is indigenous knowledge related to the kitchen space of the Black Thai preserved and transmitted through the collective memory of the community? (2) How have gendered spatial transformations such as kitchen design, lifestyles, and cultural practices evolved over time under the influence of gender equality promotion? Traditionally, Tai Dam stilt houses contain two separate kitchens, each serving distinct functions, reflecting the patriarchal system, spiritual beliefs, and ritual practices of the community. In contemporary society, these housing and kitchen structures have undergone significant changes due to Vietnam's policies promoting modernization and gender equality. By employing a qualitative approach grounded in ethnographic fieldwork, in-depth interviews, and document analysis, the research highlights the dynamic role of the kitchen as a living social and cultural space. It not only preserves collective memory and folk knowledge but also illustrates shifting gender roles and the community's adaptive strategies in the face of socio-economic and cultural transformation.

Keywords: Tai Dam Ethnicity, Gendered space, Collective Memory, Folk knowledge, Muong Lo, Kitchen

ครัวบ้านไทดำ: พื้นที่แบ่งแยกเพศ ความทรงจำร่วม และความรู้พื้นบ้านกับการเปลี่ยนแปลงและการอนุรักษ์อัตลักษณ์ทางวัฒนธรรมไทดำเมืองลอ ประเทศเวียดนาม

1. บทนำ

เมืองหล่อ ทุ่งนาขนาดใหญ่ที่สองในภูมิภาคตะวันตกเฉียงเหนือของเวียดนาม ไม่เพียงเป็นศูนย์กลางทางการเกษตรที่สำคัญ แต่ยังเป็นดินแดนศักดิ์สิทธิ์ของชาติพันธุ์ไทดำ(Tai Dam) ซึ่งเป็นที่เก็บรักษาค่าความสำคัญทางประวัติศาสตร์ ความเชื่อ และวัฒนธรรมที่โดดเด่น ตามตำนานพื้นบ้านและมหากาพย์ของชาวไท เช่น “กวานโตเมือง” สถานที่แห่งนี้เป็นจุดแวะพักที่สองพี่น้อง เต๋าเซือง และเต๋างึน เลือกไว้เพื่อสร้างบ้านเมืองแห่งแรก ระหว่างการอพยพของชาวไทจากแคว้นสิบสองจุไท



ตลาดมืองหล่อเป็นศูนย์กลางการค้าของเทศบาลเมืองเหงียลอ และพื้นที่ใกล้เคียง (ภาพส่วนตัว, 2020)

ตามความเข้าใจในชุมชน เมืองหล่อไม่เพียงเป็นสถานที่ทางภูมิศาสตร์แต่ยังเป็นพื้นที่แห่งความทรงจำร่วมของชุมชน ซึ่งเป็นที่รวมขององค์ประกอบทางวัฒนธรรม ศาสนา และความรู้พื้นบ้านของชาติพันธุ์นี้ ในชีวิตทางวัฒนธรรมของชาวไทดำ พื้นที่ครัวในบ้านทรงสูงแบบดั้งเดิมเป็นศูนย์กลาง ทั้งเป็นสถานที่ใช้ชีวิตประจำวันและเป็นสถานที่ปฏิบัติความเชื่อ รวมทั้งรักษาลำดับชั้นทางเพศ ด้วยโครงสร้างสองครัวคือ ครัวหลักใช้ในการบูชาบรรพบุรุษ (ที่นำโดยชาย) และครัวรองใช้สำหรับการดำรงชีวิตประจำวัน (ที่รับผิดชอบโดยหญิง) ครัวสะท้อนถึงโครงสร้างครอบครัวแบบปิตาธิปไตย และเป็นสถานที่ที่เก็บรักษาและส่งต่อความทรงจำร่วม ประสบการณ์ชีวิต เคล็ดลับการทำอาหารและความรู้ท้องถิ่น เปลวไฟจากครัวไม่เพียงแค่รักษาชีวิต แต่ยังมีความหมายทางศาสนา เชื่อมโยงมนุษย์กับเทพเจ้า อย่างไรก็ตาม ภายใต้บริบทของการทันสมัย

การขยายตัวของเมือง และโดยเฉพาะนโยบายที่ส่งเสริมความเท่าเทียมทางเพศ พื้นที่ครัวแบบดั้งเดิมกำลังค่อยๆ เปลี่ยนแปลงทั้งในแง่ของรูปลักษณ์และหน้าที่ทางสังคม มูลค่าทางวัฒนธรรมที่เชื่อมโยงกับพื้นที่นี้กำลังเผชิญกับความเสี่ยงในการสูญหาย นำไปสู่การขาดหายไปในกระแสความทรงจำและบทบาททางเพศในวัฒนธรรมของชาวไทดำ แม้จะมีการศึกษาบางเรื่องเกี่ยวกับสถาปัตยกรรมบ้านพักของชนเผ่าพื้นเมือง แต่ส่วนใหญ่ยังคงอยู่ในกรอบการอธิบายโครงสร้างทางกายภาพ ไม่ได้เจาะลึกถึงครัวในฐานะ "ตัวตนทางวัฒนธรรมที่ยังดำรงอยู่" ซึ่งสะท้อนถึงการเคลื่อนไหวทางสังคม เพศ และความทรงจำร่วม จากการศึกษานี้ บทความนี้ตั้งคำถามวิจัยหลักสองข้อ: (1) ความรู้พื้นบ้านที่เกี่ยวข้องกับพื้นที่ครัวของชาวไทดำถูกเก็บรักษาและสะท้อนในความทรงจำร่วมของชุมชนอย่างไร? (2) การเปลี่ยนแปลงของพื้นที่ทางเพศเช่นการออกแบบครัว วิถีชีวิต และการปฏิบัติทางวัฒนธรรมภายใต้ผลกระทบของกระบวนการส่งเสริมความเท่าเทียมทางเพศได้เกิดขึ้นอย่างไรในช่วงเวลาต่างๆ? การศึกษานี้มุ่งหวังที่จะช่วยระบุคุณค่าและความสามารถในการอนุรักษ์พื้นที่ครัวดั้งเดิม และเสนอแนวทางในการวิจัยข้ามสาขาในการส่งเสริมบทบาทของผู้หญิงในพื้นที่ชีวิตร่วมสมัยของชนเผ่าพื้นเมือง

2. กรอบทฤษฎีและการทบทวนวรรณกรรม

การวิจัยนี้สร้างขึ้นบนพื้นฐานของทฤษฎีข้ามสาขา โดยผสมผสานแนวคิดจากการศึกษาทางเพศ ภูมิศาสตร์สังคม ทฤษฎีความทรงจำร่วม และความรู้พื้นบ้าน กรอบทฤษฎีเหล่านี้ให้เครื่องมือในการวิเคราะห์ที่สำคัญในการสำรวจกระบวนการเปลี่ยนแปลง การอนุรักษ์ และการถ่ายทอดคุณค่าทางวัฒนธรรมในพื้นที่ครัวของบ้านทรงสูงแบบดั้งเดิมชาวไทดำในพื้นที่ทุ่งเมืองหล่อเทศบาลเมืองเหงียลอ จังหวัดเอียนบ๊าย ประเทศเวียดนาม หนึ่งในพื้นฐานทฤษฎีที่สำคัญของการศึกษาเป็นมุมมองของโดรีน มาสซีย์ นักสังคมศาสตร์และภูมิศาสตร์ชาวอังกฤษ จากผลงาน "พื้นที่ สถานที่ และเพศ" (Space, Place and Gender, 1994). มาสซีย์กล่าวว่า พื้นที่ไม่ใช่สิ่งที่เป็นกลางหรือตายตัว แต่เป็นโครงสร้างทางสังคมที่สร้างขึ้นโดยความสัมพันธ์แห่งอำนาจ ซึ่งเพศมีบทบาทสำคัญ ตามที่เธอระบุ พื้นที่ที่มีการกำหนดเพศ (gendered space) คือพื้นที่ที่เกิดจากการแบ่งหน้าที่แรงงาน บทบาททางสังคม และความคาดหวังทางวัฒนธรรมเกี่ยวกับเพศ ในบริบทนี้ ครัวมักจะเชื่อมโยงกับพื้นที่งานบ้านและผู้หญิง เป็นพื้นที่ที่มีศักยภาพในการสำรวจวิธีที่ความสัมพันธ์ทางเพศถูกสร้างขึ้น รักษา และเปลี่ยนแปลงตามกาลเวลา ทฤษฎีเกี่ยวกับความทรงจำร่วมของมอริซ ฮัลบวาคส์ (Maurice Halbwachs, 1877-1945) นักสังคมวิทยาชาวฝรั่งเศส เป็นทฤษฎีที่เสริมการวิเคราะห์นี้ เขานิยามความทรงจำร่วมว่า: "ชุดข้อมูลที่จัดระเบียบเป็นความทรงจำของสองคนขึ้นไปในกลุ่มหนึ่ง ซึ่งถูกแบ่งปันกัน"

ฮัลบวาคส์ (1992) ยืนยันว่าความทรงจำส่วนบุคคลมักถูกกำหนดในบริบทสังคม ในกรอบการศึกษานี้ ทฤษฎีความทรงจำร่วมช่วยทำให้เห็นว่า ประสบการณ์ พิธีกรรม และความรู้ที่เกี่ยวข้องกับชีวิตครัวของชาวไทยดำได้รับการส่งผ่านจากรุ่นหนึ่งไปยังอีกรุ่นหนึ่ง ซึ่งช่วยในการรักษาอัตลักษณ์ทางวัฒนธรรมและความผูกพันในชุมชน (Connerton, 1989; Halbwachs, 1992; Nora, 1989) นอกจากนี้ การศึกษานี้ยังใช้แนวคิดเกี่ยวกับความรู้พื้นบ้าน ซึ่งจากพจนานุกรมของมหาวิทยาลัยเคมบริดจ์ได้กำหนดว่า: "ความรู้หรือความเชื่อที่เกิดจากประสบการณ์และประเพณีของผู้คนธรรมดา ไม่ใช่จากหนังสือหรือผู้เชี่ยวชาญ" (Cambridge University Press, n.d.) แนวคิดนี้มีความสำคัญอย่างยิ่งในการเข้าถึงกิจกรรมประจำวันของผู้หญิงชาวไทดำ ผู้ที่ครอบครองและดำเนินการคลังภูมิปัญญาอันหลากหลายแต่ยังไม่ได้ถูกจัดระบบในเอกสารวิชาการ ในพื้นที่ครัว ความรู้พื้นบ้านมีอยู่ผ่านการทำอาหาร การจัดพิธี การดูแลสุขภาพ และการศึกษารุ่นใหม่ (Geertz, 1973; Sillitoe, 1998)

สามเสาหลักทางทฤษฎี: พื้นที่ทางเพศ ความทรงจำร่วม และความรู้พื้นบ้าน จะถูกใช้ในการวิเคราะห์ข้อมูลเชิงคุณภาพที่เก็บรวบรวมจากการสัมภาษณ์ตรงกับชาวไทดำในทุ่งเมืองหล่อ เทศบาลเมืองเหงียลอ จังหวัดเอียนบ๊าย รวมถึงการสรุปและเปรียบเทียบเอกสารการวิจัยที่มีอยู่ วัตถุประสงค์คือการทำให้เห็นถึงหน้าที่ของครัวในฐานะพื้นที่สำหรับอยู่อาศัยซึ่งแสดงให้เห็นถึงการต่อเนื่องและการเปลี่ยนแปลงทางวัฒนธรรม รวมทั้งเป็นสถานที่ที่แสดงถึงการเปลี่ยนแปลงในบทบาทและสถานะของผู้หญิงไทดำในชีวิตครอบครัวและสังคมร่วมสมัย โดยสรุป กรอบทฤษฎีนี้ให้มุมมองที่ครอบคลุมในการเข้าถึงจุดบรรจบของพื้นที่ ความทรงจำ เพศ และความรู้ ดังนั้นครัวจึงไม่ได้ถูกมองเพียงแค่เป็นพื้นที่ทางกายภาพเท่านั้น แต่ยังเป็นพื้นที่ทางวัฒนธรรมและสังคมที่มีพลศาสตร์ ซึ่งสะท้อนและมีส่วนในการกำหนดประสบการณ์ชีวิตและอัตลักษณ์ของชุมชนไทดำในทุ่งเมืองหล่อ

3. ระเบียบวิธีวิจัย

การศึกษานี้ดำเนินการในพื้นที่ทุ่งเมืองหล่อเทศบาลเมืองเหงียลอ จังหวัดเอียนบ๊าย ซึ่งเป็นพื้นที่ที่มีการตั้งถิ่นฐานของชุมชนชาวไทดำ การสำรวจมุ่งเน้นไปที่พื้นที่ครัวในบ้านเรือนของชาวไทดำซึ่งถือเป็นพื้นที่ที่สะท้อนถึงกิจกรรมทางวัฒนธรรม จิตวิญญาณ และชีวิตประจำวันของครอบครัวไทดำ การเลือกพื้นที่ครัวเป็นจุดสำคัญของการศึกษาเนื่องจากเป็นสถานที่ที่สะท้อนความสัมพันธ์ระหว่างพื้นที่ ความทรงจำร่วม ความรู้พื้นบ้าน และเพศ รวมทั้งเป็นหลักฐานที่ชัดเจนในการเปลี่ยนแปลงทางวัฒนธรรมในบริบทของความทันสมัย

วิธีการวิจัยที่ใช้หลัก คือ วิธีการเชิงคุณภาพ โดยการสำรวจภาคสนาม การสังเกตการมีส่วนร่วม การวิเคราะห์เอกสาร และการสัมภาษณ์เชิงลึกกับสมาชิกในชุมชนไทยดำ การสัมภาษณ์ดำเนินการโดยตรงกับหลายรุ่น โดยเฉพาะผู้หญิงที่มีส่วนร่วมโดยตรงในกิจกรรมการปรุงอาหาร การรักษาความรู้ด้านอาหาร และการดำเนินการในพื้นที่ครัวประจำวัน นอกจากนี้ยังได้มีการสำรวจเอกสารทางชาติพันธุ์ ประวัติศาสตร์ และวัฒนธรรมของชาวไทดำและพื้นที่ทุ่งเมืองหล่อ เพื่อใช้ในการเปรียบเทียบและเสริมข้อมูลจากการสำรวจภาคสนาม

การสำรวจข้อมูลพื้นที่ ทีมวิจัยพบเห็นการเปลี่ยนแปลงที่ชัดเจนในรูปแบบการก่อสร้าง การจัดระเบียบพื้นที่ รวมถึงวิถีปฏิบัติในครัวของพวกเขาเมื่อเปรียบเทียบกับประเพณีเดิม แต่ถึงแม้จะมีการเปลี่ยนแปลงดังกล่าวยังคงมีปัจจัยที่ยั่งยืนสะท้อนถึงการสืบทอดของวัฒนธรรมชาติพันธุ์ โดยเฉพาะในวิธีการรักษาไฟในครัว พิธีกรรมที่เกี่ยวข้องกับเทพเจ้าแห่งครัว ระบบสังคมชายเป็นใหญ่ในครอบครัว และข้อกำหนดทางความเชื่อที่เกี่ยวข้องกับพระแถน (Then Phạ) ผีบ้าน และพลังเหนือธรรมชาติอื่นๆ พื้นที่ครัวไม่ว่าจะเล็กหรือใหญ่ เรียบง่ายหรือทันสมัย ยังคงมีอยู่ในทุกบ้านและมีบทบาทสำคัญในชีวิตครอบครัวของคนเวียดนามโดยทั่วไปและชาวไทดำโดยเฉพาะ มันไม่ใช่แค่ที่สำหรับการปรุงอาหารเพื่อมื้ออาหารประจำวันและโอกาสพิเศษ แต่ยังเป็นพื้นที่ที่แสดงถึงความสามารถของผู้หญิงในการดูแลบ้าน ความสัมพันธ์ และเป็นสัญลักษณ์ของความอบอุ่น ความปลอดภัย และความสุข สำหรับชาวไทดำ ครัวยังมีหน้าที่ในการรักษา เป็นที่พักผ่อนของหญิงหลังคลอด เป็นที่อบอุ่นในฤดูหนาว เป็นที่ต้อนรับแขกสนิท และเป็นที่จัดพิธีกรรมของครอบครัวและชุมชน ด้วยเหตุนี้พื้นที่ครัวจึงกลายเป็นสิ่งมีชีวิต เป็นสถานที่ที่คนมีความผูกพันตั้งแต่เกิดจนถึงเมื่อสิ้นชีวิต และเป็นจุดเชื่อมต่อระหว่างโลกแห่งความจริงและโลกจิตวิญญาณ การวิเคราะห์ข้อมูลเชิงคุณภาพในการศึกษาครั้งนี้ได้เน้นถึงบทบาทของความทรงจำร่วมในการรักษากฎระเบียบและการปฏิบัติวัฒนธรรมในพื้นที่ครัว ค่านิยมเหล่านี้ได้ถูกแบ่งปัน ถ่ายโอน และสร้างใหม่ภายในชุมชนกลายเป็นส่วนหนึ่งของโครงสร้างวัฒนธรรมท้องถิ่น (Connerton, 1989) นอกจากนี้ ความรู้พื้นบ้านที่เกี่ยวข้องกับการปรุงอาหาร การรักษาโรค การดูแลสุขภาพ และพิธีกรรมทางศาสนาก็ยังได้รับการอนุรักษ์และปรับใช้ในบริบทที่ทันสมัยแสดงให้เห็นถึงความสามารถในการปรับตัวของชุมชนไทดำต่อการเปลี่ยนแปลงทางเศรษฐกิจ สังคม และสิ่งแวดล้อม (Sillitoe, 1998) โดยเฉพาะการศึกษาพบว่า มีการเปลี่ยนแปลงบทบาทและสถานะของผู้หญิงไทดำ

ภายใต้ผลกระทบของนโยบายแห่งชาติด้านความเท่าเทียมทางเพศ การพัฒนาเศรษฐกิจ และการบูรณาการทางวัฒนธรรม (UNDP Vietnam, 2021; Vietnam Ministry of Labour, Invalids and Social

Affairs, 2022) พื้นที่ครัวซึ่งเคยเกี่ยวข้องกับภาพลักษณ์ของผู้หญิงที่จำกัดอยู่ในบทบาทการดูแลบ้านเริ่มกลายเป็นพื้นที่ที่ยืนยันความสามารถ เสียง และบทบาททางสังคมของพวกเขา กระบวนการปรับโครงสร้างพื้นที่ครัวจึงสะท้อนถึงกระบวนการสู่ความเท่าเทียมทางเพศในชุมชนชนเผ่าพื้นเมือง สรุปได้ว่า ด้วยการใช้วิธีการเชิงสหวิทยาการและวิธีการเชิงคุณภาพที่มุ่งเน้นการปฏิบัติ การศึกษานี้ได้ร่างภาพรวมของพื้นที่ครัวของชาวไทดำในฐานะพื้นที่ทางสังคม วัฒนธรรม และจิตวิญญาณ ซึ่งเป็นที่ที่ความทรงจำร่วม ความรู้พื้นบ้าน และความสัมพันธ์ของอำนาจทางเพศถูกถักทอ คงอยู่ และเปลี่ยนแปลงอย่างยืดหยุ่นในกระแสของกาลเวลาและความทันสมัย

4. ผลการศึกษาและการวิเคราะห์

การศึกษานี้มุ่งเน้นการทำความเข้าใจบทบาทและความสำคัญของพื้นที่ครัวในบ้านทรงสูงแบบดั้งเดิมของชาวไทดำในทุ่งเมืองหล่อ โดยมองผ่านมุมมองด้านพื้นที่ทางเพศ ความทรงจำร่วม และความรู้พื้นบ้านเพื่อวิเคราะห์การเปลี่ยนแปลง การอนุรักษ์ และการปรับโครงสร้างของวัฒนธรรมในบริบทสมัยใหม่ ครัวไม่เพียงแค่เป็นที่สำหรับการทำอาหาร แต่ยังมีบทบาทสำคัญอื่น ๆ ที่หลากหลาย ได้แก่: (1) การปฏิบัติพิธีกรรมทางจิตวิญญาณเชื่อมโยงกับบรรพบุรุษ พระแถน ขับไล่สิ่งชั่วร้ายและการรักษาโรค (2) การเสริมสร้างความสัมพันธ์ที่แน่นแฟ้นกับครอบครัวฝ่ายหญิง โดยการที่ญาติฝ่ายหญิงจะรับผิดชอบในการสร้างครัวสองแห่งเมื่อสร้างบ้านใหม่ และลูกเขยคนโตจะมีหน้าที่สำคัญในการทำอาหารในพิธีกรรมการเสียชีวิตของเจ้าของบ้าน (3) การแสดงออกถึงลักษณะทางสังคมภายนอก เป็นพื้นที่ต้อนรับแขก พูดคุย และทานอาหารรอบ ๆ พื้นที่ครัว (4) พื้นที่การใช้ชีวิตร่วมประจำวันของครอบครัว รวมถึงการทำอาหาร การทำงาน และการรวมกลุ่มกัน (5) พื้นที่พักฟื้นสำหรับผู้หญิงหลังคลอด (6) พื้นที่สอนความรู้พื้นบ้านเกี่ยวกับการดำเนินชีวิตและการปฏิสัมพันธ์ในครอบครัวและสังคมให้กับรุ่นต่อไป

4.1. พื้นที่ครัวในฐานะความทรงจำร่วม: รอยประทับของชุมชนในโครงสร้างครอบครัวและวัฒนธรรม

ในประเพณีวัฒนธรรมเกษตรกรรมของเวียดนามโดยรวมและชาวไทดำโดยเฉพาะ ครัวไม่เพียงแค่เป็นพื้นที่ทำอาหาร แต่ยังเป็นศูนย์กลางทางวัฒนธรรมและสัญลักษณ์ของความทรงจำร่วมของทั้งชุมชน ตั้งอยู่ใกล้กับบันไดขึ้นบ้าน ครัวทำหน้าที่เป็นจุดเชื่อมต่อของพื้นที่ ทั้งที่เป็นส่วนตัวและเปิดเผย สามารถมองเห็นบ้านทั้งหมดพร้อม ๆ กับเป็นพื้นที่ที่มีการสื่อสารและแบ่งปันระหว่างรุ่นในครอบครัว พื้นที่ครัวแสดง

ถึงลักษณะทางสังคมที่ชุมชนมีและความเป็นอิสระ ซึ่งเป็นคุณลักษณะพื้นฐานของสังคมเกษตรกรรมดั้งเดิมที่ชาวไทดำรักษาไว้อย่างเหนียวแน่น (Ngô & Câm, 2004, หน้า 5–6) ครัวที่ใช้ทำอาหารจะตั้งอยู่ในตำแหน่งกลางของส่วน “ชาน”(chan) ซึ่งไม่ติดผนัง อนุญาตให้สมาชิกในครอบครัวนั่งล้อมรอบไฟ พูดคุย แบ่งปัน หรือแม้กระทั่งปฏิบัติงาน เช่น การทอผ้า การสาน ซึ่งเป็นการแสดงออกที่ชัดเจนของความทรงจำร่วม ไม่เพียงแค่ถูกเก็บรักษาผ่านการเล่าเรื่อง แต่ยังถูกปฏิบัติผ่านกิจกรรมประจำวันที่ทำรอบ ๆ ครัว ซึ่งนำไปสู่การสร้างนิสัย ขนบธรรมเนียม และค่านิยมในการดำรงชีวิต (Assmann, 2011)

4.2. โครงสร้างพื้นที่ครัวสะท้อนถึงระบอบปิตาธิปไตยและการแบ่งแยกเพศ

แม้ว่า ครัวจะมีบทบาทในการเชื่อมโยงชุมชนและครอบครัว แต่การแบ่งพื้นที่ครัวและการใช้พื้นที่ในบ้านทรงสูงดั้งเดิมกลับสะท้อนถึงโครงสร้างทางสังคมที่ปิตาธิปไตยและความไม่เท่าเทียมทางเพศในชุมชนชาวไทดำ ตามกฎหมายขนบธรรมเนียมของชาวไทในเวียดนาม (กฎหมายขนบธรรมเนียม), ผู้หญิงไม่ถือเป็นสมาชิกอย่างเป็นทางการในการตัดสินใจสำคัญ และส่วนใหญ่ถูกจำกัดอยู่ในบทบาทที่เกี่ยวข้องกับการดูแลบ้านและการคลอดบุตร (สถาบันชาติพันธุ์วิทยา, 1997, หน้า 30–31) บ้านทรงสูงจะถูกแบ่งออกเป็นสองส่วนหลัก ๆ “กว้าน”(quản) (พื้นที่ศักดิ์สิทธิ์สำหรับผู้ชายและแขกสำคัญ) และ “ชาน” (พื้นที่กิจกรรมสำหรับผู้หญิง ลูกเขย และเด็ก ๆ) ซึ่งสอดคล้องกับระบบครัวสามระดับ ครัวหลัก (chí pháy luống) ตั้งใกล้แท่นบูชาบรรพบุรุษ (cọ lọ hóng) ในกว้าน ใช้สำหรับพิธีกรรม การต้มน้ำ การให้ความร้อน ผู้หญิงโดยเฉพาะในช่วงหลังคลอดหรือช่วงมีประจำเดือนจะไม่สามารถเข้าใกล้ได้ ครัวทำอาหาร ตั้งอยู่ในชาน ซึ่งเป็นที่ที่ผู้หญิงทำอาหารประจำวัน ครัวสำหรับผู้หญิงหลังคลอด ตั้งใกล้ประตูออก เพื่อใช้ในช่วงพักฟื้นหลังคลอด โดยมีข้อห้ามหลายอย่างเกี่ยวกับ "ความไม่สะอาด" ของผู้หญิงหลังคลอด โครงสร้างเหล่านี้ไม่เพียงสะท้อนถึงการจัดระเบียบพื้นที่แต่ยังแสดงถึงอำนาจและลำดับในครอบครัวชาวไทดำ นาย Lò Văn Biến (2019) ศิลปินพื้นบ้านกล่าวไว้ว่า: “พื้นที่ในกว้าน นั้นเคร่งครัดมาก ลูกสะใภ้และลูกสาวไม่สามารถใช้บันไดของ กว้าน และไม่สามารถเข้าใกล้ครัวหลักได้ นั่นเป็นพื้นที่ศักดิ์สิทธิ์ที่เกี่ยวข้องกับบรรพบุรุษและผู้ชาย” การสังเกตนี้สอดคล้องกับการวิเคราะห์ของ Đào (2003, หน้า 49) ที่กล่าวว่า บันไดและครัวเป็นโครงสร้างทางวัฒนธรรมที่สะท้อนถึงอำนาจทางเพศในบ้านชาวไท

4.3. ความรู้พื้นบ้านและระบบนิเวศที่ยั่งยืนผ่านการจัดวางครัวและอุปกรณ์

ครัวในบ้านของชาวไทดำไม่เพียงแต่เป็นสถานที่สำหรับการปรุงอาหาร แต่ยังเป็นพื้นที่ที่เก็บรักษาความรู้พื้นบ้าน ซึ่งเป็นรูปแบบของความรู้พื้นเมืองที่สะสมมาจากการปรับตัวกับสิ่งแวดล้อมธรรมชาติและโลกวิญญาณ นี่คือการแสดงออกของความสัมพันธ์ที่สมดุลระหว่างมนุษย์ - ธรรมชาติ - บรรพบุรุษในมุมมองของพวกเขา รูปแบบการดำเนินชีวิต ความเชื่อและพิธีกรรมทางจิตวิญญาณที่เชื่อมโยงกับครัวสะท้อนถึงระบบการปกครองแบบชายเป็นใหญ่ รวมถึงการจำกัดสิทธิในพื้นที่ชีวิตของผู้หญิงในสังคมดั้งเดิม งานประจำวันของผู้หญิงไทเริ่มต้นจากการจุดไฟในครัวตั้งแต่เช้าตรู่เพื่อต้มน้ำดื่ม น้ำล้างหน้าในฤดูหนาว และเตรียมอาหารสำหรับครอบครัว การจุดไฟไม่เพียงแต่เพื่อการดำเนินชีวิต แต่ยังมีความหมายในการเริ่มต้นพลังงานสำหรับวันใหม่ หลังจากทำอาหารแล้ว อาหารมักจะถูกจัดวางข้างกองไฟ ผู้สูงอายุหากมี จะรับประทานแยกที่พื้นที่ครัวกว้าน ผู้หญิง โดยเฉพาะลูกสะใภ้ ต้องหลีกเลี่ยงการหันหลังไปที่แท่นบูชาบรรพบุรุษ ตอนนั่งรอบเตาไฟ ผู้สูงอายุจะนั่งที่หน้าเตาไฟเพื่อสะดวกในการเติมฟืนลงในกองไฟ อีกทั้งยังห้ามเดินข้ามหรือเทน้ำสกปรกลงเตาไฟ หิน (Cỏn xẩu) ที่เป็นสัญลักษณ์ของเทพเจ้าแห่งครัวจะถูกวางไว้ใกล้กองไฟ ห้ามพลิกหินหรือให้เด็กๆ มาแตะต้อง เมื่อในบ้านมีการสูญเสียคน หลังจากพิธีฝังศพ หมอเหยาจะขุดหินออกและฝังใหม่ด้วยดินใหม่เพื่อแก้ไขโชคร้ายและป้องกันการเกิดความซ้ำซ้อนในการสูญเสีย ครัวและอุปกรณ์ต่างๆ เช่น หม้อ กระทะ ยังได้รับการจัดวางที่แตกต่างกันตามพิธีกรรมเช่น ในวันปกติจะตั้งตามแนวยาวของบ้าน แต่เมื่อมีงานศพจะตั้งตามแนวนอน การจัดวางครัวที่จุดกลางบ้าน หลีกเลี่ยงการตั้งแหล่งน้ำใกล้เพื่อรักษา "พลังความร้อน" หรือการวางหม้อข้าวเหนียวตามแนวยาวของบ้านเพื่อให้บรรพบุรุษ "ทานด้วยไอ" ล้วนสะท้อนถึงความเชื่อเกี่ยวกับพลังงานชีวิต ความศักดิ์สิทธิ์ของไฟ และการเชื่อมโยงระหว่างโลกมนุษย์กับโลกวิญญาณ (Nguyễn, 2017; UNESCO, 2003)

การสร้างครัวของชาวไทดำจะมีรูปทรงสี่เหลี่ยมจัตุรัส ซึ่งเป็นสัญลักษณ์ของความมั่นคงและความสมดุล มักจะทำจากดินเพื่อป้องกันการไหม้ของพื้นไม้และรักษาคุณสมบัติของดิน ซึ่งเป็นสัญลักษณ์ของการเริ่มต้นชีวิตในความเชื่อพื้นบ้าน ขาตั้งสามขาเหล็กหรือหินสามก้อนที่เรียงกันเป็นโครงสร้างที่เรียบง่ายแต่มีประสิทธิภาพ ช่วยในการมุ่งเน้นพลังงานจากไฟ ชาวไทดำมักจะปรุงอาหารแต่ละจานตามลำดับเพื่อให้พลังงานความร้อนรวมตัวกัน นอกจากนี้ยังหลีกเลี่ยงการใช้ฟืนจากต้นต๋าง (cây Tảng) ถือเป็นต้นไม้ศักดิ์สิทธิ์ ฟืนที่เหลือจากการฌาปนกิจ และฟืนจากคอกสัตว์ เพราะเชื่อว่าจะนำโชคร้ายหรือไม่สะอาดซึ่งไม่เคารพเทพเจ้าแห่งครัว (Điêu Thị Xiêng, ข้อมูลการสำรวจ, 2024) เครื่องมือเช่น คีมคีบถ่านไม้ ท่อเป่าลม และไม้เขี่ย

เตาถูกออกแบบมาเพื่อการทำอาหารโดยเฉพาะ ไม่เพียงแต่เพื่อประหยัดเชื้อเพลิง แต่ยังรักษาความสะอาด ป้องกันการกระจายขี้เถ้า ซึ่งแสดงถึงความละเอียดอ่อนในความคิดด้านความยั่งยืนและความรู้ลึกเกี่ยวกับการจัดการพลังงานในการดำเนินชีวิต



ห้องครัวพื้นฐานของชาวไทดำในบ้านทรงสูงแบบดั้งเดิมประกอบด้วยเตาไฟ ตู้เก็บชาม และข่า

ครัวพื้นฐานของชาวไทดำในบ้านดั้งเดิมพร้อมกับหม้อหุงข้าว ตู้เก็บชาม และ “ข่า” (หิ้งเหนือเตาไฟ) เป็นชั้นวางของแบบดั้งเดิมที่ทำจากไม้หรือไผ่ ถูกติดตั้งอย่างมั่นคงเข้ากับขื่อบ้านมักจะมีตั้งแต่หนึ่งถึงสามชั้น นี่คือสถานที่ที่ใช้เก็บอาหาร เช่น ข้าวโพด ข้าวพันธุ์ เครื่องมือการเกษตร เครื่องมือทำงาน หรือแม้แต่เสื้อผ้าหรือฟืนเปียกในฤดูฝน ชั้นล่างสุดมักจะวางเครื่องเทศ เช่น เกลือ พริก มะแขว่น พร้อมกับเครื่องมือเช่น สาก ไม้ เพื่อสะดวกในการทำอาหารและป้องกันสัตว์รบกวน ชั้นบนของครัวในบ้านดั้งเดิมจะใช้ในการตากและเก็บอุปกรณ์ที่ใช้ในชีวิตประจำวัน รวมถึงเครื่องมือผลิตต่างๆ เช่น กรรไกร คันธนู ลูกธนู เครื่องมือไถ และเชือกไม้ไผ่ หลังจากการใช้งานแต่ละครั้ง อุปกรณ์เหล่านี้จะถูกวางไว้บนข่าเพื่อใช้ประโยชน์จากความร้อนและควันจากครัวในการทำให้แห้ง ฆ่าเชื้อโรค และยืดอายุการใช้งานของอุปกรณ์ การใช้ควันจากครัวไม่เพียงแต่เป็นวิธีทางกายภาพ แต่ยังเป็นความรู้พื้นบ้านเกี่ยวกับการเก็บรักษาและการทำความสะอาดที่ถ่ายทอดจากรุ่นสู่รุ่นในฐานะหลักการชีวิต: "ไม่มีควันก็ไม่มีชีวิต" (UNESCO, 2003)

ตู้เก็บชามก็เป็นอุปกรณ์ที่สำคัญมีเกือบทุกบ้าน มันสะท้อนถึงความรู้ในการจัดระเบียบพื้นที่ชีวิตของชาวไท เมื่อก่อนตู้จะทำจากไผ่หรือไม้ ส่วนใหญ่แบ่งเป็น 2 หรือ 3 ชั้น ชั้นบนจะมีประตูที่สามารถเปิดปิดสะดวกเป็นที่เก็บอาหารและเครื่องเทศเพื่อป้องกันหนู แมลง หรือแมว ชั้น 2 ใช้เก็บจาน ถ้วย ชาม ช้อน

ตะเกียบ ที่ใช้ในการทานอาหาร ชั้น 3 ใช้เก็บอุปกรณ์ทำอาหารที่ไม่สามารถแขวนหรือวางบนชั้นครัวได้ ตู้เก็บชามเหมาะสมกับเงื่อนไขการใช้ชีวิตที่จำกัดในพื้นที่บ้าน ปัจจุบันบางครอบครัวเปลี่ยนไปใช้ตู้อลูมิเนียมหรือไม้กึ่งสำเร็จรูปที่หาซื้อได้ง่ายและราคาถูก นอกจากนี้เกือบทุกบ้านก็มีอุปกรณ์ไฟฟ้าทั่วไป เช่น ทีวี ตู้เย็น หม้อหุงข้าว ที่ติดตั้งในบ้าน การรักษารูปแบบการจัดระเบียบที่มีวิทยาศาสตร์และประหยัดในครัว โดยการแขวนอุปกรณ์รอบๆ ผนัง วางบนข่า หรือเก็บในตู้ หรือจัดระเบียบตามหน้าที่ ไม่เพียงแต่แสดงถึงความรู้ในการจัดการพื้นที่ แต่ยังสะท้อนถึงบทบาทของผู้หญิงในการจัดการกิจกรรมภายในบ้าน ครัวมักได้รับการรักษาความแห้งและสะอาด เป็นพื้นที่เชื่อมต่อโดยตรงกับพื้นที่กิจกรรมหลักภายในบ้าน แสดงถึงคุณค่าของลูกสะใภ้และผู้หญิงในครอบครัวที่มีความสามารถและเอาใจใส่ (Hà Thị Phượng, ข้อมูลภาคสนาม, 2024)

การตั้งข้อกำหนดโดยปริยายเกี่ยวกับการจัดวางครัว เช่น ตำแหน่งของช่องทางระบายควัน การวางฟืนในแนวนอนของบ้านเพื่อให้ควันเชื่อมต่อระหว่าง "ฟ้า - ดิน" หรือการมีก้อนหินถือเป็น “เทพเจ้าแห่งครัว” วางอยู่ใกล้กองไฟ ล้วนเกี่ยวข้องกับความเชื่อพื้นบ้านและโลกสัญลักษณ์ที่ได้รับแบ่งปันในชุมชน จากมุมมองเชิงนิเวศมนุษยศาสตร์ ครัวและอุปกรณ์ที่เกี่ยวข้องกับครัวของชาวไท ดำเนินการเป็นการแสดงออกที่ชัดเจนของระบบนิเวศความรู้พื้นบ้านที่ยั่งยืน การปรับตัวตามเงื่อนไขทางภูมิศาสตร์ที่เป็นภูเขา ทรัพยากรที่จำกัดและการใช้ชีวิตร่วมกันในชุมชนได้ส่งผลให้เกิดการปฏิบัติวัฒนธรรมที่ประหยัดและมีประสิทธิภาพ พร้อมทั้งเคารพต่อปัจจัยทางจิตวิญญาณและธรรมชาติ การใช้พื้นที่ในบ้านที่มีพื้นที่จำกัดและสมาชิกจำนวนมาก แต่ยังคงรักษาความเรียบร้อยและสะอาดได้อย่างมีประสิทธิภาพ ด้วยความชำนาญในการจัดวางพื้นที่และอุปกรณ์ต่างๆ ซึ่งเป็นฐานสำหรับการรักษาเสถียรภาพและการสืบทอดมรดกทางวัฒนธรรมระหว่างรุ่น พร้อมทั้งเปิดโอกาสในการทบทวนมุมมองเกี่ยวกับคุณค่าทางสมัยใหม่ของความรู้พื้นบ้านในบริบทของการพัฒนาอย่างยั่งยืนและการอนุรักษ์วัฒนธรรมท้องถิ่น (Chambers, 1997; Berkes, 2012)

4.4 การเปลี่ยนแปลงในยุคปัจจุบันและสัญญาณของความเท่าเทียมทางเพศ

ในบริบทปัจจุบัน โดยเฉพาะหลังจากการปฏิรูปประเทศในช่วงการเปลี่ยนแปลงทางเศรษฐกิจ (Đổi Mới) บทบาทของผู้หญิงในชุมชนไทดำดำเนินการในทุ่งเมืองหล่อ เริ่มมีการเปลี่ยนแปลงที่ชัดเจนต่างจากในอดีต ที่ภาพลักษณ์ของผู้หญิงในอดีตที่มักถูกผูกโยงกับงานบ้านงานเรือนและถูกจำกัดอยู่ในพื้นที่บ้าน ปัจจุบันผู้หญิงมีมีหน้าที่รับผิดชอบเพิ่มมากขึ้นในหลายภาคส่วน ไม่ว่าจะเป็นด้านการศึกษา บริการสาธารณะตลอดจนการมีส่วนร่วมในชีวิตทางสังคม นอกจากนี้ยังมีส่วนร่วมในการตัดสินใจจัดการพื้นที่อยู่อาศัยและการ

จัดระเบียบชีวิตในครอบครัว โดยเฉพาะในพื้นที่ครัวซึ่งเป็นศูนย์กลางที่มีความสำคัญในเรื่องของการจดจำและวัฒนธรรมของชาวไทดำเนินการ การสำรวจภาคสนามในครัวเรือนของผวกเขา ดำเนินการ 15 ครัวเรือน พบว่า ผู้หญิงยังคงเป็นผู้ที่ดูแลการเผาฟืนทุกวัน ซึ่งเป็นสัญลักษณ์ของ "ไฟในบ้าน" แต่ในปัจจุบัน เสียงของผู้หญิงมีน้ำหนักมากขึ้นในการจัดวางห้องครัว เลือกใช้อุปกรณ์ที่ทันสมัย เช่น เตาแก๊ส เตาไฟฟ้า ตู้เย็น หม้อหุงข้าว รวมถึงปรับเปลี่ยนพื้นที่ตามความต้องการใหม่ของส่วนหนึ่งครัวเรือนในชุมชนไทดำ เช่น การย้ายเตาจากบนบ้านทรงสูงลงมาด้านล่าง

ความสำคัญและสิทธิของผู้หญิงในชุมชนไทดำ ดำเนินการที่บ้านและครัวได้มีส่วนช่วยในการเปลี่ยนแปลงโครงสร้าง หน้าที่ และสิทธิในการแบ่งปันพื้นที่อยู่อาศัย โดยจากเดิมที่มีครัวสองที่ ตอนนี้ส่วนใหญ่บ้านไทดำจะเหลือครัวเดียวสำหรับใช้งาน ผู้หญิงและเด็กผู้หญิงสามารถเข้ามามีส่วนร่วมกิจกรรมในพื้นที่นี้ได้ ครัวจึงไม่เพียงแค่เป็นสถานที่เก็บรักษาความทรงจำทางวัฒนธรรม แต่ยังเป็นพื้นที่ที่แสดงถึงการเปลี่ยนแปลงในเรื่องของความสัมพันธ์ทางเพศ ชีวิตทางเศรษฐกิจ และโครงสร้างสังคมไท ดำเนินการในปัจจุบัน การปรับเปลี่ยนนี้สะท้อนถึงนโยบายที่ชัดเจนของรัฐบาลเวียดนามในการส่งเสริมความเท่าเทียมทางเพศ ซึ่งได้รับการยอมรับในรัฐธรรมนูญและกฎหมายของประเทศ ตั้งแต่รัฐธรรมนูญปี 1946 การยอมรับสิทธิเท่าเทียมระหว่างเพศได้รับการกำหนดและยืนยันว่า ทุกคนในเวียดนามมีสิทธิเท่าเทียมกันโดยไม่แบ่งแยกเพศ (รัฐธรรมนูญของประเทศเวียดนาม, 1946) กฎหมายความเท่าเทียมทางเพศในปี 2006 ยังคงเน้นย้ำว่าผู้ชายและผู้หญิงมีบทบาทและสถานะเท่าเทียมกัน โดยได้รับโอกาสในการพัฒนาความสามารถและได้รับประโยชน์จากการพัฒนาอย่างเท่าเทียมกัน (สภานิติบัญญัติสาธารณรัฐสังคมนิยมเวียดนาม, 2006, มาตรา 5) ความพยายามเหล่านี้ได้ให้ผลลัพธ์ที่ดีขึ้น ตามรายงานของฟอรัมเศรษฐกิจโลก (2024) ดัชนีความเหลื่อมล้ำทางเพศของเวียดนามในปี 2024 อยู่ที่อันดับ 72 จาก 146 ประเทศ เพิ่มขึ้น 11 อันดับจากปี 2022 อย่างไรก็ตาม ความเหลื่อมล้ำทางเพศยังคงมีอยู่ โดยเฉพาะในชุมชนชนกลุ่มน้อย รัฐบาลได้ดำเนินนโยบายหลายประการเพื่อสนับสนุนชนกลุ่มน้อย รวมถึงการมีสมาชิกสภาผู้แทนราษฎรชนกลุ่มน้อย 89 คน (17.84%) โดยมี 44 คนเป็นผู้หญิง (สำนักงานรัฐสภา, 2021) นี่เป็นพื้นฐานสำคัญในการสะท้อนเสียงของชุมชนชนกลุ่มน้อยในนโยบายประเทศรวมถึงนโยบายเรื่องความเท่าเทียมทางเพศ อย่างไรก็ตาม ข้อมูลปัจจุบันยังคงแสดงถึงความท้าทาย รายงานการสำรวจของสำนักงานสถิติแห่งชาติพบว่า อัตราผู้มีการศึกษาระดับมหาวิทยาลัยของชนกลุ่มน้อยในประเทศอยู่ที่ 5.84% เท่านั้น ในกลุ่มแรงงานที่มีอายุตั้งแต่ 15 ปีขึ้นไป มี 83.3% ของชาติพันธุ์กลุ่มน้อยที่มีส่วนร่วมในแรงงาน แต่ส่วนใหญ่จะทำงานในภาคอุตสาหกรรมที่ไม่ต้องการทักษะสูง (68.6%) ซึ่ง

ส่วนใหญ่ทำงานในภาคเกษตรกรรม ป่าไม้ และประมง ที่มีรายได้ไม่มั่นคงและขาดประกันสังคม โดยเฉพาะแรงงานหญิง นอกจากนี้อัตราการเข้าเรียนของเด็กชนกลุ่มน้อยในระดับการศึกษาประถมมี 100.5% ระดับมัธยมต้น 85.8% แต่ลดลงอย่างมากในระดับมัธยมปลายเพียง 50.7% ทำให้เห็นว่ามีอุปสรรคทางการศึกษาในระดับการศึกษาที่สูงขึ้น (สำนักงานสถิติแห่งชาติ, 2023) ข้อบกพร่องเหล่านี้ให้เห็นว่า การพัฒนาบทบาทของผู้หญิงในชนกลุ่มน้อย โดยเฉพาะผู้หญิงไทดำ ไม่สามารถอาศัยเพียงปัจจัยทางกฎหมายหรือวัฒนธรรมได้ แต่ต้องได้รับการสนับสนุนจากนโยบายที่มีความครอบคลุม ซึ่งรวมถึงการปรับปรุงโครงสร้างพื้นฐานทางการศึกษา การสร้างโอกาสในการทำงานที่ยั่งยืน และการสื่อสารเพื่อเปลี่ยนแปลงความตระหนักในชุมชน ปัจจัยเหล่านี้ร่วมกันแสดงให้เห็นว่า พื้นที่ครัวที่เคยเป็นสัญลักษณ์ของระบบอำนาจชายกำลังกลายเป็น “พื้นที่แห่งการเรียนรู้” ซึ่งผู้หญิงไทดำได้ยืนยันบทบาทของตนเองในครอบครัวและสังคม กระบวนการนี้ไม่เกิดขึ้นในทันที แต่ให้เห็นถึงกระแสการเปลี่ยนแปลงอย่างนุ่มนวลและต่อเนื่อง ทั้งยังเป็นการพิสูจน์นโยบายความเสมอภาคทางเพศในระดับชาติ และเชื่อมโยงอย่างแน่นแฟ้นกับ ความทรงจำทางวัฒนธรรมของท้องถิ่น

5. การอภิปรายและข้อสรุป

ครัวในบ้านของชาวไทดำในเมืองหล่อไม่ได้เป็นเพียงสถานที่ที่ใช้สำหรับกิจกรรมประจำวันเท่านั้น แต่ยังเป็นพื้นที่ทางสังคมและวัฒนธรรมที่ผสมผสานความหมายหลายชั้นเกี่ยวกับเพศ ความทรงจำร่วม และความรู้พื้นบ้าน นี่คือพื้นที่ที่ผู้หญิงทั้งปฏิบัติบทบาทในการดูแลบ้าน และยังเป็นผู้เก็บรักษาและถ่ายทอดคุณค่าทางวัฒนธรรม ประวัติศาสตร์ ความเชื่อ และโครงสร้างชุมชน ผ่านการวิเคราะห์ตามสามแกนหลักทางทฤษฎี ได้แก่ พื้นที่ทางเพศ ความทรงจำร่วม และความรู้พื้นบ้าน การศึกษาแสดงให้เห็นว่า พื้นที่ครัวทั้งเป็นสัญลักษณ์ของโครงสร้างสังคมแบบดั้งเดิมที่มีลักษณะเป็นสังคมชายเป็นใหญ่ และยังเป็นสถานที่บันทึกการเปลี่ยนแปลงของยุคสมัยที่ผู้หญิงไทดำได้ทำให้บทบาทของตนในการจัดระเบียบชีวิตและปรับโครงสร้างพื้นที่ชีวิตสมัยใหม่ เป็นที่เห็นได้ชัดเจน ผ่านกิจกรรมประจำวันเช่น การทำอาหาร การจัดพิธีกรรม และการสอนลูกหลานเกี่ยวกับการใช้ชีวิต ผู้หญิงได้กลายเป็นผู้สร้าง “แผนที่ความทรงจำ” ที่มีชีวิตของชุมชน (Connerton, 1989) ภายใต้การกระทบจากนโยบายของรัฐเกี่ยวกับความเสมอภาคทางเพศ การพัฒนาการศึกษารวมถึงเศรษฐกิจ และการได้รับอิทธิพลจากกระบวนการเมืองและการแลกเปลี่ยนทางวัฒนธรรม บทบาทของผู้หญิงไทดำในครัวได้มีการเปลี่ยนแปลงในทางที่ดีขึ้น พวกเขาจากผู้รักษาพื้นที่อย่างไร้อำนาจกายเป็นผู้มีอำนาจหน้าที่ส่วนร่วมในการสร้างสรรค์ ได้เลือกและตัดสินใจในเรื่องการอนุรักษ์และปรับตัวครัวให้เหมาะสมกับความต้องการชีวิตแบบใหม่ การเปลี่ยนจากการใช้เตาฟืนเป็นเตาก๊าซ เตาแม่เหล็กไฟฟ้า และ

อุปกรณ์ไฟฟ้ารุ่นใหม่ บ้างบ้านทำพื้นบ้านให้เป็นคอนกรีต หรือการปรับห้องครัวตามรูปแบบของโฮมสเตย์เพื่อรองรับการท่องเที่ยว แม้จะทำให้รูปแบบของครัวดั้งเดิมเปลี่ยนแปลง แต่ก็เปิดโอกาสในการนิยามอัตลักษณ์ใหม่ในสภาพแวดล้อมที่ทันสมัย อย่างไรก็ตาม การศึกษายังพบข้อขัดแย้งบางประการในกระบวนการนี้ การพาณิชย์ของห้องครัวเพื่อการท่องเที่ยว หากไม่ถูกควบคุม อาจนำไปสู่การสูญเสียความศักดิ์สิทธิ์ ความเป็นส่วนตัว และความลึกซึ้งทางวัฒนธรรมของครัวในทางปฏิบัติ ในขณะเดียวกัน ผู้หญิงในชาติพันธุ์กลุ่มน้อยยังคงเผชิญกับอุปสรรคเช่น การเข้าถึงการศึกษาระดับสูงที่จำกัด สภาพการทำงานที่ไม่ยั่งยืน และอคติทางเพศที่ยังคงมีอยู่ในวัฒนธรรมท้องถิ่น ในทางวิชาการ การศึกษานี้มีส่วนในการเสริมสร้างทฤษฎีในสาขามานุษยวิทยาพื้นที่ การศึกษาวัฒนธรรมชนชาติ และการอนุรักษ์ความรู้พื้นบ้าน มันขยายขอบเขตในการใช้วิธีการข้ามสาขาเพื่อเข้าใจพื้นที่ชีวิตในฐานะที่เป็นองค์ประกอบทางวัฒนธรรมและสังคมที่ซับซ้อน ซึ่งเพศความทรงจำ และความรู้พื้นบ้านผสมผสานกันสร้างอัตลักษณ์ของชุมชน กระบวนการต่อรองระหว่างการอนุรักษ์และการทันสมัยที่แสดงออกผ่านพื้นที่ ครัวจึงเป็นสัญญาณวัฒนธรรมที่เด่นชัดเกี่ยวกับวิธีการที่ชาวไทดำปรับตัวและรักษามรดกของตนในบริบทของโลกาภิวัตน์ที่กว้างขวางขึ้น

6. ข้อเสนอแนะ

จากการวิเคราะห์ทางทฤษฎีและข้อมูลภาคสนาม ทีมวิจัยได้มีข้อเสนอแนะที่มีความเป็นปฏิบัติการดังนี้: (1) เพิ่มนโยบายความเสมอภาคทางเพศที่เฉพาะเจาะจงสำหรับพื้นที่ชาติพันธุ์กลุ่มน้อย ต้องสร้างโปรแกรมความเสมอภาคทางเพศที่คำนึงถึงปัจจัยทางวัฒนธรรมท้องถิ่น เพื่อช่วยให้ผู้หญิงในชนกลุ่มน้อย โดยเฉพาะผู้หญิงไทดำสามารถพัฒนาบทบาทในทั้งพื้นที่ครอบครัวและชุมชน นโยบายควรรวมถึงการเข้าถึงการศึกษาระดับสูง การสนับสนุนการเริ่มต้นธุรกิจ และการฝึกอบรมอาชีพที่เหมาะสมกับเงื่อนไขทางวัฒนธรรม-สังคมของแต่ละพื้นที่ (2) การอนุรักษ์และการส่งเสริมคุณค่าทางวัฒนธรรมของครัวดั้งเดิมในชีวิตประจำวัน ควรส่งเสริมให้ชุมชนต่างๆ สร้างรูปแบบ “ห้องครัวทางวัฒนธรรม” ซึ่งรักษาสถาปัตยกรรมและหน้าที่ตามขนบธรรมเนียมดั้งเดิมในขณะเดียวกันก็ผสมผสานองค์ประกอบทันสมัยที่ตอบสนองต่อความต้องการใหม่ รูปแบบนี้สามารถเชื่อมโยงกับกิจกรรมการท่องเที่ยวชุมชน การสื่อสารการศึกษาทางวัฒนธรรมและการอนุรักษ์ความรู้พื้นบ้านอย่างยืดหยุ่น (3) ส่งเสริมการวิจัยข้ามสาขาเกี่ยวกับพื้นที่ชีวิตและบทบาททางเพศ ควรมีการศึกษาผสมผสานระหว่างมานุษยวิทยา เพศ ความทรงจำร่วม สถาปัตยกรรม และการวางแผนพื้นที่ เพื่อทำความเข้าใจความสัมพันธ์ระหว่างสถาบันวัตถุและโครงสร้างทางสังคม การศึกษานี้จะเป็นพื้นฐานทางวิทยาศาสตร์ที่สำคัญในการกำหนดนโยบายการพัฒนาอย่างยั่งยืน เท่าเทียม และเหมาะสมกับบริบทชาติ

พันธุ์กลุ่มน้อย (4) ส่งเสริมการสื่อสารและการเพิ่มพูนความตระหนักในชุมชน การเปลี่ยนแปลงความตระหนักถือเป็นปัจจัยสำคัญในกระบวนการความเสมอภาคทางเพศและการอนุรักษ์วัฒนธรรม ควรจัดโปรแกรมการสื่อสารการศึกษาชุมชนเกี่ยวกับบทบาทของผู้หญิงในการดำรงชีวิต การศึกษาลูกหลาน และการรักษาอัตลักษณ์ โดยเฉพาะอย่างยิ่ง ควรส่งเสริมหน้าที่รับผิดชอบของผู้อาวุโส หัวหน้าหมู่บ้าน และบุคคลที่มีชื่อเสียงในชุมชนให้เป็นสะพานเชื่อมวัฒนธรรม เพื่อช่วยสร้างการเปลี่ยนแปลงจากภายใน.

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The Key Components of Food Tourism in Thailand

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Abstract

This research aims to analyze the key components of food tourism in Thailand. It is a qualitative study that collects data from documents and research (from 2022 to 2025) across 6 regions, with a total of 15 relevant studies on food tourism stored in Google Scholar from the following 6 main regions: 1) Northern Region: Chiang Mai, 2) Northeastern Region: Ubon Ratchathani, 3) Eastern Region: Chanthaburi, 4) Central Region: Phra Nakhon Si Ayutthaya, 5) Western Region: Phetchaburi, and 6) Southern Region: Phuket. This research analyzes data using Thematic Analysis and Content Analysis with the ATLAS.ti program. The study's results reveal that the key components of food tourism in Thailand consist of four significant elements: 1) Food tourism marketing, 2) Community-based tourism, 3) Local culinary wisdom, and 4) Tourist experiences.

Keywords: Food tourism, food tourism marketing, community-based tourism, local culinary wisdom, tourist experiences.

องค์ประกอบสำคัญของการท่องเที่ยวเชิงอาหารในประเทศไทย

บทนำ

ในปัจจุบันรูปแบบการเดินทางท่องเที่ยวมีความหลากหลายตามแรงจูงใจของนักท่องเที่ยว การท่องเที่ยวเชิงอาหาร (Gastronomy Tourism) เป็นรูปแบบการเดินทางรูปแบบหนึ่งที่ได้รับความนิยมเพิ่มขึ้นอย่างต่อเนื่อง เนื่องจากนนักท่องเที่ยวไม่เพียงแต่สนใจสถานที่ท่องเที่ยว แต่ยังยังรวมถึงความต้องการสัมผัสประสบการณ์ทางวัฒนธรรมผ่านอาหารท้องถิ่น (UNWTO, 2017) การท่องเที่ยวรูปแบบนี้ช่วยส่งเสริมเศรษฐกิจชุมชน สร้างความยั่งยืนให้กับแหล่งท่องเที่ยว และอนุรักษ์ความเป็นอัตลักษณ์ของพื้นที่ (Hall & Mitchell, 2007) จากข้อมูลของ krungthai.com (2021) อ้างถึงใน Allied Market Research (2020) กล่าวว่า มูลค่าทางการตลาดของการท่องเที่ยวเชิงอาหารประเทศไทยในปี 2019 จนถึงปี 2027 มีการอัตราขยายตัวเฉลี่ยปีละ 10.6% มีมูลค่าเกือบ 8 แสนล้านบาท จากพฤติกรรมของนักท่องเที่ยวยุคใหม่ที่มีความต้องการเรียนรู้วัฒนธรรม การมีประสบการณ์และสัมผัสกิจกรรมการท่องเที่ยวที่มีหลากหลายโดยเฉพาะอาหารประจำท้องถิ่น

จากที่กล่าวมาแล้วข้างต้น จะเห็นว่าการท่องเที่ยวเชิงอาหารเป็นการท่องเที่ยวที่สามารถกระตุ้นเศรษฐกิจภายในท้องถิ่นได้เป็นอย่างดี ชุมชนสามารถจัดการท่องเที่ยวเชิงอาหารภายในชุมชนได้เพราะอาหารในแต่ละท้องถิ่นมีเป็นอัตลักษณ์ตามชาติพันธุ์ที่ประจำในท้องถิ่นนั้น ๆ สะท้อนภูมิปัญญาท้องถิ่นผ่านการใช้วัตถุดิบพื้นบ้านในการประกอบอาหาร ส่งผลให้อาหารประจำถิ่นมีทั้งรสชาติที่เป็นเอกลักษณ์เฉพาะท้องถิ่นนั้นๆ และเป็นจุดดึงดูดทางการท่องเที่ยวให้นักท่องเที่ยวเกิดความสนใจและเดินทางมาเยือนพื้นที่ เพื่อสัมผัสประสบการณ์การท่องเที่ยวเชิงอาหารที่มีอัตลักษณ์ของท้องถิ่นนั้น ๆ ดังนั้น ผู้วิจัยจึงสนใจในประเด็นของการศึกษาเกี่ยวกับองค์ประกอบที่สำคัญของการท่องเที่ยวเชิงอาหารในประเทศไทย เนื่องจากการทราบถึงองค์ประกอบที่สำคัญในเรื่องนี้จะเป็นข้อมูลให้แก่ผู้ที่เกี่ยวข้องกับการท่องเที่ยวเชิงอาหารในประเทศไทยสามารถนำไปใช้ในการจัดการการท่องเที่ยวเชิงอาหารในท้องถิ่นตน อันจะเป็นการส่งเสริมการท่องเที่ยวในชุมชนต่อไป

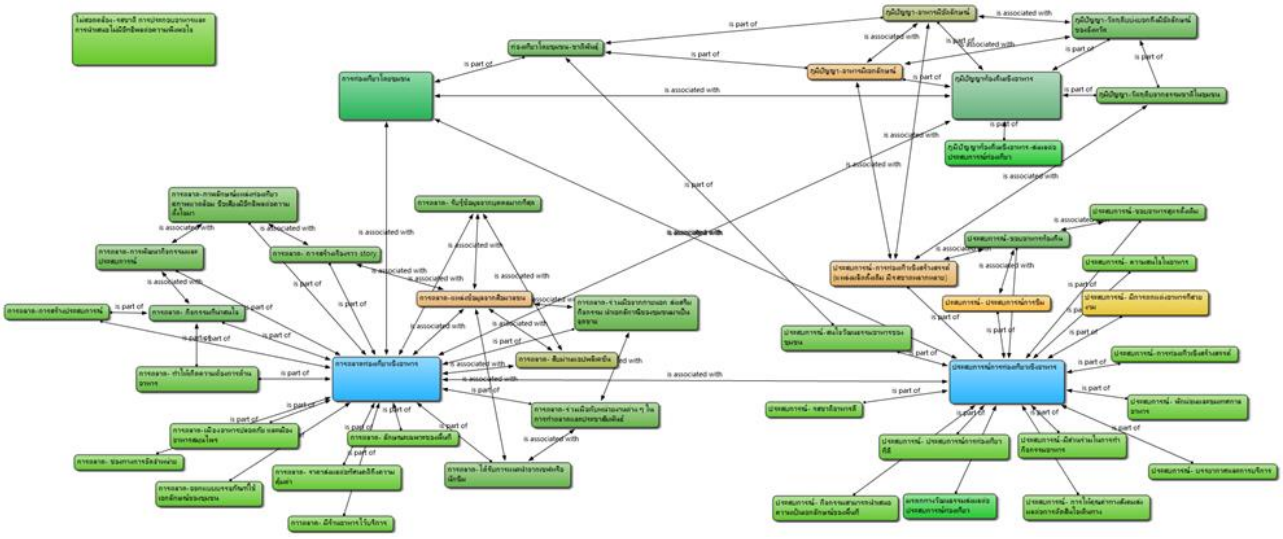
วัตถุประสงค์ในการวิจัย

เพื่อวิเคราะห์องค์ประกอบสำคัญของการท่องเที่ยวเชิงอาหารในประเทศไทย

วิธีการวิจัย

การศึกษาในครั้งนี้เป็นการวิจัยเชิงคุณภาพ โดยใช้ข้อมูลจากเอกสารและงานวิจัยนำมาวิเคราะห์ข้อมูล โดยข้อมูลที่นำมาใช้วิเคราะห์มีการตั้งเกณฑ์เพื่อคัดเลือกข้อมูลนำเข้า ดังนี้ ผู้วิจัยใช้ข้อมูลจากเอกสารและงานวิจัยในช่วง 5 ปีย้อนหลัง (ปี คศ. 2022 – 2025) ที่ถูกจัดเก็บในฐานข้อมูล Google Scholar จำนวน 15 เรื่อง ที่เกี่ยวข้องกับการท่องเที่ยวเชิงอาหารจาก 6 ภูมิภาคหลัก ดังนี้ 1) ภาคเหนือ ได้แก่ จังหวัดเชียงใหม่ 2) ภาคตะวันออกเฉียงเหนือ ได้แก่ จังหวัดอุบลราชธานี 3) ภาคตะวันออก ได้แก่ จังหวัดจันทบุรี 4) ภาคกลาง ได้แก่ จังหวัดพระนครศรีอยุธยา 5) ภาคตะวันตก ได้แก่ จังหวัดเพชรบุรี และ 6) ภาคใต้ ได้แก่ จังหวัดภูเก็ต จากนั้น ใช้เทคนิคการวิเคราะห์แก่นสาระ (Thematic Analysis) และการวิเคราะห์เนื้อหา (Content Analysis) โดยใช้โปรแกรม ATLAS.ti ซึ่งเหมาะสมกับการวิเคราะห์ข้อมูลเชิงคุณภาพที่มีปริมาณมากเอื้อให้ข้อมูลอยู่ในรูปแบบที่ผู้วิจัยสามารถนำไปสังเคราะห์ต่อได้อย่างมีประสิทธิภาพ (Smit, 2002 : 69 อ้างถึงใน ปฤณพร บุญรังสี และ ประสพชัย พสุนนท์, 2567)

ผลการวิจัย



ภาพที่ 1 ผลการวิเคราะห์ข้อมูลด้วยโปรแกรม ATLAS.ti

จากการวิเคราะห์ข้อมูลของการท่องเที่ยวเชิงอาหารในประเทศไทยที่นำมาใช้ในการวิเคราะห์ ดังภาพที่ 1 พบว่า มีองค์ประกอบสำคัญอยู่ 4 องค์ประกอบ ได้แก่ 1) การตลาดท่องเที่ยวเชิงอาหาร 2) การท่องเที่ยวโดยชุมชน 3) ภูมิปัญญาท้องถิ่นด้านอาหาร และ 4) ประสบการณ์การท่องเที่ยวเชิงอาหาร โดยทั้ง

4 องค์ประกอบมีความเกี่ยวข้องซึ่งกันและกัน และแต่ละองค์ประกอบมีคำสำคัญที่ใช้ในการตั้งเป็นรหัส (Codes) ที่ใช้ในการวิเคราะห์ข้อมูล มีรายละเอียดดังต่อไปนี้

1. การตลาดท่องเที่ยวเชิงอาหาร

คำสำคัญที่ได้

1.1) มีความเกี่ยวข้องกับการท่องเที่ยวโดยชุมชน

1.2) การรับรู้ข้อมูลมีความสัมพันธ์กับการใช้แอปพลิเคชันระหว่างบุคคล, แหล่งข้อมูลจากสื่อ, แหล่งข้อมูลจากหน่วยงานต่าง ๆ

1.3) การได้รับคำแนะนำจากเชฟหรือนักชิม

1.4) การรับรู้เรื่องราว Storytelling

1.5) ภาพลักษณ์แหล่งท่องเที่ยว สภาพแวดล้อม ลักษณะเฉพาะของพื้นที่ ชื่อเสียงของแหล่งท่องเที่ยวมีอิทธิพลต่อความตั้งใจมาของนักท่องเที่ยว

1.6) มีกิจกรรมที่น่าสนใจ, การสร้างประสบการณ์

1.7) เมืองปลอดภัย และเมืองอาหารสมุนไพร, มีการออกแบบบรรจุภัณฑ์ให้มีเอกลักษณ์เป็นของตนเอง

1.8) ราคาที่เหมาะสม

2. การท่องเที่ยวโดยชุมชน

คำสำคัญที่ได้

2.1) ความสนใจด้านชาติพันธุ์

2.2) ความสนใจด้านวัฒนธรรมประจำท้องถิ่น

3. ภูมิปัญญาท้องถิ่นด้านอาหาร

คำสำคัญที่ได้

3.1) อาหารที่มีเอกลักษณ์ของท้องถิ่น

3.2) วัตถุดิบหาได้ในธรรมชาติของชุมชน

4. ประสบการณ์การท่องเที่ยวเชิงอาหาร

คำสำคัญที่ได้

4.1) มีความสนใจด้านอาหาร-มีความสนใจอาหารประจำท้องถิ่น

4.2) ชื่นชอบอาหารท้องถิ่น

4.3) ต้องการมีประสบการณ์ชิมลิ้มรสอาหาร

4.4) การท่องเที่ยวเชิงสร้างสรรค์-การมีส่วนร่วมในการทำกิจกรรมประกอบอาหารท้องถิ่น, กิจกรรมสามารถนำเสนอความเป็นเอกลักษณ์ของพื้นที่

4.5) มรดกทางวัฒนธรรม และการให้คุณค่าทางสังคม ส่งผลต่อการตัดสินใจและการมีประสบการณ์

4.6) ต้องการพักผ่อนและเข้าร่วมเทศกาลอาหาร

อภิปรายผล

ผลการศึกษาองค์ประกอบสำคัญของการท่องเที่ยวเชิงอาหารในประเทศไทย พบว่า มีองค์ประกอบที่สำคัญ 4 องค์ประกอบที่มีความเกี่ยวข้องซึ่งกันและกันและมีบทบาทสำคัญต่อการจัดการการท่องเที่ยวเชิงอาหารในประเทศไทย ได้แก่ 1) การตลาดการท่องเที่ยวเชิงอาหาร 2) การท่องเที่ยวโดยชุมชน 3) ภูมิปัญญาท้องถิ่นด้านอาหาร และ 4) ประสบการณ์การท่องเที่ยวเชิงอาหาร อภิปรายผลในแต่ละองค์ประกอบ ได้ดังนี้

1. การตลาดการท่องเที่ยวเชิงอาหาร ในงานวิจัยนี้ พบว่า เป็นองค์ประกอบที่สำคัญมีความสอดคล้องและผสมผสานกันอย่างมีนัยสำคัญในการสร้างความน่าสนใจให้กับแหล่งท่องเที่ยว โดยคำสำคัญที่ใช้ในการตั้งเป็นรหัส (Codes) ที่ใช้ในการวิเคราะห์ข้อมูล มีรายละเอียดและอภิปรายผลได้ดังนี้

1.1 ความเกี่ยวข้องกับการท่องเที่ยวโดยชุมชน การตลาดในเชิงอาหารไม่ใช่เพียงแค่การนำเสนอผลิตภัณฑ์ แต่ยังเกี่ยวพันกับการมีส่วนร่วมของชุมชนท้องถิ่นที่ให้ความรู้สึกเป็นกันเองและซาบซึ้งในวิถีชีวิตแบบพื้นถิ่น การที่นักท่องเที่ยวได้รับประสบการณ์ตรงจากชุมชนช่วยเพิ่มความน่าเชื่อถือและสร้างความสัมพันธ์อันดีต่อพื้นที่ และงานวิจัยพบว่าการท่องเที่ยวเชิงชุมชนสามารถส่งเสริมภาพลักษณ์และความยั่งยืนของแหล่งท่องเที่ยวได้อย่างมีประสิทธิภาพ สอดคล้องกับการศึกษาของ วรรณภา อุดมผล (2565) ที่ทำการวิเคราะห์องค์ประกอบเชิงสำรวจของความสนใจของนักท่องเที่ยวต่อระดับการท่องเที่ยวเชิงอาหารของชุมชนท่องเที่ยวในเขตพื้นที่ภาคตะวันออก จากทั้งหมด 41 ตัวแปรสังเกต ได้องค์ประกอบทั้งหมด 4 องค์ประกอบโดยมีการท่องเที่ยวโดยชุมชนเป็นหนึ่งในองค์ประกอบที่วิเคราะห์ได้

1.2 การรับรู้ข้อมูลผ่านเทคโนโลยีและแหล่งสื่อ นักท่องเที่ยวยุคใหม่ใช้แอปพลิเคชัน สื่อสังคมออนไลน์ และข้อมูลจากหน่วยงานต่าง ๆ ในการตัดสินใจเลือกแหล่งท่องเที่ยว สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) ที่ศึกษาองค์ประกอบการท่องเที่ยวเชิงอาหารและส่วนประสมทางการตลาดบริการ ของนักท่องเที่ยวชาวไทยในการท่องเที่ยวเชิงอาหารชายฝั่งทะเลตะวันตก ได้สรุปไว้ว่า

ความสามารถในการเข้าถึงข้อมูลและความสะดวกในการใช้งานช่องทางดิจิทัลนั้นมีส่วนช่วยเพิ่มความรู้สึกมั่นใจและการตัดสินใจที่ดีของนักท่องเที่ยว การผสมผสานเทคโนโลยีเข้ากับการสื่อสารเรื่องราวและภาพลักษณ์ของสถานที่ถือเป็นกลยุทธ์ที่มีประสิทธิภาพในการเชื่อมโยงนักท่องเที่ยวกับประสบการณ์ที่แท้จริงของพื้นที่นั้น ๆ

1.3 การได้รับคำแนะนำจากเชฟหรือนักชิม ในมิติของการตลาดด้านอาหาร การที่นักท่องเที่ยวได้รับคำแนะนำจากผู้มีความเชี่ยวชาญด้านอาหารอย่างเชฟหรือนักชิมชั้นนำ เป็นปัจจัยสำคัญที่ช่วยเพิ่มความน่าเชื่อถือและการรับรู้ในแบรนด์ของแหล่งท่องเที่ยว สอดคล้องกับงานวิจัยของ พิชญ์สินี บุญญานุพงศ์ และปิยะลักษณ์ พุทธวงศ์ (2564) ที่ศึกษาพฤติกรรมการท่องเที่ยวเชิงอาหารและความคิดเห็นต่อปัจจัยส่วนประสมทางการตลาด ของนักท่องเที่ยวชาวต่างชาติในจังหวัดเชียงใหม่ พบว่า คำแนะนำจากบุคคลที่มีอิทธิพลในวงการอาหาร สามารถกระตุ้นความสนใจและตั้งความคาดหวังในประสบการณ์การรับประทานอาหารได้อย่างมีนัยสำคัญ

1.4 การรับรู้เรื่องราว (Storytelling) การเล่าเรื่องที่มาพร้อมกับประวัติศาสตร์หรือวัฒนธรรมของอาหารในท้องถิ่นช่วยสร้างความจดจำและความรู้สึกผูกพันระหว่างนักท่องเที่ยวกับสถานที่ การดำเนินกลยุทธ์การสื่อสารผ่าน Storytelling ไม่เพียงแต่นำเสนอคุณค่าของอาหารเพียงอย่างเดียว แต่ยังเผยแนะให้เห็นถึงรากเหง้าทางวัฒนธรรมที่ทำให้แหล่งท่องเที่ยวมีความเป็นเอกลักษณ์ สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) และการศึกษาของ พิชญ์สินี บุญญานุพงศ์ และปิยะลักษณ์ พุทธวงศ์ (2564) ที่พบว่า การเล่าเรื่องที่มีคุณภาพช่วยเพิ่มระดับความเชื่อมั่นและความตั้งใจในการเยือน

1.5 ภาพลักษณ์ของแหล่งท่องเที่ยว สภาพแวดล้อม และชื่อเสียง ภาพลักษณ์ที่สวยงามและบรรยากาศที่มีเอกลักษณ์ของแหล่งท่องเที่ยวถือเป็นสิ่งที่ส่งผลต่อการตัดสินใจของนักท่องเที่ยว สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) ที่พบว่า สภาพแวดล้อมที่สะอาด ลักษณะเฉพาะของพื้นที่ และชื่อเสียงหรือรีวิวในสื่อมีส่วนช่วยสร้างแรงจูงใจให้กับการเลือกเดินทางเข้าชม. แนวทางการตลาดที่เน้นการสร้างภาพลักษณ์ที่ชัดเจนจะสร้างความจดจำและความภักดีในหมู่นักท่องเที่ยวได้ในระยะยาว

1.6 มีกิจกรรมที่น่าสนใจและการสร้างประสบการณ์ องค์ประกอบที่สำคัญอีกประการหนึ่งคือการออกแบบกิจกรรมที่มีเอกลักษณ์เพื่อให้เกิดประสบการณ์ที่น่าจดจำ การจัดสัมมนาการทำอาหาร การเรียนรู้สูตรลับพื้นเมือง หรือกิจกรรมการชิมอาหาร เป็นต้น ทำให้นักท่องเที่ยวรู้สึกมีส่วนร่วมและสามารถสร้างประสบการณ์ที่ตรงกับความคาดหวัง สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง

(2564) และการศึกษาของ พิชญ์สินี บุญญานุพงศ์ และปิยะลักษณ์ พุทธวงศ์ (2564) ที่พบว่าการมีกิจกรรมที่น่าสนใจและการสร้างประสบการณ์เป็นปัจจัยที่ช่วยให้เกิดความประทับใจและการกลับมาใช้บริการอีกในอนาคต

1.7 เมืองปลอดภัยและเมืองอาหารสมุนไพร พร้อมการออกแบบบรรจุภัณฑ์ที่มีเอกลักษณ์ ความปลอดภัยของเมืองมีผลต่อความรู้สึกสบายใจของนักท่องเที่ยว อีกทั้งการส่งเสริมเมืองที่มีเอกลักษณ์ในด้านอาหารสมุนไพรนั้นก่อให้เกิดความแตกต่างในตลาด นอกจากนี้การออกแบบบรรจุภัณฑ์ที่เป็นเอกลักษณ์ยังช่วยเสริมสร้างแบรนด์ของผลิตภัณฑ์อาหารท้องถิ่น ทำให้นักท่องเที่ยวสามารถจดจำและรู้จักสินค้าของพื้นที่นั้นได้ดีขึ้น สอดคล้องกับการศึกษาของ วรรณภา อุดมผล (2565) ที่พบว่าปัจจัยเหล่านี้มีผลต่อระดับความตั้งใจในการเยือนของนักท่องเที่ยว

1.8 ราคาที่เหมาะสม สุดท้าย ราคาที่เป็นธรรมและเหมาะสมกับคุณภาพของประสบการณ์ถือเป็นปัจจัยที่สำคัญในการตัดสินใจของนักท่องเที่ยว การประเมินความคุ้มค่าในด้านราคาและคุณภาพช่วยให้เกิดความพึงพอใจในการใช้บริการ สอดคล้องกับงานวิจัยของ พิชญ์สินี บุญญานุพงศ์ และปิยะลักษณ์ พุทธวงศ์ (2564) ซึ่งงานวิจัยชี้ให้เห็นว่าการตั้งราคาที่สอดคล้องกับความคาดหวังและความสามารถในการจ่ายของกลุ่มเป้าหมายเป็นสิ่งที่ช่วยเพิ่มระดับการรับรู้และความต้องการเข้ามาเยี่ยมชม

สรุป การผสมผสานองค์ประกอบด้านการตลาดของการท่องเที่ยวเชิงอาหารที่ประกอบด้วยความเกี่ยวข้องกับชุมชน การใช้เทคโนโลยีข้อมูล คำแนะนำจากผู้เชี่ยวชาญ การเล่าเรื่องที่มีคุณภาพ ภาพลักษณ์ที่โดดเด่น กิจกรรมที่สร้างประสบการณ์ เมืองปลอดภัยพร้อมเอกลักษณ์ รวมถึงราคาที่เหมาะสม ล้วนเป็นปัจจัยที่ส่งผลโดยตรงต่อความสำเร็จในการดึงดูดนักท่องเที่ยว จึงเป็นแนวทางที่สามารถนำไปประยุกต์ใช้ในการออกแบบกลยุทธ์การตลาดที่สอดคล้องกับความต้องการของนักท่องเที่ยวในยุคดิจิทัล และส่งเสริมให้การท่องเที่ยวเชิงอาหารมีการพัฒนาไปในทิศทางที่ตอบโจทย์ทั้งด้านเศรษฐกิจและสังคมในระยะยาว

2. การท่องเที่ยวโดยชุมชน โดยคำสำคัญที่ใช้ในการตั้งเป็นรหัส (Codes) ที่ใช้ในการวิเคราะห์ข้อมูลมีรายละเอียดและอภิปรายผลได้ดังนี้

2.1 ความสนใจด้านชาติพันธุ์ ผลการศึกษาแสดงให้เห็นว่าความสนใจด้านชาติพันธุ์มีบทบาทสำคัญในรูปแบบการท่องเที่ยวโดยชุมชน เนื่องจากนักท่องเที่ยวมักมองหาเอกลักษณ์ที่มีรากฐานมาจากประวัติศาสตร์และวิถีชีวิตของกลุ่มชาติพันธุ์ในท้องถิ่น ซึ่งเป็นสิ่งที่ช่วยสร้างประสบการณ์ที่แท้จริงและแตกต่างจากการท่องเที่ยวในเมืองใหญ่ สอดคล้องกับการศึกษาของ ฐิติวราภรณ์ พูลทรัพย์ (2564) ที่พบว่าเมื่อชุมชนสามารถเผยแพร่และสื่อสารคุณค่าของวัฒนธรรมชาติพันธุ์ นักท่องเที่ยวจะรับรู้คุณค่ามรดกทาง

วัฒนธรรมได้ดีขึ้น ส่งผลให้เกิดความรู้สึกผูกพันและความตั้งใจที่จะกลับมาเยือนซ้ำ นอกจากนี้ การแสดงออกของวัฒนธรรมชาติพันธุ์ในรูปแบบกิจกรรมท้องถิ่นหรือการแสดงประเพณียังเป็นตัวกระตุ้นให้เกิดการรับรู้และเชื่อมโยงอัตลักษณ์ในระดับชุมชนที่มีความยั่งยืน

2.2 ความสนใจด้านวัฒนธรรมประจำท้องถิ่น ในมิติของวัฒนธรรมประจำท้องถิ่น องค์ประกอบนี้มีความสัมพันธ์อย่างใกล้ชิดกับความพึงพอใจของนักท่องเที่ยว เนื่องจากการท่องเที่ยวโดยชุมชนที่เน้นการนำเสนอวัฒนธรรมพื้นบ้าน เช่น ประเพณี งานเทศกาล ศิลปหัตถกรรมและรอยแยกทางประวัติศาสตร์ ทำให้นักท่องเที่ยวมีโอกาสเรียนรู้และสัมผัสกับวิถีชีวิตที่แท้จริงของชุมชน การผสมผสานของกิจกรรมที่แสดงถึงรากเหง้าทางวัฒนธรรมและการสืบทอดคุณค่าทางประเพณีช่วยเติมเต็มประสบการณ์ของนักท่องเที่ยวให้ครอบคลุม มิติทางสังคมและวัฒนธรรม ซึ่งส่งผลให้เกิดความรู้สึกภาคภูมิใจและความพึงพอใจที่สูงขึ้นในระดับบุคคล สอดคล้องกับการศึกษาของ วรรณภา อุดมผล (2565) พบว่าความสามารถในการถ่ายทอดคุณค่าทางวัฒนธรรมท้องถิ่นผ่านกิจกรรมต่าง ๆ เป็นปัจจัยสำคัญที่ช่วยเพิ่มความต้องการเข้าชมและสร้างรายได้ที่ยั่งยืนให้กับชุมชน

สรุป ทั้งความสนใจด้านชาติพันธุ์และความสนใจด้านวัฒนธรรมประจำท้องถิ่นเป็นมิติที่สอดคล้องและร่วมกันผลักดันให้เกิดการท่องเที่ยวโดยชุมชนที่มีคุณค่าทางวัฒนธรรมและความยั่งยืนในระยะยาว ในขณะที่ชุมชนได้รับประโยชน์จากการรักษามรดกทางวัฒนธรรมและการกระจายรายได้ในชุมชนแล้ว นักท่องเที่ยวยังได้รับประสบการณ์ที่แท้จริงและมีความประทับใจในเอกลักษณ์ท้องถิ่น ซึ่งเป็นแนวทางที่หลากหลายในการพัฒนาการท่องเที่ยวในยุคปัจจุบัน การส่งเสริมคุณค่าวัฒนธรรมพื้นบ้านและประเพณีเฉพาะถิ่นเป็นกลยุทธ์ที่สำคัญสำหรับการสร้างความแตกต่างในตลาดท่องเที่ยว และเป็นรากฐานของการท่องเที่ยวเชิงชุมชนที่ยั่งยืน

3. ภูมิปัญญาท้องถิ่นด้านอาหาร โดยคำสำคัญที่ใช้ในการตั้งเป็นรหัส (Codes) ที่ใช้ในการวิเคราะห์ข้อมูล มีรายละเอียดและอภิปรายผลได้ดังนี้

3.1 อาหารที่มีเอกลักษณ์ของท้องถิ่น โดยที่เอกลักษณ์ของอาหารท้องถิ่นนั้น ไม่เพียงแต่เป็นการถ่ายทอดประเพณีและวัฒนธรรมของชุมชน แต่ยังสะท้อนความเป็นตัวตนของท้องถิ่นนั้น การปรุงอาหารโดยใช้เทคนิคและสูตรที่สืบทอดกันมาหลายชั่วอายุคน ทำให้อาหารเหล่านี้มีรสชาติและลักษณะที่แตกต่างจากอาหารในพื้นที่อื่น ๆ การที่นักท่องเที่ยวได้รับประสบการณ์ด้านรสชาติที่ไม่ซ้ำใคร ช่วยกระตุ้นความสนใจและสร้างความภักดีต่อแหล่งท่องเที่ยวเชิงอาหาร สอดคล้องกับการศึกษาของ สุกัญญา ไหมเครือแก้ว และคณะ (2560) ที่พบว่า การนำเสนอเรื่องราวความเป็นมาของอาหาร เช่น สูตรโบราณและเทคนิคการปรุง

เฉพาะถิ่น เป็นองค์ประกอบที่ทำให้นักท่องเที่ยวรู้สึกมีส่วนร่วมและสามารถนำประสบการณ์ที่ได้รับไปเล่าสืบต่อกันได้

3.2 วัตถุดิบที่หาได้ในธรรมชาติของชุมชนมีความสำคัญอย่างยิ่งต่อการสร้างสรรค์อาหารที่มีเอกลักษณ์ในแต่ละพื้นที่ เมื่อชุมชนสามารถใช้วัตถุดิบที่มาจากธรรมชาติในท้องถิ่น ไม่ว่าจะเป็นสมุนไพร ผลไม้ หรือวัตถุดิบจากแหล่งเกษตรกรรมพื้นบ้านที่มีความหลากหลายทางชีวภาพ ก็จะเป็นตัวขับเคลื่อนให้รสชาติและคุณค่าทางโภชนาการของอาหารมีความเข้มข้นและเป็นเอกลักษณ์เฉพาะตัว สอดคล้องกับการศึกษาของ สุกัญญา ไหมเครือแก้ว และคณะ (2560) ที่ศึกษาวัฒนธรรมอาหารท้องถิ่นและความเชื่อมโยงกับบริบทพื้นที่ในจังหวัดสุราษฎร์ธานี ได้พบว่า การใช้วัตถุดิบสดจากธรรมชาติไม่เพียงแต่ช่วยสร้างความแตกต่างในรสชาติของอาหาร แต่ยังเป็นการอนุรักษ์เอกลักษณ์และความยั่งยืนของระบบนิเวศในชุมชนอีกด้วย

สรุปภูมิปัญญาท้องถิ่นด้านอาหารที่ประกอบด้วยอาหารที่มีเอกลักษณ์ของท้องถิ่นและวัตถุดิบที่หาได้ในธรรมชาติของชุมชน ถือเป็นฐานรากสำคัญที่ช่วยสร้างคุณค่าและความแตกต่างให้กับการท่องเที่ยวเชิงอาหาร การรักษาและพัฒนาความรู้ดั้งเดิมผ่านการบริโภคอาหารพื้นเมือง สามารถส่งผลบวกต่อการตลาดการท่องเที่ยวในระดับชุมชนและเศรษฐกิจในระยะยาวได้

4. ประสบการณ์การท่องเที่ยวเชิงอาหาร โดยคำสำคัญที่ใช้ในการตั้งเป็นรหัส (Codes) ที่ใช้ในการวิเคราะห์ข้อมูล มีรายละเอียดและอภิปรายผลได้ดังนี้

4.1 มีความสนใจด้านอาหาร-มีความสนใจอาหารประจำท้องถิ่น ผลการศึกษาแสดงให้เห็นว่านักท่องเที่ยวที่มีความสนใจในอาหารและมีความรู้สึกผูกพันกับอาหารประจำท้องถิ่นจะมองหาเอกลักษณ์และรสชาติที่แตกต่างจากแต่ละภูมิภาคอย่างชัดเจน สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) ที่พบว่าความสนใจในด้านอาหารท้องถิ่นเป็นตัวขับเคลื่อนสำคัญที่กระตุ้นให้เกิดแรงจูงใจในการเลือกเข้าร่วมประสบการณ์การท่องเที่ยวเชิงอาหาร เพราะนอกจากจะได้รับการรับรสชาติที่แท้จริงแล้ว ยังเป็นการสัมผัสกับวัฒนธรรมและประวัติศาสตร์ของพื้นที่นั้น ๆ ด้วย

4.2 ความชื่นชอบอาหารท้องถิ่น นักท่องเที่ยวที่ชื่นชอบอาหารท้องถิ่นมีแนวโน้มที่จะให้ความสำคัญกับความเป็นเอกลักษณ์และความหลากหลายของเมนูอาหารที่มีอยู่ในชุมชน สอดคล้องกับการศึกษาของ กฤติเดช อนันต์ (2561) ที่พบว่า การได้รับประสบการณ์รับประทานอาหารที่มีรสชาติเฉพาะถิ่นสามารถส่งผลต่อความพึงพอใจและการตั้งใจกลับมาเยือนซ้ำได้ เนื่องจากรสชาติและวิธีการปรุงที่มีลักษณะเฉพาะตัวนั้น ตอกย้ำถึงคุณค่าของมรดกทางอาหารในชุมชน

4.3 ความต้องการที่จะมีประสบการณ์ชิมลิ้มรสอาหารเป็นตัวชี้วัดที่สำคัญอีกประการหนึ่งของการท่องเที่ยวเชิงอาหาร สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) ที่พบว่าการที่นักท่องเที่ยวมีส่วนร่วมในการชิมอาหารแท้ๆ และสัมผัสกับรสชาติที่หลากหลายส่งผลให้เกิดคุณค่าทางประสบการณ์ (experiential value) ที่สูงขึ้น นอกจากนี้ยังเป็นโอกาสให้ผู้เข้าชมได้เรียนรู้เกี่ยวกับวิธีการปรุงอาหารและรากฐานทางวัฒนธรรมของชุมชน

4.4 การท่องเที่ยวเชิงสร้างสรรค์ ในมิติของการท่องเที่ยวเชิงสร้างสรรค์ นักท่องเที่ยวไม่ได้ต้องการเพียงการรับชมสิ่งที่มีอยู่ในพื้นที่เท่านั้น แต่ยังต้องการมีส่วนร่วมในการทำกิจกรรมที่เกี่ยวข้องกับอาหารท้องถิ่น เช่น การเข้าร่วมเวิร์คช็อปปรุงอาหาร หรือการมีส่วนร่วมในกิจกรรมการประกอบอาหารที่แสดงถึงเอกลักษณ์และวัฒนธรรมของพื้นที่ สอดคล้องกับการศึกษาของ วรรณภา อุดมผล (2565) ที่ระบุว่าการมีส่วนร่วมในกิจกรรมลักษณะนี้ช่วยเพิ่มคุณค่าทางประสบการณ์และสร้างความทรงจำที่ยั่งยืนให้กับนักท่องเที่ยว

4.5 มรดกทางวัฒนธรรมและการให้คุณค่าทางสังคม การรับรู้มรดกทางวัฒนธรรมและคุณค่าทางสังคมเป็นปัจจัยที่มีผลต่อการตัดสินใจและประสบการณ์ของนักท่องเที่ยวในด้านอาหาร เนื่องจากการถ่ายทอดเรื่องราวของประวัติศาสตร์ อัตลักษณ์ท้องถิ่น และคุณค่าทางสังคมที่สะท้อนผ่านอาหารจะส่งผลให้เกิดความรู้สึกผูกพันและเป็นส่วนหนึ่งของชุมชน สอดคล้องกับการศึกษาของ ภูริ ชุณห์ขจร และชวลีย์ ณ ถลาง (2564) ที่พบว่า การผสานมรดกทางวัฒนธรรมเข้ากับกิจกรรมทางอาหารสามารถเพิ่มระดับความพึงพอใจและเป็นแรงจูงใจในการกลับมาเยือนซ้ำ

4.6 ความต้องการพักผ่อนและเข้าร่วมเทศกาลอาหาร เป็นอีกหนึ่งองค์ประกอบที่มีบทบาทสำคัญในประสบการณ์การท่องเที่ยวเชิงอาหาร เทศกาลอาหารไม่เพียงแต่เปิดโอกาสให้นักท่องเที่ยวได้ลิ้มรสอาหารหลากหลายรูปแบบ แต่ยังเป็นเวทีสำหรับการสังสรรค์และแลกเปลี่ยนวัฒนธรรม ทั้งหมดนี้ช่วยสร้างบรรยากาศผ่อนคลายและสนุกสนานที่ส่งผลต่อการรับรู้คุณค่าทางประสบการณ์โดยรวม สอดคล้องกับการศึกษาของ วรรณภา อุดมผล (2565) ที่พบว่า การเข้าร่วมเทศกาลอาหารสามารถเพิ่มความผูกพันและความภักดีต่อตัวแหล่งท่องเที่ยวได้อย่างชัดเจน

สรุป ประสบการณ์การท่องเที่ยวเชิงอาหารประกอบด้วยหลายมิติที่สอดคล้องกัน ซึ่งรวมถึงความสนใจในอาหารท้องถิ่น การชื่นชอบรสชาติและเอกลักษณ์ทางอาหาร ความต้องการรับประสบการณ์ชิมลิ้มรส การมีส่วนร่วมในกิจกรรมเชิงสร้างสรรค์ การสัมผัสมรดกทางวัฒนธรรมและคุณค่าทางสังคม พร้อมกับความต้องการพักผ่อนและเข้าร่วมเทศกาลอาหาร การผสมผสานองค์ประกอบทั้งหมดเหล่านี้สามารถส่งผล

โดยตรงต่อความพึงพอใจของนักท่องเที่ยว และเป็นตัวชี้วัดสำคัญที่นำไปสู่การพัฒนากลยุทธ์การตลาดและการบริการในการท่องเที่ยวเชิงอาหารให้มีความยั่งยืนและตอบสนองความต้องการของนักท่องเที่ยว

ข้อเสนอแนะ

1. ข้อเสนอแนะในการนำผลวิจัยไปใช้

1.1 นักการตลาดและหน่วยงานภาครัฐที่เกี่ยวข้องกับการส่งเสริมการท่องเที่ยวโดยชุมชนจะต้องมีความเข้าใจภูมิปัญญาท้องถิ่นเชิงอาหารในท้องถิ่นนั้นเป็นอย่างดี เพื่อที่จะนำสร้างเรื่องราวหรือ Storytelling ให้กับการท่องเที่ยวเชิงอาหารในท้องถิ่นนั้นเพื่อกระตุ้นความต้องการท่องเที่ยวเชิงอาหารในท้องถิ่นนั้น ๆ

1.2 การร่วมมือกันระหว่างหน่วยงานทั้งจากภาครัฐและเอกชนในการทำตลาดการท่องเที่ยวโดยชุมชน โดยเน้นในเรื่องภูมิปัญญาท้องถิ่นเชิงอาหารมากยิ่งขึ้น เพราะแต่ละพื้นที่ก็มีอัตลักษณ์ด้านอาหารใกล้เคียงกันหรือแตกต่างกันซึ่งเป็นจุดเด่นของการท่องเที่ยวเชิงอาหารเป็นอย่างดี

1.3 การร่วมมือกันระหว่างหน่วยงานทั้งจากภาครัฐและเอกชนควรให้การอบรมและสอนเทคนิคการนำเสนอการสร้างกิจกรรมการประกอบอาหารท้องถิ่นให้แก่ชุมชน เพื่อที่จะนำมาสร้างเป็นกิจกรรมให้แก่นักท่องเที่ยว

2. ข้อเสนอแนะในการวิจัยครั้งต่อไป

ควรเก็บข้อมูลจากนักท่องเที่ยวที่เข้ามาท่องเที่ยวเชิงอาหารโดยชุมชนเพิ่มมากขึ้น เพื่อที่จะได้ทราบแรงจูงใจและความต้องการของนักท่องเที่ยวที่เข้ามาท่องเที่ยวเชิงอาหารเพิ่มมากขึ้น

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The Role of the Chinese Language in Thailand's Education System: Trends, Opportunities, and Challenges

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Abstract

Chinese has become one of the most significant foreign languages in the Thai education system due to the evolving economic, political, and cultural contexts at both regional and global levels. The expanding educational cooperation between Thailand and the People's Republic of China has resulted in the integration of Chinese language programs across educational institutions, ranging from basic education to higher education. This article aims to analyze the role of Chinese in Thailand's education system by examining the trends in the growth of Chinese language teaching, opportunities for its promotion within the Thai context, and structural and operational challenges involved. The study employs document analysis of research studies, academic articles, government reports, and contemporary education policies. The theoretical framework is grounded in the concept of foreign languages as cultural capital and language policy planning. Findings reveal that Chinese serves multifaceted roles—as a medium for international communication and as a tool for workforce development aligned with the demands of the modern labor market. There is a clear upward trend in the number of schools offering Chinese language instruction, growing collaboration with Chinese language institutions, and systematic acceptance of Chinese in school and university curricula.

However, challenges persist, including a shortage of qualified Chinese language teachers with both linguistic and pedagogical competencies, inequitable access to Chinese language education between urban and rural areas, and a lack of standardized curriculum and assessment mechanisms under systematic governance. The article proposes policy recommendations focusing on developing flexible and

contextually appropriate Chinese language curricula, continuous teacher production and professional development, effective evaluation systems, and strategic collaboration between government agencies and international organizations to establish a robust and sustainable ecosystem for Chinese language learning in Thailand.

Keywords: Chinese language, Thai education system, educational trends, Thailand–China cooperation, Language teaching challenges

บทบาทของภาษาจีนในระบบการศึกษาไทย: แนวโน้ม โอกาส และความท้าทาย

บทนำ

ภาษาจีนถือเป็นหนึ่งในภาษาที่มีบทบาทสำคัญระดับโลกและภูมิภาค โดยเฉพาะในภูมิภาคอาเซียนที่มีการเติบโตทางเศรษฐกิจและความร่วมมือข้ามชาติอย่างเข้มข้น ในช่วงหลายทศวรรษที่ผ่านมา ประเทศจีนได้กลายเป็นมหาอำนาจทางเศรษฐกิจและการเมืองที่มีอิทธิพลสูงส่งในเวทีระหว่างประเทศ ส่งผลให้ภาษาจีนมีบทบาทสำคัญในฐานะภาษาที่ใช้สื่อสารทางการค้า การทูต และการแลกเปลี่ยนวัฒนธรรม (Li & Wang, 2020; ASEAN Secretariat, 2023) อาเซียนซึ่งเป็นภูมิภาคที่เชื่อมโยงกับจีนอย่างใกล้ชิด จึงให้ความสำคัญต่อการส่งเสริมภาษาจีนในระบบการศึกษา เพื่อเพิ่มขีดความสามารถในการแข่งขันและความร่วมมือระหว่างประเทศ

สำหรับประเทศไทย ความสัมพันธ์ทางเศรษฐกิจและวัฒนธรรมกับสาธารณรัฐประชาชนจีน มีการขยายตัวอย่างรวดเร็วและต่อเนื่อง ภายใต้กรอบความร่วมมือหลายระดับ เช่น โครงการหนึ่งแถบ หนึ่งเส้นทาง (Belt and Road Initiative) และการพัฒนาความร่วมมือทางการศึกษาไทย-จีน ส่งผลให้ภาษาจีนได้รับการส่งเสริมให้เป็นภาษาต่างประเทศ ที่ควรจัดการเรียนการสอนอย่างเป็นระบบในสถานศึกษาไทยทุกระดับ (Office of the Higher Education Commission, 2022; Ministry of Education, 2021) นอกจากนี้ การเปิดรับนักลงทุนและนักท่องเที่ยวจีนที่เพิ่มขึ้นในประเทศไทย ยิ่งตอกย้ำความจำเป็นในการพัฒนาทักษะภาษาจีนในประชากรไทย เพื่อรองรับตลาดแรงงานและการขยายตัวทางเศรษฐกิจที่สัมพันธ์กับจีน (World Bank, 2023)

แนวโน้มการเรียนภาษาจีนในประเทศไทยได้เพิ่มขึ้นในช่วง 10 ปีที่ผ่านมา โดยมีจำนวนสถานศึกษาที่เปิดสอนหลักสูตรภาษาจีนเพิ่มขึ้นอย่างต่อเนื่อง รวมถึงการเพิ่มบทบาทของโรงเรียนสองภาษาและหลักสูตรนานาชาติ ที่ใช้ภาษาจีนเป็นภาษาหลักในการเรียนการสอน (Zhang & Chen, 2022; Ministry of Education, 2023) อย่างไรก็ตาม การพัฒนาการเรียนการสอนภาษาจีนในไทยยังต้องเผชิญกับความท้าทายทั้งในด้านบุคลากร คุณภาพหลักสูตร และความเท่าเทียมในการเข้าถึงการศึกษาภาษาจีนระหว่างภูมิภาคต่าง ๆ บทความนี้มีจุดมุ่งหมายเพื่อวิเคราะห์บทบาทของภาษาจีนในระบบการศึกษาไทย แนวโน้มที่เกิดขึ้น โอกาสที่สามารถนำมาใช้ประโยชน์ และความท้าทายที่ต้องการการแก้ไข เพื่อเสนอแนะแนวทางเชิงนโยบายและการปฏิบัติที่เหมาะสมต่อไป

สถานะของภาษาจีนในระบบการศึกษาของไทย

การขยายตัวของบทบาทภาษาจีนในระบบการศึกษาไทย สอดคล้องกับการเปลี่ยนแปลงทางเศรษฐกิจและความสัมพันธ์ระหว่างประเทศที่เพิ่มมากขึ้น โดยเฉพาะในบริบทของภูมิภาคอาเซียนที่ประเทศไทยเป็นหนึ่งในสมาชิกสำคัญ ภาษาจีนไม่เพียงแต่เป็นทักษะภาษาต่างประเทศที่จำเป็น แต่ยังเป็นเครื่องมือทางยุทธศาสตร์ ที่สะท้อนบทบาทของภาษาต่างประเทศในนโยบายการศึกษาของไทย (Kaplan & Baldauf, 2003) การศึกษาระดับต่าง ๆ ในระบบการศึกษาไทย ทั้งระดับขั้นพื้นฐาน อาชีวศึกษา และอุดมศึกษา ล้วนให้ความสำคัญและส่งเสริมการเรียนการสอนภาษาจีนในรูปแบบที่แตกต่างกันไปตามบริบทและความต้องการ

ในระดับขั้นพื้นฐาน ภาษาจีนได้รับการบรรจุเป็นหนึ่งในภาษาต่างประเทศ ที่ส่งเสริมให้เด็กไทยเริ่มต้นเรียนรู้ตั้งแต่ระดับประถมศึกษาถึงมัธยมศึกษาตอนต้น โรงเรียนหลายแห่งได้จัดตั้งหลักสูตรสองภาษา (bilingual programs) หรือ เสริมการเรียนภาษาจีนในหลักสูตรปกติ เพื่อสร้างพื้นฐานความสามารถทางภาษาและความเข้าใจในวัฒนธรรมจีน (Ministry of Education Thailand, 2020; Yuen & Mahoney, 2019) อย่างไรก็ตาม การขาดแคลนครูที่มีความเชี่ยวชาญ และความไม่เท่าเทียมในการเข้าถึงโอกาสเรียนภาษาจีนระหว่างเขตเมืองและชนบท (Thai National Institute of Educational Testing Service, 2019)

ในระดับอาชีวศึกษา ภาษาจีนได้รับการพัฒนาเป็นทักษะสำคัญที่ตอบสนองความต้องการของตลาดแรงงาน โดยเฉพาะในสาขาการค้าระหว่างประเทศ การท่องเที่ยว และโลจิสติกส์ สถาบันอาชีวศึกษาหลายแห่งได้จัดหลักสูตรภาษาจีนที่เน้นทักษะการสื่อสารในเชิงปฏิบัติและความเข้าใจวัฒนธรรมจีน (Ministry of Education Thailand, 2021; Suwannasri & Zhou, 2022) แต่การขาดแคลนครูและมาตรฐานหลักสูตรที่ชัดเจน เป็นอุปสรรคสำคัญต่อการพัฒนาการเรียนการสอนภาษาจีนในระดับนี้ (Pongpairoj, 2020)

ในระดับอุดมศึกษา ภาษาจีนมีบทบาทที่โดดเด่นในฐานะภาษาที่ส่งเสริมความร่วมมือทางวิชาการและการแลกเปลี่ยนนักศึกษา ความร่วมมือระหว่างมหาวิทยาลัยไทยและจีน รวมถึงการจัดตั้งสถาบันขงจื่อ (Confucius Institutes) ในประเทศไทย ช่วยสนับสนุนการเรียนรู้ภาษาและวัฒนธรรมจีนได้อย่างมีประสิทธิภาพ (Confucius Institute Headquarters, 2021; Suwannasri & Zhou, 2022) ปัญหาคือการพัฒนาคุณภาพครูและหลักสูตร รวมถึงการรักษามาตรฐานการเรียนการสอนภาษาจีน ให้สอดคล้องกับความต้องการของตลาดแรงงานและการวิจัยในระดับนานาชาติ (Thai National Institute of Educational Testing Service, 2019)

สถานะของภาษาจีนในระบบการศึกษาของไทยในแต่ละระดับ มีความสำคัญและมีความเชื่อมโยงอย่างลึกซึ้งกับนโยบายภาษาต่างประเทศ ที่กำหนดทิศทางการพัฒนาทักษะและโอกาสทางสังคมและเศรษฐกิจ โดยการบริหารจัดการนโยบายที่มีประสิทธิภาพและการพัฒนาบุคลากรอย่างต่อเนื่องจะเป็นกุญแจสำคัญสู่ความสำเร็จ

บทบาทของภาษาจีนในระบบการศึกษาไทย

1.บทบาททางการเรียนการสอนในหลักสูตรระดับต่าง ๆ

ภาษาจีนในระบบการศึกษาไทย ได้รับการส่งเสริมและบรรจุในหลักสูตรระดับต่างโดยเฉพาะในช่วงสองทศวรรษที่ผ่านมา ภาษาจีนไม่เพียงแต่เป็นภาษาต่างประเทศที่มีบทบาทเพิ่มขึ้นในหลักสูตรภาษาต่างประเทศของสถานศึกษาไทยในระดับขั้นพื้นฐาน อาชีวศึกษา และอุดมศึกษาเท่านั้น แต่ยังเป็นเครื่องมือสำคัญที่ช่วยเปิดโอกาสทางเศรษฐกิจและวัฒนธรรม (Ministry of Education Thailand, 2020; Suwannasri & Zhou, 2022)

บทบาทในระดับขั้นพื้นฐาน โรงเรียนรัฐบาลและเอกชนหลายแห่งเปิดการเรียนการสอนภาษาจีนเป็นภาษาต่างประเทศหลัก คู่ขนานกับภาษาอังกฤษ และในบางแห่งมีหลักสูตรสองภาษาที่เน้นการบูรณาการภาษาจีนในการเรียนรู้วิชาต่าง ๆ (Office of the Basic Education Commission, 2021)

บทบาทในระดับอาชีวศึกษา มีการเปิดหลักสูตรภาษาจีนที่เน้นการใช้งานจริงในบริบทธุรกิจ การท่องเที่ยว และการค้าระหว่างประเทศ เพื่อเตรียมความพร้อมให้ผู้เรียนเข้าสู่ตลาดแรงงานที่มีความต้องการทักษะภาษาจีน (Ministry of Education Thailand, 2021)

บทบาทในระดับอุดมศึกษา หลายมหาวิทยาลัยได้พัฒนาหลักสูตรภาษาจีนและจีนศึกษา รวมทั้งมีการแลกเปลี่ยนนักศึกษาและบุคลากรทางวิชาการกับมหาวิทยาลัยในประเทศจีน ส่งผลให้ภาษาจีนกลายเป็นภาษาที่สำคัญในการวิจัยและนวัตกรรมด้านความสัมพันธ์ระหว่างประเทศ (Confucius Institute Headquarters, 2021; Suwannasri & Zhou, 2022)

2.บทบาทภาษาจีนในโครงการพิเศษ เช่น MOU ไทย–จีน และโรงเรียนเครือข่ายสถาบันขงจื่อ

ความร่วมมือระหว่างประเทศไทยและสาธารณรัฐประชาชนจีนในด้านการศึกษาเป็นปัจจัยสำคัญที่สนับสนุนบทบาทของภาษาจีนในระบบการศึกษาไทย โครงการความร่วมมือภายใต้บันทึกความเข้าใจ (MOU) ไทย–จีน ซึ่งครอบคลุมการแลกเปลี่ยนทางวิชาการ การฝึกอบรมครู และการพัฒนาหลักสูตรภาษาจีน ช่วยเสริมสร้างศักยภาพของระบบการศึกษาทั้งในระดับพื้นฐานและอุดมศึกษา (Office of the Higher Education Commission, 2022)

โรงเรียนเครือข่ายขงจื่อ (Confucius Network Schools) ในประเทศไทยเป็นตัวอย่างที่ชัดเจนของการส่งเสริมการเรียนภาษาจีนอย่างเป็นระบบ ผ่านการสนับสนุนของสถาบันขงจื่อ (Confucius Institute Headquarters) โดยมีเป้าหมายเพื่อพัฒนาการเรียนการสอนภาษาจีนและวัฒนธรรมจีนอย่างยั่งยืน และเชื่อมโยงกับเครือข่ายนานาชาติ (Confucius Institute Headquarters, 2021) การดำเนินงานของเครือข่าย

นี้ช่วยให้เกิดมาตรฐานการสอนภาษาจีนที่เป็นมืออาชีพและเพิ่มโอกาสทางการศึกษาสำหรับเยาวชนไทยในบริบทโลกาภิวัตน์

3.บทบาทในการผลิตครูภาษาจีนและบุคลากรที่ใช้ภาษาจีนได้

การพัฒนาบุคลากรที่มีทักษะภาษาจีนเป็นอีกหนึ่งปัจจัยสำคัญที่สนับสนุนบทบาทของภาษาจีนในระบบการศึกษาไทย สถาบันอุดมศึกษาหลายแห่งได้เปิดหลักสูตรการผลิตครูภาษาจีนที่เน้นความรู้ด้านภาษาและวัฒนธรรมจีนควบคู่กับทักษะการสอนที่มีประสิทธิภาพ (Pongpairoj, 2020) นอกจากนี้ การฝึกอบรมและพัฒนาครูภาษาจีนอย่างต่อเนื่องยังได้รับการสนับสนุนจากความร่วมมือระหว่างไทยและจีน รวมถึงองค์กรระหว่างประเทศต่าง ๆ ที่ส่งเสริมการพัฒนาคุณภาพครู (Ministry of Education Thailand, 2021)

ความท้าทายสำคัญคือการขาดแคลนครูผู้สอนภาษาจีนที่มีคุณภาพเพียงพอในหลายพื้นที่ โดยเฉพาะในเขตชนบทและพื้นที่ห่างไกล (Thai National Institute of Educational Testing Service, 2019) การพัฒนาระบบการผลิตครูและบุคลากรที่เชี่ยวชาญทั้งด้านภาษาและการจัดการเรียนการสอนจึงเป็นปัจจัยหลักในการขยายบทบาทของภาษาจีนอย่างยั่งยืน

แนวโน้มของการศึกษาภาษาจีนในประเทศไทย

1. การเติบโตของจำนวนนักเรียนและสถาบันที่เปิดสอนภาษาจีน ในประเทศไทยได้ขยายตัวอย่างรวดเร็วในช่วงทศวรรษที่ผ่านมา สะท้อนจากจำนวนสถานศึกษาและนักเรียนที่เพิ่มขึ้นอย่างต่อเนื่อง (Ministry of Education Thailand, 2020) ข้อมูลจากสำนักงานคณะกรรมการการศึกษาขั้นพื้นฐาน (OBEC) รายงานว่า ภาษาจีนเป็นหนึ่งในภาษาต่างประเทศที่มีนักเรียนลงทะเบียนเรียนสูงสุดในหลายจังหวัด โดยเฉพาะในเขตเมืองใหญ่ เช่น กรุงเทพมหานคร เชียงใหม่ และภูเก็ต (OBEC, 2021) นอกจากนี้ การเพิ่มขึ้นของโรงเรียนเอกชนและโรงเรียนนานาชาติที่เปิดสอนภาษาจีนยังเป็นปัจจัยสำคัญที่ช่วยขยายฐานผู้เรียนภาษาจีนในประเทศไทย (Yuen & Mahoney, 2019)

2. การขยายตัวของหลักสูตรสองภาษาและนานาชาติที่ใช้ภาษาจีน นอกเหนือจากการสอนภาษาจีนเป็นวิชาภาษาต่างประเทศแล้ว หลักสูตรสองภาษา (bilingual education) และหลักสูตรนานาชาติที่ใช้ภาษาจีนเป็นสื่อกลางการเรียนการสอนได้รับความนิยมเพิ่มมากขึ้นในประเทศไทย (Office of the Higher Education Commission, 2022) โรงเรียนหลายแห่งได้เปิดหลักสูตรที่ผสมผสานการเรียนภาษาจีนเข้ากับวิชาต่าง ๆ เช่น คณิตศาสตร์ วิทยาศาสตร์ และสังคมศึกษา เพื่อเสริมสร้างความสามารถทางภาษาของนักเรียนอย่างรอบด้าน (Confucius Institute Headquarters, 2021) การขยายตัวของหลักสูตรเหล่านี้ไม่เพียงเพิ่มโอกาสทางการศึกษาเท่านั้น แต่ยังสนับสนุนการพัฒนาทักษะทางภาษาและวัฒนธรรมที่จำเป็นต่อการทำงานระหว่างประเทศ

3. การตอบรับของตลาดแรงงานไทยต่อผู้มีทักษะภาษาจีน ความต้องการบุคลากรที่มีทักษะภาษาจีนในตลาดแรงงานไทยเพิ่มขึ้นอย่างชัดเจน โดยเฉพาะในภาคธุรกิจ การท่องเที่ยว การค้า และอุตสาหกรรมบริการ (Suwannasri & Zhou, 2022) รายงานจากธนาคารแห่งประเทศไทยและกระทรวงแรงงานชี้ให้เห็นว่า ผู้ที่มีความสามารถทางภาษาจีนจะมีโอกาสในการทำงานและรายได้ที่สูงกว่า เนื่องจากการขยายตัวของการลงทุนและความร่วมมือทางเศรษฐกิจระหว่างไทยกับจีน (Office of the National Economic and Social Development Council, 2021) นอกจากนี้ บริษัทเอกชนและองค์กรระหว่างประเทศในประเทศไทยเริ่มให้ความสำคัญกับการจ้างงานผู้ที่มีทักษะภาษาจีนเพื่อรองรับการเจริญเติบโตของตลาดจีนและผู้บริโภคชาวจีนในประเทศ

โอกาสในการส่งเสริมภาษาจีนในประเทศไทย

ภาษาจีนมิได้เป็นเพียงเครื่องมือการสื่อสาร แต่ยังกลายเป็น "ทุนทางภาษาวัฒนธรรม" (cultural linguistic capital) ที่ส่งเสริมโอกาสในการพัฒนาเศรษฐกิจ ความร่วมมือระหว่างประเทศ และการพัฒนาทรัพยากรมนุษย์ของประเทศต่าง ๆ โดยเฉพาะในภูมิภาคเอเชียตะวันออกเฉียงใต้ สำหรับประเทศไทย ภาษาจีนจึงเป็นโอกาสเชิงยุทธศาสตร์ที่สามารถต่อยอดสู่ความก้าวหน้าหลากหลายด้าน

1. ความร่วมมือด้านการศึกษากับรัฐบาลจีน

ความร่วมมือทางการศึกษาระหว่างไทยกับสาธารณรัฐประชาชนจีนได้ขยายตัว อย่างเป็นระบบ และมีนัยสำคัญในช่วงทศวรรษที่ผ่านมา ทั้งในรูปแบบของบันทึกความเข้าใจ (MOU) การแลกเปลี่ยนนักเรียน–นักศึกษา การจัดส่งครูผู้สอน และการสนับสนุนทุนการศึกษาจากรัฐบาลจีน (Office of the Higher Education Commission, 2022) โครงการที่โดดเด่น ได้แก่ การจัดตั้งสถาบันขงจื่อ (Confucius Institutes) ซึ่งปัจจุบันมีมากกว่า 15 แห่งในมหาวิทยาลัยไทย โครงการโรงเรียนเครือข่ายขงจื่อในระดับมัธยม การส่งครูอาสาสมัครภาษาจีนเข้ามาสอนในโรงเรียนไทย ความร่วมมือเหล่านี้ไม่เพียงเพิ่มโอกาสในการเรียนรู้ภาษาจีน แต่ยังเสริมสร้างความสัมพันธ์เชิงยุทธศาสตร์ในด้านการศึกษาและวัฒนธรรมระหว่างสองประเทศ (Confucius Institute Headquarters, 2021)

2. ความเชื่อมโยงกับยุทธศาสตร์ชาติและนโยบายไทยแลนด์ 4.0

ภาษาจีนมีความเชื่อมโยงโดยตรงกับยุทธศาสตร์ชาติ 20 ปี (พ.ศ. 2561–2580) ของประเทศไทย โดยเฉพาะด้านการพัฒนาและเสริมสร้างศักยภาพทรัพยากรมนุษย์ การสร้างโอกาส ความเสมอภาค และความสามารถในการแข่งขันของประเทศ (Office of the National Economic and Social Development Council, 2021) ภาษาจีนถูกบูรณาการเข้าในแผนปฏิบัติการของนโยบาย Thailand 4.0 ซึ่งมุ่งเน้นการ

พัฒนาประเทศด้วยฐานเศรษฐกิจดิจิทัล ความรู้ และนวัตกรรม โดยเฉพาะในเขตพัฒนาพิเศษภาคตะวันออก (EEC) ที่มีนักลงทุนและแรงงานชาวจีนเข้ามาเป็นจำนวนมาก การเรียนรู้ภาษาจีนจึงถูกมองว่าเป็น “ทักษะเชิงยุทธศาสตร์” ที่สามารถส่งเสริมการมีงานทำ และการบูรณาการระหว่างภาษา เทคโนโลยี และนวัตกรรมในอนาคต

3. การใช้ภาษาจีนเพื่อพัฒนาทักษะยุคใหม่ เช่น ธุรกิจ การท่องเที่ยว โลจิสติกส์

ภาษาจีนมีบทบาทอย่างสำคัญในภาคเศรษฐกิจไทย โดยเฉพาะในสาขาที่ต้องติดต่อกับประเทศจีนหรือรองรับนักท่องเที่ยวชาวจีน เช่น

ด้านธุรกิจ ความสามารถในการสื่อสารภาษาจีนทำให้บุคลากรในสายการค้าระหว่างประเทศ การธนาคาร และอสังหาริมทรัพย์ มีมูลค่าทางเศรษฐกิจเพิ่มขึ้น (Suwannasri & Zhou, 2022)

ด้านการท่องเที่ยว จากสถิติของการท่องเที่ยวแห่งประเทศไทย (TAT) พบว่านักท่องเที่ยวชาวจีนมีจำนวนสูงที่สุดในรอบหลายปี ความสามารถในการใช้ภาษาจีนของมัคคุเทศก์ พนักงานโรงแรม และผู้ให้บริการด้านการท่องเที่ยว จึงกลายเป็นคุณสมบัติที่ตลาดแรงงานต้องการ (TAT, 2020)

ด้านโลจิสติกส์ ภายใต้ความร่วมมือ Belt and Road Initiative (BRI) ของจีน เส้นทางการค้าและโลจิสติกส์ระหว่างไทย–จีนเพิ่มขึ้น ผู้ที่สามารถสื่อสารภาษาจีนในสายงานโลจิสติกส์มีโอกาสในการจ้างงานที่สูงขึ้น (Chomchaiya & Li, 2021)

ความท้าทายที่สำคัญของการส่งเสริมการศึกษาภาษาจีนในประเทศไทย

แม้ว่าการเรียนการสอนภาษาจีนในประเทศไทยจะขยายตัวอย่างรวดเร็วในช่วงทศวรรษที่ผ่านมา แต่กระบวนการพัฒนาก็ยังเผชิญกับความท้าทายเชิงโครงสร้างและนโยบายหลายประการ ความท้าทายเหล่านี้ไม่เพียงเป็นอุปสรรคต่อประสิทธิภาพของการจัดการเรียนการสอนเท่านั้น แต่ยังส่งผลกระทบต่อความเสมอภาคในการเข้าถึงโอกาสทางการศึกษาของผู้เรียนอย่างมีนัยสำคัญ

1. การขาดแคลนครูผู้สอนภาษาจีนที่มีคุณภาพ หนึ่งในความท้าทายที่คือการขาดแคลนครูผู้สอนภาษาจีนที่มีความเชี่ยวชาญทั้งด้านภาษาและวิชาชีพครู แม้ว่าจะมีการส่งครูอาสาจากจีนผ่านโครงการความร่วมมือระหว่างรัฐบาลไทย–จีน หรือผ่านสถาบันขงจื่อ แต่ครูเหล่านี้จำนวนมากไม่มีใบอนุญาตประกอบวิชาชีพครูในประเทศไทย หรือไม่มีความเข้าใจบริบทของผู้เรียนไทยอย่างลึกซึ้ง (Pongpairoj, 2020; Li & Suksawas, 2021) ในระดับมหาวิทยาลัย แม้จะมีการผลิตครูภาษาจีน แต่จำนวนนักศึกษาที่จบการศึกษายัง

ไม่เพียงพอ และยังมีปัญหาในด้านการฝึกสอน การวัดผล และการสร้างแรงจูงใจให้ทำงานในพื้นที่ชนบทหรือห่างไกล การจัดอบรมครูภาษาจีนในประเทศไทยจึงยังขาดกลไกการพัฒนาอย่างยั่งยืน (Suwannasri & Zhou, 2022)

2. ความไม่เท่าเทียมของโอกาสในการเรียนภาษาจีนระหว่างเขตเมืองและชนบท การเข้าถึงโอกาสในการเรียนภาษาจีนยังมีลักษณะไม่เท่าเทียมอย่างชัดเจน ระหว่างเขตเมืองและชนบท โรงเรียนในเขตเมือง โดยเฉพาะโรงเรียนเอกชน โรงเรียนนานาชาติ และโรงเรียนที่มีงบประมาณสนับสนุนเพียงพอ ที่สามารถจัดจ้างครูชาวจีนหรือครูไทยที่มีคุณภาพ และมีหลักสูตรภาษาจีนหลากหลายให้เลือก (OBEC, 2021) ในทางกลับกัน โรงเรียนในเขตชนบทจำนวนมากไม่สามารถจัดสรรงบประมาณเพียงพอเพื่อจ้างครูภาษาจีน หรือขาดความพร้อมด้านทรัพยากรการเรียนรู้ เช่น ห้องเรียนเฉพาะ เครื่องมือสื่อสาร หรือสื่อการสอนภาษาแบบดิจิทัล (UNESCO, 2022) ความเหลื่อมล้ำเชิงโอกาสนี้ส่งผลให้เด็กไทยจำนวนมากขาดโอกาสในการเรียนรู้ภาษาจีนในเชิงคุณภาพ ทั้งที่ในทางนโยบาย ประเทศไทยกำลังขับเคลื่อนความร่วมมือกับจีนในหลากหลายมิติ

3. ปัญหาด้านคุณภาพและมาตรฐานของหลักสูตรและการประเมินผล แม้หลักสูตรภาษาจีนจะถูกรวมอยู่ในหลักสูตรแกนกลางการศึกษาขั้นพื้นฐาน พ.ศ. 2551 ของกระทรวงศึกษาธิการ แต่ในทางปฏิบัติกลับพบว่า มาตรฐานการจัดการเรียนการสอนในแต่ละโรงเรียนมีความแตกต่างกันสูง ทั้งด้านโครงสร้างหลักสูตร จำนวนชั่วโมงเรียน เนื้อหาสาระ และวิธีการประเมินผล (Ministry of Education Thailand, 2020) นอกจากนี้ การประเมินผลยังไม่เชื่อมโยงกับมาตรฐานสากล เช่น การสอบ HSK (Hanyu Shuiping Kaoshi) หรือการประเมินสมรรถนะด้านภาษาตามกรอบ CEFR ส่งผลให้ผู้เรียนในระบบไทยจำนวนมากไม่สามารถวัดระดับความสามารถของตนเองได้อย่างแม่นยำ และไม่สามารถนำผลการเรียนไปใช้ในการศึกษาต่อหรือสมัครงานได้อย่างมีประสิทธิภาพ (Thai National Institute of Educational Testing Service, 2019)

บทสรุป เพื่อให้การส่งเสริมการศึกษาภาษาจีนในประเทศไทยเป็นไปอย่างยั่งยืนและมีประสิทธิภาพ จำเป็นต้องยกระดับการผลิตและพัฒนาครูภาษาจีนให้มีคุณภาพ มีความเข้าใจบริบทไทย และสามารถสื่อสารเชิงวัฒนธรรมได้อย่างเหมาะสม ควบคู่กับการลงทุนเพิ่มโอกาสทางการเรียนรู้ในพื้นที่ชนบท และกำหนดมาตรฐานหลักสูตรภาษาจีนในระดับประเทศที่สอดคล้องกับมาตรฐานสากล นโยบายเชิงระบบที่บูรณาการระหว่างการศึกษา แรงงาน และเศรษฐกิจจึงเป็นหัวใจสำคัญในการขับเคลื่อนภาษาจีนให้เป็นเครื่องมือในการพัฒนาประเทศในระยะยาว

ข้อเสนอแนะเชิงนโยบาย (Policy Recommendations)

ในโลกยุคใหม่ที่ภาษาเป็นทุนทางเศรษฐกิจ สังคม และวัฒนธรรม ภาษาจีนในฐานะ "ภาษาต่างประเทศเชิงยุทธศาสตร์" (strategic foreign language) จึงมีบทบาทเพิ่มขึ้นอย่างต่อเนื่องในประเทศไทย อย่างไรก็ดี เพื่อให้การพัฒนาภาษาจีนในระบบการศึกษาไทยเกิดความยั่งยืนและสอดคล้องกับบริบทของชาติ จำเป็นต้องมีข้อเสนอเชิงนโยบายที่ครอบคลุมทั้งด้านหลักสูตร บุคลากร ระบบประกันคุณภาพ และความร่วมมือระดับนานาชาติ

1. การพัฒนาหลักสูตรภาษาจีนที่เหมาะสมกับบริบทของไทย หลักสูตรภาษาจีนในประเทศไทยควรถูกออกแบบให้สอดคล้องกับบริบททางสังคม ภาษา และวัฒนธรรมของผู้เรียนไทย โดยเฉพาะในระดับขั้นพื้นฐานและอาชีวศึกษา ที่ผู้เรียนอาจไม่ได้มีเป้าหมายเชิงวิชาการเทียบเท่าเจ้าของภาษา การพัฒนาหลักสูตรควรเน้น "แนวทางสมรรถนะ" (competency-based curriculum) และ "การสื่อสารเพื่อการใช้งานจริง" (communicative purpose) มากกว่าการท่องจำเชิงไวยากรณ์ (Pongpairoj, 2020) นอกจากนี้ ควรมีการจัดทำ "กรอบมาตรฐานการเรียนภาษาจีนแห่งชาติ" ที่เทียบเคียงกับกรอบสากล เช่น HSK หรือ CEFR เพื่อให้สามารถใช้ประเมินผลร่วมกันระหว่างโรงเรียนและมหาวิทยาลัย และส่งผลต่อการสมัครงานหรือศึกษาต่อได้จริง (Ministry of Education Thailand, 2021)

2. การลงทุนพัฒนาครูและบุคลากรด้านภาษาจีน ครูผู้สอนภาษาจีนถือเป็นทรัพยากรสำคัญในการขับเคลื่อนนโยบายการเรียนภาษาจีน รัฐบาลควรลงทุนพัฒนาหลักสูตรผลิตครูภาษาจีนในมหาวิทยาลัยไทยอย่างเข้มข้น โดยเฉพาะในมหาวิทยาลัยภูมิภาค เพื่อลดความเหลื่อมล้ำในการจัดการเรียนการสอน และสนับสนุนให้มีโครงการทุนเพื่อครูไทยไปฝึกอบรมที่ประเทศจีนในระยะยาว (Li & Suksawas, 2021) สำหรับครูอาสาชาวจีน ควรมีระบบการอบรมให้เข้าใจบริบทของห้องเรียนไทย และจัดให้มี "ครูคู่พัฒนา" (co-teaching) ร่วมกับครูไทย เพื่อให้เกิดการแลกเปลี่ยนเรียนรู้ระหว่างวัฒนธรรมการสอนทั้งสองฝ่าย (Suwannasri & Zhou, 2022)

3. การวางระบบประเมินผลและกำกับคุณภาพการเรียนภาษาจีนอย่างเป็นระบบ จำเป็นต้องมี “หน่วยงานกลางด้านการประกันคุณภาพภาษาจีน” เพื่อกำหนดมาตรฐานการเรียนการสอนภาษาจีนในทุกระดับ และตรวจสอบคุณภาพของหลักสูตร การเรียนรู้ และครูผู้สอนอย่างต่อเนื่อง โดยควรเชื่อมโยงกับโครงสร้างการประเมินของสถาบันทดสอบทางการศึกษาระดับชาติ (NIETS) และการประเมินสมรรถนะด้านภาษาต่างประเทศ (Thai National Institute of Educational Testing Service, 2019) ระบบประเมินผลควรประกอบด้วยการวัดผล 3 มิติ ได้แก่ ความสามารถด้านภาษา (linguistic proficiency) ความสามารถในการประยุกต์ใช้ (applied competency) ความสามารถทางวัฒนธรรมและทัศนคติ (intercultural awareness)

4. การสร้างความร่วมมือระดับภูมิภาคเพื่อพัฒนาการเรียนรู้แบบพหุวัฒนธรรม ในบริบทของประชาคมอาเซียนและ Belt and Road Initiative (BRI) การเรียนรู้ภาษาจีนควรถูกพัฒนาในกรอบ “ความร่วมมือทางวัฒนธรรมและการศึกษาในภูมิภาค” ไม่ใช่เพียงแค่ความสัมพันธ์ทวิภาคีไทย–จีนเท่านั้น (UNESCO, 2022) ประเทศไทยควรมีบทบาทในการผลักดันให้เกิดศูนย์การเรียนรู้ภาษาจีนในระดับภูมิภาค เช่น การจัดตั้ง “เครือข่ายครูภาษาจีนอาเซียน” หรือ “ศูนย์ภาษาจีนแห่งภูมิภาคลุ่มน้ำโขง” ที่ส่งเสริมทั้งการเรียนภาษา การผลิตสื่อ และการวิจัยร่วมกัน แนวทางนี้ไม่เพียงตอบสนองเป้าหมายด้านการเรียนรู้เท่านั้น แต่ยังเชื่อมโยงกับเป้าหมายการพัฒนาที่ยั่งยืน (SDGs) ด้านการศึกษาที่มีคุณภาพ เท่าเทียม และมีวัฒนธรรมสันติภาพ

สรุป

ภาษาจีนมีบทบาทสำคัญยิ่งในระบบการศึกษาไทย ทั้งในฐานะภาษาต่างประเทศที่ส่งเสริมศักยภาพผู้เรียน และเป็นเครื่องมือเชื่อมโยงไทยกับเศรษฐกิจ วัฒนธรรม และโอกาสในเวทีโลก แนวโน้มการเรียนภาษาจีนเติบโตอย่างต่อเนื่อง สะท้อนถึงความต้องการของสังคมและตลาดแรงงาน อย่างไรก็ตาม การพัฒนายังเผชิญข้อจำกัดด้านบุคลากร ความเหลื่อมล้ำ และมาตรฐานการเรียนรู้ที่ต้องได้รับการปรับปรุง เพื่อขับเคลื่อนภาษาจีนให้เกิดความยั่งยืนในระบบการศึกษาไทย จำเป็นต้องมีการวางนโยบายแบบองค์รวม พัฒนาหลักสูตรและครูอย่างมีคุณภาพ สร้างความร่วมมือระดับภูมิภาค และกำกับคุณภาพอย่างเป็นระบบ อันจะนำไปสู่การยกระดับทักษะภาษา ความเข้าใจวัฒนธรรม และความสามารถในการแข่งขันของผู้เรียนไทยในเวทีนานาชาติ.

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From birth to death, the symbols that are present in the lives of Thai people.

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Abstract

The purpose of this study is to examine symbols found in Thai life customs such as birth, death, marriage, and house building. Data were acquired from Sethiakoses' book on traditions of life writing, and the semiotics idea was employed as a framework for data analysis.

The study's findings revealed that symbols in traditional life customs play a vital role in passing on Thai society's ideas, values, and cultural identity. There are 185 symbolic data, divided into 18 sorts of birth traditions: children, ghost protection, birth, organs, ghosts, angels, medicine, succession, riches, knowledge, women, spirits, life support, purity, mind, fertility, power, and resting place. 28 categories: ghost protection, purity, auspiciousness, inauspiciousness, honor, sadness, passion, truth, travel, punishment, realm, single women, ghosts and spirits, dead people, the Triple Gem, wisdom, lifespan, respect, the four requisites, family, organs, direction, gratitude, purification, birth, death, life, and wealth. There are 16 types of wedding traditions, including fertility, blessing, earning a living, auspiciousness, inauspiciousness, acceptance, prosperity, love, respect, married life, lifespan, purification, power, mind, life, and house. Keeping: Four types of house-building traditions: protection against danger, ghosts and gods, inauspicious items, and locations.

The symbols of life found in Thai traditions communicate the most meaning in terms of ghost protection. It suggests that Thais believe spirits have the power to take people's life. At the same time, another emblem represents ghosts as defenders of human life.

Keywords: Symbols, Thai traditions, Culture

“ตั้งแต่เกิดจนตาย” สัญลักษณ์ในประเพณีเกี่ยวกับชีวิตของคนไทย

1. บทนำ

ประเพณีเกี่ยวกับชีวิตของคนไทยเป็นธรรมเนียมปฏิบัติที่สรรค์สร้าง และสืบต่อกันมาแต่โบราณ ประเพณีมีความสำคัญในฐานะเป็นส่วนหนึ่งของวัฒนธรรมไทยซึ่งทำหน้าที่กำหนดกฎเกณฑ์ บทบาท และพฤติกรรมของคนในสังคมไทยให้ประพฤติตนเหมาะสมตามบรรทัดฐานที่สังคมกำหนดไว้ตามจารีต ระเบียบ ศีลธรรม จรรยา ฯลฯ นำไปสู่การประกอบกิจกรรมที่คนในสังคมเห็นพ้องว่าดี และปฏิบัติสืบต่อกันมาโดยมีวัตถุประสงค์เพื่อให้เกิดความดีงามต่อชีวิตตน หากกล่าวถึงประเพณีในชีวิตของคนไทยย่อมกำหนดเป็นปฏิทินสำคัญในชีวิตนับเริ่มตั้งแต่ การเกิด การตาย การแต่งงาน และการปลูกเรือน

การสืบทอดประเพณีสำคัญในชีวิตของคนไทยล้วนเกี่ยวข้องกับพิธีกรรม และความเชื่อ ซึ่งสะท้อนความเป็นตัวตนของคนไทยอยู่ในเครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทน การกำหนดสัญลักษณ์ที่เกี่ยวข้องกับประเพณี ล้วนแสดงถึงสิ่งที่ต้องการสื่อสาร ความต้องการ ความคาดหวังที่มีต่อประเพณีนั้นๆ เช่น **ถั่วงา** ในประเพณีการแต่งงานเป็นสัญลักษณ์แห่งความสมบูรณ์ **หินบดยา** ในประเพณีการเกิดเป็นสัญลักษณ์ของอารมณ์ที่หนักแน่น **รกเด็ก** ในประเพณีการเกิดเป็นสัญลักษณ์ของจิตวิญญาณ **แห**ในประเพณีการตายเป็นสัญลักษณ์แทนสิ่งที่ป้องกันสิ่งชั่วร้าย เป็นต้น เครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทนในประเพณีเกี่ยวกับชีวิต สื่อสารถึงความต้องการ และความคาดหวังในการจัดกิจกรรมของสังคมที่เรียกว่าประเพณี

สัญลักษณ์เป็นกระบวนการหนึ่งของการสื่อสารประกอบด้วยรูปสัญญะ (Signifier) และความหมายของสัญญะ (Signified) สำหรับคำอธิบายความหมายที่สื่อสารด้วยสัญลักษณ์ เฟอร์ดินานด์ เดอ โซซูร์ (Ferdinand de Saussure, 2003) อธิบายว่า “สัญลักษณ์ คือ ส่วนหนึ่งของการให้ความหมายในการสื่อสาร หรือ การส่งผ่านข้อมูลของผู้ส่งสารไปยังผู้รับสาร โดยใช้สัญลักษณ์เป็นสิ่งแทนความคิด ผู้รับสารได้รับข้อความที่เข้ารหัสไว้ โดยสื่อสารอยู่ในข้อความ อาหาร พิธีกรรม หนังสือ ภาพยนตร์ หรือโฆษณา การศึกษาสัญลักษณ์จะทำให้เข้าใจความหมายของวัตถุ และข้อความนั้นๆ ((Arthur Asa Berger, 2014) สำหรับบริบทของประเพณีเกี่ยวกับชีวิตของคนไทย ผู้ส่งสารได้กำหนดสัญลักษณ์เพื่อเป็นสิ่งแทนความคิดของตนเพื่อสื่อสารไปยังสิ่งเหนือธรรมชาติ เช่น ผี เทวดา เทพเจ้า ฯลฯ โดยมีวัตถุประสงค์เพื่อบอกกล่าว แสดงความเคารพ หรือป้องกันภยันตรายตามความเชื่อของคนในสังคมไทย นำมาซึ่งการกำหนดกิจกรรมที่เรียกว่า “ประเพณีไทย”

การสื่อสารด้วยสัญลักษณ์ในประเพณีส่งต่อความคิดจากคนรุ่นก่อนสู่คนรุ่นถัดมา ซึ่งการดำรงอยู่ของสัญลักษณ์นั้นอาจผันแปรตามยุคสมัย และบริบทของสังคม งานวิจัยชิ้นนี้จะศึกษาสัญลักษณ์ที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยซึ่งจะตีแผ่ความเชื่อมโยงของสัญลักษณ์กับความหมายที่ปรากฏในประเพณีแห่งชีวิตของคนไทย แสดงถึงมโนทัศน์ ประสบการณ์ วัฒนธรรม ความเชื่อของคนไทยที่เกิดจากการผนวกตัวตน และบริบททางสังคมเข้าด้วยกัน การศึกษาสัญลักษณ์ดังกล่าวคาดว่าจะนำไปสู่ความเข้าใจในตัวตนที่เชื่อมโยงเข้ากับความเชื่อ และวัฒนธรรมดั้งเดิม และเป็นส่วนหนึ่งที่สะท้อนแง่มุมของวิถีชีวิตของคนไทยที่สืบทอดมาแต่โบราณ

การศึกษาครั้งนี้มุ่งวิเคราะห์ในประเด็นของสัญลักษณ์ และความหมายที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยในช่วงชีวิตต่างๆกัน ผู้วิจัยได้ค้นคว้างานวิจัยที่เกี่ยวกับเรื่องดังกล่าว พบว่า มีการประยุกต์ใช้แนวคิดเชิงสัญญะไปใช้ศึกษาในศาสตร์แขนงต่างๆ เช่น งานวิจัยของวีรพล เจียมวิสุทธิ์ (2560) เรื่อง “สัญญะกับการสื่อสารอัตลักษณ์ในตราสัญลักษณ์การจัดการแข่งขันกีฬาโอลิมปิก” งานวิจัยของวรากร อังศุมาลี (2562) เรื่อง คำสัญญะทางวัฒนธรรมจีนปรากฏในเซียมซี ศาลเจ้าแสงธรรม จังหวัดภูเก็ต งานวิจัยของ ซอทอง บรรจงสวัสดิ์ (2559) เรื่อง “การศึกษาสัญญะที่แสดงความเป็นไทยในป้ายร้านอาหารไทยในกรุงปารีส” และงานวิจัยของ ศิราลัย พัดโบก เรื่อง “การศึกษารูปลักษณ์สัญญะในพิธีกรรมทางพุทธศาสนา สู่การสื่อความหมาย และการแปรรูปใหม่เพื่อสร้างมิติทางวัฒนธรรม และภูมิปัญญา”

ตัวอย่างงานวิจัยข้างต้นได้นำแนวคิดสัญญะวิทยามาใช้วิเคราะห์ข้อมูลเพื่อตีความหมายรูปภาพและตัวอักษรที่สื่อความหมายเป็นสิ่งแทน และแสดงถึงนัยยะสำคัญบางประการ ส่วนการศึกษาสัญญะที่ปรากฏในพิธีกรรมเป็นการศึกษาสัญญะในศาสนพิธี การแต่งกาย ธงสัญลักษณ์ เป็นต้น สำหรับงานวิจัยชิ้นนี้มุ่งศึกษาสัญลักษณ์ที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยในประเด็นเครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทนที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยโบราณ คาดว่าจะนำไปสู่การเข้าใจรากฐานและอัตลักษณ์ความเป็นไทย นอกจากนี้อาจทำให้เข้าถึงความคล้ายคลึง และความแตกต่างของวัฒนธรรมร่วมในอาเซียน

2. วัตถุประสงค์

เพื่อศึกษาสัญลักษณ์ และความหมายที่ปรากฏในประเพณีการเกิด การตาย การแต่งงาน และการปลูกเรือนของคนไทย

3.ระเบียบวิธีวิจัย

การวิจัยครั้งนี้เป็นการวิจัยเชิงคุณภาพ (Qualitative Research) โดยเน้นการศึกษาสัญลักษณ์และการตีความความหมายเชิงวัฒนธรรมที่ปรากฏในประเพณีสำคัญของคนไทยในประเพณีการเกิด การตาย การแต่งงาน และการปลูกเรือน มีขั้นตอนดังนี้

1. การศึกษาข้อมูลเอกสาร รวบรวมข้อมูลจากหนังสือ บทความ งานวิจัย และแหล่งข้อมูลออนไลน์เกี่ยวกับประเพณีเกี่ยวกับชีวิตของคนไทย ได้แก่ การเกิด การตาย การแต่งงาน และการปลูกเรือน

2. ขอบเขตการวิจัย เนื้อหาที่ศึกษาครั้งนี้จะเก็บข้อมูลจาก 4 ประเพณีสำคัญ ได้แก่ การเกิด การแต่งงาน การตาย และการปลูกเรือน จากหนังสือประเพณีเกี่ยวกับชีวิตของเสฐียรโกเศศ จำนวน 576 หน้า

3. การวิเคราะห์ข้อมูล

3.1 คัดเลือกข้อมูลด้วยวิธีการสุ่มแบบเจาะจง (Purposive Sampling) จากเครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทนที่ปรากฏในประเพณี การเกิด การแต่งงาน การตาย และการปลูกเรือน

3.2 วิเคราะห์เนื้อหาที่ปรากฏใน 4 ประเพณีเกี่ยวกับชีวิตของคนไทย ได้แก่ การเกิด การแต่งงาน การตาย และการปลูกเรือน ตามแนวคิดสัญวิทยา(Simiology)

3.3 จำแนกข้อมูลของสัญลักษณ์ และการสื่อความที่พบในประเพณีเกี่ยวกับชีวิตของคนไทย

4. นำเสนอข้อมูลแบบพรรณนาวิเคราะห์

แนวคิดสัญศาสตร์ (Semiotics)

การสื่อสารเชิงสัญญะเป็นกระบวนการหนึ่งในการสื่อสารของมนุษย์ด้วยการใช้สิ่งแทนความหมายตามแนวคิดสัญศาสตร์ (Semiotics) เป็นศาสตร์ที่ว่าด้วยการศึกษาสัญลักษณ์ และการสื่อความหมายที่สร้างขึ้น (Meaning - making) โดยมี เฟอร์ดินานด์ เดอ โซซูร์ (Ferdinand de Saussure, 2003) นักภาษาศาสตร์ ผู้ริเริ่มนำแนวคิดภาษาศาสตร์ ปรัชญา และมานุษยวิทยา มานำเสนอเป็นทฤษฎีสัญวิทยา (**Semiology**) ซึ่งอธิบายว่า การสื่อสารเชิงสัญลักษณ์ประกอบด้วย 2 องค์ประกอบคือ 1. รูปสัญญะ (Signifier) เป็นรูปแบบทางกายภาพของสัญลักษณ์ เช่น เสียง คำพูด ภาพ หรือ วัตถุ และ 2. ความหมายเชิงสัญญะ (Signified) ความหมายหรือแนวคิดของผู้รับสารที่มีต่อสัญลักษณ์นั้น เช่น รูปสัญญะ “ไฟ” ความหมายคือ สิ่งศักดิ์สิทธิ์ การศึกษาสัญลักษณ์จึงเป็นเครื่องมือในการคลี่คลาย และทำความเข้าใจกระบวนการสร้างความหมายที่เกิดขึ้นต่อแนวทางการประยุกต์ และผลผลิต (วีรพล เธียมวิสุทธิ์, 2560) ต่อมา ชาร์ลส์ แซนเดอร์ส เพียร์ซ (Charles Sanders Peirce, 2003) ได้นำเสนอกรอบความสัมพันธ์ของการตีความสัญลักษณ์ในรูปแบบ Triadic Model ประกอบด้วย 3 องค์ประกอบได้แก่ Sign คือ ลักษณะทางกายภาพของสัญลักษณ์ User หรือ Interpretent คือ ผู้ส่งสาร Object หรือ external

reality คือ ความหมาย และการตีความ นอกจากนี้ ชาร์ลส์ แซนเดอร์ส เพียร์ซ (Charles Sanders Peirce, 2003) ยังได้อธิบายประเภทของสัญลักษณ์ไว้ 3 ประเภทคือ

1. Icon คือ สัญลักษณ์ที่มีลักษณะที่เป็นวัตถุ
2. Index คือ สัญลักษณ์ที่เน้นลักษณะเด่น และสัมพันธ์กับวัตถุจริง
3. Symbol คือ ไม่มีความเชื่อมโยงกับวัตถุจริง ต้องอาศัยการตีความ

การตีความสัญลักษณ์นั้นผู้รับสารต้องพิจารณาความสัมพันธ์ระหว่างรูปสัญญะกับความหมายซึ่งการตีความความหมายเป็นอัตวิสัย (Arbitrary) กล่าวคือ สรรพสิ่งที่แสดงรูปสัญญะสื่อความหมายแตกต่างกันตามการตีความร่วมกันของคนในสังคม สัญลักษณ์เป็นตัวแทนสิ่งหนึ่งที่ใช้สื่อความหมาย ผู้รับสารตีความสัญลักษณ์ที่ปรากฏตามที่คนในสังคมกำหนดความหมายเช่น รูปสัญลักษณ์ “งู” ในสังคมไทยสื่อความหมายถึง กิเลส แต่ในสังคมอียิปต์ “งู” เป็นสัญลักษณ์ของ “วิญญาณกษัตริย์” หรือความเชื่อของชาวฝรั่งเศสเห็นว่า “แมว” เป็นสัญลักษณ์ของโชคลาภ ขณะที่ความเชื่อคนไทยเห็น “แมวดำ”เป็นสัญลักษณ์ของ ผี หรือความอัปมงคล ต่างกับแมวอีกประเภทคือ “แมวคราว” เป็นสัญลักษณ์สื่อถึงการอยู่เหย้าเฝ้าเรือน (เสฐียรโกเศศ, 2505)

การศึกษาสัญลักษณ์ที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยจะเป็นกลไกที่ทำให้เข้าใจถึงความหมายความคิดที่สะท้อนจากมุมมองของสังคมไทยจากเครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทนที่ปรากฏในประเพณีการเกิด การตาย การแต่ง และการปลูกเรือน ซึ่งทำให้เข้าใจถึงอัตลักษณ์ของคนในสังคมไทยชัดเจนยิ่งขึ้น

ผลการวิจัย

การวิเคราะห์ข้อมูลในประเพณีเกี่ยวกับชีวิตได้แก่ ประเพณีการเกิด การตาย การแต่งงาน และการปลูกเรือน พบความหมายที่สื่อถึงสัญญะในเครื่องประกอบพิธีกรรม วัตถุ และสิ่งแทนแสดงถึงการสร้างสิ่งที่เป็นตัวแทนตามความเชื่อค่านิยม และบรรทัดฐานของสังคมไทย ดังนี้

1. ประเพณีการเกิด คนไทยโบราณให้ความสำคัญกับประเพณีการเกิดเนื่องจากเป็นจุดเริ่มต้นของชีวิต ทุกช่วงเวลาของการเกิดมีขั้นตอนปฏิบัติตนตามความเชื่อที่สืบทอดกันมา เนื่องจากเป็นยุคที่วิทยาการทางการแพทย์ยังไม่เจริญก้าวหน้า ทำให้มีการสร้างสัญลักษณ์ตามความเชื่อเพื่อสื่อสารกับสิ่งเหนือธรรมชาติ ข้อมูลเกี่ยวกับประเพณีการเกิดพบรูปสัญลักษณ์ที่สื่อความหมายแสดงถึง ความคาดหวัง ค่านิยม และความเชื่อของคนในสังคมไทยจำนวน 18 ประเภท คือ สิ่งป้องกันภัย, เด็ก, การเกิด, อวัยวะ, ผี, เทวดา, ยารักษาโรค, การสืบทายาท, ความมั่งคั่ง, ปัญญา, กุลสตรี, จิตวิญญาณ, สิ่งหล่อเลี้ยงชีวิต, สิ่งบริสุทธิ์, จิตใจ, ความอุดมสมบูรณ์,อำนาจ, และ ที่พัก

ตัวอย่าง รูปสัญลักษณ์ และความหมายในประเพณีการเกิด

ลำดับที่	รูปสัญลักษณ์	ความหมาย
1.	ตะกรุด	สิ่งป้องกันภัย
2.	ช้าง	เด็กผู้ชาย
3.	รก	จิตวิญญาณ
4.	ดอกไม้	ฟัน
5.	ดอกบัว	ยารักษาโรค

สัญลักษณ์ที่สื่อความหมายในประเพณีการเกิดที่พบมากที่สุดคือ สิ่งป้องกันภัยสะท้อนถึงความต้องการสื่อสารกับผี ส่วนค่านิยมที่ปรากฏเป็นสัญลักษณ์สื่อความหมายถึง เด็กชายคือ การมีปัญญาในการศึกษาเล่าเรียนเพื่อโอกาสในการรับราชการ สำหรับเด็กหญิงคือ ความเชี่ยวชาญงานบ้านเรือน เพื่อเตรียมเป็นแม่บ้านที่ดีในอนาคต และพบว่าค่านิยมที่คนในสังคมคาดหวังให้เด็กมีอีกประการคือ จิตใจหนักแน่น อารมณ์เย็น และอยู่ติดเรือน

2. ประเพณีการตาย แม้ว่าประเพณีการตายจะนำความเศร้ามาสู่ครอบครัว แต่คนไทยเชื่อว่าการตายคือการเดินทาง จะเห็นได้จากการประกอบพิธีกรรม และการเตรียมทรัพย์สินสำหรับผู้ตายเพื่อการเดินทางสู่ภพภูมิใหม่ ข้อมูลสัญลักษณ์ในประเพณีการตายพบรูปสัญลักษณ์จำนวน 28 ประเภท คือ สิ่งป้องกันภัย, สิ่งบริสุทธิ์, สิ่งมงคล, สิ่งอัปมงคล, เกียรติยศ, ความเศร้า, กิเลส, สัจธรรม, การเดินทาง, การลงโทษ, ภพภูมิ, ผู้หญิงโสด, ผี และเจตภูติ, คนตาย, พระรัตนตรัย, ปัญญา, อายุขัย, สิ่งแสดงความเคารพ, ปัจจัยสี่, ครอบครัว, อวัยวะ, ทิศ, ความกตัญญู, การชำระบาป, การเกิด, การตาย, การมีชีวิต, และทรัพย์

ตัวอย่าง รูปสัญลักษณ์ และความหมายในประเพณีการตาย

ลำดับที่	รูปสัญลักษณ์	ความหมาย
1.	เทียน	อายุขัย
2.	ผ้าขาว	ความบริสุทธิ์

3.	ฟ้าผ่า	การลงโทษ
4.	ข้าวตอก	คนตาย
5.	การโกนผม	การละกิเลส

สัญลักษณ์ที่สื่อความหมายในประเพณีการตายมากที่สุดคือ สิ่งป้องกันภัย แม้ว่าการตายของคนในครอบครัวจะทำให้เศร้าโศก แต่ในขณะเดียวกันก็ทำให้เกิดความเกรงกลัวเรื่องของผี หรือวิญญาณของผู้ตายจะกลับมาส่งผลร้ายต่อคนในครอบครัว จึงจำต้องพึ่งพาสิ่งศักดิ์สิทธิ์ และของขลังป้องกันภัย รวมถึงสร้างสัญลักษณ์เพื่อสื่อสารกับวิญญาณ สัญลักษณ์ที่ปรากฏอีกด้านหนึ่งสื่อความหมายถึง การบอกกล่าวดวงวิญญาณผู้ตายให้ปล่อยวาง และไปสู่ภพภูมิที่ดี ขณะเดียวกันการประกอบประเพณีเป็นเครื่องเตือนใจคนในครอบครัวให้เข้าใจสัจธรรมชีวิต นอกจากพบความเชื่อเกี่ยวกับผี ยังปรากฏความเชื่อของศาสนาพราหมณ์และหลักธรรมของศาสนาพุทธ

3. ประเพณีการแต่งงาน การแต่งงานเป็นการเริ่มต้นชีวิตคู่อย่างเป็นทางการ ต้องมีการบอกกล่าวแก่ญาติของทั้งเจ้าบ่าวและเจ้าสาว รวมถึงคนในสังคมร่วมกันเป็นสักขีพยาน การวิเคราะห์สัญลักษณ์ในประเพณีการแต่งงานพบข้อมูลเชิงสัญลักษณ์ จำนวน 16 ประเภท คือ ความอุดมสมบูรณ์, การอวยพร, การทำมาหากิน, สิ่งมงคล, สิ่งอัปมงคล, การตอบรับ, ความเจริญรุ่งเรือง, ความรัก, การแสดงความเคารพ, ชีวิตคู่, อายุขัย, การชำระกายให้บริสุทธิ์, อำนาจ, จิตใจ, ชาติภพ, และการอยู่เหย้าเฝ้าเรือน

ตัวอย่าง รูปสัญลักษณ์ และความหมายในประเพณีการแต่งงาน

ลำดับที่	**รูปสัญลักษณ์**	**ความหมาย**
1.	กระดาษแดง	ความมงคล
2.	มีดพร้า	การทำมาหากิน
3.	เทียน	อายุขัย
4.	ขนมจีน	อายุยืนยาว
5.	หน่อกล้วย	ความอุดมสมบูรณ์

สัญลักษณ์ที่สื่อสารในประเพณีการแต่งงานมากที่สุดคือ ความอุดมสมบูรณ์ ในการแต่งงานมีเครื่องประกอบพิธีกรรมที่แสดงถึงการเริ่มต้นชีวิตใหม่ เช่น หน่อกล้วย หน่อหมาก ต้นอ้อยฯ เป็นพืชที่ปลูกในครัวเรือนสะท้อนถึงความอุดมสมบูรณ์ ความรุ่งเรืองในอาชีพการเกษตรกรรม และมีเมล็ดพันธุ์พืชเป็น

สัญลักษณ์ของความเจริญงอกงามในชีวิต สื่อความถึงการมีชีวิตคู่ที่ดี และมีชีวิตยืนยาว การใช้เครื่องประกอบพิธียังแสดงสัญลักษณ์แทนการตอบรับหรือปฏิเสธ และการอวยพรบ่าวสาว

4. ประเพณีการปลูกเรือน คนไทยโบราณนิยมปลูกเรือนหอก่อนเริ่มต้นชีวิตคู่ หรือเมื่อต้องการสร้างครอบครัวให้เป็นปึกแผ่น การปลูกเรือนต้องคำนึงถึงสภาวะแวดล้อมที่เหมาะสม เช่น การตั้งบ้านเรือนใกล้แหล่งน้ำ การหันหน้าบ้านไปทางทิศตะวันออก หรือทิศเหนือ ส่วนทิศตะวันตก และทิศใต้ไม่นิยมเพราะเชื่อว่าเป็นอัปมงคล หรือบ้านต้องไม่มีระเบียงซ้ายขวา เป็นต้น จากการวิเคราะห์ข้อมูลพบสัญลักษณ์ในประเพณีการปลูกเรือนสื่อถึงความหมาย 4 ประเภท คือ สิ่งป้องกันภัย, ผี และเทวดา, สิ่งอัปมงคล, และสถานที่

ตัวอย่าง รูปสัญลักษณ์ และความหมายในประเพณีการปลูกเรือน

ลำดับที่	รูปสัญลักษณ์	ความหมาย
1.	ธรณีประตูสีแดง	สิ่งป้องกันภัย
2.	ผี	ผู้มีอำนาจ
3.	ผ้าขาวแดงห้อยหน้าจั่ว	เครื่องป้องกันภัย
4.	เรือนมีระเบียงซ้ายขวา	สิ่งอัปมงคล
5.	กระทุ้งหน้าพรหมพักตร์	การบอกกล่าวเทวดา

การปลูกเรือนของคนไทยจะคำนึงถึงตำแหน่งที่ตั้ง แสงแดด และทิศทางลม สัญลักษณ์ที่ปรากฏในประเพณีการปลูกเรือนสื่อความหมายมากที่สุดคือ สิ่งป้องกันภัย การสื่อสัญลักษณ์ยังสะท้อนความเชื่อเรื่องอำนาจของผีทั้งในด้านดี และด้านร้าย นอกจากนี้ยังพบการสื่อสัญลักษณ์อยู่ในองค์ประกอบการปลูกเรือน และการบอกกล่าวต่อเทวดา เจ้าที่เจ้าทาง และสิ่งอัปมงคล

ผลการศึกษาสัญลักษณ์ที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยแสดงถึงนัยยะที่น่าสนใจคือ ประเพณีการเกิด การตาย และการปลูกเรือน ปรากฏสัญลักษณ์ที่สื่อความหมายถึง “สิ่งป้องกันภัย” จากผีมากที่สุด แสดงถึงอำนาจของ “ผี” ที่มีอิทธิพลต่อความคิดของคนในสังคมไทย ทำให้เกิดความหวาดกลัวเช่น ผีกระสือ ผีพราย ผีป่าฯ ส่วนสัญลักษณ์อีกด้านหนึ่งสื่อความหมายถึง ผีเป็นผู้คุ้มครอง เช่น ผีปู่ย่า ผีบ้านผีเรือน ผีเจ้าที่ ฯ ขณะที่ในประเพณีการแต่งงาน ปรากฏสัญลักษณ์สื่อความหมายถึง “ความอุดมสมบูรณ์”มากที่สุด เกี่ยวข้องกับตัวแทนพืชพันธุ์ธัญญาหารที่ใช้ในพิธีแห่ขันหมากสื่อความหมายถึง ความอุดมสมบูรณ์ของชีวิตคู่ คือ การมีชีวิตคู่ยืนยาว และรุ่งเรืองในการประกอบอาชีพ

อภิปรายผล

สัญลักษณ์ในประเพณีเกี่ยวกับชีวิตของคนไทยสื่อถึงสิ่งคาดหวัง ค่านิยม ความเชื่อ และบรรทัดฐานของสังคมไทย สัญลักษณ์ที่ปรากฏในประเพณีการเกิด การตาย การแต่งงาน และการปลูกเรือนสื่อความหมายไปในทิศทางเดียวกันคือ “สิ่งป้องกันภัย” จากผีมากที่สุด ชี้ให้เห็นว่าการสื่อสารความหมายเชิงสัญลักษณ์ในประเพณีเกี่ยวกับชีวิตสะท้อนถึงความเชื่อของคนไทยว่าผีเป็นผู้มีอำนาจ สามารถคร่าชีวิตคนได้ การประกอบประเพณีในแต่ละช่วงชีวิตเพื่อสื่อสารกับผีช่วยลดทอนความกังวล และหวาดระแวงของตน อีกมุมหนึ่งพบว่า “ผี” บางประเภทเป็นสิ่งคุ้มครองภัยได้แก่ ผีบ้านผีเรือน ผีบรรพบุรุษ ข้อมูลดังกล่าวสะท้อนถึงสัญลักษณ์เกี่ยวกับผีทั้งในแง่ประสงค์ร้าย และการคุ้มครอง นอกจากนี้สัญลักษณ์ยังสื่อความหมายถึงความเชื่อในศาสนาพราหมณ์สื่อความหมายเรื่องเทพเจ้า ขณะที่ความหมายเกี่ยวข้องกับศาสนาพุทธเป็นเรื่องของอริยสัจ 4 และการละกิเลส

ขณะที่ประเพณีแต่งงานนั้นแตกต่างออกไป สัญลักษณ์ที่ปรากฏในประเพณีแต่งงานมากที่สุดคือเรื่องของความอุดมสมบูรณ์ทั้งพืชพันธุ์ที่ปลูกในครัวเรือน และการประกอบอาชีพเกษตรกรรม และแสดงถึงความพร้อมในการทำมาหากินของคู่แต่งงานใหม่

สำหรับสัญลักษณ์ที่สื่อสารถึงค่านิยมของในสังคมไทยที่มีต่อประเพณีต่างๆนั้น แสดงสัญลักษณ์แตกต่างกันตามวัตถุประสงค์ในการประกอบประเพณีแต่ละประเภท ได้แก่ ประเพณีการเกิดปรากฏค่านิยมเกี่ยวกับเด็กชายแสดงสัญลักษณ์ความมีปัญญา ขณะที่เด็กหญิงแสดงสัญลักษณ์ของความเชี่ยวชาญงานบ้านงานเรือน และการอยู่เหย้าเฝ้าเรือน ประเพณีการตายปรากฏสัญลักษณ์ที่สื่อถึงค่านิยมเกี่ยวกับการยึดมั่นตามหลักพุทธศาสนา ส่วนประเพณีการแต่งงานแสดงสัญลักษณ์แทนความคาดหวังที่มีต่อการครองคู่ในเรื่องของความเจริญรุ่งเรืองในการทำมาหากิน และชีวิตคู่ยืนยาว ส่วนประเพณีการปลูกเรือนแสดงสัญลักษณ์สื่อความถึงค่านิยมเรื่องการปลูกเรือนต้องสอดคล้องกับทิศที่ตั้ง ทิศทางแดด และทิศทางลม

ข้อมูลที่น่าสนใจอีกประการก็คือ สัญลักษณ์แต่ละอันประกอบด้วยภาพ เสียง หรือสัญลักษณ์และแนวคิดที่มนุษย์สร้างขึ้น ซึ่งการตีความขึ้นอยู่กับขนบธรรมเนียมของแต่ละสังคม (Arthur Asa Berger, 2014) สัญลักษณ์เดียวกันเมื่อปรากฏในประเพณีที่แตกต่างกลับให้ความหมายต่างกัน เช่น สัญลักษณ์ “ไฟ” เมื่อปรากฏในประเพณีการเกิดสื่อความหมายถึงของศักดิ์สิทธิ์ชำระบาป แต่เมื่อปรากฏในประเพณีการตายสื่อถึงพระอัคนี สัญลักษณ์บางประเภทปรากฏในประเพณีแตกต่างกันแต่สื่อความหมายเหมือนกัน เช่น “แมวคราว” หมายถึง แมวผู้ใหญ่ลักษณะนิสัยอยู่ประจำเรือน ปรากฏทั้งในประเพณีการเกิด และประเพณีการแต่งงาน การปรากฏสัญลักษณ์เดียวกัน ที่แตกต่างทางวัฒนธรรมอาจมีความหมายเหมือนหรือต่างกันก็ได้เช่น “งู” ในบริบทของสังคมไทยหมายถึงกิเลส ขณะที่ “งู” ในบริบทของสังคมอียิปต์ หมายถึงวิญญาณกษัตริย์ สอดคล้องกับแนวคิดสัญลักษณ์ของ ชาร์ลส์ แซนเดอร์ส เพียร์ซ (Charles Sanders Peirce, 2003) ที่กล่าวว่า สรรพสิ่งที่แสดงรูปสัญญะสื่อความหมายแตกต่างกันตามการตีความร่วมกันของ

คนในสังคม สัญลักษณ์เป็นตัวแทนสิ่งหนึ่งที่ใช้สื่อความหมาย ผู้รับสารตีความสัญลักษณ์ที่ปรากฏนั้นตามที่คนในแต่ละสังคมกำหนดความหมาย

การศึกษาสัญลักษณ์ที่ปรากฏในงานวิจัยชิ้นนี้อาจยังให้ข้อสรุปเกี่ยวกับสัญลักษณ์ที่ปรากฏในประเพณีเกี่ยวกับชีวิตของคนไทยไม่ครอบคลุมทั้งหมด เหตุผลประการแรกการนิยามคำว่า “ประเพณีเกี่ยวกับชีวิตของคนไทย” มีความหมายค่อนข้างกว้าง เนื่องจากแต่ละภูมิภาคมีวัฒนธรรมกลุ่มย่อยแตกต่างกัน ประการที่สอง ข้อมูลประเพณีเกี่ยวกับชีวิตของคนไทยที่นำมาวิเคราะห์ในครั้งนี้เป็นการนำเสนอข้อมูลจากประสบการณ์ของเสฐียร-โกเศศ ที่เขียนขึ้นในปี พ.ศ. 2505 เป็นยุคที่ประเทศไทยยังขาดความรู้ด้านวิทยาศาสตร์ และเทคโนโลยี ซึ่งในปัจจุบันความเจริญทางวิทยาศาสตร์ การแพทย์ และเทคโนโลยีสามารถลดอัตราการตายของเด็กแรกเกิด และการเจ็บป่วยได้ อีกทั้งความเชื่อยังสามารถอธิบายด้วยเหตุผลทางวิทยาศาสตร์ ทำให้ปัจจุบันยังคงมีประเพณีการเกิดหลงเหลืออยู่ในบางพื้นที่เท่านั้น ส่วนประเพณีการตาย การแต่งงาน และปลูกเรือน แม้ยังคงมีอยู่แต่มีการตัดทอนขั้นตอน ปรับเปลี่ยนเครื่องประกอบพิธี และการใช้วัตถุเป็นสิ่งแทนตามความเหมาะสมของบริบทสังคม

รายการอ้างอิง

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Compound Words from the Thai Folktale "Ta Then Long Hon"

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Abstract

This research article aims to present an analysis of reduplicative words in the Thai folktale "Taa Thee Lorng Hen," one of the selected tales included in the book International Classic Folktales by Porn Pitaya (1963). The researcher collected data from the aforementioned source and analyzed the reduplicative words by adapting theoretical concepts regarding word reduplication, particularly focusing on word formation. The analysis revealed two main types of reduplication: semantic reduplication and phonetic reduplication, as detailed below.

Semantic Reduplication

This category includes reduplicative words structured in two, three, and four syllables. Two-syllable structures consist of noun-noun and verb-verb reduplication. Three-syllable structures involve adverb-verb and noun-adverb reduplication. Four-syllable forms include noun-noun and verb-verb reduplication, demonstrating how meaning is intensified or modified through repetition.

Phonetic Reduplication

This type emphasizes sound patterns rather than semantic meaning and includes various syllabic structures. Two-syllable forms are classified into vowel sound play and consonant coda sound play. Four-syllable structures consist of semi-true four-syllable reduplication and pseudo four-syllable reduplication. Five-syllable forms include pseudo five-syllable reduplication with linked final rhyme, while six-syllable structures feature pseudo six-syllable reduplication with linked final rhyme, illustrating the phonological creativity in Thai literary language

Keyword: Compound Words, Thai Folktale, Ta Then Long Hon

คำซ้อนในนิทานไทยเรื่องตาเถรล่องหน

บทนำ

คำซ้อน (Synonymous compound) คือ คำที่เกิดจากการนำคำอย่างน้อย 2 คำมาซ้อนกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 33) ซึ่งการซ้อนกันนั้นมีข้อพิจารณาด้านความหมายและเสียง จึงจำแนกประเภทของคำซ้อนได้ 2 ประเภท คือ 1) คำซ้อนเพื่อความหมาย ซึ่งมีอย่างน้อย 3 ลักษณะ ได้แก่ 1.1) การนำคำที่มีความหมายเหมือนกันมาซ้อนกัน 1.2) การนำคำที่มีความหมายคล้ายกันมาซ้อนกัน และ 1.3) การนำคำที่มีความหมายตรงข้ามกันมาซ้อนกัน และ 2) คำซ้อนเพื่อเสียง ซึ่งก็คือการนำคำที่มีเสียงพยัญชนะและหรือเสียงสระซ้ำกันมาซ้อนกัน

นิทานไทยเรื่องตาเถรล่องหนเป็นนิทานเรื่องหนึ่งที่อยู่ในหนังสือรวมนิทานเอกนานาชาติ โดย พรพิทยา (2506) ซึ่งระบุว่าเป็น “นิทานที่คัดสรรแล้ว จากนานาชาติ ให้คติชีวิต สอนใจ เด็กอ่านได้ ผู้ใหญ่อ่านดี” เป็นนิทานไทยที่ปรากฏคำซ้อนอย่างชัดเจนซึ่งเป็นลักษณะเฉพาะอันสะท้อนปฏิภาณของผู้เขียน ชวนให้การอ่านสนุก น่าสนใจ และน่าติดตาม

เนื้อหาของนิทานไทยเรื่องตาเถรล่องหนเกี่ยวข้องกับความเชื่อพื้นบ้านและการใช้เวทมนตร์ในการหลบหนีหรือทำให้หายตัวได้ แสดงถึงความเชื่อในเรื่องเวทมนตร์และความสามารถพิเศษที่คนไทยในอดีตมีความเชื่อถือ นิทานเรื่องนี้ยังเป็นเครื่องมือในการสอนเด็ก ๆ เกี่ยวกับความฉลาดและไหวพริบในการแก้ไขปัญหา นอกจากนี้ยังสะท้อนถึงความคิดสร้างสรรค์และความจินตนาการของคนไทยในยุคก่อน

ด้วยคุณค่าของนิทานไทยเรื่องตาเถรล่องหนและความเป็นมาของคำซ้อน ผู้วิจัยจึงเล็งเห็นความสำคัญที่จะศึกษาเรื่องคำซ้อนในนิทานไทยเรื่องตาเถรล่องหน อันเป็นส่วนหนึ่งที่จะช่วยเติมเต็มความรู้ด้านตัวอย่างของคำซ้อนที่ปรากฏในเนื้อเรื่อง และเพื่อให้ผู้ที่สนใจศึกษาเกี่ยวกับคำซ้อนได้เข้าใจประเภทของคำซ้อนประกอบตัวอย่างคำซ้อนอย่างชัดเจน ทั้งการวิเคราะห์นี้ช่วยให้เข้าใจลึกซึ้งถึงความหมายและความสำคัญของนิทานเรื่องนี้ในวัฒนธรรมไทยได้ดีขึ้น นอกจากนี้ยังเป็นการเปิดโอกาสให้ได้เรียนรู้เกี่ยวกับความเชื่อและวัฒนธรรมพื้นบ้านของไทยอีกด้วย

วัตถุประสงค์ในการวิจัย

ศึกษาลักษณะคำซ้อนในนิทานไทยเรื่องตาเถรล่องหน

ขอบเขตการวิจัย

แหล่งข้อมูล: นิทานไทยเรื่องตาเถรล่องหนเป็นนิทานเรื่องหนึ่งที่อยู่ในหนังสือรวมนิทานเอกนานาชาติ โดย พร พิทยา (2506, น. 1-6)

วิธีการวิจัย

1. ศึกษาความรู้เกี่ยวกับคำซ้อนซึ่งเป็นส่วนหนึ่งของระบบคำภาษาไทย
2. พิจารณาแหล่งข้อมูลที่ใช้สำนวนภาษาที่ปรากฏคำซ้อนอย่างชัดเจน
3. รวบรวมคำซ้อนจากแหล่งข้อมูลทั้งหมดในตารางซึ่งเป็นเครื่องมือการวิจัย
4. วิเคราะห์ลักษณะคำซ้อนโดยปรับแนวคิดเรื่องคำซ้อน จากประเด็นการสร้างคำซ้อน ของ สุนันท์ อัญชลีนุกูล (2563, น. 33-47)
5. นำเสนอผลการวิจัยรูปแบบพรรณนาวิเคราะห์ประกอบตัวอย่าง
6. อภิปรายผลการวิจัยรูปแบบวิพากษ์ประกอบแหล่งข้อมูลสนับสนุนความคิดเกี่ยวกับคำซ้อน
7. นำเสนอข้อเสนอแนะจากการวิจัยเกี่ยวกับคำซ้อนครั้งนี้พร้อมข้อเสนอการวิจัยเกี่ยวกับคำซ้อนในโอกาสต่อไปสำหรับผู้ที่ประสงค์ต่อยอดความรู้ความคิด

ผลการวิจัย

นิทานไทยเรื่องตาเถรล่องหนปรากฏคำซ้อนที่เกิดการสร้างคำซ้อนขึ้น 2 ลักษณะ ได้แก่ คำซ้อนเพื่อความหมายและคำซ้อนเพื่อเสียงดังรายละเอียดต่อไปนี้

1. คำซ้อนเพื่อความหมาย

คำซ้อนเพื่อความหมาย คือ คำที่เกิดจากการนำคำที่มีความหมายเหมือนกัน ใกล้เคียงกัน ทำนองเดียวกัน หรือตรงข้ามกัน อย่างน้อย 2 คำมาซ้อนกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 34)

หากจำแนกคำซ้อนเพื่อความหมายตามจำนวนพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏว่ามีการซ้อนคำเพื่อความหมายตามพยางค์ 3 ลักษณะ ได้แก่ คำซ้อนเพื่อความหมายสองพยางค์ คำซ้อนเพื่อความหมายสามพยางค์ และคำซ้อนเพื่อความหมายสี่พยางค์ ดังรายละเอียดต่อไปนี้

1.1 คำซ้อนเพื่อความหมายสองพยางค์

คำซ้อนเพื่อความหมายสองพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ คำนามซ้อนกับคำนามและคำกริยาซ้อนกับคำกริยา ดังนี้

1.1.1 คำนามซ้อนกับคำนาม

คำซ้อนเพื่อความหมายสองพยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำนามซ้อนกับคำนาม 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “บ้านเมือง” ดังนี้

ตัวอย่างที่ 1 ถึงแม้ตัวจะตายก็ไม่เสียดายชีวิต เพราะคิดจะช่วย*บ้านเมือง* (พร พิทยา, 2506, น. 2)

คำนาม		คำนาม		คำซ้อนสองพยางค์
บ้าน	+	เมือง	=	บ้านเมือง

คำว่า “บ้านเมือง” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “บ้าน” กับคำว่า “เมือง” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “บ้าน” หมายถึง ที่อยู่, สิ่งปลูกสร้างสำหรับเป็นที่อยู่อาศัย, บริเวณที่เรือนตั้งอยู่, ถิ่นที่มีมนุษย์อยู่ และคำว่า “เมือง” หมายถึง แดน, ประเทศ

เมื่อคำว่า “บ้าน” กับคำว่า “เมือง” ซ้อนกันเป็นคำว่า “บ้านเมือง” จึงหมายถึงประเทศชาติ

1.1.2 คำกริยาซ้อนกับคำกริยา

คำซ้อนเพื่อความหมายสองพยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำกริยาซ้อนกับคำกริยา 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “ร้องถาม” ดังนี้

ตัวอย่างที่ 2 เจ้าชายฉกรรจ์ก็แสร้งทำเป็นไม่เห็น แสร้งทำเป็นตื่นเต้น*ร้องถาม*ว่า "อาจารย์อยู่ไหน?" (พร พิทยา, 2506, น. 4)

คำกริยา		คำกริยา		คำซ้อนสองพยางค์
ร้อง	+	ถาม	=	ร้องถาม

คำว่า “ร้องถาม” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “ร้อง” กับคำว่า “ถาม” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “ร้อง” หมายถึง เปล่งเสียงดัง และคำว่า “ถาม” หมายถึง ตั้งปัญหาหรือประเด็นเพื่อให้ได้คำตอบ

เมื่อคำว่า “ร้อง” กับคำว่า “ถาม” ซ้อนกันเป็นคำว่า “ร้องถาม” จึงมีความหมายต่อเนื่องหมายถึงเปล่งเสียงขึ้นเพื่อกล่าวตั้งปัญหาหรือประเด็นเพื่อให้ได้คำตอบ

1.2 คำซ้อนเพื่อความหมายสามพยางค์

คำซ้อนเพื่อความหมายสามพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ คำวิเศษณ์ซ้อนกับคำกริยาและคำนามซ้อนกับคำวิเศษณ์ ดังนี้

1.2.1 คำวิเศษณ์ซ้อนกับคำกริยา

คำซ้อนเพื่อความหมายสามพยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำวิเศษณ์ซ้อนกับคำกริยา 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “บ้านเมือง” ดังนี้

ตัวอย่างที่ 3 ความทุจริตคิดร้ายกับความ*โง่งมงาย*นั้น มันรวมกันเข้าเมื่อใด ความพินาศฉิบหายก็เกิดขึ้นเมื่อนั้น (พร พิทยา, 2506, น. 6)

คำวิเศษณ์		คำกริยา		คำซ้อนสามพยางค์
โง่	+	งมงาย	=	โง่งมงาย

คำว่า “โง่งมงาย” เป็นคำซ้อนสามพยางค์ เกิดจากคำพยางค์เดียวหนึ่งคำ คือ คำว่า “โง่” กับคำสองพยางค์หนึ่งคำ คือ คำว่า “งมงาย” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “โง่” หมายถึง เขลา, ไม่ฉลาด, ไม่รู้ และคำว่า “งมงาย” หมายถึง หลงเชื่อโดยไม่มีเหตุผล หรือโดยไม่ยอมรับฟังความคิดเห็นหรือเหตุผลของผู้อื่น

เมื่อคำว่า “โง่” กับคำว่า “งมงาย” ซ้อนกันเป็นคำว่า “โง่งมงาย” จึงมีความหมายต่อเนื่องหมายถึงไม่รู้จากหลงเชื่อโดยไม่มีเหตุผล

1.2.2 คำนามซ้อนกับคำวิเศษณ์

คำซ้อนเพื่อความหมายสามพยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำนามซ้อนกับคำวิเศษณ์ 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 19 ครั้ง คือ คำว่า “ชายฉกรรจ์” ดังนี้

ตัวอย่างที่ 4 แต่*ชายฉกรรจ์*คนหนึ่งซึ่งเป็นคนพลัดถิ่นได้ยินคนทั้งหลายเรียกชายทั้งสองว่า " ตาเถร" กันทั่วไป (พร พิทยา, 2506, น. 1)

คำนาม		คำวิเศษณ์		คำซ้อนสามพยางค์
ชาย	+	ฉกรรจ์	=	ชายฉกรรจ์

คำว่า “ชายฉกรรจ์” เป็นคำซ้อนสามพยางค์ เกิดจากคำพยางค์เดียวหนึ่งคำ คือ คำว่า “ชาย” กับคำสองพยางค์หนึ่งคำ คือ คำว่า “ฉกรรจ์” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “ชาย” หมายถึง มนุษย์เพศผู้ซึ่งโดยกำเนิดมีลึงค์เป็นอวัยวะสืบพันธุ์ และคำว่า “ฉกรรจ์” หมายถึง ห้าวหาญ, แข็งแรงสมบูรณ์

เมื่อคำว่า “ชาย” กับคำว่า “ฉกรรจ์” ซ้อนกันเป็นคำว่า “ชายฉกรรจ์” จึงมีความหมายต่อเนื่องหมายถึงมนุษย์เพศผู้ซึ่งมีลักษณะห้าวหาญและแข็งแรงสมบูรณ์

1.3 คำซ้อนเพื่อความหมายสี่พยางค์

คำซ้อนเพื่อความหมายสี่พยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ คำนามซ้อนกับคำนามและคำกริยาซ้อนกับคำกริยา ดังนี้

1.3.1 คำนามซ้อนกับคำนาม

คำซ้อนเพื่อความหมายสี่พยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำนามซ้อนกับคำนาม 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “พื้นปฐพี” ดังนี้

ตัวอย่างที่ 5 แล้วตาเถรก็เผ่นจากยอดไม้ เหาะลอยละลิ่วลงไป คอหักตายอยู่บน*พื้นปฐพี*! (พร พิทยา, 2506, น. 5)

คำนาม		คำนาม		คำซ้อนสามพยางค์
พื้น	+	ปฐพี	=	พื้นปฐพี

คำว่า “พื้นปฐพี” เป็นคำซ้อนสี่พยางค์ เกิดจากคำพยางค์เดียวหนึ่งคำ คือ คำว่า “พื้น” กับคำสามพยางค์หนึ่งคำ คือ คำว่า “ปฐพี” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “พื้น” หมายถึง ส่วนราบด้านหน้า ด้านนอก หรือด้านบนของสิ่งที่เป็นผืนเป็นแผ่น และคำว่า “ปฐพี” หมายถึง แผ่นดิน

เมื่อคำว่า “พื้น” กับคำว่า “ปฐพี” ซ้อนกันเป็นคำว่า “พื้นปฐพี” จึงหมายถึงแผ่นดิน

1.3.2 คำกริยาซ้อนกับคำกริยา

คำซ้อนเพื่อความหมายสี่พยางค์ในนิทานไทยเรื่องตาเถรล่องหนพบลักษณะคำกริยาซ้อนกับคำกริยาสองคำขึ้นไป 2 คำ ซึ่งปรากฏในเนื้อเรื่องคำละ 1 ครั้ง คือ คำว่า “ทุจริตคิดร้าย” และคำว่า “พินาศฉิบหาย” ดังนี้

ตัวอย่างที่ 6 ความ*ทุจริตคิดร้าย*กับความโง่งมงายนั้น มันรวมกันเข้าเมื่อใด ความพินาศฉิบหายก็เกิดขึ้นเมื่อนั้น (พร พิทยา, 2506, น. 6)

ตัวอย่างที่ 7 ความทุจริตคิดร้ายกับความโง่งมงายนั้น มันรวมกันเข้าเมื่อใด ความ*พินาศฉิบหาย*ก็เกิดขึ้นเมื่อนั้น (พร พิทยา, 2506, น. 6)

	คำกริยา		**คำกริยา**		**คำซ้อนสามพยางค์**
1)	ทุจริต	+	คิดร้าย	=	ทุจริตคิดร้าย
2)	พินาศ	+	ฉิบหาย	=	พินาศฉิบหาย

1) คำว่า “ทุจริตคิดร้าย” เป็นคำซ้อนสี่พยางค์ เกิดจากคำสองพยางค์สองคำ คือ คำว่า “ทุจริต” กับคำว่า “คิดร้าย” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “ทุจริต” หมายถึง ความประพฤติชั่ว, โกง, ไม่ซื่อตรง และคำว่า “คิดร้าย” หมายถึง มุ่งดุ, จงใจชั่ว, ตั้งใจคิดไม่ดีต่อผู้อื่น

เมื่อคำว่า “ทุจริต” กับคำว่า “คิดร้าย” ซ้อนกันเป็นคำว่า “ทุจริตคิดร้าย” จึงมีความหมายต่อเนื่องหมายถึงความประพฤติที่มุ่งทำร้ายต่อบุคคลหรือสิ่งต่าง ๆ

2) คำว่า “พินาศฉิบหาย” เป็นคำซ้อนสี่พยางค์ เกิดจากคำสองพยางค์สองคำ คือ คำว่า “พินาศ” กับคำว่า “ฉิบหาย” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “พินาศ” หมายถึง ความเสียหายสิ้นเชิง หรือเสียหายย่อยยับ และคำว่า “ฉิบหาย” หมายถึง สูญหมด, เสียหมด, หมดเร็ว, ป่นปี้

เมื่อคำว่า “พินาศ” กับคำว่า “ฉิบหาย” ซ้อนกันเป็นคำว่า “พินาศฉิบหาย” จึงมีความหมายต่อเนื่องหมายถึงเสียหายกระทั่งไม่เหลือสิ่งใด

2. คำซ้อนเพื่อเสียง

คำซ้อนเพื่อเสียง คือ คำที่เกิดจากการนำคำที่มีพยางค์เดียวหรือคำหลายพยางค์ที่มีเสียงพยัญชนะต้นหรือคำที่มีเสียงสระและพยัญชนะท้ายเหมือนหรือต่างกันมาซ้อนกัน ซึ่งมีความหมายอยู่ที่พยางค์ใดพยางค์หนึ่งหรือทุกพยางค์รวมกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 38)

หากจำแนกคำซ้อนเพื่อเสียงตามจำนวนพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏว่ามีการซ้อนคำเพื่อเสียงตามพยางค์ 4 ลักษณะ ได้แก่ คำซ้อนเพื่อเสียงสองพยางค์ คำซ้อนเพื่อเสียงสี่พยางค์ คำซ้อนเพื่อเสียงห้าพยางค์ และคำซ้อนเพื่อเสียงหกพยางค์ ดังรายละเอียดต่อไปนี้

2.1 คำซ้อนเพื่อเสียงสองพยางค์

คำซ้อนเพื่อเสียงสองพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ชนิด ได้แก่ ชนิดเล่นเสียงสระและชนิดเล่นเสียงพยัญชนะตัวสะกด ดังนี้

2.1.1 ชนิดเล่นเสียงสระ

คำซ้อนเพื่อเสียงสองพยางค์ชนิดเล่นเสียงสระกลางกับสระหน้าในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “ตื่นเต้น” ดังนี้

ตัวอย่างที่ 8 ชายฉกรรจ์ได้ฟังดังนั้นก็*ตื่นเต้น*ยินดีนักหนา (พร พิทยา, 2506, น. 2)

สระกลาง		สระหน้า		คำซ้อนสี่พยางค์
ตื่น	+	เต้น	=	ตื่นเต้น

คำว่า “ตื่นเต้น” เป็นคำซ้อนสองพยางค์ชนิดเล่นเสียงสระกลางกับสระหน้า เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “ตื่น” กับคำว่า “เต้น” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “ตื่น” หมายถึง แสดงอาการผิดปรกติเพราะตกใจ ดีใจ หรือแปลกใจ และคำว่า “เต้น” หมายถึง กิริยาที่ยืนอยู่แล้วยกเท้าขึ้น ๆ ลง ๆ ถี่ ๆ, เคลื่อนไหวขึ้น ๆ ลง ๆ หรือไป ๆ มา ๆ, ยกขาขึ้นลงให้เข้าจังหวะกับดนตรี

เมื่อคำว่า “ตื่นเต้น” กับคำว่า “เมือง” ซ้อนกันเป็นคำว่า “บ้านเมือง” จึงหมายถึงแสดงอาการลิงโลดเพราะดีใจหรือแปลกใจ, มีความประหม่าเพราะไม่คุ้นเคย

2.1.2 ชนิดเล่นเสียงพยัญชนะตัวสะกด

คำซ้อนเพื่อเสียงสองพยางค์ชนิดเล่นเสียงพยัญชนะตัวสะกดในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 ลักษณะ ได้แก่ พยัญชนะตัวสะกดเป็นเสียงต่างมาตรากัน เสียงสระต่างกัน แต่มีเสียงพยัญชนะต้นเหมือนกัน ซึ่งปรากฏในเนื้อเรื่อง 4 คำ คำละ 1 ครั้ง คือ คำว่า “นักหนา” “สูงสุด” “เรียบร้อย” และ “ทรัพย์สิน” ดังนี้

ตัวอย่างที่ 9 ชายฉกรรจ์ได้ฟังดังนั้นก็ตื่นเต้นยินดี*นักหนา* (พร พิทยา, 2506, น. 2)

ตัวอย่างที่ 10 ว่าแล้วก็ตะเกียกตะกายป่ายปีนขึ้นไปบนต้นไม้สูง ยืนบนกิ่ง*สูงสุด* (พร พิทยา, 2506, น. 5)

ตัวอย่างที่ 11 ป่านนี้ตาเถรผู้น้องก็ต้องได้พบตาเถรผู้พี่ในอเวจีเป็นที่*เรียบร้อย*ไปแล้ว! (พร พิทยา, 2506, น. 5)

ตัวอย่างที่ 12 ตาเถรผู้น้องนั้นถูกประชาทัณฑ์ถึงแก่ความตายไปแล้วที่กลางถนน เพราะเที่ยวเดินขโมย*ทรัพย์สิน*ของคนทั้งหลายต่อหน้าต่อตาเจ้าของ (พร พิทยา, 2506, น. 6)

	พยัญชนะตัวสะกดพยางค์แรก	พยัญชนะตัวสะกดพยางค์หลัง		คำซ้อนเพื่อเสียง
1.	แม่ กก	แม่ ก กา	=	นักหนา
2.	แม่ กง	แม่ กด	=	สูงสุด
3.	แม่ กบ	แม่ เกย	=	เรียบร้อย
4.	แม่ กบ	แม่ กน	=	ทรัพย์สิน

1) คำว่า “นักหนา” มีพยัญชนะตัวสะกดเสียงต่างมาตรากัน กล่าวคือ คำว่า “นัก” มีพยัญชนะตัวสะกดมาตรา แม่กก ส่วนคำว่า “หนา” มีพยัญชนะตัวสะกดมาตรา แม่ ก กา และคำว่า “นักหนา” มีเสียงสระต่างกัน กล่าวคือ คำว่า “นัก” มีสระ อะ ประกอบอยู่ ส่วนคำว่า “หนา” มีสระ อา ประกอบอยู่ อย่างไรก็ตาม ทั้งคำว่า “นัก” และคำว่า “หนา” มีเสียงพยัญชนะต้น /n/ เหมือนกัน

คำว่า “นักหนา” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “นัก” กับคำว่า “หนา” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “นัก” หมายถึง อย่างยิ่ง, มากหรือหนักไปในทางใดทางหนึ่ง และคำว่า “หนา” หมายถึง แน่นทึบ, มาก

เมื่อคำว่า “ตื่นเต้น” กับคำว่า “เมือง” ซ้อนกันเป็นคำว่า “บ้านเมือง” จึงหมายถึงมากยิ่ง, ยิ่งนัก

2) คำว่า “สูงสุด” มีพยัญชนะตัวสะกดเสียงต่างมาตรากัน กล่าวคือ คำว่า “สูง” มีพยัญชนะตัวสะกดมาตรา แม่กง ส่วนคำว่า “สุด” มีพยัญชนะตัวสะกดมาตรา แม่ กด และคำว่า “สูงสุด” มีเสียงสระต่างกัน กล่าวคือ คำว่า “สูง” มีสระ อู ประกอบอยู่ ส่วนคำว่า “สุด” มีสระ อุ ประกอบอยู่ อย่างไรก็ตาม ทั้งคำว่า “สูง” และคำว่า “สุด” มีเสียงพยัญชนะต้น /s/ เหมือนกัน

คำว่า “สูงสุด” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “สูง” กับคำว่า “สุด” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “สูง” หมายถึง มีระยะที่วัดตรงขึ้นไปตามแนวตั้งฉากกับพื้น และคำว่า “สุด” หมายถึง ปลายหรือท้าย, ปลายทางใดทางหนึ่ง

เมื่อคำว่า “สูงสุด” กับคำว่า “เมือง” ซ้อนกันเป็นคำว่า “บ้านเมือง” จึงหมายถึงมากที่สุด

3) คำว่า “เรียบร้อย” มีพยัญชนะตัวสะกดเสียงต่างมาตรากัน กล่าวคือ คำว่า “เรียบ” มีพยัญชนะตัวสะกดมาตรา แม่กบ ส่วนคำว่า “ร้อย” มีพยัญชนะตัวสะกดมาตรา แม่ เกย และคำว่า “เรียบร้อย” มีเสียงสระต่างกัน กล่าวคือ คำว่า “เรียบ” มีสระ เอีย ประกอบอยู่ ส่วนคำว่า “ร้อย” มีสระ ออ ประกอบอยู่ อย่างไรก็ตาม ทั้งคำว่า “เรียบ” และคำว่า “ร้อย” มีเสียงพยัญชนะต้น /r/ เหมือนกัน

คำว่า “เรียบร้อย” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “เรียบ” กับคำว่า “ร้อย” ซึ่งไม่จำกัดความเหมือน ความคล้าย หรือความตรงข้ามของความหมาย กล่าวคือ

คำว่า “เรียบ” หมายถึง เกลี้ยง, หมด, ไม่เหลือ และคำว่า “ร้อย” หมายถึง จำนวนนับ 10 หนเป็นหนึ่งร้อย (100)

เมื่อคำว่า “เรียบ” กับคำว่า “ร้อย” ซ้อนกันเป็นคำว่า “เรียบร้อย” จึงหมายถึงเสร็จ

4) คำว่า “ทรัพย์สิน” มีพยัญชนะตัวสะกดเสียงต่างมาตรากัน กล่าวคือ คำว่า “ทรัพย์” มีพยัญชนะตัวสะกดมาตรา แม่กบ ส่วนคำว่า “สิน” มีพยัญชนะตัวสะกดมาตรา แม่ กน และคำว่า “ทรัพย์สิน” มีเสียงสระต่างกัน กล่าวคือ คำว่า “ทรัพย์” มีสระ อะ ประกอบอยู่ ส่วนคำว่า “สิน” มีสระ อิ ประกอบอยู่ อย่างไรก็ตาม ทั้งคำว่า “ทรัพย์” และคำว่า “สิน” มีเสียงพยัญชนะต้น /s/ เหมือนกัน

คำว่า “ทรัพย์สิน” เป็นคำซ้อนสองพยางค์ เกิดจากคำพยางค์เดียวสองคำ คือ คำว่า “ทรัพย์” กับคำว่า “สิน” ซึ่งมีความหมายทำนองเดียวกัน กล่าวคือ คำว่า “ทรัพย์” หมายถึง สิ่งที่ถือว่ามีค่า และคำว่า “สิน” หมายถึง เงิน, ทรัพย์

เมื่อคำว่า “ทรัพย์” กับคำว่า “สิน” ซ้อนกันเป็นคำว่า ทรัพย์สิน” จึงหมายถึงวัตถุที่มีรูปร่าง รวมทั้งวัตถุที่ไม่มีรูปร่างซึ่งอาจมีราคาและอาจถือเอาได้

2.2 คำซ้อนเพื่อเสียงสี่พยางค์

คำซ้อนเพื่อเสียงสี่พยางค์เกิดจากพยางค์ 4 พยางค์ซ้อนกัน คำซ้อนเพื่อเสียงสี่พยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ชนิด ได้แก่ คำซ้อนสี่พยางค์กึ่งแท้และคำซ้อนสี่พยางค์เทียม ดังนี้

2.2.1 คำซ้อนสี่พยางค์กึ่งแท้

คำซ้อนเพื่อเสียงสี่พยางค์กึ่งแท้ เป็นคำซ้อนที่บางพยางค์มีความหมาย และบางพยางค์ไม่มีความหมายกระทั่งเมื่อรวมพยางค์กัน และมีสัมผัสกลางคำ ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 คำ ซึ่งปรากฏในเนื้อเรื่อง 1 ครั้ง คือ คำว่า “เหาะลอยละลิ่ว” ดังนี้

ตัวอย่างที่ 13 แล้วตาเถรก็เผ่นจากยอดไม้ *เหาะลอยละลิ่ว*ลงไป (พร พิทยา, 2506, น. 5)

เหาะลอยละลิ่ว

คำว่า “เหาะลอยละลิ่ว” มีพยางค์ที่มีความหมาย 3 พยางค์ ได้แก่ คำว่า “เหาะ” หมายถึง เคลื่อนที่ไปในอากาศด้วยฤทธิ์ คำว่า “ลอย” หมายถึง ทรงตัวอยู่ในอากาศ และคำว่า “ลิ่ว” หมายถึง อาการที่เคลื่อนไปโดยเร็ว

ส่วนพยางค์ “ละ” เป็นพยางค์ที่ไม่มีความหมายในคำนี้ แต่ทำให้เกิดสัมผัสระหว่างพยางค์ข้างหน้า คือ คำว่า “ลอย” และพยางค์ข้างหนัง คือ คำว่า “ลิ่ว”

เมื่อคำที่มีความหมาย คือ คำว่า “เหาะ” คำว่า “ลอย” และคำว่า “ลิ่ว” ซ้อนกับพยางค์ “ละ” ซึ่งไม่มีความหมาย เป็นคำว่า “เหาะลอยละลิ่ว” จึงหมายถึงทรงตัวและเคลื่อนที่ไปในอากาศ

2.2.2 คำซ้อนสี่พยางค์เทียม

คำซ้อนสี่พยางค์เทียมเป็นคำซ้อนที่เกิดจากการนำคำ 2 คำหรือ 2 พยางค์เสริมคำซ้อนสองพยางค์ (สุนันท์ อัญชลีนุกูล, 2563, น. 41) คำซ้อนสี่พยางค์เทียมในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 3 ลักษณะ ได้แก่ คำซ้อนซ้ำ คำซ้อนต่อสัมผัส และคำซ้อนสลับคู่ ดังนี้

1) คำซ้อนซ้ำ

คำซ้อนซ้ำ คือ คำซ้อนสี่พยางค์เทียมที่เติมคำ 2 คำหรือ 2 พยางค์ กล่าวคือ คำเดิมมีอยู่แล้ว 2 คำหรือ 2 พยางค์ มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกันหรือสัมผัสสระกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 43) หรือมีพยางค์ที่สองกับพยางค์ที่สี่เป็นคำเดียวกันหรือสัมผัสสระกันและมีความหมายอยู่ที่คำเดิม

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ พยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกันและพยางค์ที่สองกับพยางค์ที่สี่เป็นคำเดียวกัน ดังนี้

1.1) คำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน

คำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกันในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ พยางค์ที่เติมหน้าคำหรือความเดิมและพยางค์ที่เติมหลังคำหรือความเดิม ดังนี้

1.1.1) พยางค์ที่เติมหน้าคำหรือความเดิม

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหน้าคำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 คำ ซึ่งปรากฏ 2 ครั้ง คือ คำว่า “เมื่อใด ... เมื่อนั้น” ดังนี้

ตัวอย่างที่ 14 ความทุจริตคิดร้ายกับความโง่งมงายนั้น มันรวมกันเข้า*เมื่อใด* ความพินาศฉิบหายก็เกิดขึ้น*เมื่อนั้น* (พร พิทยา, 2506, น. 6)

	เติมหน้า	**คำหรือความเดิม**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	เมื่อใด	เมื่อนั้น	=	เมื่อใด ... เมื่อนั้น

คำว่า “เมื่อใด ... เมื่อนั้น” มีพยางค์ที่เติมหน้าคำหรือความเดิม ได้แก่ คำว่า “ใด” ซึ่งใช้ประกอบคำอื่นแสดงความไม่เจาะจงหรือเป็นคำถาม และ คำว่า “นั้น” ซึ่งใช้ประกอบคำอื่นคู่กับคำ ใด แสดงความแน่นอน

เมื่อพยางค์ “เมื่อ” ซึ่งหมายถึง ครั้ง, คราว, โอกาส, ในขณะที่ ประกอบกับคำว่า “ใด” เป็นคำว่า “เมื่อใด” ซึ่งเป็นคำที่ใช้ถามเกี่ยวกับเวลา จะเป็นอดีตหรืออนาคตก็ได้ และประกอบกับคำว่า “นั้น” เป็นคำว่า “เมื่อนั้น” ซึ่งเป็นคำขึ้นต้นข้อความของบทละคร จึงเป็นคำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน คือ คำว่า “เมื่อใด ... เมื่อนั้น” ซึ่งหมายถึงในขณะที่มีเหตุการณ์ 2 สถานการณ์ในคราวเดียวกัน

1.1.2) พยางค์ที่เติมหลังคำหรือความเดิม

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหน้าคำหรือความเดิมในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 4 คำ ซึ่งปรากฏคำละ 1 ครั้ง คือ คำว่า “ชาวบ้านชาวเมือง” “ต่อหน้าต่อตา” ทันทีทันใด” และ “ลงทุนลงแรง” ดังนี้

ตัวอย่างที่ 15 *ชาวบ้านชาวเมือง*รู้จักดี ว่าชายทั้งสองนี้มีอาชีพในทางขโมย (พร พิทยา, 2506, น. 1)

ตัวอย่างที่ 16 ตาเถรผู้น้องนั้นถูกประชาทัณฑ์ถึงแก่ความตายไปแล้วที่กลางถนน เพราะเที่ยวเดินขโมยทรัพย์สินของคนทั้งหลาย*ต่อหน้าต่อตา*เจ้าของ (พร พิทยา, 2506, น. 6)

ตัวอย่างที่ 17 ใน*ทันทีทันใด* ชายฉกรรจ์ก็แสร้งทำเป็นมองไม่เห็น (พร พิทยา, 2506, น. 4)

ตัวอย่างที่ 18 ครั้งนั้นการเล่นแร่แปรธาตุเป็นสิ่งที่คนทั้งหลายคลั่งไคล้ไหลหลงและ*ลงทุนลงแรง*กันอย่างถึงที่สุด (พร พิทยา, 2506, น. 1)

	คำหรือความเดิม	**เติมหลัง**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	ชาวบ้าน	ชาวเมือง	=	ชาวบ้านชาวเมือง
2.	ต่อหน้า	ต่อตา	=	ต่อหน้าต่อตา
3.	ทันที	ทันใด	=	ทันทีทันใด
4.	ลงทุน	ลงแรง	=	ลงทุนลงแรง

ก) คำว่า “ชาวบ้านชาวเมือง” เป็นคำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหลังคำหรือความเดิม กล่าวคือ คำว่า “ชาวเมือง” เป็นพยางค์หรือคำที่เติมหลังที่คำหรือความเดิม หมายถึง กลุ่มคนที่อยู่ในเขตซึ่งเป็นที่ชุมนุม ส่วนคำว่า “ชาวบ้าน” เป็นคำหรือความเดิม หมายถึง ผู้ที่อยู่ในพื้นถิ่นหนึ่ง ๆ, ประชาชนทั่วไป, ผู้ที่อยู่ใกล้ชิดธรรมชาติ และมีวิถีชีวิตแบบบรรพกาล, ผู้ที่มีชีวิตแบบเรียบง่าย ธรรมดา มักจะด้อยการศึกษา

คำว่า “ชาวบ้าน” กับคำว่า “ชาวเมือง” จึงซ้อนกันเป็นคำว่า “ชาวบ้านชาวเมือง” เป็นคำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน ซึ่งหมายถึงกลุ่มคนที่อยู่ในเขตซึ่งเป็นที่ชุมนุมในพื้นถิ่นหนึ่ง ๆ

ข) คำว่า “ต่อหน้าต่อตา” เป็นคำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหลังคำหรือความเดิม กล่าวคือ คำว่า “ต่อตา” เป็นพยางค์หรือคำที่เติมหลังที่คำหรือความเดิม หมายถึง เผชิญสถานการ์จริงที่เห็นด้วยตนเอง ส่วนคำว่า “ต่อหน้า” เป็นคำหรือความเดิม หมายถึง ผู้เผชิญสถานการ์จริงที่เห็นด้วยตนเองเช่นกัน

คำว่า “ต่อหน้า” กับคำว่า “ต่อตา” จึงซ้อนกันเป็นคำว่า “ต่อหน้าต่อตา” เป็นคำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน ซึ่งหมายถึงซึ่งหน้า, เฉพาะหน้า

ค) คำว่า “ทันทีทันใด” เป็นคำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหลังคำหรือความเดิม กล่าวคือ คำว่า “ทันใด” เป็นพยางค์หรือคำที่เติมหลังที่คำหรือความเดิม หมายถึง ในขณะนั้นเอง ส่วนคำว่า “ทันที” เป็นคำหรือความเดิม หมายถึง ในขณะนั้นเองเช่นกัน

คำว่า “ทันที” กับคำว่า “ทันใด” จึงซ้อนกันเป็นคำว่า “ทันทีทันใด” เป็นคำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน ซึ่งหมายถึงในขณะนั้นเอง

ง) คำว่า “ลงทุนลงแรง” เป็นคำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหลังคำหรือความเดิม กล่าวคือ คำว่า “ลงแรง” เป็นพยางค์หรือคำที่เติมหลังที่คำหรือความเดิม หมายถึง ออกแรงทำงาน ส่วนคำว่า “ลงทุน” เป็นคำหรือความเดิม หมายถึง นำเงินหรือทรัพย์สินเป็นทุนเพื่อประกอบธุรกิจ

คำว่า “ลงทุน” กับคำว่า “ลงแรง” จึงซ้อนกันเป็นคำว่า “ลงทุนลงแรง” เป็นคำซ้อนซ้ำที่มีพยางค์หน้ากับพยางค์ที่สามเป็นคำเดียวกัน ซึ่งหมายถึงยอมทำสิ่งที่ยากและไม่น่าจะทำได้

1.2) คำซ้อนซ้ำที่มีพยางค์ที่สองกับพยางค์ที่สี่เป็นคำเดียวกัน

คำซ้อนซ้ำที่มีพยางค์ที่สองกับพยางค์ที่สี่เป็นคำเดียวกันในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 ลักษณะ ได้แก่ พยางค์ที่เติมหลังคำหรือความเดิม ซึ่งปรากฏ 1 คำ คำละ 1 ครั้ง คือ คำว่า “นุ่งขาวห่มขาว”ดังนี้

ตัวอย่างที่ 19 ชายทั้งสองนั้น*นุ่งขาวห่มขาว*และโกนศีรษะเสมอจึงขออาศัยอยู่ด้วย (พร พิทยา, 2506, น. 2)

	คำหรือความเดิม	เติมหลัง		คำซ้อนเพื่อเสียง 4 พยางค์
1.	นุ่งขาว	ห่มขาว	=	นุ่งขาวห่มขาว

คำว่า “นุ่งขาวห่มขาว” เป็นคำซ้อนสี่พยางค์เทียมแบบคำซ้อนซ้ำพยางค์ที่เติมหลังคำหรือความเดิม กล่าวคือ คำว่า “ห่มขาว” เป็นพยางค์หรือคำที่เติมหลังที่คำหรือความเดิม หมายถึง ใช้ผ้าสีขาวคลุมหรือพันสิ่งใดสิ่งหนึ่งทั้งหมดหรือเพียงบางส่วน ส่วนคำว่า “นุ่งขาว” เป็นคำหรือความเดิม หมายถึง ใช้ผ้าสีขาวปกปิดกายท่อนล่างหรือท่อนบนก็ได้

คำว่า “นุ่งขาว” กับคำว่า “ห่มขาว” จึงซ้อนกันเป็นคำว่า “นุ่งขาวห่มขาว” เป็นคำซ้อนซ้ำที่มีพยางค์ที่สองกับพยางค์ที่สี่เป็นคำเดียวกัน ซึ่งหมายถึงพฤติกรรมของบุคคล (จะเป็นหญิงหรือชายก็ได้) ผู้นุ่งห่มผ้าสีขาว โดยจะสมาทานรักษาศีล 5 หรือ ศีล 8 หรือศีล 227 ก็ได้และบางคน อาจจะปลงผม บางคนก็ไม่ปลงผม (วิโรจน์ อินทนนท์, 2560, น. 72-73)

2) คำซ้อนต่อสัมผัส

คำซ้อนต่อสัมผัส คือ คำซ้อนสี่พยางค์เทียมที่เติมคำ 2 คำหรือ 2 พยางค์ หน้าคำหรือความ 2 พยางค์ที่มีอยู่แล้ว หรือหลังคำหน้าความ 2 พยางค์ที่มีอยู่แล้ว โดยให้พยางค์ที่ 2 กับ 3 สัมผัสกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 42)

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนต่อสัมผัสในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 ลักษณะ ได้แก่ คำซ้อนต่อสัมผัสหน้าคำและคำซ้อนต่อสัมผัสหลังคำ ดังนี้

2.1) คำซ้อนต่อสัมผัสหน้าคำ

คำซ้อนต่อสัมผัสหน้าคำ คือ คำซ้อนสี่พยางค์เทียมที่เกิดจากการเติมคำ 2 คำหรือ 2 พยางค์หน้าคำ 2 พยางค์ที่มีอยู่แล้ว โดยให้พยางค์ที่ 2 สัมผัสกับพยางค์ที่ 3 และมีความหมายจากคำทั้ง 2 คำที่ซ้อนกัน

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนต่อสัมผัสหน้าคำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 3 คำ ซึ่งปรากฏคำละ 1 ครั้ง ได้แก่ คำว่า “จงรักภักดี” “รบทัพจับศึก” และ “ล่องหนหายตัว” ดังนี้

ตัวอย่างที่ 20 ชายฉกรรจ์ได้ยินตาเถรพูดกันเช่นนั้น ก็ยิ่งยินดีรับใช้เต็มที่ และมีความ*จงรักภักดี*อย่างจริงใจ

ตัวอย่างที่ 21 ถึงคราว*รบทัพจับศึก*เมื่อใด การหายตัวได้และเหาะได้ก็จะเป็นประโยชน์อย่างเหลือล้นพ้นประมาณ

ตัวอย่างที่ 22 ข้าจะ*ล่องหนหายตัว*ได้ในเร็ว ๆ นี่แหละ! (พร พิทยา, 2506, น. 2)

	ต่อสัมผัส	**คำหรือความเดิม**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	จงรัก	ภักดี	=	จงรักภักดี
2.	รบทัพ	จับศึก	=	รบทัพจับศึก
3.	ล่องหน	หายตัว	=	ล่องหนหายตัว

2.1.1) คำว่า “จงรักภักดี” เกิดจากการเติมคำว่า “จงรัก” ซึ่งหมายถึงผูกใจรักด้วยความเคารพนับถือหรือรู้คุณอย่างยิ่ง หน้าคำหรือความว่า “ภักดี” ซึ่งหมายถึงความจงรัก, ความเลื่อมใสยิ่ง เป็นคำหรือความเดิมที่มีอยู่แล้ว

คำว่า “จงรักภักดี” มีพยางค์ที่ 2 คือคำว่า “รัก” และพยางค์ที่ 3 คือพยางค์ว่า “ภัก” สัมผัสสระกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “จงรัก” และคำว่า “ภักดี” ดังนั้น คำว่า “จงรักภักดี” จึงหมายถึงผูกใจรักด้วยความเคารพนับถือหรือรู้คุณอย่างยิ่ง

2.1.2) คำว่า “รบทัพจับศึก” เกิดจากการเติมคำว่า “รบทัพ” ซึ่งหมายถึงสู้กันในกองทหาร หน้าคำหรือความว่า “จับศึก” ซึ่งหมายถึงใช้กำลังเข้าประหัตประหารกันอย่างรุนแรงระหว่างรัฐหรือประเทศตั้งแต่ 2 รัฐหรือ 2 ประเทศขึ้นไป เป็นคำหรือความเดิมที่มีอยู่แล้ว

คำว่า “รบทัพจับศึก” มีพยางค์ที่ 2 คือคำว่า “ทัพ” และพยางค์ที่ 3 คือคำว่า “จับ” สัมผัสสระกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “รบทัพ” และคำว่า “จับศึก” ดังนั้น คำว่า “รบทัพจับศึก” จึงหมายถึงรบราฆ่าฟันกับข้าศึกศัตรู

2.1.3) คำว่า “ล่องหนหายตัว” เกิดจากการเติมคำว่า “ล่องหน” ซึ่งหมายถึงสู้หายตัวไปด้วยเวทมนตร์ หน้าคำหรือความว่า “หายตัว” ซึ่งหมายถึงทำให้ไม่เห็นตัว เป็นคำหรือความเดิมที่มีอยู่แล้ว

คำว่า “ล่องหนหายตัว” มีพยางค์ที่ 2 คือคำว่า “หน” และพยางค์ที่ 3 คือคำว่า “หาย” สัมผัสพยัญชนะกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “ล่องหน” และคำว่า “หายตัว” ดังนั้น คำว่า “ล่องหนหายตัว” จึงหมายถึงไม่ปรากฏให้เห็นตัวหรือไม่ปรากฏตัวให้เห็น

2.2) คำซ้อนต่อสัมผัสหลังคำ

คำซ้อนต่อสัมผัสหลังคำ คือ คำซ้อนสี่พยางค์เทียมที่เกิดจากการเติมคำ 2 คำหรือ 2 พยางค์หลังคำ 2 พยางค์ที่มีอยู่แล้ว โดยให้พยางค์ที่ 2 สัมผัสกับพยางค์ที่ 3 และมีความหมายจากคำทั้ง 2 คำที่ซ้อนกัน (สุนันท์ อัญชลีนุกูล, 2563, น. 42)

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนต่อสัมผัสหลังคำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 คำ ซึ่งปรากฏคำละ 1 ครั้ง ได้แก่ คำว่า “คลั่งไคล้ไหลหลง” และ “ถือศีลกินบวช” ดังนี้

ตัวอย่างที่ 23 ครั้งนั้นการเล่นแร่แปรธาตุเป็นสิ่งที่คนทั้งหลาย*คลั่งไคล้ไหลหลง*และลงทุนลงแรงกันอย่างถึงที่สุด (พร พิทยา, 2506, น. 1)

ตัวอย่างที่ 24 ก็เข้าใจผิดคิดว่า "เถร" นั้นคือ "เถร" *ผู้ถือศีลกินบวช* (พร พิทยา, 2506, น. 1)

	คำหรือความเดิม	**ต่อสัมผัส**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	คลั่งไคล้	ไหลหลง	=	คลั่งไคล้ไหลหลง
2.	ถือศีล	กินบวช	=	ถือศีลกินบวช

2.2.1) คำว่า “คลั่งไคล้ไหลหลง” เกิดจากการเติมคำว่า “ไหลหลง” ซึ่งหมายถึงคลั่งไคล้ในสิ่งใดสิ่งหนึ่ง หลังคำหรือความว่า “คลั่งไคล้” ซึ่งหมายถึงหลงใหลในบุคคลหรือสิ่งใดสิ่งหนึ่ง, หมกมุ่นอยู่กับงานหรือสิ่งใดสิ่งหนึ่ง เป็นคำหรือความเดิมที่มีอยู่แล้ว

คำว่า “คลั่งไคล้ไหลหลง” มีพยางค์ที่ 2 คือ คำว่า “ไคล้” และพยางค์ที่ 3 คือพยางค์ว่า “ไหล” สัมผัสสระกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “คลั่งไคล้” และคำว่า “ไหลหลง” ดังนั้น คำว่า “คลั่งไคล้ไหลหลง” จึงหมายถึงหลงใหลในบุคคลหรือสิ่งใดสิ่งหนึ่ง

2.2.2) คำว่า “ถือศีลกินบวช” เกิดจากการเติมคำว่า “กินบวช” ซึ่งหมายถึงกินเครื่องกระยาบวชในลัทธิพิธี, กินในเวลาตามกำหนดของการถือพรตในลัทธิศาสนา หลังคำหรือความว่า “ถือศีล”

ซึ่งหมายถึงปฏิบัติตนโดยไม่ฝ่าฝืนข้อบัญญัติทางพระพุทธศาสนาที่กำหนดการปฏิบัติกายและวาจาให้เป็นปรกติ เป็นคำหรือความเดิมที่มีอยู่แล้ว

คำว่า “ถือศีลกินบวช” มีพยางค์ที่ 2 คือ คำว่า “ศีล” และพยางค์ที่ 3 คือ พยางค์ว่า “กิน” สัมผัสสระกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “ถือศีล” และคำว่า “กินบวช” ดังนั้น คำว่า “คลั่งไคล้ไหลหลง” จึงหมายถึงกินเครื่องกระยาบวชในลัทธิพิธี, กินในเวลาตามกำหนดของการถือพรตในลัทธิศาสนา

3) คำซ้อนสลับคู่

คำซ้อนสลับคู่ คือ คำซ้อนสี่พยางค์เทียมที่เกิดจากการนำคำ 2 คำหรือ 2 พยางค์ที่มีอยู่แล้ว 2 คู่ มาสลับคู่กันโดยพยางค์ที่ 2 และ 3 สัมผัสสระกันมีความหมายอยู่ที่คำหรือความเดิม และมีความหมายจากคำทั้ง 2 คำที่ซ้อนกัน

คำซ้อนสี่พยางค์เทียมแบบคำซ้อนสลับคู่ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 คำ ซึ่งปรากฏ 6 ครั้ง คือ คำว่า “เล่นแร่แปรธาตุ” ดังนี้

ตัวอย่างที่ 25 ในบรรดานัก*เล่นแร่แปรธาตุ*ทั้งหลายนี้ มีชายสูงอายุสองคนพี่น้องรวมอยู่ด้วย (พร พิทยา, 2506, น. 1)

	คำหรือความเดิม	**แทรก**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	แร่ธาตุ	เล่นแปร	=	เล่น*แร่แปร*ธาตุ

คำว่า “เล่นแร่แปรธาตุ” เกิดจากการนำคำว่า “แร่ธาตุ” ซึ่งหมายถึงแร่ กับคำว่า “เล่นแปร” ซึ่งหมายถึงสาละวนหรือหมกมุ่นอยู่กับการเปลี่ยนสิ่งให้กลายไปจากลักษณะหรือภาวะเดิม

เมื่อสลับคู่กันเป็นคำว่า “เล่นแร่” ซึ่งหมายถึงสาละวนหรือหมกมุ่นอยู่ธาตุหรือสารประกอบอนินทรีย์ที่เกิดขึ้นตามธรรมชาติด้วยความเพลิดเพลิน กับคำว่า “แปรธาตุ” ซึ่งหมายถึงทำให้ธาตุหนึ่งกลายเป็นอีกธาตุหนึ่ง, แปรรูป, แจงรูป คำว่า “เล่นแร่แปรธาตุ” จึงหมายถึงสับเปลี่ยนของที่มีราคาให้เป็นของที่มีราคาต่ำกว่า

2.3 คำซ้อนเพื่อเสียงห้าพยางค์

คำซ้อนเพื่อเสียงห้าพยางค์เกิดจากพยางค์ 5 พยางค์ซ้อนกัน คำซ้อนเพื่อเสียงห้าพยางค์ในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 ชนิด ได้แก่ คำซ้อนต่อสัมผัสหลังคำ

คำซ้อนต่อสัมผัสหลังคำ คือ คำซ้อนห้าพยางค์เทียมที่เกิดจากการเติมคำ 3 พยางค์หลังคำ 2 พยางค์ที่มีอยู่แล้ว โดยให้พยางค์ที่ 2 สัมผัสกับพยางค์ที่ 3 และมีความหมายจากคำทั้ง 2 คำที่ซ้อนกัน

คำซ้อนห้าพยางค์เทียมแบบคำซ้อนต่อสัมผัสหลังคำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 2 คำ ได้แก่ คำว่า “เหลือล้นพ้นประมาณ ปรากฏ 1 ครั้ง และคำว่า “เหาะเหินเดินอากาศ” ปรากฏ 2 ครั้ง ดังนี้

ตัวอย่างที่ 26 ถึงคราวรบทัพจับศึกเมื่อใด การหายตัวได้และเหาะได้ก็จะเป็นประโยชน์อย่าง*เหลือล้นพ้นประมาณ*

ตัวอย่างที่ 27 มนุษย์ทั้งหลายใคร่ จะเป็นเทวดา-สามารถล่องหนหายตัวและ*เหาะเหินเดินอากาศ*ได้ (พร พิทยา, 2506, น. 2)

	คำหรือความเดิม	**ต่อสัมผัส**		**คำซ้อนเพื่อเสียง 4 พยางค์**
1.	เหลือล้น	พ้นประมาณ	=	เหลือล้นพ้นประมาณ
2	เหาะเหิน	เดินอากาศ	=	เหาะเหินเดินอากาศ

2.3.1 คำว่า “เหลือล้นพ้นประมาณ” เกิดจากการเติมคำว่า “พ้นประมาณ” ซึ่งหมายถึงอาการที่ผ่านหรือหลุดเป็นต้นออกไปอยู่นอกเขตหรือเลยที่กำหนด กะ หรือคะเนไว้ให้ใกล้เคียงจำนวนจริงหรือให้พอเหมาะพอควร หลังคำหรือความว่า “เหลือล้น” ซึ่งหมายถึงมากมาย, มากเกินไป

คำว่า “เหลือล้นพ้นประมาณ” มีพยางค์ที่ 2 คือ คำว่า “ล้น” และพยางค์ที่ 3 คือ คำว่า “พ้น” สัมผัสสระกัน โดยมีความหมายที่อยู่ที่คำหรือความเดิม ดังนั้น เมื่อคำว่า “เหลือล้น” กับคำว่า “พ้นประมาณ” ซ้อนกันเป็นคำว่า “เหลือล้นพ้นประมาณ” จึงหมายถึงมากมาย, มากเกินไป

2.3.2 คำว่า “เหาะเหินเดินอากาศ” เกิดจากการเติมคำว่า “เดินอากาศ” ซึ่งหมายถึงประกอบกิจการขนส่งทางอากาศ หลังคำหรือความว่า “เหาะเหิน” ซึ่งหมายถึงเคลื่อนที่ไปในอากาศโดยการบินอยู่ในระยะสูงด้วยฤทธิ์

คำว่า “เหาะเหินเดินอากาศ” มีพยางค์ที่ 2 คือ คำว่า “เหิน” และพยางค์ที่ 3 คือ คำว่า “เดิน” สัมผัสสระกัน โดยมีความหมายที่อยู่ที่คำหรือความเดิม ดังนั้น เมื่อคำว่า “เหาะเหิน” กับคำว่า “เดินอากาศ” ซ้อนกันเป็นคำว่า “เหาะเหินเดินอากาศ” จึงหมายถึงเคลื่อนที่ไปในอากาศโดยการบินอยู่ในระยะสูงด้วยฤทธิ์

2.4 คำซ้อนเพื่อเสียงหกพยางค์

คำซ้อนเพื่อเสียงหกพยางค์เกิดจากการนำคำ 4 พยางค์ ที่มีอยู่แล้ว 2 คู่ มาซ้อนต่อสัมผัสกับคำซ้อน 2 พยางค์ (สุนันท์ อัญชลีนุกูล, 2563, น. 43) พยางค์ที่ 4 สัมผัสกับพยางค์ที่ 5 และมีความหมายจากคำทั้ง 2 คำที่ซ้อนกัน

คำซ้อนหกพยางค์เทียมแบบคำซ้อนต่อสัมผัสหลังคำในนิทานไทยเรื่องตาเถรล่องหนปรากฏ 1 คำ ซึ่งปรากฏ 1 ครั้ง คือ คำว่า “ตะเกียกตะกายป่ายปีน” ดังนี้

ตัวอย่างที่ 28 ว่าแล้วก็*ตะเกียกตะกายป่ายปีน*ขึ้นไปบนต้นไม้สูง ยืนบนกิ่งสูงสุด (พร พิทยา, 2506, น. 5)

	คำหรือความเดิม	**ต่อสัมผัส**		**คำซ้อนเพื่อเสียง 6 พยางค์**
1.	ตะเกียกตะกาย	ป่ายปีน	=	ตะเกียกตะกายป่ายปีน

คำว่า “ตะเกียกตะกายป่ายปีน” เกิดจากการนำคำ 2 พยางค์ คำว่า “ป่ายปีน” ซึ่งหมายถึงปีนหรือตะกายขึ้นไปด้วยความยากลำบาก หลังคำหรือความว่า “ตะเกียกตะกาย” ซึ่งหมายถึงพยายามป่ายปีนไป, พยายามทุกทางเพื่อช่วยเหลือตนเองให้รอดพ้นจากความยากลำบากหรือเพื่อให้ประสบความสำเร็จ

คำว่า “ตะเกียกตะกายป่ายปีน” มีพยางค์ที่ 4 คือ พยางค์ว่า “กาย” และพยางค์ที่ 5 คือ คำว่า “ป่าย” สัมผัสสระกัน โดยมีความหมายที่เป็นความหมายรวมระหว่างคำว่า “ตะเกียกตะกาย” และคำว่า “ป่ายปีน” ดังนั้น คำว่า “ตะเกียกตะกายป่ายปีน” จึงหมายถึงไม่พยายามป่ายปีนไป, พยายามทุกทางเพื่อช่วยเหลือตนเองให้รอดพ้นจากความยากลำบากหรือเพื่อให้ประสบความสำเร็จ

อภิปรายผล

การพิจารณาชนิดของคำซ้อนโดยจำแนกเป็น 2 ชนิด คือ คำซ้อนเพื่อความหมายกับคำซ้อนเพื่อเสียง อาจไม่สามารถจำแนกให้เด็ดขาดออกจากกันได้เสมอไป เนื่องจากการอธิบายว่าคำซ้อนเพื่อความหมายเกิดจากการนำคำ 2 คำที่มีความหมายเหมือนกัน ใกล้เคียงกัน ทำนองเดียวกัน หรือตรงข้ามกันมาซ้อนกันนั้น (สุนันท์ อัญชลีนุกูล, 2563, น. 34) ผู้วิจัยกลับพบว่าคุณสมบัติดังกล่าวปรากฏซ้อนอยู่ในคำซ้อนเพื่อเสียงด้วยเช่นกัน ดังตัวอย่างคำซ้อนเพื่อเสียงต่อไปนี้

	คำซ้อนเพื่อเสียง	**คุณสมบัติด้านเสียง**	**คุณสมบัติด้านความหมาย**	**ความหมายประจำคำ**
1	นักหนา	เล่นเสียงพยัญชนะตัวสะกด แม่กก กับแม่ ก กา	มีความหมายทำนองเดียวกัน	นัก: อย่างยิ่ง, มาก หนา: แน่นทึบ, มาก
2	เหาะเหินเดินอากาศ	ต่อสัมผัสคำว่า “เดิน” หลังคำว่า “เหิน”	มีความหมายทำนองเดียวกัน	เหาะเหิน: เคลื่อนที่ไปในอากาศโดยการบินอยู่ในระยะสูงด้วยฤทธิ์ เดินอากาศ: เคลื่อนที่ไปในอากาศ
3	ชาวบ้านชาวเมือง	ซ้ำพยางค์ “ชาว” ที่เติมหน้าคำหรือความเดิม	มีความหมายทำนองเดียวกัน	ชาวบ้าน: ผู้ที่อยู่ในพื้นถิ่นหนึ่ง ๆ ชาวเมือง: กลุ่มคนที่อยู่ในเขตซึ่งเป็นที่ชุมนุม

	คำซ้อนเพื่อเสียง	คุณสมบัติด้านเสียง	คุณสมบัติด้านความหมาย	ความหมายประจำคำ
4	เหลือล้นพ้นประมาณ	ต่อสัมผัสคำว่า “พ้น” หลังคำว่า “ล้น”	มีความหมายทำนองเดียวกัน	เหลือล้น: มากมาย, มากเกินไป พ้นประมาณ: เลยที่กำหนดกะ หรือคะเนไว้
5	ตะเกียกตะกายป่ายปีน	ต่อสัมผัสคำว่า “ป่าย” หลังคำว่า “ตะกาย”	มีความหมายทำนองเดียวกัน	ตะเกียกตะกาย: พยายามป่ายปีนไป ป่ายปีน: ปีนหรือตะกายขึ้นไปด้วยความยากลำบาก

1) คำซ้อนเพื่อเสียง 2 พยางค์คำว่า “นักหนา” แม้จะมีคุณสมบัติด้านเสียง คือ การเล่นเสียงพยัญชนะตัวสะกด แม่กก ของคำว่า “นัก” กับแม่ ก กา ของคำว่าหนา แต่ก็ยังมีคุณสมบัติด้านความหมาย คือ ทั้งสองคำดังกล่าวมีความหมายทำนองเดียวกัน

2) คำซ้อนเพื่อเสียง 4 พยางค์ คำว่า “เหาะเหินเดินอากาศ” แม้จะมีคุณสมบัติด้านเสียง คือ การต่อสัมผัส
คำว่า “เดิน” หลังคำว่า “เหิน” แต่ก็ยังมีคุณสมบัติด้านความหมาย คือ ทั้งสองคำดังกล่าวมีความหมายทำนองเดียวกัน

3) คำซ้อนเพื่อเสียง 4 พยางค์ คำว่า “ชาวบ้านชาวเมือง” แม้จะมีคุณสมบัติด้านเสียง คือ การซ้ำพยางค์ของหน่วยคำไม่อิสระ “ชาว” ที่เติมหน้าคำเดิม คือ คำว่า “บ้าน” กับคำว่า “เมือง” แต่ก็ยังมีคุณสมบัติด้านความหมาย คือ ทั้งสองคำดังกล่าวมีความหมายทำนองเดียวกัน

4) คำซ้อนเพื่อเสียง 5 พยางค์ คำว่า “เหลือล้นพ้นประมาณ” แม้จะมีคุณสมบัติด้านเสียง คือ การต่อสัมผัสคำว่า “พ้น” หลังคำว่า “ล้น” แต่ก็ยังมีคุณสมบัติด้านความหมาย คือ ทั้งสองคำดังกล่าวมีความหมายทำนองเดียวกัน

5) คำซ้อนเพื่อเสียง 6 พยางค์ คำว่า “ตะเกียกตะกายป่ายปีน” แม้จะมีคุณสมบัติด้านเสียง คือ การต่อสัมผัสคำว่า “ป่าย” หลังคำว่า “ตะกาย” แต่ก็ยังมีคุณสมบัติด้านความหมาย คือ ทั้งสองคำดังกล่าวมีความหมายทำนองเดียวกัน

ดังนั้น แม้การพิจารณาจำแนกชนิดของคำซ้อนเป็น 2 ชนิด คือ คำซ้อนเพื่อความหมายกับคำซ้อนเพื่อเสียง แต่คุณสมบัติทางความหมายยังคงเป็นลักษณะร่วมของคำซ้อนทั้ง 2 ชนิด ซึ่งสอดคล้องกับผลการวิจัยเรื่อง ““คำซ้อนเพื่อเสียง” จะยังเป็นคำซ้อนหรือไม่: บททบทวนจากการศึกษาเอกสารทาง

วิชาการ แบบเรียน และแบบทดสอบทางการศึกษาแห่งชาติวิชาภาษาไทย” (ธงชัย แซ่เจีย, 2560, น. 114) ที่พบว่าประเด็นคำซ้อนเพื่อเสียงมีเนื้อหาที่ลักลั่น แบบเรียนภาษาไทยบางเล่มไม่ปรากฏการอธิบายคำซ้อนเพื่อเสียง แบบเรียนภาษาไทยบางเล่มปรากฏการอธิบายคำซ้อนเพื่อเสียงในแง่เสียงของคำโดยไม่อธิบายความหมาย และแบบเรียนภาษาไทยบางเล่มอธิบายคำซ้อนเพื่อเสียงทั้งในแง่เสียงของคำและความหมาย

ข้อเสนอแนะ

1. แหล่งข้อมูลที่ใช้ศึกษาคำซ้อนครั้งนี้ คือ นิทานไทยเรื่องตาเถรล่องหน ซึ่งเป็นนิทานที่ให้คติชีวิตสอนใจ และสอดแทรกความเชื่อเรื่องการเล่นแร่แปรธาตุ คำซ้อนที่ปรากฏในเนื้อเรื่องจึงเป็นคำซ้อนที่สอดคล้องกับเรื่องเล่นแร่แปรธาตุ หากมีการศึกษาคำซ้อนผ่านแหล่งข้อมูลลักษณะอื่น จะช่วยเติมเต็มองค์ความรู้เกี่ยวกับคำซ้อนได้ครอบคลุมแวดวงสาขาวิชาต่าง ๆ

2. การศึกษาคำซ้อนครั้งนี้วิเคราะห์ลักษณะคำซ้อนโดยปรับแนวคิดเรื่องคำซ้อน จากประเด็นการสร้างคำซ้อน ของ สุนันท์ อัญชลีนุกูล (2563, น. 33-47) หากมีการศึกษาคำซ้อนผ่านแนวคิดมุมมองเกี่ยวกับคำซ้อนอื่น ๆ จะช่วยเติมเต็มองค์ความรู้เกี่ยวกับคำซ้อนได้ครอบคลุมมิติต่าง ๆ

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Characteristics of Language Use in Lao Online Media

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Abstract

At present, human society has been developing rapidly, especially with the emergence of online media, which plays a significant role and influences people's way of life. This has led to changes in language usage, such as the creation of new words and expressions or the modification of existing ones for use in online media, which then spread widely across society. Therefore, the study of language use in Lao online media aims to analyze patterns of vocabulary usage through qualitative research methods. Data is collected from two major sources: Facebook pages and online novels on the Joylada app in 2024, with a focus on 10 selected Facebook pages and 10 online novels. This study is based on linguistic theories, particularly the theory of Bybee, J. (2015), which categorizes language use in online media into three types: phonetic changes, lexical changes, and semantic changes.

Keywords: Language Characteristics, Lao Language Changes, Lao Language in Online Media.

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ລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວ

1. ພາກສະເໜີ

ພາສາລາວເປັນມູນມໍລະລະດົກອັນລ້ຳຄ່າຂອງຄົນລາວ ທີ່ສືບທອດກັນມາແຕ່ບູຮານນະການ. ພາສາລາວ ກໍຄື ພາສາອື່ນໆ ຂອງໂລກມີການວິວັດທະນາການ ຫຼື ປ່ຽນແປງຕາມວິວັດທະນາການຂອງສັງຄົມ. ຊົນຊາດລາວ ມີພາສາ ປາກເວົ້າ ເປັນຂອງຕົວເອງມາແຕ່ບູຮານນະການ ເມື່ອເວລາປະມານ 5000 ກວ່າປີມາແລ້ວ. ພາສາລາວ ຈັດຢູ່ໃນພາສາ ຕະກຸນໄຕ-ກະໄດ. ໃນເບື້ອງຕົ້ນຊົນຊາດລາວມີແຕ່ພາສາເວົ້າ, ລັກສະນະຂອງພາສາລາວເດີມ ສ່ວນຫຼາຍ ເປັນຄຳໂດດ, ຄຳດ່ຽວ, ຄຳປ່ຽວ ແລະ ຍາງດຽວ ເຊັ່ນ ພໍ່, ແມ່, ໄປ, ມາ, ກິນ, ນອນ, ໝູ, ໝາ, ເປັດ, ໄກ່ ເປັນຕົ້ນ. ຈົນມາຮອດກາງ ສະຕະວັດທີ I ສະໄໝທີ່ຊົນຊາດລາວດຳລົງຊີວິດຢູ່ອານາຈັກໜອງແສງ ນານເຈົ້າ ເຊິ່ງເປັນດິນແດນມົນທົນເສສວນ ແລະ ແຂວງຢຸນນານ ປະເທດຈີນ, ເຂດແດນຂອງປະເທດຈີນ ເບື້ອງຕາເວັນຕົກ ຕິດກັບພາກເໜືອຂອງອິນເດຍໃນສະໄໝນັ້ນ. ໃນເວລານັ້ນຊົນຊາດລາວ (ຊົນເຜົ່າໄຕ) ໄດ້ມີການຕິດຕໍ່ພົວພັນ ແລະ ແລກປ່ຽນທາງວັດທະນະທຳກັບຊົນຊາດອິນເດຍ ແລະ ໄດ້ຮັບເອົາພຸດທະສາສະໜາລັດທິ ມະຫາຍານ ເຂົ້າມານັບຖື, ພ້ອມດ້ວຍຄຳພີພະໄຕປິດົກທີ່ຈາລຶກ ດ້ວຍອັກສອນ ສັນສະກິດເຂົ້າມາສຶກສາຄົ້ນຄວ້າ. ຈາກເຫດຜົນ ດັ່ງກ່າວ ຕົວໜັງສືສັນສະກິດມີຮູບລັກສະນະ ເປັນຕົວລ່ຽມ ຈຶ່ງໄດ້ ເຂົ້າມາ ມີອິດທິພົນຢູ່ໃນພາສາລາວ. ຫຼັງຈາກນັ້ນ, ພຸດທະສາສະໜານິກາຍຫິນະຍານທີ່ໃຊ້ອັກສອນປາລີ ໄດ້ແຜ່ເຂົ້າມາ ເຖິງປະເທດມອນ-ພະມ້າ ແລ້ວຊົນຊາດລາວຈຶ່ງໄດ້ຮັບເອົາຮູບຕົວໜັງສືແບບມອນ-ພະມ້າທີ່ເຂົາເຈົ້າດັດແປງຈາກ ອັກສອນປາລີ ແລ້ວຕໍ່ມາ ຊົນຊາດລາວ ຈຶ່ງໄດ້ດັດແປງມາເປັນອັກສອນລາວ ເພື່ອມາຮັບໃຊ້ໃນການບັນທຶກ ຄຳສອນ ແຫ່ງພຸດທະສາສະໜາ. ສ່ວນຕົວໜັງສືດັ້ງເດີມຂອງລາວນັ້ນຮຽກວ່າ ຕົວລາວ ຫຼື ອັກສອນລາວໃຊ້ໃນທາງລັດຖະການ ສຳລັບບັນທຶກ ເຫດການບ້ານເມືອງຕະຫຼອດຮອດເຖິງປັດຈຸບັນ (Phomme & Team, 2015, pp. 31-42).

ດັ່ງນັ້ນ, ຈຶ່ງລວມຄວາມໄດ້ວ່າພາສາລາວແມ່ນພາສາໜຶ່ງທີ່ມີຕົວໜັງສືສະເພາະເປັນຂອງຕົນເອງ ມາແຕ່ດຶກດຳບຳ ເກືອບ 2000 ປີມາແລ້ວ, ຮູບລັກຂອງຕົວໜັງສືລາວໄດ້ຮັບການວິວັດທະນາການຂຶ້ນມາເລື້ອຍໆ. ອັກສອນລາວນີ້ໄດ້ກຳເນີດຂຶ້ນມາຕາມແບບຢ່າງຂອງອັກສອນສັນສະກິດທີ່ໃຊ້ຢູ່ໃນພຸດທະສາສະໜານິກາຍມະຫາ ຍານ ແລະ ຮັບເອົາຮູບຕົວໜັງສືແບບມອນພະມ້າທີ່ດັດແປງຈາກອັກສອນປາລີທີ່ໃຊ້ ໃນພຸດທະສາສະໜາ ນິກາຍ ຫະນະຍານ. ຫຼັງຈາກນັ້ນຕໍ່ມາຕົວໜັງສືລາວຈຶ່ງໄດ້ຖືກດັດສົມຮູບລັກຂອງພາສາລາວໃນແຕ່ລະຍຸກສະໄໝ ໃຫ້ມີ ຄວາມຄົບຖ້ວນສົມບູນຂຶ້ນ ແລະ ເຖດເໝາະກັບຈຸດພິເສດຂອງພາສາຕົນຈົນເຖິງປັດຈຸບັນນີ້.

ຈາກຫຼັກຖານຂ້າງເທິງສະແດງໃຫ້ເຫັນວ່າພາສາລາວບໍ່ໄດ້ຢຸດໜຶ່ງແຕ່ກົງກັນຂ້າມພາສາລາວກັບມີການປ່ຽນແປງ ແລະ ພັດທະນາຢູ່ສະເໝີ ໂດຍອີງໃສ່ໄລຍະຮ່ວມສຳພັນກັບພາສາອື່ນວິວັດທະນາການຂອງ ພາສາລາວ ໄດ້ແບ່ງອອກ ເປັນສາມໄລຍະຄື ໄລຍະທີ່ພາສາລາວພົວພັນກັບພາສາຕະກຸນດຽວກັນ (ຄຳໂດດ), ໄລຍະພາສາລາວ ພົວພັນກັບ ພາສາ ຕະກຸນອາຊີ (ມີຫຼາຍພະຍາງ) ແລະ ໄລຍະພາສາລາວພົບພັນກັບພາສາຕະກຸນເອີລົບ ເຊິ່ງແຕ່ລະ ໄລຍະຈະເຫັນໄດ້ວ່າການປ່ຽນແປງຂອງພາສາລ້ວນແຕ່ມີການປັດໃຈແຕກຕ່າງກັນມາກະທົບເຮັດພາສາມີການປ່ຽ

ນແປງ ໂດຍສະເພາະແມ່ນ ການເມືອງ-ການປົກຄອງ, ການຕິດຕໍ່ພົວພັນທາງເສດຖະກິດ ແລະ ວັດທະນະທຳ-ສັງຄົມ ເປັນຕົ້ນ (ຄຳສອນ ທອງມີໄຊ ແລະ ຄະນະ, 2016: 3)

ມາເຖິງປັດຈຸບັນການປ່ຽນແປງຂອງພາສາລາວມີສະພາບບາງຢ່າງທີ່ແຕກຕ່າງໄປຈາກອະດີດ ແລະ ເລີ່ມມີຄວາມຮຸ່ນແຮງແຜ່ຂະຫຍາຍອອກເປັນວົງກວ້າງ ໂດຍສະເພາະໃນຍຸກໂລກາພິວັດ ວິທະຍາສາດ ແລະ ເຕັກໂນໂລຊີໄດ້ເຂົ້າມາມີບົດບາດຢູ່ໃນການດຳລົງຊີວິດປະຊາຊົນລາວໄດ້ສົ່ງຜົນກະທົບຕໍ່ກັບການປ່ຽນແປງຂອງພາສາລາວທັງທາງກົງ ແລະ ທາງອ້ອມ. ຍ້ອນແນວນັ້ນ, ພັກລັດຖະບານຈຶ່ງເລັ່ງເຫັນຄວາມສຳຄັນ ແລະ ເປັນຫ່ວງ ເປັນໃຍຕໍ່ພາສາລາວ ຈຶ່ງໄດ້ວາງແນວທາງແກ້ໄຂບັນຫາດັ່ງກ່າວໃຫ້ທັນທ່ວງທີ່ ດັ່ງສະແດງອອກໃນ ກອງປະຊຸມຂອງສະຖາບັນຄົ້ນຄວ້າ ວິທະຍາສາດການສຶກສາ ສຳມະນາກ່ຽວກັບຫຼັກການພື້ນຖານການນຳໃຊ້ພາສາລາວ ໃນວັນທີ 18 ມີນາ 2024 ໂດຍການ ເປັນປະທານຂອງທ່ານ ພຸດ ສິມມາລາວົງ ລັດຖະມົນຕີກະຊວງສຶກສາທິການ ແລະ ກີລາ ແລະ ມີຄຳເຫັນວ່າ "*ພາສາລາວ ແລະ ອັກສອນລາວ ເປັນພາສາ ແລະ ອັກສອນທາງການ, ເປັນເຄື່ອງມືສຳລັບການຮຽນ-ການສອນ, ການຖ່າຍທອດ ຄວາມຮູ້ ວິຊາຕ່າງໆໃນສະຖານທີ່ການສຶກສາ, ເປັນເຄື່ອງມືໃນການສື່ສານຢູ່ໃນສັງຄົມລາວ. ນອກນັ້ນ, ພາສາລາວ ຍັງເປັນວິຊາຮຽນໜຶ່ງ ທີ່ສຳຄັນ ຢູ່ໃນລະບົບໂຮງຮຽນຂອງລາວ ໂດຍສະເພາະແມ່ນສາມັນສຶກສາ, ເຖິງຢ່າງໃດກໍຕາມ ໃນການນຳໃຊ້ພາສາລາວ, ພວກເຮົາ ຍັງພົບເຫັນບາງບັນຫາ ທີ່ຍັງບໍ່ທັນເປັນເອກະພາບກັນ ທີ່ຂຶ້ນກັບປັດໄຈຕ່າງໆ ທາງດ້ານຫຼັກໄວຍາກອນລາວ (ຫຼັກການໃຊ້ພາສາ), ການຮຽນ-ການສອນພາສາ, ການໃຊ້ພາສາລາວໃນສັງຄົມ ແລະ ອິດທິພົນຂອງພາສາປະເທດເພື່ອນບ້ານ ກໍຄືພາສາຕ່າງປະເທດ ອື່ນໆ ເຊິ່ງກະຊວງສຶກສາທິການ ແລະ ກີລາ ໄດ້ສ້າງຕັ້ງສູນຄົ້ນຄວ້າພາສາລາວ ແລະ ຄະນະກຳມະການຄົ້ນຄວ້າພາສາລາວຂຶ້ນ ໃນປີ 2022 ຫຼັງຈາກນັ້ນ ຄະນະກຳມະການດັ່ງກ່າວ ກໍໄດ້ດຳເນີນວຽກງານຂອງຕົນ ໂດຍໄດ້ດຳເນີນການຄົ້ນຄວ້າຮຽບຮຽງເອກະສານ ຫຼັກການພື້ນຖານການນຳໃຊ້ພາສາລາວ ລວມທັງການຂຽນຄຳພາສາລາວດ້ວຍອັກສອນລາຕິນ Latin ແລະ ການຂຽນທັບສັບພາສາ ຕ່າງປະເທດຈຳນວນໜຶ່ງ*" (KhaosanPathetlao, 2024, March 19).

ຈາກຈຸດນີ້ສະແດງໃຫ້ເຫັນວ່າ ພາສາລາວຍັງມີຫຼາຍບັນຫາທີ່ຍັງບໍ່ເອກະພາບ ຄວນໄດ້ຮັບການຄົ້ນຄວ້າ ແລະ ຊອກຫາວິທີທາງແກ້ໄຂເພື່ອນຳມາເປັນຫຼັກການ ຫຼື ແບບແຜນປະຕິບັດໃນການນຳໃຊ້ພາສາລາວຢ່າງຖືກຕ້ອງ ແລະ ນຳໄປສູ່ຄວາມເອກະພາບກັນທົ່ວສັງຄົມເມື່ອລະກ້າວ. ຕໍ່ກັບບັນຫາການປ່ຽນແປງຂອງພາສາ ເຖິງແມ່ນວ່າ ການປ່ຽນແປງຂອງພາສາເປັນເລື່ອງປົກກະຕິຂອງທຸກສາກໍຕາມ ແຕ່ກໍຕ້ອງໄດ້ມີການຮັບມື ແລະ ຄົ້ນຄວ້າເພື່ອຫາວິທີການແກ້ໄຂຢູ່ສະເໝີໃນແຕ່ລະໄລຍະ ໂດຍອີງໃສ່ສະພາບແວດລ້ອມທາງສັງຄົມ ແລະ ຈຸດພິເສດຂອງແຕ່ລະພາສາ ດັ່ງທັດສະນະຂອງ ໄຫເມັດ (Hymes, 1964) ທີ່ໄດ້ກ່າວໄວ້ວ່າ ທຸກໆພາສາລ້ວນແລ້ວແຕ່ມີການປ່ຽນແປງແຕ່ກໍລະນີ ການປ່ຽນແປງຂອງແຕ່ລະຕະກຸນພາສາໃນໂລກແມ່ນມີອັດຕາການປ່ຽນແປງແຕກຕ່າງກັນຫຼາຍ ຫຼື ໜ້ອຍແມ່ນຂຶ້ນກັບ ປັດໄຈບາງປະການທາງສັງຄົມ ທີ່ສົ່ງຜົນກະທົບເຮັດໃຫ້ພາສາມີການປ່ຽນແປງໄປຢ່າງຕໍ່ເນື່ອງ ແລະ ສະໝ່ຳສະເໝີ, ຈົນກະທັ້ງອາດມີການປ່ຽນແປງຄັ້ງໃຫຍ່ໃນພາສາໃດໜຶ່ງເມື່ອການເວລາຜ່ານໄປຈົນບໍ່ສາມາດຈື່ຈຳພາສາຕົ້ນສະບັບເດີມໄດ້ກໍມີ. ພາສາທີ່ໃຊ້ຢູ່ໃນທຸກວັນນີ້ມີການປ່ຽນແປງເປັນເລື່ອງປົກກະຕິ ແລະ ການປ່ຽນແປງທີ່ເກີດຂຶ້ນຈາກຜູ້ເວົ້າພາສາ ປ່ຽນແປງ ການເວົ້າຂອງຕົນ; ພາສາເກີດການປ່ຽນແປງໂດຍສົມບູນ ຢ່າງເປັນລຳດັບຄື ລຳດັບທີໜຶ່ງປັດໄຈທີ່ເຮັດໃຫ້ເກີດການປ່ຽນແປງພາສາແມ່ນຍ້ອນຄວາມແຕກຕ່າງຂອງພາສາທີ່ມີຢູ່ ໃນຄວາມຈະເລີນກ້າວໜ້າທາງວິທະຍາການ, ສະພາບ ຈິດວິທະຍາຂອງຜູ້ເວົ້າພາສາ; ລຳດັບທີສອງ ແມ່ນຍ້ອນ

ກົນໄກທີ່ເຮັດໃຫ້ພາສາມີການປ່ຽນແປງ ເຊັ່ນ ການກາຍສຽງ, ການທຽບແບບ ແລະ ການຢືມພາສາອື່ນ ແລະ ລຳດັບທີສາມ ແມ່ນຍ້ອນພາສາມີການປ່ຽນແປງ ລັກສະນະ ການປ່ຽນແປງ ຂອງພາສາສະທ້ອນ ໃຫ້ເຫັນວ່າ ພາສາບໍ່ອາດປ່ຽນແປງດ້ວຍຕົນເອງໄດ້ທັນທີ ແຕ່ການປ່ຽນແປງຂອງ ພາສາຕ້ອງໄດ້ຮັບອິດທິພົນ, ຜົນກະທົບ ຫຼື ປັດໄຈຢ່າງໃດຢ່າງໜຶ່ງຈົນເຮັດໃຫ້ກົນໄກທາງ ພາສາທີ່ເຮັດໃຫ້ຮູບແບບ ພາສາປ່ຽນແປງ ຫຼື ເກີດການແປພາສາ ໃນຂັ້ນຕົ້ນກ່ອນກາຍເປັນການປ່ຽນແປງໃນພາສານັ້ນໆ ໄອໄລ (Weinreich, 1968, p. 4) ແລະ ລາໂອບ (Lavov, 1972, pp. 1-3).

ດັ່ງນັ້ນ, ຈຶ່ງສາມາດເວົ້າໄດ້ວ່າ ຕາບໃດທີ່ມະນຸດຍັງຄົງໃຊ້ພາສາເປັນເຄື່ອງມືໃນການຕິດຕໍ່ສື່ສານ ເຊິ່ງກັນແລະກັນ ໃນສັງຄົມໂດຍຈຸດສິ່ງຫຼາຍປະການເຊັ່ນ ການຖ່າຍທອດຄວາມຮູ້ຈາກຄົນຮຸ່ນໜຶ່ງ ໄປຍັງຄົນຮຸ່ນໜຶ່ງ, ການຕິດຕໍ່ພົວພັນທາງດ້ານເສດຖະກິດ ແລະ ແລກປ່ຽນວັດທະນະທຳ-ສັງຄົມ ເຊິ່ງບັນຫານີ້ເປັນສິ່ງທີ່ ຫຼີກເວັ້ນໄດ້ ຕໍ່ປັດໄຈທີ່ກໍ່ເກີດການປ່ຽນແປງຂອງພາສາ. ອີກຢ່າງພາສາປ່ຽນໄປຕາມການເວລາ ແລະ ສະພາບ ຂອງສັງຄົມ ເຊິ່ງ ສາມາດເກີດຂຶ້ນຢູ່ໃນລະດັບໃດຂອງພາສາກໍໄດ້ເຊັ່ນ ໂຄງສ້າງ, ສັດທະວິທະຍາ, ວັດຈະນະ ວິທະຍາ, ອາກະຍະສຳພັນ ແລະ ອັດຖະສາດ, ການປ່ຽນແປງຈະຫຼາຍ ຫຼື ໜ້ອຍແມ່ນຂຶ້ນກັບຈຸດພິເສດ ແລະ ສະພາບແວດລ້ອມຂອງພາສານັ້ນໆ. ນອກຈາກນັ້ນ ແອນດຼຣໂຊພູລອດ (Androutsopoulos, 2011) ໄດ້ກ່າວວ່າ ຂອບເຂດພື້ນທີ່ການຕິດຕໍ່ສື່ສານ ກໍເປັນ ປັດໄຈໜຶ່ງທີ່ສຳຄັນທີ່ສົ່ງຜົນເນັດໃຫ້ພາສາມີການປ່ຽນແປງ ໂດຍສະເພາະ ການໃຊ້ພາສາໃນຂອບເຂດສື່ອອນລາຍ ຫຼື computer mediated communication (CMC). ເນື່ອງຈາກວ່າ ຜົນກະທົບຂອງສື່ອອນລາຍບໍ່ແມ່ນການເລັ່ງໃສ່ ຂະບວນການປ່ຽນແປງຂອງພາສາທີ່ມີຢູ່ກ່ອນໜ້າ, ແຕ່ເປັນ ປາກົດ ການທາງສັງຄົມຢ່າງອິດສະລະໃນສະພາບການໃໝ່ ໃນປັດຈຸບັນ ແລະ ເປັນວິວັດທະນາການພັດທະນາການ ໃຊ້ພາສາໃນຂົງເຂດພື້ນທີ່ໃໝ່ເຊິ່ງເປັນສ່ອງທາງ ການຕິດຕໍ່ ສື່ສານທີ່ຕົກຢູ່ໃນຄວາມສ່ຽງທີ່ຈະກ້າວໄປສູ່ ການ ປ່ຽນປ່ຽນແປງ ຂອງຮູບແບບການໃຊ້ພາສາຕົວຈິງໃນຊີວິດປະຈຳວັນ. ຈາກຈຸດນີ້ໄດ້ສະທ້ອນໃຫ້ເຫັນວ່າ ສະພາບ ການປ່ຽນແປງຂອງພາສາແມ່ນເກີດຂຶ້ນຄຽງຄູ່ໄປກັບການເວລາ ແລະ ສະພາບການຜັນແປຂອງຂອງສັງຄົມ ໂດຍມີ ຂອບເຂດພື້ນທີ່ຂອງການຕິດຕໍ່ສື່ສານທີ່ເປັນເງື່ອນໄຂທີ່ສຳຄັນ ໃນການ ກຳນົດ ປັດໄຈ ຫຼື ແນວທາງການປ່ຽນແປງ ຂອງພາສາທີ່ຈະນຳໄປສູ່ຄວາມສ່ຽງໃນນຳໄປພັດທະນາຮູບແບບ ການໃຊ້ ພາສາເດີມໃນປັດຈຸບັນໃຫ້ປ່ຽນແປງໄປ ຈາກເດີມ.

ສະຫຼຸບຄວາມແລ້ວການປ່ຽນແປງພາສາສາເຫດຕົ້ນຕໍແມ່ນເກີດຈາກວ່າຄວາມຈະເລີນກ້າວໜ້າທາງ ວິທະຍາການ ແລະ ເຕັກໂນໂລຊີທີ່ທັນສະໄໝທີ່ໄດ້ເຂົ້າມາມີບົດບາດຢູ່ໃນສັງຄົມໄດ້ເຮັດໃຫ້ ຮູບແບບ ການດຳລົງ ຊີວິດ ແລະ ການຕິດຕໍ່ສື່ສານເຊິ່ງກັນແລະກັນ ລະຫວ່າງກຸ່ມຄົນໃນສັງຄົມ ມີຄວາມສະດວກສະບາຍຫຼາຍຂຶ້ນ. ສ່ອງທາງ ການຕິດຕໍ່ສື່ສານມີຫຼາຍວິທີ ແຕ່ຊ່ອງທາງທີ່ໄດ້ຮັບຄວາມນິຍົມ ແລະ ສົນໃຈຫຼາຍໃນປັດຈຸບັນແມ່ນ ສື່ອອນລາຍເຊິ່ງ ໄດ້ຮັບການຂະຫຍາຍຕົວຢ່າງໄວວາ ແລະ ຖືວ່າເປັນພື້ນທີ່ໃໝ່ໃນການກຳນົດເກມ ການສ້າງ ສັບສຳນວນໃໝ່ ຂຶ້ນມາ ໃຊ້ຢ່າງແພ່ຫຼາຍ ເຊິ່ງສອດຄ່ອງກັບທັດສະນະຂອງ ຈອນ (Jones, 2005) ແລະ ບາຣອນ (Baron N. S., 2008) ທີ່ໄດ້ກ່າວວ່າ ການປາກົດຕົວຂອງສື່ສັງຄົມອອນລາຍ ເປັນສ່ອງທາງການສື່ສານ ຮູບແບບໃໝ່ທີ່ສາມາດເຂົ້າມາ ເຕີມເຕັມ ຊີວິດທາງສັງຄົມຂອງຜູ້ຄົນໃນປັດຈຸບັນ ຜູ້ຄົນສື່ສານກັນຫຼາຍຂຶ້ນ ໂດຍຜ່ານເຄືອຂ່າຍສື່ອອນລາຍ ເຊັ່ນ ເຟດບຸກ, ທະວິດເຕີ, ອິນສະຕາແກມ, ສະກາຍ ເປັນຕົ້ນ (Facebook,

Twitter, Instagram, Instant Messaging (IM)Skype). ການສື່ສານທີ່ຜ່ານລະບົບອອນລາຍຈະເຮັດໃຫ້ຂະບວນການສື່ສານມີຄວາມວ່ອງໄວຂຶ້ນ, ເປັນຮູບແບບ ໜຶ່ງ ຂອງພາສາທີ່ມີລັກສະນະທົ່ວໄປຂອງການຂຽນ ແລະ ການເວົ້າ, ນອກຈາກນັ້ນກຸ່ມໄວໜຸ່ມຍັງຮູ້ສຶກວ່າບໍ່ມີຄວາມ ກົດດັນ ກັບຮູບແບບການສື່ສານໃໝ່. ປັດຈຸບັນ ນັບວ່າເປັນຈຸດເລີ່ມຕົ້ນຂອງກົດເກນທາງພາສາ, ວັດທະນະທຳ ແລະ ບັນທັດຖານໃນການສົນທະນາຮູບແບບໃໝ່; ການເຂົ້າມີບົດບາດຢູ່ໃນສັງຄົມຂອງການສື່ສານ ໂດຍຜ່ານເຄືອຂ່າຍ ອິນເຕີເນັດ (Netspeak) ເປັນຕົ້ນແມ່ນ ເຟດບຸກ ຖືເປັນປາກົດການທາງບວກ ແລະ ມີຄວາມຫຼາກຫຼາຍທາງດ້ານ ຄວາມຄິດສ້າງສັນຢ່າງໜຶ່ງ ໂນໂລອາ (Noro-a, 2024).

ຕໍ່ກັບບັນຫາດັ່ງກ່າວນັກວິຊາການດ້ານພາສາສາດຍັງມີຄວາມເປັນຫ່ວງຕໍ່ກັບການປ່ຽນແປງຂອງພາສາຢ່າງວ່ອງໄວເນື່ອງຈາກອິດທິພົນຂອງສື່ອອນລາຍທີ່ອາດມີຄວາມສ່ຽງທີ່ຈະສົ່ງຜົນກະທົບທາງລົບຕໍ່ກັບວັດທະທຳການສື່ສານໄດ້ຖ້າບໍ່ມີມາດຕະການ ຫຼື ວິທີການປ້ອງກັນ ແລະ ຮັບມືໄດ້ຢ່າງທັນການ. ເນື່ອງຈາກວ່າ ພາສາ ເປັນສ່ວນໜຶ່ງຂອງ ວັດທະນະທຳ ທີ່ສະທ້ອນໃຫ້ເຖິງການປະພຶດປະຕິບັດ, ກິລິຍາມາລະຍາດ ແລະ ວິທີການດຳລົງຊີວິດ ຂອງຄົນໃນສັງຄົມ ໜຶ່ງໆ. ສະນັ້ນ, ການຄົ້ນຄວ້າຫົວຂໍ້ດັ່ງກ່າວມີຄວາມຈຳເປັນຢ່າງຍິ່ງ ທີ່ຄວນຄ່າແກ່ການສຶກສາ ເພື່ອສຶກສາປາກົດການ ປ່ຽນແປງຂອງພາສາລາວທີ່ໃຊ້ໃນປັດຈຸບັນ ເພື່ອນຳໄປສູ່ການຊອກຫາແນວທາງ ແກ້ໄຂ ແລະ ຮັບມືຕໍ່ກັບບັນຫາ ການປ່ຽນແປງ ດັ່ງກ່າວໃນອະນາຄົດ. ດັ່ງນັ້ນ,ຈຶ່ງມີຈຸດປະສົງ ເພື່ອ ລົງເລິກການວິເຄາະລັກສະນະການໃຊ້ສັບ ໃນສື່ ອອນລາຍລາວປັດຈຸບັນ.

2. ຈຸດປະສົງຂອງການຄົ້ນຄວ້າ

ການຄົ້ນຄວ້າຫົວຂໍ້ ‘‘ລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວ’’ ມີຈຸດປະສົງເພື່ອ ວິເຄາະລັກສະນະການໃຊ້ສັບໃນສື່ອອນລາຍລາວ.

3. ຂອບເຂດການຄົ້ນຄວ້າ

3.1 ຂອບເຂດທາງດ້ານເນື້ອໃນ

ການຄົ້ນຄວ້າກ່ຽວກັບລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວໃນຄັ້ງນີ້ ແມ່ນເນັ້ນຄົ້ນຄວ້າກ່ຽວກັບ ລັກສະນະການໃຊ້ສັບ ກໍຄືຮູບແບບສັບທີ່ນິຍົມໃຊ້ໃນສື່ອອນລາຍເທົ່ານັ້ນ ເພື່ອວິເຄາະໃຫ້ເຫັນ ຮູບແບບ ຫຼື ລັກສະນະ ການໃຊ້ສັບໃນສື່ອອນລາຍລາວ.

3.2 ຂອບເຂດທາງດ້ານປະຊາກອນ

ການຄົ້ນຄວ້າລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວ ໂດຍມີຈຸດປະສົງເພື່ອວິເຄາະລັກສະນະການໃຊ້ ສັບໃນສື່ອອນລາຍລາວ. ກຸ່ມເປົ້າໝາຍປະຊາກອນທີ່ນຳມາວິເຄາະ ໃນຄັ້ງນີ້ແມ່ນສັບທີ່ຄັດເລືອກຈາກສື່ອອນລາຍລາວ ໃນປີ 2024 ຈຳນວນ 2 ແຫ່ງໃຫຍ່ ຄື ເພດເຟດບຸກຍອດນິຍົມທີ່ມີຜູ້ຕິດຕາມຕັ້ງແຕ່ 100.000 ຄົນຂຶ້ນໄປ ແລະ ນະອະນິຍາຍອອນລາຍໃນແອັບຈອຍລະດາລາວທີ່ມີຍອດຜູ້ເຂົ້າໄປອ່ານຫຼັກ 100.000 ຄົນຂຶ້ນໄປ. ໃນນັ້ນມີ ເພດ ເຟດບຸກຈຳນວນ 10 ເພດ ຄືເພດທີ່ເປັນທາງການທີ່ເປັນຂອງລັດຖະບານຈຳນວນ 5 ເພດ ຄື ສູນການແພດຂ່າວສານ ສຸຂະສຶກສາ (Center of Information and Education for Healfh), ສະຖານີວິທະຍຸຊາວໜຸ່ມສົນໄຊຍຸກໃໝ່ (Lao Youth Redio FM 90.0 Mzh), ໜັງສືພິມປະເທດລາວ

(Pathedlao), ໜັງສືພິມລາວພັດທະນາ (Laophattana News), ຂ່າວເສດຖະກິດການຄ້າ (Lao Economidaily) ແລະ ເພດທີ່ເປັນຂອງພາກເອກະຊົນ ຈຳນວນ 5 ເພດ ຄື ມ່ວນ (Moun.la), ລົມກັບໄວໜຸ່ມ (Talk to teen), ອ້າວ ດາລາ, ວາລະສານມະຫາຊົນ (Mahason Magazin), ລາວໂພດ (Laopost) ແລະ ນະວະນິຍາຍອອນລາຍໃນແອັບຈອຍລະດາຈຳນວນ 10 ເລື່ອງຄື ຂ້າລອດ, Story ຂອງຄົນແອບຮັກ, ໃນຝັນ, ຫົວໃຈເຖື່ອນ, ເຈົ້າສາວອຸ້ນອາຍແວມພາຍທີ່ຮັກ, ຮັກຕ້ອງຂ້າ, ມະຫາໄລ, ຂອງຂວັນຈາກຟ້າ, ແທັກຊີທີ່ຮັກ ແລະ ປົດລ໋ອກຫົວໃຈຂອງເຈົ້າຊາຍ.

3.3 ຂອບເຂດທາງດ້ານແນວຄິດທິດສະດີ

ການຄົ້ນຄວ້າລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວຄັ້ງນີ້ ໄດ້ມີແນວຄິດທິດສະດີຂອງນັກວິຊາການຫຼາຍທ່ານທີ່ໄດ້ໃຫ້ທັດສະນະກ່ຽວກັບການປ່ຽນແປງຂອງພາສາ ແລະ ລັກສະນະການໃຊ້ພາສາໃນສັງຄົມ ໃນນັ້ນມີ ບາຍບີ (Bybee, 2015) ກໍໄດ້ອະທິບາຍກ່ຽວກັບລັກສະນະການໃຊ້ພາສາໃນສັງຄົມປັດຈຸບັນທີ່ໃກ້ຄຽງກັນ ກັບ ຂອບເຂດດ້ານເວລາໃນຄົ້ນຄວ້າຄັ້ງນີ້. ດັ່ງນັ້ນ, ຈຶ່ງໄດ້ເລືອກເອົາແນວຄິດທິດສະດີດັ່ງກ່າວມາເປັນຕົວແທນ ຂອງ ຂົງເຂດ ທິດສະດີເພື່ອນຳມາເປັນແນວທາງໃນການຄົ້ນຄວ້າ ແລະ ສາມາດສ້າງຕົວປ່ຽນພື້ນໄດ້ 3 ຕົວປ່ຽນຄື ການປ່ຽນແປງ ທາງສຽງ, ການປ່ຽນແປງທາງສັບ ແລະ ການປ່ຽນແປງທາງດ້ານຄວາມໝາຍ.

4. ວິທີການການຄົ້ນຄວ້າ

ການຄົ້ນຄວ້າລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວໃນຄັ້ງນີ້ ໄດ້ໃຊ້ວິທີການຄົ້ນຄວ້າ ແບບ ຄຸນນະພາບ ໂດຍນຳໃຊ້ຖານຂໍ້ມູນແບບທຸຕິຍະພູມ ເຊິ່ງຜູ້ຄົ້ນຄວ້າໄດ້ວິທີກັບກຳຂໍ້ມູນດັ່ງນີ້:

1) ຮວບຮວມ ແລະ ສຶກສາເອກະສານທີ່ກ່ຽວຂ້ອງກັບສັບ, ການປ່ຽນແປງພາສາ ແລະ ລັກສະນະ ການໃຊ້ ພາສາໃນສື່ອອນລາຍ.

2) ເກັບກຳຂໍ້ມູນທີ່ເປັນສັບທີ່ໃຊ້ໃນສື່ອອນລາຍຈາກ 2 ແຫຼ່ງ ດັ່ງທີ່ໄດ້ນຳສະເໜີຢູ່ໃນຂໍ້ 3.2 ເພື່ອນຳມາ ເປັນຖານຂໍ້ມູນຄົ້ນຄວ້າ. ຜູ້ສຶກສາໄດ້ຮວບຮວມຂໍ້ມູນທີ່ເປັນສັບສະເພາະ ທີ່ໃຊ້ໃນສື່ອອນລາຍ ໂດຍອີງໃສ່ ລັກສະນະ ເດັ່ນ ແລະ ຄວາມຖີ່ຂອງສັບທີ່ປາກົດໃນສື່ອອນລາຍລາວ ເຊິ່ງມີເກນໃນຄັດເລືອກຄື ສັບທີ່ຖືກ ສ້າງຂຶ້ນໃໝ່ບໍ່ປາກົດ ໃນວັດຈະນານຸກົມ ຫຼື ຄຳເດີມແຕ່ຖືກນຳໃຊ້ໃນບໍລິບົດໃໝ່ ແລະ ສື່ຄວາມໝາຍແຕກຕ່າງ ຈາກເດີມ. ຫຼັງຈາກນັ້ນນຳມາ ຈັດຮຽງໄວ້ໃນຕາຕະລາງຕາມຕົວອັກສອນ ກ-ຮ.

3) ຈາກນັ້ນ, ໃຊ້ວິທີການສຸ່ມປະຊາກອນຕົວຢ່າງເພື່ອຄັດເລືອກຂໍ້ມູນມາວິເຄາະຕາມແນວຄິດທິດສະດີ ຂອງ ເຄຊີ ແລະ ມໍແກນ (Krejcie & Morgan, 1970) (ອ້າງໃນ ພິມໂພ ຫຼວງລາດ ແລະຄະນະ, 2016) ຄື ໃນຈຳນວນ ປະຊາກອນ ທັງໝົດ 300 ຄຳ ສາມາດສຸ່ມຕົວຢ່າງໄດ້ 169 ຄຳທີ່ເຫັນວ່າສອດຄ່ອງ ແລະ ເໝາະສົມກັບຈຸດປະສົງເພື່ອ ດຳເນີນການວິເຄາະຕົວຈິງ.

5. ຜົນຂອງການຄົ້ນຄວ້າ

ຜ່ານການຄົ້ນຄວ້າກ່ຽວກັບລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວ ພົບຮູບແບບ ຫຼື ລັກສະນະການໃຊ້ ສັບທີ່ນິຍົມໃຊ້ໃນສື່ອອນລາຍ 3 ລັກສະນະຄື ລັກສະນະທາງສຽງ, ລັກສະນະທາງສັບ ແລະ ລັກສະນະທາງຄວາມໝາຍ.

5.1 ລັກສະນະທາງສຽງ

ລັກສະນະທາງສຽງ ຫຼື ການປ່ຽນແປງທາງສຽງ (Phonological Changes) ໝາຍເຖິງ ການປ່ຽນແປງ ຫຼື ການດັດແປງການອອກສຽງໃນຄຳ ຫຼື ຮູບແບບຂອງພາສາທີ່ປາກົດໃນສື່ອອນລາຍ. ການປ່ຽນແປງນີ້ເກີດຈາກ ປັດໄຈ ຕ່າງໆ ເຊັ່ນ ການສະດວກໃນການພິມ, ການຫຼຸດຮູບຄຳ ແລະ ອິດທະພົນຈາກພາສາຕ່າງປະເທດ. ຜ່ານການສຶກສາ ພົບຈຳນວນ 43 ຄຳສັບ ເຊິ່ງສາມາດແບ່ງອອກເປັນ 3 ລັກສະນະຍ່ອຍຄື ການຫຼຸດສຽງ ຫຼື ຫຼ້ຍຫ້ຽນຂອງສຽງ, ການເພີ່ມ ສຽງ ແລະ ການປ່ຽນສຽງ.

1) ການຫຼຸດສຽງ

ການຫຼຸດສຽງ (Word Simplification) ໝາຍເຖິງ ຂະບວນການທີ່ຜູ້ໃຊ້ພາສາປັບປ່ຽນຄຳໃຫ້ສັ້ນລົງ ຈາກຮູບແບບມາດຕະຖານ ເພື່ອໃຫ້ງ່າຍຂຶ້ນ, ວ່ອງໄວ ແລະ ສະທ້ອນເຖິງລັກສະນະພາສາເວົ້າໃນບໍລິບົດຂອງ ສື່ອອນລາຍ. ການຫຼຸດສຽງເກີດຈາກການຕັດພະຍາງ, ຕັດຕົວສະກົດ ຫຼື ຮູບແບບທີ່ງ່າຍກວ່າຄຳເດີມ.

ຕົວຢ່າງ 1: “ເຮັດແບບນີ້ດີກວ່າ **<u>ພະນະ!</u>** ” (ອ້າວ ດາລາ 12 ກັນຍາ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງຄຳວ່າ “ພະນະ” ເຊິ່ງຄຳເດີມແມ່ນມາຈາກຄຳວ່າ “ພຸ້ນນະ” ໝາຍເຖິງສຽງອຸທານທີ່ ກ່າວວ່າ ແບບນັ້ນ, ແນວນັ້ນ ຫຼື ຢ່າງນັ້ນ ໂດຍຄຳດັ່ງກ່າວເກີດຈາກການປ່ຽນແປງຂອງສຽງສະຫຼະ; ຈາກສະຫຼະປະສົມທີ່ມີຕົວສະກົດ ກາຍເປັນສະຫຼະດ່ຽວທີ່ບໍ່ມີຕົວສະກົດ ຄື ສຽງສະຫຼະ xn̩ ປ່ຽນເປັນ xɛ. ນອກຈາກນັ້ນຍັງມີການຕັດສຽງວັນນະຍຸດ x̌ ອອກໃຫ້ເຫຼືອພຽງສຽງສາມັນ (ບໍ່ມີບັນນະຍຸດ) ແຕ່ຍັງຄົງຮັກສາ ຄວາມໝາຍເດີມຂອງສັບເກົ່າໄວ້.

ການໃຊ້ສັບວ່າ “ພະນະ” ແທນຄຳວ່າ “ພຸ້ນນະ” ໃນສື່ອອນລາຍ ແມ່ນເພື່ອຄວາມສະດວກໃນການ ອອກສຽງ ແລະ ໃຊ້ສື່ສານໃຫ້ມີລັກສະນະໃກ້ຄຽງກັບພາສາເວົ້າ, ສ້າງຄວາມເປັນກັນເອງ, ມີລັກສະນະຢອກໂຍກັນ ແລະ ທັງ ຫຼຸດຜ່ອນລະດັບຄວາມເປັນທາງການລົງ.

2) ການເພີ່ມສຽງ

ການເພີ່ມສຽງ (Phonological Augmentation) ໝາຍເຖິງ ຂະບວນການປ່ຽນແປງຄຳທີ່ຜູ້ໃຊ້ ພາສາ ເພີ່ມສຽງພະຍັນຊະນະ, ສະຫຼະ ຫຼື ສຽງວັນນະຍຸດເຂົ້າໄປໃນຄຳ ເພື່ອໃຫ້ສະດວກໃນການອອກສຽງ ແລະ ເພີ່ມ ອັດຖະລິດໃນການສື່ສານ.

ຕົວຢ່າງ 2: **ຕົກກະໃຈ**ໝົດ ຄິດວ່າພໍ່ໂທມາ (ຮັກຕ້ອງຂ້າ, 2 ກັນຍາ 2023)

ຈາກຕົວຢ່າງຂ້າງເທິງຄຳວ່າ “ຕົກກະໃຈ” ຄຳເດີມແມ່ນມາຈາກຄຳວ່າ “ຕົກໃຈ” ໝາຍເຖິງ ສະດຸ້ງ, ຕື່ນ, ໃຈຫາຍວຸບ ເພາະມີສຽງ ຫຼື ການສຳຜັດບາງຢ່າງເຮັດໃຫ້ຢ້ານກົວ ໂດຍຄຳດັ່ງກ່າວເກີດການປ່ຽນແປງທາງສຽງ ດ້ວຍການເພີ່ມຄຳວ່າ “ກະ” ເຊິ່ງເປັນໜ່ວຍສຽງທີ່ບໍ່ມີຄວາມໝາຍເຂົ້າມາເພີ່ມລະຫວ່າງກາງຂອງຄຳ ເພື່ອຂະຫຍາຍສຽງໃຫ້ຍາວອອກ ແຕ່ຄວາມໝາຍຍັງຄົງເດີມ.

ການໃຊ້ສັບວ່າ “ຕົກກະໃຈ” ແທນຄຳວ່າ “ຕົກໃຈ” ໃນສື່ອອນລາຍ ແມ່ນເພື່ອເປັນການເພີ່ມອາລົມໃນການ ສື່ສານໃນລັກສະນະຂອງການເວົ້າໂຍກ ຫຼື ຢອກໄຍກັນ ແລະ ເພີ່ມອັດຖະລິດໃນການສື່ສານໃນລັກສະນະ ເປັນກັນເອງ ຫຼາຍຂຶ້ນ.

3) ການປ່ຽນສຽງ

ການປ່ຽນສຽງ (Phonological Modification) ໝາຍເຖິງຂະບວນການທີ່ຜູ້ໃຊ້ພາສາປັບປ່ຽນສຽງຂອງຄຳເດີມ ໃຫ້ແຕກຕ່າງໄປ ຈາກຮູບແບບມາດຕະຖານໂດຍອາດປ່ຽນສຽງພະຍັນຊະນະ, ສະຫຼະ ຫຼື ອັນນະຍຸດ ແຕ່ຄວາມໝາຍຄົງເດີມ.

ຕົວຢ່າງ 3: “ຮີບປິດຄະດີນີ້**ຊິບຫາຍ**ລະ” (ຫົວໃຈເຖື່ອນ 1 ກຸມພາ 2024)

ຈາກຂໍ້ຄວາມຂ້າງເທິງປາກົດມີຄຳວ່າ “ຊິບຫາຍ” ເຊິ່ງຄຳເດີມແມ່ນມາຈາກຄຳວ່າ “ຈິບຫາຍ” ເປັນຄຳກຳມະ ມີຄວາມໝາຍວ່າ ເສຍໝົດ, ເສື່ອມສູນໝົດ, ບໍ່ຈະເລີນ, ສິ່ງທີ່ມີຢູ່ເກີດເສຍຫາຍໄປເພາະຖືກໂຈນລັກ, ໄຟໄໝ້ ນ້ຳຖ້ວມ ເອີ້ນວ່າຈິບຫາຍ, ຖ້າບໍ່ມີຫຍັງເຫຼືອເອີ້ນວ່າ ຈິບຫາຍວາຍວອດ (ທອງຄຳ ອ່ອນມະນີສອນ, 2008: 234) ໂດຍຄຳດັ່ງກ່າວ ເກີດຈາກການປ່ຽນແປງຂອງສຽງພະຍັນຊະນະ ຄື ຈາກພະຍັນຊະນະຕົວ “ຈ” ກາຍມາເປັນພະຍັນຊະນະ “ຊ” ແຕ່ຍັງ ຄົງຮັກສາຄວາມໝາຍເດີມຂອງສັບໄວ້ຄືເກົ່າ.

ການໃຊ້ສັບວ່າ “ຊິບຫາຍ” ແທນຄຳວ່າ “ຈິບຫາຍ” ໃນສື່ອອນລາຍ ແມ່ນເພື່ອຫຼີກເວັ້ນຄວາມຮຸນແຮງ ຫຼື ບໍ່ສຸພາບຫຼາຍເກີນໄປ ເພາະຄຳດັ່ງກ່າວ “ຈິບຫາຍ” ເປັນຄຳທີ່ສັງຄົມທົ່ວໄປຮັບຮູ້ຄວາມໝາຍເປັນຢ່າງດີ ເຊິ່ງອາດກະທົບ ຕໍ່ກັບຄວາມຮູ້ສຶກຂອງຜູ້ອ່ານໂດຍກົງ. ນອກຈາກນັ້ນ, ຍັງຊ່ວຍເນັ້ນຄວາມຮູ້ສຶກທີ່ເປັນກັນເອງ, ຢອກໄຍ, ພ້ອມທັງ ຫຼຸດຜ່ອນລະດັບຄວາມເຄັ່ງຕຶງທາງອາລົມຫຼາຍເກີນໄປ ເນື່ອງຈາກຄຳເດີມມີຄວາມໝາຍຮຸນແຮງໄປທາງດ້ານລົບ.

5.2 ລັກສະນະທາງສັບ

ລັກສະນະທາງສັບ ຫຼື ການປ່ຽນແປງທາງສັບ (Lexical Changes) ໝາຍເຖິງ ຂະບວນການປ່ຽນແປງທີ່ມີມາແຕ່ບູຮານ ເພື່ອເປັນການເພີ່ມປະລິມານຄັງສັບໃນພາສາໃຫ້ຫຼາຍຂຶ້ນ ແລະ ເປັນປາກົດການປ່ຽນແປງທີ່ພົບເຫັນ ຫຼາຍ ແລະ ເກີດຂຶ້ນໄດ້ງ່າຍໃນສື່ອອນລາຍປັດຈຸບັນ. ລັກສະນະການປະກອບສ້າງສັບ ດ້ວຍການປ່ຽນແປງສັບ ໝາຍເຖິງ ຂະບວນການສ້າງສັບທີ່ນອກເໜືອຈາກຂະບວນການສ້າງສັບທາງໂຄງສ້າງ ໃຊ້ເພື່ອສື່ເຖິງອາລົມ, ຄວາມຮູ້ສຶກ, ທ່າທາງ ຫຼື ລວມໄປເຖິງລັກສະນະນ້ຳສຽງຂອງຜູ້ໃຊ້ພາສາ. ເນື່ອງຈາກວ່າການສື່ສານຜ່ານສື່ອອນລາຍເປັນການສື່ສານ ຂອງຜູ້ໃຊ້ ພາສາ ບໍ່ເຫັນໜ້າ ຫຼື ກ່າວອີກຢ່າງໜຶ່ງວ່າເປັນການສື່ສານຜ່ານອັກສອນ (ການພິມ). ດັ່ງນັ້ນ, ການໃຊ້ພາສາເພື່ອສື່ສານ ຜ່ານສື່ດັ່ງກ່າວຈຶ່ງມີລັກສະນະສຳຄັນໃນການໃຊ້ພາສາເພື່ອ

ສື່ຄວາມໝາຍ ໃຫ້ໃກ້ຄຽງ ກັບການສື່ສານແບບເຫັນໜ້າຫຼາຍທີ່ສຸດ (ພາສາເວົ້າ). ຜ່ານການສຶກສາ ລັກສະນະການປະກອບສ້າງສັບດ້ວຍການປ່ຽນແປງທາງສັບ ໃນສື່ອອນລາຍພົບ ຈຳນວນ 107 ສັບ. ເນື່ອງຈາກການປະກອບສ້າງສັບໃນສື່ອອນລາຍພົບເຫັນຈຳນວນຫຼາຍ. ດັ່ງນັ້ນ, ຜູ້ສຶກສາຈຶ່ງສາມາດ ຈຳແນກ ລັກສະນະການປະກອບສ້າງສັບໂດຍອີງຕາມການປາກົດຂອງສັບອອກເປັນ 2 ລັກສະນະຄື ລັກສະນະການ ປະກອບສ້າງສັບທາງໂຄງສ້າງ ແລະ ລັກສະນະການປະກອບສ້າງສັບແບບພິເສດ.

1) ລັກສະນະການປະກອບສ້າງສັບທາງໂຄງສ້າງ

ລັກສະນະການປະກອບສ້າງສັບທາງໂຄງສ້າງໝາຍເຖິງວິທີການປະກອບສ້າງສັບໂດຍພິຈາລະນາຈາກໜ່ວຍຄຳໃນພາສາ ທີ່ນຳມາປະກອບກັນເປັນຄຳໃໝ່ແລ້ວນຳມາໃຊ້ໃນສື່ອອນລາຍລາວ. ຜ່ານການສຶກສາພົບຈຳນວນ 81 ຄຳສັບ ໃນນັ້ນສາມາດແບ່ງອອກເປັນ 5 ລັກສະນະຄື ການປະສົມຄຳໃໝ່, ການຊ້ຳຄຳ, ການຕັດຄຳ, ການໃຊ້ສັບຫຍໍ້ ແລະ ການໃຊ້ທັບສັບ (ຄຳຢືມ).

ການປະສົມຄຳໃໝ່

ການປະສົມຄຳ ຫຼື ການສ້າງສັບໃໝ່ ຄື ການສ້າງຄຳໂດຍການນຳເອົາຄຳຕັ້ງແຕ່ 2 ຄຳຂຶ້ນໄປມາປະກອບເຂົ້າກັນ ເປັນຄຳດຽວເພື່ອໃຫ້ກາຍເປັນຄຳໃໝ່ ຫຼື ຄວາມໝາຍໃໝ່ເກີດຂຶ້ນ ເຊິ່ງມີທັງຄຳລາວປະສົມກັບຄຳລາວ ແລະ ຄຳລາວ ປະສົມກັບຄຳຕ່າງປະເທດ ດັ່ງຕົວຢ່າງຄຳວ່າ ຍອດວິວ, ກົດLike, ກົດແຊຣ, ແຈ້ງເກີດ, ຄູ່ຈິ້ນ, ເກີນຕ້ານ, ສາຍເປ, ປ້າຍຢາ, ຈີກຕາ, ເປັນຕົ້ນ.

ຕົວຢ່າງ 4: “ປ່ອຍເພງໃໝ່**ຍອດວິວ**ເກືອບລ້ານວິວພາຍໃນ 1 ອາທິດ” (talk to ten, 20 ສິງຫາ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງ ຄຳວ່າ “ຍອດວິວ” ເປັນຄຳປະສົມທີ່ສ້າງມາຈາກການປະສົມຄຳແບບຄຳລາວປະສົມຄຳພາສາຕ່າງປະເທດ ຄື ເປັນການນຳເອົາຄຳວ່າ “ຍອດ” ເປັນຄຳນາມມີຄວາມໝາຍວ່າ ປາຍ, ສ່ວນສູງ, ບ່ອນສຸດ ແລະ ຄຳວ່າ “ວິວ” ເປັນຄຳທີ່ໄດ້ມາຈາກພາສາອັງກິດຄຳວ່າ view, ປະເພດຄຳນາມມີຄວາມໝາຍວ່າ ພາບ, ທິວທັດ, ການເບິ່ງ, ການສັງເກດ, ສາຍຕາ. ເມື່ອນຳເອົາສອງຄຳມາປະສົມເຂົ້າກັນຈຶ່ງໄດ້ຄຳວ່າ “ຍອດວິວ” ເປັນຄຳປະສົມສ້າງໃໝ່ທີ່ມີຄວາມ ໝາຍໃໝ່ວ່າ ຜົນລວມການເຂົ້າເບິ່ງ, ຈຳນວນຜູ້ຊົມທີ່ເຂົ້າເຖິງຮູບພາບ ຫຼື ວິດີໂອທີ່ເຜີຍແຜ່ໃນສື່ອອນລາຍ.

ການໃຊ້ສັບປະສົມສ້າງໃໝ່ ຄຳວ່າ “ຍອດວິວ” ໃນສື່ອອນລາຍ ແມ່ນວິທີການສ້າງຄຳ ດ້ວຍການດຶງເອົາຄວາມ ໝາຍຂອງຄຳລາວເດີມຄື “ຍອດ” ມາເຊື່ອມໂຍງກັບຄວາມໝາຍຂອງຄຳວ່າ ຄື “ວິວ” ຫຼື “view” ທີ່ໃຊ້ຢູ່ໃນພາສາ ອັງກິດ ເພື່ອສື່ຄວາມໝາຍເຖິງສິ່ງດັ່ງກ່າວຢູ່ແລ້ວ ນຳມາປະສົມກັນເປັນຄຳດຽວ ເພື່ອໃຊ້ສື່ສານໃນສື່ອອນລາຍລາວ ໃຫ້ໄດ້ຄວາມໝາຍທີ່ຊັດເຈນຂຶ້ນ.

ການຊ້ຳຄຳ

ການຊ້ຳຄຳ ແມ່ນຮູບແບບການສ້າງຄຳໃໝ່ດ້ວຍວິທີການປະສົມຄຳແບບການຊ້ຳຄຳ ຄື ໝາຍເຖິງການນຳເອົາຄຳສອງຄຳຂຶ້ນໄປມາຊ້ຳທຸກສ່ວນຂອງຄຳເດີມຫຼືການຊ້ຳບາງສ່ວນຂອງຄຳເພື່ອເຮັດໃຫ້ເກີດຄວາມໝາຍໃໝ່ ຫຼື ໜັກ ແໜ້ນຂຶ້ນຕື່ມ. ການສ້າງຄຳດ້ວຍວິທີນີ້ສ່ວນຫຼາຍເປັນການສ້າງມາຈາກພາສາເວົ້າ ເພື່ອຕ້ອງການ ເນັ້ນຢ້ຳ ຫຼື ເສີມອາລົມ ໃຫ້ຜູ້ອ່ານເຫັນພາບຫຼາຍຂຶ້ນ.

ຕົວຢ່າງ 5: ຮອບຮອມຜະລິດຕະພັນຂາຍ**ດ໊ດີ** ໃນປີ 2024 (ລາວໂພສ, 20 ກັນຍາ 2024)

ບໍລິບົດຂ້າງເທິງປາກົດມີການສ້າງຄຳໃໝ່ດ້ວຍວິທີການຊ້ຳຄຳ ຄື ຄຳວ່າ "ດ໊ດີ" ເປັນວິທີການຊ້ຳຄຳເດີມ ດ້ວຍການ ໃຊ້ຮູບຄຳເດີມມາຊ້ຳຄຳເກົ່າແທນການໃຊ້ເຄື່ອງໝາຍ "ໆ" ແລະ ເພີ່ມເຄື່ອງໝາຍ ອັນນະຍຸດຕິ "x̄" ເຂົ້າໃສ່ຄຳຊ້ຳ ເພື່ອເນັ້ນສຽງຂອງຄຳວ່າ "ດີ" ໃຫ້ຄວາມໜັກແໜ້ນຂຶ້ນຕື່ມ.

ຄຳວ່າ "ດີ" ມີຄວາມໝາຍວ່າ ລັກສະນະຄຸນສົມບັດອັນຖືກຕ້ອງກົງກັນຂ້າມກັບຊົ່ວ, ງາມ, ຊອບ ຫຼື ດີເລີດ. ໃນບໍລິບົດນີ້ຄຳດັ່ງກ່າວເຮັດໜ້າທີ່ຂະຫຍາຍໃຫ້ແກ່ຄຳກິລິຍາ "ຂາຍ" ເພື່ອຕ້ອງການໃຫ້ຊາບວ່າ ຂາຍດີ ຫຼາຍໆ ຫຼື ຂາຍດີເປັນພິເສດ. ການໃຊ້ສັບຊ້ຳ "ດ໊ດີ" ໃນສື່ອອນລາຍເປັນວິທີການໃຊ້ສັບໃຫ້ມີລັກສະນະໃກ້ຄຽງ ກັບສຽງເວົ້າ ຫຼາຍທີ່ສຸດ ເພາະວ່າ ການສະກົດຄຳດັ່ງກ່າວ ເປັນການຮຽນແບບມາຈາກສຽງເວົ້າຕົວຈິງຄື ຄຳຊ້ຳ "ດີດີ ຫຼື ດີໆ" ເວລາອອກສຽງຈະມີການເນັ້ນສຽງຄຳຊ້ຳຄຳທຳອິດ ເຊິ່ງປຽບວ່າຄຳວ່າຊ້ຳທຳອິດ "ດີ" ມີສຽງອັນນະຍຸດ ໄມ້ຕີຢູ່ແລ້ວ. ດັ່ງນັ້ນ, ເວລາສະກົດຮູບຄຳຈຶ່ງບໍ່ຄ່ອງນິຍົມໃຊ້ຮູບອັນນະຍຸດໄມ້ຕີ. ນອກຈາກນັ້ນ, ການໃຊ້ສັບວ່າ "ດ໊ດີ" ຍັງສື່ ຄວາມໝາຍທາງອາລົມໄດ້ຫຼາຍກວ່າຄຳຊ້ຳປົກກະຕິ "ດີດີ" ຫຼື "ດີໆ" ຄື ຕ້ອງການສະແດງ ໃຫ້ຜູ້ອ່ານຮູ້ວ່າ ມີລັກສະນະ ທີ່ດີຫຼາຍ ຫຼື ດີເປັນພິເສດ. ບາງຄັ້ງການໃຊ້ສັບດັ່ງກ່າວຍັງສາມາດ ສື່ຄວາມໝາຍ ໄປທາງປະຊົດປະຊັນ ຫຼື ບໍ່ພໍໃຈໄດ້ອີກດ້ວຍ.

ການຕັດຄຳ

ການຕັດຄຳ ຄືການສ້າງຄຳໃໝ່ດ້ວຍວິທີການຕັດບາງສ່ວນຂອງຄຳໃນພາສາລາວ ຫຼື ຄຳທີ່ຢືມມາຈາກ ພາສາ ຕ່າງປະເທດ ໃຫ້ສັ້ນລົງແຕ່ຍັງຄົງຮັກສາ ຫຼື ຈຶ່ງສ່ວນໃດສ່ວນໜຶ່ງຂອງຄຳເດີມໄວ້ເພື່ອໃຫ້ເຂົ້າໃຈ ຄວາມໝາຍເດີມຂອງ ຄຳນັ້ນ ດັ່ງຕົວຢ່າງຄຳວ່າ ອວຍ (ອວຍພອນ), ຊຸບຕາ (ຊຸບເປີ້ສະຕາ), ຄອມ (ຄອມພິເຕີ), ເມັ້ນ (ຄອມເມັ້ນ) ເປັນຕົ້ນ.

ຕົວຢ່າງ 6: ແຕ່ມີ**ຄອມ**ໜ່ອຍດຽວກໍສາມາດເຮັດໄດ້ (Lao youth, 29 ເມສາ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງ ຄຳວ່າ "**ຄອມ**" ເປັນຄຳຢືມທີ່ໄດ້ມາຈາກພາສາອັງກິດ ຄຳວ່າ "Computer" ໝາຍເຖິງ ເຄື່ອງມື ຫຼື ອຸປະກອນເອເລັກໂຕນິກທີ່ມີຄວາມສາມາດໃນການຄຳນວນອັດຕະໂນມັດ ແລະ ທັນສະໄໝ. ຄຳດັ່ງກ່າວ ເປັນການສ້າງດ້ວຍວິທີການຕັດພະຍາງຫຼັງຂອງຄຳວ່າ "puter" ອອກໃຫ້ເຫຼືອພຽງຄຳວ່າ "Com" ຫຼື ສະກົດເປັນ ພາສາ ລາວວ່າ "ຄອມ" ແຕ່ຍັງມີຄວາມໝາຍເດີມວ່າ ອຸປະກອນ ຫຼື ເຄື່ອງໃຊ້ເອເລັກໂຕນິກ ທີ່ ທັນສະໄໝທີ່ສາມາດ ໃຊ້ງານ ເຄື່ອນໄຫວໃນສື່ອອນລາຍໄດ້.

ການໃຊ້ສັບວ່າ "ຄອມ" ໃນສື່ອອນລາຍ ເປັນວິທີການຕັດຄຳ ເພື່ອໃຫ້ມີລັກສະນະສັ້ນກະທັດຮັດ ແລະ ສະດວກໃນການສື່ສານ, ມີລັກສະນະຄ້າຍຄືກັບຄຳສະແລງ. ເນື່ອງຈາກວ່າ ຄຳດັ່ງກ່າວເປັນຄຳທີ່ຢືມມາຈາກ ພາສາອັງກິດ ແລະ ມີຈຳນວນຫຼາຍພະຍາງ ເຮັດໃຫ້ການອອກສຽງຫຍຸ້ງຍາກ ແລະ ບໍ່ສະດວກ, ບວກກັບ ພື້ນທີ່ໃນສື່ອອນລາຍ ມີຂອບເຂດທີ່ຈຳກັດ. ດັ່ງນັ້ນ, ຜູ້ໃຊ້ພາສາຈຶ່ງພະຍາຍາມຕັດຮອນຄຳໃຫ້ສັ້ນເຂົ້າ ແຕ່ຍັງຄົງ ຮັກສາເຄົ້າໂຄງເດີມ ບາງສ່ວນ ໄວ້ ເພື່ອສື່ຄວາມໝາຍໃຫ້ເຂົ້າໃຈຕາມຈຸດປະສົງເດີມ.

ການໃຊ້ສັບຫຍໍ້

ການໃຊ້ອັກສອນຫຍໍ້ ຄື ວິການສ້າງຄຳໃໝ່ດ້ວຍການກຳນົດເອົາພະຍັນຊະນະຕົວແທນຂອງພະຍາງຫຼັກຂອງຄຳ ເພື່ອແທນໃຫ້ແກ່ຄຳທີ່ຖືກຫຍໍ້ ແຕ່ຍັງສື່ຄວາມໝາຍຕາມເດີມ. ການສ້າງຄຳດ້ວຍວິທີນີ້ເປັນການຫຼິ້ນສັບຢ່າງໜຶ່ງ ທີ່ມີລັກສະນະເປັນກົດລັບສະເພາະກຸ່ມ. ດັ່ງຕົວຢ່າງຄຳວ່າ ກົດ CF ກົດ ຟ, AI (ເອໄອ), FC, ສາຍ ຝ ເປັນຕົ້ນ.

ຕົວຢ່າງ 7: ເປີດຕົວການບໍລິການຈ່າຍເງິນໂດຍຜ່ານລະຫັດ **QR** (ຄິວອາໂຄດ) ໃນລາວ

(ຂ່າວສານປະເທດ, 27 ກັນຍາ 2024)

ຄຳວ່າ **QR (ຄິວອາໂຄດ)** ແມ່ນຄຳຫຍໍ້ ທີ່ໄດ້ມາຈາກວິທີການຫຍໍ້ຄຳຈາກພາສາອັງກິດ ຄຳວ່າ Quick Response Code, ມີໝາຍຄວາມວ່າ ການຕອບສະໜອງທີ່ວ່ອງໄວ, ເປັນລະຫັດຊະນິດໜຶ່ງ ຫຼື ເອີ້ນວ່າສັນຍາລັກຮູບສີ່ລ່ຽມທີ່ໃຊ້ແທນຊື່ສິນຄ້າ, ລາຄາ ແລະ ໃຫ້ຂໍ້ມູນຕ່າງໆ.

ການໃຊ້ສັບດັ່ງກ່າວເປັນການສ້າງຄຳດ້ວຍວິທີການຖອດອັກສອນຫຍໍ້ຈາກພະຍາງທີໜຶ່ງ ແລະ ພະຍາງທີສອງ ຂອງຄຳມາໃຊ້ແທນຄຳສັບເຕັມເພື່ອໃຫ້ສາມາດສື່ຄວາມໝາຍໄດ້ດັ່ງເດີມ. ການໃຊ້ສັບລັກສະນະນີ້ ເພື່ອເຮັດໃຫ້ ສັ້ນ ກະທັດຮັດ ແລະ ສະດວກໃນການສື່ສານ ແລະ ມີຜົນຕໍ່ການຈື່ຈຳໄດ້ງ່າຍຂຶ້ນ.

ການໃຊ້ສັບຢືມ

ການໃຊ້ທັບສັບ ຫຼື ການຢືມຄຳເປັນລັກສະນະຂອງການສ້າງຄຳໃໝ່ດ້ວຍການຮັບເອົາຄຳມາຈາກພາສາຕ່າງປະເທດ ຫຼື ພາສາຖິ່ນອື່ນ ມາໃຊ້ ໃນພາສາຕົນ. ການຢືມຄຳມີຫຼາຍວິທີບໍ່ວ່າຈະເປັນການຢືມຄຳດ້ວຍວິທີທັບສັບ ຫຼື ດ້ວຍວິທີການແປກໍໄດ້. ການຢືມຄຳ ບໍ່ວ່າຈະເປັນດ້ວຍວິທີການສະກົດຄຳຕາມຮູບພາສາເດີມ ຫຼື ປ່ຽນແປງມາເປັນການສະກົດຄຳຕາມຮູບພາສາຕົນກໍຕາມ ກໍນັບວ່າເປັນການສ້າງຄຳໃໝ່ ດັ່ງຕົວຢ່າງຄຳວ່າ ດຣາມ່າ, ໂຣແມນຕິກ, ອໍລ່າ, ເນັດໄອດໍ້, ອິນບ໋ອກ ໂພສ, ແຊຣ, ເກມ ເປັນຕົ້ນ.

ຕົວຢ່າງ 8: ເກີດ **<u>ດຣ່າມ່າ</u>** ໃນວົງການບັນເທີງບ້ານເຮົາອີກແລ້ວ (ວ້າວ ດາລາ, 3 ມີຖຸນາ 2024)

ຄຳວ່າ "ດຣາມ່າ" ເປັນການສ້າງຄຳໃໝ່ທີ່ໃຊ້ໃນສື່ອອນລາຍ ທີ່ຮັບມາຈາກພາສາອັງກິດທີ່ "Drama" ເຊິ່ງໃນຄວາມໝາຍເດີມຕາມພາສາອັງກິດໝາຍເຖິງ ລະຄອນ, ບົດບາດຂອງການສະແດງທາງໂທລະພາບ, ວິທະຍຸ ແຕ່ບໍລິບົດການໃຊ້ຂ້າງເທິງມີຄວາມໝາຍທາງສະແລງ ຄືໝາຍເຖິງ ເກີດບັນຫາ, ມີຂໍ້ຂັດແຍ່ງ ຫຼື ເລື່ອງລາວທີ່ກ່ຽວຂ້ອງ ກັບຄວາມຮູ້ສຶກ, ຄວາມຜິດຫວັງ, ອາລົມທີ່ມີການສະແດງອອກມາຜ່ານສີໜ້າ ຫຼື ການກະທຳບາງຢ່າງທີ່ບໍ່ໜ້າເພິ່ງພໍໃຈ.

ການໃຊ້ສັບວ່າ "ດຣ່າມ່າ" ແທນຄຳວ່າ "ບັນຫາ ຫຼື ເລື່ອງລາວທີ່ເກີດຂຶ້ນ" ໃນບໍລິບົດສື່ອອນລາຍ ເພື່ອສ້າງ ຄວາມແປກໃໝ່ ຫຼື ທັນສະໄໝ, ດຶງດູດຄວາມສົນໃຈຈາກກຸ່ມຜູ້ອ່ານໂດຍສະເພາະກຸ່ມໄວໜຸ່ມ ໃຫ້ສົນໃຈໃນຂ່າວສານ ແລະ ສ້າງຄວາມເຂົ້າໃຈໃຫ້ແກ່ກຸ່ມເປົ້າໝາຍໄດ້ງ່າຍຂຶ້ນ.

2) ລັກສະນະການປະກອບສ້າງສັບແບບພິເສດ

ການປະກອບສ້າງສັບແບບພິເສດ ແມ່ນຂະບວນການສ້າງສັບໃໝ່ເພື່ອໃຊ້ໃນສື່ອອນລາຍອີກວິທີໜຶ່ງ ທີ່ເກີດຈາກການນຳເອົາສັບເດີມໃນພາສາລາວ ແລະ ການນຳເອົາສັບຈາກພາສາຕ່າງປະເທດມາດັດແປງໃຫ້ຮູບສັບ

ໃຫ້ມີລັກສະນະພິເສດ ແລະ ແຕກຕ່າງຈາກເດີມເຊັ່ນ ການນຳໃຊ້ຕົວສະກົດພິເສດ ຫຼື ການໃຊ້ໄມ້ກະລັນກຳກັບ ແລະ ການໃຊ້ອັກສອນຫຍໍ້ແທນຄຳເຕັມ. ຜ່ານການສຶກສາພົບວ່າມີຈຳນວນ 26 ສັບ ເຊິ່ງສາມາດຈຳແນກອອກເປັນ 2 ລັກສະນະໄດ້ແກ່ ການສະກົດຄຳ, ການໃຊ້ອັກສອນຫຍໍ້ ແລະ ການໃຊ້ເຄື່ອງໝາຍ ຫຼື ສັນຍະລັກ ດັ່ງລາຍລະອຽດລຸ່ມນີ້:

ການສະກົດຄຳ

ການປະກອບສ້າງສັບດ້ວຍການສະກົດຄຳ ແມ່ນລັກສະນະການປະກອບສ້າງສັບດ້ວຍການ ນຳເອົາຄຳພາສາລາວ ແລະ ພາສາຕ່າງປະເທດມາດັດແປງໃຫ້ແຕກຕ່າງຈາກເດີມ. ການນຳເອົາຄຳພາສາລາວມາປ່ຽນ ແປງດ້ານການສະກົດຄຳ ແມ່ນຮູບແບບການສ້າງຄຳໃໝ່ດ້ວຍວິທີການເພີ່ມຮູບສະຫຼະ ຫຼື ຕົວສະກົດຊ້ຳກັນຫຼາຍຕົວ ເພື່ອຕ້ອງການ ເນັ້ນຍ້ຳຄວາມໝາຍ ຫຼື ລາກສຽງໃຫ້ຍາວອອກ ແລະ ການນຳເອົາຄຳພາສາຕ່າງປະເທດມາດັດແປງຮູບສັບ ຫຼື ຖອດສຽງ ພາສາຕ່າງປະເທດໃຫ້ກາຍເປັນພາສາລາວ ໂດຍໃຊ້ຕົວສະກົດພິເສດ ແທນການໃຊ້ຕົວສະກົດ ທັງແປດຕາມຫຼັກ ໄວຍາກອນລາວ. ສາເຫດຂອງການໃຊ້ຕົວສະກົດພິເສດ ເນື່ອງຈາກວ່າ ຕົວສະກົດໃນພາສາລາວ ມີຈຳນວນຈຳກັດ ເຊິ່ງບໍ່ພຽງພໍກັບການສະກົດຄຳຕາມສຽງເດີມຂອງພາສາຕ່າງປະເທດທີ່ຢືມມາໄດ້ຢ່າງຄົບຖ້ວນ ແລະ ຍັງເປັນການຮັກສາເອກະລັກຂອງຄຳຢືມອີກດ້ວຍ.

ຕົວຢ່າງ 9: “ນ້ຳຢາປັບຜ້ານຸ້ມ **ຊອຟໆ** ອ່ອນໂຍນລະມຸນລະໄມ” (ເສດຖະກິດການຄ້າ, 23 ມີນາ 2024)

ບໍລິບົດຂ້າງເທິງຄຳວ່າ “ຊອຟ” ແມ່ນຮູບແບບການສ້າງຄຳໃໝ່ທີ່ໃຊ້ໃນສື່ອອນລາຍ ດ້ວຍວິທີການ ໃຊ້ຕົວສະກົດພິເສດທີ່ນອກເໜືອຈາກແມ່ສະກົດທັງແປດໃນໄວຍາກອນລາວປັດຈຸບັນຄືການນຳເອົາຕົວສະກົດພິເສດ “ฟ” ມາໃຊ້ແທນຕົວສະກົດ “บ” ເຊິ່ງສາມາດອອກສຽງແທນກັນໄດ້ (ອ່ອນແກ້ວ ນວນນະວົງ, 2021: 15).

ຄຳວ່າ “ຊອຟ” ເປັນຄຳຢືມທີ່ໄດ້ມາຈາກພາສາອັງກິດ ຄຳວ່າ “Soft” ເຊິ່ງມີຄວາມໝາຍວ່າ ອ່ອນນຸ່ມ, ເບົາບາງ, ລະອຽດ. ຫາສະກົດຕາມໜ່ວຍສຽງພາສາລາວຈະໄດ້ “ຊອຟທ” ແຕ່ຜູ້ໃຊ້ພາສາມີການຫຼຸດສຽງ “t = ท” ອອກໄປ ເພື່ອໃຫ້ສະດວກໃນການພິມ, ຮັກສາເອກະລັກຂອງຄຳເດີມທີ່ຮັບມາຈາກພາສາອັງກິດ ແລະ ເຮັດໃຫ້ອ່ານງ່າຍ ແລະ ອອກສຽງໃກ້ຄຽງກັບຕົ້ນສະບັບຫຼາຍທີ່ສຸດ.

ການໃຊ້ອັກສອນຫຍໍ້

ການໃຊ້ອັກສອນຫຍໍ້ ແມ່ນໜຶ່ງໃນລັກສະນະການປະກອບສ້າງສັບໃໝ່ໃນສື່ອອນລາຍ ດ້ວຍການ ຫຼຸດຮອນ ຫຼື ຖອດເອົາຕົວອັກສອນທີ່ເປັນພະຍັນຊະນະຕົວແກນຂອງຄຳ ຫຼື ພະຍາງຫຼັກມາໃຊ້ສື່ຄວາມໝາຍແທນຄຳເຕັມ. ການໃຊ້ອັກສອນຫຍໍ້ພົບເຫັນທັງຮູບແບບເອກະສານທາງການ ແລະ ການໃຊ້ໃນພິມໃນສື່ອອນລາຍ. ການໃຊ້ອັກສອນ ຫຍໍ້ ໃນສື່ອອນລາຍເພື່ອຄວາມວ່ອງໄວ, ປະຢັດພື້ນທີ່ ແລະ ເຊື່ອງຊ້ອນຄວາມໝາຍ ບາງຢ່າງຂອງຄຳໄວ້ ເຊັ່ນ ກໍລະນີທີ່ ໃຊ້ເປັນກົດລັບສະເພາະກຸ່ມ, ຫຼີກເວັ້ນການກ່າວຄຳເຕັມທີ່ມີ ຄວາມໝາຍ ບໍ່ສຸພາບ ຫຼື ຮຸນແຮງເກີນໄປ ແລະ ຄຳຕ້ອງຫ້າມ ໃນສື່ອອນລາຍ ດັ່ງຕົວຢ່າງລຸ່ມນີ້:

ຕົວຢ່າງ 10: “**ວຽກ ຄ*** ກະມິແຕ່ພວກ ຄ*ໆ ເຮັດ” (ລາວໂພສ, 4 ມັງກອນ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງຄຳວ່າ “ວຽກ ຄ*” ເປັນຄຳຫຍໍ້ທີ່ໄດ້ມາຈາກຄຳເຕັມວ່າ “ວຽກຄວາຍ” ເຊິ່ງເປັນການຖອດ ພະຍັນຊະນະຕົວແກນຂອງພະຍາງທີ່ສອງຂອງຄຳມາເປັນອັກສອນຫຍໍ້ ມີຄວາມ ໝາຍວ່າ ເປັນການທາງ ປຽບທຽບສັດເພື່ອສຽດສີໃສ່ບຸກຄົນ ຫຼື ໜ້າວຽກທີ່ປະຕິບັດໂດຍບໍ່ມີຄວາມຊອບທຳ ແລະ ບໍ່ຖືກຕ້ອງ ເໝາະສົມ, ເປັນວຽກງານທີ່ບໍ່ດີ. ອັກສອນຫຍໍ້ “ຄ*” ເປັນຄຳຖືກຫຍໍ້ດ້ວຍການຕັດສະຫຼະ ຫຼື ປິດບັງສະຫຼະ ໂດຍໃຊ້ເຄື່ອງໝາຍດາວ “*” ກຳກັບໄວ້ເພື່ອໝາຍບອກໃຫ້ຮູ້ວ່າຍັງມີບາງສ່ວນທີ່ຖືກປິດບັງ ຫຼື ຕັດອອກ ທັງນີ້ກໍເພື່ອໃຫ້ຜູ້ອ່ານສາມາດເຂົ້າໃຈ ແລະ ຕີຄວາມໝາຍໄດ້.

ຈາກບໍລິບົດຂອງປະໂຫຍກ “**ວຽກ ຄ*** ກະມິແຕ່ພວກ ຄ*ໆ ເຮັດ” ຄຳນີ້ເປັນຄຳທີ່ໃຊ້ໃນທາງການດູຖູກ ຫຼື ສຽດສີ, ມີຄວາມໝາຍດ້ານລົບ. ດັ່ງນັ້ນ, ການໃຊ້ສັບດັ່ງກ່າວໃນສື່ອອນລາຍເພື່ອເປັນການຫຼີກເວັ້ນ ການຖືກປິດກັ້ນ ແລະ ຫຼຸດຜ່ອນຄວາມຮຸນແຮງເກີນໄປຂອງພາສາ ແລະ ເຮັດໃຫ້ຂໍ້ຄວາມຍັງຄົງສາມາດສື່ ຄວາມໝາຍ ໄດ້ຕາມ ທີ່ຕ້ອງການ.

ການໃຊ້ເຄື່ອງໝາຍ ຫຼື ສັນຍະລັກ

ການສ້າງສັບດ້ວຍເຄື່ອງໝາຍ ຫຼື ສັນຍະລັກ ແມ່ນລັກສະນະການປະກອບສ້າງສັບ ໃໝ່ທີ່ມີເອກະລັກ ສະເພາະຕົວ ຂອງສື່ອອນລາຍ. ການສ້າງສັບດ້ວຍວິທີນີ້ເປັນການຮ່ວມສ້າງລະຫວ່າງສອງພາກສ່ວນຄື ພາກສ່ວນ ເຈົ້າຂອງ ລະບົບແອັບພິເຄຊັນ ແລະ ຜູ້ໃຊ້ສື່ອອນລາຍຄື ເຈົ້າຂອງແອັບພິເຄຊັນໄດ້ສ້າງ ແລະ ພັດທະນາລະບົບການ ໃຊ້ງານ ຂອງຕົນໃຫ້ມີຄວາມທັນສະໄໝ ແລະ ເພີ່ມກິດຈະກຳທີ່ຫຼາກຫຼາຍເພື່ອຕອບສະໜອງກັບຄວາມຕ້ອງການ ຂອງຜູ້ໃຊ້ເຊັ່ນ ການສ້າງແປ້ນພິມທີ່ບັນຈຸຫຼາກຫຼາຍພາສາ, ມີສະຕິກເກີ, ອິມໂມຈິ, ເຄື່ອງໝາຍ ແລະ ສັນຍະລັກ ໃຊ້ເພື່ອສື່ອາລົມແທນຮູບສັບ. ສ່ວນຜູ້ໃຊ້ສື່ອອນລາຍນຳເອົາສັນຍະລັກ ແລະ ເຄື່ອງໝາຍດັ່ງກ່າວມາປະສົມ ກັບຄຳລາວ ເພື່ອໃຊ້ສື່ສານເຊິ່ງກັນແລະກັນຕາມຈຸດປະສົງທີ່ຕ້ອງການ. ເຮັດໃຫ້ເກີດການປະຕິສຳພັນ, ແລະ ຍອມຮັບສັນຍະລັກ ແລະ ເຄື່ອງໝາຍພິເສດແທນຮູບສັບພາສາທີ່ຮັບຮູ້ເຂົ້າໃຈຄວາມໝາຍແຕກຕ່າງກັນອອກໄປ ແຕ່ລະກຸ່ມຄົນ. ການໃຊ້ ສັນຍະລັກ ຫຼື ເຄື່ອງໝາຍພິເສດ ສາມາດສື່ຄວາມໝາຍທາງອາລົມຄວາມຮູ້ສຶກໄດ້ດີ ແຕ່ການສື່ສານໃນດ້ານເນື້ອໃນ ແກ່ນສານອາດກໍເກີດຄວາມເຂົ້າໃຈຜິດຈຸດປະສົງ ແລະ ເປົ້າໝາຍຂອງການສື່ສານ ໄດ້.

ຕົວຢ່າງ 11: “ຂອບ ❤️ ລູກຄ້າຫຼາຍໆທີ່ມາອຸດໜຸນ 🙏🙏” (ມະຫາໄລ, 17 ມີນາ 2024)

ບໍລິບົດຂ້າງເທິງເປັນການບອກກ່າວສະແດງຄວາມຂອບໃຈລູກຄ້າທີ່ມາໃຊ້ບໍລິການ. ບໍລິບົດນີ້ມີການ ໃຊ້ສັນຍະລັກແທນບາງຄຳ ຫຼື ເພີ່ມສັນຍະລັກຮູບພາບເພື່ອສື່ຄວາມໝາຍ ແລະ ສະແດງອາລົມຄວາມຮູ້ສຶກຄື ມີການສັນຍະລັກຮູບຫົວໃຈ “ ❤️ ” ໃຊ້ແທນຄຳວ່າ “ໃຈ” ເພື່ອສະແດງຄວາມຮູ້ສຶກທີ່ອົບອຸ່ນ ແລະ ເປັນກັນເອງ ແລະ ຮູບພາບມືສອງຂ້າງຕິດກັນ ເປັນສັນຍະລັກຄ້າຍຄືຮູບພາບການນົບ “🙏🙏” ໃຊ້ແທນຄວາມໝາຍຄຳວ່າ ຂອບໃຈ! ຂອບໃຈ! ຫຼື ຂອບໃຈຫຼາຍໆ.

ການໃຊ້ສັນຍະລັກ “ ❤️ ” ແລະ “🙏🙏” ໃນສື່ອອນລາຍ ເພື່ອແທນຄຳ ແລະ ເພີ່ມອາລົມໃຫ້ສົມຈິງ ໃນການສື່ສານທາງອອນລາຍ ໂດຍຊ່ວຍໃຫ້ຂໍ້ຄວາມມີຄວາມໜ້າຮັກ, ເປັນມິດ ແລະ ສຸພາບຂຶ້ນ. ການໃຊ້ຮູບສັນຍະລັກ ດັ່ງກ່າວນັ້ນ ສາມາດໃຊ້ສື່ສານໄດ້ສະເພາະກັບກຸ່ມຄົນໃນສັງຄົມດຽວກັນເທົ່ານັ້ນ ຫາກເປັນກຸ່ມຄົນອື່ນ ທີ່ບໍ່ມີປະສົບການ ອາດຈະເຮັດໃຫ້ຕີຄວາມໝາຍ ຫຼື ຄາດເດົາຈຸດປະສົງຂອງການສື່ສານຜິດພາດໄດ້.

5.3 ລັກສະນະທາງຄວາມໝາຍ

ລັກສະນະທາງຄວາມໝາຍ ໝາຍເຖິງຄວາມໝາຍຂອງຄຳມີການປ່ຽນແປງໄປເດີມ ແຕ່ສຽງ ແລະ ຮູບຄຳ ຍັງຄົງເດີມ. ການປ່ຽນແປງຄວາມໝາຍນີ້ບໍ່ມີການຜູກພັນກັບສຽງຄື ສຽງຄົງທີ່ແຕ່ຄວາມໝາຍປ່ຽນແປງໄປ. ປາກົດການປ່ຽນແປງທາງຄວາມໝາຍເປັນປາກົດການທີ່ພົບໜ້ອຍກວ່າວິທີອື່ນທີ່ກ່າວມາຂ້າງເທິງ ເນື່ອງຈາກວ່າ ການປ່ຽນແປງ ດ້ວຍວິທີນີ້ຂ້ອນຂ້າງໃຊ້ເວລາຍາວນານຈົນກາຍເປັນທີ່ຮັບຮູ້ຢ່າງກວ້າງຂວາງຈຶ່ງຈະເກີດ ການຍອມຮັບໄດ້ວ່າ ແມ່ນການ ປ່ຽນແປງ ທາງຄວາມໝາຍ. ຜ່ານການສຶກສາການປ່ຽນແປງທາງຄວາມໝາຍ ພົບຈຳນວນ 19 ຄຳສັບ ໃນນັ້ນສາມາດ ແບ່ງອອກເປັນ 3 ລັກສະນະຄື ຄວາມໝາຍແຄບເຂົ້າ, ຄວາມໝາຍ ກວ້າງອອກ ແລະ ຄວາມໝາຍຍ້າຍບ່ອນ.

1) ຄວາມໝາຍແຄບເຂົ້າ ຄຳທີ່ມີຄວາມໝາຍແຄບເຂົ້າ ໝາຍເຖິງຄວາມໝາຍຂອງຄຳທີ່ອ້າງເຖິງ ສິ່ງໃດໜຶ່ງຖືກຫຼຸດຈຳນວນ ຫຼື ຂອບເຂດປະລິມານການໃຊ້ລົງ; ຈາກແຕ່ກ່ອນຄວາມໝາຍຂອງຄຳນັ້ນ ເຄີຍສື ຄວາມໝາຍເຖິງອັນລວມ ຫຼື ສື່ຄວາມໝາຍເຖິງຫຼາຍສິ່ງ ແຕ່ມາເຖິງປັດຈຸບັນຜູ້ໃຊ້ພາສາໃນສັງຄົມ ບໍ່ຮັບຮູ້ ຄວາມໝາຍ ຂອງຄຳຄືແຕ່ກ່ອນ. ປາກົດການນີ້ອາດເນື່ອງມາຈາກການເວລາ ຫຼື ສະພາບການປ່ຽນແປງຂອງສັງຄົມ ທີ່ເກີດຈາກຄວາມຮັບຮູ້ກຕ່ຳກັບສິ່ງທີ່ອ້າງເຖິງນັ້ນຫຼຸດລົງ ຫຼື ບໍ່ຖືກນຳໃຊ້ຢ່າງແຜ່ຫຼາຍໃນປັດຈຸບັນ ເຊັ່ນຄຳວ່າ ຊາວໜຸ່ມ, ຂ້ອຍ, ບ່າວ ເປັນຕົ້ນ.

ຕົວຢ່າງ 12: ພວກເຮົາ**<u>ຊາວໜຸ່ມ</u>**ຕ້ອງເອົາໃຈໃສ່ ຢ່າໃຫ້ກຸ່ມແມ່ຍິງເອົາຊະນະເຮົາໄດ້

(ມະຫາໄລ, 23 ມີນາ 2024)

ຈາກບໍລິບົດຂ້າງເທິງສະແດງໃຫ້ເຫັນໄດ້ວ່າ ຜູ້ໃຊ້ພາສາເຂົ້າໃຈວ່າ ຄຳວ່າ “ຊາວໜຸ່ມ” ແມ່ນພຽງສື່ຄວາມໝາຍເຖິງເພດຊາຍເທົ່ານັ້ນ ຈຶ່ງໄດ້ມີການຈຳແນກໃຫ້ເຫັນຄວາມແຕກຕ່າງລະຫວ່າງຊາວໜຸ່ມ ກັບ ເພດຍິງ. ເຊິ່ງ ໃນຄວາມຈິງແລ້ວອີງຕາມຄວາມໝາຍຄຳວ່າ “ຊາວໜຸ່ມ” ມີຄວາມໝາຍລວມກວມເອົາທັງ ເພດຊາຍ ແລະ ເພດຍິງ ທີ່ມີອາຍຸກະສຽນຢູ່ໃນເກນໄວໜຸ່ມເຊິ່ງເປັນຊື່ຮຽກຂອງອົງການຈັດຕັ້ງມະຫາຊົນ “ຊາວໜຸ່ມປະຊາຊົນປະຕິວັດລາວ”. ດັ່ງນັ້ນ, ປາກົດການນີ້ເອີ້ນການປ່ຽນແປງທາງຄວາມໝາຍຂອງຄຳທີ່ເຮັດໃຫ້ ມີຄວາມໝາຍ ແຄບເຂົ້າ.

ການໃຊ້ສັບດັ່ງກ່າວໃນສື່ອອນລາຍເປັນການໃຊ້ສັບໂດຍອີງໃສ່ຄວາມເຂົ້າໃຈຂັ້ນພື້ນຖານຄວາມໝາຍ ຂອງຄຳສັບເທົ່ານັ້ນຄື ຄວາມໝາຍວ່າ ຊາວໜຸ່ມ ແລະ ແມ່ຍິງ ເປັນການຈຳແນກດ້ານເພດເທົ່ານັ້ນ ແຕ່ບໍ່ໄດ້ຕີຄວາມໝາຍ ທີ່ເລິກເຊິ່ງເຖິງຊື່ສະເພາະຂອງອົງການຈັດຕັ້ງມະຫາຊົນທີ່ມີການແບ່ງແຍກພາລະບົດບາດຊັດເຈນຄື ຊາວໜຸ່ມປະຊາຊົນ ປະຕິວັດລາວ ແລະ ສະຫະພັນແມ່ຍິງລາວ. ດັ່ງນັ້ນ, ການໃຊ້ສັບດັ່ງອາດສ້າງຄວາມເຂົ້າໃຈພື້ນຖານ ໃຫ້ແກ່ຜູ້ອ່ານ ແຕ່ຖ້າ ຕີລາຄາດ້ານເນື້ອໃນອາດສົ່ງຜົນກະທົບຕໍ່ຄວາມໝາຍທີ່ແທ້ຈິງໄດ້.

2) ຄວາມໝາຍກວ້າງອອກ

ຄຳທີ່ມີຄວາມໝາຍກວ້າງອອກໝາຍເຖິງ ຄວາມໝາຍຂອງຄຳທີ່ອ້າງເຖິງສິ່ງໃດໜຶ່ງຖືກເພີ່ມຈຳນວນ ຫຼື ຂອບເຂດປະລິມານການໃຊ້ກວ້າງອອກ; ຈາກແຕ່ກ່ອນເຄີຍສື່ຄວາມໝາຍພຽງຢ່າງໃດຢ່າງໜຶ່ງ ແຕ່ປັດຈຸບັນ ສາມາດສື່ຄວາມໝາຍໄດ້ຫຼາຍຢ່າງຂຶ້ນກັບບໍລິບົດ ຂອງການນຳໃຊ້. ຕົວຢ່າງ ດອງ (ເກັບໄວ້), ເວທີ (ແທ່ນ ຫຼື ບ່ອນສະແດງ), ບ້ານ (ເຮືອນ), ເອົາ (ມີເພດສຳພັນ), ຄວາມ (ຄວາມໂງ່), ດາວ (ຕຳແໜ່ງສູງ) ເປັນຕົ້ນ.

ຕົວຢ່າງທີ 13: “ຖືກ**<u>ດອງ</u>**ຜົນງານມາເປັນປີ ...” (Lao Youth Redio, 24 ສິງຫາ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງສະແດງໃຫ້ເຫັນວ່າຄຳວ່າ “ດອງ” ເປັນຄຳທີ່ເກີດຈາກການປ່ຽນແປງຄວາມໝາຍກວ້າງອອກ ຄື ຈາກຄວາມໝາຍເດີມຂອງຄຳວ່າ “ດອງ” ໝາຍເຖິງ ເອົາໄວ້, ເກັບຮັກສາໄວ້, ການຖະໜອມອາຫານ ຫຼື ແຊ່ນ້ຳໄວ້ເພື່ອຮັກສາ ຫຼື ເອົາໄວ້ກິນຍາວນານ (ທອງຄຳ ອ່ອນມະນີສອນ, 2008: 369); ແຕ່ໃນສື່ອອນລາຍ ປັດຈຸບັນ ຖືກນຳມາໃຊ້ສື່ຄວາມໝາຍໃໝ່ທາງສະແລງວ່າ ຖືກກັກ ຫຼື ຮັກສາໄວ້, ບໍ່ຖືກນຳມາໃຊ້ເປັນເວລາດົນ ໃຊ້ໄປວຽກງານ ຫຼື ຜົນງານທີ່ສ້າງມາແຕ່ບໍ່ໄດ້ຮັບການເປີຍແປ່ອອກສູ່ສາຍຕາມວນຊົນ ເຊິ່ງມັນມີຄວາມສຳພັນກັບຄຸນລັກສະນະຂອງຄຳສັບເດີມຄືການຮັກສາ ຫຼື ເກັບໄວ້ຍາວນານ. ການໃຊ້ສັບສັບດັ່ງກ່າວ ຖືກເປັນວິທີ ການໃຊ້ພາສາ ທີ່ມີລັກສະນະ ປຽບທຽບ ໂດຍການດຶງເອົາຈຸພິເສດຂອງຄວາມໝາຍເດີມມາໃຊ້ໃນບໍລິບົດໃໝ່ ເພື່ອສື່ອາລົມ, ເປັນການຫຼິ້ນສັບ ສ້າງຄວາມແປກໃໝ່ ແລະ ເພີ່ມມະໂນພາບໃຫ້ແກ່ຜູ້ອ່ານໄດ້ຫຼາຍຂຶ້ນ.

3) ຄວາມໝາຍຍ້າຍບ່ອນ

ຄຳທີ່ມີຄວາມໝາຍຍ້າຍບ່ອນໝາຍເຖິງ ຄຳທີ່ຮຽກເຖິງວັດຖຸສິ່ງຂອງ, ເຄື່ອງມື, ເຄື່ອງໃຊ້ ຫຼື ອຸປະກອນຕ່າງໆ ເຊິ່ງຄວາມຄິດ ຫຼື ສິ່ງທີ່ອ້າງເຖິງນັ້ນທີ່ຍັງປາກົດຢູ່ໃນປັດຈຸບັນ ແຕ່ມະໂນພາບຄວາມຄິດຄວາມ ຫຼື ເຂົ້າໃຈກ່ຽວກັບສິ່ງ ດັ່ງກ່າວນັ້ນໄດ້ຖືກພັດທະນາກາຍເປັນສິ່ງອື່ນ ເຫດເນື່ອງມາຈາກການປ່ຽນແປງຂອງການເວລາ ແລະ ສັງຄົມ ຕົວຢ່າງ ຄຳວ່າ ແອກ, ແພ້, ທອດ ເປັນຕົ້ນ.

ຕົວຢ່າງ 14: ຫຼຸດພົ້ນອອກຈາກ**ແອກ**ປາກຄອງ (ໜັງສືພິມປະເທດລາວ, 23 ມີນາ 2024)

ຈາກຕົວຢ່າງຂ້າງເທິງສະແດງໃຫ້ເຫັນວ່າຄຳວ່າ “ແອກ” ໃນມະໂນພາບຄວາມເຂົ້າໃຈຂອງຄົນສະໄໝກ່ອນ ແມ່ນໝາຍເຖິງ ເຄື່ອງມື ຫຼື ອຸປະກອນທີ່ພາດໃສ່ບໍລິເວນຕົ້ນຄໍຂອງສັດຄື ງົວ ຫຼື ຄວາຍໃຊ້ເພື່ອດຶງແຮງ ແລະ ລາກແກ່ ຄາດໄຖສຳລັບເຮັດນາ, ແຕ່ປັດຈຸບັນຄຳສັບດັ່ງກ່າວຖືກຍ້າຍຄວາມໝາຍມາໃຊ້ ໃນບໍລິບົດໃໝ່ ຄື ໃຊ້ກັບຄົນ ຫຼື ປະຊາຊົນຈຳນວນຫຼາຍທີ່ຖືກກົດຂີ່, ຂູດຮີດ ຫຼື ເອົາປຽບຈາກກຸ່ມຄົນ ທີ່ມີອຳນາດສູງກວ່າ.

ການໃຊ້ສັບສັບດັ່ງກ່າວເພື່ອຢືມມະໂນພາບຂອງໝາຍເດີມຂອງສັບມາໃຊ້ເພື່ອເນັ້ນອາລົມ ແລະ ສື່ຄວາມໝາຍ ໃຫ້ຈະແຈ້ງຊັດເຈນຂຶ້ນຕື່ມ, ພ້ອມທັງເປັນການຫຼິ້ນສັບມີລັກສະນະໂດດເດັ່ນ ແລະ ມີມິຕິຫຼາຍຂຶ້ນ.

6. ອະພິປາຍຜົນ

ການວິເຄາະລັກສະນະການໃຊ້ສັບໃນສື່ອອນລາຍລາວ ໂດຍມີຈຸດປະສົງວິເຄາະລັກສະນະການໃຊ້ສັບໃນສື່ອອນລາຍລາວ ເມື່ອນຳມາປຽບທຽບກັບຜົນການຄົ້ນຄວ້າຂອງ ວິນນີ (Weni, 2022) ສຶກສາການປ່ຽນແປງສັບພາສາໃນສື່ອອນລາຍ ໂດຍມີຈຸດປະສົງສຶກສາລັກສະນະການສ້າງຄຳໃໝ່. ນຳນິດຖານຂໍ້ມູນສຶກສາໃນເຟດບຸກ ແລະ ອິນສະຕາແກຣມ ໂດຍເກັບຂໍ້ມູນໃນຊ່ອງສະແດງຄວາມຄິດເຫັນ ແລະ ຫົວເລື່ອງ. ຜົນສຶກສາພົບວ່າ ຂະບວນການ ສ້າງຄຳໃໝ່ໃນສື່ອອນລາຍມີ ການຢືມຄຳ, ການບັນຍັດສັບໃໝ່, ການຮວມຄຳ, ຄຳຫຍໍ້, ການປະສົມຄຳ, ການຕັດຄຳ, ການຜັນຄຳ ແລະ ການເພີ່ມປັດໄຈສ້າງຄຳ. ຜົນການສຶກສາຂອງ ວິນນີ (Weni, 2022) ມີສ່ວນຄ້າຍຄືກັບ ຜົນການ ຄົ້ນຄວ້າການລັກສະນະທາງສັບ ພົບຈຳນວນ 5 ລັກສະນະຍ່ອຍຄື ການປະສົມຄຳໃໝ່, ການຊ້ຳຄຳ, ການຕັດຄຳ, ການໃຊ້ອັກສອນຫຍໍ້ ແລະ ການໃຊ້ທັບສັບ. ແຕ່ບົດຂອງ ວິນີ ບໍ່ໄດ້ກ່າວເຖິງ ຂະບວນການສ້າງຄຳໃໝ່ທາງສັບ ໃນດ້ານຮູບແບບພິເສດທີ່ປະກອບມີການສະກົດຄຳ ແລະ ການໃຊ້ຄຳຫຍໍ້ ຫຼື ຫຍໍ້ຄຳ ແລະ ການສ້າງສັບໃນລັກສະນະ ທາງສຽງ ແລະ ທາງດ້ານຄວາມໝາຍ.

ດັ່ງນັ້ນ, ຈຶ່ງເຮັດໃຫ້ບໍ່ສາມາດອະທິບາຍເຖິງສາເຫດ ຂອງການເກີດການປ່ຽນແປງ ຂອງພາສາ ຫຼື ລັກສະນະ ການໃຊ້ພາສາໃນສື່ອອນລາຍໄດ້ຢ່າງຊັດເຈນ. ສະນັ້ນ, ຜົນການຄົ້ນຄວ້າໃນຄັ້ງນີ້ຜູ້ສຶກສາຈຶ່ງພະຍາຍາມ ວິເຄາະ ໃຫ້ເຫັນ ລະອຽດ ຂອງລັກສະນະ ການໃຊ້ສັບໃນສື່ອອນລາຍລາວ ເພື່ອມາອະທິບາຍປາກົດການປ່ຽນແປງ ຫຼື ຮູບແບບຈຸດພິເສດການໃຊ້ສັບໃນສື່ອອນລາຍລາວ. ຜ່ານການ ຄົ້ນຄວ້າປາກົດວ່າ ລັກສະນະການໃຊ້ສັບໃນສື່ອອນລາຍລາວ ມີການປ່ຽນແປງຮູບພາສາໃຫ້ແຕກຕ່າງຈາກເດີມ ເຊິ່ງເກີດຂຶ້ນກັບສ່ວນຕ່າງໆຂອງພາສາເຊັ່ນ ສຽງ, ສັບ ແລະ ຄວາມໝາຍ ເຊິ່ງຈະໄດ້ລົງເລິກລາຍລະອຽດໃນພາກ ສະຫຼຸບຜົນການຄົ້ນຄວ້າ.

7. ສະຫຼຸບ

ການຄົ້ນຄວ້າລັກສະນະການໃຊ້ສັບໃນສື່ອອນລາຍລາວຄັ້ງນີ້ ພົບວ່າມີ 3 ລັກສະນະຄື ລັກສະນະທາງສຽງ, ລັກສະນະທາງສັບ ແລະ ລັກສະນະທາງຄວາມໝາຍ. ໃນນັ້ນການລັກສະນະດ້ານສຽງໄດ້ຄົ້ນພົບຈຳນວນ 3 ລັກສະນະຍ່ອຍຄື ການຫຼຸດສຽງ, ການເພີ່ມສຽງ ແລະ ການປ່ຽນສຽງ.

ລັກສະນະທາງສຽງ ນັບວ່າເປັນການປ່ຽນແປງທີ່ເກີດຂຶ້ນໄດ້ງ່າຍ ແລະ ພົບຫຼາຍສົມຄວນໃນສື່ອອນລາຍ. ເນື່ອງມາຈາກການລັກສະນະທາງສຽງນີ້ມີຄຸນລັກສະນະໃກ້ຄຽງກັບພາສາເວົ້າ, ຂີດຈຳກັດຂອງແປ້ນພິມ ແລະ ຂອບເຂດພື້ນທີ່ໃນສື່ອອນລາຍທີ່ຈຳກັດ, ບວກກັບການຮູບແບບການໃຊ້ພາສາໃນສື່ອອນລາຍດ້ວຍວິທີການພິມ ຕົວອັກສອນເປັນພຽງຕົວແທນໃຫ້ແກ່ຄວາມເວົ້າທີ່ຜູ້ໃຊ້ພາສາທີ່ຕ້ອງການຖ່າຍທອດອາລົມຄວາມຮູ້ສຶກໃຫ້ມີ ລັກສະນະສົມຈິງ ແລະ ໃກ້ຄຽງກັບສຽງເວົ້າ. ດັ່ງນັ້ນ, ຈຶ່ງມີຄວາມພະຍາຍາມສັນຫາວິທີຕ່າງໆ ມາດັດແປງ ຮູບແບບຂອງສັບໃຫ້ແຕກຕ່າງ ແລະ ມີຈຸດພິເສດໃກ້ຄຽງກັບສຽງເວົ້າທີ່ສຸດເພື່ອໃຫ້ຕອບສະໜອງ ກັບຄວາມຕ້ອງການ ຂອງ ຜູ້ສື່ສານ.

ລັກສະນະທາງສັບ ເປັນລັກສະນະທີ່ພົບເຫັນຫຼາຍທີ່ສຸດໃນສື່ອອນລາຍ ເຊິ່ງສາມາດແບ່ງອອກເປັນ 2 ລັກສະນະໃຫຍ່ຄື ລັກສະນະການປະກອບສ້າງສັບທາງໂຄງສ້າງ ແລະ ລັກສະນະການປະກອບສ້າງສັບແບບພິເສດ. ໃນນັ້ນລັກສະນະການປະກອບສ້າງສັບທາງໂຄງສ້າງ ພົບຈຳນວນ 5 ລັກສະນະຍ່ອຍຄື ການສ້າງຄຳໃໝ່, ການຊ້ຳຄຳ,

ການຕັດຄຳ, ການໃຊ້ອັກສອນຫຍໍ້ ແລະ ການໃຊ້ທັບສັບ ແລະ ລັກສະນະການປະກອບສ້າງສັບແບບພິເສດ ພົບຈຳນວນ 3 ລັກສະນະຍ່ອຍຄື ການສະກົດ, ການໃຊ້ອັກສອນຫຍໍ້ ແລະ ການໃຊ້ເຄື່ອງໝາຍ ຫຼື ສັນຍະລັກ. ຈາກຜົນການ ຄົ້ນຄວ້ານີ້ສະແດງໃຫ້ເຫັນວ່າ ລັກສະນະການໃຊ້ສັບເປັນຂະບວນການທີ່ພົບເຫັນຫຼາຍທີ່ສຸດ ໃນສື່ອອນລາຍລາວ. ເນື່ອງຈາກວ່າ ປັດຈຸບັນນີ້ວິທະຍາການມີການພັດທະນາ ແລະ ຂະຫຍາຍຕົວຢ່າງວ່ອງໄວ, ມີວັດຖຸອຸປະກອນເຄື່ອງ ໃຊ້ຕ່າງໆຖືກສ້າງຂຶ້ນໃໝ່ຈຳນວນຫຼວງຫຼາຍ. ດັ່ງນັ້ນ ຈຶ່ງໄດ້ຮັບຄຳສັບຈາກພາສາອື່ນ, ສ້າງຄຳໃໝ່ ຫຼື ປັບປຸງສັບເດີມ ທີ່ມີຢູ່ໃນພາສາລາວຂຶ້ນມາໃຊ້ສື່ສານໃນຊີວິດປະຈຳວັນ, ລວມທັງສື່ອອນລາຍ ທັງນີ້ກໍເພື່ອຕອບສະໜອງ ຄວາມ ຮຽກຮ້ອງຕ້ອງການໃຫ້ພຽງພໍ ແລະ ທັນກັບສະພາບການຂອງຜູ້ໃຊ້ພາສາ ຢູ່ໃນສັງຄົມ. ການໃຊ້ພາສາໃນລັກສະນະນີ້ ເປັນລັກສະນະທີ່ເກີດຂຶ້ນໄດ້ງ່າຍ ແລະ ມີມາຕັ້ງແຕ່ສະໄໝບູຮານ, ດັ່ງນັ້ນ, ຈຶ່ງປາສະຈາກການສ້າງສັບສຳນວນ ໃໝ່ ມາໃຊ້ໃນສື່ອອນລາຍບໍ່ໄດ້.

ສ່ວນລັກສະນະທາງດ້ານຄວາມໝາຍ ພົບຈຳນວນ 3 ລັກສະນະຄື ຄວາມໝາຍແຄບເຂົ້າ, ຄວາມໝາຍກວ້າງອອກ ແລະ ຄວາມໝາຍຍ້າຍບ່ອນ. ລັກສະນະດັ່ງກ່າວນີ້ພົບເຫັນຈຳນວນໜ້ອຍທີ່ສຸດ. ເນື່ອງຈາກວ່າ ເປັນຂະບວນການປ່ຽນແປງທີ່ເກີດຈາກການຮັບຮູ້ ແລະ ຍອມຮັບຂອງສັງຄົມທີ່ເປັນວົງກວ້າງ ແລະ ຕ້ອງໃຊ້ເວລາ ຍາວນານ ກວ່າຂະບວນການອື່ນໆ. ສ່ວນຫຼາຍເປັນສັບເດີມທີ່ເຄີຍໃຊ້ມາໃນອະດີດ ແຕ່ມາເຖິງປັດຈຸບັນຜູ້ໃຊ້ພາສາ ເກີດມີ ຄວາມຮັບຮູ້ໃໝ່ດ້ວຍການດັດແປງ, ຢືມມະໂນພາບບາງສ່ວນຂອງສັບມາສື່ຄວາມໝາຍໃຫ້ກວ້າງອອກ, ແຄບເຂົ້າ ຫຼື ຍ້າຍຄວາມໝາຍເພື່ອໃຫ້ຈຸດປະສົງຂອງການສື່ສານມີຄວາມຊັດເຈນ ແລະ ເຫັນພາບແຈ້ງຂຶ້ນ.

ເຖິງຢ່າງໃດກໍຕາມ, ການຄົ້ນຄວ້າກ່ຽວກັບລັກສະນະການໃຊ້ພາສາໃນສື່ອອນລາຍລາວ ເປັນພຽງ ສ່ວນຍ່ອຍໜຶ່ງທີ່ສະທ້ອນໃຫ້ເຫັນເຖິງປາກົດການເໜັງຕີງຂອງພາສາທີ່ໃຊ້ຢູ່ໃນສັງຄົມ. ໂດຍທົ່ວໄປແລ້ວ ຕາມ ທັດສະນະຂອງນັກພາສາສາດຫຼາຍທ່ານ ບໍ່ຢາກກ່າວເຖິງຄຳວ່າ “ການປ່ຽນແປງພາສາ”. ເນື່ອງຈາກບັນຫານີ້ ເປັນ ປາກົດການທາງທຳມະຊາດຂອງພາສາທີ່ມີການພັດທະນາ, ຂະຫຍາຍຕົວຢ່າງເປັນປົກກະຕິໂດຍຂຶ້ນກັບ ສະພາບ ແວດລ້ອມ ຂອງສັງຄົມ ແລະ ຕົວຜູ້ໃຊ້ ພາສາທີ່ມີອິດທິພົນໃນສັງຄົມ. ດັ່ງນັ້ນ, ການສຶກສາໃນຄັ້ງນີ້ແມ່ນເພື່ອ ສະແດງໃຫ້ເຫັນເຖິງທ່າອ່ຽງ ແລະ ລັກສະນະການ ຂະຫຍາຍຕົວຂອງພາສາລາວໃນປັດຈຸບັນ ເພື່ອໃຫ້ເປັນ ແນວທາງໃນການສຶກສາຂະບວນການປ່ຽນແປງ ແລະ ນຳໄປສູ່ ຄວາມເປັນເອກະພາບໃນການກຳນົດ ຫຼັກເກນ ໃນການນຳໃຊ້ພາສາໃຫ້ເໝາະສົມກັບກາລະເທສະໃນສັງຄົມປັດຈຸບັນ.

8. ຂໍ້ສະເໜີແນະ

ສຶກສາກ່ຽວກັບ ປັດໄຈການປ່ຽນແປງຂອງພາສາລາວໃນປັດຈຸບັນ ແລະ ວິເຄາະປະລິນມານສຳສັບ ແລະ ສຳນວນພາສາລາວໃນສື່ອອນລາຍໃນປັດຈຸບັນ.

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Life and Musical work of Chen Jiahai composer

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Abstract

Professor Chen Jiahai, born in 1953 in Henan Province, China, is a distinguished composer and conductor who integrates traditional Chinese folk music with modern choral and symphonic art. His masterpiece Mulan Ci reflects Chinese cultural identity, innovation, and patriotism. This study aims to examine Chen's life and musical works, focusing on his creative process and compositional characteristics that reveal his artistic philosophy. A qualitative ethnomusicological approach combining documentary analysis, fieldwork, and interviews was employed. Data were collected from August 2024 to March 2025 and analyzed through descriptive and thematic methods to interpret his musical style and educational philosophy.

The findings show that Chen is a leading figure in contemporary Chinese choral music, blending folk traditions with symphonic techniques to express emotional depth and national spirit. His works feature lyrical beauty, patriotic themes, and regional color rooted in Henan folk culture. As an educator, he emphasizes expressiveness, precision, and humanism in choral training, integrating pedagogy with creativity. Overall, Chen's artistic and educational contributions form a vital bridge between tradition and modernity in Chinese choral development.

Keywords: Chen Jiahai, composition, Chinese choral music, folk tradition, musical innovation

Introduction

Chen Jiahai (陈家海), born in 1953 in Xinyang, Henan Province, China, graduated from the Music Department of Kaifeng Normal University in 1977 and later became a conductor, composer, and professor at the School of Arts, Henan University. His professional career demonstrates a lifelong dedication to both choral and orchestral music, emphasizing excellence in performance and pedagogy. Over the decades, Chen has held numerous significant positions, including Vice Chairman of the International Federation of Arts Education, Executive Vice Chairman of the World Chinese Choral Art Federation, President of the Henan Choral Association, Member of the Chinese Musicians Association, and National Training Host Expert in the Ministry of Education's "National Training Program." His international reputation was further recognized when he served as a Host Reviewer for the 2010 International Society for Music Education (ISME) Policy Commission, confirming his status as an influential figure in global music education policy (ISME, 2010). Among his many works, Mulan Ci stands out as a landmark composition that exemplifies the integration of Chinese cultural heritage and modern choral-symphonic writing.

Mulan Ci is a national symphonic choral work inspired by the legendary Chinese heroine Hua Mulan, whose story is best known through the Northern Wei dynasty's "Ballad of Mulan" (Mulan Shi). The piece transforms this narrative into a multi-movement choral-symphonic form that merges Chinese folk melodic idioms, pentatonic scales, and Western orchestral techniques. Chen composed Mulan Ci with the intention of celebrating Chinese cultural heritage, showcasing the expressive capacity of a modern symphonic chorus, and offering audiences an emotionally compelling retelling of a beloved legend. The premiere, performed by the Henan Provincial Ethnic Symphony Chorus under Chen's direction, was later presented at national festivals and major cultural events, earning wide acclaim for its artistic depth and national resonance.

As a creative and cultural milestone, Mulan Ci demonstrates Chen's ability to elevate the ancient narrative of Hua Mulan—a filial daughter who disguises herself as a man to serve in the army—into a work of symphonic grandeur (Si, 2020). The composition serves as both a celebration of Chinese tradition and a bridge to modern artistic expression, combining musical innovation with cultural continuity (Pei, 2018). At its core, Mulan Ci preserves the essential moral values of the original poem—filial piety, courage, humility, and patriotism—reimagined for the concert

stage. By employing Henan's Yu Opera modal system within a Western choral-symphonic framework, Chen achieves a synthesis of authenticity and accessibility, ensuring that his music reflects both regional identity and universal appeal (Xianggen, 2019). Through the integration of Yu modes, mixed meters, and percussive operatic gestures, each performance becomes an act of both artistic creation and cultural preservation.

The above information shows that Chen Jiahai is a significant figure in the Chinese music world, particularly in the field of opera composition, which combines Chinese and Western elements, and possesses unique creative concepts, making him a renowned figure.This study want to investagte life and music work of Chen jiahai. And analyze the general song characteristics of Chen Jiahai composer's. focusing on its historical background, creative process, compositional features.

Objectives

To investigate the life and musical work of Chen Jiahai

Literature Review

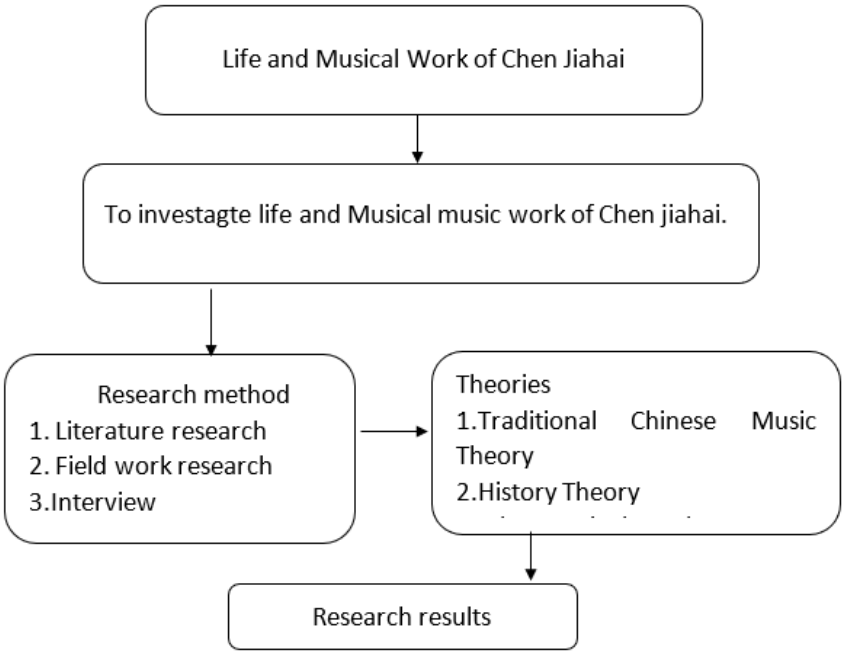
The evolution of musical styles has transformed the fundamental elements of music, leading to groundbreaking innovations in pitch, rhythm, timbre, harmony, and structure. Modern composers have expanded the boundaries of musical expression, developing diverse creative techniques that often challenge traditional listening habits and aesthetics. Compared to traditional music, modern music shows distinct differences across several dimensions. Melodically, it departs from smooth, flowing lines toward fragmented and disjointed contours. Rhythmically, it replaces regular meters with complex, free, or indeterminate patterns. Harmonically, it moves beyond triads and functional harmony to employ tone clusters and sound masses. In terms of tonality, it abandons major-minor systems in favor of atonality and newly invented scales. Orchestration shifts from balanced timbral blending to exploration of extremes, new instrumental sounds, and percussive effects. Overall, modern music emphasizes innovation, individuality, and experimentation, reshaping the listener's perception of sound and musical form. According to Huang Yanjun (2021), *music analysis centers on compositional technique as the core of analytical theory and uses the technical phenomena of musical works as its foundation.* Huang selected the works of Yao Henglu, composed with modern creative techniques, as analytical examples. Through the examination of Yao's compositions, the study identifies stylistic characteristics of modern music and demonstrates how compositional

techniques are applied in practice. This analytical process allows for the understanding of creative methods, the summarization of compositional experience, and the discovery of artistic principles that may inspire further creative thinking.

Similarly, Liu Xiaoxi (2021) notes that the origins of Chinese folk music can be traced back more than 7,000 years to early instrumental performance. Rhythmic theories are believed to have originated during the era of the Yellow Emperor. Over time, national music developed a pentatonic modal system—comprising *gong, shang, jue, zhi,* and *yu*—which forms the theoretical basis of Chinese traditional music. Liu highlights three main features of national music: (1) a structure rooted in pentatonic modality; (2) melodic expression characterized by horizontal, single-line motion; and (3) an increasing richness of expression through the integration of Western modern compositional techniques. As intercultural exchanges between Chinese and Western music deepened, Chinese national harmony theories evolved, and the expressiveness of works incorporating traditional elements expanded. Many contemporary compositions also integrate folk melodies and traditional operatic idioms, resulting in highly individualized styles imbued with national character.

According to Li Shiyuan and Qi Baiping (2007), the *theory of Chinese compositional techniques* was developed through the translation, adaptation, and reinterpretation of Western compositional theories by Chinese music theorists. This process involved the selective absorption of Western theoretical achievements and their subsequent localization within Chinese cultural and aesthetic frameworks, ultimately contributing to the sinicization and nationalization of modern Chinese compositional theory

Conceptual Framework



Methodology

This study employed a qualitative ethnomusicological approach, integrating documentary analysis, field research, and semi-structured interviews to examine Professor Chen Jiahai's life and his work. The research process was conducted through the following stages:

1. Selection of Key Informants

Two primary informants were selected based on the following criteria:

1.1 Demonstrated expertise in choral conducting or composition, supported by published works or extensive performance experience.

1.2 Direct involvement in the creation, rehearsal, or performance of the opera.

1.3 A minimum of 20 years of professional experience in the field of music.

Based on these criteria, the study identified the following key informant:

-Professor Chen Jiahai — Composer, conductor, and professor at Henan University; Vice Chairman of the International Federation of Arts Education; and President of the Henan Choral Association.

2. Research Tools

Three primary tools were used to collect and document data:

-Interview Form: Designed to elicit narratives from informants concerning Chen Jiahai's creative process, interpretive decisions, and educational philosophy.

-Observation Form: Used to record details from rehearsals and live performances, including conductor gestures, choral balance, ensemble coordination, and audience reception.

-Documentary Review: Included analysis of musical scores, rehearsal notes, academic publications, and media reviews related to music work.

3. Data Collection

Data were collected between August 2024 and March 2025 through multiple qualitative methods:

-In-depth interviews with key informants.

-Direct observation of rehearsals and live performances.

-Examination of academic literature, archival audio-visual recordings, and press coverage.

4. Data Analysis

The collected data were analyzed using descriptive and thematic analysis methods:

-Descriptive Analysis: Organized and summarized factual information regarding Chen Jiahai's biography, creative career, and compositional achievements.

-Thematic Analysis: Identified recurring musical, cultural, and stylistic features that illustrate the significance of music within the context of contemporary Chinese choral and symphonic music.

Results

1.Chen Jiahai and His Choral Beginnings

Professor Chen Jiahai was born in Shangcheng County, Henan Province a region known as the "hometown of song and dance" in the Dabie Mountains. His early musical experiences date back to the early 1970s when, as a junior high school student, he learned to play both the flute and the erhu. During that time, he performed leading roles such as Guo Jianguang in *Shajiabang* and Li Yuhe in *The Story of the Red Lantern*. He also served as the *Wu Chang* (martial drummer) for both productions and was able to memorize and reproduce all the preludes, interludes, and rhythmic patterns by integrating melody and tone. Additionally, he mastered

the music of the dance dramas *The White-Haired Girl* and *The Red Detachment of Women,* both of which he could perform entirely from memory.

When Chen was sent to the countryside as an "educated youth," he developed a deep passion for musical composition. His early works including the opera *The Light Shines,* the song *The Young Intellectuals Go to the Countryside,* the dance piece *Commune Members Enjoy Picking Cotton,* and the mixed chorus *The Red Flag Flies on the Dabie Mountains*—gained recognition in local communities.

During that era, educational opportunities were largely based on recommendation rather than examination. Before entering university, Chen worked as a production team leader in rural Henan, managing agricultural tasks while composing and performing for local theater troupes and cultural centers. In 1974, he was recommended to study in the Art Department of Kaifeng Normal University (now Henan University).

During his first week at the university, Chen discovered that one of his professors was already familiar with his composition *The Red Flag Flies on the Dabie Mountains.* The school warmly welcomed him and assigned him to conduct this song for the freshman performance showcase. Fifty students from two classes learned to sing his work, and Chen conducted them on stage his first experience as a conductor. He later recalled, "At that time, I didn't even know what a conductor was. I couldn't keep time, so I started learning the two-beat, three-beat, and four-beat patterns. But since I wrote the song myself, I was completely familiar with every phrase and transition." This experience marked the beginning of his lifelong journey in choral conducting (Ge Shunma, 2002).

At the university, Chen began to study choral conducting more systematically. However, few institutions at that time offered specialized courses in conducting, and music education remained heavily influenced by political ideology. For instance, harmony exercises were restricted to revolutionary songs, and ear-training lessons were built around politically themed melodies. Such limitations constrained the development of students' artistic and technical potential.

Dissatisfied with these constraints, Chen spent long hours in the library studying polyphony, fugue, and songwriting. He occasionally sought clarification from teachers, though during the Cultural Revolution, asking too many questions could provoke criticism. Reflecting on that period, he said, "Later, I stopped asking and relied on self-practice."

At the time, Chinese universities followed an "open-door education" policy, encouraging students to teach in rural areas while inviting workers, peasants, and soldiers to participate in campus learning. Chen regarded this as a valuable opportunity for artistic practice, believing that musical skills should serve real-world purposes rather than remain theoretical. This period marked the beginning of his educational inquiry and pedagogical reflection, laying the foundation for his later philosophy of music education.

Table 1: Biography Summary of Professor Chen Jiahai

Year	Key Events	Remarks
1953	Born in Xinyang, Henan Province, China	Grew up in the Dabie Mountains, a region rich in song and dance traditions
Early 1970s	Began studying music; learned flute and *erhu*	Performed in revolutionary operas such as *Shajiabang* and *The Story of the Red Lantern*
1974	Recommended for admission to the Art Department, Kaifeng Normal University (now Henan University)	Began formal study in music composition and conducting
1977	Graduated and joined Henan University as faculty member	Started his lifelong career in music education and research
1998–2003	Led national and provincial projects: *Development of Modern and Contemporary Music Education in Henan* and *Rescue and Development of Daoqing Opera*	Recognized with Ministry of Education awards
2004–2009	Directed national curriculum development and established "Innovation Experimental Zone for Music Talents"	Became one of China's leading music education reformers
2011	Chief editor of *National Textbook Series for Musicology Majors* (11 volumes)	Official higher-education music textbooks across China

Year	Key Events	Remarks
2013	Organized and conducted the *Golden Melody New Year Choral Concert*	Showcased artistic leadership and choral excellence
2015–Present	Serves on multiple national and international music committees	Promotes choral art and education in China and abroad

Source: Researcher

2.Works Created by Chen Jiahai

Professor Chen Jiahai is widely recognized as an influential conductor and composer in the field of contemporary Chinese choral music. After receiving formal training at Kaifeng Normal University, he composed a diverse range of works encompassing numerous themes and genres. His compositions exhibit profound emotional depth celebrating innocence, praising the beauty of China's rivers and mountains, reflecting the spirit of the "Chinese Dream," and expressing nostalgia for his homeland.

His major choral works include *The Red Flag Fluttering on the Dabie Mountains, The Most Adorable Motherland, Like a Pair of Golden Phoenixes, The Sunset Loves the Yellow River, Echoes Singing, Echoes Echoing,* and *The Song of the Golden Oriole.* He has also adapted traditional pieces into choral arrangements, such as *Weaving Flower Baskets* and *The Small Pond in Front of My Door.*

Among his ethnic symphonic choral works, *Ballad of Mulan* (also known as *Mulan Ci*) exemplifies the integration of national musical idioms with Western symphonic forms. His ethnic orchestral works include *Reflections on the Western Liang* and *The Dabie Mountain Folk Song Suite,* while his operatic compositions include *The Light Shines with the Hoe.* His songs such as *The Young Intellectuals Go to the Countryside, The Bright Moon Shines, The Sister Loves the Diligent Farmer, Holiday,* and *Applause for China*—demonstrate both lyrical warmth and narrative depth. Additionally, his dance composition *Commune Members Happily Pick Cotton* is celebrated for its rhythmic vitality and folk-inspired melodies

Collectively, Chen's oeuvre reflects his commitment to integrating traditional Chinese folk elements with modern compositional techniques. Through his prolific and innovative body of work, he has significantly contributed to the evolution of contemporary Chinese choral and symphonic music.

3.**Creative Style and Characteristics**

Reflecting on his early works, Chen Jiahai once remarked that "there was more emotion and less rationality" in his creative process. Growing up in a region renowned for its singing and dancing traditions, he was deeply influenced by the folk songs and ethnic melodies of his hometown. This cultural background endowed him with a distinctive artistic sensibility. His compositions seamlessly integrate historical context, regional character, and personal insight, producing works that are both artistically refined and culturally resonant.

Many of his representative pieces such as *Like a Pair of Golden Phoenixes* and *The Sister Who Loves the Diligent Farmer* draw inspiration from his own life experiences, employing folk melodies as the structural foundation. For Chen, this approach is both natural and deeply personal.

He believes that music is a mysterious art form originating from ancient ritual practices and imbued with profound symbolic meanings while simultaneously reflecting the spirit of its era and national identity. Each period, he suggests, produces its own "main melody." Choral music, in particular, evolves in parallel with social, emotional, and cultural transformation.

A composer's artistic style is shaped by multiple factors, including historical context, personal character, artistic cultivation, life experience, and cultural education. These influences are vividly embodied in Chen's choral works. He applies a distinctive artistic perspective to reinterpret the choral genre, actively promoting innovation and the nationalization of Chinese choral art.

Chen's compositions span opera, dance, ethnic orchestral works, symphonic choral works, mixed choirs, and female choirs. His music is distinguished by strong national color, lyrical warmth, and emotional sincerity. His works reflect both his devotion to choral art and his relentless pursuit of artistic excellence. They capture the vitality of everyday life, express affection for China's natural landscapes, and convey a deep sense of patriotism and perseverance (Jia Haichen, 2005).

Table 2: Major Works of Professor Chen Jiahai

Category	**Title (English)**	**Description / Significance**
Choral Works	*The Red Flag Fluttering on the Dabie Mountains*	Patriotic choral masterpiece

Category	Title (English)	Description / Significance
		symbolizing regional pride
	The Most Adorable Motherland	A lyrical tribute to the nation
	Like a Pair of Golden Phoenixes	Folk-inspired mixed choir piece expressing love and vitality
	Echoes Singing, Echoes Resonating	Reflects the voice and life of people in Henan
Symphonic Choral Works	*Mulan Ci (Ballad of Mulan)*	Nationally recognized work blending Chinese folk idioms and Western symphonic form
Orchestral Works	*Reflections on the Western Liang*	Expresses local color and historical imagination
	Dabie Mountain Folk Song Suite	Reinterprets folk melodies in orchestral form
Opera	*The Light Shines with the Hoe*	Depicts rural Chinese life and resilience
Songs	*The Bright Moon Shines*, *Applause for China*	Emphasize moral integrity and patriotic spirit
Dance Music	*Commune Members Happily Pick Cotton*	Energetic and rhythmically rich folk-inspired composition

Source: Researcher

Analysis and Educational Philosophy of Professor Chen Jiahai

Chen Jiahai is one of China's most influential contemporary choral composers and conductors. Educated at Kaifeng Normal University, he produced a diverse

repertoire encompassing choral, operatic, and orchestral works. His major compositions such as *The Red Flag Fluttering on the Dabie Mountains, The Most Adorable Motherland,* and *Mulan Ci*—combine folk melodies with symphonic forms, reflecting national sentiment, poetic lyricism, and patriotic ideals. Chen's creative style embodies a synthesis of emotion and intellect, traditional culture and modern aesthetics, emphasizing accessibility while preserving artistic depth.

As an educator, Chen inherited the pedagogical tradition of Nie Zhongming and contributed extensively to choral-conducting education in China. He advocates for artistic excellence rooted in social responsibility, promoting expressiveness, humanism, and precision as core values in choral training. His philosophy bridges traditional Chinese aesthetics and contemporary teaching methods, significantly shaping the reform and modernization of Chinese choral education.

Chen proposes a multi-level conductor training system connecting normal universities, conservatories, secondary schools, and community choirs. He identifies challenges such as insufficient faculty, weak professional standards, and limited pedagogical rigor. To address these, he suggests four strategies: (1) policy and institutional support; (2) curriculum innovation; (3) expansion of conductor training programs; and (4) partnerships between schools and society. These reforms aim to strengthen both the quantity and quality of future conductors.

As Director of the Choral Academic Committee, Chen has led the creation of national teaching guidelines, organized seminars, and integrated international best practices from institutions like the Tchaikovsky Conservatory. His workshops for primary and secondary school conductors have elevated standards nationwide, demonstrating his commitment to uniting ethics and artistry in choral practice.

In his teaching framework, Chen defines choral art as the unity of "integration" and "singing." Integration emphasizes coordination, balance, and harmonic unity within the ensemble, while singing focuses on resonance, tonal clarity, and expressive phrasing. He trains choirs to achieve uniform posture, synchronized breathing, and clear articulation, producing a sound that is smooth, transparent, and bright. His approach combines disciplined technique with emotional vitality, encapsulating his belief that true choral excellence lies in harmony between the individual, the ensemble, and the artistic spirit.

Chen Jiahai's creative philosophy is founded on three interconnected principles National Identity, Structural Innovation, and Expressive Humanism—which together form a holistic framework that fuses cultural tradition, modern

compositional structure, and humanistic expression. His works serve as both artistic achievements and cultural education, shaping the contemporary direction of Chinese choral art

Discussion

The findings of this study reveal that Chen Jiahai's artistic and educational achievements exemplify the dynamic evolution of Chinese choral art in the modern era. His works demonstrate the successful integration of national folk traditions with Western compositional methods, aligning with the theoretical perspectives of Huang Yanjun (2021), Liu Xiaoxi (2021), and Li Shiyuan & Qi Baiping (2007), who emphasize the transformation and localization of modern musical language in China. Chen's compositions not only preserve the expressive essence of Chinese folk idioms but also extend their structural and harmonic possibilities through innovation and experimentation.

Furthermore, Chen's educational philosophy reflects a humanistic approach that balances artistic creativity with social responsibility. His advocacy for a multi-level choral-conducting training system has filled critical gaps in China's music education and advanced professional standards in the field. The results also highlight how his dual roles as composer and educator have reinforced each other—his creative practice informing his pedagogy, and his teaching philosophy shaping a new generation of conductors.

In essence, Professor Chen's contributions illustrate how modern Chinese choral art can achieve global relevance while maintaining national identity. His synthesis of tradition, innovation, and education provides a sustainable model for the continued development of choral music and conductor training in contemporary China.

Recommendation

1. Recommendations for Future Research
Should examine the integration of Chinese folk music into Chen Jiahai's contemporary choral compositions, in comparison with other composers, through comparative and interdisciplinary studies to enhance theoretical and pedagogical understanding in music.

2. Applications of the Research Findings

The findings can be applied to curriculum development in music education, particularly in choral conducting and composition courses, to promote deeper understanding of contemporary Chinese music and the preservation of cultural identity.

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Leela Batik

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Abstract

This research aims to study the history and process of batik production in the three southern border provinces of Thailand and to develop a performing arts piece titled "Leela Batik." The study employs qualitative research methods, with key informants including two experts in performing arts, one textile arts expert, students from the performing arts club at Bannang Sata Wittaya School, Satree Yala School, and members of the Art and Culture Club at Yala Rajabhat University, along with relevant documents. Research tools include interviews related to cultural arts and performing arts, with data analyzed through content analysis.

The findings reveal that the innovative performing arts piece "Leela Batik" represents a folk performance from the lower southern region of Thailand, designed to narrate the production process of batik fabric. The performance illustrates movements depicting wax boiling, fabric stretching, pattern creation, coloring, dyeing, and the presentation of batik's vibrant designs. The production incorporates contemporary southern Thai folk music and features a cast of eight female performers. The performance is divided into three segments. The first segment portrays the joy of Malay women collaborating in the batik-making process, beginning with wax boiling for fabric drawing. The second segment focuses on movements associated with stretching the fabric and creating intricate patterns with wax. The final segment highlights the completed batik fabric, showcasing its patterns and colors through expressive movements and formations. The performers' costumes are inspired by traditional Malay women's baju kurung attire, reinterpreted in a modern style with decorative accessories.

This innovative performance reflects the batik production process in the three southern border provinces and serves as a model for promoting and disseminating the folk performing arts of the lower southern region of Thailand. It is well-suited for various occasions, contributing to the preservation and celebration of local cultural heritage.

Keywords: Innovative performing arts, Batik fabric, Three southern border provinces of Thailand

ลีลาบาติก

บทนำ

นาฏศิลป์พื้นบ้าน เป็นลักษณะการแสดงประเภทหนึ่งที่มีรากฐานมาจากการละเล่นของชาวบ้าน ซึ่งสะท้อนถึงเอกลักษณ์และวัฒนธรรมประจำท้องถิ่น ทั้งความเชื่อ วัฒนธรรม ศาสนา การดำเนินชีวิตและการประกอบอาชีพ โดยมีลีลาการเคลื่อนไหว เสียงร้องที่เป็นสำเนียงท้องถิ่น มีเอกลักษณ์เฉพาะของ ท้องถิ่น เพื่อการอนุรักษ์และสืบทอดจนมาถึงปัจจุบัน (ชุลีกร บุญเสริมสุขเจริญ, 2557) การแสดงนาฏศิลป์พื้นบ้านมักมีดนตรีประกอบที่เป็นเอกลักษณ์ของแต่ละภูมิภาค เช่น การใช้เครื่องดนตรีพื้นบ้านหรือทำนองเพลงที่สืบทอดกันมายาวนาน ซึ่งสะท้อนถึงความเป็นมาของวัฒนธรรมท้องถิ่นนั้น ๆ นอกจากนี้ยังมีองค์ประกอบอื่น ๆ ที่ช่วยเสริมสร้างเอกลักษณ์ของการแสดง เช่น การแต่งกายที่มีความเป็นเอกลักษณ์เฉพาะตัวของภูมิภาค และอุปกรณ์ประกอบการแสดงต่าง ๆ เช่น พัด ดอกไม้ ผ้า หรือผลิตภัณฑ์ที่สำคัญของท้องถิ่น รวมถึงเครื่องประดับที่ใช้ในการแสดง ทุกองค์ประกอบเหล่านี้ร่วมกันทำให้การแสดงนาฏศิลป์พื้นบ้านมีความงดงามและสะท้อนถึงความเป็นตัวตนของแต่ละท้องถิ่นได้อย่างชัดเจน การแสดงนาฏศิลป์พื้นบ้านส่วนใหญ่ไม่ได้เป็นเพียงแค่การแสดงความบันเทิง แต่ยังสะท้อนถึงการประกอบอาชีพและวิถีชีวิตของคนในท้องถิ่น เช่น การแสดงที่เกี่ยวข้องกับการเกษตรกรรม การประมง หรือการผลิตสินค้าพื้นเมืองต่าง ๆ การแสดงเหล่านี้ไม่เพียงแต่สื่อถึงความเชื่อและประเพณี แต่ยังแสดงถึงความภูมิใจในอาชีพและเอกลักษณ์ที่มีอยู่ในแต่ละท้องถิ่น ซึ่งช่วยรักษาและส่งเสริมวัฒนธรรมที่เป็นมรดกของชุมชนให้คงอยู่ตลอดไป

ในพื้นที่สามจังหวัดชายแดนภาคใต้ ได้แก่ ยะลา ปัตตานี และนราธิวาส การประกอบอาชีพการทำผ้าปาเต๊ะหรือบาติกถือเป็นหนึ่งในอาชีพที่ได้รับความนิยม และเป็นแหล่งรายได้ที่สำคัญของชุมชน นอกจากนี้ยังเป็นการอนุรักษ์และส่งเสริมเอกลักษณ์ทางวัฒนธรรมที่มีความสำคัญของท้องถิ่น โดยเฉพาะในกลุ่มชาวมุสลิม ที่มีการผสมผสานระหว่างศิลปะการทำผ้าปาเต๊ะกับประเพณีท้องถิ่น ที่สืบทอดมาอย่างยาวนาน การทำผ้าปาเต๊ะไม่เพียงแต่ช่วยเสริมสร้างเศรษฐกิจในท้องถิ่น แต่ยังเป็นการสร้างสรรค์งานศิลปะที่มีเอกลักษณ์เฉพาะตัว ซึ่งสะท้อนถึงวิถีชีวิตและความเป็นมาของชาวใต้บริเวณสามจังหวัดชายแดนภาคใต้ ผ่านลวดลายต่างๆ ที่เต็มไปด้วยความหมายและเรื่องราว ที่สำคัญคือการทำผ้าบาติกเป็นการถ่ายทอดความรู้สึกและภูมิปัญญาของผู้คนในชุมชน ผ่านสีสันและลวดลายการทำผ้าปาเต๊ะ จึงไม่เพียงแต่เป็นอาชีพที่มีคุณค่าในทางเศรษฐกิจ แต่ยังเป็นสัญลักษณ์ของความภาคภูมิใจในวัฒนธรรมท้องถิ่นที่ยั่งยืน ซึ่งได้รับการยอมรับทั้งในระดับประเทศและต่างประเทศ การสร้างสรรค์ผ้าปาเต๊ะจึงเป็นสิ่งที่ช่วยเสริมสร้างภาพลักษณ์และการเชิดชูศิลปะพื้นบ้านที่มีคุณค่าและความสำคัญทางวัฒนธรรม

คำว่า “ปาเต๊ะ” (Batek) หรือบาติก (Batik) มาจากคำว่า Ba = Art และ tik = จุด เดิมเป็นคำในภาษาชวา ใช้เรียกผ้าที่มีลวดลายเป็นจุด คำว่า “ติก” มีความหมายว่า เล็กน้อย หรือจุดเล็ก ๆ มีความหมายเช่นเดียวกับ คำว่า ตริติก หรือ ตาริติก ดังนั้น คำว่า “บาติก” หรือ “ปาเต๊ะ” จึงมีความหมายว่าเป็นงานศิลปะบนผ้าที่มีลวดลายเป็นจุด ๆ ด่าง ๆ เสน่ห์ของผ้าบาติกคือ ลวดลายที่ปรากฏขึ้นบนพื้นผ้าจะไม่เหมือนกันและไม่ซ้ำกัน ซึ่งเกิดขึ้นจากการลงน้ำหนักของมือในการระบายสี หรือการผสมสีในการย้อม แม้ทั้งขึ้นอยู่กับสภาพอากาศในแต่ละวันอีกด้วย จึงทำให้ผลงานผ้าบาติกที่ออกมาในแต่ละครั้งนั้นไม่เหมือนกัน ผ้าบาติกเป็นที่นิยมกันอย่างมากในกลุ่มของชาวมลายู ได้แก่ อินโดนีเซีย บรูไน มาเลเซีย สิงคโปร์ และทางภาคใต้ของประเทศไทย (นันทา โรจนอุดมศาสตร์, 2548) ในปัจจุบันผ้าบาติกเป็นที่นิยมเป็นหมู่มากของสังคมไทย และได้มีอุตสาหกรรมการผลิตผ้าบาติกเกิดขึ้นเป็นจำนวนมาก โดยเฉพาะพื้นที่สามจังหวัดชายแดนภาคใต้ จากการที่คนในปัจจุบันนิยมบริโภคผ้าบาติกนี้ ทำให้ผู้ประกอบการนั้นสร้างสรรค์ลวดลายใหม่ๆ ขึ้นมาเพื่อให้เป็นจุดดึงดูดและเป็นที่น่าสนใจให้แก่ผู้บริโภค

จากข้อมูลข้างต้น คณะผู้วิจัยมีความสนใจที่จะศึกษาการแสดงสร้างสรรค์พื้นบ้านภาคใต้ตอนล่าง ชุด ลีลาผ้าปาเต๊ะ เพื่อการฟื้นฟูฉบับดังเดิมขึ้นมาและวิเคราะห์กระบวนท่ารำ องค์ประกอบการแสดงต่าง ๆ เพื่อศึกษาความเป็นมาและการบวนการทำผ้าปาเต๊ะ การพัฒนารูปแบบการแสดงให้เข้ากับยุคในปัจจุบัน เป็นการรวบรวมและบันทึกข้อมูลทางวิชาการองค์ความรู้ต่าง ๆ ที่เป็นอัตลักษณ์ และส่งเสริมภูมิปัญญาทางวัฒนธรรมของผ้าปาเต๊ะ ของชาว 3 จังหวัดชายแดนภาคใต้ และสร้างความภาคภูมิใจในศิลปะการแสดงของคนในพื้นที่สามจังหวัดชายแดนภาคใต้อีกด้วย

วัตถุประสงค์ของการทำวิจัย

1. เพื่อศึกษาความเป็นมาและการบวนการทำผ้าปาเต๊ะ บริเวณพื้นที่สามจังหวัดชายแดนภาคใต้
2. เพื่อสร้างสรรค์การแสดงนาฏศิลป์พื้นบ้านภาคใต้ตอนล่างสร้างสรรค์ “ชุดลีลาผ้าปาเต๊ะ”

ขอบเขตของการวิจัย

การวิจัยในครั้งนี้เป็นการศึกษาการแสดงสร้างสรรค์พื้นบ้านภาคใต้ ชุด ระบำลีลาผ้าปาเต๊ะ คณะผู้วิจัยกำหนดขอบเขตการวิจัยครั้งนี้ โดยศึกษาและฟื้นฟูศิลปะการแสดงดังกล่าว เพื่อนำมาวิเคราะห์และพัฒนาองค์ประกอบการแสดงให้เป็นรูปแบบในปัจจุบัน โดยแบ่งเป็นขอบเขต 3 ด้าน ดังนี้

1. ด้านเนื้อหา

ผู้วิจัยได้กำหนดขอบเขตด้านเนื้อหาในงานวิจัยครั้งนี้ โดยศึกษารูปแบบการแสดงและองค์ประกอบการแสดงของระบำลีลาผ้าปาเต๊ะ 3 ด้าน ได้แก่

1.1 ด้านกระบวนท่ารำ

1.2 ด้านเครื่องแต่งกาย

1.3 ด้านดนตรีประกอบการแสดง

2. ด้านพื้นที่

ผู้วิจัยได้กำหนดพื้นที่ในงานวิจัยไว้ 2 พื้นที่ ดังนี้

2.1 กลุ่มอุตสาหกรรมผ้าบาติกในจังหวัดยะลา

2.2 มหาวิทยาลัยราชภัฏยะลา

3. ด้านผู้ให้ข้อมูล

ผู้วิจัยศึกษาข้อมูลเบื้องต้นจากการสัมภาษณ์ รวมทั้งเอกสาร งานวิจัย บทความ ฐานข้อมูลออนไลน์ และสื่อโซเชียลมีเดีย เพื่อนำมาประกอบการกำหนดผู้ให้ข้อมูลในงานวิจัย

วิธีการวิจัย

การแสดงนาฏศิลป์สร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ เป็นการศึกษาวิจัยเชิงคุณภาพ โดยการเก็บข้อมูลจากแหล่งต่าง ๆ เช่น เอกสาร การสัมภาษณ์ และการสังเกตแบบมีส่วนร่วม การดำเนินงานสร้างสรรค์และพัฒนางาน โดยมีรูปแบบและวิธีการที่มีขั้นตอนการทำงานอย่างเป็นระบบ ซึ่งมีรายละเอียดดังต่อไปนี้

1 การดำเนินการ

คณะผู้วิจัยได้ดำเนินการเตรียมการและวางแผนการศึกษาโดยกำหนดจุดมุ่งหมายที่สอดคล้องกับวัตถุประสงค์ในการวิจัย รวมถึงการนำเสนอแนวคิดและที่มาของการสร้างสรรค์งานในด้านศิลปะการแสดง โดยได้ศึกษาข้อมูลพื้นฐานที่สำคัญและบทบาทในการสร้างสรรค์ผลงาน ซึ่งจะนำมาเป็นองค์ประกอบในการออกแบบ เช่น การสร้างสรรค์เครื่องแต่งกาย การประดิษฐ์ท่ารำ แนวทางการสร้างสรรค์เพลง รวมถึงเนื้อหาหรือเรื่องราวที่ต้องการนำเสนอ ข้อมูลพื้นฐานเหล่านี้จำเป็นต้องมีความสอดคล้องและเชื่อมโยงกันอย่างลงตัว เพื่อให้ผลงานมีความน่าเชื่อถือและสมเหตุสมผลยิ่งขึ้น

2 แหล่งข้อมูลที่ศึกษา

การรวบรวมข้อมูลสำหรับการศึกษาข้อมูลพื้นฐาน คณะผู้วิจัยได้ดำเนินการโดยศึกษาจากแหล่งต่าง ๆ เช่น หนังสือ เอกสารทางวิชาการ บทความ รายงานการวิจัย วิทยานิพนธ์ที่เกี่ยวข้อง รวมถึงการสืบค้นข้อมูลผ่านทางอินเทอร์เน็ต เพื่อให้ได้ข้อมูลที่ครอบคลุมและหลากหลายในการนำไปใช้ในการศึกษาและพัฒนาผลงานสร้างสรรค์

3. ผู้ให้ข้อมูลหลักและกลุ่มเป้าหมาย

3.1 ผู้ให้ข้อมูลหลัก

คณะผู้วิจัยได้ทำการเก็บข้อมูลที่เกี่ยวข้องกับการแสดงสร้างสรรค์พื้นบ้านภาคใต้ตอนล่าง ชุด ลีลาผ้าปาเต๊ะ จากผู้ให้ข้อมูลหลัก ประกอบด้วย

กลุ่มที่ 1 เป็นผู้ทรงคุณวุฒิ/ผู้เชี่ยวชาญด้านนาฏศิลป์ไทย ที่มีประสบการณ์ด้านการแสดง ไม่น้อยกว่า 10 ปี จำนวน 2 คน ดังนี้

1. นางดรุณี สัจจากุล ข้าราชการบำนาญ (อดีตอาจารย์ประจำหลักสูตรนาฏศิลป์วิทยาลัยฝึกหัดครู ยะลา)
2. นางสุภา วัชรสุขุม ข้าราชการบำนาญ (อดีตอาจารย์ประจำหลักสูตรนาฏศิลป์วิทยาลัยฝึกหัดครู ยะลา)

กลุ่มที่ 2 เป็นผู้ทรงคุณวุฒิ/ผู้เชี่ยวชาญด้านศิลปกรรมสิ่งทอ ที่มีประสบการณ์ด้านผ้าบาติก ไม่น้อยกว่า 10 ปีจำนวน 1 คน ดังนี้

1. นางสาวสุไรดา มะคาเล็ง ประธานกลุ่มผ้าพิมพ์ชาววัง

3.2 กลุ่มเป้าหมาย

ผู้วิจัยได้ถ่ายทอดและเผยแพร่การแสดงนาฏศิลป์พื้นบ้านภาคใต้สร้างสรรค์ชุด ลีลาผ้าปาเต๊ะ ให้กับกลุ่มเป้าหมาย คือ นักเรียนชุมนุมนาฏศิลป์ โรงเรียนบันนังสตาวิทยา โรงเรียนสตรียะลา และนักศึกษาชมรมศิลปวัฒนธรรม มหาวิทยาลัยราชภัฏยะลา โดยมีการถ่ายทอดท่ารำและบันทึกภาพเคลื่อนไหวเพื่อให้สามารถนำไปใช้เป็นต้นแบบในการสร้างความบันเทิง รวมถึงการใช้เป็นสื่อการเรียนรู้และสื่อการประชาสัมพันธ์ในอนาคต

4 เครื่องมือที่ใช้ในการวิจัย

4.1 แบบสัมภาษณ์ ผู้วิจัยใช้การสัมภาษณ์เชิงลึก (Indept Interview) โดยเลือก ผู้สัมภาษณ์ด้วยวิธีสุ่มแบบเจาะจง (Purposive Sampling) จดบันทึกและบันทึกเสียงข้อมูลที่ได้จากการสัมภาษณ์

4.2 การเก็บบันทึกข้อมูล

2.1 ระยะเวลาในการศึกษาตั้งแต่เดือนมกราคม - เดือนกันยายน 2567

2.2 อุปกรณ์ที่ใช้เก็บบันทึกข้อมูลประกอบด้วย

- เครื่องบันทึกเสียง ใช้บันทึกข้อมูลที่ได้จากการสัมภาษณ์
- กล้องถ่ายภาพและกล้องวีดีโอ เพื่อใช้เก็บข้อมูลที่เป็นภาพนิ่งและ ภาพเคลื่อนไหวจากการสังเกต
- สมุดบันทึกและอุปกรณ์การเขียน เพื่อใช้จดบันทึกข้อมูลที่ได้จากการถอดบทสัมภาษณ์ การสังเกต และการศึกษา
- เครื่องคอมพิวเตอร์ เพื่อใช้บันทึกและรวบรวมข้อมูลทั้งหมดที่ได้จากการศึกษา

5. การวิเคราะห์ข้อมูล

ในการศึกษาวิจัยครั้งนี้ ใช้การวิเคราะห์ข้อมูลวิธีการเชิงคุณภาพ โดยเป็นการวิเคราะห์ข้อมูลแบบบรรยายและพรรณนา (Descriptive Research) เครื่องมือเก็บข้อมูลใช้แนวคำถามซึ่งผู้วิจัย ได้กำหนดดำเนินการวิเคราะห์ข้อมูล

คณะผู้วิจัยได้ทำการเก็บรวบรวมข้อมูลทั้งจากเอกสารและภาคสนามจนเพียงพอต่อการศึกษาตามวัตถุประสงค์ที่กำหนดไว้แล้ว จากนั้นผู้วิจัยได้ทำการวิเคราะห์ข้อมูลเบื้องต้น โดยการจัดเรียงข้อมูลตามประเด็นความสำคัญและเค้าโครงเรื่อง เพื่อสรุปเป็นแนวทางในการวิเคราะห์และหาข้อมูลเพิ่มเติมในขั้นตอนต่อไป หลังจากนั้น ผู้วิจัยได้ทำการเก็บข้อมูลเพิ่มเติมในส่วนที่ยังไม่สมบูรณ์ โดยการสัมภาษณ์ซ้ำในบางประเด็นที่มีความสำคัญต่อการวิเคราะห์ข้อมูลให้ลึกซึ้งยิ่งขึ้น และได้ทำการวิเคราะห์ข้อมูลอีกครั้ง เพื่อให้ได้ข้อมูลที่ถูกต้องและเป็นจริงมากที่สุด โดยมีรายละเอียด ดังนี้

1. วิเคราะห์ข้อมูลจากการสัมภาษณ์ โดยนำข้อมูลที่ได้มาถอดเนื้อหาจากเครื่องบันทึกเสียง และกล้องวีดีโอ โดยจดบันทึกเป็นลายลักษณ์อักษร จำแนกข้อมูลที่รวบรวมได้จากการสัมภาษณ์ และการสังเกตมาเรียบเรียงและนำเสนอข้อมูลเชิงวิเคราะห์

2. นำข้อมูลที่ได้จากการศึกษามาวิเคราะห์และพัฒนาสร้างสรรค์งาน โดยศึกษาวิเคราะห์กรรมวิธีกระบวนการผลิตผ้าปาเต๊ะและลวดลายของผ้าปาเต๊ะ นำข้อมูลจากการศึกษามาพัฒนาสร้างสรรค์งานด้านศิลปะการแสดง

ผลการวิจัย

1. ผลการศึกษากรรมวิธีกระบวนการผลิตผ้าปาเต๊ะ

การศึกษากรรมวิธีกระบวนการผลิตผ้าปาเต๊ะ ซึ่งศึกษาจากกลุ่มการทำผ้าปาเต๊ะ คือ กลุ่มผ้าพิมพ์ชาววัง ตำบลยาบี อำเภอหนองจิก จังหวัดปัตตานี โดยศึกษากระบวนการผลิต จนได้ข้อมูลการผลิตผ้าปาเต๊ะดังนี้ การเตรียมผ้าในการทำผ้าปาเต๊ะควรเลือกผ้าที่เหมาะสม โดยผ้าที่นิยมใช้มักจะเป็นผ้าจากธรรมชาติ เช่น ฝ้าย ลินิน และผ้าไหม ซึ่งต้องไม่หนาเกินไปเพราะน้ำเทียนจะไม่สามารถซึมผ่านได้ ก่อนนำไปเขียนเทียน ควรต้มผ้าในน้ำด่างโซดาอ่อน เพื่อขจัดสิ่งสกปรก โดยใช้สารเคมี ดังนี้ ผงซักฟอก 1 กรัม/ลิตร โซดาไฟ 1 กรัม/ลิตร สบู่เทียม 1 กรัม/ลิตร หลังจากนั้นให้นำผ้าที่ต้มแล้วไปเขียนเทียนและลงสีต่อไป สำหรับการเตรียมเทียนสามารถผสมขี้ผึ้งกับพาราฟิน อัตราส่วน 1:1 เพื่อไม่ให้เทียนใสเกินไปและไม่เกาะติดบนผ้า นอกจากนี้อาจผสมยางสนหรือไขสัตว์เพื่อเพิ่มความแข็งแรงให้กับเทียน การเขียนหรือพิมพ์ลายเป็นขั้นตอนสำคัญที่ช่วยปิดส่วนที่ไม่ต้องการให้สีติด โดยการเขียนเทียนด้วยจันติ้งจะได้เส้นเทียนที่มีขนาดเล็กและรายละเอียดมากขึ้น ส่วนการพิมพ์ลายจะใช้แม่พิมพ์ซึ่งทำให้ได้ลายซ้ำและไม่ซับซ้อน การแต้มหรือระบายสีใช้สีผงสำเร็จรูปสำหรับปาเต๊ะ โดยผสม 10 กรัม กับน้ำต้มสุขประมาณ 8-10 ช้อนโต๊ะแล้วนำไประบายตามต้องการ การเคลือบน้ำยา (โซเดียมซิลิเกต) เป็นการฟิกซ์สีให้ติดถาวรบนผืนผ้า โดยใช้พู่กันทาให้ทั่ว ทิ้งไว้ 3-6 ชั่วโมง จากนั้นล้างน้ำยา

ออกสำหรับการลอกเทียนออกจากผ้า ให้ต้มน้ำให้เดือดแล้วใส่ผงซักฟอกประมาณ 1 ช้อนโต๊ะต่อน้ำ 1 ลิตร ต้มประมาณ 30-40 นาที จะได้ผ้าปาเต๊ะที่มีคุณภาพดีและสีไม่ตกสุดท้าย

2. ผลการสร้างสรรค์การแสดงนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ

การสร้างสรรค์การแสดงนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะนี้ อาศัยกระบวนการสร้างสรรค์และองค์ประกอบการแสดงต่าง ๆ โดยกำหนดรูปแบบการแสดง การประดิษฐ์ท่ารำ การแปรแถว การเลือกใช้เพลง/ดนตรี การแต่งกาย อุปกรณ์ประกอบการแสดง รวมถึงโอกาสที่แสดง โดยมีกระบวนการสร้างสรรค์ดังต่อไปนี้

2.1 การกำหนดรูปแบบการแสดง

นำเสนอผลงานในรูปแบบนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ ระยะเวลาประมาณ 8 นาที ใช้นักแสดงผู้หญิงทั้งหมด จำนวน 8 คน ที่มุ่งเน้นถึงความสวยงาม จากเสื้อผ้าอาภรณ์เครื่องแต่งกายที่มาจากผ้าปาเต๊ะ โดยมีเนื้อหาการแสดงแบ่งออกเป็น ๓ ช่วง คือ

ช่วงที่ ๑ สื่อให้เห็นถึงหญิงสาวชาวมลายู ร่วมกันทำผ้าปาเต๊ะ โดยเริ่มต้นจากกระบวนการต้มเทียน เพื่อนำมาใช้ในการเขียนผ้า

ช่วงที่ ๒ สื่อให้เห็นถึงการขึงผ้า การนำผ้ามามาวาดเป็นลวดลาย ด้วยเทียน

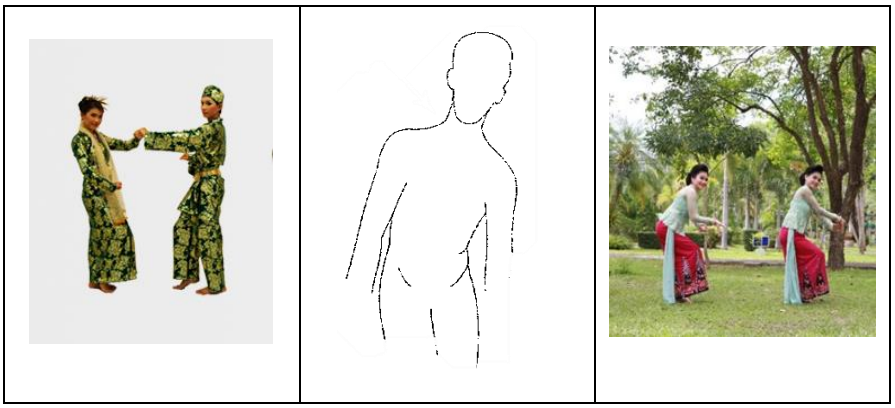
ช่วงที่ ๓ สื่อให้เห็นถึงชิ้นผลงานผ้าปาเต๊ะที่เสร็จสมบูรณ์ และการอวดลวดสีสัน ที่สตรีชาวมลายูได้ผลิตกันมา

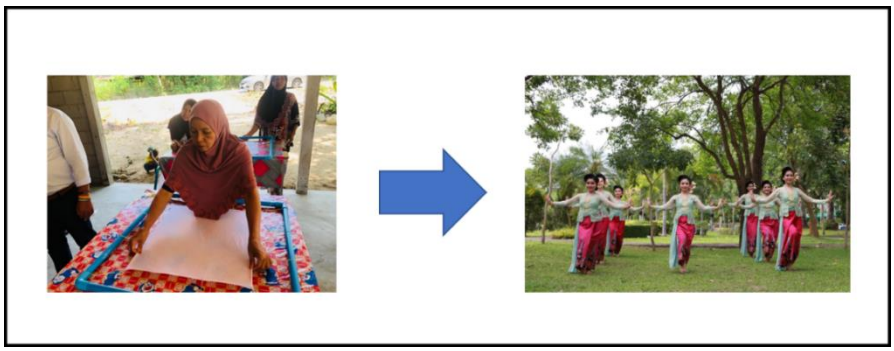
2.2 การประดิษฐ์และสร้างสรรค์ท่ารำ

ออกแบบท่ารำจากการนำโครงสร้างนาฏศิลป์ภาคใต้ตอนล่างและนาฏศิลป์มาเลเซีย มาผสมผสานในสัดส่วน ๕๐ : 5๐ และออกแบบท่ารำที่เกิดจากกรรมวิธีกระบวนการทำผ้าปาเต๊ะ ใช้การจัดซุ้ม การแปลแถว การเคลื่อนไหวที่มีความหลากหลายเพื่อสื่อสารเรื่องราวให้ชัดเจนตามบทบาทของนักแสดง โดยมี 3 รูปแบบ ดังนี้

2.2.๑. รูปแบบท่ารำที่เกิดจากการผสมผสานโครงสร้างนาฏศิลป์ภาคใต้ตอนล่าง คือ โครงสร้างการใช้มือ กำมือ แบมือคว่ำ แบมือหงายของรองแง็ง โครงสร้างการโน้มตัว การเคลื่อนที่แบบย่อเข่าของนาฏศิลป์มาเลเซีย ดังภาพ

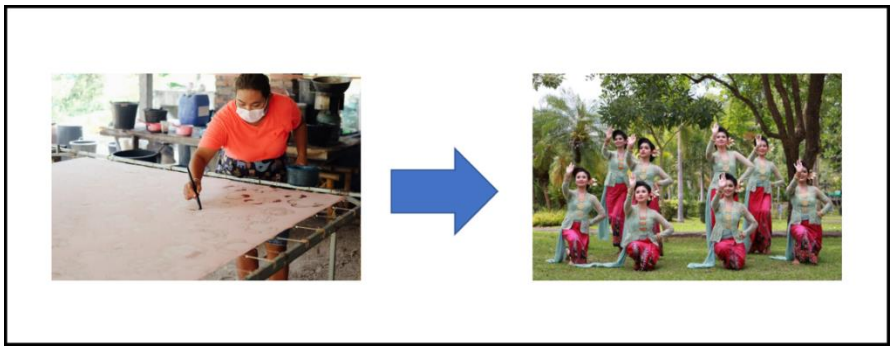
โครงสร้างนาฏศิลป์ รองแง็ง	โครงสร้างนาฏศิลป์ มาเลเซีย	ท่ารำที่ประดิษฐ์ใหม่

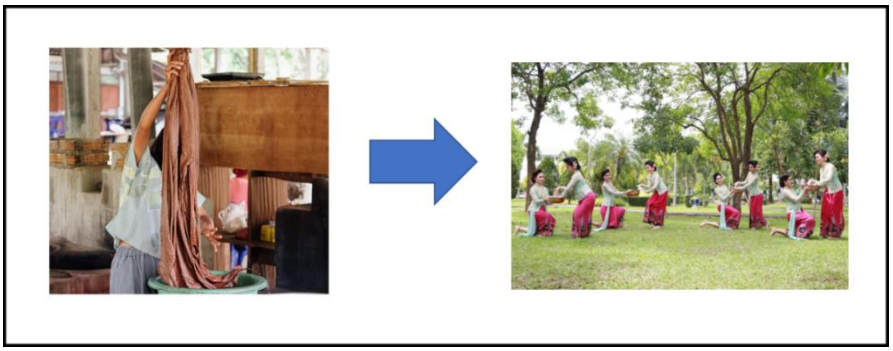




2.2.2 รูปแบบท่ารำที่เกิดจากกรรมวิธีกระบวนการทำผ้าปาเต๊ะ เช่น การกวนเทียน การขึงผ้า การวาดภาพบนผ้า การย้อมสีผ้า ดังภาพ







2.3 การแปรแถว

การแปรแถว ชุด ลีลาผ้าปาเต๊ะ นี้ คำนึงถึงความสอดคล้องกับท่ารำ และช่วงของการแสดง ซึ่งมีจุดมุ่งหมายเพื่อแสดงถึงลักษณะของวิถีชีวิต กระบวนการผลิตผ้าปาเต๊ะ โดยการแปรแถวนี้เป็นสิ่งจำเป็นอย่างหนึ่ง เพราะทำให้การแสดงน่าสนใจ การแปรแถวทำให้เปลี่ยนอารมณ์ความรู้สึกของผู้ชมได้ และยังเปิดโอกาสให้นักแสดงได้มาอยู่ด้านหน้าเวทีทั่วทุกคน การสร้างแถวต้องให้เกิดความแปลกใหม่จากแบบดั้งเดิมที่เคยพบเห็น จึงเกิดแนวความคิดผสมผสานแบบดั้งเดิมนำมาปรับเปลี่ยนให้เกิดความแปลกใหม่ขึ้น มีลีลาการเคลื่อนไหวเป็นไปด้วยความนุ่มนวล ไม่ซับซ้อน และดูสอดคล้องกับรูปแบบการแสดงชุดนี้ โดยใช้สัญลักษณ์ในการแปรแถว

2.4 การเลือกสรรดนตรี

ออกแบบดนตรีโดยใช้เครื่องดนตรีภาคใต้ตอนล่างร่วมสมัย ที่สื่ออารมณ์ความรู้สึกของชาติพันธุ์มลายู มีกระบวนการออกแบบดนตรีประกอบการแสดง จากการวิเคราะห์เนื้อหาการแสดงเพื่อกำหนดลักษณะดนตรี โดยนำรายละเอียดลักษณะดนตรีแต่ละช่วงการแสดงไปให้นักออกแบบดนตรีเพื่อดำเนินการแต่งและเรียบเรียงเพลงดนตรีประกอบการแสดง และนำเพลงดนตรีมาทดลองใช้กับการแสดงท่ารำเพื่อปรับปรุงและแก้ไขให้มีความเหมาะสม เมื่อได้ข้อสรุปดำเนินการบันทึกเสียงสมบูรณ์

2.5 การออกแบบการแต่งกาย

1. โครงสร้างเครื่องแต่งกายประกอบการแสดงการออกแบบเสื้อผ้าเครื่องแต่งกาย คณะผู้วิจัยศึกษาลักษณะการแต่งกายของสตรีมลายูในอดีต นำมาออกแบบสร้างสรรค์ขึ้นใหม่ โดยวิเคราะห์จากส่วนประกอบเครื่องแต่งกายของสตรีมลายู โดยวิเคราะห์เครื่องแต่งกายของสตรีมลายูในอดีต พบว่าลักษณะการแต่งกายมีการนำมาตัดในรูปแบบที่เรียกว่า บานง ลักษณะเป็นเสื้อคอปีน ผ่าหน้า พับริมปกเกยซ้อน มีสาบพับยาวตลอดถึงชายเสื้อ มักตัดด้วยเนื้อผ้าโปร่งบางและปักฉลุลวดลาย นิยมใส่เป็นแขนยาว จากการวิเคราะห์ลักษณะการแต่งกายของสตรีมลายูในอดีตบริเวณพื้นที่สามจังหวัดชายแดนภาคใต้ นำมาออกแบบสร้างสรรค์ขึ้นใหม่ โดยเลือกใช้ผ้าและวัสดุมาใช้ในการตัดเย็บ ลักษณะเนื้อผ้า ลวดลายและสีสันมีความใกล้เคียงกับลักษณะโครงสร้างชุดแต่งกายดั้งเดิมของชาติพันธุ์มลายูมาออกแบบโครงสร้างเครื่องแต่งกายที่ผสมผสานกับลวดลายของผ้าปาเต๊ะ ดังภาพ

การออกแบบเครื่องแต่งกาย นาฏศิลป์สร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ

การแต่งกายของสตรีมลายูในอดีต	ภาพโครงร่างเครื่องแต่งกาย ชุดลีลาปาเต๊ะ	ชุดเครื่องแต่งกายชุดลีลาผ้าปาเต๊ะที่สมบูรณ์
		

2.6 ทดลองสวมชุดแต่งกายเพื่อตรวจสอบความสมบูรณ์

ชุดแต่งกายที่เสร็จสมบูรณ์กำหนดให้แต่งกายตามโครงสร้างการแต่งกายของผู้หญิงมลายูในสมัยอดีต มีลักษณะเครื่องแต่งกาย คือสวมเสื้อบานง ผ้าลูกไม้สีเขียวแขนยาว คาดสะเอวด้วยผ้าชีฟอง สวมผ้าปาเต๊ะสีบานเย็น



2.7 การคัดเลือกนักแสดงและการฝึกซ้อม

การคัดเลือกนักแสดงผลงานการสร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ ใช้นักแสดงผู้หญิงจำนวน 8 คน โดยมีวิธีการคัดเลือกนักแสดง จะต้องมีรูปร่างสรีระที่ดี บุคลิกดี ส่วนสูงเสมอกันทั้งหมด ใบหน้าคมเข้ม และมีทักษะพื้นฐานในการเต้นและการทรงตัวที่ดี



2.8 วิธีการถ่ายทอดท่ารำ

คณะผู้สร้างสรรค์เริ่มจากการนัดนักแสดงทั้งหมด ประชุมพูดคุยเกี่ยวกับผลงานโดยชี้แจงรายละเอียดของชุดการแสดง ทั้งข้อมูลเนื้อหา ความเป็นมา เอกสาร รูปภาพ เพื่อให้นักแสดงทำความเข้าใจไปในทิศทางเดียวกัน



ฝึกทักษะพื้นฐานการแสดงตามโครงสร้างนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์เช่น การทรงตัว การใช้มือ การสืบเท้า การเขย่งเท้า และการลงน้ำหนักร่างกายที่ถูกวิธี



ถ่ายทอดท่ารำเต้นโดยใช้วิธีการสาธิตให้นักแสดงฝึกปฏิบัติตาม คณะผู้สร้างสรรค์จะสาธิตกระบวนท่ารำให้กับนักแสดง จากนั้นเข้าสู่การปฏิบัติกระบวนท่ารำจริงให้นักแสดงปฏิบัติตามโดยใช้วิธีการนับจังหวะ ฝึกปฏิบัติให้เกิดความคุ้นชิน



ฝึกการสื่อสารถ่ายทอดความรู้สึกผ่านการแสดงโดยใช้สีหน้าและแววตาในการสื่อสารอารมณ์จากตัวนักแสดงเองจากนั้นจะเป็นการเก็บรายละเอียดของนักแสดงเป็นรายบุคคล



ฝึกซ้อมใหญ่กับสถานที่จริง ให้นักแสดงฝึกซ้อมกับสถานที่นำเสนอจริงเพื่อกำกับการใช้พื้นที่บนเวทีและการออกแบบแสงให้มีความสมบูรณ์



2.9 การเผยแพร่การแสดงสู่ชุมชน

จากการศึกษาข้อมูลและสร้างสรรค์งานนาฏศิลป์สร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ ผู้วิจัยได้นำการแสดงนาฏศิลป์สร้างสรรค์ชุดนี้ ไปเผยแพร่ โดยการถ่ายทอดท่ารำให้กับกลุ่มตัวอย่าง คือ นักเรียนโรงเรียนบันนังสตาวิทยา อำเภอบันนังสตา จังหวัดยะลา และนักเรียนโรงเรียนสตรียะลา อำเภอเมืองยะลา จังหวัดยะลา ซึ่งผลการปฏิบัติท่ารำของนักเรียนนั้นพบว่ามีนักเรียนกลุ่มหนึ่ง สามารถปฏิบัติท่ารำได้ โดยคุณสมบัติของนักเรียนกลุ่มนี้ คือ เป็นผู้ที่มีทักษะทางด้านการแสดงนาฏศิลป์ไทย ดังนั้น ผู้วิจัยจึงถ่ายทอดและฝึกซ้อมท่ารำนาฏศิลป์สร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ ให้กับนักเรียนกลุ่มนี้ และได้บันทึกภาพเคลื่อนไหวไว้เพื่อเป็นต้นแบบการแสดงประจำท้องถิ่น และสามารถให้ผู้ที่สนใจศึกษาท่ารำของการแสดงนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ ได้

อภิปรายผล

1. ภูมิปัญญาท้องถิ่นของกระบวนการทำผ้าปาเต๊ะ

ผ้าปาเต๊ะเป็นภูมิปัญญาท้องถิ่นที่มีความสำคัญในวัฒนธรรมของภาคใต้ของไทย โดยเฉพาะในพื้นที่สามจังหวัดชายแดนภาคใต้ ซึ่งผ้าปาเต๊ะมีต้นกำเนิดจากวัฒนธรรมอินโดนีเซีย มาเลเซีย และมีการถ่ายทอดความรู้ด้านการผลิตจากรุ่นสู่รุ่น ทำให้เกิดความหลากหลายทั้งในด้านลวดลายและเทคนิคการผลิต การทำผ้าปาเต๊ะมีความเกี่ยวข้องกับธรรมชาติและวิถีชีวิตของคนในท้องถิ่น นอกจากนี้ การผลิตผ้าปาเต๊ะสามารถย้อมสีได้จากวัสดุธรรมชาติ เช่น ใบไม้ ดอกไม้ และผลไม้ ทำให้ได้สีสันที่เป็นเอกลักษณ์และเป็นมิตรต่อสิ่งแวดล้อมผ้าปาเต๊ะไม่เพียงแต่ถูกใช้ในชีวิตประจำวัน เช่น เสื้อผ้าและเครื่องประดับ แต่ยังมีบทบาทสำคัญในพิธีกรรมต่าง ๆ เช่น งานแต่งงาน การละหมาด และเทศกาลทางศาสนา การผลิตผ้ายังเป็นแหล่งรายได้สำคัญสำหรับชุมชน ซึ่งช่วยสนับสนุนเศรษฐกิจท้องถิ่นและสร้างงานให้กับคนในพื้นที่อย่างไรก็ตาม การรักษาภูมิปัญญานี้ต้องเผชิญกับความท้าทายหลายประการ เช่น การหายไปของผู้มีความชำนาญในการทำผ้า การแข่งขันจากผลิตภัณฑ์จากต่างประเทศ และการเข้าถึงตลาดที่ยากขึ้น การส่งเสริมการศึกษาเกี่ยวกับการทำผ้าปาเต๊ะในโรงเรียนและชุมชนจึงเป็นสิ่งสำคัญ นอกจากนี้ การใช้แพลตฟอร์มออนไลน์เพื่อการตลาดจะช่วยให้ผู้ผลิตเข้าถึงลูกค้าในวงกว้างการสร้างความตระหนักรู้เกี่ยวกับคุณค่าของผ้าปาเต๊ะในสังคม จะช่วยกระตุ้นให้คนรุ่นใหม่สนใจและมีส่วนร่วมในการรักษาภูมิปัญญานี้อย่างยั่งยืนในอนาคต การส่งเสริมการพัฒนาผลิตภัณฑ์ที่มีคุณภาพสูง พร้อมกับการตลาดที่มีประสิทธิภาพ จะทำให้ผ้าปาเต๊ะยังคงเป็นสัญลักษณ์ของวัฒนธรรมและภูมิปัญญาท้องถิ่นต่อไป

2. นาฏศิลป์สร้างสรรค์ชุด “ลีลาผ้าปาเต๊ะ”

องค์ความรู้ที่ได้จากกระบวนการสร้างสรรค์นาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ชุด ลีลาผ้าปาเต๊ะ คณะผู้วิจัยได้องค์ความรู้ที่ได้จากกระบวนการสร้างสรรค์ในครั้งนี้ นำมาออกแบบผลงานนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ ชุด ลีลาผ้าปาเต๊ะ

๑. ได้กระบวนการสร้างสรรค์ผลงานนาฏศิลป์ภาคใต้ตอนล่างสร้างสรรค์ที่มีความสัมพันธ์กับเกี่ยวกับข้อมูลกรรมวิธีการผลิตผ้าปาเต๊ะ คือ การศึกษาค้นคว้าหาข้อมูล การนำข้อมูลมาวิเคราะห์และสังเคราะห์เพื่อสร้างกรอบแนวความคิดและนำสู่กระบวนการออกแบบสร้างสรรค์ โดยมีผู้ทรงคุณวุฒิที่มีความรู้ในด้านต่างๆที่เกี่ยวข้องกับการสร้างสรรค์ศิลปะการแสดง ส่งผลให้ผลงานสร้างสรรค์มีความถูกต้องและแม่นยำ

๒. ได้รับองค์ความรู้จากการออกแบบเครื่องแต่งกายประกอบการแสดง ที่นำมาประยุกต์ให้เป็นการแต่งกายแบบใหม่โดยนำเค้าโครงเดิมของการแต่งกายของผู้หญิงชาติพันธุ์มลายู มีการปรับรูปแบบและ

เพิ่มเติมส่วนประกอบต่างๆ ให้สามารถเป็นจุดเชื่อมต่อได้ ผู้สร้างสรรค์มีความคาดหวังว่าแนวคิดนี้เป็นแนวทางหนึ่งในการสร้างสรรค์การออกแบบเครื่องแต่งการประกอบการแสดงได้

๓. ผู้สร้างสรรค์ได้ใช้กระบวนท่ารำจากการนำโครงสร้างนาฏศิลป์ภาคใต้ตอนล่างและนาฏศิลป์มาเลเซีย รวมถึงท่าทางตามธรรมชาติในการทำผ้าปาเต๊ะ ผู้สร้างสรรค์ได้ศึกษากระบวนท่ารำทั้ง 3 ประเภท แล้วนำมาดัดแปรงนำมาออกแบบสร้างสรรค์เป็นท่านาฏยลักษณ์ใหม่

ข้อเสนอแนะ

การสร้างสรรค์การแสดงนาฏศิลป์สร้างสรรค์ ชุด ดอกไม้ตานี ในครั้งนี้ผู้วิจัยได้จัดทำข้อเสนอแนะโดยพิจารณาจากประเด็นที่เกี่ยวข้อง ดังนี้

๑. การออกแบบสร้างสรรค์ผลงานการแสดงนาฏศิลป์สร้างสรรค์ ชุด ดอกไม้ตานี ผู้สร้างสรรค์จะต้องค้นคว้าหาข้อมูลจากเอกสาร การสัมภาษณ์หรืองานวิจัยที่เกี่ยวข้องกับเนื้อหาที่สนใจมาอย่างชัดเจน

๒. การนำข้อมูลมาสร้างสรรค์เป็นผลงานการแสดง ผู้สร้างสรรค์เองจะต้องมีองค์ความรู้เกี่ยวกับการออกแบบสร้างในด้านต่าง ๆ เช่น การออกแบบท่ารำ การออกแบบดนตรีประกอบการแสดง การออกแบบเครื่องแต่งกาย รวมถึงการออกแบบ รูปแบบแถวและการเคลื่อนที่

๓. การจัดซุ้มหรือการสร้างภาพการแสดง จะต้องมีความแปลกใหม่หรือตื่นตาตื่นใจเพื่อให้ผลงานเป็นที่น่าประทับใจแก่ผู้ชม แต่สิ่งสำคัญที่สุดคือผลงานจะต้องสอดคล้องกับเนื้อหาที่ได้ค้นคว้า

๔. การทำผลงานสร้างสรรค์ การใช้วัสดุที่เป็นของแท้จะมีราคาแพงแต่ผู้สร้างสรรค์ได้นำวัสดุที่มีราคาถูกเน้นความใกล้เคียงกับของจริงมาปรับแต่งเพื่อช่วยในการประหยัดเงินและทำให้งานยังคงมีความใกล้เคียงกับวัสดุที่มีราคาแพง

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Studying literature: Trai Phum Phra Ruang the Three Worlds According to King Ruang the event of Pañcasikha Deva-putra delivering a sermon at Sudhamma Deva Assembly Hall To the "Dava Sudha Dhamma Show".

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Abstract

This research aims to 1. Study the Trai Phum Phra Ruang Three Worlds of King Ruang literature in relation to the sermon delivered by Panchasikkha Deva at the Sudhamma Devasabha Hall. 2.Explore the sermon of Panchasikkha Deva at Sudhamma Hall and itsadaptation into a creative performing arts piece titled Deva-Saddha-Dhamma.This research adopts a qualitative and creative approach, utilizing unstructured interviews as the primary research tool. The target interviewees are individuals with extensive knowledge and custodianship of the Trai Phum Phra Ruang manuscript. Data was gathered through interviews with the Deputy District Ecclesiastical Officer of Mueang Maha Sarakham, the abbot of Wat Khun Phrom Damri in Ban Uparaj, Tha Song Khon Subdistrict, Mueang District, Maha Sarakham Province, and the assistant secretary of Wat Maha Chai Royal Monastery in Maha Sarakham Province. Open-ended questions were used to collect data for the study. Findings 1. In the Trai Phum Phra Ruang, the episode depicting Panchasikkha Deva's sermon at Sudhamma Hall in the Tavatimsa Heaven describes

how Indra invited a Brahma from Dusita Heaven named Sanankumara, a being of great wisdom and radiant appearance, to preach the Buddha's teachings to the celestial beings. This Brahma then transformed into a handsome young deity named Panchasikkha.

According to an interview with Luang Ta Kab from Wat Khun Phrom Damri, this transformation was meant to equalize his status with the celestial beings. Those of lower rank face difficulty approaching those of higher status, while those of higher status can easily descend to interact with lower beings. Thus, he transformed to ensure accessibility to all ranks.) Furthermore, the Buddha's teachings on the Middle Path and moderation in life were incorporated into the interpretation of Dhamma through performing arts. 2.The creative performing arts piece Deva-Saddha-Dhamma was developed based on the study of Trai Phum Phra Ruang, specifically the sermon of Panchasikkha Deva at Sudhamma Devasabha Hall. Information from interviews, textual sources, and related documents was analyzed to develop a performance format that narrates Panchasikkha Deva's sermon. The production includes original compositions for lyrics and melodies, costume design, stage set design, and the integration of lighting, sound, and special effects.

Keywords: Panchasikkha Deva, Sermon, Sudhamma

การศึกษาวรรณกรรมเรื่องไตรภูมิพระร่วง ตอนปัญจสิงขรเทพบุตร แสดงธรรมเทศนา บนศาลาสุธรรมาเทวสภา สู่ชุดการแสดง “เทวาศรัทธาธรรม”

บทนำ

ก่อนเกิดศาสนาพุทธคนไทยส่วนใหญ่มองศาสนาเป็นเรื่องความเชื่อ และความเชื่อเป็นอุดมคติอย่างหนึ่งของมนุษย์ ที่เชื่อว่าผีมีอำนาจเหนือธรรมชาติ ดังนั้นการปรากฏทางธรรมชาติไม่ว่า ดีหรือไม่ดีเกิดจากการกระทำของผี เช่นการเกิดพายุ หรือภัยพิบัติทางธรรมชาติอย่างใดอย่างหนึ่ง เชื่อว่าเกิดจากการกระทำของผี ต่อมามีศาสนาที่เรียกว่าศาสนาพุทธได้เข้ามาเผยแพร่ในพื้นที่สุวรรณภูมิ ประเทศไทยเป็นหนึ่งในพื้นที่เขตสุวรรณภูมิจากนั้นได้มีการพลิกแผ่นดินผีให้เป็นแผ่นดินธรรม แต่ยังคงประเพณีที่เป็นความเชื่อของชาวบ้านจึงเกิดผสมผสานระหว่างศาสนา ผี พราหณ์ พุทธ เรียกว่าศาสนาพื้นบ้าน

ต่อมาคนไทยส่วนใหญ่นับถือศาสนาพุทธมีความเชื่อเรื่องบาป บุญ คุณ โทษและโลกหลังความตายมายาวนานมาตั้งแต่สมัยสุโขทัย โดยมีไตรภูมิพระร่วงเป็นนิทานสอนและเป็นที่ยึดเหนี่ยวจิตใจ เพื่อพุทธศาสนิกชนชาวพุทธเพื่อให้เกิดความเกรงกลัวต่อการทำบาปและให้พึ่งปฏิบัติความดีในการดำรงชีวิต ไตรภูมิกถา หรือ ไตรภูมิพระร่วง เป็นพระราชนิพนธ์ของพระมหาธรรมราชาที่ 1 (ลิไท) ซึ่งแต่งขึ้นเมื่อปีพุทธศักราช 1888 โดยมีพระประสงค์ที่จะเทศนาโปรดพระมารดา และเพื่อจำเริญพระอภิธรรม ไตรภูมิพระร่วงเป็นหลักฐานชิ้นหนึ่งซึ่งแสดงให้เห็นถึงพระปรีชาสามารถอย่างลึกซึ้งในด้านพุทธศาสนาของพระมหาธรรมราชาลิไทที่ทรงรวบรวมข้อความต่างๆ ในคัมภีร์พระพุทธศาสนา นับแต่พระไตรปิฎก อรรถกถา ฎีกา และปกรณ์พิเศษต่างๆ มาเรียบเรียงขึ้นเป็นวรรณคดีโลกศาสตร์เล่มแรกที่แต่งเป็นภาษาไทยเท่าที่มีหลักฐานอยู่ในปัจจุบันที่เรียกว่า ไตรภูมิพระร่วง

ในไตรภูมิพระร่วงได้กล่าวไว้ว่า คำว่า สวรรค์ มาจากคำบาลีว่า สัคคะ แปลว่า โลกที่เลอเลิศเพียบพร้อมไปด้วยกามคุณ 5 คือ รูป เสียงกลิ่น รส โผฏฐัพพะอันน่าปรารถนาน่าใคร่ สวรรค์คือโลกที่งดงามเลอเลิศเพียบพร้อมด้วยสิ่งที่ดีและสิ่งที่เป็นบุญสวรค์คือเมืองฟ้าเป็นโลกของเทวดา สวรรค์นั้นเป็น ดินนแดนที่บริบูรณ์ไปด้วยความสุขล้วนหมู่สัตว์ที่เกิดในสวรรค์เรียกว่า เทวดา เพราะเป็นบุคคลจำพวกที่เล่นสมุกสนานด้วยกามคุณ ๕ ประการ และด้วยคุณพิเศษมีฌานและอภิญญา เป็นต้น และเป็น อุปปัติเทวดา คือ เป็นเทวดาโดยกำเนิด ดังนั้นแนวคิดเรื่องสวรรค์ที่ ปรากฏตัวและถูกยืนยันทัศนะความในคัมภีร์พุทธศาสนาอย่างหลากหลายนั่นมีในพระไตรปิฎก อรรถกถา ฎีกา อนุฎีกา ดังเรื่องพระเจ้าปายาสิราชผู้ครองนครเสตัพยะ มีข้อ

สงสัยเกี่ยวกับเรื่องโลกหน้า นรก สวรรค์และวิบากกรรม จึงสอบถามจากสมณพราหมณ์ ก็ยังไม่ได้รับคำตอบที่พึงใจ จึงตั้งทฤษฎีความเชื่อว่า “โลกหน้าไม่มีจริง สัตว์ผุดเกิด หมายถึง(เทวดา สัตว์นรก) ไม่มีจริง ผลวิบากของกรรมที่สัตว์ทำไว้ดีและชั่ว ไม่มีจริงจนเมื่อได้รับคำอธิบายจากพระกุมารกัสสปเถระ พระเจ้าปายาสิราชจึงยอมเชื่อว่าโลกหน้ามีจริง สัตว์ผุดเกิดมีจริง ผลวิบากของกรรมดีและชั่วมีจริง นอกจากนี้พระเจ้าปเสนทิโกศลผู้มากไปด้วยศรัทธาในพุทธศาสนาเข้าเฝ้าพระพุทธเจ้าเป็นประจำ ยังมีข้อสงสัยว่า เทวดามีจริงหรือไม่ เมื่อได้รับพระดำรัสยืนยันจากพระพุทธเจ้าว่า เทวดามีจริง เมื่อเทวดามีความทุกข์จึงจะมาจากสวรรค์เข้าเฝ้าพระพุทธองค์หรือพระมหาเถระผู้ทรงคุณวุฒิ เพื่อขอคำปรึกษา พระเจ้าปเสนธิโกศลจึงทรงเชื่อสนิทใจ ว่าสวรรค์ในคัมภีร์พระไตรปิฎกนอกจากจะปรากฏควบคู่กับนรก และทุกครั้งที่พระพุทธเจ้าตรัสถึงผลของกรรมดีกรรมชั่วแล้ว แต่คัมภีร์พระไตรปิฎกมักจะเน้นเรื่องสวรรค์มากกว่านรก บางวรรคหรือเรื่องในพระไตรปิฎกก็ตั้งให้เป็นของเทวดาหรือชาวสวรรค์ (เบญจวรรณ ชยางกูร ณ อยุทธยา วรสารพุทธมัคค์ ปีที่ 1 ฉบับที่ 1 มกราคม-มิถุนายน 2559)

สวรรค์ชั้นดาวดึงส์เป็นสวรรค์ชั้นที่ 2 จากสวรรค์ฉกามาพจรทั้ง 6 ชั้น (จัดอยู่ในกามภูมิ) โดยอยู่สูงขึ้นไป ถัดจากสวรรค์ชั้นจาตุมหาราชิกาขึ้นไป 336,000,000 วา หรือ 168,000 กิโลเมตร ตั้งอยู่บนยอดเขาพระสุเมรุ อันสูง 80,000 โยชน์ ซึ่งเป็นจุดสูงที่สุดที่ยังเชื่อมอยู่กับมนุสสภูมิหรือโลกมนุษย์ (อาจเทียบได้กับยอดเขา โอลิมปัสในตำนานเทพปกรณัมกรีก) อาณาบริเวณโดยรอบ 80,000 ตารางโยชน์ มีประตู 1,000 ประตู มี กำแพงแก้วล้อมเมือง ทุกประตู มียอดปราสาทแก้ว งดงามวิจิตรพิสดาร เวลาเปิดปิดประตู จะมีเสียงดังไพเราะ ราวกับดนตรี เมื่อเทียบเวลาระหว่างมนุษย์ กับ สวรรค์ชั้นดาวดึงส์แล้ว 100 ปีในมนุษย์ เท่ากับ 1 วัน ใน สวรรค์ชั้นดาวดึงส์ มีท้าวสักกะหรือพระอินทร์เป็นผู้ปกครอง

มีศาลาใหญ่ชื่อสุธรรมาเทพยสภาคยศาลา งามยิ่งกว่าศาลาอื่น ๆ ความกว้างและยาวเท่ากันคือ 2,500,000 วา ความสูง 4,000,000 วา วัดโดยรอบได้ 7,200,000 วา พื้นศาลาเป็นแก้ว ๗ ประการ มีกำแพงทองล้อมรอบ มีดอกไม้ชนิดหนึ่งชื่ออาสาพตี มีกลิ่นหอมมาก ดอกไม้นี้บานช้ามาก เวลา ๑ พันปีจึงจะบาน เทวดาทั้งหลายมีใจรักใคร่ดอกไม้นี้ เมื่อเห็นดอกไม้นี้บาน เทวดาจะผลัดเวียนกันไปเฝ้าดอกไม้นั้นตลอดพันปี เพราะใจรักดอกไม้นี้เองดอกทองหลางชื่อปาริชาต นั้นร้อยปีจึงจะบาน หมู่เทวดาก็มีใจรักใคร่ในดอกไม้นี้ เมื่อเห็นว่าดอกไม้กำลังจะบาน ก็จะผลัดเปลี่ยนกันไปเฝ้าจนกว่าดอกไม้จะบาน เมื่อดอกไม้บานทั่วทุกกิ่งก้านแล้วจะมีแสงรุ่งเรืองงามมาก ส่งแผ่รัศมีไปไกลถึง 8,000,000 วา เวลาลมพัด กลิ่นหอมของดอกไม้นี้จะหอมไปได้ไกลถึง 800,000 วา เหล่าเทวดามิได้ขึ้นเก็บดอกไม้นี้เลยแม้แต่ครั้งเดียว เมื่อเทวดาผู้ใดใคร่จะเก็บดอกไม้นั้น ไม่ว่าจะเอาผ้าไปห่อหรือเอาผอบไปใส่ ก็จะมีลมพัดดอกไม้นั้นให้หล่นตกไปในที่ที่ต้องการเอง ถ้าเทวดายังไม่

ทันรับ ก็จะมีลมอีกชนิดหนึ่ง พัดดอกไม้เหล่านั้นเข้าไปในสุธรรมาเทวสภาคยศาลา ซึ่งมีธรรมาสน์แก้วกว้าง 8,000 วา อยู่ในศาลานั้น เมื่อดอกปาริชาตินั้นเหี่ยวแล้ว ก็จะมีลมจำพวกหนึ่งมาพัดดอกไม้นั้น ออกไปจากสุธรรมาเทวสภาคยศาลานั้น และที่ศาลานั้นมีราชอาสน์ทิพย์ของพระอินทร์ อีกทั้งที่นั่งของเทวดาทั้ง 32 องค์ที่เคยได้กระทำบุญไว้ร่วมกับพระอินทร์ในปางก่อนเป็นอาสนะทิพย์เช่นกัน และยังมีที่นั่งของเทวดาทั้งหลายปูลาดด้วยผ้าทิพย์เรียงกันตามลำดับ เทวดาบางหมู่มีดอกไม้ทิพย์ปูลาดเป็นที่นั่ง บางหมู่มีดอกกรรณิการ์ทิพย์เป็นที่นั่ง มองดูเหลืองอร่ามเหมือนทองคำสุกปลั่ง ล้วนแต่เป็นที่นั่งของเทวดาทั้งหลายถ้วนทั่วทุกองค์ พระอินทร์เสด็จไปในสุธรรมาเทวสภาคยศาลา เพื่อให้เทวดาทั้งหลายมาชุมนุมกันในที่นั้น มีลมพัดเอาละอองเกสรดอกไม้ทิพย์ทั้งหลายในนครดาวดึงส์เข้ามาในศาลานั้นแล้วตกลงบนตัวเทวดาซึ่งสูง 6,000 วา ทำให้มองดูเหลืองอร่ามเหมือนแต้มด้วยน้ำครั่ง หมู่เทวดาเล่นเพลิดเพลินอยู่เช่นนี้เป็นเวลาถึง 4 เดือน เมื่อใดเทวดาทั้งหลายในนครดาวดึงส์ต้องการจะฟังธรรม ก็จะมีพรหมตนหนึ่งชื่อ สนังกุมาร ลงมาจากพรหมโลก เนรมิตตนเป็นคนธรรพ์ชื่อปัญจสิขร ปัญจสิขรคนธรรพ์จะขึ้นนั่งเหนือธรรมาสน์เพื่อเทศนาธรรม เหตุที่พรหมเนรมิตตัวเป็นปัญจสิขรคนธรรพ์นั้นเพราะมีรูปงามเป็นที่พึงพอใจแก่เทวดาทั้งหลาย เมื่อยังอยู่ในโลกมนุษย์ คนธรรพ์ผู้นี้ได้ทำบุญไว้มาก จึงได้ไปเกิดในจาตุมหาราชิกาสวรรค์ มีกายสูง 6,000 วา ประดับไปด้วยเครื่องอาภรณ์ทั้งหลายล้วนเป็นแก้วเงินทองดูรุ่งเรืองงามราวกับภูเขาทอง ถ้าถอดเครื่องประดับอาภรณ์ออกจากกายคนธรรพ์ แล้วใส่เกวียนในมนุษย์โลกจะได้ถึง 1,000 เกวียน ส่วนกระแจะจันทน์ที่ทาตัวเทวดานั้น ถ้าขูดออกใส่ตุ่มและไหจะได้ถึง 9 ตุ่ม ขนาดตุ่มและไหแต่ละลูกนั้นสามารถจุข้าวได้ถึง 4 กระเชอ ปัญจสิขรนุ่งผ้าขาวบริสุทธิ์ ใส่ตุ้มหูทั้งสองข้างงามยิ่งนัก เกล้าผมเป็น 5 เกล้า มุ่นเป็นมวย 5 มวย ห้อยปลายผมไปทางข้างหลัง การที่คนธรรพผู้นี้เกล้าผมเป็น 5 เกล้านี้ทำให้ได้ชื่อว่าปัญจสิขร (ไตรภูมิกถาฉบับถอดความบุญเลิศ เสนานนท์ 2555 ไตรภูมิกถา สำนักพิมพ์กรมศิลปากรพิมพ์)

ปัญจสิงขร ซึ่งเป็นการสมุติหรือยกตัวละครมาเพื่อเป็นการอธิบายในการสอนหลักธรรมคำสอน ปัญจะ แปลว่า 5 สิงขร แปลว่าขัน นั้นก็การตั้งบุคคลในการอธิบายธรรมะที่เรียกว่า ขัน 5 ที่ประกอบไปด้วย รูป เวทนา สัญญา สังขาร วิญญาณ ดังนั้นเป็นการโยงตัวละครเพื่อในการอธิบายธรรมะ (บทสัมภาษณ์ หลวงตากาบ วัดขุนพรหมดำริ 2567)

คณะผู้วิจัย ได้ศึกษาวรรณกรรมเรื่องไตรภูมิพระร่วง เหตุการณ์ตอนปัญจสิงขรเทพบุตร ได้รับการอัญเชิญในการแสดงธรรมแก่เหล่าทวยเทพ เทวดานางฟ้าบนศาลาสุธรรมาเทวสภา คณะผู้วิจัยจึงเกิดแรงบันดาลใจในการศึกษาค้นคว้านำเอาองค์ความรู้ดังกล่าว ผ่านกระบวนการสร้างสรรค์ผลงานด้านนาฏศิลป์ โดยนำเสนอความสำคัญจากตอนปัญจสิงขรแสดงธรรมแก่เหล่าเทวดาในสุธรรมาเทวสภาคยศาลา นอกจากนี้

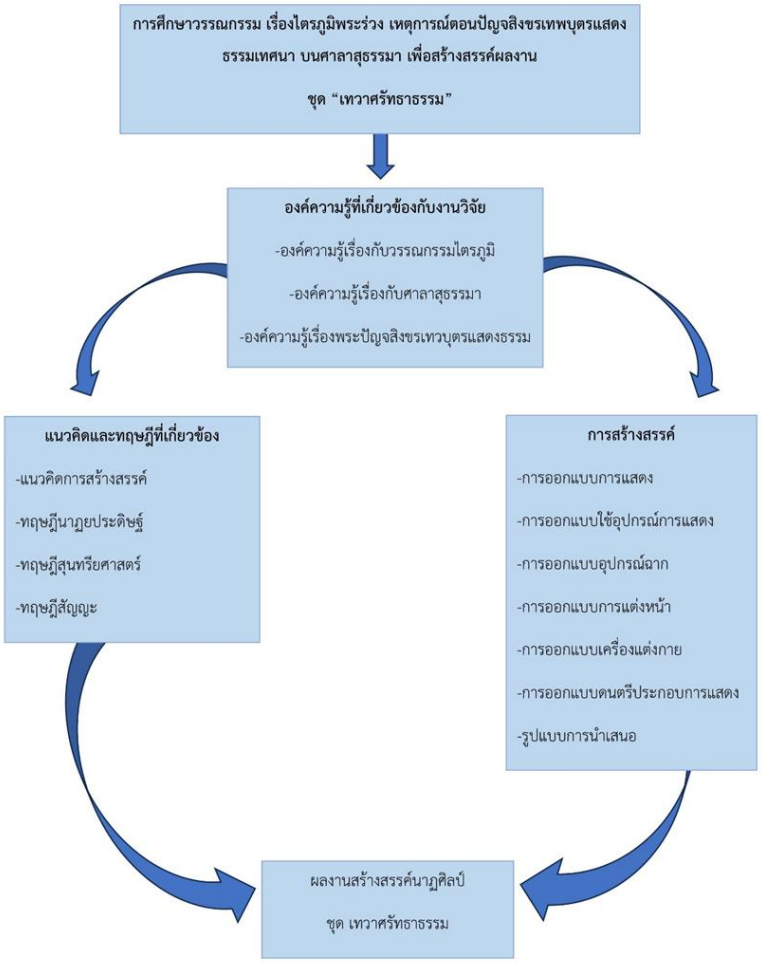
ยังเป็นการสร้างคุณค่าทางศิลปะวัฒนธรรม และเป็นการยกย่องวรรณกรรมไตรภูมิพระร่วง ของพระมหาธรรมราชาที่ 1 (ลิไท) ผ่านผลงานนาฏศิลป์สร้างสรรค์ชุด เทวาศรัทธาธรรม

วัตถุประสงค์

1.เพื่อศึกษาวรรณกรรมเรื่องไตรภูมิพระร่วง การแสดงธรรมเทศนาของปัญจสิงขรเทพบุตร บนศาลาสุธรรมาเทวสภา

2.เพื่อการสร้างสรรค์การแสดงผลงานด้านนาฏศิลป์ ชุด เทวาศรัทธาธรรม

กรอบแนวคิด



การดำเนินการวิจัย

ในการศึกษาวิจัยเรื่อง ศึกษาวรรณกรรมเรื่อง ไตรภูมิพระร่วง เหตุการณ์ตอนปัญจสิงขรแสดงธรรมเทศนา บนศาลาสุธรรมา ครั้งนี้ใช้ระเบียบวิจัยเชิงคุณภาพ

เครื่องมือที่ใช้ในการเก็บรวบรวมข้อมูล ในการวิจัยครั้งนี้ประกอบไปด้วย

1.ด้านเอกสาร

ผู้วิจัยได้เก็บข้อมูลจากการสัมภาษณ์ภาคสนาม เพื่อนำมาใช้ในงานวิจัย โดยจัดเก็บข้อมูลไว้ในคอมพิวเตอร์ในรูปแบบไฟล์เอกสาร วิดีโอ และเสียง แยกเป็นหมวดหมู่ตามวัตถุประสงค์ เช่น ข้อมูลจากผู้เชี่ยวชาญ และองค์ความรู้ด้านนาฏยประดิษฐ์และงานวิจัยที่เกี่ยวข้อง

2.การสัมภาษณ์

2.1 การสัมภาษณ์แบบเป็นทางการ โดยสัมภาษณ์กลุ่มเป้าหมาย บุคคลที่มีความรู้เกี่ยวกับวรรณกรรมไตรภูมิพระร่วง เหตุการณ์ตอนปัญจสิงขรเทพบุตรแสดงธรรมเทศนา บนศาลาสุธรรมา

2.2 การสัมภาษณ์แบบไม่เป็นทางการ สัมภาษณ์แบบไม่จำกัดคำถาม พูดคุยซักถามบุคคล หรือ พระภิกษุ ฆารวาท หรือผู้ที่มีองค์ความรู้เกี่ยวกับการแสดงธรรมของปัญจสิงขรเทพบุตร และศาลาสุธรรมมาเทวสภา

ผลการวิจัย

จากการศึกษาวรรณกรรมเรื่องไตรภูมิพระร่วง เหตุการณ์ตอนปัญจสิงขรเทพบุตรแสดงธรรมบนศาลาสุธรรมาเทวสภา พระอินทร์ผู้เป็นใหญ่ในนครดาวดึงส์ได้อันเชิญพรหมจากชั้นดุสิต นามว่า สนังกุมาร ลงมาแสดงธรรมแก่เหล่าทวยเทพเทวดา นางฟ้า เพื่อให้สะดับรับฟังแล้วเกิดความทราบซึ้งในหลักธรรมคำสอนของพระสัมมาสัมพุทธเจ้า ผู้เป็นดั่งองค์เอกศาสดา สนังกุมารองค์นี้จึงแปลงกลายเป็นเทพคนธรรพ์รูปงาม นามว่าปัญจสิงขร เป็นที่พึงพอใจแก่พระอินทร์และ เหล่าทวยเทพ เทวดานางฟ้าทั้งหลาย คณะผู้วิจัยได้ศึกษาเหตุการณ์ตอนปัญจสิงขรแสดงธรรม โดยได้ยกหลักธรรมคำสอนของพระสัมมาสัมพุทธเจ้า ที่ว่าด้วยการเดินทางสายกลางมัชฌิมาปฏิปทา สัมมาอาชีวา อย่าประมาทในการใช้ชีวิต เพื่อมาอธิบายธรรมะผ่านการแสดง การสร้างสรค์ผลงานด้านนาฏศิลป์ ผลการศึกษาตามวัตถุประสงค์ข้อที่ 2 คือ เพื่อสร้างสรรค์ผลงานด้านนาฏศิลป์ ชุด เทวาศรัทธาธรรม คณะผู้วิจัยสามารถสรุปวิจัยได้ดังนี้

1.การนำเสนอรูปแบบการแสดง

รูปแบบของการแสดงกำหนดไว้เป็น 4 ช่วง

ช่วงการแสดงที่ 1 แสดงให้เห็นถึง เหล่าเทวดานางฟ้าในสวรรค์ชั้นดาวดึงส์ กล่าวถึงองค์ปัญจสิขร โดยจะเล่าภูมิเหตุหลังของปัญจสิขร เล่าถึงคุณงามความดีก่อนมาจุติเป็นพรหมในสวรรค์ชั้นดุสิต นามว่าสนังกุมานแล้วได้รับคำมอบหมายจากพระอินทร์ ให้แปลงกายมาเป็นเทพบุตรหนุ่มรูปงามนามว่า ปัญจสิขร



ภาพที่ 1 การแสดงช่วงที่ 1

ที่มา : คณะผู้วิจัย 2567



ภาพที่ 2 การแสดงช่วงที่ 1

ที่มา : คณะผู้วิจัย 2567

ช่วงการแสดงที่ 2 แสดงให้เห็นถึง องค์ปัญจสิงขรเมื่อได้รับคำมอบหมายจากพระอินทร์ แล้วมาเยื่อนสวรรค์ชั้นดาวดึงส์ ออกมาร่ายรำพร้อมเหล่าเทวดา นางฟ้า



ภาพที่ 3 การแสดงช่วงที่ 2

ที่มา : คณะผู้วิจัย 2567



ภาพที่ 4 การแสดงช่วงที่ 2

ที่มา : คณะผู้วิจัย 2567

ช่วงการแสดงที่ 3 แสดงให้เห็นถึง เหล่าเทวดานางฟ้า อันเชิญองค์ปัญจสิงขร ขึ้นธรรมมาสแสดงธรรมบนศาลาสุธรรมา



ภาพที่ 5 การแสดงช่วงที่ 3

ที่มา : คณะผู้วิจัย 2567



ภาพที่ 6 การแสดงช่วงที่ 3

ที่มา : คณะผู้วิจัย 2567

ช่วงการแสดงที่ 4 แสดงให้เห็นถึงเมื่อเหล่าเทวดาสดับรับฟังธรรมเทศนา ล้วนต่างเกิดความปิติยินดีซาบซึ้ง ในหลักธรรมคำสอนขององค์ปัญจสิงขร



ภาพที่ 7 การแสดงช่วงที่ 4

ที่มา : คณะผู้วิจัย 2567



ภาพที่ 8 การแสดงช่วงที่ 4

ที่มา : คณะผู้วิจัย 2567

2.รูปแบบการแต่งกาย

คณะผู้วิจัยได้ออกแบบการแต่งกายของการแสดงชุด เทวาศรัทธาธรรม โดยได้แรงบันดาลใจจากการนุ่งผ้าตามเทวรูป ในสมัยสุโขทัยและรูปปั้นของพระมหาธรรมราชาที่ 1 (ลิไท) ผสมผสานกับภาพวาดในสมุดภาพไตรภูมิพระร่วงและองค์ความรู้ในไตรภูมิพระร่วง ตัวเอกปัญจสิงขรเทพบุตร จึงมีเครื่องแต่งกายเหมือนเทวรูป และสวมยอดเหมือนกษัตริย์ ตัวรองผู้ชายและผู้หญิง ออกแบบตามรูปปั้นเทวรูปและภาพวาดพร้อมกับนำเอาองค์รู้ในไตรูมิพระร่วง ที่มีบทความว่า เทวดาและนางฟ้าจะไปรอรับเอาดอกอาสาพตี ที่เกิดข้างศาลาสุธรรมา นำมาประดับกายจนเหลืองอร่ามไปทั้งตัว เครื่องประดับจึงมีลักษณะเป็นดอกไม้สีทองเหลืองอร่าม ดั่งบทความในองความรู้ รูปแบบการแต่งกายแบ่งออกเป็น 3 แบบคือ 1.การแต่งกายขององค์ปัญจสิงขร 2. การแต่งกายของเทวดา 3.การแต่งกายของนางฟ้า



ภาพที่ 9 การแต่งกายขององค์ปัญจสิงขร ที่มา : คณะผู้วิจัย 2567



ภาพที่ 10 การแต่งกายของเทวดา ที่มา : คณะผู้วิจัย 2567



ภาพที่ 11 การแต่งกายของนางฟ้า ที่มา : คณะผู้วิจัย 2567

3.การออกแบบกระบวนท่ารำ

คณะผู้วิจัยได้คิดประดิษฐ์สร้างสรรค์ขึ้นมาใหม่ โดยยึดหลักทฤษฎีสุนทรียศาสตร์และแนวคิดนาฏยประดิษฐ์ เพื่อนำมาสร้างสรรค์ผลงานด้านนาฏศิลป์ ให้สวยงามและน่าสนใจมากยิ่งขึ้น

4.รูปแบบการแต่งหน้า

การแต่งหน้าเป็นองค์ประกอบหนึ่งที่ทำให้นักแสดงสวยงามและอำพรางข้อบกพร้องบนใบหนเของนักแสดงได้ นอกจากนี้ก็ยังสามารถใช้วิธีการแต่งหน้าเพื่อบอกวัย และลักษณะของตัวละครได้ คณะผู้วิจัยจึงได้แรงบันดาลใจการแต่งหน้าจากสมุดภาพไตรภูมิพระร่วงเพื่อให้เกิดความสวยงาม ให้รู้สึกถึงความอ้อนช่อยคมชัดของลายเส้นบนใบหน้า แบ่งออกเป็น 2 แบบ การแต่งหน้าเทวดาชาย เทวดาหญิง

1.การแต่งหน้าตัวเอกหรือเทวดาชายจะแต่งหน้าสวยงาม เน้นคมชัดและหนักแน่นเหมือนรูปแบบการแต่งหน้าละครโขน



ภาพที่ 12 การแต่งหน้าตัวเอก

ที่มา : คณะผู้วิจัย 2567



ภาพที่ 13 การแต่งเทวดาชาย

ที่มา : คณะผู้วิจัย 2567

2.การแต่งหน้าเทวดาหญิง จะแต่งหน้าสวยงามตามแบบโขนละครไทยและตามภาพวาดในสมุดภาพไตรภูมิพระร่วง เน้นความอ่อนช้อยและคมชันของเส้นสีบนใบหน้า



ภาพที่ 14 การแต่งหน้าเทวดาหญิง ที่มา : คณะผู้วิจัย 2567

5.ฉากอุปกรณ์ประกอบการแสดง

ฉากเป็นองค์ประกอบเพื่อสร้างบรรยากาศในเรื่อง บอกเหตุการณ์สถานที่นั้นๆ คณะผู้วิจัยจึงนำแนวคิดและแรงบัลดาลใจจากศาลาไทย ซึ้งเป็นสถาปัตยกรรมไทย และได้จากภาพวาดบัลลังก์บนสวรรค์ชั้นดาวดึงส์ในสมุดภาพไตรภูมิพระร่วง



ภาพที่ 15 บัลลังก์บนศาลาสุธรรมา ที่มา : คณะผู้วิจัย 2567

สรุปผลการวิจัย

การสร้างสรรค์นาฏยนิพนธ์ชุด เทวาศรัทธาธรรม เป็นผลงานสร้างสรรค์ที่ได้รับแรงบันดาลใจจากวรรณกรรมสำคัญของไทยเรื่อง ไตรภูมิพระร่วง โดยเฉพาะตอน ปัญจสิงขรเทพบุตรแสดงธรรม ณ ศาลาสุธรรมาเทวสภา ซึ่งสะท้อนถึงความศรัทธาอันแรงกล้าของเหล่าเทพในพระพุทธศาสนา การสร้างสรรค์ครั้งนี้นำเสนอผ่านกรอบแนวคิดด้านสุนทรียศาสตร์ และทฤษฎีนาฏยประดิษฐ์ของ สุรพล วิรุฬห์รักษ์ ที่มุ่งเน้นการใช้ศิลปะเพื่อสื่อสารคุณค่าทางธรรมะ และอารมณ์ความรู้สึกอย่างลึกซึ้งองค์ประกอบสำคัญของการแสดงแบ่งออกเป็นหลายด้าน โดยเริ่มจากเนื้อหาที่ถ่ายทอดคำสอนของพระพุทธเจ้าผ่านเรื่องราวที่เต็มไปด้วยศรัทธาในพุทธธรรมของเหล่าเทพ ถัดมาในด้านท่าทางผู้แสดงได้รับการคัดเลือกอย่างพิถีพิถัน ทั้งในด้านฝีมือ รูปร่าง และความสามารถในการถ่ายทอดอารมณ์ผ่านท่วงท่ารำ โดยเน้นความพร้อมเพรียงและความกลมกลืนของการเคลื่อนไหว ในส่วนของความสวยงามการแสดงผสมผสานท่านาฏยศัพท์แบบดั้งเดิมกับท่ารำประดิษฐ์ใหม่อย่างมีเอกภาพ โดยเชื่อมโยงกับดนตรีและอารมณ์ที่สร้างบรรยากาศศักดิ์สิทธิ์ให้กับการแสดงอย่างมีนัยสำคัญ สำหรับ การแต่งกายได้แรงบันดาลใจจากเทวรูปและภาพวาดโบราณในสมุดภาพไตรภูมิ ถ่ายทอดความงดงามแบบศิลปะสุโขทัยให้กลับมามีชีวิตอีกครั้งบนเวที

นอกจากนี้เพลงและดนตรีที่ใช้ในการแสดงยังถูกออกแบบให้สอดคล้องกับเนื้อหาแต่ละช่วง โดยผสมผสานระหว่างดนตรีร่วมสมัยกับท่วงทำนองที่สะท้อนหลักธรรม ทำให้ผู้ชมสามารถเข้าถึงแก่นสารของการแสดงได้อย่างลึกซึ้ง แม้ภาพรวมของการแสดงจะโดดเด่นทั้งด้านเครื่องแต่งกายและดนตรี แต่มีข้อเสนอแนะว่าควรเพิ่มจุดเด่นให้แต่ละช่วงของการแสดงมีเอกลักษณ์ที่ชัดเจนยิ่งขึ้น พร้อมทั้งลดการใช้ท่าทางของมือและเท้าที่มากเกินความจำเป็น เพื่อรักษาสมดุลและความพอดีขององค์ประกอบนาฏยศิลป์ โดยรวม การแสดงชุด เทวาศรัทธาธรรม จึงเป็นตัวอย่างของการนำศิลปวัฒนธรรมดั้งเดิมมาประยุกต์เข้ากับแนวคิดร่วมสมัยอย่างมีศิลปะ เป็นทั้งสื่อกลางในการถ่ายทอดหลักธรรม และการยกระดับนาฏยศิลป์ไทยให้ร่วมสมัยและลึกซึ้งยิ่งขึ้น

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Buddhist Culture and Stress Management: Practical Approaches for a Balanced Life - A Case Study of Yang Talat Hospital, Yang Talat District, Kalasin Province.

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Abstract

The research aimed to study the Buddhist Culture and Stress Management: Practical Approaches for a Balanced Life - A Case Study of Yang Talat Hospital, Yang Talat District, Kalasin Province. It was qualitative research using Questionnaire. The data collection was administered to the sample of 20 nurses in Yangtalad Hospital, using depth interviews and used for data analysis.

The findings showed that the principles of Buddhist Culture (Dhamma) in Buddhism for stress management composed of 2 items; 1) The Four Noble Truths (Ariya Sacca 4): suffering, the cause of suffering, the cessation of suffering, and the Path 2) the principle for Development of Mindfulness (Sati) to be aware of oneself and to see everything as it was. From in-depth interview analysis, it was found that respondents with stress were able to be aware of their own thinking and emotions thoroughly. They could accept situations faced with lower level of stress without the level of stress. It was also found that there were all kinds of stress management.

In conclusion, the respondents understood and could apply the principle of Buddha-Dhamma for stress management caused self-awareness and development of mindfulness, being able to accept the truth and adjust themselves in four aspects with proper systematic attention and wise consideration. It was related to the principle of The Four Noble Truths (Ariya Sacca 4).

Keywords: Stress management, Buddhist Culture, Balanced Life

พุทธวัฒนธรรมกับการจัดการความเครียด:แนวทางปฏิบัติเพื่อชีวิตที่สมดุลกรณีศึกษา โรงพยาบาลยางตลาด อ.ยางตลาด จ.กาฬสินธุ์

บทนำ

สังคมไทยในยุคปัจจุบัน ปัญหาความเครียดได้กลายเป็นปัญหาสุขภาพจิตที่สำคัญของคนทุกเพศทุกวัย ซึ่งเกิดจากสภาพสังคมและเศรษฐกิจที่เปลี่ยนไปอย่างรวดเร็ว ร่วมถึงปัญหาที่เกิดจากภาวะวิกฤตของสังคมในหลายๆด้าน เช่น ปัญหาการว่างงาน ปัญหาความยากจน ปัญหาอาชญากรรมและเศรษฐกิจเป็นต้น ทั้งหมดจึงกลายเป็นสิ่งที่ทำให้เกิดความเครียดขึ้น และเมื่อเกิดความเครียดขึ้นแล้วก็จะก่อให้เกิดปัญหาสุขภาพกายตามมา ทำให้เกิดความทุกข์ในชีวิตทั้งตนเองและคนรอบข้างด้วย ซึ่งความเครียดเป็นสภาวะทางจิตใจที่สามารถเกิดขึ้นได้กับทุกคนไม่เลือกเพศวัยทุกกลุ่มสาขาอาชีพ การดำรงชีวิตอยู่ในโลกโลกาภิวัตน์เป็นสังคมที่แตกต่างจากอดีตที่มีความใกล้ชิดกับธรรมชาติไม่ต้องเร่งรีบและแข่งขันอย่างรุนแรงเช่นปัจจุบัน เป็นสาเหตุหนึ่งที่ทำให้ความสุขของชีวิตมนุษยชาติลดลง ทำให้ชีวิตขาดความสมดุลและเกิดความเครียดทางจิตใจขึ้น ผลเสียของความเครียดเป็นตัวกระตุ้นให้เกิดการเปลี่ยนแปลงขึ้นทั้งทางด้านจิตใจและร่างกายทำให้มีพฤติกรรมที่เบี่ยงเบนนำไปสู่ปัญหานานัปการ

ข้อมูลจากองค์การอนามัยโลกในปี 2562 ระบุว่า 1 ใน 8 ของคนทั่วโลกมีปัญหาด้านสุขภาพจิต หรือคิดเป็นจำนวนกว่า 970 ล้านคนทั่วโลก (WHO, 2022) เช่นเดียวกับในประเทศไทยที่พบผู้ป่วยจิตเวชมารับบริการมากขึ้น จากจำนวน 1.3 ล้านคน ในปีงบประมาณ พ.ศ. 2558 เป็น 2.8 ล้านคน ในปีงบประมาณ พ.ศ. 2562 และ 2.9 ล้านคน ในปีงบประมาณ พ.ศ. 2566 นอกจากนี้ยังมีข้อมูลจากการประเมินสุขภาพจิตตนเอง (Mental Health Check In) ของกรมสุขภาพจิต ในปีงบประมาณ พ.ศ. 2566 ซึ่งมีผู้เข้ารับการประเมินกว่า 8.5 แสนคน พบว่า สัดส่วนผู้มีความเครียดสูงอยู่ที่ร้อยละ 4.5 เสี่ยงซึมเศร้าร้อยละ 5.8 เสี่ยงฆ่าตัวตายร้อยละ 3.2 ซึ่งสถานการณ์ดังกล่าวแย่ลงในช่วงปีงบประมาณ พ.ศ. 2567 ที่มีผู้เข้ารับการประเมิน 7.5 แสนคน และพบผู้มีความเครียดสูงถึงร้อยละ 15.5 เสี่ยงซึมเศร้าร้อยละ 17.2 และเสี่ยงฆ่าตัวตายร้อยละ 10.6 (กรมสุขภาพจิต, 2567) และยังพบสถานการณ์สุขภาพจิตคนไทยทุกช่วงอายุ ระหว่างปี 2563-2567 มีความเครียดสูง 8.04% มีภาวะเสี่ยงซึมเศร้า 9.47% และเสี่ยงฆ่าตัวตาย 5.39% (กรมสุขภาพจิต, 2567) จากข้อมูลข้างต้น อาจกล่าวได้ว่าสถานการณ์ด้านสุขภาพจิตของประเทศไทยมีความรุนแรงมากยิ่งขึ้น

พยาบาลเป็นอาชีพที่มีบทบาทสำคัญในระบบสุขภาพ ต้องทำงานภายใต้ความกดดันสูงและรับผิดชอบชีวิตผู้ป่วย ความความเครียดจึงเป็นปัญหาที่พบได้บ่อยในกลุ่มวิชาชีพนี้ พยาบาลต้องเจอกับสภาพปัญหาของผู้ป่วยหลายๆกรณี ต้องรับผิดชอบต่อการให้การรักษาผู้ป่วย หากเกิดความเครียดในระดับสูงจะส่งผลกระทบต่อทั้งร่างกายและจิตใจทำให้ชีวิตไม่มีความสุข ซึ่งอาจจะเป็นสาเหตุให้ด้อยคุณภาพ มีผลกระทบต่อตนเองและผู้ได้รับการพยาบาล จากการศึกษาระดับความเครียด และปัจจัยที่สัมพันธ์กับ

ความเครียดของพยาบาลวชาชีพ พบว่าความเครียดของพยาบาลส่วนใหญ่อยู่ในระดับปานกลาง ปัจจัยที่สัมพันธ์กับความเครียด ได้แก่ ปัจจัยส่วนบุคคล และปัจจัยเกี่ยวกับงาน เมื่อเกิดภาวะเครียดทำให้เกิดการเปลี่ยนแปลงในด้าน ต่าง ๆ ไม่ว่าจะเป็นด้านร่างกาย ด้านจิตใจและอารมณ์ รวมทั้งด้านพฤติกรรม ส่งผลให้ผู้ปฏิบัติงาน เกิดความเบื่อหน่าย ขาดความสนใจ ทำงานให้หมดเวลาไปวัน ๆ ทำให้ประสิทธิผลในการปฏิบัติงานต่ำ (ธัญยธรณ์ ทองแก้ว และศิริลักษณ์ ศุภปีติพร, 2018) ดังนั้น การจัดการความเครียดของพยาบาลจึงเป็นสิ่งสำคัญ ควรได้รับการดูแลทั้งสุขภาพกายและมีการป้องกันและสร้างเสริมภาวะสุขภาพจิตให้แข็งแรง เข้าใจ และจัดการความเครียดได้อย่างเหมาะสม

พุทธวัฒนธรรมเป็นวิถีชีวิตที่ผสมผสานหลักธรรมคำสอนของพระพุทธเจ้ากับการดำเนินชีวิตประจำวัน การจัดการความเครียดตามแนวทางพุทธวัฒนธรรมไม่เพียงช่วยลดความเครียดในปัจจุบันแต่ยังส่งเสริมการพัฒนาจิตใจและปัญญาเพื่อชีวิตที่สมดุลและเป็นสุข ดังนั้น หลักการแก้ปัญหาทางพระพุทธศาสนาเน้นการแก้ทางจิตวิญญาณ (ด้านจิตใจ)มากกว่าด้านสังคมภายนอก เพราะมองเห็นความสำคัญของตัวบุคคลมากกว่าสิ่งแวดล้อมอื่น หากเกิดปัญหาหรือเกิดความเครียดจากตัวบุคคลใดบุคคลหนึ่งย่อมทำให้สิ่งรอบข้างไม่เป็นปกติไปด้วย สิ่งที่ควรตระหนักเสมอปัญหาสังคมภายนอกทั่วไปที่ปรากฏอยู่ส่วนสำคัญที่สุดคือการมาจากตัวมนุษย์เองนี่แหละ วิธีแก้ปัญหาทางพระพุทธศาสนาหากเราทำความเข้าใจลึกซึ้งจะทราบได้ว่าเป็นการแก้ที่เหตุและปัจจัย ตามหลักที่ว่าสิ่งนี้มีสิ่งนี้จึงมี สิ่งนี้ไม่มีสิ่งนี้จึงไม่มี พุทธวัฒนธรรมเสนอแนวทางในการจัดการความเครียดที่ลึกซึ้งและระบบ โดยอาศัยหลักธรรมและการปฏิบัติเพื่อสร้างสมดุลทางจิตใจ การฝึกสติ สมาธิ และการปฏิบัติตามหลักธรรมช่วยให้เรารับมือกับความเครียดได้อย่างมีประสิทธิภาพและส่งเสริมการพัฒนาจิตใจในระยะยาว เพื่อให้เราสามารถใช้ชีวิตอย่างมีความสุขและสมดุล

โรงพยาบาลมีหน้าที่หลักในการช่วยเหลือผู้ป่วยที่เกิดปัญหาในชีวิต บุคคลที่มีหน้าที่ปฏิบัติงานย่อมได้รับผลกระทบจากเหตุที่ประสบอยู่มากมายในฐานะผู้รักษาหน้าที่ดูแลชีวิตมนุษย์ อาทิ ภาวะความเครียดที่เกิดขึ้นจากการปฏิบัติงาน จากการเห็นความทุกข์ทรมานของผู้ป่วย จากภาวะเร่งรีบหรือกดดันในการปฏิบัติงาน ภาวะปัญหาทางด้านร่างกายที่พักผ่อนไม่เพียงพอ ภาวะปัญหาจากครอบครัวที่ต้องรับผิดชอบเป็นต้น ทั้งหมดเหล่านี้เป็นการเสียสละประโยชน์ส่วนตนเพื่อส่วนส่วนรวมอย่างยิ่ง การวิจัยครั้งนี้จะทำให้ได้ข้อมูลในแนวทางพระพุทธศาสนาเพื่อพัฒนาหลักการบริหารความเครียดโดยใช้หลักพุทธวิธี เข้าสู่กระบวนการการแก้ปัญหาโดยองค์รวม เมื่อได้รับการปฏิบัติอย่างถูกต้องย่อมเป็นวิถีทางที่จะเกิดผลสัมฤทธิ์เกิดปัญญาที่จะนำหลักธรรมเหล่านั้นมาประยุกต์ใช้กับปัญหาต่างๆที่เกิดขึ้น โดยเฉพาะปัญหาเรื่องสุขภาพจิตและความเครียดและนำไปประยุกต์ใช้กับชีวิตทุกด้าน แท้ที่จริงผู้บริหารของโรงพยาบาลเองส่วนหนึ่งได้นำหลักวิธีนี้มาใช้อยู่แล้วเช่นการจัดการปฏิบัติธรรมขึ้นทุกปีให้บุคลากรหมุนเวียนกันไป การจัดให้เจ้าหน้าที่และผู้ป่วยใต้ทำบุญตักบาตรทุกเช้าวันพุธเป็นต้นจึงเป็นส่วนหนึ่งทำให้การวิจัยสามารถเข้าถึงวิธีการและเสนอพุทธ

วิธีเพิ่มเติมได้ง่ายขึ้นโดยเฉพาะพยาบาลเองสามารถพลิกวิกฤติให้เป็นโอกาสในการเห็นความจริงของชีวิตตามหลักอริยสัจ 4 ได้ดีกว่าบุคคลอื่น เพราะต้องเผชิญกับ การเกิด แก่ เจ็บ ตาย อยู่เสมอ

ผู้วิจัยจึงมีความสนใจที่จะศึกษาเรื่อง พุทธวัฒนธรรมกับการจัดการความเครียด:แนวทางปฏิบัติเพื่อชีวิตที่สมดุล กรณีศึกษา โรงพยาบาลยางตลาด อ.ยางตลาด จ.กาฬสินธุ์ เพื่อศึกษาระดับความเครียด ปัจจัยที่มีความสัมพันธ์กับความเครียด สาเหตุของความเครียดและการจัดการความเครียด โดยใช้แนวปฏิบัติของพระพุทธศาสนาเป็นเครื่องมือ เพื่อจะได้นำข้อมูลมาใช้ในการวางแผนการดำเนินงานส่งเสริมสุขภาพของพยาบาลต่อไป

วัตถุประสงค์ของการวิจัย

1. เพื่อศึกษาการประยุกต์ใช้หลักพุทธวัฒนธรรมเพื่อการบริหารและจัดการความเครียดของพยาบาลโรงพยาบาลยางตลาด อ.ยางตลาด จ.กาฬสินธุ์

2. เพื่อศึกษาผลของการประยุกต์ใช้หลักพุทธวัฒนธรรมจัดการกับความเครียดของพยาบาลโรงพยาบาลยางตลาด

ขอบเขตการวิจัย

ขอบเขตด้านพื้นที่และแหล่งข้อมูล

1. พื้นที่ที่ใช้สำหรับการวิจัยครั้งนี้คือ โรงพยาบาลยางตลาด อ.ยางตลาด จ.กาฬสินธุ์

2. การศึกษาค้นคว้าจากเอกสารที่เกี่ยวข้อง (Document Study) ได้แก่ หนังสือ ตำรา วรรณกรรม งานวิจัย วารสารเอกสารวิชาการ หนังสือพิมพ์ สิ่งพิมพ์ออนไลน์ที่เกี่ยวข้อง เป็นต้น

3.การศึกษาค้นคว้าจากตัวบุคคล (Human Study) การสัมภาษณ์กลุ่มเป้าหมายแบบเจาะจงตัวบุคคลคือ พยาบาลที่ปฏิบัติงานในโรงพยาบาลยางตลาดที่ผ่านการเข้าร่วมปฏิบัติธรรมจำนวน 20 คน ได้แก่

- พยาบาลตึกผู้ป่วยหญิงจำนวน 10 คน

- พยาบาลตึกผู้ป่วยชายจำนวน 10 คน

เครื่องมือ (Instruments)

เครื่องมือที่ใช้ในการศึกษาวิจัยระยะนี้คือ แบบสัมภาษณ์เชิงลึก (Interview) แบบมีโครงสร้าง (Structure In-depth Interview)

การเก็บรวบรวมข้อมูล

การศึกษาวิจัยในครั้งนี้ ผู้วิจัยได้ใช้วิธีการวิจัยเชิงคุณภาพ ด้วยการเก็บรวบรวมข้อมูลหลายวิธี เพื่อให้ได้ข้อมูลที่ครบถ้วน ครอบคลุม และสามารถตอบปัญหาการวิจัยได้ มีวิธีการเก็บรวบรวมข้อมูลดังนี้

1 การศึกษาข้อมูลจากเอกสาร (Document Study) ใช้ในการรวบรวมข้อมูลที่เกี่ยวข้องและเอกสารเฉพาะในส่วนที่มีการเชื่อมโยงถึงข้อมูลที่เป็นประโยชน์ต่อการวิจัย และข้อมูลที่ได้รับการกล่าวถึงในการสัมภาษณ์ข้อมูลต่างๆ ที่เกี่ยวข้อง

2 การศึกษาข้อมูลจากตัวบุคคล โดยการสัมภาษณ์ (Interview) ทั้งการสัมภาษณ์แบบกึ่งทางการ (Semiformal Interview) และการสัมภาษณ์แบบไม่เป็นทางการ (Informal Interview) ดำเนินการสัมภาษณ์กลุ่มเป้าหมายแบบเจาะจงตัวบุคคล

การวิเคราะห์ข้อมูล

ผู้วิจัยได้ใช้วิธีการวิเคราะห์ข้อมูลดังนี้

1. ข้อมูลที่ได้จากการศึกษาเอกสาร ใช้วิธีการวิเคราะห์เอกสารเนื้อหา (Content Analysis) นำเสนอข้อมูลด้วยวิธีการพรรณนา

2.ข้อมูลที่ได้จากการสัมภาษณ์ (Interview) ใช้วิธีการวิเคราะห์แบบอุปนัย (Analytic Induction) โดยนำข้อมูลมาเรียบเรียงและจำแนกอย่างเป็นระบบ จากนั้นนำมาตีความหมาย เชื่อมโยงความสัมพันธ์และสร้างข้อสรุปจากข้อมูลต่างๆ ที่รวบรวมได้ โดยทำไปพร้อมๆ กับการเก็บรวบรวมข้อมูลทั้งนี้เพื่อจะได้ศึกษาประเด็นต่างๆ ได้ลึกซึ้ง เมื่อประเด็นใดวิเคราะห์แล้ว ไม่มีความชัดเจนก็จะตามไปเก็บข้อมูลเพิ่มเติมในประเด็นต่างๆ เหล่านั้น เพื่อตอบคำถามหลัก ตามวัตถุประสงค์ของการวิจัยข้อมูลเชิงคุณภาพ ได้นำมาวิเคราะห์เพื่อหาความเชื่อมโยงความสัมพันธ์เชิงทฤษฎี ซึ่งขั้นตอนการวิเคราะห์ข้อมูลดำเนินการดังนี้

1) การตรวจสอบข้อมูล ใช้วิธีการตรวจสอบข้อมูลเชิงคุณภาพ ดังนี้

(1) ทำการตรวจสอบข้อมูลในระหว่างการเก็บรวบรวมข้อมูลเป็นการตรวจสอบในภาคสนาม โดยใช้วิธีการตรวจสอบแบบสามเส้าด้านวิธีรวบรวมข้อมูล (Methodological Triangulation) ทั้งจากการศึกษาเอกสาร การสัมภาษณ์ เพื่อให้ได้ข้อมูลที่มีความถูกต้อง

(2) ทำการตรวจสอบข้อมูลเรื่องเดียวกันจากแหล่งข้อมูลที่ต่างกัน เป็นการตรวจสอบแบบสามเส้าด้านข้อมูล (Data Triangulation) เพื่อทำการตรวจสอบว่าเมื่อบุคคลที่ให้ข้อมูลเปลี่ยนไปข้อมูลจะยังคงเหมือนเดิมหรือไม่

(3) ตรวจสอบข้อมูลกับผู้ให้ข้อมูลสำคัญ (Key Informants) โดยผู้วิจัยนำข้อมูลที่ได้มาวิเคราะห์แล้วนำไปให้ผู้ให้ข้อมูลสำคัญของผู้ที่เกี่ยวข้องอ่าน เพื่อตรวจสอบความถูกต้องของข้อมูลและสามารถปรับแก้ไขข้อมูลให้ถูกต้องได้

(4) นำข้อมูลมาจัดระบบ โดยการจัดข้อมูลให้เป็นหมวดหมู่

(5) วิเคราะห์ด้วยข้อมูลเชิงคุณภาพด้วยการนำเสนอในประเด็นที่เชื่อมโยงกับกรอบแนวคิดการวิจัย

ผลการวิจัย

ข้อมูลทั่วไปของผู้ตอบแบบสอบถาม

ประชากรเป็นเป็นพยาบาลวิชาชีพจำนวน 20 คน เป็นชายคิดเป็นร้อยละ 10 เป็นหญิงคิดเป็นร้อยละ 90 อายุตั้งแต่ 24-30 ปีคิดเป็นร้อยละ 50 อายุตั้งแต่ 31-40ปีคิดเป็นร้อยละ 30 อายุ 41 ปีขึ้นไปคิดเป็นร้อยละ 20 ตำแหน่งปฏิบัติการคิดเป็นร้อยละ 65 ตำแหน่งชำนาญการคิดเป็นร้อยละ 35 การศึกษาระดับปริญญาตรี คิดเป็นร้อยละ 80 การศึกษาระดับปริญญาโทคิดเป็นร้อยละ 20 ระยะเวลาที่ปฏิบัติราชการในโรงพยาบาล 1-5 ปีคิดเป็นร้อยละ 40 6-10 ปี คิดเป็นร้อยละ 25 11-15 ปี คิดเป็นร้อยละ 15 16-20 ปี คิดเป็นร้อยละ 20

ผลของการสัมภาษณ์เชิงลึก

ผู้ให้สัมภาษณ์ทั้งหมดจำนวน 20 คน เป็นชาย 2 คน เป็นหญิง 18 คน การศึกษาระดับปริญญาตรี 16 คน ปริญญาโท 4 คน เวลาที่ปฏิบัติราชการในโรงพยาบาล ต่ำสุด 1 ปี สูงสุด 20 ปี ผลการวิจัยสามารถแยกเป็นประเด็นดังต่อไปนี้

1) ประเด็นที 1 สาเหตุของความเครียด

จากการสัมภาษณ์ครั้งนี้ สรุปได้ว่า ผู้ให้สัมภาษณ์ส่วนใหญ่เคยเกิดความเครียด 1.ทางด้านการปฏิบัติงาน ภาระงานหนักและเวลาทำงานไม่สมดุล 2.ความเสี่ยงทางจิตใจจากการทำงาน เช่นการถูกกดดันจากผู้ป่วย ครอบครัวผู้ป่วยหรือทีมปฏิบัติงาน 3.สภาพแวดล้อมการทำงานที่ไม่อำนวย เช่นขาดอุปกรณ์ พื้นที่ทำงานมีความเสี่ยงสูง 4.ความขัดแย้งในองค์กร เช่น การสื่อสารที่ไม่ชัดเจน ค่าตอบแทนหรือ

สวัสดิการไม่เหมาะสม 5.การสนับสนุนทางด้านจิตใจ เช่น การไม่สามารถปรึกษาปัญหาส่วนตัวหรือการทำงานได้ การตีตรา (stigma) เกี่ยวกับการขอความช่วยเหลือทางสภาพจิตใจ

2) ประเด็นที่ 2 วิธีการบริหารความเครียด

จากการสัมภาษณ์ครั้งนี้ สรุปได้ว่า วิธีการบริหารความเครียดทางด้านการปฏิบัติงานทางด้านการทำงานร่วมกับผู้อื่นทางด้านครอบครัวและทางด้านองค์กร ผู้ให้สัมภาษณ์ส่วนใหญ่จะใช้หลักพุทธธรรมในการบริหารความเครียดที่เกิดขึ้นด้วยหลักการเจริญสติ หลักอริยสัจ๔ กล่าวคือใช้สติในการระลึกรู้ คือ คิดอย่างถูกวิธี คิดอย่างถูกทาง คิดอย่างมีเหตุผล จากนั้นก็ใช้หลักอริยสัจ ๔ ในการบริหารความเครียดต่อไปก็จะทำให้ความเครียดที่เกิดขึ้นมีระดับลดลงหรือหายไปได้

3) ประเด็นที่ 3 การประยุกต์หลักพุทธวัฒนธรรม

จากการสัมภาษณ์ครั้งนี้สรุปได้ว่า การบริหารและการจัดการความเครียดตามแนวทางพระพุทธศาสนาของพยาบาล ผู้ให้สัมภาษณ์ส่วนใหญ่เมื่อมีความเครียด สามารถใช้แนวทางดังต่อไปนี้ คือ 1. การฝึกสติ 2.การฝึกสมาธิ 3.การปฏิบัติตามหลักธรรม เช่น ไตรสิกขา พรหมวิหารธรรม 4.การปล่อยวางตามกฎไตรลักษณ์ 5.การคิดเชิงบวก 6.การทำบุญและช่วยเหลือผู้อื่น โดยหลักที่เน้นคือ หลักอริยสัจ ๔ ในการบริหารความเครียดที่เกิดขึ้นได้ โดยใช้หลักรู้จักสภาพของปัญหาหรือความเครียด (ทุกข์) หาสาเหตุของปัญหา (สมุทัย) ความดับทุกข์หรือปัญหา เป็นจุดหมายที่ต้องการ (นิโรธ) วิธีการที่จะต้องปฏิบัติเพื่อกำจัดเหตุปัจจัยของปัญหา ให้เข้าถึงจุดหมายที่ต้องการ (มรรค) สามารถใช้หลักการเจริญสติในการบริหารความเครียดที่เกิดขึ้นได้ โดยใช้การมีสติระลึกรู้ พร้อมกำหนดพิจารณาสิ่งทั้งหลายให้เห็นตามความเป็นจริง การมีสติกำกับโดยรู้เท่าทันตามสิ่งเหล่านั้น

4) ประเด็นที่ 4 ผลของการใช้การประยุกต์หลักพุทธวัฒนธรรมลดความเครียด

จากการสัมภาษณ์ครั้งนี้ สรุปได้ว่าเมื่อมีความเครียดเกิดขึ้นผู้ให้สัมภาษณ์ส่วนใหญ่สามารถรู้เท่าทันความคิดและอารมณ์ของตนเองได้ สามารถบริหารความเครียดโดยใช้พุทธวิธีและทำให้มีระดับของความเครียดลดลง คือใช้สติในการระลึกรู้ คิดอย่างถูกวิธี คิดอย่างถูกทาง คิดอย่างมีเหตุผล จากนั้นก็ใช้หลักอริยสัจ ๔ ในการบริหารความเครียดต่อไปก็จะทำให้ความเครียดที่เกิดขึ้นมีระดับลดลงได้ สามารถบริหารความเครียดโดยใช้หลักพุทธธรรมและทำให้ระดับของความเครียดไม่มีหรือหายไปได้ คือใช้หลักอริยสัจ ๔ ในการบริหารความเครียดต่อไปก็จะทำให้ความเครียดที่เกิดขึ้นนั้นหายไปหรือระดับความเครียดไม่มีผล

อภิปรายผล

ผู้วิจัยได้อภิปลายผลวิจัยดังนี้

ผลของการประยุกต์ใช้พุทธธรรมในการบริหารและจัดการความเครียดของพยาบาล โรงพยาบาลยางตลาดนั้นสอดคล้องกับผลการวิจัยของ สุขุมพงศ์ ชาญนุวงศ์, สุวิญ รักสัตย์ และ สุเชาวน์ พลอยชุม (2561) เรื่อง การประยุกต์ใช้พุทธปัญญาในการจัดการความเครียดและพัฒนาสุขภาพจิต ผลการวิจัยพบว่า ความเครียดคือสภาวะกดดันทางด้านร่างกายและจิตใจ ซึ่งเป็นผลมาจากสถานการณ์ในทางลบหรือสถานการณ์ที่บีบคั้นอย่างมาก ในยุคโลกาภิวัตน์ ประชาชนประสบกับความเครียดมากกว่าแต่ก่อนเนื่องจากปัญหาต่างๆ เช่น ปัญหาการเงิน ปัญหาการงาน ปัญหาครอบครัว ปัญหาการเมือง และปัญหาสังคม เป็นต้น การแข่งขันที่รุนแรง สภาพเศรษฐกิจและอิทธิพลของเทคโนโลยีได้เปลี่ยนวิถีชีวิตของมนุษย์ให้ดิ้นรนต่อสู้เพื่อความอยู่รอด บางคนอาจรู้สึกว่าปัญหาที่กำลังเผชิญอยู่มีมากกว่าสมรรถนะที่จะแก้ไขได้ ซึ่งสามารถก่อให้เกิดความเครียดได้ตลอดเวลา เนื่องจากความเครียดเป็นเงื่อนไขเฉพาะบุคคลและมีความสัมพันธ์อย่างสูงกับอารมณ์ ทัศนคติ และปฏิกิริยาที่บุคคลตอบสนองต่อปัญหาที่ก าลังเผชิญอยู่ พระพุทธศาสนาสอนให้พัฒนาปัญญาในการคิดเชิงวิเคราะห์ การทำใจให้สงบ ความเข้าใจเรื่องไตรลักษณ์และการควบคุมอารมณ์และความรู้สึก เพื่อพัฒนาสุขภาพจิตให้บริสุทธิ์ปราศจากความเครียดและความทุกข์ และ **อุทัย ภูมิประมาณ , นวลวรรณ พูนวสุพลฉัตร และชัยชาญ ศรีหานู**(2565) ได้ศึกษาการบำบัดความเครียดของคนวัยทำงานตามหลักพุทธธรรม พบว่าผลการวิจัยพบว่า ความเครียดเป็นสภาพความรู้สึกฟุ้งซ่าน อึดอัด คับข้องใจ ไม่มีความสุข ความเครียดแบ่งออกเป็น 2 ชนิดใหญ่ ๆ คือ 1) ความเครียดที่เกิดจากกายภาพ หรือสิ่งแวดล้อม และ 2) ความเครียดที่เกิดจากภายในคือ จิตใจ และส่งผลให้เกิดความเครียดโดยตรง ปัจจัยที่ก่อให้คนในวัยทำงานเกิดความเครียด คือ 1) ปัจจัยทางสังคมวัฒนธรรม 2) ปัจจัยภายในองค์กร ได้แก่ ความเครียดจากการทำงาน , จากงานที่ได้รับมอบหมาย, และจากโครงสร้างองค์การ และ 3) ปัจจัยส่วนครอบครัว คนวัยทำงานมีแนวการบำบัดความเครียดแตกต่างกัน คือมีทั้งแง่บวก เช่นพยายามพัฒนาตัวเองเพิ่มขึ้น ออกกำลังกาย สวดมนต์ทำสมาธิ เป็นต้น และแง่ลบ เช่นการดื่มสุรา เสพยาเสพติด ฆ่าตัวตาย เป็นต้น หลักพุทธธรรมเพื่อการบำบัดความเครียดของคนวัยทำงาน ได้แก่ อริยสัจ 4 ไตรสิกขา ไตรลักษณ์ สติสัมปชัญญะ มหาสติปัฏฐาน 4 และสัปปุริสธรรม 7 แนวทางการบำบัดภาวะความเครียดของคนวัยทำงานตามหลักพุทธธรรม คือ 1) ใช้อริยสัจ 4, ไตรสิกขาและไตรลักษณ์ กับความเครียดจากปัจจัยทางสังคมวัฒนธรรม 2) ใช้ สติสัมปชัญญะ มหาสติปัฏฐาน 4 และสัปปุริสธรรม 7 กับความเครียดจากปัจจัยภายในองค์กร และ 3) ใช้ไตรลักษณ์ สติสัมปชัญญะ มหาสติปัฏฐาน 4 กับความเครียดจากปัจจัยส่วนครอบครัว

ตามคำสอนของพระพุทธเจ้า จริงอยู่แม้มนุษย์ไม่สามารถควบคุมสถานการณ์ภายนอกได้ เพราะอยู่นอกเหนืออำนาจและการควบคุมของมนุษย์ เนื่องจากสรรพสิ่งเกิดขึ้นและดำรงอยู่ตามเหตุปัจจัยในตัวของ

มันเอง ก็ตาม แต่มนุษย์ก็สามารถที่จะควบคุมจิตใจของตนเพื่อมิให้เป็นทุกข์ไปกับสิ่งที่มากระทบได้ การพัฒนาสุขภาพจิต จะต้องอาศัยปัญญาคือความรู้แจ้งในหลักธรรมคำสอนของพระพุทธเจ้า มนุษย์เราจึงต้องรู้จักสร้างขวัญและกำลัง ให้ตนเอง เหมือนที่ท่าน Dalai Lama (2001) เทศนาว่า เราจะต้องเรียนรู้ที่จะสร้างขวัญและกำลังใจ รู้จักสร้างความรู้สึก เชิงบวก รู้จักปลอบใจในยามที่ต้องเจอกับเหตุการณ์อันไม่น่าปรารถนา เราจะต้องคิดเสมอว่า ตราบใดที่ชีวิตเรายัง มีอยู่ เรายังมีโอกาสเสมอ

ดังนั้นผู้บริหารควรสนับสนุนการเข้าร่วมปฏิบัติธรรมในวาระต่างๆหรือกำหนดให้เป็นกลยุทธ์ที่สำคัญแก่บุคลากร เมื่อมีสติก็จะสามารถกำหนดรู้ความจริงของชีวิตด้วยอริสัจได้เพราะสภาวะเกิด แก่ เจ็บ ตายมีให้เห็นเป็นปกติทำให้เข้าใจธรรมได้ลึกซึ้งขึ้น

กิตติกรรมประกาศ

การวิจัยเรื่องพุทธวัฒนธรรมกับการจัดการความเครียด:แนวทางปฏิบัติเพื่อชีวิตที่สมดุล กรณีศึกษาโรงพยาบาลยางตลาด อ.ยางตลาด จ.กาฬสินธุ์ ได้รับทุนสนับสนุนการวิจัยจากสถาบันวิจัยและพัฒนา มหาวิทยาลัยราชภัฏมหาสารคาม ขอขอบคุณท่านอาจารย์จากคณะมนุษยศาสตร์และสังคมศาสตร์ ที่ได้ให้คำปรึกษาและคำแนะนำที่ดีอันเป็นประโยชน์ต่อการวิจัยและส่งเสริมสนับสนุนในการทำวิจัยครั้งนี้จนสำเร็จลุล่วงไปได้ด้วยดี ตลอดจนขอขอบพระคุณผู้บริหารและพยาบาลโรงพยาบาลยางตลาด ทุกท่านที่ให้ความร่วมมือและอำนวยความสะดวกในการเก็บข้อมูลในการวิจัย และท้ายสุดนี้ ผู้วิจัยหวังเป็นอย่างยิ่งว่างานวิจัยชิ้นนี้จะเป็นประโยชน์ต่อโรงพยาบาลทั่วไปและหน่วยงานอื่นๆ ตลอดจนผู้ที่สนใจ ที่เกี่ยวข้องต่อไป

ข้อเสนอแนะ

1.ควรส่งเสริมสนับสนุนงบประมาณหรือมีกลยุทธ์ในการส่งเสริมการปฏิบัติธรรมหรือกิจกรรมทางพระพุทธศาสนาอย่างต่อเนื่อง เพราะจะได้เกิดความเข้าใจหลักพุทธธรรมและสามารถประยุกต์ใช้ในการแก้ปัญหาความเครียดได้อย่างถูกต้อง

2.การบริหารและจัดการความเครียดนี้ อาจเป็นประโยชน์ต่อโรงพยาบาลอื่นๆได้ ทั้งนี้ก็ขึ้นอยู่กับสภาพปัญหาและบริบทของโรงพยาบาลนั้นๆ ถ้าผู้บริหารให้ความสำคัญกับพยาบาลซึ่งต้องเผชิญกับความปัญหาหลายประการทั้งผู้ป่วยและปัญหาส่วนตัวทำให้เกิดภาวะเครียดก็จะสามารถนำไปประยุกต์ใช้ให้เกิดประโยชน์แก่บุคลากรได้

3. ควรมีการศึกษาการจัดการกับความเครียดในแง่มุมต่าง ๆ ให้มีมากขึ้น ทั้งในแง่ของการหาความสัมพันธ์ ในแง่ของการเปรียบเทียบการจัดการกับความเครียดในกุล่มตัวอย่าง กลุ่มต่าง ๆในแง่ของการค้นหาตัวแปรที่สามารถทำนายการจัดการกับความเครียดได้อย่างมีประสิทธิภาพรวมทั้งศึกษาถึงตัวแปรที่สามารถส่งผลต่อการจัดการกับความเครียดของพยาบาลในโรงพยาบาล

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Worldviews in Thai-Lao S.E.A. Write Award Short Story Literature

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Abstract

The objective of this synthesizes was to study worldviews appeared in Thai and Laos S.E.A. Write Award-winning short stories. The data were collected from the contents and the theorical concept of worldviews appeared in short stories from Thailand and Laos, 9 stories each, that won the S.E.A. Write Award between 1999 and 2023. The data obtained were then analyzed through classification, interpretation, and synthesis. The findings revealed that the authors' perspectives on the world are expressed in Thai and Laos S.E.A. Write Award-winning short stories either directly through the descriptions or indirectly through the actions and behaviors of the characters. Three categories of worldviews appeared in these Thai and Laos S.E.A. Write Award-winning short stories are 1) worldviews towards humans, 2) worldviews towards nature, and 3) worldviews towards the supernatural. Overall, the findings reflected that the existence of contemporary Thai and Laos literature depends on the existence of Thai and Laos authors, and the authors' worldviews expressed in the literature are representative of the worldviews of Thai and Lao people in modern society.

Keywords: S.E.A. Write Award literature, Thai-Lao literature, worldviews

โลกทัศน์ในวรรณกรรมเรื่องสั้นรางวัลซีไรต์ไทย-ลาว

บทนำ

ปรากฏการณ์หนึ่งในแวดวงวรรณกรรมร่วมสมัยไทย-ลาว คือ มีการส่งเสริมให้นักประพันธ์สร้างสรรค์วรรณกรรมที่ดีมีคุณค่าออกสู่สังคม ด้วยการจัดประกวดให้รางวัลวรรณกรรมแก่นักประพันธ์ คือ รางวัลวรรณกรรมสร้างสรรค์ยอดเยี่ยมแห่งอาเซียน (Southeast Asian Writers Award) หรือรางวัลซีไรต์ (The S.E.A. Write Award) ประเภทวรรณกรรมที่ให้รางวัลของประเทศไทยและลาวมีทำนองเดียวกัน คือ นวนิยาย (เรื่องยาว) เรื่องสั้น และบทกวี เฉพาะวรรณกรรมเรื่องสั้นของไทยและลาวที่จัดประกวดในปีเดียวกัน เกิดขึ้นตั้งแต่ พ.ศ.2542-2566 มีจำนวนประเทศละ 9 เรื่อง รวม 18 เรื่อง แต่ละเรื่องมีคุณลักษณะ คือ มีตัวละครเอกตัวเดียว มีทัศนคติและพฤติกรรมที่ชัดเจน ผู้ประพันธ์พยายามสร้างตัวละครขึ้นมาให้มีธรรมชาติทุกสิ่งอย่าง เหมือนมนุษย์ มีชีวิตจิตใจ อาศัยอยู่ในสังคมเดียวกัน ตัวละครจะต้องมีโลกทัศน์ชัดเจน ซึ่งโลกทัศน์ดังกล่าว เป็นโลกทัศน์ของนักประพันธ์เอง แต่นำเสนอผ่านตัวละครที่ตนเองสมมุติขึ้นมา และโลกทัศน์ของผู้ประพันธ์เกิดขึ้นมาจากบริบทชีวิตและสังคม ผสมผสานทัศนคติหรือความรู้สึกนึกคิดของผู้ประพันธ์ นักประพันธ์ไทยและนักประพันธ์ลาว ต่างแสดงโลกทัศน์ของตนเองผ่านตัวละครในเรื่องสั้นที่ได้ประพันธ์ขึ้นโดยทั่วไป โลกทัศน์คนไทยและลาวที่แสดงผ่านตัวละครในเรื่องสั้นรางวัลซีไรต์ ทั้งในด้านทัศนคติและพฤติกรรม ในภาพรวมจะมีลักษณะเดียวกัน คือ โลกทัศน์มนุษย์-มนุษย์ โลกทัศน์มนุษย์-ธรรมชาติ และโลกทัศน์มนุษย์-สิ่งเหนือธรรมชาติ แต่ภายในชุดกระบวนทัศน์ดังกล่าว ทั้งคนไทยและคนลาวจะมีอัตลักษณ์เป็นของตนเอง เนื่องจากบริบทชีวิตคนไทยและคนลาวที่มีบางประการไม่เหมือน

ตามที่กล่าวมานั้น คณะผู้วิจัยเห็นว่าการศึกษาเชิงสังเคราะห์ประเด็นโลกทัศน์คนไทยและลาวในเรื่องสั้นรางวัลซีไรต์ไทย-ลาว ยังไม่มีให้เห็นเป็นรูปธรรม จึงมุ่งที่จะศึกษาและนำเสนอผลการวิจัยให้เห็นเป็นรูปธรรมอันก่อให้เกิดองค์ความรู้ในประเด็นที่ศึกษา และได้เผยแพร่ให้ผู้สนใจในสังคมไทยและสังคมลาวได้ศึกษาค้นคว้าและอ้างอิงให้แพร่หลายต่อไป

วัตถุประสงค์การวิจัย

เพื่อสังเคราะห์โลกทัศน์ในวรรณกรรมเรื่องสั้นที่ได้รับรางวัลซีไรต์ของไทยและลาว

ขอบเขตการวิจัย

การวิจัยโลกทัศน์ในวรรณกรรมเรื่องสั้นรางวัลซีไรต์ไทย-ลาว ได้กำหนดขอบเขตการวิจัย 3 ด้าน คือ ด้านข้อมูล ด้านแนวคิดทฤษฎี และด้านเวลา มีรายละเอียดดังนี้

1. ด้านข้อมูล ข้อมูลใช้ในการวิจัย คือ ตัวบทวรรณกรรมเรื่องสั้นได้รับรางวัลซีไรต์ของประเทศไทยและประเทศลาว ในช่วงระหว่าง พ.ศ.2542-2566 ประเทศละ 9 เรื่อง เพราะเป็นช่วงเวลาตรงกันที่ประเทศไทยกับประเทศลาวประกาศมอบรางวัลซีไรต์แก่นักประพันธ์

ข้อมูลตัวบทวรรณกรรมเรื่องสั้นซีไรต์ของไทยและลาว ประเทศละ 9 เรื่อง มีดังนี้

ลำดับ	พ.ศ.	ตัวบทเรื่องสั้นซีไรต์ไทย		ตัวบทเรื่องสั้นซีไรต์ลาว	
		ชื่อเรื่อง	ชื่อนักเขียน	ชื่อเรื่อง	ชื่อนักเขียน
1.	2542	เรื่องของพระ เด็ก เสือ ไก่ มอด	วินทร์ เลียววาริณ	ค้างคืนในป่าเลิก	จันที เดือนสะหวัน
2.	2545	ความน่าจะเป็น	ปราบดา หยุ่น	นกเอี้ยงขี้ตาควาย	วิเสด สะแหวงสึกสา
3.	2548	ชายเดียวดายแห่งภูเขาภาคเหนือ	บินหลา สันกาลาคีรี	ปะเพนีและชีวิด	บุนเสิน แสงมะนี
4.	2551	นักปฏิวัติ	วัชระ สัจจะสารสิน	สิ้นไหมผืนเก่าๆ	รุ่งอะลุน แดนวิไล
5.	2554	แดดเช้าร้อนเกินกว่าจะนั่งจิบกาแฟ	จเด็จ กำจรเดช	กะดูกอาเมลิกา	บุนทะนอง ชมไชผน
6.	2557	อสรพิษ	แดนอรัญ แสงทอง	อานาจักบินบน	สมสุก สุกสะหวัด
7.	2560	สิงโตนอกคอก	จิดานันท์ เหลืองเพียรสมุทร	แหวนคำ	ส. พวงดอกช้อน
8.	2563	คืนปีเสือ	จเด็จ กำจรเดช	เคิ่งค่า	ปิติ ทิวาชน
9.	2566	วันที่ครอบครัวกลับบ้าน	นริศพงศ์ รักวัฒนานนท์	ฮักทำอิดของอาจานสิมมา	พูวง พะลากอน

2. ด้านแนวคิดทฤษฎี ประยุกต์ใช้แนวคิดโลกทัศน์ โดยโลกทัศน์ คือ ทัศนคติเกี่ยวกับโลกของผู้ประพันธ์ที่มีต่อคนใดคนหนึ่งหรือสมัยใดสมัยหนึ่ง (ราชบัณฑิตยสภา, 2561, หน้า 556) เมื่อได้รับสารจากวรรณกรรม จะหยั่งเห็นสิ่งต่างๆ อันเกิดจากความรู้ ประสบการณ์ และวัฒนธรรม ที่สืบทอดของแต่ละบุคคลหรือแต่ละกลุ่มชน ซึ่งปรากฏอยู่ในตัวบทวรรณกรรม (จำเริญ แสงดวงแข, 2523, หน้า 19) โลกทัศน์เป็น

วิธีการมองโลกของบุคคลในสังคม เป็นระบบความคิดและการปฏิบัติพื้นฐาน ส่วนหนึ่งมาจากวิถีชีวิตและวัฒนธรรมแวดล้อมในสังคม (สมเกียรติ วัฒนาพงษากุล, 2561 หน้า 3-11)

3. ด้านเวลา เวลาของข้อมูล อยู่ในระหว่าง พ.ศ.2542-2566 ส่วนเวลาในการวิจัยอยู่ในระหว่างเดือนมกราคม-ธันวาคม 2568

วิธีดำเนินการวิจัย

1. รวบรวมข้อมูลเกี่ยวข้องกับการวิจัย รวบรวมข้อมูลตัวบทและข้อมูลแนวคิดทฤษฎี โดยข้อมูลตัวบท ได้รวบรวมตัวบทเรื่องสั้นรางวัลซีไรต์ของไทยและของลาว ได้ตัวบทวรรณกรรมประเทศละ 9 เรื่อง จากนั้นลงมืออ่านตัวบทในลักษณะต่างๆ ได้แก่ อ่านคร่าวๆ อ่านเก็บความคิด และอ่านละเอียด ส่วนข้อมูลแนวคิดทฤษฎี ที่รวบรวมนั้นได้แก่แนวคิดโลกทัศน์

2. เก็บข้อมูล หลังจากได้อ่านตัวบทเรื่องสั้นรางวัลซีไรต์ไทย-ลาว แล้วจึงเก็บข้อมูลด้วยการบันทึกรายละเอียดในด้านโลกทัศน์ลงในแบบบันทึกข้อมูล

3. วิเคราะห์ข้อมูล ดำเนินการ 2 ขั้นตอน ได้แก่ จัดระบบข้อมูล ตีความและสังเคราะห์ข้อมูล ดังนี้

3.1 จัดระบบข้อมูล ผู้วิจัยนำข้อมูลที่เก็บบันทึกไว้แล้วมาจัดระบบให้อยู่ในกลุ่มเนื้อหาเดียวกัน ได้แก่ โลกทัศน์ต่อมนุษย์ โลกทัศน์ต่อธรรมชาติ และโลกทัศน์ต่อสิ่งเหนือธรรมชาติ

3.2 ตีความและสังเคราะห์ข้อมูล โดยการตีความข้อมูลเป็นการพิจารณาความหมายอันเป็นความรู้ความจริงด้านต่างๆ ของมนุษย์ ธรรมชาติ และสิ่งเหนือธรรมชาติ ทั้งที่ปรากฏในความหมายตรงและความหมายแฝง ส่วนการสังเคราะห์ข้อมูลเป็นการนำข้อมูลที่ได้ตีความไว้แล้ว มาประกอบสร้างเป็นผลการวิจัยเชิงพรรณนาวิเคราะห์

ประโยชน์ที่ได้รับจากการวิจัย

ในทางวิชาการ ได้ชุดความรู้ด้านโลกทัศน์จากเรื่องสั้นรางวัลซีไรต์ของไทย-ลาว ช่วยให้เข้าใจและรับรู้ระบบคิดของนักประพันธ์ไทย-ลาว ถือเป็นตัวแทนหนึ่งของประชาชนคนไทย-ลาว ที่มีต่อธรรมชาติ เพื่อนมนุษย์ และสิ่งเหนือธรรมชาติ ดำรงอยู่และหลอมรวมอยู่ในวิถีชีวิตของผู้คนทั้งสองประเทศ นอกจากนี้ ในแวดวงวิชาการด้านภาษาและวรรณกรรม ยังมีแหล่งศึกษาค้นคว้าด้านวรรณกรรมของไทยและลาวเพิ่มขึ้นโดยเฉพาะวรรณกรรมร่วมสมัย

ในทางการบริหารจัดการงานวิจัย คณะนักวิจัยได้มีความร่วมมือแลกเปลี่ยนกันทางวิชาการในศาสตร์ที่มีความสัมพันธ์เกี่ยวข้องกัน คือภาษาและวรรณกรรมไทยกับภาษาและวรรณกรรมลาว และหน่วยงานจากทั้งสองฝ่าย คือคณะศิลปศาสตร์ มหาวิทยาลัยพะเยา กับคณะพาสาสาด มหาวิทยาลัยสุพานุวง ได้เกิดความร่วมมือกันทางวิชาการภายใต้การดำเนินการวิจัยของคณะนักวิจัย

ผลการวิจัย

จากการวิเคราะห์วิจารณ์ข้อมูลตัวบทเรื่องสั้นได้รับรางวัลซีไรต์ของไทยและลาว ในประเด็นโลกทัศน์ที่ปรากฏในตัวบท โดยพิจารณาว่าโลกทัศน์เป็นทัศนคติของผู้ประพันธ์ที่มีต่อคนใดคนหนึ่งหรือสมัยใดสมัยหนึ่งของไทยและลาว เป็นระบบความคิดและการปฏิบัติซึ่งมาจากวิถีชีวิตและวัฒนธรรมแวดล้อมในสังคม ทั้งนี้ “คน” ในที่นี้ก็คือตัวละครในตัวบท ส่วน “สังคม” ก็คือสังคมของตัวละครในตัวบท

ผลการวิจัยที่ค้นพบนั้นสังเคราะห์ได้ 3 ประเด็นหลัก ได้แก่ โลกทัศน์ต่อมนุษย์ โลกทัศน์ต่อธรรมชาติ และโลกทัศน์ต่อสิ่งเหนือธรรมชาติ ดังนี้

1. โลกทัศน์ต่อมนุษย์

ในเรื่องสั้นรางวัลซีไรต์ของไทยและลาว นักประพันธ์ได้แสดงทัศนะต่อมนุษย์ไว้อย่างหลากหลาย ทั้งที่เป็นปัจเจกบุคคลและกลุ่มบุคคลหรือสังคม ทัศนะที่มีเหมือนกันทั้งของไทยและลาว เป็นทัศนะต่อนักศึกษา คนกลุ่มพิเศษ คือ หญิงสูงวัย คนชรา-พิการ หนุ่มสาว และครอบครัว เฉพาะในเรื่องสั้นรางวัลซีไรต์ของไทยจะมีทัศนะต่อนักการเมือง คนหาเช้ากินค่ำ พ่อค้า-นักธุรกิจ และเด็ก ส่วนทัศนะที่ปรากฏเฉพาะในเรื่องสั้นรางวัลซีไรต์ของลาว เป็นทัศนะต่อทหาร แม่หญิง ชนเผ่า ผู้นำ แม่-ลูกสาว และคนต่างชาติ (ชาวตะวันตก)

โลกทัศน์ที่ปรากฏทั้งในข้อมูลตัวบทเรื่องสั้นรางวัลซีไรต์ของไทยและลาว ได้แก่ โลกทัศน์ต่อเยาวชนพลเมืองของประเทศที่เป็นนักศึกษาปรากฏในเรื่อง**นักปฏิวัติ**และเรื่อง**ปะเพนีและชีวิด** โลกทัศน์ต่อคนกลุ่มพิเศษในสังคม เช่น หญิงสูงวัย และคนชรา-พิการ ปรากฏในเรื่อง**ในวันที่ครอบครัวกลับบ้าน** เรื่อง**ชายเดียวดายแห่งภูเขาภาคเหนือ** เรื่อง**ฮักทำอิดของอาจานสิมมา**และเรื่อง**เคิ่งค่า** โลกทัศน์ต่อคนรุ่นใหม่วัยหนุ่มสาว ปรากฏในเรื่อง**ปะเพนีและชีวิด** และเรื่อง**ในวันที่ครอบครัวกลับบ้าน** โลกทัศน์ต่อครอบครัวซึ่งประกอบไปด้วยพ่อแม่ลูกและวงศ์ญาติ ปรากฏในเรื่อง**ในวันที่ครอบครัวกลับบ้าน** และเรื่อง**ปะเพนีและชีวิด**

โลกทัศน์ที่ปรากฏเฉพาะในข้อมูลตัวบทเรื่องสั้นรางวัลซีไรต์ของไทย ได้แก่ โลกทัศน์ต่อนักการเมือง รวมทั้งเรื่องราวๆ ต่างที่เกี่ยวข้องกับการเมือง ปรากฏในเรื่อง**เรื่องของพระ เด็ก เสือ ไก่ มอด** และเรื่อง**อสรพิษ** โลกทัศน์ต่อคนจนที่เป็นคนหาเช้ากินค่ำ ปรากฏในเรื่อง**เรื่องของพระ เด็ก เสือ ไก่ มอด** โลกทัศน์ต่อพ่อค้า-นักธุรกิจ ปรากฏในเรื่อง**เรื่องของพระ เด็ก เสือ ไก่ มอด** และโลกทัศน์ต่อเด็กซึ่งอยู่ในวัยที่กำลังเติบโตและจะเป็นผู้ใหญ่ในสังคมต่อไป ปรากฏในเรื่อง**อสรพิษ**

ส่วนโลกทัศน์ที่ปรากฏเฉพาะในตัวบทเรื่องสั้นรางวัลซีไรต์ของลาว ได้แก่ โลกทัศน์ต่อทหารซึ่งเป็นสัญลักษณ์แห่งการต่อสู้ ปรากฏในเรื่อง**กะดูกอาเมลิกา** เรื่อง**ปะเพนีและชีวิด** โลกทัศน์ต่อสตรีในฐานะแม่หญิงซึ่งเป็นผู้เข้มแข็งอดทน มีความรู้ มีความคิดก้าวหน้า ปรากฏในเรื่อง**ค้างคืนในป่าเลิก** เรื่อง**ปะเพนีและชีวิด** และเรื่อง**อานาจักบินบน** โลกทัศน์ต่อชนเผ่าซึ่งเป็นผู้มีความรู้ความสามารถมีเกียรติมีศักดิ์ศรี ปรากฏในเรื่อง**ค้างคืนในป่าเลิก** โลกทัศน์ต่อกษัตริย์หรือผู้นำที่มีความรู้มีปัญญาเป็นเลิศและเป็นผู้เสียสละเพื่อ

บ้านเมือง ปรากฏในเรื่อง**อานาจักบินบน** โลกทัศน์ต่อแม่-ลูกสาวซึ่งเป็นผู้สร้างสมอุดมการณ์ (แม่) และเป็นผู้สืบทอดอุดมการณ์ (ลูกสาว) ปรากฏในเรื่อง**สิ้นไหมผืนเก่า** และโลกทัศน์ต่อคนต่างชาติซึ่งเป็นชาติอเมริกาจะอยู่ในฐานะผู้รุกรานชาติบ้านเมืองลาว ปรากฏในเรื่อง**กะดูกอาเมลิกา**

ในเรื่องสั้นรางวัลซีไรต์ของไทย เมื่อนักประพันธ์แสดงทัศนะต่อปัจเจกบุคคล ก็มักจะเกี่ยวโยงไปถึงสังคมและการเมือง โดยกล่าวถึงปัญหาที่เกิดขึ้นกับปัจเจกบุคคล มักเป็นผลสืบเนื่องมาจากระบบหรือกลไกทางสังคมและการเมือง เช่น ในเรื่องสั้น “เรื่องของพระ เด็ก เสือ ไก่ มอด” จาก**สิ่งมีชีวิตที่เรียกว่าคน** ของวินทร์ เลียววาริณ เรื่องสั้นรางวัลซีไรต์ ประจำปี 2542 นักประพันธ์แสดงทัศนะต่อคนจนคนหนึ่ง โดยชี้ถึงสาเหตุของความจนที่เกิดขึ้น เพราะได้ขายที่ดินซึ่งเป็นสมบัติมีค่าของครอบครัว ไปให้นายทุนในราคาที่ไม่สูงมากนัก เมื่อนายทุนซื้อที่ดินดังกล่าวก็นำไปสร้างเป็นสนามกอล์ฟจนกลายเป็นธุรกิจขนาดใหญ่ เจ้าของที่ดินเดิมก็ทำหน้าที่เป็นคนขับรถให้นักการเมืองที่มาตีกอล์ฟที่สนามกอล์ฟนั้น ประกอบกับปัญหาครอบครัวที่มีลูกสี่คน แม้จะขยันและประหยัดเพียงใดก็มิอาจเอาชนะความจนได้ เมื่อร่างกายต่อสู้ไม่ไหว ก็หันไปพึ่งยาซูกำลังซึ่งเป็นยาเสพติดไปในตัว วิถีของความจนในชีวิต ไม่อาจจะผ่านพ้นไปได้ ดังข้อความตัวบทกล่าวว่า

“...เขาเกลียดคำนี้ เอะอะไรก็ ‘ลูกเมียจะเดือดร้อน’ หลังจากลูกคนแรกลืมตาดูโลก เขาพบว่าชีวิตคู่ไม่ได้ง่ายอย่างที่คิด เมื่อเมียของเขาตั้งท้องลูกคนที่สี่ เขาก็รู้สึกว่าชีวิตของเขาเป็นเพียงภาระชนิดหนึ่ง โลกใบนี้ไม่เคยอนุญาตให้เพศชายบ่น ที่เลวร้ายขึ้นไปอีกคือ เลขอายุที่มากขึ้นทุกวัน มีคนวัยหนุ่มกว่าแข็งแรงกว่าเข้าแถวต่อจากเขา บางทีเขาอาจมีความกลัวอยู่ลึกๆ ว่าจะถูกให้เกษียณก่อนวัยเหมือนวัวแก่ที่ถูกจูงเข้าโรงฆ่าเมื่อหมดหน้านาที่ไถ ตามวิถี รี-เอ็น-จิ---? อะไรนั่น แม้เมียของเขาเป็นคนสู้ชีวิต รู้จักหากิน รู้จักประหยัด แต่ไม่ได้ทำให้เขารู้สึกดีขึ้น ชีวิตแบบนี้ ไม่เป็นตัวของตัวเอง เหน็ดเหนื่อยขึ้นทุกวัน จำไม่ได้ว่าเขาเริ่มกินซาพดีตั้งแต่เมื่อใด...” (วินทร์ เลียววาริณ, 2542, หน้า 318)

จากข้อความตัวบทดังกล่าว โลกทัศน์ที่นักประพันธ์มีต่อตัวละคร คือในฐานะปัจเจกบุคคลของผู้ชายคนหนึ่ง เมื่อมีชีวิตก้าวไปสู่วัยผู้ใหญ่ที่มีครอบครัว ในกรณีมิได้ร่ำรวย ภาระของครอบครัวที่ต้องรับผิดชอบนั้นทำให้เกิดความรู้สึกว่าการมีชีวิตอยู่เป็นภาระอย่างหนึ่งที่ต้องยอมรับ ไม่มีสิทธิ์แม้แต่จะบ่นระบายออกมา ปัญหาชีวิตที่ต้องเผชิญนั้น ไม่มีทางออกใดเลย

ในส่วนของโลกทัศน์ต่อมนุษย์ในฐานะปัจเจกบุคคลของนักประพันธ์ลาว ที่มีต่อตัวละครในเรื่องสั้นรางวัลซีไรต์ของลาวนั้น มิได้มุ่งแสดงถึงปัญหาชีวิตที่ไร้หนทางแก้ไข แต่เป็นปัญหาชีวิตของตัวละครวัยหนุ่มสาวที่ต้องพัฒนาตนเองในด้านการศึกษา เพื่อให้มีความรู้และเมื่อโตขึ้นจะได้มีงานทำ ส่งผลให้มีชีวิตที่ดี สังคมประเทศเจริญก้าวหน้า เช่น ในเรื่องสั้น**ปะเพนีและชีวิด** ของบุนเสิน แสงมะนี เรื่องสั้นรางวัลซีไรต์ของลาว ปี 2548 ดังข้อความตัวบทว่า

"...ພາຍລົມຝົນ ໄດ້ພັດຢູ່ໃຫ້ຊີວິດໜຸ່ມນ້ອຍຂອງລີຈູໄດ້ເຕີບໃຫຍ່ຂຶ້ນໃນບ່ອນທີ່ມີການຈັດຕັ້ງ ແລະ ມີລະບຽບວິໃນຢ່າງເຂັ້ມງວດ. ຕະຫຼອດໄລຍະເວລາທີ່ຢູ່ບ່ອນນີ້, ເຂົາໄດ້ຝຶກຝົນຫຼໍ່ຫຼອມ ແລະ ຮ່ຳຮຽນເອົາ ແບບແຜນຄຸນສົມບັດທັດສະນະຂອງຄົນລາວໃໝ່. ໂຮງຮຽນມັດທະຍົມຊົນເຜົ່າແຫ່ງນີ້ ໄດ້ມີໝູ່ເພື່ອນ

ຈາກທ້ອງຖິ່ນຕ່າງໆ ມາເຕົ້າໂຮມຮ່ວມຢູ່ຮ່ວມກິນ ແລະ ຮ່ວມສຶກສາຮ່ຳຮຽນນຳກັນ, ເຊິ່ງການມີຊີວິດຢູ່ຄືແນວນີ້, ແມ່ນມີຄວາມໝາຍທີ່ສຸດສຳລັບຊີວິດໜຸ່ມໂອດະນອງຂອງເຂົາເຈົ້າ..." (ບຸນເສີນ ແສງມະນີ, 2005, ໜ້າ 55)

"...ອ້າຍວິຈູທີ່ນ້ອງຮັກ ແລະ ຄິດເຖິງ, ນ້ອງຮູ້ວ່າໃນເວລາອ້າຍພວນອ່ານຈົດໝາຍສະບັບນີ້, ນ້ອງໄດ້ຈາກອ້າຍໄປໄກແສນໄກແລ້ວ, ເສຍດາຍມື້ນ້ອງອອກເດີນທາງບໍ່ມີອ້າຍໄປສົ່ງ, ແຕ່ນ້ອງກໍ່ພູມໃຈໃນຄຳໝັ້ນສັນຍາທີ່ເຮົາສອງ ເຄີຍມີຕໍ່ກັນ ແລະ ນ້ອງເຊື່ອວ່າມີອ້າຍໃຫ້ກຳລັງໃຈຢູ່ເບື້ອງຫຼັງ ແນ່ນອນວ່າຫົກປີຕໍ່ໜ້າ, ນ້ອງຈະຕ້ອງສຳເລັດການສຶກສາກັບມາ..." (ບຸນເສີນ ແສງມະນີ, 2005, ໜ້າ 74)

ຈາກຂ້ອຄວາມຕົວບທດັງກ່ລ່າວ ແສດງຖຶງໂລກທັສ໌ນ໌ຂອງນັກປ່ຣ່ະພັນທ໌ລ່າວມີຕ່ອຕົວລ່ະຄ່ຣໃນເຣ່ືອງສ້ັນຣ່າງວັລຊ່ີໄຣ໌ ຂອງລ່າວວ່ຳ ຕົວລ່ະຄ່ຣວັຍໜຸ່ມສ່ຳວເປ່ັນຜູ້້ມ່ີຄວ່ຳມຣ່ັກໃນຕົນເອ່ັງ ມ່ີເປ້ຳໝ່ຳຍໃນຊ່ີວ່ຳຕ່ຊ່ັດເຈ່ັນ ຈ່ຶງແສ່ວງຫ່ຳຄ່ຳວ່ຳມຣູ້້ດ້ວ່ຍ ກ່ຳຣ່ຶກ່ຳເລ່ຳເຣ່ັຍນ ລ່ີຈູ້ເປ່ັນຕົວລ່ະຄ່ຣເອ່ກໃນເຣ່ືອງ ແມ້ເປ່ັນຄົນຊົນເຜ່ຳແຕ່ກ່ເ໋ມ່ີຄວ່ຳມກ່ຳຄູ້ມ່ິໃຈໃນຕົນເອ່ັງ ຣ່ັກກ່ຳຣ່ຶກ່ຳເລ່ຳເຣ່ັຍນ ຍອມລ່ະທ້ິ້ງຊ່ີວ່ຳຕວ່ັຍເຍ່ຳວ໌ຊ່ຶ່ງມ່ີແຕ່ຄວ່ຳມສ້ນຸກສ້ນຳນ່ທ່ີ່ບ້ຳນຂອ່ັງຕົນເອ່ັງ ໄປອຸ້່ໂຣ່ັງເຣ່ັຍນປ່ຣ່ະຈ່ຳເພ່ຶ່ອຝ່ຶກຝ້ນຕົນ ໃຫ້ມ່ີຣ່ະເບ່ັຍບວ່ິນ່ັຍ ມ່ີຄວ່ຳມຣູ້້ຕ່ຳມແບບແຜນ່ທ່ີ່ຣຸ້ ຖ ບ ຳ ລ ກ ຳ ໜ ດ ໄ ວ້ ຕ ່ ອ ມ ຳ ເ ມ ່ ຶ ່ ອ ມ ່ ີ ຄ ນ ຣ ັ ກ ก ็ ມ ิ ไ ด ้ ม ่ ี ค ว ำ ม ร ั ก ไ ป ใ น ท ำ ง ท ่ ี ่ ผ ิ ด ร ั ก ข อ ง เ ข ำ ท ั ้ ง ส อ ง ค น เ ป ็ น ค ว ำ ม ร ั ก ท ่ ี ่ เ ป ็ น พ ื ้ น ฐ ำ น ข อ ง ก ำ ร ส ร ้ ำ ง ส ร ร ค ์ ช ี ว ิ ต ท ่ ี ด ี ง ำ ม ใ น อ น ำ ค ต เ ป ็ น ก ำ ล ั ง ใ จ ใ น ก ำ ร เ ร ี ย น ใ ห ้ ก ั น แ ล ะ ก ั น โ ด ย ต ั ้ ง เ ป ้ ำ ห ม ำ ย ว ่ ำ เ ม ่ ื อ ต ่ ำ ง ฝ ่ ำ ย ส ำ เ ร ็ จ ก ำ ร ศ ึ ก ษ ำ แ ล ้ ว ก ็ จ ะ ไ ด ้ ท ำ ง ำ น ท ่ ี ่ ต น ป ร ำ ร ถ น ำ แ ล ะ ค ร อ ง ช ี ว ิ ต ร ั ก เ ป ็ น ค ร อ บ ค ร ั ว ท ่ ี ่ ส ม บ ู ร ณ ์ แ บ บ ต ่ อ ไ ป

ในด้ำนโลกทัศน์ต่อครอบครัวซึ่งอย่ำงน้อยประกอบด้วยพ่อแม่ลูก อำจมีพี่น้อง สะใภ้ หรือญำติผู้ใหญ่อยู่ด้วย ในเรื่องสั้น**ปะเพนีและชีวิด** ของบุนเสิน แสงมะนี เรื่องสั้นรำงวัลซีไรต์ของลำว ปี 2548 แสดงให้เห็นถึงควำมรักควำมผูกพันของสมำชิกในครอบครัว ระหว่ำงพ่อ พี่ชำย พี่สะใภ้ และน้องชำย ดังข้อควำมตัวบทต่อไปนี้

"...ຈົນມາຮອດມື້ໜຶ່ງ ເອື້ອຍໄພໄດ້ອ້ອນວອນຜົວຂອງລາວ ໃຫ້ໄປເວົ້ານຳພໍ່ ເພື່ອໃຫ້ນ້ອງວິຈູໄດ້ມີໂອກາດໄປຮຽນຕໍ່ມັດທະຍົມ, ສະນັ້ນ, ຄວາມຫວັງຂອງເຂົາຈຶ່ງໄດ້ເກາະຫ້ອຍຢູ່ນຳອ້າຍວິຊ້ຳພຽງຄົນດຽວ ແລະ ໃນທີ່ສຸດອ້າຍວິຊ້ຳ ກໍ່ຕົກລົງໄປເວົ້ານຳພໍ່ ໂດຍຍົກເຫດຍົກຜົນວ່າ "ຕົນເອງພໍ່ມີເຫື່ອແຮງໄປມາຫາໄດ້ໃນການຫັກຫ່ຳບ້ຳຂອນ... ຫຍ້ຳຍາກສອງຜົວເມຍກໍ່ຈະຄອຍອົດຄອຍທົນລ້ຽງພໍ່ແມ່ເອງ... ພໍ່ບໍ່ບາກ ບ້ຽ ເຈົ້າຄືຄົນໃຊ້ຄວາມຄິດ... ແລະ ມື້ຕໍ່ມາພໍ່ຈຶ່ງຕົກລົງໃຫ້ວິຈູໄປຮຽນ..." (ບຸນເສີນ ແສງມະນີ, 2005, ໜ້າ 13)

ຈາກຂ້ອຄວາມຕົວບທດັງກ່ລ່າວ ເ ห ็ น ถ ึ ง โ ล ก ท ั ศ น ์ ข อ ง น ั ก ป ร ะ พ ั น ธ ์ ท ่ ี ม ่ ี ต ่ อ ค ร อ บ ค ร ั ว ว ่ า ส ม า ช ิ ก ใ น ค ร อ บ ค ร ั ว ม ี ค ว า ม ร ั ก ป ร า ร ถ น า ด ี แ ล ะ เ ส ี ย ส ล ะ โ ด ย ผ ู ้ เ ป ็ น พ ี ่ จ ะ เ ป ็ น ฝ ่ า ย เ ส ี ย ส ล ะ ใ ห ้ ผ ู ้ เ ป ็ น น ้ อ ง ใ น เ ร ื ่ อ ง ส ั ้ น **ปะเพนีและชีวิด** ม ี พ ่ อ เ ป ็ น ห ั ว ห น ้ า ค ร อ บ ค ร ั ว ม ี อ ำ น ำ จ ต ั ด ส ิ น ใ จ เ ก ี ่ ย ว ก ั บ ค ว า ม เ ป ็ น ไ ป ใ น ช ี ว ิ ต ข อ ง ล ู ก เ ช ่ น จ ะ ใ ห ้ ล ู ก ค น ใ ด ท ำ อ ะ ไ ร เ ป ็ น อ ะ ไ ร เ ม ื ่ อ โ ต ข ึ ้ น ค ร อ บ ค ร ั ว น ี ้ ม ี ล ู ก ช า ย ส อ ง ค น ล ี ช ง เ ป ็ น พ ี ่ ส ่ ว น ล ี จ ู เ ป ็ น น ้ อ ง ล ี ช ง ม ี ภ ร ร ย า แ ต ่ ก ็ อ า ศ ั ย อ ย ู ่ ก ั บ ค ร อ บ ค ร ั ว ข อ ง พ ่ อ แ ม ่ ส ่ ว น ล ี จ ู เ ป ็ น น ้ อ ง ช า ย เ ป ็ น ผ ู ้ เ ร ี ย น ด ี ต ั ้ ง ใ จ จ ะ เ ร ี ย น ห น ั ง ส ื อ ใ ห ้ ส ู ง ๆ แ ล ะ ใ ฝ ่ ฝ ั น ว ่ า จ ะ เ ป ็ น ท ห า ร ห า ก แ ต ่ ผ ู ้ เ ป ็ น พ ่ อ ไ ม ่ อ น ุ ญ า ต ใ ห ้ ไ ป เ ร ี ย น ผ ู ้ เ ป ็ น พ ี ่ ส ะ ใ ภ ้ เ ห ็ น อ ก เ ห ็ น ใ จ น ้ อ ง ช า ย ข อ ง ส า ม ี ย ิ ่ ง น ั ก ม ี ค ว า ม ค ิ ด แ ล ะ ร ู ้ ส ึ ก ว ่ า น ้ อ ง ช า ย ข อ ง ส า ม ี ก ็ ค ื อ น ้ อ ง ช า ย ข อ ง ต น จ ึ ง เ ป ็ น ต ั ว ต ั ้ ง ต ั ว ต ี พ ู ด อ ้ อ น ว อ น ใ ห ้ ส า ม ี ไ ป พ ู ด โ น ้ ม น ้ า ว ใ จ ก ั บ ผ ู ้ เ ป ็ น พ ่ อ

เพื่ออนุญาตให้ลีจูผู้เป็นน้องชายได้ไปศึกษาเล่าเรียน เรื่องดูแลพ่อแม่และทำงานเลี้ยงครอบครัวเป็นหน้าที่ของตนและสามี ในที่สุดพ่อก็ยินยอมให้ลีจูไปเรียนได้ตามความตั้งใจ

โลกทัศน์ต่อครอบครัวของนักประพันธ์ลาวดังกล่าวนั้น เป็นเรื่องราวใน พ.ศ.2548 เมื่อนำเรื่องราวของครอบครัวของตัวละครในเรื่องสั้นรางวัลซีไรต์ของไทยมาเปรียบเทียบ เป็นเรื่องราวใน พ.ศ.2566 เป็นช่วงเวลาที่ห่างกัน 18 ปี ก็จะเห็นความเป็นไปของครอบครัวว่าเปลี่ยนไปเป็นอันมาก โลกทัศน์ของนักประพันธ์ไทยที่ปรากฏในเรื่องสั้นรางวัลซีไรต์ ปี 2566 จากเรื่อง**ในวันที่ครอบครัวกลับบ้าน** ของนริศพงศ์ รักวัฒนานนท์ พิจารณาได้จากตัวบทเรื่องสั้นดังต่อไปนี้

...“อ้า อาจิว อาจิว” หล่อนโขยกเขยกร่างกายอายุ 78 ปีที่ไม่ค่อยสมประดีนักไปที่ประตูอย่างช้าๆ...

โดยไม่ทันพูดอะไร ชายหนุ่มตรงหน้าโผเข้ากอดหล่อน

“คิดถึงผ่อผอจังเลย”...

“ไหว้ลาอากงกันก่อนนะ อาฮก อาหมิง มาลาป๊าด้วย”...

ไม่มีใครพูดกับรูปสามีของหล่อนว่าปีหน้าหรือปีต่อๆ ไปจะกลับมาหาอีก...

เพราะมันมีราคาที่ต้องจ่าย

หล่อนรู้ดี...

หล่อนยื่นอังเปาให้หลานทั้งสองด้วยมือคนละข้าง

“กงสี่ฟาไฉนะ อาจิว อาเจน”

หลานทั้งสองยกมือไหว้และรับอั่งเปาจากหล่อน เมื่อทั้งสองแง้มซองสีแดงสดในมือดู สีหน้างุนงงที่ปรากฏขึ้น ทำให้หล่อนอดถามไม่ได้

“มีอะไรเหรอ”

ทั้งสองมองหน้ากัน ก่อนเจนจะหันมาบอกหล่อน สีหน้าดูลำบากใจ

“มันไม่ครบน่ะค่ะผ่อผอ”...

หล่อนยังไม่ค่อยเข้าใจสิ่งที่หลานสาวพูดนัก

“คือ...ก็... ชั่วโมงละพันน่ะค่ะผ่อผอ นี่ก็” เจนพูดแล้วก้มลงมองหน้าจอมือถือ “ห้าชั่วโมงก็ห้าพัน นี่มีพันเดียวค่ะผ่อผอ

หล่อนลืมไปเสียสนิท

“ตายๆ ผ่อผอลืมไปเลย ซอร์รี่ ซอร์รี่ ผ่อผอแก่แล้ว เดี๋ยวไปเอามาให้เพิ่ม”...

เมื่อครู่หล่อนลืมของลูกชายกับลูกสะใภ้ด้วย

อาฮกห้าพัน อาหมิงห้าพัน...

หญิงชรายื่นเงินสี่พันบาทให้ทั้งจิวและเจน ทั้งสองยกมือไหว้หล่อนพร้อมกัน

“ขอบคุณครับ รักผ่อผอที่สุดเลย” จิวเข้ามากอดหล่อนอีกครั้งตามด้วยเจน...

“กงสี่ฟาไฉอาฮก กงสี่ฟาไฉอาหมิง” หญิงชรายื่นซองสีแดงอีกสองซองให้ลูกชายและลูกสะใภ้...

“นับดู ครบมั้ย” หล่อนเอ่ยขึ้น

ได้ยินดังนั้นทั้งลูกชายและลูกสะใภ้จึงหยิบธนบัตรในซองสีแดงขึ้นมานับ

“ครบครับม้า ขอบคุณนะครับ”... (นริศพงศ์ รักวัฒนานนท์, 2564, หน้า 16,30-32)

จากข้อความตัวบทข้างต้น แสดงให้เห็นถึงลักษณะครอบครัวไทย ที่เดิมเคยเป็นครอบครัวใหญ่ ได้ลดขนาดและความสำคัญลงมาเป็นครอบครัวเล็ก ลูกชายแยกไปสร้างครอบครัวของตนเอง มีภรรยาและลูกชายกับลูกสาว เมื่อผู้เป็นพ่อล้มตายลง ก็เหลือผู้เป็นแม่อาศัยอยู่เพียงลำพัง ถึงเทศกาลสำคัญเช่นวันตรุษจีน ลูกชายก็จะนำภรรยากับลูกซึ่งก็คือหลานชายหลานสาวเยี่ยมย่าครั้งหนึ่ง หากแต่การมาเยี่ยมครั้งนี้ ย่าต้องแลกด้วยรายจ่ายเป็นอันมาก ทั้งค่าใช้จ่ายในการเลี้ยงดูลูกหลาน และต้องให้ค่าอังเปาด้วยจำนวนเงินที่คิดว่าเป็นค่าจ้างให้มาเยี่ยม ชั่วโมงละ 1,000 บาท ทั้งของลูกชาย ลูกสะใภ้ หลายชาย และหลานสาว สะท้อนให้เห็นสายสัมพันธ์ของสมาชิกในครอบครัวใหญ่ที่ผูกพันด้วยเงินตรามากกว่าความรักความห่วงใยที่แท้จริง

นอกจากนี้ จากเรื่อง**ในวันที่ครอบครัวกลับบ้าน** นักประพันธ์ไทยยังมีโลกทัศน์ต่อคนยุคใหม่ซึ่งมีบทบาทเป็นลูกในครอบครัวว่า เมื่อลูกโตขึ้นก็จะมีโลกเป็นของตนเอง ครั้นลูกสำเร็จการศึกษาเล่าเรียนระดับอุดมศึกษาแล้วเข้าสู่โลกของการทำงาน ก็จะไม่อยู่บ้านเดียวกับพ่อแม่ แต่ไปซื้อคอนโดมิเนียมอาศัยอยู่ต่างหาก ฝ่ายพ่อแม่ก็มิอาจกำหนดกะเกณฑ์ได้ว่าลูกจะกลับมาบ้านของพ่อแม่เมื่อใด ลูกมีอิสระในวิถีชีวิตของลูกเอง พิจารณาได้จากตัวบทเรื่องสั้นต่อไปนี้

...“ทุกคนสบายดี?” หล่อนถาม

“สบายดีม้า จิวยังอยู่บ้าน เจนย้ายออกไปเช่าคอนโดอยู่ หมิงก็โอเค มีบ่นปวดหลังบ้าง”

“ดูแลหมิงกับจิวด้วย แล้วบอกให้เจนกลับบ้านบ้าง อย่าให้ลูกลืมบ้าน”

“ม้า ถ้าหลานอยากกลับ หลานก็กลับมาเองแหละ เราบังคับเขาได้ที่ไหนล่ะ” ลูกชายตอบหล่อน ...”
(นริศพงศ์ รักวัฒนานนท์, 2564, หน้า 16,30-32, 36-37)

ในด้านโลกทัศน์ต่อสังคมนั้น นักประพันธ์ไทยมีโลกทัศน์ต่อสังคมการเมืองที่สัมพันธ์กับธุรกิจอย่างชัดเจนและปรากฏอยู่ในเรื่องสั้นหลายเรื่อง เช่นเรื่อง “เรื่องของพระ เด็ก เสือ ไก่ มอด” ใน**สิ่งมีชีวิตที่เรียกว่าคน** ของวินทร์ เลียววาริณ เรื่องสั้นรางวัลซีไรต์ ปี 2542 แสดงโลกทัศน์ว่าการเมืองปัจจุบันของไทย มีความซับซ้อน ชี้ให้เห็นระบบการเมืองกับธุรกิจนายทุนเกื้อหนุนกัน ในเรื่อง “นักปฏิวัติ” จากเรื่อง**เราหลงลืมอะไรบางอย่าง** ของวัชระ สัจจะสารสิน เรื่องสั้นรางวัลซีไรต์ ปี 2551 ชี้ว่าการปฏิวัติทางการเมืองไทยเกิดขึ้นอยู่เสมอ ส่วนเรื่อง “อสรพิษ” จาก**อสรพิษและเรื่องอื่นๆ** ของแดนอรัญ แสงทอง เรื่องสั้นรางวัลซีไรต์ ปี 2557 ชี้ว่าผู้มีอำนาจทางการเมืองที่แท้จริงของไทยจะไม่ปรากฏตัวตน แต่จะทำหน้าที่เตรียมการหรือวางแผนทางการเมืองไว้อย่างเป็นระบบในพื้นที่ส่วนตัวของตนเอง พิจารณาได้จากข้อความตัวบทต่อไปนี้

"...ทันใดนั้นเอง จากโพรงดินอันเร้นลับใต้ต้นมะขามใหญ่พุกผุที่ล้มนอนอยู่ จงอางยักษ์เพศเมียตัวหนึ่งชูคอขึ้นมาด้วยความโกรธเกรี้ยว ตัวของมันใหญ่ขนาดเท่าท่อนขาของผู้ชายที่โตเต็มที่ หลังของมันเป็นสีดำมะเมื่อม... ไข่ห้าฟองซึ่งวางซ้อนกันเป็นชั้นเชิงอย่างมีระเบียบในโพรงของมัน ทำให้มันไม่หวาดเกรงสิ่งใดและพร้อมที่จะเสี่ยงแม้ชีวิต ในเมื่อมันได้ปรากฏตัวออกมาเช่นนั้น ก็หมายความว่ามันได้ประกาศสงครามแล้วและจากก้นบึ้งของสัญชาตญาณ มันจะทำสงครามอย่างเบ็ดเสร็จเด็ดขาด มันพร้อมแล้วที่จะฉกกัด..." (แดน อรัญ แสงทอง, 2562, หน้า 27-28)

"...ธุรกิจก็เหมือนการพายเรือทวนน้ำ ถ้าไม่ก้าวหน้าก็คือถอยหลัง เพราะฉะนั้นโตแล้วต้องแตกตัว" ภายในไม่กี่ปีกลุ่มซาพดีฝ่าคลื่นเชี่ยวสู่ตลาดหลักทรัพย์ แตกหน่อธุรกิจสายอื่นๆ รวมทั้งธุรกิจอสังหาริมทรัพย์และสนามกอล์ฟที่เขากำลังย่ำอยู่นี้ นายห้างคบหาผู้คนทุกวงการ จ่ายเงินมหาศาลในการซื้อมิตรภาพ เขารู้จักรัฐมนตรีว่าการกระทรวงต่างๆ ทุกคน ใบอนุญาตยาอันตรายหลายตัวผ่านออกมาอย่างที่ไม่มีใครเชื่อ และเงินที่เขาบริจาคให้พรรคของนักการเมืองก็สูงขึ้นเรื่อยๆ..." (วินทร์ เลียววาริณ, 2542, หน้า 322)

จากข้อความตัวบทข้างต้น นักประพันธ์ไทยได้แสดงโลกทัศน์ต่อการเมืองไทยไว้อย่างชัดเจนว่า อำนาจทางการเมืองที่แท้จริงอยู่ในเงื้อมมือของนักการเมืองผู้มีอำนาจซึ่งซ่อนตัวอยู่เบื้องหลัง ทำหน้าที่วางแผนควบคุมบัญชาการทุกอย่างอย่างเป็นระบบ โดยจะมีสัมพันธ์อันเหนียวแน่นกับนักธุรกิจในลักษณะที่อำนาจทางการเมืองเอื้อประโยชน์ให้นักธุรกิจและนักธุรกิจจะส่งเงินให้นักการเมือง การเมืองมิใช่เรื่องของประชาชนแต่อย่างใด

ในขณะที่นักประพันธ์ไทยมุ่งแสดงโลกทัศน์เกี่ยวกับมนุษย์ซึ่งสัมพันธ์กับระบบการเมืองที่โยงใยมาสู่ระบบธุรกิจ ไว้ในเรื่องสั้นรางวัลซีไรต์ปีแล้วปีเล่านั้น โดยวินทร์ เลียววาริณ แสดงโลกทัศน์ไว้ในเรื่อง**เรื่องของพระ เด็ก เสือ ไก่ มอด** ปี 2542 วัชระ สัจจะสารสิน แสดงโลกทัศน์ไว้ในเรื่อง**นักปฏิวัติ** ปี 2551 และแดน อรัญ แสงทอง แสดงโลกทัศน์ไว้ในเรื่อง**อสรพิษ** ปี 2557 แต่นักประพันธ์ลาวมิได้แสดงโลกทัศน์เรื่องดังกล่าวกลับแสดงโลกทัศน์เกี่ยวกับเรื่องสำคัญสองด้าน คือโลกทัศน์ต่อสงครามกู้ชาติและโลกทัศน์ต่อพลังของแม่หญิงลาว

โลกทัศน์สงครามกู้ชาติลาวจะปรากฏอยู่ในเรื่องสั้นรางวัลซีไรต์ลาวอย่างชัดเจนในเรื่อง**กะดูกอาเมลิกา** ของบุนทะนอง ชมไชผน ปี 2554 เรื่อง**แหวนคำ** ของส. พวงดอกช้อน ปี 2560 เรื่อง**เคิ่งค่า** ของปิติ ทิวาชน ปี 2563 และเรื่อง**ฮักทำอิดของอาจานสิมมา** ของพูวง พะลากอน ปี 2566 พิจารณาได้จากตัวอย่างข้อความตัวบทเรื่องสั้นต่อไปนี้

"...ສົງຄາມຄືຄວາມເຈັບປວດຫາຍຍະນະ, ສົງຄາມຄືເລືອດ, ນ້ຳຕາ ແລະການສູນເສຍ, ຊີວິດທຸກຊີວິດມີຄ່າ ແລະຊີວິດມະນຸດກໍມີໃດ້ພຽງຄັ້ງໜຶ່ງ ຄັ້ງດາວ, ແນ່ນອນວ່າໃຜໆ ກໍຄົງບາດຖະໜາທີ່ຈະມີວິນຫາຍໃຈຢູ່ບົນໂລກສີຂຽວໜ່ວຍນີ້ໄປຈົນກວ່າຈະເຖິງເວລາອັນສົມຄວນ... ໃນຖານະທີ່ຂ້າພະເຈົ້າ ກໍແມ່ນຜູ້ໜຶ່ງທີ່ຈະໄດ້ຮັບຄວາມເຈັບປວດຈາກສົງຄາມ... ເຊັ່ນດຽວກັບທ່ານທີ່ຕ້ອງສູນເສຍສິ່ງທີ່ສຸດຮັກແລະຫວງແຫນໃຫ້ກັບສົງຄາມ, ຂ້າພະເຈົ້າຫວັງເປັນຢ່າງຍິ່ງວ່າ ສົງຄາມຈະບໍ່ເກີດຂຶ້ນອີກນະທີ່ນີ້ແລະທີ່ອື່ນໆ ທົ່ວໂລກ..." (ส. ພວງດອກຊ້ອນ, 2015, ໜ້າ 18)

จากตัวอย่างตัวบทข้างต้น ส.พวงดอกช้อน แสดงโลกทัศน์ต่อสงครามกู้ชาติลาวว่าเป็นเรื่องของความสูญเสียและความเจ็บปวดของคนลาว คนลาวมิปรารถนาให้สงครามเช่นนี้เกิดขึ้นอีก ซึ่งมีนัยที่จะปลุกใจให้ผู้อ่านโดยเฉพาะคนลาวได้รู้จักรักชาติบ้านเมืองลาว ป้องกันมิให้เกิดสงครามเช่นนี้ขึ้นมาอีก

ส่วนโลกทัศน์ต่อพลังของแม่หญิงลาว ปรากฏอย่างชัดเจนอยู่ในเรื่อง**ค้างคืนในป่าเลิก** ของจันที เดือนสะหวัน เรื่องสั้นรางวัลซีไรต์ลาว ปี 2542 เรื่อง**ปะเพนีและชีวิด** ของบุนเสิน แสงมะนี เรื่องสั้นรางวัลซีไรต์ลาว ปี 2548 และเรื่อง**อานาจักบินบน** ของสมสุก สุกสะหวัด เรื่องสั้นรางวัลซีไรต์ลาว ปี 2557 โดยแม่หญิงลาว เป็นผู้นำ มีความรู้คิด-เข้าใจเหตุผลของชีวิตแม้มีการศึกษาไม่สูง เป็นผู้เสียสละ ซื่อสัตย์ต่อความรัก พิจารณาได้จากตัวอย่างตัวบทเรื่องสั้นต่อไปนี้

"...ມື້ໜຶ່ງຂອງຕົ້ນລະດູຝົນ ປີ 1960, ທາງສຳນັກງານແຂວງອງຈັນຕາເວັນຕົກ ໄດ້ມອບໝາຍໜ້າທີ່ໃຫ້ນາງໝາຍໃຈ ຜູ້ຊຶ່ງເປັນຫົວໜ້າສະມາຄົມແມ່ຍິງລາວຮັກຊາດຂອງແຂວງໄປເຂດຫ້ວຍຫວາຍ (ບ້ານປ່າ) ເພື່ອສ້າງຕັ້ງສະມາຄົມແມ່ຍິງລາວຮັກຊາດ..." (จันที เดือนสะหวัน,1999, หน้า 15)

"... ອານາຈັກແຫ່ງນີ້ ມີການຜິດແປກແຕກແນວກັບອານາຈັກອື່ນ ຍ້ອນວ່າພວກປະຊາກອນນິຍົມຍ້ອງໃຫ້ງົດເພດຍິງເປັນອັນດັບໜຶ່ງ..." (สิมสุก สุกสะหวัด, 2014, หน้า 8)

"...ສຳລັບເອື້ອຍ ກໍ່ບໍ່ເຖິງຂັ້ນຈະປະຕິເສດບໍ່ແຕ່ງງານເລີຍໃນການມີຄູ່ຄອງ...ແຕ່ສິ່ງທີ່ໄດ້ມາຈາກການບ້ຽດບັງໃຈຂອງກົດກົນປະເພນີເກ່າແກ່ຫຼ້າຫຼັງແນວນີ້ເອື້ອຍເຮັດບໍ່ໄດ້ດັດຂາດ...ບໍ່ຄຶດເລີຍວ່າເອື້ອຍຜູ້ເຊິ່ງຍາມໃດກໍໝົກຢູ່ນ່າຫຼືນໄຮ່...ຈະສາມາດເວົ້າໄດ້ຄືແນວນີ້... ລິຈູມີຄວາມສັດທາເວື່ອມໃສ... ຈຶ່ງແນມເຫັນຄວາມອົດທົນ ເຂັ້ມແຂງ ເອົາຈິງເອົາຈັງຂອງແມ່ຍິງຊົນເຜົ່າພູດອຍ..." (บุนเสิน แสงมะนี, 2005 หน้า 71-72)

จันที เดือนสะหวัน และสมสุก สุกสะหวัด มุ่งแสดงโลกทัศน์ต่อแม่หญิงลาวว่าเป็นผู้มีการศึกษา ผ่านการเล่าเรียนมาเป็นอย่างดี เมื่อมีความรู้ความสามารถก็ใช้ในการทำงานอย่างประสิทธิภาพ ทั้งยังอดทนและยึดมั่นในงานหน้าที่ของตนเองอย่างมิได้ขาดตกบกพร่อง ในอีกมุมหนึ่งบุนเสิน แสงมะนี ได้แสดงโลกทัศน์ต่อแม่หญิงลาวที่เป็นชาวชนเผ่าว่า แม้ไม่ได้ศึกษาเล่าเรียนตามระบบ แต่ก็มีความรู้คิดกว้างไกล เห็นความสำคัญของการศึกษา จึงสนับสนุนส่งเสริมให้ลีจูซึ่งเป็นน้องชายของสามีได้ศึกษาเล่าเรียน โดยตนเองเป็นผู้เสียสละทำงานในไร่นาแทน

โดยสรุป กล่าวได้ว่าโลกทัศน์ต่อมนุษย์ในเรื่องสั้นรางวัลซีไรต์ของไทยและลาวมีอย่างหลากหลาย นักประพันธ์มีโลกทัศน์ต่อมนุษย์ในฐานะปัจเจกบุคคลและในฐานะที่มนุษย์อยู่รวมกันเป็นสังคม ปัจเจกบุคคลของไทยยังเกี่ยวข้องอยู่กับความยากจนซึ่งเป็นผลมาจากการเมืองและธุรกิจ รวมทั้งเรื่องราวปัญหาของคนวัยชราที่ต้องอยู่ตามลำพัง สังคมครอบครัวเปลี่ยนไป ลูกซึ่งเป็นคนรุ่นใหม่มีวิถีชีวิตของตนเอง มีอิสระในการใช้ชีวิตที่พ่อแม่มิอาจแสดงบทบาทตัดสินใจอะไรแทนได้ ในขณะปัจเจกบุคคลลาวเป็นเรื่องราวของคนวัยหนุ่มสาวที่ต้องต่อสู้ชีวิตด้วยการศึกษาเล่าเรียนระดับสูงขึ้นให้ประสบความสำเร็จ เพื่อจะได้มีงานทำมั่นคง พี่น้องเอื้อเฟื้อเกื้อกูลกัน นอกจากนี้ยังมีโลกทัศน์ต่อแม่หญิงลาว ว่าเป็นผู้มีความรู้ความสามารถ มีความคิดอ่านเป็นของตัวเอง มีภาวะความเป็นผู้นำ ขณะสังคมไทยยังถูกครอบงำด้วยระบบการเมืองซึ่งเอื้อประโยชน์ต่อนัก

ธุรกิจ สังคมลาวก็ยึดมั่นอยู่กับเหตุการณ์การต่อสู้กู้ชาติให้เป็นอิสระจากการถูกควบคุมของชาติตะวันตก อันเป็นการปลุกใจให้คนลาวเกิดความรักชาติบ้านเมือง

2. โลกทัศน์ต่อธรรมชาติ

ธรรมชาติ คือ สิ่งเกิดขึ้นและมีอยู่ตามธรรมดาของสิ่งนั้น หรือเป็นภาพภูมิประเทศก็ได้ ลักษณะที่เป็นธรรมดา คือ อาการหรือความเป็นไปแห่งธรรมชาติ (ราชบัณฑิตยสถาน, 2556, หน้า 597-598) จากการอ่านพิจารณาเรื่องสั้นรางวัลซีไรต์ของไทยและลาว พบว่านักประพันธ์มีโลกทัศน์ต่อธรรมชาติโดยนำเสนอไว้ในตัวบท ในลักษณะที่ธรรมชาตินั้นเป็นพื้นที่ สถานที่ หรือบรรยากาศในเหตุการณ์ที่เกิดขึ้นในเรื่อง

ในส่วนของเรื่องสั้นรางวัลซีไรต์ของลาวที่นักประพันธ์ได้แสดงโลกทัศน์ต่อธรรมชาติเอาไว้ จะปรากฏอยู่ในเรื่องสั้นบางเรื่องเท่านั้น และได้แสดงทัศนะต่อธรรมชาติบางลักษณะเท่านั้น โดยมีทัศนะต่อสัตว์ซึ่งเป็นควายและนกเอี้ยงในเรื่อง**นกเอี้ยงขี้ตาควาย** ของวิเสด สะแหวงสึกสา ปี 2542 เรื่องนี้มีตัวละครเอกของเรื่องคือนกเอี้ยงกับควายที่เป็นมิตรพึ่งพาอาศัยกันจนกระทั่งตายทั้งคู่ โลกทัศน์ต่อป่าไม้ซึ่งเป็นทรัพยากรธรรมชาติที่สำคัญของลาว นักประพันธ์ได้แสดงโลกทัศน์ต่อป่าไม้หรือต้นไม้ไว้ในเรื่องสั้นรางวัลซีไรต์ 4 เรื่อง ได้แก่ **ค้างคืนในป่าเลิก** ของจันที เดือนสะหวัน ปี 2542 **ปะเพนีและชีวิด** ของบุนเสิน แสงมะนี ปี 2548 **กะดูกอาเมลิกา** ของบุนทะนอง ชมไชผน ปี 2554 และ**แหวนคำ** ของส. พวงดอกช้อน ปี 2560 นอกจากนี้ ในเรื่อง**กะดูกอาเมลิกา** บุนทะนอง ชมไชผน ยังได้แสดงโลกทัศน์ต่อปลา แม่น้ำ และภูเขาไว้ด้วย

ในภาพรวมนั้น โลกทัศน์ต่อธรรมชาติในทัศนะของนักประพันธ์ลาวสะท้อนให้เห็นถึงความอุดมสมบูรณ์ซึ่งเป็นทรัพย์สมบัติอันมีค่าของแผ่นดินลาว นอกจากนี้ ในธรรมชาติดังกล่าวยังมีการดำรงอยู่ที่ซับซ้อน คนลาวเท่านั้นที่จะเข้าใจธรรมชาติได้ดี และรู้จักปรับปรนธรรมชาตินั้นมาประยุกต์ใช้ในการดำรงชีวิตได้อย่างมีสติปัญญา ดังเช่นที่ปรากฏในเรื่อง**ค้างคืนในป่าเลิก** ของจันที เดือนสะหวัน คนชาติอื่นโดยเฉพาะชาวตะวันตกอย่างอเมริกา แม้จะเป็นชาติที่เจริญทางด้านวัตถุหรือเครื่องมือทางวิทยาศาสตร์และเทคโนโลยียังต้องพ่ายแพ้ให้กับความซับซ้อนและยิ่งใหญ่ของธรรมชาติในแผ่นดินลาวจนถึงแก่เอาชีวิตไม่รอด ดังปรากฏในเรื่อง**แหวนคำ** ของส. พวงดอกช้อน และ**กะดูกอาเมลิกา** บุนทะนอง ชมไชผน

ตัวอย่างโลกทัศน์ต่อธรรมชาติของนักประพันธ์เรื่องสั้นรางวัลซีไรต์ลาว เช่น จันที เดือนสะหวัน ได้แสดงโลกทัศน์ไว้ใน**ค้างคืนในป่าเลิก** พิจารณาได้จากตัวบทต่อไปนี้

"...ป่าดົງພົງໄພຂອງເຂດລ້ອງສັ ລ້ອງຕອນຈົ່ງແມ່ນອຸດົມສົມບູນ ເປັນປ່າດົງທີ່ຊຸ່ມເຢັນດີເຕັມທີ ແຕ່ທາກຫຼາຍພໍລຶກ. ພໍແຕ່ໄດ້ຍິນສຽງຄົນຍ່າງ ຈຳພວກທາກກ່ໂງ່ຫົວຊີ້ໄກ່ເດ່ຂຶ້ນມ້ຳຕ້ອນຮັບແຂກ ເປັນຍ໋ອງໆ ພວກເຂົາກົ້ມວ່ຳປົດທາກອອກເທື່ອລະສີ່ຫ້າໂຕພາບດຽວ. ເຍ໋ຍເຈ້ຍ໋ບ້ຳບຸນໃຫ້ນ້ຳໝາຍໃຈ, ພໍແຕ່ເອົ້ຳບຸນແຕະໃສ່ ທັນທີທັນໃດທາກກ່ຫຼົ່ມວ່ຳຍ່າວໆ. ນອກຈາກທາກແລ້ວ, ສອງຝາກທາງຍ້ຳເຫັນນົກ ຄ໋, ໄກ່ຂາ, ໄກ່ປ່າແລ່ນສອ່ານສົນໂປມາ ພ້ອມທັ້ງສົ່ງສຽງຮ້ອງທ້ອງດ້ຳກະຕາກກະຕາກ... ນານໆ ຈະເຫັນຝູງໝູປ່າແລ່ນເປັນພົ້ງຕັດໜ້ຳ, ແນມຂຶ້ນເທິງປາຍຍາງເຫັນຈ່ຳພວກລີງ, ຄ່າງ ແລະທະນີເຕັ້ນຄ້ຳໆ ດ້ວຍຄວາມກະລ໋ກກະລ້ວນ ຍ້ອນພວກມັນເຫັນມະນຸດເຂົ້ຳມາຖິ່ນຂອງມັນ..." (จันที เดือนสะหวัน, 2011, หน้า 19-20)

ในตัวบทเรื่องสั้นข้างต้น ผู้ประพันธ์กล่าวถึงลักษณะป่าไม้ในประเทศลาวไว้อย่างละเอียด นอกจากมีต้นไม้และพืชพรรณจำนวนมากแล้ว ยังมีสัตว์ป่าหลากหลาย ทั้งทาก นกค่อ ไก่ขวา ไก่ป่า หมูป่า ลิง ค่า ชะนี (ทะนี) อันแสดงถึงความอุดมสมบูรณ์ของทรัพยากรป่าไม้ นอกจากนี้ ยังแสดงโลกทัศน์ของคนมีปัญญามากพอที่จะแก้ปัญหาหรือเอาชนะภัยซึ่งเกิดจากธรรมชาติได้ ดังเช่นเยียเจอใช้ปูน (กินหมาก) แตะใส่ตัวทากซึ่งมาเกาะดูดเลือดจากนางหมายใจ

ในเรื่องสั้นรางวัลซีไรต์ของไทยก็มีลักษณะในทำนองเดียวกับเรื่องสั้นรางวัลซีไรต์ของลาว โลกทัศน์ต่อธรรมชาติที่นักประพันธ์แสดงไว้ในตัวบท เห็นได้ชัดเจนในหลายเรื่อง เช่น **เรื่องของพระ เด็ก เสือ ไก่ มอด** ของวินทร์ เลียววาริณ ปี 2542 **ชายเดียวดายแห่งภูเขาภาคเหนือ** ของบินหลา สันกาลาคีรี ปี 2548 **แดดเช้าร้อนเกินกว่าจะนั่งจิบกาแฟ** ของจเด็จ กำจรเดช ปี 2554 และ**อสรพิษ** ของแดนอรัญ แสงทอง ปี 2557 ลักษณะของธรรมชาติที่นักประพันธ์แสดงโลกทัศน์นั้นเป็นธรรมชาติในโลกสมมุติ และธรรมชาติในโลกแห่งความสมจริง เช่นในเรื่อง “ชายเดียวดายแห่งภูเขาภาคเหนือ” จาก**เจ้าหงิญ** ของบินหลา สันกาลาคีรี เรื่องสั้นรางวัลซีไรต์ ปี 2548 นักประพันธ์กล่าวถึงความงามของมวลหมู่ต้นดอกต้อยติ่ง ไว้ดังนี้

“...ภาพที่เห็นคือความงามน่าอัศจรรย์ ภูเขาทั้งลูกห่มคลุมด้วยผ้าห่มสีม่วง ครั้นเมื่อลมพัดเบาๆ สีม่วงก็คล้ายดังผืนน้ำ ระบำเต้นเป็นรวงคลื่น

นั่นคือทะเลดอกต้อยติ่ง ต้นต้อยติ่งได้รับน้ำฝน จึงคลี่กลีบดอกออกอวด จึงชูฝักเล็กๆ สีน้ำตาลเข้มออกมา เมื่อฝนปรอยอีกครั้ง ฝักต้อยติ่งต่างเล่นฝนจนชุ่ม ที่ตามมาคือเสียงระเบิดเบาๆ ไปทั้งภูเขา...” (บินหลา สันกาลาคีรี, 2562, หน้า 18-19)

ตัวอย่างบทประพันธ์ข้างต้น แม้จะเป็นธรรมชาติในโลกสมมุติหรือจินตนาการ หากแต่ก็สะท้อนให้เห็นโลกทัศน์ต่อธรรมชาติซึ่งเป็นมวลหมู่ต้นดอกต้อยติ่งที่บานสะพรั่งสวยงามว่า ก่อเกิดมาจากความอุดมสมบูรณ์ของผืนแผ่นดิน เป็นทรัพยากรอันมีค่าที่ควรจะต้องหวงแหนรักษาไว้

ทัศนะของนักประพันธ์ไทยที่มีต่อธรรมชาติในโลกแห่งความสมจริงในเรื่องสั้นรางวัลซีไรต์ของไทย ที่เชื่อมโยงและแสดงให้เห็นถึงลักษณะคนไทยที่มีสติปัญญาเป็นเลิศ พิจารณาได้จากตัวอย่างตัวบทเรื่องสั้น **อสรพิษ** ของแดนอรัญ แสงทอง เรื่องสั้นรางวัลซีไรต์ของไทย ประจำปี 2557 ดังต่อไปนี้

“...เขาเป็นคนตั้งชื่อให้วัวของเขาทุกตัว พ่อและแม่ของเขาให้สิทธิ์แก่เขาเป็นพิเศษในเรื่องนี้ และเขาก็ตั้งชื่อให้วัวแต่ละตัวของเขาด้วยการใช้ความคิดอย่างหนักหน่วงและระมัดระวัง สี่ตัวแรกมีชื่อที่เกี่ยวพันกับธรรมชาติที่เขาพบเห็นเจนตาเจนใจอยู่ทุกเมื่อเชื่อวัน ไอ้ทุ่ง ไอ้ท่า ไอ้ป่า ไอ้เขา มีกังวานคล้องจองเป็นบทเป็นกลอนดีเสียด้วย อีกสองตัวต่อมามีชื่อเป็นอัญมณี คือไอ้เพชรและไอ้พลอย และเมื่อพ่อของเขาซื้อลูกวัวหนุ่มมาอีกสองตัวเมื่อปีกลาย เขาก็ไม่ได้ลังเลเลยที่จะตั้งชื่อให้มันว่าไอ้เงินและไอ้ทอง ไอ้เพชร ไอ้พลอย ไอ้เงิน ไอ้ทอง มีกังวานคล้องจองเป็นบทเป็นกลอนดีเสียด้วยอีกเช่นกัน ทุกครั้งที่พอและแม่ของเขาได้รับรู้ถึงชื่อวัวแต่ละตัว พ่อและแม่ของเขายิ้มและยอมรับโดยไม่มีเงื่อนไข และนำไปใช้ พ่อของเขาพูดในยามเย็นวันหนึ่งว่า เอา

ละ ไอ้ทุ่ง ไอ้ท่า ถึงเวลาที่เอ็งทั้งสองตัวจะต้องเข้าคอกแล้ว เอ็งควรจะจำได้นะว่าที่นอนของเอ็งอยู่ที่ไหน แม่ของเขาพูดในยามเย็นวันหนึ่งว่า ไอ้เงิน ไอ้ทอง เอ็งต้องเป็นผู้ใหญ่เสียที ข้าจะหัดให้เอ็งไถนา พ่อและแม่ของเขาต่างพึงพอใจที่วัวทั้งแปดตัวของตนมีชื่อไพเราะและแยบคาย และเขาก็พึงพอใจที่ทำให้พ่อและแม่ของเขามีความสุข เขาผูกพันกับวัวทั้งแปดตัวของเขายิ่งนัก…” (แดนอรัญ แสงทอง, 2562, หน้า 14)

จากตัวอย่างบทประพันธ์ข้างต้น ธรรมชาติที่นักประพันธ์กล่าวถึงคือวัวที่มีชื่ออันเป็นอัตลักษณ์ทั้ง 8 ตัว ได้แก่ ไอ้ทุ่ง ไอ้ท่า ไอ้ป่า ไอ้เขา ไอ้เพชร ไอ้พลอย ไอ้เงิน ไอ้ทอง แสดงโลกทัศน์ของผู้ประพันธ์ว่า แม้วัวจะเป็นสัตว์ หากแต่มีคุณค่าอย่างยิ่ง ไอ้ทุ่ง ไอ้ท่า ไอ้ป่า ไอ้เขา เป็นประหนึ่งธรรมชาติที่มนุษย์ต้องพึ่งพาตลอดชีวิต หากไม่มีสิ่งนี้ เราก็มิอาจดำรงชีวิตอยู่ได้ ส่วนไอ้เพชร ไอ้พลอย ไอ้เงิน ไอ้ทอง เป็นอัญมณีที่มีคุณค่าและมูลค่าอันประมาณมิได้

กล่าวโดยสรุปได้ว่า โลกทัศน์ต่อธรรมชาติของนักประพันธ์เรื่องสั้นรางวัลซีไรต์ของไทยและลาวนั้น มีลักษณะเป็นไปในทำนองเดียวกัน คือ ธรรมชาติอันอุดมสมบูรณ์เป็นทรัพย์สมบัติมีค่าของชาติบ้านเมือง ทั้งประเทศไทยและลาว มนุษย์ปรับปรนธรรมชาติให้ดำรงอยู่ในลักษณะที่มนุษย์ต้องพึ่งพาธรรมชาติอยู่เสมอ และมนุษย์ไม่อาจเอาชนะธรรมชาติได้เลย มีแต่ธรรมชาติฝ่ายเดียวซึ่งในที่สุดจะเอาชนะมนุษย์ได้

3. โลกทัศน์ต่อสิ่งเหนือธรรมชาติ

สิ่งเหนือธรรมชาติเป็นนามธรรมที่สัมผัสได้ด้วยใจหรือความรู้สึก บ้างมองว่ามีอยู่จริง บ้างมองว่าไม่มีจริง ขึ้นอยู่กับทัศนะของแต่ละปัจเจกบุคคลเป็นสำคัญ อย่างไรก็ตาม ในความเป็นจริงที่ดำรงอยู่นั้น สิ่งเหนือธรรมชาติจะปรากฏให้เห็นเป็นรูปธรรมบางอย่าง เช่น รูปเคารพ สิ่งก่อสร้าง และถ้อยคำภาษา รวมทั้งคติความเชื่อ วิถีปฏิบัติ และประเพณีพิธีกรรม นักประพันธ์เรื่องสั้นรางวัลซีไรต์ไทยและลาว ต่างแสดงโลกทัศน์ต่อสิ่งเหนือธรรมชาติเอาไว้ในตัวบทเรื่องสั้น แม้มีไม่หลากหลายนัก แต่ก็ยืนยันได้ว่าสิ่งเหนือธรรมชาติมีอยู่จริงในสังคมไทยและลาว ส่งผลต่อโลกทัศน์ของผู้คนในมิติต่างๆ

โลกทัศน์ต่อสิ่งเหนือธรรมชาติของนักประพันธ์เรื่องสั้นไทย ปรากฏอย่างชัดเจนในเรื่อง**อสรพิษ** ของแดนอรัญ แสงทอง เรื่องสั้นรางวัลซีไรต์ไทย ปี 2557 ซึ่งเป็นโลกทัศน์ต่อพระแม่คงคาที่เชื่อมโยงถึงประเพณีพิธีกรรมลอยกระทงของชาวบ้านแพรกหนามแดง และมีโลกทัศน์ต่อคนเป็นร่างทรงและงูอสรพิษที่เชื่อว่าเป็นสิ่งศักดิ์สิทธิ์ เป็นงูเจ้าที่ ส่วนในเรื่องสั้นรางวัลซีไรต์ลาวจะปรากฏอยู่ในเรื่อง**ฮักทำอิดของอาจานสิมมา** ของพูวง พะลากอน เรื่องสั้นรางวัลซีไรต์ของลาว ปี 2566 เป็นทัศนะต่อพระพุทธศาสนาซึ่งปรากฏให้เห็นเป็นรูปธรรมคือเจดีย์บรรจุพระบรมสารีริกธาตุและวิถีปฏิบัติการไหว้สักการะในประเพณีพิธีกรรมการไหว้พระธาตุ นอกจากนี้ ยังมีโลกทัศน์ต่อสิ่งศักดิ์สิทธิ์ที่เป็นเจ้าที่ประจำหนองน้ำ ปรากฏในเรื่อง**กะดูกอาเมลิกา** ของบุนทะนอง ชมไชผน เรื่องสั้นรางวัลซีไรต์ของลาว ปี 2554

พิจารณาตัวอย่างโลกทัศน์ต่อพระแม่คงคาและประเพณีพิธีกรรมลอยกระทงจากตัวบทในเรื่อง**อสรพิษ** ของแดนอรัญ แสงทอง เรื่องสั้นรางวัลซีไรต์ของไทย ประจำปี 2557 ดังต่อไปนี้

“...ในคืนลอยกระทงเขาออกไปลอยกระทงที่คลองหลังบ้านของเขาตรงท่าน้ำใต้ต้นมะขามใหญ่ เขายกกระทงขึ้นจบบูชาขอขมาลาโทษต่อพระแม่คงคา และยังอธิษฐานขอพรจากแม่พระคงคาอีกด้วย เขาอธิษฐานต่อพระแม่คงคาขอให้พ่อและแม่ของเขาจงทำนาได้ข้าวมากๆ และขอให้ขายข้าวได้ราคาดี ขอให้ยายพลับพลึงซึ่งกำลังจะย้ายจากแพรกหนามแดงไปอยู่กับหลานชายของแกที่ตำบลท่าเกวียนกำแพงหักอย่าเพิ่งย้ายออกไป ขอให้หลวงพ่อเทียนซึ่งขณะนั้นอาพาธกระเสาะกระแสะอันเนื่องจากความชรา จงมีสุขภาพแข็งแรงและอายุยืน และท้ายที่สุดก็ขอให้เขาจงอย่าได้รู้สึกเกลียดชังทรงวาดและขอให้ทรงวาดจงอย่าได้เกลียดชังเขา...” (แดนอรัญ แสงทอง, 2562, หน้า 20-21)

จากข้อความตัวอย่างตัวบทข้างต้น แสดงถึงโลกทัศน์ของนักประพันธ์ต่อพระแม่คงคา ว่าเป็นสิ่งศักดิ์สิทธิ์ มีมาช้านานจนปรากฏวิถีปฏิบัติในรูปของประเพณีพิธีกรรมลอยกระทงของชาวบ้านแพรกหนามแดง ที่จะช่วยดลบันดาลให้ชาวบ้านทำนาได้ข้าวมากๆ หายเจ็บป่วย พระแม่คงคานี้เป็นสิ่งศักดิ์สิทธิ์แท้จริง มิได้เป็นสิ่งจอมปลอมเช่นทรงวาดซึ่งเป็นคนทรงเจ้าที่มีแต่ความหลอกลวง อุปโลกน์ตนเองว่าเป็นสิ่งศักดิ์สิทธิ์

ในส่วนโลกทัศน์ของนักประพันธ์เรื่องสั้นรางวัลซีไรต์ของลาว เป็นทัศนะต่อพระพุทธศาสนาที่แสดงถึงความศรัทธาของชาวลาวถ้วนทุกวัย ทั้งเด็ก หนุ่ม-สาว กระทั่งถึงผู้เฒ่าผู้แก่ ที่พร้อมใจกันถือดอกไม้ธูปเทียนไปไหว้พระธาตุ ดังข้อความตัวบทในเรื่อง**ฮักทำอิดของอาจานสิมมา** ของพูวง พะลากอน เรื่องสั้นรางวัลซีไรต์ของลาว ปี 2566 ต่อไปนี้

“...ລົດຜ່ານຫາຍແຖວທາງຂຶ້ນວັກພູທາດທີ່ຕັ້ງຢູ່ເທິງຈອມພູນ້ອຍກາງຕົວເມືອງ ສ້າງເກດເຫັນຜູ້ຄົນຈຳນວນໜຶ່ງທ້ວງເດັກນ້ອຍ ບ່າວ ສາວ ແລະ ຜູ້ເຖົ້າຜູ້ແກ່ ຖືດອກໄມ້ທູບທຽນຍ່າງຂຶ້ນວັດ...” (ພູວົງ ພະລາກອນ, 2023, ໜ້າ 73)

"...ນ້ອງຈະຄອຍຖ້າອ້າຍທຸກປີເດີ້ ຈົນກວ່າອ້າຍຊິມາຫານ້ອງ ມື້ອອກພັນສາຢູ່ວັດພູທາດ ຍາມທີ່ເຮົາເຄີຍໄຫວ້ທາດນຳກັນ ບ່ອນເກົ່າເວລາເກົ່າດີ້ອ້າຍ..." (ພູວົງ ພະລາກອນ, 2023, ໜ້າ 76)

นอกจากนี้ ในเรื่อง**กะดูกอาเมลิกา** ของบุนทะนอง ชมไชผน เรื่องสั้นรางวัลซีไรต์ของลาว ปี 2554 นักประพันธ์ได้แสดงโลกทัศน์ต่อสิ่งศักดิ์สิทธิ์ซึ่งเป็นเจ้าที่ประจำหนองน้ำในแง่มุมที่ต่างออกไป พิจารณาได้จากตัวบทต่อไปนี้

“...ຮອດເວລາຊຶ່ງບ້ານທ້າບ້ານຖືກລະເບີດ ຈົນເຜພັງເຜົາໄໝ້, ພໍ່ນ້ອງຮ່ວມບ້ານຕາຍອອດຕາຍອາຍ, ບຸດຕາແກ້ວຜູ້ລອດມາໄດ້ແບບປະຕິຫານ... ຫນອງເຂັດຫນອງຍ່ຳບ່ອນຊຶ່ງຊາວບ້ານເຄີຍຫວ ຫ້ານ ບ່ໃຫ້ໄປຫາຢູ່ຫາກິນ, ບຸດຕາແກ້ວໄດ້ພາໝູ່ເພື່ອນໄປຫາປາ. ຍ້ອນຄົນບ່ກ້ອນມັນຫຼາຍເສັ່ນຄົນ ປາຊະນິດຕ່າງໆ ຈຶ່ງບຸງດແຫຍ້ກັນຢູ່ເຕັມຫນອງໂຕໃດກ່ໜ້າຕຸ້ຍ ໜ້າຜິ ໜ້າໃຫຍ່ ໜ້າມັນ. ຜິເຂັດຜິຍ່ຳ ໜ້າຫຼາຍຕ່າງກ່ຈຶ່ງຈຸມຄວາມເປັນບ້າບິ່ນຄຸງດແຄ້ນຂອງບຸດຕາແກ້ວ...” (บุนทะนอง ฉิมไชผิน, 2011, ໜ້າ 100)

จากตัวบทข้างต้นแสดงโลกทัศน์ต่อเจ้าที่ประจำหนองน้ำว่า แม้จะมีความศักดิ์สิทธิ์ มีอำอาจเป็นที่ยำเกรงของผู้คนทั่วไป หากแต่เจ้าที่ยังยอมรับในความกล้าหาญของบุดตาแก้ว เพราะเป็นผู้กล้าของลาวที่เสียสละเพื่อบ้านเมืองลาว

โดยสรุป กล่าวได้ว่าโลกทัศน์ต่อสิ่งเหนือธรรมชาติที่ปรากฏในเรื่องสั้นรางวัลซีไรต์ไทยและลาวนั้น นักประพันธ์จากทั้งสองประเทศต่างสำนึกรู้ว่าเป็นสิ่งดำรงอยู่จริง มีผลต่อวิถีคิดของผู้คน นักประพันธ์ไทยยอมรับสิ่งศักดิ์สิทธิ์ซึ่งเป็นคติความเชื่อดั้งเดิมอย่างเช่นพระแม่คงคา แต่ไม่ยอมรับสิ่งศักดิ์สิทธิ์ที่อุปโลกน์ขึ้นอย่างเช่นคนทรงเจ้า ในส่วนของนักประพันธ์ลาว แม้มีทัศนะยอมรับว่าสิ่งศักดิ์สิทธิ์อย่างเช่นเจ้าที่ประจำหนองน้ำ มีอำนาจน่ายำเกรง หากแต่เจ้าที่ยังยอมรับและชื่นชมคนลาวที่มีความกล้าหาญเสียสละเพื่อบ้านเมืองอย่างเช่นบุดตาแก้ว

อภิปรายผลและข้อเสนอแนะในการวิจัย

ในภาพรวมของโลกทัศน์จากวรรณกรรมเรื่องสั้นรางวัลซีไรต์ไทย-ลาว ในช่วง พ.ศ.2542-2566 ยังอยู่ในแนวคิดโลกทัศน์ต่อมนุษย์ โลกทัศน์ต่อธรรมชาติ และโลกทัศน์ต่อสิ่งเหนือธรรมชาติ ตามแนวคิดของจำเริญ แสงดวงแข (2523) เพราะเป็นทัศนคติเกี่ยวกับโลกของผู้ประพันธ์ที่มีต่อคนใดคนหนึ่งหรือสมัยใดสมัยหนึ่ง (ราชบัณฑิตยสภา, 2561, หน้า 556) เป็นวิธีการมองโลกของบุคคลในสังคม ระบบความคิดและการปฏิบัติพื้นฐาน ส่วนหนึ่งมาจากวิถีชีวิตและวัฒนธรรมแวดล้อมในสังคม (สมเกียรติ วัฒนาพงษากุล , 2561 หน้า 3-11) เนื่องจากข้อมูลที่นำมาวิจัยนี้เป็นข้อมูลวรรณกรรมมีลักษณะเดียวกัน คือเป็นเรื่องสั้นได้รับรางวัลซีไรต์ซึ่งอยู่ในช่วงเวลาเดียวกัน ดังนั้น จึงพบผลการวิจัยในภาพรวมเดียวกัน

อย่างไรก็ตาม นักประพันธ์ลาวจะเน้นโลกทัศน์ต่อปัจเจกบุคคลในฐานะที่เป็นทรัพยากรสำคัญของชาติ เน้นให้เห็นบุคคลมีความมุ่งมั่นแสวงหาความรู้ เสียสละเพื่อบ้านเมือง ยึดมั่นในความรัก มีภาวะความเป็นผู้นำ โดยเฉพาะแม่หญิงลาว สอดคล้องกับแนวคิดตัวละครอุดมคติในแนวคิดจิตใจของประชาชนที่มีความปรารถนาอยากได้บุคคลสำคัญในสังคม เพื่อจะนำเอาความสุข ความสำเร็จมาให้ประชาชน (**ພອນ ເພັງບັນຍາ**, 2024, **ໜ້າ** 9) นอกจากนี้ ยังมีโลกทัศน์ต่อมนุษย์ที่เป็นปัจเจกบุคคล โดยเฉพาะทัศนะต่อแม่หญิงลาวที่เป็นผู้มีความรู้ความคิด ความกล้าหาญ และความเสียสละ รวมทั้งโลกทัศน์ต่อสิ่งเหนือธรรมชาติที่เป็นคติความเชื่อทางพระพุทธศาสนา สอดคล้องกับงานวิจัยของวรวรรธน์ ศรียาภัย และคณะ (2567, หน้า 97-98) ที่ศึกษาสารัตถะทางสังคมและวัฒนธรรมในวรรณกรรมกวีนิพนธ์ซีไรต์ไทย-ลาว

สำหรับนักประพันธ์เรื่องสั้นรางวัลซีไรต์ของไทย ยังเน้นแสดงโลกทัศน์ต่อมนุษย์ที่เชื่อมโยงกับการเมือง สอดคล้องกับแนวคิดของชูศักดิ์ ภัทรกุลวณิชย์ (2566, หน้า (22)-(23)) ที่กล่าวว่านักประพันธ์ที่มีความคิดทางการเมืองก็จะสร้างวรรณกรรมในฐานะวัสดุทางวัฒนธรรมและปรากฏการณ์เชิงสังคมที่มีหลายฝ่ายเข้ามาเกี่ยวข้อง ภายใต้เงื่อนไขทางเศรษฐกิจ สังคม และวัฒนธรรม นอกจากนี้ ความเข้มข้นในการใช้กฎหมายกับผู้เห็นต่างทางการเมือง ช่วงหลัง พ.ศ.2549 ทำให้นักประพันธ์ใช้ประโยชน์จากวิกฤตภาพแทนในการสื่อสารประเด็นทางการเมืองผ่านนวนิยายและเรื่องสั้น (เสาวณิต จุลวงศ์, 2568, หน้า 173)

อย่างไรก็ตาม วรรณกรรรมเรื่องสั้นที่ได้รับรางวัลซีไรต์ของไทยและลาว ทั้ง 18 เรื่อง อยู่ในช่วง พ.ศ. 2542-2566 ได้สะท้อนภาพสังคมและวิธีคิดของคนในสังคม แสดงให้เห็นพลังของขบวนการทางวัฒนธรรม

ให้เห็นการยึดถือคุณค่าต่างๆ ของสังคมแต่ละยุคสมัย ความเป็นไปทางการเมือง ความเป็นอยู่ทางเศรษฐกิจ และระดับการศึกษา ให้คุณค่าทางสังคม ศิลปะ โบราณคดี มานุษยวิทยา จิตวิทยา ปรัชญา ภาษาศาสตร์ และประวัติศาสตร์ (ไพอับ มาลาอิง, 2024, ໜ້າ 94-97)

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Elements of the Gae Krua ritual of the Thai-Khmer ethnic group in Tramdom Subdistrict, Lamduan District, Surin Province

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Abstract

This article aims to study the components of the Kaekrua ritual of the Thai-Khmer ethnic group in Tramdom Subdistrict, Lamduan District, Surin Province. By studying from document data and field data collection, the data was analyzed, compiled according to the objectives, and the results of the study were presented in a descriptive and analytical format.

The results of the study on the components of the Kaekrua ritual of the Thai-Khmer ethnic group in Tramdom Subdistrict, Lamduan District, Surin Province. It was found that the ritual components can be classified into four types: time used for the ritual, location used for the ritual, objects and utensils used in the ritual, and people involved in the ritual. The steps in performing the ritual can be divided into three categories: the preparation stage before performing the ritual, the ritual performance stage, and the final stage of the ritual.

Keyword: Elements, Gaekraw ritual, Thai-Khmer ethnic group

องค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

บทนำ

ความเชื่อและพิธีกรรมเป็นสิ่งที่อยู่คู่กับชุมชนในสังคมไทยมาอย่างช้านาน รวมถึงเป็นที่พึ่ง ทางใจ โดยแต่ละชุมชนมีความเชื่อและพิธีกรรมที่มีความแตกต่างกันออกไป เนื่องจากปัจจัยและบริบทของพื้นที่ที่มีผลทำให้ความเชื่อและพิธีกรรมมีความแตกต่างกัน ความเชื่อจึงเป็นปัจจัยหลักที่กำหนดให้เกิดพิธีกรรมขึ้นในชุมชน คนในชุมชนจึงยอมรับนับถือในสิ่งที่มองไม่เห็นด้วยตาเปล่า ทั้งที่มีตัวตนและไม่มีตัวตน หรืออาจมีหลักฐานที่สามารถนำมาพิสูจน์ได้ อย่างไรก็ตามความเชื่อและพิธีกรรมยังปรากฏให้เห็นในชุมชน ถึงแม้ว่าสังคมไทยในยุคปัจจุบันจะมีเทคโนโลยีที่มีความเจริญก้าวหน้าอย่างมาก แต่พบว่าคนในชุมชนยังมีความเชื่อเกี่ยวกับพิธีกรรม และสิ่งลึกลับเหนือธรรมชาติ ส่งผลให้คนในชุมชนค่อย ๆ เรียนรู้และทำความเข้าใจกับความเชื่อและพิธีกรรมต่าง ๆ คนในชุมชนจึงเชื่อว่ามีอำนาจลึกลับเหนือธรรมชาติที่มีอิทธิพลต่อการดำเนินชีวิตของตน เมื่อปฏิบัติไปในทางที่ดี สิ่งเหล่านี้จะดลบันดาลให้พบแต่ความสุข ความเจริญ พ้นจากความทุกข์ร้อนต่าง ๆ แต่ถ้าหากปฏิบัติไปในทางที่ไม่ดีหรือละเลยในสิ่งที่ควรกระทำ อาจส่งผลให้เกิดความทุกข์ร้อนและสิ่งที่ไม่ดีตามมา คนในชุมชนจึงเกรงกลัวต่ออำนาจลึกลับเหนือธรรมชาติเหล่านั้น (ภิญโญ จิตต์ธรรม, 2518: 54-72)

พิธีกรรมแต่ละเขตพื้นที่มีความแตกต่างกัน แต่ละชุมชนมีการประกอบพิธีกรรมที่เป็นระเบียบแบบแผนที่ได้ปฏิบัติสืบต่อกันมา โดยแต่ละพิธีกรรมล้วนมีความเกี่ยวข้องกับศาสนา จะเห็นได้จากการนำหลักธรรมทางศาสนาเข้ามาเชื่อมโยงกับความเชื่อ เป็นคติเตือนใจให้กับคนในสังคม ดังนั้นในสังคมจึงมีการประกอบพิธีกรรมที่หลากหลาย ขึ้นอยู่ที่ความเชื่อของแต่ละกลุ่มชาติพันธุ์ว่ามีแบบแผนทางความเชื่อและพิธีกรรมแบบใด เพราะนอกจากจะมีความแตกต่างทางกลุ่มชาติพันธุ์แล้ว องค์ประกอบและขั้นตอนของพิธีกรรมยังมีความแตกต่างกันอย่างเห็นได้ชัด แต่ละพิธีกรรมมีความเป็นเอกลักษณ์เฉพาะ องค์ประกอบของพิธีกรรมจึงมีความหมายและแสดงถึงการกระทำทางสัญลักษณ์ที่ถูกกำหนดจากรูปแบบของพิธีกรรม ไม่นิยมทำเป็นกิจวัตรประจำวัน มักอิงความเชื่อจากสิ่งเหนือธรรมชาติและอำนาจ ลี้ลับต่าง ๆ จึงก่อให้เกิดเป็นพิธีกรรมศาสนาของชุมชนนั้น ๆ (นิตยา วรรณกิตร์, 2563: 121) อย่างไร ก็ตามความเชื่อและพิธีกรรมนี้ไม่ได้เลือนหายจากวิถีชีวิตของคนในชุมชนแต่อย่างใด ถึงแม้ในยุคปัจจุบันเทคโนโลยีทางการแพทย์จะมีความเจริญก้าวหน้าอย่างมาก แต่ความเชื่อและความศรัทธาที่มีต่อพิธีกรรมของกลุ่มชาติพันธุ์ยังมีปรากฏอยู่ให้เห็นจนถึงปัจจุบันในรูปแบบของการรักษา โดยไม่ได้ถูก ลบล้างออกไปจากวิถีชีวิตของคนในชุมชน และยังปฏิบัติตามความเชื่อและพิธีกรรมโดยรักษาควบคู่กันไปกับแพทย์แผนปัจจุบัน (พระครูโพธิรัตนคุณ, 2551)

ดังนั้นความเชื่อและพิธีกรรมที่จัดขึ้นในพื้นที่ของกลุ่มชาติพันธุ์ไทยเขมรที่ยังมีการประกอบพิธีกรรมในปัจจุบัน และเป็นมรดกทางวัฒนธรรมของกลุ่มชาติพันธุ์โดยจะเห็นได้จากพิธีกรรมแกกรั๊วะ ของกลุ่มชาติ

พันธุ์ไทยเขมร ในเขตพื้นที่ตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ ที่มีการประกอบพิธีกรรม ปฏิบัติและสืบทอดต่อกันมาจากรุ่นสู่รุ่น แสดงให้เห็นถึงความสำคัญของพิธีกรรมที่มีการ สืบทอด และอนุรักษ์ไว้ให้คนรุ่นหลังได้เห็น ซึ่งในการประกอบพิธีกรรมแกกรั๊วะนั้นมีความสำคัญ ทุกลำดับขั้นตอน การเตรียมองค์ประกอบต่าง ๆ การนำหลักธรรมคำสอนสอดแทรกไว้ในองค์ประกอบพิธีกรรม ดังนั้นพิธีกรรมแกกรั๊วะจึงมีอิทธิพลต่อการดำเนินชีวิตของคนในชุมชนกลุ่ม ชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

จากที่กล่าวมาข้างต้น พิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ เป็นพิธีกรรมที่มีความสำคัญต่อคนในชุมชนเป็นอย่างมาก จึงทำให้ผู้วิจัยสนใจ ที่จะศึกษาเกี่ยวกับองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

วัตถุประสงค์ของการศึกษา

เพื่อศึกษาองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

ทบทวนวรรณกรรม

ชัยยนต์ เพาพาน (2533) ศึกษาเรื่อง การประกอบพิธีกรรมการลำผีฟ้ามีปรากฏทั่วไปในสังคมเขตอำเภอบรบือ จังหวัดมหาสารคาม ผลการศึกษาพบว่า ในการประพิธีกรรมนั้นมีองค์ประกอบต่าง ๆ คือ เครื่องคายรักษา บุคลากรประกอบพิธีกรรม การแต่งกาย กลอนลำ และการฟ้อนรำ พิธีการรักษามี 3 ขั้นตอน คือ ขั้นจัดเตรียม ได้แก่ การจัดเตรียมสถานที่ เครื่องคายรักษาคนป่วย ฯลฯ ขั้นประกอบพิธีกรรมเป็นการลำรักษา ได้แก่ การลำอัญเชิญผีฟ้า ลำส่องหาสาเหตุ และลำเรียกขวัญ และขั้นหลังพิธีกรรม เป็นการอบรมสั่งสอนผู้ป่วยให้ปฏิบัติตามธรรมเนียมของผีฟ้า และจัดนำของเครื่องเช่นให้ผีตามที่ต้องการ และในเดือน 6 ของทุกปี จะมีการเลี้ยงข่วงผีฟ้าหรือเรียกว่าพิธีกรรมบวงสรวงบูชาผี บรรพบุรุษ เพื่อเป็นการชุมนุมกลุ่มผู้นับถือผีฟ้า เพื่อเฉลิมฉลองและตอบแทนบุญคุณต่อผีฟ้าที่ให้ความคุ้มครองรักษาแก่ตน

พิเภก เมืองหลวง (2555) ศึกษาเรื่อง งานบุญแปดหมื่นสี่พันขันธ์ : สัญลักษณ์ในพิธีกรรมประดิษฐ์จากคัมภีร์ใบลาน ผลการศึกษาพบว่า งานบุญดังกล่าวเป็นพิธีกรรมประดิษฐ์ ซึ่งเป็นการนำความรู้ ความคิดความเชื่อที่หลากหลายจากคัมภีร์ใบลานเรื่องแปดหมื่นสี่พันพระธรรมขันธ์มาสร้างพิธีกรรมและสร้างความศักดิ์สิทธิ์ในพิธี คัมภีร์ใบลานจึงไม่ได้เป็นแค่ตัวบทประกอบพิธีกรรมเท่านั้น แต่ยังเป็นที่มาของการสร้างมโนทัศน์ในการประดิษฐ์พิธีกรรม ทั้งการจัดแต่งเครื่องประกอบพิธี การปฏิบัติตนในพิธี นอกจากนี้คัมภีร์ใบลานยังมีความหมายเชิงสัญลักษณ์ 2 ประการ คือ เป็นสัญลักษณ์ของความดีงาม และสัญลักษณ์สิ่งศักดิ์สิทธิ์ทางพระพุทธศาสนา

กันหา สีกุนวง (2559) ศึกษาเรื่อง ฮางฮดสรง : สื่อสัญลักษณ์ สุนทรียภาพ พิธีกรรม และความเชื่อในแขวงหลวงพระบาง นครหลวงเวียงจันทน์ และแขวงจำปาสักของ สปป.ลาว ผลการศึกษาพบว่า การทำฮางฮดสรงเป็นงานศิลปกรรมไม้แบบพื้นเมือง เป็นรูปพญานาคที่ใช้เป็นสัญลักษณ์ ซึ่งมีรูปแบบที่แตกต่างกันออกไปตามจินตนาการภูมิปัญญาของช่างในแต่ละแขวง ซึ่งมีรูปแบบที่แตกต่าง ตั้งแต่ภาคส่วนหัว ภาคส่วนลำตัว ภาคส่วนหาง และภาคส่วนฐาน ด้านสื่อสัญลักษณ์ได้ใช้รูปหัวพญานาค มีหัวมังกรหรือเงือก มีนกหงส์ มีนกหัสดีลิงค์ มาเป็นสื่อสัญลักษณ์แทนสิ่งต่าง ๆ ได้มากมาย สัญลักษณ์ดังกล่าวล้วนแฝงไว้อย่างมีนัยและความสัมพันธ์กับความเชื่อของคนลาวที่มีมาอย่างช้านาน

วิธีดำเนินการศึกษา

1) ศึกษาเอกสารงานวิจัยและกรอบแนวคิดที่เกี่ยวข้องกับองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

2) ลงพื้นที่เก็บข้อมูลภาคสนาม โดยผู้ศึกษากำหนดประเด็นหรือตั้งคำถาม เพื่อสอบถามข้อมูลจากผู้ประกอบพิธี ปราชญ์ชาวบ้าน ผู้นำชุมชน และผู้ที่มีประสบการณ์เคยเข้าร่วมพิธีเพื่อให้ทราบประเด็นที่ผู้ศึกษากำลังศึกษา

3) นำข้อมูลที่ได้จากการรวบรวมข้อมูล มาวิเคราะห์ สรุป อภิปรายผล เสนอข้อเสนอแนะ และการนำเสนอผลการศึกษาค้นคว้า

ผลการศึกษา

จากการศึกษาองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ มีวัตถุประสงค์เพื่อศึกษาองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ สามารถสรุปผลการศึกษาได้ดังนี้

1. องค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

ผู้ศึกษาพบองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ สามารถจำแนกได้ 4 ประเภท ได้ดังนี้

1.1 เวลาที่ใช้ในการประกอบพิธีที่เกี่ยวข้องกับพิธีกรรม พบว่า การประกอบพิธีกรรมต้องมีการดูฤกษ์ดูยามที่เป็นมงคลเพื่อที่จะทำการประกอบพิธีกรรม เกี่ยวกับความเชื่อของคนไทยเชื้อสายเขมร ในเขตตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ มีความเชื่อว่าการดูฤกษ์ดูยามที่เป็นมงคลนั้น จะช่วยส่งผลให้การประกอบพิธีกรรมมีความราบรื่นผ่านพ้นไปได้ด้วยดีโดยไม่มีอุปสรรค และเกิดความเป็นสิริมงคลแก่ผู้เข้าร่วม

ในพิธีกรรม ดังนั้นพิธีกรรมแกกรั๊วะเป็นพิธีกรรมที่จัดขึ้นเมื่อใดก็ได้ โดยไม่ได้กำหนด วัน เวลา ไว้อย่างแน่นอน เพราะขึ้นอยู่กับความสะดวกของผู้ประกอบพิธีกรรม และผู้เข้าร่วมพิธีกรรมแกกรั๊วะ

1.2 สถานที่ที่ใช้ในการประกอบพิธีกรรม พบว่า การจัดพิธีกรรมแกกรั๊วะจะจัดขึ้นภายในบ้านของผู้เข้าร่วมพิธีกรรม โดยมักจะประกอบพิธีให้ตรงกับประตูบ้าน ผู้ประกอบพิธีและผู้เข้าร่วมพิธีจะหันหน้าออกไปทางประตูบ้าน เพราะมีความเชื่อว่าการประกอบพิธีให้ตรงกับประตูบ้านนั้น เป็นการขับไล่เคราะห์ร้ายหรือสิ่งไม่ดีให้ออกไปจากตัวผู้เข้าร่วมพิธี

1.3 สิ่งของและเครื่องใช้ในการประกอบพิธี พบว่า การประกอบพิธีกรรมแกกรั๊วะจะต้องจัดเตรียมสิ่งของและเครื่องใช้ในการประกอบพิธีกรรมแกกรั๊วะ ได้แก่ 1) บัตรพลีหรือเปบูนจรุง และเปจระเม๊าะจรู๊ก (ภาษาเขมร) 2) จวมบูน 3) บายแสร็ยจานหรือบายศรีปากชาม 4) สลาเธิรหรือหมากธรรม 5) น้ำมนต์ 6) น้ำที่ใช้สำหรับประกอบพิธีกรรม ได้แก่ เหล้า น้ำส้ม และน้ำเปล่า 7) พนมกระซัจหรือเจดีย์ทราย 8) เม๊าะหรือสายสิญจน์ 9) บายปลึงหรือขันขวัญ และ 10) กระด้ง

1.4 บุคคลที่เกี่ยวข้องกับพิธีกรรม พบว่า พระสงฆ์ (ผู้ประกอบพิธีกรรม) คือ พระครูโพธิสุวรรณรัตน์ (หลวงตาแก่น) อายุ 46 ปี วัดสุวรรณรัตน์โพธิยาราม อำเภอลำดวน จังหวัดสุรินทร์ พราหมณ์ (ผู้ประกอบพิธีกรรม) คือ นายศุภชัย คุ้มแก้ว อายุ 26 ปี ชาวบ้านระไซร์ ตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ และชาวบ้านระไซร์ บ้านสวาย และบ้านยางจรมหรือบุคคลภายนอกที่มีความเคารพต่อพิธีกรรมแกกรั๊วะก็สามารถเข้าร่วมพิธีกรรมได้ โดยผู้เข้าร่วมแต่ละคนจะมีอายุประมาณ 15-80 ปี

2. ขั้นตอนการประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

ผู้ศึกษาพบขั้นตอนการประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ สามารถจำแนกได้ 3 ประเภท ได้ดังนี้

2.1 ขั้นเตรียมการประกอบพิธีกรรม พบว่า มีขั้นตอนดังต่อไปนี้

2.1.1 ชาวบ้านจะช่วยกันห่อข้าวต้มมัดใช้สำหรับทำบายแสร็ยจานหรือบายศรีปากชามแบบเขมร จากนั้นพับกรวยดอกไม้ เย็บกระทงใบมะยม และแบ่งหน้าที่กันไปหาวัสดุที่ใช้สำหรับทำ บัตรพลีเพื่อใช้เป็นองค์ประกอบของพิธีกรรมแกกรั๊วะ เช่น กาบกล้วย ก้านมะพร้าว ไม้ไผ่ เป็นต้น

2.1.2 พราหมณ์ผู้ประกอบพิธีจะทำบัตรพลีหรือเปบูนจรุง (ภาษาเขมร) โดยหักกาบกล้วยเป็นรูปทรงสี่เหลี่ยม ภายในทำเป็นช่อง 9 ช่อง ซึ่งแสดงถึงนพเคราะห์ทั้ง 9 และบัตรพลีสามมุมหรือเปจระเม๊าะจรู๊ก (ภาษาเขมร) โดยจะหักกาบกล้วยเป็นรูปทรงสามเหลี่ยม บัตรพลีทั้งสองนี้จะวัดความยาวตากข้อศอกไปจรดนิ้วกลางของผู้เข้าร่วมพิธี

2.1.3 นำใบมะยมที่เย็บเป็นรูปทรงกรวย ขนม อาหารคาวและหวาน ใส่ลงในช่องทั้ง 9 ช่อง ของบัตรพลีทั้งสอง เพื่อเป็นการเซ่นไหว้แก่เคราะห์ และใช้แป้งข้าวเจ้าผสมน้ำปั้นเป็นหุ่นคนแทนตัวของผู้เข้าร่วมพิธี และให้ผู้เข้าร่วมพิธีตัดผมตัดเล็บใส่ลงในบัตรพลีสะเดาะเคราะห์

2.1.4 พราหมณ์นำก้านมะพร้าวรูดกับข้าวที่หุงสุกเป็นกาวแล้วนำข้าวตอกมาติดเพื่อประดับบัตรพลีสะเดาะเคราะห์ เป็นภูมิปัญญาชาวบ้านที่สืบทอดกันมาเพื่อให้เกิดความสวยงามและเป็นสัญลักษณ์แสดงถึงความเฟื่องฟู ความเจริญรุ่งเรือง

2.1.5 พราหมณ์ผู้ประพิธีขุดหลุมที่มุมบ้านฝั่งทิศตะวันออกเฉียงเหนือและตั้งเสาพนมกระซัจหรือเจดีย์ทราย พร้อมทั้งจัดเตรียมองค์ประกอบที่เป็นส่วนประกอบของพนมกระซัจ ได้แก่ กองทรายที่ปักด้วยใบโพธิ์ 3 ใบ หญ้าคา 3 ใบ บายแสร์ยจานหรือบายศรีปากชาม 1 คู่ สลาเธิรหรือหมากธรรม 1 คู่ เพื่ออันเชิญเทวดามารับเครื่องบูชา พร้อมทั้งเป็นสักขีพยานในการประกอบพิธีกรรมแกกรั๊วะในครั้งนี้

2.1.6 พราหมณ์ผู้ประกอบพิธีจะจัดวางองค์ประกอบต่าง ๆ ในพิธีกรรมแกกรั๊วะ ตามระเบียบแบบแผนของพิธีกรรมที่ปฏิบัติสืบทอดกันต่อมา โดยจัดวางให้อยู่ตรงกับประตูบ้านของผู้เข้าร่วมพิธีกรรมแกกรั๊วะ

2.2 ขั้นประกอบพิธีกรรม พบว่า มีดังต่อไปนี้

2.2.1 พราหมณ์ผู้ประกอบพิธีจุดธูปปักในบัตรพลีสะเดาะเคราะห์ และบอกกล่าวสิ่งศักดิ์สิทธิ์บริเวณพนมกระซัจหรือเจดีย์ทราย

2.2.2 พราหมณ์ผู้ประกอบพิธีกล่าวบทอัญเชิญครูเป็นภาษาเขมร เรียกว่า “เกรินกรู อัญจีญกรู” เพื่ออัญเชิญครูบาอาจารย์ให้ลงมาช่วยปกปักรักษาขณะประกอบพิธีกรรม

2.2.3 พราหมณ์ผู้ประกอบพิธี เริ่มสวดสะเดาะเคราะห์ โดยใช้บทสวดดังต่อไปนี้ ตัวอย่างเช่น บทสวดเรียแซ็ย (ต่ออายุ), บทสวดบูชานพเคราะห์, บทสวดบูชาราศี, บทสวดบูชานักษัตร, บทสวดบูชาเปรี๊ยะนพเคราะห์กำลังไทง แคร์ (เดือน) ฉนำ (ปี), บทสวดสะเดาะเคราะห์, บทสวดประพรมน้ำมนต์ และบทสวดจูนเป (บัตรพลี) เป็นต้น

2.2.4 ขณะสวดสะเดาะเคราะห์จะต้องเทน้ำเปล่า น้ำอัดลม และเหล้า ลงในบัตรพลีสะเดาะเคราะห์เพื่อเป็นการเซ่นไหว้แก่เคราะห์ และเพื่อให้ผู้เข้าร่วมพิธีหลุดพ้นจากเคราะห์ร้าย

2.2.5 เมื่อพราหมณ์สวดสะเดาะเคราะห์ใกล้จบจะโยนข้าวสารใส่ตัวผู้เข้าร่วมพิธีเพื่อเป็นการขับไล่สิ่งไม่ดี และกล่าวเป็นภาษาเขมรว่า มูย ปีร แบ็ย บูน ปรำ ปรำมูย ปรำปีร ประจีรโตว เป็นต้น

2.2.6 เมื่อสวดสะเดาะเคราะห์เสร็จแล้ว พราหมณ์ผู้ประกอบพิธีจะตัดสายสิญจน์เคราะห์เพื่อให้เคราะห์ร้ายหรือสิ่งไม่ดีออกไปจากตัวผู้เข้าร่วมพิธี ขั้นตอนการตัดเคราะห์เป็นขั้นตอนที่สำคัญในการตัดเคราะห์ โดยจะกล่าวบทสวด ดังต่อไปนี้ ออมพุทโธวิปาคะรัง ออมธัมโมวิปาคะรัง ออมสังโฆวิปาคะรัง ดัจยอง ดัจ ดัจแต่เม๊าะ อาโย๊ะโนว กล่าวบทสวดทั้งหมด 3 จบ โดยเมื่อกล่าวบทสวดจบแต่ละรอบจะต้องตัด

สายสิญจน์ 1 ครั้ง ทำเช่นนี้จนครบ 3 ครั้ง เมื่อครบแล้วแสดงว่าการประกอบพิธีกรรมแกกรั๊วะในครั้งนี้ได้ตัดเคราะห์และปัดเป่าสิ่งที่ไม่ดีให้ออกไปจากตัวผู้เข้าร่วมพิธีกกรรม

2.2.7 การดูตำราว่าผู้เข้าร่วมพิธีกรรมแกกรั๊วะนั้นตกเคราะห์ทิศใด ให้นำบัตรพลีของผู้เข้าร่วมพิธีไปทิ้งใน ทิศนั้น ขั้นตอนนี้คือการนำสิ่งที่ไม่ดีที่อยู่ในบัตรพลีไปทิ้ง อีกนัยหนึ่งที่ต้องเอากระด้งรองบัตรพลีนั้น เปรียบได้ว่ากระด้งจะช่วยพัดสิ่งชั่วร้ายต่าง ๆ ให้ออกไป

2.2.8 การเชิญขวัญของผู้เข้าร่วมพิธีให้กลับคืนสู่ตัวของผู้เข้าร่วมพิธี โดยจะนำขันขวัญและด้ายข้อมือที่อยู่ในกระทงกลับมาผูกข้อมือให้กับผู้เข้าร่วมพิธี เพื่อเป็นการผูกรับขวัญให้กลับมาอยู่กับเนื้อกับตัว

2.2.9 อาหารที่ผู้เข้าร่วมพิธีห้ามรับประทานหลังจากประกอบพิธีกรรมแกกรั๊วะมีอะไรบ้าง โดยจะดูตามทิศเคราะห์ที่ผู้เข้าร่วมพิธีกรรมตกเคราะห์นั้น เช่น ตกทิศอาคเนย์ ห้ามรับประทานสัตว์ 4 เท้า โดยต้องห้ามรับประทานเป็นเวลา 3 วัน จึงถือเป็นการพ้นเคราะห์

2.3 ขั้นตอนสุดท้ายของพิธีกรรม พบว่า ผู้เข้าร่วมพิธีจะต้องยกคายบูชาครูให้กับพราหมณ์ผู้ประกอบพิธีกรรม เป็นการเสร็จสิ้นการประกอบพิธีกรรมแกกรั๊วะ



ภาพประกอบที่ 1 ภาพการประกอบพิธีกรรมแกกรั๊วะ
(ที่มา: สุทธิพงษ์ ประดุจชนม์, 2567)

สรุปและอภิปรายผลการศึกษา

จากการศึกษาองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ พบว่า ชาวบ้านในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ มีความเชื่อความศรัทธาต่อพิธีกรรมแกกรั๊วะเป็นอย่างมาก เมื่อมีการประกอบพิธีกรรมแกกรั๊วะขึ้น สิ่งสำคัญที่ต้องคำนึงถึง คือ องค์ประกอบต่าง ๆ ในพิธีกรรม ได้แก่ เวลาที่ใช้ในการประกอบพิธีที่เกี่ยวข้องกับพิธีกรรม สถานที่ที่ใช้ในการประกอบพิธีกรรม สิ่งของและเครื่องใช้ในการประกอบพิธี บุคคลที่เกี่ยวข้องกับพิธีกรรม และขั้นตอนต่าง ๆ ในการประกอบพิธีกรรม ซึ่งในการประกอบพิธีกรรมแกกรั๊วะนั้นการเตรียมองค์ประกอบต่าง ๆ ต้องอิงจากตำราที่ผู้ประกอบพิธีกรรมได้ร่ำเรียนมา เพราะในแต่ละครั้งการประกอบพิธีกรรมมีความแตกต่างกันออกไปขึ้นอยู่กับผู้เข้าร่วมพิธีว่าตกเคราะห์ใด จะต้องจัดเตรียมองค์ประกอบต่าง ๆ ตามเคราะห์นั้น ในการประกอบพิธีกรรมแกกรั๊วะการเตรียมองค์ประกอบต่าง ๆ ให้ครบถ้วนสมบูรณ์ ดังนั้นองค์ประกอบในพิธีกรรมเป็นสิ่งที่สำคัญมาก หากจัดเตรียมองค์ประกอบไม่ครบตามตำรา จะไม่สามารถประกอบพิธีกรรมขึ้นได้

การประกอบพิธีกรรมในทุกพิธีกรรมมีความสำคัญในเรื่องขององค์ประกอบในพิธีกรรม สิ่งของต่าง ๆ ล้วนมีความหมายที่แฝงไปด้วยข้อคิดและคติธรรมเพื่ออบรม สั่งสอน และให้ความรู้แก่คนทั่วไป แสดงให้เห็นว่างานวิจัยของผู้ศึกษามีความสอดคล้องกับงานวิจัยของ สมบัติ สมศรีพลอย (2566) ได้ศึกษาเรื่อง การทำขวัญนาค คณะหมอขวัญสายลม ศิษย์สุรินทร์ ตำบลหนองโอ่ง อำเภออู่ทอง จังหวัดสุพรรณบุรี : องค์ประกอบ ขั้นตอน สัญลักษณ์ และการสื่อความหมายในพิธีกรรม ผลการศึกษา พบว่า คณะสายลมศิษย์สุรินทร์ ยังคงสืบทอดองค์ประกอบการทำขวัญนาคแบบโบราณและประยุกต์สร้างสรรค์ให้เข้ากับบริบทเฉพาะถิ่น โดยมีองค์ประกอบพิธีกรรมทำขวัญนาค 6 องค์ประกอบหลัก ดังนี้ 1) วัตถุหรืออุปกรณ์ประกอบพิธีกรรม 2) เจ้าพิธีหรือหมอขวัญ 3) กิริยาอาการบุคคลในพิธี 4) ทำนองและเนื้อร้องในพิธี 5) ระยะเวลาการประกอบพิธี 6) การแสดงบทบาทสมมุติและการร่ายรำ ส่วนขั้นตอนการทำขวัญนาคมี 28 ขั้นตอน กล่าวเฉพาะขั้นตอนสำคัญ ดังนี้ การชุมนุมเทวดา การแหล่ขันธ์ 5 การแหล่จุติ-ปฏิสนธิ การแหล่เข้าฝัน การแหล่ทำนายฝัน การแหล่แพ้ท้อง การแหล่ลำดับเดือน หมอตำแยทำคลอด พระคุณพ่อแม่ การเรียกขวัญ การแหล่สอนนาคการเบิกบายศรี และการเวียนเทียน

สัญลักษณ์ในพิธีกรรมทำขวัญนาค ประกอบด้วย 1) สัญลักษณ์บุคคล 2) สัญลักษณ์วัตถุ 3) สัญลักษณ์พฤติกรรม 4) สัญลักษณ์สีขาว 5) สัญลักษณ์ตัวเลข พิธีกรรมการทำขวัญนาคคณะสายลมศิษย์สุรินทร์ มีองค์ประกอบและขั้นตอนในการประกอบพิธีกรรมที่มีลักษณะเฉพาะ มีการลดทอนและสร้างสรรค์ขั้นตอนบางขั้นตอน เพื่อให้เหมาะสมกับบริบทและกาลเทศะ แต่ยังคงสัญลักษณ์แทนความหมายต่าง ๆ ในพิธีกรรมตามโบราณไว้ เพื่อสื่อความหมายเชื่อมโยงให้เห็นความคิด ภูมิปัญญา โลกทัศน์ องค์ความรู้ทั้งทางโลกและทางธรรมได้เป็นอย่างดี

และสอดคล้องกับงานวิจัยของชัยยนต์ เพาพาน (2533: บทคัดย่อ) ศึกษาเรื่อง การประกอบพิธีกรรมการลำผีฟ้ามีปรากฏทั่วไปในสังคมเขตอำเภอบรบือ จังหวัดมหาสารคาม พบว่า ในการประกอบพิธีกรรมนั้นมีองค์ประกอบต่าง ๆ คือ เครื่องคายรักษา บุคลากรประกอบพิธีกรรม การแต่งกาย กลอนลำ และการฟ้อนรำ พิธีการรักษามี 3 ขั้นตอน คือ ขั้นจัดเตรียม ได้แก่ การจัดเตรียมสถานที่ เครื่องคายรักษาคนป่วย ฯลฯ ขั้นประกอบพิธีกรรมเป็นการลำรักษา ได้แก่ การลำอัญเชิญผีฟ้า ลำส่องหาสาเหตุ และลำเรียกขวัญ และขั้นหลังพิธีกรรม เป็นการอบรมสั่งสอนผู้ป่วยให้ปฏิบัติตามธรรมเนียมของผีฟ้าและจัดนำของเครื่องเช่นให้ผีฟ้าตามที่ต้องการ และในเดือน 6 ของทุกปี จะมีการเลี้ยงข่วงผีฟ้าหรือเรียกว่าพิธีกรรมบวงสรวงบูชาผีบรรพบุรุษ เพื่อเป็นการชุมนุมกลุ่มผู้นับถือผีฟ้า เพื่อเฉลิมฉลองและตอบแทนบุญคุณต่อผีฟ้าที่ให้ความคุ้มครองรักษาแก่ตน

นอกจากนี้การประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ งานวิจัยของผู้ศึกษามีความแตกต่างจากงานวิจัยของ ทองดา คลังฤทธิ์ และคณะ (2564) ศึกษาเรื่อง การศึกษาเครื่องประกอบในพิธีกรรมของชาวไทยเชื้อสายเขมร ผลการศึกษา พบว่า ความเชื่อของชาวไทยเชื้อสายเขมร มีความเชื่อในอำนาจเหนือธรรมชาติ ไสยศาสตร์มนต์ดำและ เวทย์มนต์ ถือเป็นสิ่งที่จำนำมาซึ้งความทุกข์ ก่อกวนจิตใจ และก่อให้เกิดความเจ็บป่วย เป็นต้น “เกรืองกรั๊วะ” เป็นภาษาเขมรท้องถิ่น มีความหมาย เครื่องที่ใช้ในการปัดเป่าวิถีด้านความเชื่อเมื่อมีการประกอบพิธีกรรมปัดเป่าสิ่งชั่วร้าย มักมีเครื่องประกอบที่ได้สืบทอดกันมาจากรุ่นสู่รุ่น และยังรักษาไว้จนถึงปัจจุบันและยังคงอยู่มักปรากฏในพิธีกรรมเกี่ยวข้องกับการปัดเป่าในสิ่งชั่วร้ายเสมอ เครื่องประกอบในพิธีกรรม ได้แสดงถึงร่างกายของมนุษย์ และให้ความหมายในบางอย่างมาจากสวรรค์ และวัสดุสิ่งของยังมีการกำหนดอายุ การเกิดขึ้นและการศูนย์สลายไป

จากการศึกษาองค์ประกอบพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ แสดงให้เห็นว่าชาวบ้านในชุมชนตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์ มีความเชื่อ ความเคารพและศรัทธาต่อพิธีกรรมแกกรั๊วะ ซึ่งเป็นพิธีกรรมการสะเดาะเคราะห์ รวมถึงบำบัดและรักษาอาการเจ็บป่วยต่าง ๆ โดยไม่ทราบสาเหตุได้ ดังนั้นสิ่งสำคัญที่ต้องคำนึงถึงเมื่อมีการประกอบพิธีกรรม คือ องค์ประกอบของพิธีกรรม โดยชาวบ้านมีความเชื่อว่าหากเตรียมองค์ประกอบต่าง ๆ ครบตามตำราจะทำให้การประกอบพิธีกรรมมีความถูกต้อง และส่งผลให้การประกอบพิธีกรรม มีความราบรื่น สำเร็จลุล่วงไปได้ด้วยดี

ข้อเสนอแนะ

1) ควรศึกษาเรื่องเล่าเกี่ยวกับพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

2) ควรศึกษาคุณค่าที่ส่งผลต่อความเชื่อในพิธีกรรมแกกรั๊วะของกลุ่มชาติพันธุ์ไทยเขมร ในตำบลตรำดม อำเภอลำดวน จังหวัดสุรินทร์

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Rituals and Roles of the Shrine of the Two Sisters, Kham Ahuan Subdistrict, Mueang District, Mukdahan Province

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Abstract

This article aims to study the rituals and roles of the Shrine of the Two Sisters, Kham Ahuan Subdistrict, Mueang District, Mukdahan Province. By studying from document data and collecting field data to analyze and organize the data according to the objectives and present the results of the study in a descriptive analytical form.

The study results found that the rituals of the Two Sisters Shrine consist of four types of rituals as follows: Rituals that individuals can perform themselves, rituals that rely on a facilitator, community rituals, religious rituals. The ceremony of worshipping the shrine of the two sisters helps to improve the relationship between people and the sacred things. These ceremonies are often performed to pray for happiness, prosperity and safety, or to make our wishes come true.

In studying the roles and responsibilities of the three types of shrines of the two sisters as follows: The role in providing knowledge and education, the role in transmitting rituals, the role in controlling and maintaining social patterns. The beliefs and history of the rituals of worshiping the shrine of the two goddesses are revered and preserved by the villagers of Mukdahan Province to this day. Along with the two sacred goddesses, the sisters also played an important role in controlling the social pattern.

Keywords: ritual, role, shrine of the two sisters

พิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำฮาฮวน อำเภอเมือง จังหวัดมุกดาหาร

บทนำ

พิธีกรรมมีความสัมพันธ์กับความเชื่อเป็นพื้นฐานของการกระทำ ไม่ว่าจะเป็นความเชื่อต่อสิ่งใด พิธีกรรมในสังคมไทยมีอยู่ 2 ประเภท คือ พิธีกรรมส่วนรวม มีแบบแผนการกระทำคล้ายคลึงกันทั้งประเทศ กับพิธีกรรมเฉพาะถิ่น มีแบบแผนการกระทำเป็นเอกลักษณ์เฉพาะถิ่นใดถิ่นหนึ่ง แต่องค์ประกอบของพิธีกรรมทั้งสองประเภทจะเหมือนกัน คือ มีความเชื่อเป็นรากฐานการกระทำผู้ประกอบพิธี อุปกรณ์ในพิธี วิธีการดำเนินการและผู้ร่วมพิธี(จารุวรรณ ธรรมวัตร : 2530) ประเพณีบวงสรวงเจ้าแม่สองนางพี่น้อง (จังหวัดมุกดาหาร) ตามตำนานเมืองมุกดาหารซึ่งได้กล่าวถึงเจ้าแม่สองนางพี่น้องว่า “เจ้าแม่สองนางพี่น้องเป็นธิดาของเจ้ากรุงเวียงจันทน์ที่เดินทางมาสร้างบ้านแปลงเมืองยังภาคใต้ของลาว เป็นหญิงฝาแฝดชื่อนางพิมและนางพา ทั้งสองเป็นผู้ที่มีความรู้ความสามารถในด้านการเมืองและการปกครองเป็นเลิศ มีความเฉลียวฉลาด มีความรู้เกี่ยวกับโหราศาสตร์ และเป็นที่ปรึกษางานบ้านงานเมืองตลอดจนบัญชาการเกี่ยวกับส่วยสาอากรที่ขึ้นแก่เมืองมุกดาหารซึ่งในอดีตที่ตั้งอยู่ทั้งสองฝั่งแม่น้ำโขง ทำให้เกิดความอยู่ดีมีสุขแก่บ้านเมือง อยู่ต่อมาเจ้าแม่สองนางพี่น้องได้มาร่วมในงานพิธีบุญส่วงเฮือ (แข่งเรือ) ขณะที่เจ้าแม่ทั้งสองได้ลงเรือเล่นงานบุญได้เกิดอุบัติเหตุทางน้ำ เรือล่มบริเวณที่เป็นสบมุก เป็นเหตุให้นางพิมนางพาสองพี่น้องเสียชีวิต ได้สร้างความเศร้าโศกเสียใจแก่ชาวเมืองเป็นอย่างยิ่ง ชาวเมืองจึงได้ร่วมกันอธิษฐานจิตขอให้ดวงวิญญาณของเจ้านางได้มาปกปักรักษาคุ้มครองบ้านเมืองนี้สืบไป และชาวเมืองเล่าลือกันว่า เจ้านางทั้งสองรับว่าจะมาช่วยเหลือคุ้มครองให้ชาวมุกดาหารให้อยู่เย็นเป็นสุข ชาวเมืองจึงได้ร่วมกันสร้างศาลให้เจ้าแม่สองนางพี่น้องขึ้นที่บริเวณสบมุกเรียกว่า “ศาลเจ้าแม่สองนางพี่น้อง” จนถึงปัจจุบันนี้

จากการที่ผู้ศึกษาได้สัมภาษณ์ประชาชนในพื้นที่ใกล้เคียงศาลเจ้าแม่สองนางพี่น้องมีบทบาทต่อผู้คนในจังหวัดมุกดาหาร พบว่ามีผู้คนในจังหวัดมุกดาหารเล่าต่อๆ กันมาว่าบริเวณดังกล่าว ทุกวันขึ้น 11 ค่ำ เดือน 6 จะมีเสียงร่ำไห้ของผู้หญิงสองคน ซึ่งชาวบ้านเชื่อว่าเป็นเสียงของพระนางพิมพากับพระนาง ลมพามา และได้แสดงอภินิหารให้ปรากฏอยู่เนืองๆ เจ้ากินรี เจ้าเมืองมุกดาหารได้สืบทราบประวัติความความเป็นมาจึงตั้งศาลขึ้น ณ ที่แห่งนั้น เพื่อให้วิญญาณได้สิงสถิต เมื่อ พ.ศ. 2315 และได้ขนานนามว่า"ศาลเจ้าแม่สองนางพี่น้อง" อันเป็นที่เคารพสักการะของชาวเมืองมุกดาหารโดยทั่วกัน โดยถือเอาเดือนพฤษภาคมของทุกปีเป็นเดือนที่ทำพิธีเซ่นไหว้และบวงสรวงศาลเจ้าแม่สองนางพี่น้อง ตั้งแต่นั้นมาจนถึงปัจจุบัน ชาวจังหวัดมุกดาหารถือว่าศาลเจ้าแม่สองนางพี่น้อง เป็นสถานที่ศักดิ์สิทธิ์คู่กับศาลเจ้าพ่อเจ้าฟ้ามุงเมือง ผู้ใดที่เคารพสักการะศาลเจ้าพ่อเจ้าฟ้ามุงเมืองแล้ว จะเลยไปเคารพสักการะศาลเจ้าแม่สองนางพี่น้องด้วยเสมอ โดยในวันขึ้น 15 ค่ำ เดือน 6 ของทุกปี ชาวจังหวัดมุกดาหารจึงจัดพิธีบวงสรวงทุกปีจากการที่ผู้ศึกษาได้สัมภาษณ์ประชาชนในพื้นที่ใกล้เคียงศาลเจ้า

แม่สองนางพี่น้อง จังหวัดมุกดาหารมีประชาชนในพื้นที่หรือต่างพื้นที่เข้ามาสักการะบูชาและขอพรอย่างเนืองแน่น เช่น อยากที่จะเจริญก้าวหน้า ในหน้าที่การงาน การเงิน ไปบนบานขอพรเพื่อให้สมหวัง ขอให้ได้โชคลาภ ขอพรในทุกเทศกาล วันสำคัญต่างๆ เป็นต้น ดังนั้นผู้ศึกษาจึงสนใจที่จะศึกษาเรื่องพิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำฮาฮวน อำเภอเมือง จังหวัดมุกดาหาร เพื่อเป็นคุณูปการต่อผู้สนใจด้านพิธีกรรมและบทบาทหน้าที่เกี่ยวกับสิ่งศักดิ์สิทธิ์ประจำบ้านเมืองต่อไป

วัตถุประสงค์ในการวิจัย

1) เพื่อศึกษาพิธีกรรมบวงสรวงศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร
2) เพื่อศึกษาบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร

ขอบเขตการวิจัย ผู้ศึกษาได้กำหนดขอบเขตไว้ 2 ด้าน ดังนี้

1. ขอบเขตด้านข้อมูล

1.1 ข้อมูลมุขปาฐะ รวบรวมข้อมูลโดยการสัมภาษณ์ผู้ประกอบพิธี ประชาชนผู้เข้าร่วมพิธี

1.2 ข้อมูลลายลักษณ์รวบรวมข้อมูลจาก หนังสือ ตำรา และเอกสารต่างๆ

2. ขอบเขตด้านพื้นที่

ศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร

วิธีดำเนินการวิจัย

ในการศึกษาครั้งนี้มีวัตถุประสงค์เพื่อศึกษาพิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร โดยผู้วิจัยมีขั้นตอนการทำดังนี้

1) ขั้นรวบรวมข้อมูล ผู้ศึกษาเอกสารงานวิจัยและกรอบแนวคิดทีเกี่ยวข้องกับความพิธีกรรมและ บทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร และลงพื้นที่ เก็บข้อมูลภาคสนาม โดยศึกษากำหนดประเด็นหรือตั้งคำถามเพื่อสอบถามข้อมูล ผู้ดูแลศาลเจ้าแม่สอง นางพี่น้อง ชาวบ้าน ผู้ประกอบพิธีกรรม ผู้เข้าร่วมพิธีกรรม และผู้ที่อยู่ในเขตพื้นที่ที่มีส่วนเกี่ยวข้องเพื่อให้ทราบประเด็นที่ผู้ศึกษากำลังศึกษา

2) ขั้นวิเคราะห์ข้อมูล ผู้ศึกษานำข้อมูลเอกสารและงานวิจัยที่เกี่ยวข้องกับข้อมูลภาคสนามมาวิเคราะห์ข้อมูลตามวัตถุประสงค์ของการวิจัย

3) นำเสนอผลการศึกษาในรูปแบบของการพรรณนาวิเคราะห์ สรุป อภิปรายผลการศึกษาและข้อเสนอแนะ

ผลการวิจัย

จากการศึกษาพิธีกรรมและบทบาทหน้าที่ศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร จากการสัมภาษณ์ ผู้ดูแลศาลเจ้าแม่สองนางพี่น้อง ซึ่งผู้ศึกษามี วัตถุประสงค์เพื่อศึกษาพิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร สามารถสรุปผลได้ดังนี้

1. พิธีกรรมบวงสรวงศาลเจ้าแม่สองนางพี่น้องน้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร

ผู้ศึกษาพบพิธีกรรมบวงสรวงศาลเจ้าแม่สองนางพี่น้องน้อง ตำบลคำอาฮวน อำเภอเมืองจังหวัดมุกดาหาร สามารถจำแนกพิธีกรรมได้4 ประเภทดังนี้

1.1 พิธีกรรมระดับปัจเจกบุคคลเป็นพิธีกรรมที่บุคคลสามารถทำเองได้ โดยไม่ต้องอาศัยผู้ประกอบ พิธีกรรมพิธีกรรมบุคคลนั้นสามารถทำพิธีกรรมตามความสะดวก ทำเมื่อไหร่ก็ได้ ไม่มีข้อกำหนด จากการศึกษาพิธีกรรมบวงสรวงเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร พบพิธีกรรมที่ปัจเจกบุคคลสามารถทำเองได้คือ การบนบานขอพรเจ้าแม่สองนางพี่น้องการไหว้มีสิ่งของต้องห้ามที่ไม่ควรนำมาบูชาเจ้าแม่สองนาง คือ สุราหรือเครื่องดื่มมึนเมา และของคาว เช่น หมูดิบ ของดิบต่างๆ ในปี 2567 มีการเปลี่ยนแปลงกฎการไหว้ภายในศาลเจ้าแม่สองนางพี่น้อง คือ การกราบไหว้ห้ามจุดธูปเทียน ห้ามก่อประกายไฟ ให้กราบไหว้ด้วยการนำสิ่งของที่ท่าชอบมาบูชาอย่างถูกวิธีและถูกต้อง ที่สำคัญคือห้ามแก้บนในวันพระเด็ดขาด เพราะวันพระเป็นวันที่เทพและสิ่งศักดิ์สิทธิ์อยู่ระหว่างบำเพ็ญกุศล อาจจะไม่มารับคำแก้บน ซึ่งเป็นความเชื่อที่บอกต่อๆ กันมา (เรณุสวัสดิ์วงศ์ไชย, 2567 : สัมภาษณ์)

1.1.1 เครื่องเซ่นไหว้ในถาด ประกอบด้วย ดอกไม้ตามฤดูกาล เช่น ดาวเรือง กุหลาบ หมากพลู2 ชุด น้ำเปล่า 2 ขวด น้ำมัน 2 ขวด

1.1.2 สถานที่ในการประกอบพิธีกรรมบวงรสรวงและกราบไหว้บูชาจะจัดที่ศาลเจ้าแม่สองนางพี่น้อง ถ้ามากราบไหว้ในวันธรรมดาทั่วไปก็จะมีบทสวดบูชาให้บุคคลที่มาเซ่นไหว้ได้กล่าวบูชาแต่จะไม่มีการจุดธูปเทียน เพราะเป็นคำสั่งห้ามภายในศาล จากนั้นก็นำเครื่องบูชาไปถวายเจ้าแม่สองนางพี่น้องภายในศาลโดยวางถาดเรียงต่อจากถาดอื่นให้เป็นระเบียบ และนำน้ำมัน 2 ขวดไปเทที่ตะเกียงซึ่งมีความเชื่อว่าน้ำมันจะทำให้ทุกอย่างราบรื่นไปได้ด้วยดีจากนั้นก็เป็นอันเสร็จพิธี

1.2 พิธีกรรมที่ต้องอาศัยผู้ประกอบพิธี คือ พิธีกรรมบวงสรวงศาลเจ้าแม่สองนางพี่น้องที่บุคคลใดไม่สามารถทำได้เองโดยต้องอาศัยผู้ประกอบพิธีกรรมในการทำพิธีกรรม ซึ่งในการทำพิธีกรรมจะมีรูปแบบไว้ชัดเจน กำหนดวันเวลาสถานที่พิธีกรรมบวงสรวงเจ้าแม่สองนางพี่น้องประจำปีของชาวเมืองมุกดาหารจัดในวันขึ้น 11 ค่ำ เดือน 6 ของทุกปี ตั้งแต่ 09.00 – 16.00 น. ซึ่งมีคนเชื่อว่าเป็นวันที่ตรงกับได้ยินเสียงร้องไห้ของเจ้าแม่สองนางพี่น้องปรากฏให้คนได้รู้ได้ยินและได้เห็น จึงได้ก่อตั้งเป็นศาลในเวลาต่อมา ซึ่งการทำพิธีบวงสรวงจะต้อง

อาศัยผู้ประกอบพิธีกรรมทั้งกลุ่มนางเทียมเจ้าแม่สองนางที่เป็นเชื้อสายของเจ้าเมืองมุกดาหาร นักดนตรี และบรรดาลูกศิษย์ที่มาคอยเฝ้าและถวายเครื่องสักการะ

1.2.1 ขั้นตอนการประกอบพิธีกรรมบวงสรวงเจ้าแม่สองนาง งานบวงสรวงเจ้าแม่สองนาง ในวันขึ้น 11 ค่ำ เดือน 6 เป็นพิธีที่ศักดิ์สิทธิ์และเป็นพิธีที่มีความสำคัญต่อการดำรงชีวิตของชาวเมืองมุกดาหารเป็นอย่างมาก ในตอนเช้ามีนางเทียมทั้ง 3 คน จะแต่งชุดขาว ซึ่งศาลเจ้าแม่สองนางพี่น้องเป็นศาลที่มีความสำคัญในบางพื้นที่ของไทย โดยเฉพาะในภาคเหนือและภาคอีสาน ซึ่งในกรณีนี้ "นางเทียม" หมายถึงบุคคลที่ทำหน้าที่เป็นตัวแทนหรือเป็นผู้ทำพิธีในศาลเจ้าแม่สองนางพี่น้อง แต่ละนางเทียมจะมีบทบาทในการรับใช้และทำพิธีกรรมต่างๆ เหตุผลที่ศาลเจ้าแม่สองนางพี่น้องมักจะมีนางเทียมสามคนซึ่งเกิดมาจากความเชื่อและประเพณีที่สืบทอดมา นางเทียมสามคนอาจมีบทบาทในการแสดงความเคารพหรือบูชาต่อเทพเจ้าแม่สองนางพี่น้อง โดยมีการแบ่งหน้าที่หรือความรับผิดชอบตามความเชื่อท้องถิ่นและศาลเจ้าแม่สองนางพี่น้องมีแบ่งการทำพิธีเป็นสามส่วน เพื่อให้เกิดความสมบูรณ์และความศักดิ์สิทธิ์ของพิธีกรรม อีกแง่หนึ่งอาจเป็นการแสดงถึงความสามัคคีและการทำงานร่วมกันในการรักษาพิธีกรรมและประเพณีให้ดำเนินไปอย่างราบรื่น และการมีหลายคนทำหน้าที่อาจช่วยให้การทำพิธีเป็นไปอย่างมีระเบียบและครบถ้วนตามที่มีการสืบทอดมาลำดับพิธีจะมีการทำพิธีเชิญวิญาณของบรรพบุรุษลงมาพบปะบรรดาลูกหลานและชาวเมือง จึงมีขั้นตอนการประกอบพิธีหลายขั้นตอน ตั้งแต่การจัดเตรียมสิ่งของ เครื่องเซ่น การเตรียมเครื่องบวงสรวง และเครื่องเซ่นเป็นส่วนสำคัญของพิธีกรรมทางศาสนาและวัฒนธรรมหลายๆ ประเภท โดยเฉพาะในความเชื่อเครื่องบวงสรวงและเครื่องเซ่นจะใช้เพื่อแสดงความ เคารพ และสำนึกในสิ่งที่เราเชื่อว่ามีอำนาจหรือมีความสำคัญ เช่น เทพเจ้า วิญญาณบรรพบุรุษ หรือสิ่ง ศักดิ์สิทธิ์ต่างๆ การเตรียมเครื่องไหว้ เครื่องบวงสรวง ต้องเตรียมให้ถูกต้องตามธรรมเนียมประเพณีโบราณที่ทำสืบต่อกันมาตั้งแต่อดีตจนถึงปัจจุบัน หากเตรียมไม่ถูกต้องหรือผิดขั้นตอนใดขั้นตอนหนึ่งจะทำให้วิญญาณของเจ้าแม่สองนางและบริวารของท่านไม่ลงมา และเหตุผลหลักในการเตรียมเครื่องบวงสรวงและเครื่องเซ่นที่แสดงความเคารพและขอบคุณ ซึ่งขั้นตอนการประกอบพิธี และองค์ประกอบของพิธีบวงสรวง (เครื่องแต่งขันคาย) มีขั้นตอนดังต่อไปนี้

1. นางเทียม จ้ำ นางเปียงโคตรของเจ้าแม่สองนาง
2. ลูกศิษย์ที่มาคอยเฝ้าและถวายเครื่องสักการะ
3. ขัน 5 ขัน บายศรี หมากเบ็ง
4. ข้าวสาร (ข้าวเหนียว) 3 กิโลกรัม
5. กรวยใบตอง 3 ชุด
6. เทียนคีบ ชุดละ 32 เล่ม จำนวน 2 ชุด
7. เทียนค่าคีง
8. เทียนเวียนหัว จำนวน 10 เล่ม

9. เทียนปลาบดาบปลายธนู

10. เทียนเล่มบาท ใช้ 4 คู่

11. เทียนกิ่ง จำนวน 32 เล่ม

12. ไข่ไก่ดิบ 2 ฟอง

13. เงินค่าครู เงิน 6 บาท และ สตางค์แดง 1 อัน

1.2.2 สิ่งของประกอบพิธีลงเทียม

ขันเชิญเจ้าแม่สองนาง เตรียมไว้ 2 ชุดเชิญเจ้าแม่ลงเทียม 1 ชุด และ อีก 1ชุดตั้งไว้ที่โต๊ะบวงสรวง ประกอบด้วย ขัน 5 หมากเบ็ง 1 คู่ หมากคำ 2 คำ และธูป 9 ดอก ขันเชิญเจ้าพ่อฟ้ามุงเมือง เตรียมไว้ 2 ชุด สำหรับเชิญลงเทียม 1 ชุด และ ตั้งไว้ที่โต๊ะบวงสรวง อีก 1 ชุด ประกอบด้วยขันแปด หมากเบ็ง 1 คู่ หมาก 1 คำ กรวยใบตอง 2 กรวย 2 คู่กรอกยาสูบ ธูป 9 ดอก ขันเชิญเจ้าพ่อราชวงศ์ศึก เจ้าหลวงวิชา และเจ้ากรมหัว ขัน 5 หมากเบ็ง 1 คู่ หมากคำ กรอกยาสูบ ขันเชิญเจ้าพ่อคำแดง เจ้าแม่คำเหลือง และเจ้าพ่อหัวดอน ใช้เชิญเจ้าแม่ เจ้าพ่อ ลงเทียม ประกอบด้วยขัน 5 กอกยาสูบ หมากคำ หมากเบ็ง 1 คำ เครื่องบายศรี เตรียมไว้ 7 ชุด เป็นเครื่องบูชา ตั้งไว้ที่พื้นที่ลงเทียม 3 ชุด หมอนรองเครื่องคาย เป็นหมอนขิดสี่เหลี่ยม ผ้าฝ้าย สำหรับรองขัน มีขนาดกว้าง ยาว 1 เมตร ดาบเสี่ยงทาย วางไว้บนพานเครื่องคาย ของเจ้าแม่สองนาง เหล้าขาว ตั้งวางไว้ใกล้ๆ ขันคาย 1 ขวด พร้อมแก้ว 1 ใบ กระโถน 1 ใบ มะพร้าวอ่อน 2 คู่

1.2.3 เครื่องเซ่นไหว้ที่โต๊ะ ประกอบด้วย ไก่ 3 ตัว ไม่เพียงแต่ใช้เซ่นไหว้แต่ยังใช้ไก่ไวเสี่ยงทายความอุดมสมบูรณ์ทำนายฝนฟ้าชะตาบ้านเมืองอีกด้วย วางมะพร้าวอ่อนที่โต๊ะ เจ้าแม่สองนาง 1 คู่ โต๊ะเจ้าพ่อฟ้ามุงเมือง 1 คู่ และกล้วย 2 หวี น้ำดื่ม น้ำหวาน ข้าว เหนียว ที่โต๊ะเจาพ่อมุงเมือง 1 ชุด โต๊ะเจ้าแม่สอง นาง 2 ชุด ขนมหวานและผลไม้อีก 2 ชุด วางไว้ที่โต๊ะเจ้าแม่สองนางเท่านั้น ทุกคนมีความเชื่อว่าเจ้าแม่สองนางท่านเป็นเทพ จึงถวายแต่ของหวานไม่มีอาหารคาว และเครื่องเซ่นไหว้ต่างๆ จะต้องสดใหม่ไม่มีการเตรียมไว้ล่วงหน้าค้างคืนเพราะตามที่ควรปฏิบัติคือเครื่องเซ่นจะต้องเตรียมตอนเช้ามืดของวันงานเท่านั้น ซึ่งถือว่าเป็นของสดใหม่ทำให้เจ้าแม่สองนางและบริวารพอใจ

1.2.4 การจัดตำแหน่งวางสิ่งของในพิธีบวงสรวง ปัจจุบันพิธีจะต้องจัดเตรียมไว้ตั้งแต่วันขึ้น10 ค่ำ เดือน 6 ตั้งพิธียื่นไปทางทิศตะวันออกติดกับริมแม่น้ำโขง และมีหลังคาแค่ส่วนที่ลงเทียมเท่านั้นพื้นที่ทำพิธีจะแบ่งออกเป็น 2 ส่วน คือพื้นที่ส่วนใน เป็นพื้นที่ที่ประกอบพิธีต่างๆ และเป็นพื้นที่ส่วนบุคคลสงวนไว้เฉพาะคนในตระกูลเจ้าเมืองเท่านั้น พื้นที่ส่วนนอกเป็นพื้นที่สำหรับบรรดาลูกศิษย์ที่มาคอยเฝ้าและถวาย เครื่องบูชาสักการะเจ้าแม่สองนางและบริวารอื่นๆ สิ่งของที่จัดมาถวายได้แก่พวงมาลัย ดอกไม้หอม น้ำอบ เหล้า การแบ่งพิธีส่วนในและส่วนนอกจะแบ่งโดยใช้ไม้ไผ่กั้น มีความเชื่อว่า จะป้องกันไม่ให้สิ่งเลวร้ายเข้าไปได้ ส่วนโต๊ะเครื่องเส้นไหว้จะจัดตั้งไว้ในที่โล่งแจ้ง ติดกับชายฝั่งแม่น้ำโขง

1.2.5 การประกอบพิธีกรรมบวงสรวงเจ้าแม่สองนาง

1. บูชาพระแม่ธรณีและเซ่นไหว้นางเทียมที่เป็นบรรพบุรุษ เซ่นไหว้นางเทียม และบรรพบุรุษด้วยพาหวาน 1 สำรับ เพื่อเป็นการบอกกล่าวดวงวิญญาณนางเทียมและแม่ธรณีได้รับรู้ และขอให้วิญญาณของเจ้าแม่สองนางและบริวารมาลงเทียมโดยง่ายและจะทำให้งานพิธีกรรมบวงสรวงราบรื่นไปได้ด้วยดี

2. เครื่องบวงสรวง และเครื่องเซ่น เมื่อจัดวางเรียบร้อยแล้วจ้ำจะตรวจสอบความถูกต้องและความเรียบร้อยของสิ่งต่างๆ และตำแหน่งที่วางเครื่องเซ่นก่อน แล้วเชิญนางเทียมของเจ้าแม่สองนางไปตรวจดูอีกครั้งหนึ่งเพื่อดูว่าขาดเหลืออะไรบ้าง หรือวางของถูกตำแหน่งตามที่สืบทอดกันมาแต่โบราณหรือไม่

3. นางเทียมประกอบพิธีกรรมลงเทียม พิธีกรรมบวงสรวงจะจัดขึ้นในเวลาประมาณ 09.00 น. ถึงเวลา 16.00 น. หลังจากที่ตรวจเครื่องเซ่นไหว้เซ่นเรียบร้อยหากไม่มีสิ่งใดผิดพลาดหรือขาดตกบกพร่องนางเทียมก็จะเดินไปนั่งลงบนพื้นที่ลงเทียมเพื่อเริ่มพิธี เวลา 15.00 น. เมื่อถึงเวลาลงเทียมนางเทียมก็จะยกขันเชิญเจ้าพ่อให้ลงมาเทียม หมอม้าจะตีกลองเสียงดังขึ้นเพื่อเรียกวิญญาณเจ้าพ่อลงเทียม การลงเทียมจะมีนางเทียมทั้งหมด 3 คน นั่งประจำที่ของตนแต่ละองค์จะขึ้นอธิฐานเชิญวิญญาณเจ้าพ่อทั้งหลายมาลงเทียม นักตีกลอง ฆ้อง เสียงดังและรัวถี่ขึ้นการลงเทียมในลำดับแรกจะใช้ขัน 8 เชิญวิญญาณเจ้าพ่อฟ้ามุงเมืองและใช้ขัน 5 เชิญเจ้าพ่อราชวงศ์ศึก และเจ้าพ่อคำแดงมาลงเทียมก่อน เมื่อวิญญาณลงเทียมแล้วจะลุกขึ้นยืนยกแขนชูมือขึ้นมีท่าทางแข็งแรง ใบหน้านิ่งเฉย นางเปียงจะช่วยกันหยิบชุดของเจ้าพ่อฟ้ามุงเมืองที่เตรียมไว้มาสวมใส่ให้นางเทียม ซึ่งเป็นชุดสีแดงคล้ายกับนักรบในสมัยโบราณ การเปลี่ยนชุดจะใช้ผ้ากางล้อมไว้ไม่ให้บุคคลภายนอกเห็น เมื่อเปลี่ยนชุดเสร็จเรียบร้อย จะออกมาร่ายรำและเดินไปตรงจุดเครื่องเซ่น โดยมีนางจ้ำประนมมือเดินตามหลังเพื่อรอรับคำสั่ง หากเจ้าพ่อมีการทักท้วงสิ่งใดหรือต้องการเพิ่มสิ่งใด เมื่อตรวจเสร็จแล้วจึงเดินมาหาบรรดาลูกศิษย์ เพื่ออวยพรและรับเครื่องสักการะ

1.2.6 การเสี่ยงทาย ต้องปฏิบัติตามพิธีกรรมและข้อปฏิบัติอย่างเคร่งครัด เพื่อแสดงความเคารพต่อเทพเจ้าหรือสิ่งศักดิ์สิทธิ์ที่บูชา การไม่ปฏิบัติตามขั้นตอนที่ถูกต้องอาจถือว่าไม่เคารพและส่งผลต่อผลลัพธ์ของการเสี่ยงทายและการเสี่ยงทายฟ้าฝนที่ศาลเจ้าแม่สองนางเป็นกิจกรรมที่มีรากฐานในความเชื่อและประเพณีท้องถิ่น การปฏิบัติตามข้อกำหนดและความเชื่อที่เกี่ยวข้องจะช่วยให้การเสี่ยงทายมีความหมายและเป็นไปตามที่ตั้งใจ การเสี่ยงทายจะเป็นหน้าที่ของเจ้าพ่อราชวงศ์ศึกและเจ้าพ่อหัวดอน ทำพิธีเสี่ยงทายเพื่อฟังคำทำนายฟ้าฝน และหลังจากจบพิธีเสี่ยงทายลูกศิษย์จะแบ่งปันสิ่งของเครื่องเซ่นต่างๆ ที่มีอยู่ในพิธีกรรมแล้วนำกลับบ้านเพื่อเป็นการเสริมความเป็นมงคลกับครอบครัวของตนเองพิธีกรรมของชุมชนศาลเจ้าแม่สองนางเป็นกิจกรรมที่มีความสำคัญทางวัฒนธรรมและศาสนาในหลายพื้นที่ของประเทศไทย พิธีกรรมบวงสรวงศาล

เจ้าแม่สองนางพี่น้องเกี่ยวข้องกับการบูชาศาลเจ้าแม่สองนางซึ่งเป็นเทพธิดาที่เคารพนับถือในพื้นที่นั้นๆ สะท้อนถึงความเชื่อและวัฒนธรรมที่มีการถ่ายทอดมาจากรุ่นสู่รุ่นและมีความสำคัญต่อการรักษาความสามัคคีและความสงบสุขในชุมชนนอกจากนี้ยังเป็นการรักษาและส่งเสริมมรดกทางวัฒนธรรมที่สำคัญของชุมชน คือ การร่วมแรงร่วมใจจัดงานพิธีบวงสรวงศาลเจ้าแม่สองนาง ซึ่งในการประกอบพิธีต่างๆ ทุกคนในชุมชนมุกดาหารได้มาร่วมงานกันอย่างมากมาย แสดงให้เห็นถึงความเคารพนับถือและมีความเชื่อในพิธีกรรมบวงสรวงเจ้าแม่สองนาง พิธีกรรมทางศาสนาคือการทำบุญตักบาตรการถวายอาหารหรือของใช้ให้พระสงฆ์ ซึ่งเป็นการบวงสรวงเพื่อขอพรและเสริมความเป็นสิริมงคลจัดพิธีขึ้นในวันสงกรานต์ พร้อมทั้งถวายเครื่องบรรณาการแด่เจ้าแม่สองนางและเจ้าพ่อฟ้ามุงเมือง จัดช่วงสงกรานต์ระหว่างวันที่ 13-15 เดือนเมษายนของทุกปี เป็นการทำบุญศาลเจ้าแม่สองนางพี่น้อง จัดขึ้นเพื่อจะสื่อให้เห็นว่าชาวเมืองมุกดาหารมี ความเคารพนับถือเจ้าแม่สองนางพี่น้องเป็นอย่างมาก การที่ได้ทำบุญตักบาตรก็ถือว่าเป็นการทำบุญเพื่อส่งไปถึงเจ้าแม่สองนางพี่น้องและเจ้าพ่อฟ้ามุงเมืองการจัดพิธีบวงสรวงเจ้าแม่สองนางพี่น้องเป็นพิธีที่ยิ่งใหญ่และมีความศักดิ์สิทธิ์มาก ประชาชนมารวมกันอย่างพร้อมเพียงในงานพิธีบวงสรวง และในพิธีบวงสรวงศาลเจ้าแม่สองนางพี่น้องได้มีการจัดเตรียมเครื่องสักการะบูชา เครื่องเซ่นไหว้ต่างๆ อย่างครบถ้วนและถูกต้องตามที่สมัยโบราณได้สืบทอดต่อกันมา ต่อจากการจัดเตรียมเครื่องเซ่นไหว้แล้วจะเป็นพิธีการลงเทียมและลำดับสุดท้ายคือ พิธีเสี่ยงทาย ซึ่งมีลูกหลานขาวเมืองมุกดาหารมาร่วมพิธีบวงสรวงเป็นจำนวนมากในการบวงสรวงเจ้าแม่สองนางมีนางเทียมเจ้าแม่สองนางพี่น้อง (นางพิมพาและนางลมพา) และเจ้าพ่อมุงเมืองพร้อมบริวาร ซึ่งเป็นที่เคารพนับถือของประชาชนในชุมชนเมืองมุกดาหาร

2. บทบาทหน้าที่ศาลเจ้าแม่สองนางพี่น้องน้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร

ผู้ศึกษาพบบทบาทหน้าที่ศาลเจ้าแม่สองนางพี่น้องน้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร จำแนกได้ 3 ประเภท ได้แก่ บทบาทในการให้ความรู้และการศึกษา บทบาทในการถ่ายทอดพิธีกรรม บทบาทในการควบคุมรักษาแบบแผนของสังคม ดังนี้

2.1 บทบาทในการให้ความรู้และการศึกษา จากการที่ผู้ศึกษาได้สอบถาม นางมุกดา สินทา ผู้แลศาลเจ้าแม่สองนางพี่น้อง จังหวัดมุกดาหาร กล่าวว่า มีประชาชนในพื้นที่หรือต่างพื้นที่เข้ามาสักการะบูชาอย่างเนืองแน่นและยกให้ศาลเจ้าแม่สองนางพี่น้องเป็นที่ยึดเหนี่ยวจิตใจของคนในชุมชนตั้งแต่คนเฒ่าคนแก่และวัยรุ่นไปจนถึงเด็กเล็กที่รู้ความ เนื่องด้วยเรื่องเล่าและความศรัทธาที่มีมาตั้งแต่สมัยโบราณ เมื่อรู้สึกไม่สบายใจหรือทุกข์ใจ ก็จะเดินทางไปกราบไหว้ศาลเจ้าแม่สองนางพี่น้อง เพราะมีความเชื่อว่าเจ้าแม่สองนางพี่น้อง (นางลมพาและนางพิมพา) ช่วยปกปักรักษาคุ้มครองลูกหลานทุกคนให้แคล้วคลาดจากภัยอันตรายทั้งปวง ผู้คนที่ได้มาบนบานไว้ก็ประสบผลสำเร็จกันทุกคนจึงทำให้มีคนต่างจังหวัดเดินทางมากราบไหว้บูชาศาลเจ้าแม่สองนางพี่น้องเป็นประจำ แต่มีข้อยกเว้นคือ ห้ามบนวันพระเด็ดขาดเพราะเชื่อว่าวันพระเป็นวันที่เจ้าแม่สองนาง

และบริวารศักดิ์สิทธิ์จำศีลบำเพ็ญเพียรกุศล จึงไม่สามารถมารับคำบนได้และในการแก้บนก็มีข้อห้ามคือ ห้ามนำเหล้ามาถวายและของดิบทุกชนิดเนื่องจากเจ้าแม่สองนางพี่น้องเป็นผู้หญิงจึงไม่ประสงค์ในสิ่งของเหล่านี้ สิ่งควรจะนำมาถวายแก้บนคือน้ำอบน้ำหอม ของหวาน น้ำแดง หมากพลู ชุดผ้าไทย และดอกไม้ตามฤดูการก็สามารถนำมาถวายได้ (นางมุกดา สินทา, 2567 : สัมภาษณ์)

2.2 บทบาทในการถ่ายทอดพิธีกรรม โดยมีผู้คนในจังหวัดมุกดาหารได้ยึดถือพิธีกรรม บวงสรวงศาลเจ้าแม่สองนางเป็นพิธีที่สำคัญที่ปฏิบัติสืบต่อกันมาเป็นการจัดงานบวงสรวงที่ทำให้ชาวเมืองมุกดาหารมารวมตัวกันจัดงานขึ้นอย่างยิ่งใหญ่ในทุกปี และทุกคนในชุมชนจะกำหนดเอาตามที่เล่าต่อๆ กันมาว่าบริเวณดังกล่าว ทุกวันขึ้น 11 ค่ำ เดือน 6 จะมีเสียงร่ำไห้ของผู้หญิงสองคน ซึ่งชาวบ้านเชื่อว่าเป็นเสียงของพระนางพิมพากับพระนางลมพามา และได้แสดงอภินิหารให้ปรากฏอยู่เนืองๆ เจ้ากินรี เจ้าเมืองมุกดาหารได้สืบทราบประวัติแห่งความเป็นมาจึงตั้งศาลขึ้น ณ ที่แห่งนั้นเพื่อให้วิญญาณได้สิงสถิต เมื่อ พ.ศ. 2315 และได้ขนาน นามว่า"ศาลเจ้าแม่สองนางพี่น้อง" อันเป็นที่เคารพสักการะของชาวเมืองมุกดาหารโดยทั่วกัน โดยถือเอาเดือนพฤษภาคมของทุกปีเป็นเดือนที่ทำพิธีเซ่นไหว้และบวงสรวงศาลเจ้าแม่สองนางพี่น้องในปี 2567 พิธีบวงสรวงศาลเจ้าแม่สองนางตรงกับวันที่ 22 พฤษภาคม 2567 พิธีเริ่มตั้งแต่ 09.00 – 16.00 น. และก่อนวันเริ่มพิธีบวงสรวง 1 วัน ผู้เฒ่าผู้แก่ได้มาร่วมกันจัดเตรียมสิ่งของและสถานที่ให้พร้อมก่อนถึงวันงาน เพื่อไม่ให้เกิดความผิดพลาด เมื่อถึงวันงานสิ่งที่ทุกคนจัดเตรียมมาคือ เครื่องเซ่นไหว้สักการะเจ้าแม่สองนางพี่น้อง สาเหตุที่ไม่ได้เตรียมเครื่องเซ่นไว้ก่อนวันงานเพราะเป็นประเพณีที่สืบทอดกันมาแต่สมัยโบราณคือจะไม่ให้เครื่องคาวของหวานคางคืนทุกอย่างที่นำมาถวายจะต้องเป็นของที่สดใหม่เท่านั้น จึงจะถูกจัดเตรียมขึ้นโต๊ะบวงสรวง ในการทำพิธีจะเชิญนางเทียมมาตรวจเครื่องบูชาและผู้ติดตามที่คอยตรวจเครื่องสักการะบูชาช่วยนางเทียมตลอดทั้งงานในการลงเทียมจะแตกต่างจากจังหวัดอื่น เพราะการบวงสรวงเจ้าแม่สองนาง จังหวัดมุกดาหาร มีนางเทียม 3 คน (นางลมพา) (นางพิมพา) (เจ้าพ่อฟ้ามุงเมือง) ทุกคนในจังหวัดมุกดาหารจะให้ความสำคัญกับพิธีกรรมบวงสรวงศาลเจ้าแม่สองนางเป็นอย่างมาก ทำให้ผู้คนต่างจังหวัดที่ผ่านมาได้เข้ามากราบไหว้ตลอดทุก ๆ วัน เพราะชิดติดกับริมแม่น้ำโขงใกล้กับตลาดอินโดจีนซึ่งเป็นแหล่งท่องเที่ยวแห่งหนึ่งของจังหวัดมุกดาหาร ทำให้ผู้ที่อยู่บริเวณใกล้เคียงมีรายได้เพื่อกระตุ้นเศรษฐกิจ พร้อมยังส่งเสริมและอนุรักษ์ประเพณีพิธีกรรมที่เก่าแก่ให้คงอยู่จนถึงปัจจุบัน (นางกรสุดา สุวรรณธาดา, 2567: สัมภาษณ์)

2.3 บทบาทในการควบคุมรักษาแบบแผนของสังคม การควบคุมรักษาแบบแผนของสังคม คือความเชื่อและความเป็นมาของพิธีกรรมบวงสรวงศาลเจ้าแม่สองนางที่ชาวบ้านในจังหวัดมุกดาหาร ให้ความเคารพนับถือและอนุรักษ์สืบต่อกันมาจนถึงปัจจุบัน สิ่งที่แสดงให้เห็นถึงความสามัคคีกันอีกอย่างหนึ่ง คือ การร่วมกันทำพานบายศรีบวงสรวงศาลเจ้าแม่สองนางพี่น้อง ซึ่งจะทำพานบายศรีขึ้นมาเองในทุกปีโดยมีคนในชุมชนผู้เฒ่าผู้แก่ที่มีฝีมือด้านการทำพานบายศรีทั้งลูกหลานของชาวเมืองมุกดาหารได้มาช่วยกันทำพานบายศรีเพื่อให้พานบายศรีออกมาสวยงาม และนำมาวางไว้ที่โต๊ะเครื่องเซ่นไหว้เพื่อทำพิธีบวงสรวงศาลเจ้าแม่สองนางนั่นเอง

หลังจากจบงานพิธีบวงสรวงจะนำพานบายศรีลงมาวางไว้ที่โต๊ะหน้าศาลเจ้าแม่สองนางเป็นเวลา 3 วันตามธรรมเนียม คนที่เข้ามากราบไหว้ที่ศาลเจ้าแม่สองนางก็พลอยได้ชมความงามของพานบายศรีที่ชาวบ้านได้ร่วมแรงร่วมใจกันทำขึ้นมาเพื่อบูชาศาลเจ้าแม่สองนางพี่น้องในปีต่อๆ ไปก็เชื่อว่าทุกคนในเมืองมุกดาหารก็จะยังปฏิบัติตามประเพณีสืบต่อไปบทบาทหน้าที่ของพิธีกรรมบวงสรวงศาลเจ้าแม่สองนางพี่น้องมีความสำคัญต่อชุมชนชาวเมืองมุกดาหารเป็นอย่างมาก จึงร่วมกันจัดงานบวงสรวงขึ้นมาในทุกๆ ปีเพื่อรำลึกถึงเจ้าแม่สองนางพี่น้องและเจ้าพ่อมุงเมือง รวมทั้งบริวารทั้งหลายที่ปกปักรักษาศาลเจ้าแม่สองนางพี่น้อง อีกทั้งยังสร้างอาชีพทำให้ผู้คนที่อยู่บริเวณใกล้เคียงมีรายได้เพื่อกระตุ้นเศรษฐกิจ พร้อมยังส่งเสริมและอนุรักษ์ประเพณีพิธีกรรมที่เก่าแก่ให้คงอยู่จนถึงปัจจุบัน การบวงสรวงศาลเจ้าแม่สองนางพี่น้องเป็นพิธีที่ศักดิ์สิทธิ์และเป็นพิธีที่มีความสำคัญต่อการดำรงชีวิตของชาวเมืองมุกดาหารเป็นอย่างมาก มีการทำพิธีเชิญวิญาณของบรรพบุรุษลงมาพบปะบรรดาลูกหลานและชาวเมือง จึงมีขั้นตอนการประกอบพิธีหลายขั้นตอนและต้องปฏิบัติอย่างให้ถูกต้องตั้งแต่การจัดเตรียมสิ่งของ ไปจนถึงเครื่องเซ่นไหว้ เครื่องบวงสรวงตามประเพณีหากเตรียมไม่ถูกต้องหรือผิดขั้นตอนใดขั้นตอนหนึ่งจะทำให้วิญญาณของเจ้าแม่สองนางและบริวารของท่านจะไม่ลงมารับเครื่องเซ่นไหว้และจะทำให้พิธีไม่สำเร็จลุล่วงตามที่ปรารถนา ซึ่งมีความเชื่อว่าถ้าทำสิ่งใดผิดหรือเปลี่ยนแปลงไปจากเดิมจะถือว่าการบวงสรวงไม่เป็นผลและจะเกิดเรื่องร้ายๆ ขึ้น ดังนั้นชาวเมืองมุกดาหารจึงร่วมแรงร่วมใจกันเพื่อจัดงานขึ้นให้ดีที่สุดและถูกต้องทุกอย่างตามธรรมเนียมประเพณี เพื่อความสมบูรณ์แบบตามที่ผู้เฒ่าผู้แก่ได้ยึดถือและปฏิบัติสืบต่อกันมาตั้งแต่โบราณจนถึงปัจจุบัน แสดงให้เห็นถึงความเคารพศรัทธา อีกทั้งยังเป็นการถ่ายทอดเรื่องราวความเชื่อในท้องถิ่นตนผ่านพิธีกรรมอีกด้วย

อภิปรายผล

จากการศึกษาพิธีกรรมและบทบาทหน้าที่ศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร การสัมภาษณ์ผู้ดูแลศาลเจ้าแม่สองนางพี่น้อง ซึ่งผู้ศึกษามีวัตถุประสงค์เพื่อศึกษาพิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร สามารถสรุปผลได้ดังนี้

การเก็บรวบรวมข้อมูล ตลอดจนสรุปผลการศึกษาพิธีกรรมและบทบาทหน้าที่ของศาลเจ้าแม่สองนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร ผู้ศึกษาสามารถอภิปรายผลได้ดังนี้ พิธีกรรมศาลเจ้าแม่สอนางพี่น้อง ตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร เป็นพิธีกรรมที่แสดงถึงความศักดิ์สิทธิ์ อิทธิปาฏิหาริย์ และความเหนือธรรมชาติ การปฏิบัติตามพิธีกรรมที่สืบต่อกันมาแต่โบราณ จึงสอดคล้องกับแนวคิดของ (มาร์วิน แฮร์ริส อ้างถึงใน นิตยา วรรณกิตร์, 2563) โดยได้สรุปว่า

พิธีกรรมมีความเหนือธรรมชาติ อีกทั้งมีการอธิบายขั้นตอนการทำพิธีกรรมที่เกิดขึ้นและมีความมหัศจรรย์เกิดขึ้น และที่สำคัญคือปรากฏเนื้อหาที่มีความเชื่อ ความศรัทธาในศาลเจ้าแม่สองนางพี่น้องจาก

การเก็บรวบรวมข้อมูล ตลอดจนสรุปผลการศึกษาบทบาทหน้าที่ของศาลเจ้าแม่สองนางตำบลคำอาฮวน อำเภอเมือง จังหวัดมุกดาหาร พบว่าบทบาทของศาลเจ้าแม่สองนาง คือ เปลี่ยนชุดทุกพรรษาให้กับเจ้าแม่สองนาง และจัดพิธีกรรมบวงสรวงขึ้นปีละ 1 ครั้ง ในปี2567 ตรงกับ วันที่ 22 พฤษภาคม 2567 ได้จัดพิธีบวงสรวงเจ้าแม่สองทางพี่น้องขึ้นให้คนในชุมชนได้ร่วมพิธีกรรมบวงสรวง มีการถ่ายทอดพิธีกรรมที่ทำมาตั้งแต่บรรพบุรุษอดีตจนถึงปัจจุบัน มีการควบคุมแบบแผนของสังคมโดยการมีส่วนร่วมต่อกิจกรรมของชุมชนความรักความสามัคคีช่วยเหลือกัน พิธีกรรมนี้ยังถือว่าเป็นกระบวนการอย่างหนึ่งในการขัดเกลาสังคมด้วย และสร้างรายได้ให้กับคนในพื้นที่ อีกทั้งช่วยส่งเสริม การท่องเที่ยวให้กับจังหวัดมุกดาหารด้วย จึงสอดคล้องกับแนวคิดของ (Basom,1956 อ้างถึงใน นิตยา วรรณกิตร์, 2563) ที่กล่าวถึงบทบาทหน้าที่ของคติชน ได้แก่ บทบาทในการให้ความรู้และการศึกษาและรักษาแบบแผนของสังคม และบทบาทในการถ่ายทอดพิธีกรรม อีกทั้งการธำรงรักษาอัตลักษณ์ของชุมชน

ข้อเสนอแนะ

1) ศึกษาการจัดประเพณีส่วงเฮือที่เกี่ยวข้องกับศาลเจ้าแม่สองนางพี่น้อง อำเมือเมือง จังหวัดมุกดาหาร
2) ศึกษาเรื่องเล่าและตำนานของศาลเจ้าแม่สองนางพี่น้อง อำเภอเมือง จังหวัดมุกดาหาร

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