FACULTY OF
LIBERAL ARTS
PRINCE OF SONGKLA UNIVERSITY

P-ISSN 1906-7208
E-ISSN 2651-1126

Journal
# of Liberal Arts

Prince of Songkla University

Volume 14, Issue 2

July-December 2022

FACULTY OF
LIBERAL ARTS
PRINCE OF SONGKLA UNIVERSITY

P-ISSN 1906-7208
E-ISSN 2651-1126

Journal
# of Liberal Arts

Prince of Songkla University

Volume 14, Issue 2
July-December 2022

Journal of Liberal Arts
Prince of Songkla University

Publisher

Faculty of Liberal Arts, Prince of Songkla University

Focus and scope

The Journal of Liberal Arts, Prince of Songkla University publishes original manuscripts on current research and issues in language and language education, cultural studies, as well as social sciences. The journal welcomes contributions especially in the following areas:

Language and Language Education

First and second language acquisition
Language professional development
Language teaching and learning
Literature, linguistics, and discourse analysis

Cultural Studies

Folklore studies
Creative culture
Cultural tourism
Cultural communication

Social Sciences

Sociology
Psychology
Sociocultural anthropology
Tourism and hospitality management
Education

Advisory Board

Assistant Professor Kanda Janyam, Ph.D.
Prince of Songkla University, Thailand

Editor

Associate Professor Kemtong Sinwongsuwat, Ph.D.
Prince of Songkla University, Thailand

Associate Editor

Mr. Jens Martin Franz
Prince of Songkla University, Thailand

Assistant Editors

Associate Professor Nisakorn Charumanee, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Utai Parinyasutinun, Ph.D.
Prince of Songkla University, Thailand

Editorial Board

Professor Ronald Fischer, Ph.D.
Victoria University of Wellington, New Zealand

Professor Shin Keun Hye, Ph.D.
Hankuk University of Foreign Studies, Korea

Associate Professor Adisa Teo, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Aileen B. Esmeralda, Ph.D.
Carlos Hilado Memorial State University, Philippines

Associate Professor Anusorn Unno, Ph.D.
Thammasat University, Thailand

Associate Professor Kasetchai Laeheem, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Medie June P. Ariston, Ph.D.
Carlos Hilado Memorial State University, Philippines

Associate Professor Mohamad Rashidi Mohd Pakri, Ph.D.
Universiti Sains, Malaysia

Associate Professor Natha Angsuviriya, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Paul Gruba, Ph.D.
University of Melbourne, Australia

Associate Professor Punya Tepsing, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Prasong Tanpichai, Ph.D.
Kasetsart University, Thailand

Associate Professor Sarah Ablagon Galang, Ph.D.
Carlos Hilado Memorial State University, Philippines

Associate Professor Wanna Numun, Ph.D.
Prince of Songkla University, Thailand

Associate Professor Yothin Sawangdee, Ph.D.
Mahidol University, Thailand

Associate Professor Chaleosri Piboonchon
Thailand

Assistant Professor Alejandro Azocar, Ph.D.
University of Wisconsin-Madison, USA

Assistant Professor Irving Chan Johnson, Ph.D.
National University of Singapore, Singapore

Assistant Professor Keeratiporn Jutaviriya, Ph.D.
Khon Kean University, Thailand

Assistant Professor Kettawa Boonprakarn, Ph.D.
Hatyai University, Thailand

Assistant Professor Malee Sabaiying, Ph.D.
Thailand

Assistant Professor Naratip Jindapitak, Ph.D.
Prince of Songkla University, Thailand

Assistant Professor Rattana Jantao, Ph.D.
Khon Kean University, Thailand

Assistant Professor Rewadee Ungpho, Ph.D.
Prince of Songkla University, Thailand

Assistant Professor Suree Choonharuangdej, Ph.D.
Chulalongkorn University, Thailand

Anuchit Toomaneejinda, Ph.D.
Thammasat University, Thailand

Banthita Hunt, Ph.D.
Prince of Songkla University, Thailand

Busakorn Komontree, Ph.D.
Prince of Songkla University, Thailand

Howhan Thaveeseng, Ph.D.
Prince of Songkla University, Thailand

Pichamon Boonsit, Ph.D.
Prince of Songkla University, Thailand

Pimpawan Chaipanit, Ph.D.
Prince of Songkla University, Thailand

Suppachai Chanwanakul, Ph.D.
Mahidol University, Thailand

Mr.Thaenphan Senaphan Buamai
Prince of Songkla University, Thailand

Reviewers

Associate Professor Chaiyasit Dankittikul, Ph.D.
Silpakorn University, Thailand

Associate Professor Chetthapoom Wannapaisan, Ph.D.
Chiang Mai University, Thailand

Associate Professor Jaruwan Kumpetch, Ph.D.
Srinakharinwirot University, Thailand

Associate Professor Kanokkarn Kaewnuch, Ph.D.
National Institute of Development Administration, Thailand

Associate Professor Phatchalin Jeennoon, Ph.D.
Thaksin University, Thailand

Associate Professor Siripen Ungsitipoonporn, Ph.D.
Mahidol University, Thailand

Associate Professor Prima Mallikamas
Chulalongkorn University, Thailand

Assistant Professor Attapol Khamkhien, Ph.D.
Thammasat University, Thailand

Assistant Professor Boonjeera Chiravate, Ph.D.
Silpakorn University, Thailand

Assistant Professor Chantanee Charoensri, Ph.D.
Thammasat University, Thailand

Assistant Professor Chongrak Liangpanit, Ph.D.
Khon Kaen University, Thailand

Assistant Professor Duanghathai Buranajaroenkij, Ph.D.
Mahidol University, Thailand

Assistant Professor Jantana Sansook, Ph.D.
Rajamangala University of Technology Suvarnabhumi, Thailand

Assistant Professor Kettawa Boonprakarn, Ph.D.
Hatyai University Thailand

Assistant Professor Manasanan Hatthasak, Ph.D.
Kasetsart University, Thailand

Assistant Professor Paisan Sukjairungwattana, Ph.D.
Mahidol University, Thailand

Assistant Professor Patravadee Siriwan
Rajamangala University of Technology Suvarnabhumi, Thailand

Assistant Professor Phenphanor Phungphae, Ph.D.
Silpakorn University, Thailand

Assistant Professor Piyaporn Punkasirikul, Ph.D.
Khon Kaen University, Thailand

Assistant Professor Prapaipan Phingchim, Ph.D.
Chulalongkorn University, Thailand

Assistant Professor Prapimpa Jarunratanakul, Ph.D.
Chulalongkorn University, Thailand

Assistant Professor Sasikarn Kongsak, Ph.D.
Silpakorn University, Thailand

Assistant Professor Sujinat Jitwiriyanont, Ph.D.
Chulalongkorn University, Thailand

Assistant Professor Sumalee Chuachai, Ph.D.
Srinakharinwirot University, Thailand

Assistant Professor Supagtra Suthasupa, Ph.D.
Silpakorn University, Thailand

Assistant Professor Supakarn Pathong, Ph.D.
Silpakorn University, Thailand

Assistant Professor Suprapa Somnuxpon, Ph.D.
Chiang Mai University, Thailand

Assistant Professor Thosaeng Chaochuti, Ph.D.
Chulalongkorn University, Thailand

Assistant Professor Umaporn Sungkaman, Ph.D.
Kasetsart University, Thailand

Assistant Professor Wandee Pinijvarasin, Ph.D.
Kasetsart University, Thailand

Assistant Professor Wirat Wongpinunwatana, Ph.D.
Khon Kaen University, Thailand

Assistant Professor Chinnaworn Fahdittee
Silpakorn University, Thailand

Assistant Professor Puriwaj Dachum
Kasetsart University, Thailand

Apisara Pornrattananukul, Ph.D.
Chulalongkorn University, Thailand

Supagtra Suthasupa, Ph.D.
Chulalongkorn University, Thailand

Sutida Wimuttikosol, Ph.D.
Thammasat University, Thailand

Watcharapon Sirisuwilai, Ph.D.
Khon Kaen University, Thailand

Proofreaders

Associate Professor Adisa Teo, Ph.D.
Prince of Songkla University, Thailand

Patson Jaihow, Ph.D.
Prince of Songkla University, Thailand

Uraiwan Sae-Ong, Ph.D.
Prince of Songkla University, Thailand

Mr. Juang Rudianto Putra, M.A.
Prince of Songkla University, Thailand

Copy Editors

Assistant Professor Naratip Jindapitak, Ph.D.
Prince of Songkla University, Thailand

Pimpawan Chaipanit, Ph.D.
Prince of Songkla University, Thailand

Issue Dates

2 issues/year
Issue 1 January - June
Issue 2 July – December

Secretary

Ms. Kaewta Sungkhachart
Research and Journal Section, Faculty of Liberal Arts,
Prince of Songkla University

P-ISSN 1906-7208
E-ISSN 2651-1126

Articles in this journal belong to their authors
and the editorial board is not responsible for the content.

วารสารศิลปศาสตร์
มหาวิทยาลัยสงขลานครินทร์

ผู้จัดพิมพ์

คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์

วัตถุประสงค์และขอบเขต

วารสารศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ เป็นวารสารที่ตีพิมพ์เผยแพร่ต้นฉบับบทความวิจัยและบทความเชิงประเด็นที่เป็นปัจจุบัน ทางด้านภาษาและการจัดการศึกษาภาษา ด้านวัฒนธรรม และด้านสังคมศาสตร์ ภายใต้ขอบข่าย ดังนี้

ภาษาและการจัดการศึกษาภาษา

การเรียนรู้ภาษาแรกและภาษาที่สอง
การยกระดับการปฏิบัติวิชาชีพด้านภาษา
การสอนและการเรียนรู้ภาษา
วรรณคดี ภาษาศาสตร์ และวาทกรรมวิเคราะห์

วัฒนธรรมศึกษา

คติชนวิทยา
วัฒนธรรมสร้างสรรค์
การท่องเที่ยวเชิงวัฒนธรรม
การสื่อสารเชิงวัฒนธรรม

สังคมศาสตร์

สังคมวิทยา
จิตวิทยา
มานุษยวิทยาทางสังคมวัฒนธรรม
การจัดการการท่องเที่ยวและบริการ
การศึกษา

ที่ปรึกษา

ผู้ช่วยศาสตราจารย์ ดร.กานดา จันทร์แย้ม
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

บรรณาธิการ

รองศาสตราจารย์ ดร.เข็มทอง สินวงศ์สุวัฒน์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองบรรณาธิการ

Mr.Jens Martin Franz
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ผู้ช่วยบรรณาธิการ

รองศาสตราจารย์ ดร.นิสากร จารุมณี
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.อุทัย ปริญญาสุทธินันท์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

กองบรรณาธิการ

รองศาสตราจารย์ ดร.เกษตรชัย และหีม
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.ณฐ อังศุวิริยะ
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.ปัญญา เทพสิงห์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.ประสงค์ ตันพิชัย
มหาวิทยาลัยเกษตรศาสตร์ ประเทศไทย

รองศาสตราจารย์ ดร.โยธิน แสวงดี
มหาวิทยาลัยมหิดล ประเทศไทย

รองศาสตราจารย์ ดร.รัตนา จันทร์เทาว์
มหาวิทยาลัยขอนแก่น ประเทศไทย

รองศาสตราจารย์ ดร.วรรณนะ หนูหมื่น
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.อดิศา แซ่เตียว
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

รองศาสตราจารย์ ดร.อนุสรณ์ อุณโณ
มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

รองศาสตราจารย์ เฉลียวศรี พิบูลชล
ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.กีรติพร จูตะวิริยะ
มหาวิทยาลัยขอนแก่น *ประเทศไทย*

ผู้ช่วยศาสตราจารย์ ดร.เก็ตถวา บุญปราการ
มหาวิทยาลัยหาดใหญ่ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.นราธิป จินดาพิทักษ์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.เรวดี อึ้งโพธิ์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.มาลี สบายยิ่ง
ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.สุรีย์ ชุณหเรืองเดช
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ดร.บัณฑิตา ฮันท์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.บุษกร โกมลตรี
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.พิชามญชุ์ บุญสิทธิ์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.พิมพวรรณ ใช้พานิช
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.ศุภชัย ชาญวรรณกุล
มหาวิทยาลัยมหิดล ประเทศไทย

ดร.ห้าวหาญ ทวีเส้ง
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.อนุชิต ตู้มณีจินดา
มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

นายแทนพันธ์ เสนะพันธุ์ บัวใหม่
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

Professor Ronald Fischer, Ph.D.
Victoria University of Wellington, New Zealand

Professor Shin Keun Hye, Ph.D.
Hankuk University of Foreign Studies, Korea

Associate Professor Mohamad Rashidi Mohd Pakri, Ph.D.
Universiti Sains, Malaysia

Associate Professor Paul Gruba, Ph.D.
University of Melbourne, Australia

Associate Professor Sarah Ablagon Galang, Ph.D.
Carlos Hilado Memorial State University, Philippines

Associate Professor Aileen B. Esmeralda, Ph.D.
Carlos Hilado Memorial State University, Philippines

Associate Professor Medie June P. Ariston, Ph.D.

Carlos Hilado Memorial State University, Philippines

Assistant Professor Alejandro Azocar, Ph.D.
University of Wisconsin-Madison, USA

Assistant Professor Irving Chan Johnson, Ph.D.
National University of Singapore, Singapore

ผู้ทรงคุณวุฒิ

รองศาสตราจารย์ ดร.กนกกานต์ แก้วนุช
สถาบันบัณฑิตพัฒนบริหารศาสตร์ ประเทศไทย

รองศาสตราจารย์ ดร.จารุวรรณ ขำเพชร
มหาวิทยาลัยศรีนครินทรวิโรฒ ประเทศไทย

รองศาสตราจารย์ ดร.ชัยสิทธิ์ ด่านกิตติกุล
มหาวิทยาลัยศิลปากร ประเทศไทย

รองศาสตราจารย์ ดร.เชษฐภูมิ วรรณไพศาล
มหาวิทยาลัยเชียงใหม่ ประเทศไทย

รองศาสตราจารย์ ดร.บูลย์จีรา ชิรเวทย์
มหาวิทยาลัยศิลปากร ประเทศไทย

รองศาสตราจารย์ ดร.พัชลินจ์ จีนนุ่น
มหาวิทยาลัยทักษิณ ประเทศไทย

รองศาสตราจารย์ ดร.ศิริเพ็ญ อึ้งสิทธิพูนพร
มหาวิทยาลัยมหิดล ประเทศไทย

รองศาสตราจารย์ปรีมา มัลลิกะมาส
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.เก็ตถวา บุญปราการ
มหาวิทยาลัยหาดใหญ่ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.จันทนา แสนสุข
มหาวิทยาลัยเทคโนโลยีราชมงคลสุวรรณภูมิ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.จันทนี เจริญศรี
มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.จงรักษ์ เลี้ยงพาณิชย์
มหาวิทยาลัยขอนแก่น ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ดวงหทัย บูรณเจริญกิจ
มหาวิทยาลัยมหิดล ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ทอแสง เชาว์ชุติ
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ปิยะพร ปุณณกะศิริกุล
มหาวิทยาลัยขอนแก่น ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ประพิมพา จรัลรัตนกุล
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ประไพพรรณ พึ่งฉิม
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.เพ็ญพนอ พ่วงแพ
มหาวิทยาลัยศิลปากร ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ไพศาล สุขใจรุ่งวัฒนา
มหาวิทยาลัยมหิดล ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.มนัสนันท์ หัตถศักดิ์
มหาวิทยาลัยเกษตรศาสตร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.วันดี พินิจวรสิน
มหาวิทยาลัยเกษตรศาสตร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.วิรัช วงศ์ภินันท์วัฒนา
มหาวิทยาลัยขอนแก่น ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ศศิกานต์ คงศักดิ์
มหาวิทยาลัยศิลปากร ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ศุจิณัฐ จิตวิริยนนท์
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.ศุภกาญจน์ ผาทอง
มหาวิทยาลัยศิลปากร ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.สุพักตรา สุทธสุภา
มหาวิทยาลัยศิลปากร ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.สุประภา สมนักพงษ์
มหาวิทยาลัยเชียงใหม่ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.สุมาลี เชื้อชัย
มหาวิทยาลัยศรีนครินทรวิโรฒ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.อรรถพล คำเขียน
มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ ดร.อุมาภรณ์ สังขมาน
มหาวิทยาลัยเกษตรศาสตร์ ประเทศไทย

ผู้ช่วยศาสตราจารย์ชินวร ฟ้าดิษฐี
มหาวิทยาลัยศิลปากร ประเทศไทย

ผู้ช่วยศาสตราจารย์ภัทราวดี ศิริวรรณ
มหาวิทยาลัยเทคโนโลยีราชมงคลสุวรรณภูมิ ประเทศไทย

ผู้ช่วยศาสตราจารย์ภูริวัจน์ เดชอุ่ม
มหาวิทยาลัยเกษตรศาสตร์ ประเทศไทย

ดร.จิราพร เหล่าเจริญวงศ์
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ดร.วัชรพล ศิริสุวิไล
มหาวิทยาลัยขอนแก่น ประเทศไทย

ดร.สุธิดา วิมุตติโกศล
มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

ดร.อภิรสา พรรัตนานุกุล
จุฬาลงกรณ์มหาวิทยาลัย ประเทศไทย

ผู้พิสูจน์อักษร

รองศาสตราจารย์ ดร.อดิศา แซ่เตียว
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.พธสน ใจห้าว

มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.อุไรวรรณ แซ่งอ๋อง

มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

Mr. Juang Rudianto Putra, M.A.

มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ผู้ตรวจทานต้นฉบับ

ผู้ช่วยศาสตราจารย์ ดร.นราธิป จินดาพิทักษ์
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

ดร.พิมพวรรณ ใช้พานิช
มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

กำหนดการเผยแพร่ 2 ฉบับต่อปี

ฉบับที่ 1 มกราคม - มิถุนายน
ฉบับที่ 2 กรกฎาคม - ธันวาคม

เลขานุการวารสาร

นางสาวแก้วตา สังขชาติ
งานวิจัยและวารสาร คณะศิลปศาสตร์
มหาวิทยาลัยสงขลานครินทร์

P-ISSN 1906-7208
E-ISSN 2651-1126

เนื้อหาของต้นฉบับในวารสารฉบับนี้เป็นของผู้เขียนไม่ถือเป็นความรับผิดชอบของกองบรรณาธิการ

Editorial Note

We are excited to present our readers with the second issue of Volume 14 of the *Journal of Liberal Arts*, published by the Faculty of Liberal Arts at Prince of Songkla University.

This issue consists exclusively of research articles, 12 in total, with humanities and social sciences being equally represented. Topics in the first half of this issue range from literary analysis and linguistics to foreign language learning by Thai students of both Chinese and English. The second half opens with two articles analysing the relationship between architecture and community in central and southern Thailand, followed by two studies which focus on both ends of the life-cycle – Thai senior citizen tourism and the education of young children to protect them from sexual abuse. The last two articles round off this issue of *JLA* by investigating the role of education and gender in regional government organisations in Thailand and Cambodia respectively.

In the first six articles covering language and linguistics there is a strong showing of literary themes, starting with **"Ontological Metaphor Translation from English into Thai in The Non-Fiction Book *Into the Wild* and Its Translation into the Thai version,"** a study which analyses the translation strategies applied to ontological metaphor and finds that this form of metaphor requires a higher level of interpretation and explanation by the translator than other forms of metaphor, such as conceptual or structural metaphors. The second article, **"What Makes "The Phantom" a Phantom? Characterizations of The Phantom in *The Phantom of the Opera* through Literary and Criminological Perspectives"** provides a character analysis of the protagonist in Gaston Leroux's 1910 novel by combining the literary with a criminological lens. Another article dedicated to literary translation from English to Thai language is **“A Comparison of Translation Techniques in Translating English Personal Pronouns into Thai: A Case Study of *Little Lord Fauntleroy*.”** The author of this study applies Baker’s (2018) framework to analyse the translation strategies used by three different translators.

The fourth article, **“Thai EFL listeners’ Use of Metacognitive and Cognitive Strategies,”** compares high and low proficiency student learners of English in their use of cognitive and metacognitive listening strategies, finding that both groups of learners used the same number of cognitive strategies, but that the high proficiency learners accessed a much wider range of metacognitive strategies.

The author of the fifth article of this issue, a linguistic study entitled **“Tone Sandhi in Lahu Nyi,”** used a picture naming task to investigate the existence of tone sandhi in Lahu Nyi, a 7-tone Lahu dialect spoken in the north of Thailand. The results showed that tone sandhi is indeed present in the Lahu Nyi dialect.

The final study related to language and language learning is **“The Comparison between the Use of Audio-Visual Methods and Audio-only Methods in Improving Learners’ Listening Proficiency in Chinese as a Second Language Classrooms.”** In this experimental study with Thai university students, the participants were found to perform significantly better when exposed to audio-visual materials compared to audio-only materials.

Moving on to subjects related to cultural and social studies, the seventh article, **“Styles of Traditional Thai Houses in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri Province”** explores the local wisdom of two farming communities in relation to house-building styles in central Thailand. Staying with the theme of architecture and local community, the next article takes the reader to the south of Thailand: **"The Relationship between Temple Public Spaces and Surrounding Communities: The Case of Songkhla Municipality."** This study examines the changing relationship between local communities and Buddhist temples with regard to the concept of public space.

High-spending senior Thai tourists and their lifestyle preferences are the topic of the ninth article. The authors identified five types of senior tourist (culture, outdoor, environmental, volunteering, and health & wellness-oriented) and identified strategies for promoting tourism products for these types in their article **"Tourism Products Related to the Lifestyle of High-Spending Thai Senior Tourists."** The tenth article deals with a serious social problem by proposing and exploring the suitability of an innovative way to raise awareness among primary school children about what constitutes sexual abuse: **"Developing a Board Game to Foster Preventive Knowledge of Child Sexual Abuse at the Primary School Level."**

The final two articles in this issue cover issues related to government officials in Thailand and Cambodia. **"Comparison of the Success of Creative Leadership Among Leaders with Different Educational Levels of the Provincial Administrative Organizations in Thailand"** is a study that shows a correlation between education level and attitudes towards the efficacy of creative leadership among provincial officials in Thailand, whereas **"The Perspectives of Cambodian Government Officials on Gender Inequality in the Workplace"** examines the causes of and remedies to gender imbalance in Cambodian government offices and the degree to which measures implemented to address this imbalance are being successful.

We extend our gratitude to all those who have contributed to making the publication of this issue possible – our authors, reviewers, section editors, copy-editors and proofreaders. Manuscripts submissions which fall within the scope of our journal are welcome (see the journal website for further details about scope and language requirements: https://so03.tci-thaijo.org/index.php/journal-la/about/submissions).

As some of our loyal readers will have noticed, the journal has moved from issuing print and online versions of the journal to being an exclusively online publication. This reflects the general trend of academic publishing of course, and we therefore hope for this change to meet with the understanding of those regular readers who had an affinity for the haptic experience of reading a printed and bound copy of the journal.

The Editorial Team

มหาวิทยาลัยสงขลานครินทร์
Faculty of Liberal Arts

Contents

Research Articles ***Page***

Language and Language Education

- Ontological Metaphor Translation from English into Thai in the Non-fiction Book Into the Wild and its Translation into the Thai Version Kao Pa Ha Chiwit 1-45

  Apilap Pomsook and Krittaya Akanisdha

- What Makes "The Phantom" a Phantom?: Characterizations of The Phantom in *The Phantom of the Opera* through Literary and Criminological Perspectives 46-79

  Kanittha Suwannapracha

- A Comparison of Translation Techniques in Translating English Personal Pronouns into Thai: A Case Study of *Little Lord Fauntleroy* 80-111

  Ruethai Panich

- Thai EFL Listeners' Use of Metacognitive and Cognitive Strategies 112-140

  Munir Laeha and Chonlada Laohawiriyanon

- Tone Sandhi in Lahu Nyi 141-180

  Jirapat Jangjamras and Ratree Wayland

- The Comparison between the Use of Audio-Visual Methods and Audio-only Methods in Improving Learners' Listening Proficiency in Chinese as a Second Language Classrooms 181-205

  Chunyu Wang

Contents

Research Articles ***Page***

Cultural Studies

- Styles of Traditional Thai Houses in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri Province 206-229

  Sunantha Ngoenpairot

Social Sciences

- The Relationship between Temple Public Spaces and Surrounding Communities: The Case of Songkhla Municipality 230-257

  Nattaneeporn Noisangiam

- Tourism Products Related to Lifestyle of High-Spending Thai Senior Tourists 258-287

  Rochaporn Chansawang and Yongyut Kaewudom

- Developing a Board Game to Foster Preventive Knowledge of Child Sexual Abuse at the Primary School Level 288-320

  Kanjana Jantadet and Wimontip Musikaphan

- Comparison of the Success of Creative Leadership Among Leaders with Different Educational Levels of the Provincial Administrative Organizations in Thailand 321-344

  Taweesan Wichaiwong, Pakdee Phosing and Yupaporn Yupas

- The Perspectives of Cambodian Government Officials on Gender Inequality in the Workplace 345-371

  Visalsokwatey Sin and Kanda Janyam

Ontological Metaphor Translation from English into Thai in the Non-fiction Book *Into the Wild* and its Translation into the Thai Version *Kao Pa Ha Chiwit*

การแปลอุปลักษณ์เชิงมโนทัศน์ประเภทอุปลักษณ์เชิงรูปธรรมในสารคดีเรื่อง *Into the Wild* และฉบับแปลภาษาไทยเรื่อง *เข้าป่าหาชีวิต*

Received: May 19, 2022
Revised: August 1, 2022
Accepted: August 11, 2022

Apilap Pomsook[1]
อภิลาภ ป้อมสุข
Krittaya Akanisdha[2]
กฤตยา อกนิษฐ์

Abstract

The objective of this qualitative research is to study conceptual metaphor translation from English into Thai in the non-fiction book *Into the Wild* by Jon Krakauer (2011) and its translation into the Thai version *Kao Pa Ha Chiwit*

---

[1] Master student in Language and Intercultural Communication, Research Institute for Languages and Cultures of Asia, Mahidol University, Thailand
นักศึกษามหาบัณฑิต สาขาวิชาภาษาและการสื่อสารระหว่างวัฒนธรรม สถาบันวิจัยภาษาและวัฒนธรรมเอเชีย มหาวิทยาลัยมหิดล ประเทศไทย

[2] Lecturer, Language and Intercultural Communication, Research Institute for Languages and Cultures of Asia, Mahidol University, Thailand
อาจารย์ สาขาวิชาภาษาและการสื่อสารระหว่างวัฒนธรรม สถาบันวิจัยภาษาและวัฒนธรรมเอเชีย มหาวิทยาลัยมหิดล ประเทศไทย

Corresponding Author: gameapilap@gmail.com

by Thidarat Charoenchaichana (2016). The book has interesting content; there are stories related to people; showing differences in language, society and culture. According to the research results, 634 conceptual metaphors were found, namely 490 ontological metaphors, 106 structural metaphors and 38 orientational metaphors. In particular, this paper explores only translation strategies of ontological conceptual metaphor. In terms of translation analysis, six translation strategies are employed. The most frequently used method for translating ontological metaphor is converting metaphor to sense. This reflects how ontological metaphor requires interpretation and explanation from translator more than any other method of translation. These results contribute directly to translators working on ontological metaphor in English-Thai non-fiction, or can be applied to other types of translation works and teaching and learning of translation.

Keywords: conceptual metaphor, translation, non-fiction, *Into the Wild*

บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อศึกษาการแปลอุปลักษณ์เชิงมโนทัศน์ประเภทอุปลักษณ์เชิงรูปธรรมในสารคดี จากภาษาอังกฤษเป็นภาษาไทย โดยใช้การศึกษาเชิงคุณภาพ คือ การศึกษาเอกสารจากสารคดีเรื่อง *Into the Wild* ของ จอน แครคาวเออร์ (2011) และฉบับแปลภาษาไทย เรื่อง *เข้าป่าหาชีวิต* โดย ธิดารัตน์ เจริญชัยชนะ (2559) หนังสือมีเนื้อหาที่น่าสนใจมีเรื่องราวที่เกี่ยวข้องกับมนุษย์ แสดงให้เห็นถึงความแตกต่างทางด้านภาษา สังคมและวัฒนธรรม ผลการศึกษาพบอุปลักษณ์เชิงมโนทัศน์จำนวนทั้งสิ้น 634 อุปลักษณ์ แบ่งออกเป็นอุปลักษณ์เชิงรูปธรรม จำนวน 490 อุปลักษณ์ อุปลักษณ์เชิงโครงสร้าง จำนวน 106 อุปลักษณ์

และอุปลักษณ์เชิงทิศทางและการเคลื่อนที่ จำนวน 38 อุปลักษณ์ ตามลำดับ ในการแปลอุปลักษณ์เชิงรูปธรรม ผู้แปลใช้กลวิธีการแปลทั้งหมด 6 กลวิธี กลวิธีการแปลที่พบมากที่สุด คือ กลวิธีการแปลแบบตีความหรืออธิบายความในภาษาปลายทาง ซึ่งแสดงให้เห็นว่าในการแปลอุปลักษณ์เชิงรูปธรรม จำเป็นต้องอาศัยการตีความหรือเพิ่มคำอธิบายของผู้แปลมากกว่ากลวิธีอื่น ๆ ผลการศึกษานี้จึงนับเป็นแนวทางอันเป็นประโยชน์โดยตรงต่อนักแปลในการแปลอุปลักษณ์เชิงรูปธรรมในวรรณกรรมประเภทสารคดีจากภาษาอังกฤษเป็นภาษาไทยหรือนำไปประยุกต์ใช้งานแปลประเภทอื่น ๆ และการเรียนการสอนเกี่ยวกับการแปล

คำสำคัญ: อุปลักษณ์เชิงมโนทัศน์ การแปล สารคดี เข้าป่าหาชีวิต

Introduction

In their book *Metaphors We Live* By, George Lakoff & Mark Johnson (Lakoff & Johnson, 1980) postulate conceptual metaphor as the process of mappings between the source domain and target domain through a conceptual system to expand meaning in order to understand concepts of people in society. Conceptual metaphor is indeed not only employed as a means of communicative language amongst humans, but also reflects how people in different societies have a conceptual system in daily life.

Human differences in society, especially ethnicity, religion, language and culture, lead to diverse metaphors according to each group of people, often resulting in communication barriers due to the transfer of language and culture from one form to another that can cause problems (Schaffner, 2003, p. 1264). Therefore, metaphor translation is not merely translation, but also intercultural communication. Translators are required to take into account cultural contexts of both source and target languages in order to render the closest-to-the-original content and convey an equivalent translated version.

According to extensive review literature and research, it was found, unfortunately, that research related to conceptual metaphor translation in Thailand is very scant. Most research in the field has rather concentrated on literary translation of metaphors as figurative language. It is this aspect that is of great interest and thus inspires the study translation of conceptual metaphor to provide beneficial guidelines for those interested. The more specific scope of the study focuses on ontological conceptual metaphor, in which abstraction is portrayed as concrete objects, in order to enhance understanding and facilitate communication, a salient characteristic in line with that of non-fiction.

The data in this study are acquired from non-fiction because it is a work with actual content and events as defined by Boonyong Ketthet that "non-fiction is a prose writing based on facts and reality. Persons present in the writing actually exist, not imaginary. Satisfaction is derived from construction of figures and specifications, diction is selected to arouse emotions and content is artistically presented. Non-fiction aims, as the first priority, to provide its readers with knowledge; pleasure, the second one" (Ketthet, 2014, pp. 173-174).

The non-fiction books studied are *Into the Wild* written by Jon Krakauer and printed in 2011 by Pan Books and its Thai translation *Kao Pa Ha Chiwit* translated by Thidarat Charoenchaichana and printed in 2016 by Book for Society Foundation. *Into the Wild* was an international best-seller in more than 14 countries throughout the world. Its film adaptation was released in 2007, grossing more than $50 million worldwide, and in the next year winning the Golden Globe Award for Best Original Song and being nominated for the Academy Award for Best Supporting Actor and Best Editing.

As a non-fiction book related to human subjects, *Into the Wild* is based on the true story of Chris McCandless, or Alex, and follows his life and death upon going into the woods. The author retraced his steps to collect relevant evidence to write about why a young man achieving perfection in education, family and life decided to leave and go into the wild in search of dreams and the meaning of life to reach the essence of the soul. Therefore, *Into the Wild* as non-fiction vividly illustrates linguistic, social and cultural differences between the West and the East. In terms of translation, it is thus a challenge for any translator to accurately and appropriately convey its message in order to deepen the understanding of prospective readers. Most important of all, the author employs conceptual metaphors that are common in human language of everyday life. Furthermore, a large and diverse number of ontological conceptual metaphors contribute substantially and appropriately to the study and analysis in this research.

The study results may serve as a guideline for translators and those interested in translation, which can be applied to ontological conceptual metaphor translation and problem-solving or obstacles in non-fiction. In addition, this study can be further used in teaching and learning of translation, especially the translation of non-fiction and literature from English into Thai.

Objective

To study the translation of ontological conceptual metaphors in non-fiction from English into Thai.

Literature Review

In this study, the following theoretical frameworks and related literature are adopted.

1) The conceptual metaphor theory of George Lakoff & Mark Johnson (Lakoff & Johnson, 1980).

2) Peter Newmark's concept of metaphor translation strategies (Newmark, 1981).

3) Research related to metaphor translation

1. Conceptual Metaphor Theory

According to Lakoff and Johnson (1980), metaphor is an utterance or text used comparatively to convey that a thing is another thing through its lexical meaning and similar or different attributes or characteristics. The metaphor associated with this conceptual system is called conceptual metaphor.

Lakoff & Johnson (1980) studied language use in English-speaking societies and their results revealed that we, in daily living, obliviously use metaphorical pattern, not only in the language itself but also in our actions, thoughts and conceptual system. What we think and how we act engage a conceptual system, yet without awareness; things happen without deliberation. We can recognize it only when we study our language use because language is a means of communication occurring within a conceptual domain of how we act and what we think about things. Therefore, language has been employed to study the conceptual system of that language itself.

Conceptual metaphor refers to the human process of comparison that reflects the conceptual system. Each culture has its own conceptual system, which can be visibly accessed through analytical study of language usage in each culture. For example, in English-speaking societies, there is a concept that *Argument is War*. Considering the words or expressions used, there will be terms obviously related to war as shown in the following examples:

> He *attacked every weak point in* my argument.
> I *demolished* his argument.
> He *shot down* all of my arguments.

(Lakoff & Johnson, 1980, p. 4)

In the above examples there are war-related words, but none is in the real context of war. No war exists. Actually, it is simply the contexts of verbal argument and opinion exchange without any literal physical attack. Thus, metaphor is not only language or words, but also a conceptual process, encompassing comparisons and a system of human concepts within societies and cultures that also likely differ from each other.

In addition, there is another contemporary example which should help enhance understanding of the metaphorical concept, that is *Time is money*.

> This gadget will *save* you hours.
> How do you *spend* your time these days?
> I *lost* a lot of time when I got sick.

(Lakoff & Johnson, 1980, pp.7-8)

According to the concept of Western culture, time is precious, valuable and rare. The way of life in society is related to time such as work payment per hour, month, week or year. Therefore, people experience and conceive time as valuable. Besides, there are also other metaphorical concepts about time such as Time is a Limited Source and

Time is a Valuable Commodity. Nevertheless, bear in mind that in other cultures time may not be conceived likewise at all because each culture has its own metaphorical system of this concept.

Lakoff & Johnson (1980) categorizes metaphorical concepts into three kinds as follows:

1.1) Ontological Metaphor

Ontological metaphor is a metaphorical concept of comparing something abstract, almost imperceptible, or hard-to-behold (target domain) to something else (source domain) that is concreate, tangible and visible so that it will be more comprehensible and more conveniently to be communicated.

Ontological metaphor can be broadly divided into two types (Phonpradapphet, 2016, pp. 66-67):

1.1.1) Entity and Substance Metaphor

This refers to a metaphor in which something abstract is established as something concrete.

1.1.2) Container Metaphor

This denotes a metaphor in which something about human minds can be put into various containers, spaces, areas or territories.

1.2) Structural Metaphor

This metaphor represents the relationship between two concepts that are systematically related. That is, one concept is expressed in terms of another. For example, war is regularly mapped onto the target domains such as argument in Argument is War, and so does the metaphorical concept in contemporary culture that time is a valuable commodity as seen in Time is Money (Lakoff & Johnson, 1980, pp. 3-14).

1.3) Orientational Metaphor

This metaphor is related to spatial relationships and directions (e.g., up and down, in and out, on and off), comparing human physical characteristics to human emotions. For instance, the concept of Happiness is Up and Sad is Down can be seen from the expression "I'm feeling *up* today" which expresses a good, bright mood whereas "I'm feeling *down*" conveys a feeling of melancholy (Lakoff & Johnson, 1980, pp. 14-21).

2. Peter Newmark's Concept of Metaphor Translation Strategies

According to Newmark (1981), metaphor is one of the linguistic and cultural barriers that translators inevitably encounter during translation process because it is pervasive in everyday life. Starting from the conceptual system, it is then conveyed as words in both spoken and written language to impart emotions and feelings. Due to profound differences of language and various contexts of culture, society and human conceptual system, conceptual metaphors vary naturally. Therefore, such differences rise to an enormous translating challenge in terms of efficient meaning transfer into the target language.

According to Newmark (1981), metaphor is a problem for translation because it is an idiomatic expression used to describe something with implicature; moreover, such obstacles as cultural differences and linguistic constraints also play an important part.

Newmark therefore proposes the following seven metaphor translation strategies:

2.1) Reproduction of the Same Image in the Target Language

This is how to translate a metaphor in the target language by maintaining the same image as the metaphor in the original language with the translator's proper consideration for selecting equivalent and appropriate words in question. This strategy is mostly employed in such one-word metaphors as ray of hope, gleam and sunny smile.

Evidently, this type of translation is rarely found in complex metaphors and idioms because any subtle intercultural similarities between original and translated languages are required to be taken into account.

Newmark illustrates his point with examples of animal-related terms such as you swine and you son of a bitch, which cannot be translated into you son of a kangaroo or you polar bear. This is because implicature of the words swine and bitch is different from culture to culture.

2.2) Replacement of the Image in SL with a Standard TL Image

This is the translation by which the metaphor in the original language is replaced with the metaphor in the target language, considering whether its meaning is equivalent to the original context and culture or not.

In Thai, for example, When in Rome, do as the Romans do, corresponds exactly to *เข้าเมืองตาหลิ่ว ต้องหลิ่วตาตาม* [khâw mʉaŋ taa lìw tɔ̂ŋ lìwtaa taam] (when in town where people with one eye closed, close one of your eyes), or jump into the lion's mouth is equivalent to

อยู่ในปากเสือปากหมี [yùu nay pàak sʉ̌a pàak mǐi] (in the mouth of a tiger's and bear's mouths). Most of the time, the image (word) in the source and target languages are different, but the sense (meaning) is the same as seen in different contexts and cultures.

2.3) Translation of Metaphor by Simile

This strategy is used to translate a metaphor found in the original text into a simile with the same meaning, and is typically only used when proper metaphors are not available in the target language. For example, the metaphor in Italian, *La fenice è Dorabella*, is translated into English as Dorabella is like the phoenix of Arabia.

2.4) Translation of Metaphor or Simile by Simile or Metaphor Plus Sense

This type is also used to translate metaphor in the source language into a simile in the target language, and adding an explanation of the meaning for further understanding of the prospective readers in the target language. For example, in translating the Italian metaphor, *La fenice è Dorabella*, literally meaning the phoenix is Dorabella, additional information is provided for more clarification as Dorabella is a model of faith, like the phoenix of Arabia.

2.5) Conversion of Metaphor to Sense

As for this strategy, the type of the original text must be considered. Mostly, conversion of metaphor to sense is preferred in poetry translation. To employ this strategy, translators must be attentive, otherwise the original flavor may be diluted. Therefore, the translator is required to pay attention to contexts of the original text.

2.6) Deletion

Newmark contends that this strategy is at the translator's discretion by considering whether the role of the metaphor and the context in question are pivotal to comprehension or not. The translator needs to seriously contemplate deleting only when the situation is ascertained that the deleted elements do not affect any parts of the content, or that none of equivalent metaphors are available in the target language.

2.7) Use of Same Metaphor Combined with Sense

In terms of this strategy, the translator seeks to retain the original metaphor and, simultaneously, provide additional meaning in the translation. In so doing, the prospective readers are helped to understand more. For example, The tongue is a fire in the original version can be translated and emphasized with semantic addition as The tongue is a fire, a fire that ruins things in the translated version.

With the judicious application of Newmark's aforesaid strategies, the translator can be guided in solving related problems found in metaphorical translation, whether caused by cultural or linguistic differences. Nevertheless, the translator is required to consider the type of original text and cultural contexts of both original and target languages.

Newmark (1981) reckons that there are probably several factors affecting a decision on translation strategies: “the importance of the metaphor within the context, the cultural factor in the metaphor, the extent of the reader's commitment, the reader's knowledge" (p. 92).

3. Research Related to Metaphor Translation

Most of the research on metaphor translation emphasizes metaphors as a figurative language employed in various types of literary works and written documents, both national and international.

Sansuksomboon (2007) compared two approaches of metaphor translations in Rabindranath Tagore's poetry, *The Crescent Moon*, based on the conceptual framework of metaphor and translation theories from foreign scholars. The results showed that although the meaning of metaphor can be conveyed and its form can be preserved in the target language, this does not apply in all cases. In some instances, the translator needs to adapt or omit the form in return for most possible naturalness of the translation. According to this study, differences of approaches and styles in translation help deepen understanding of how each translator decides on strategies to interpret and preserve the poetry's flavor and equivalence in each of their renditions.

Asiphong (2015) researched metaphor translation through African perspectives of Zora Neale Hurston's *Their Eyes Were Watching God* using Newmark's (1988) conceptual framework and translation theory in order to acquire appropriate approaches and aspects of metaphor translation. The findings indicate that the top three approaches used in metaphor translation include: 1) translation by conveying the same metaphor as the source language; 2) translation by interpreting or explaining the original metaphor; and 3) translation using the original metaphor with additional explanation.

Mata (2016) studied the process of translating metaphors from English into Thai in the American adolescent fiction series, *Percy Jackson*, also based on the theoretical framework of Newmark's (1988) metaphor translation. The results showed that the most frequently used strategy in the translation is reproducing the same image in the target language, whereas the least frequently used one is deleting. Mata also found that the translator chooses to preserve the original metaphor in translation as much as possible in order to maintain the meaning in the source language and to avoid confusion among the prospective readers.

In addition, there is a related study from Thai into English. Winitnaruemal (2015) conducted a study on figurative language translation in the S.E.A. Write Award winners, *Mere Movement* by Naowarat Pongpaiboon, *Time* by Chart Korbjitti, and *Man Doomed* and *Man Alive by* Win Lyovarin, based on the theoretical framework of Abrams (1999) on visual language definition and conceptual metaphor theory of Lakoff and Johnson (1980); and with concepts on translation strategies of Newmark (1988) and Baker (1992) as guidelines for translational analysis. According to the study results, the strategy that translators most frequently use in translation metaphors includes adaptation, followed by literal translation, free translation and faithful translation, whereas the least used strategies are idiomatic translation, communicative translation and omission, respectively.

In Thailand at the present time, there is insufficient reasearch on conceptual metaphors. However, there have been some comparative studies at the linguistic word level, such as the study of Park (2015), which explores the concept of the word ใจ [cay] (heart or mind) in Thai, compared with 마음 [maeum] (heart) in Korean. Analytical results of various conceptual metaphors in this research evidently provide a basis for contrastive analysis and process of meaning extension and conceptualization in both languages.

Further studies on conceptual metaphor include Siqi (2019), who conducted a contrastive study of the figurative meaning of heart as a conceptual metaphor, namely heart is a vessel in Thai and Chinese. According to the findings, there are many differences in conceptual metaphors between these two languages, probably caused by diverse cultural factors in respective societies. The results of this study will facilitate people from different cultural backgrounds to communicate more understandably and effectively across cultures.

In addition to research conducted in Thailand, there is more foreign research on problems of metaphor translation and meaning. For example, Dobrizinka (1995) proposed three strategies for translating metaphors: 1) exact using equivalence of original metaphor, 2) seeking another metaphorical phrase expressing similar, and 3) replacing an original untranslatable metaphor with an approximate literal paraphrase.

Another research on metaphorical translation is of Massey & Ehrensberger-Dow (2017) who studied problems encountered in translation. One of the problems in translation is conceptual metaphor. Their exploratory study was conducted with professionals, MA students, and BA students as subjects. They translated conceptual metaphor from the same German source text into their first language, English or French in the case of the professionals, and inversely, i.e., into their second language, English or French, in the case of the students. The results indicated that cultural differences in language, experience and knowledge of the source language play a very important role in handling conceptual metaphors in translation.

Schäffner (2003) studied cultural translation of metaphors. Schäffner pointed out that metaphors can become a translation problem because transferring them from one language and culture to another one may be hindered by linguistic and cultural differences. The case study in this research is taken from political texts, and the languages involved are primarily English and German, to analyze the strategies used by the translators to solve the metaphor translation problems and how these solutions affect the content. The results showed that there are some similarities and differences between the culture of the source language metaphor and that of the target language metaphor. Notably, translations can make differences in conceptual metaphors and probably lead to controversial debates in intercultural communication. Likewise, Papadoudi (2010) also studied conceptual metaphor translation on cultural issues. In that research, the relationship between conceptual metaphors and languages, and the context of both cultures, were investigated in terms of their similarities and differences through metaphorical conceptualization of technology in English technology magazines and in the Greek translations. The findings indicated that the conceptual metaphors in English technology magazines originated from the culture of the source language and share some similarities with the target language.

According to the related research review above, it is evidential that the study of conceptual metaphor translation in Thailand is quite scant. This research, therefore, is conducted on the consideration that knowledge and understanding will be much enhanced so that more possible guidelines can be provided ubiquitously for translating conceptual metaphors from English into Thai, especially in non-fiction, and can facilitate those interested directly in translation and relevant areas of study.

Research Methodology

This study was a qualitative research on collecting conceptual metaphors found in the non-fiction book entitled *Into the Wild* and its Thai translation, *Kao Pa Ha Chiwit*.

The research method includes 3 steps: 1) data collection, 2) data classification, and 3) data analysis as follows:

1. Data Collection

The English text was reread three times for the following objectives: firstly, to understand the overall content; secondly, to perceive intended meaning of the text; finally, to extract information of ontological conceptual metaphor which was then examined according to Lakoff and Johnson's (1980) conceptual metaphor theory.

Subsequently, the Thai translation was twice read in order to understand the overall content and then to completely comprehend the meaning and content of the entire translated text. After that, the conceptual metaphors found in the original and its translated version were collated and contrasted, and were rechecked on the basis that those having the same meaning were excluded. Finally, characteristics of all remaining metaphors were more significantly reexamined with a metaphor corpus published on the Metaphor at Lingnan University website, Department of English (Metalude, 2002).

2. Data Classification

The conceptual metaphors selected from the original were paired with their translated version and categorized according to Newmark's (1981) method of metaphor translation. Then the total number of both ontological conceptual metaphors and their relevant translating strategies in question were identified. All was conducted according to the criteria that any metaphors with duplicate meanings, or those rendering ambiguous or more possible senses or ways, would be factored out from this research.

3. Data Analysis

After classification, all data of ontological conceptual metaphors were studied in detail examination according to Newmark's theory of metaphor translation (1981) in order to analyze the meaning and flavors of the translation. After that, the results of the study were discussed and concluded.

Findings

According to this study, the results are as follows:

1. In the original text, the total number of ontological conceptual metaphors according to Lakoff and Johnson's (1980) conceptual metaphor theory is 490.
2. Of all 490 ontological metaphors found in this study, the translator employed six strategies proposed by Newmark (1981), namely, 254 conversions of metaphor to sense; 159 reproducing the image in SL with a standard TL image; 64 replacing the same image in SL with a standard TL image; 8 deleting; 4 use of the same metaphors combined with sense; and 1 translation of metaphor by simile; none of the strategy using metaphor or simile by simile or metaphor plus sense was found in the translated version.

As for the analytical presentation of ontological conceptual metaphor translation according to Newmark's (1981) translation strategy, the following inherently outstanding examples are selected based on their evidential cultural reflections of the source language and target language:

1) Conversion of Metaphor to Sense

Example 1

Context: The author described a man named Gene Rosellini, whom he met during his stay at Cordova, Alaska. Gene had lived in the neighborhood for many years in order to try out living back in the past without any technology.

Original Text: At the University of Washington and later at Seattle University, he immersed himself in anthropology, history, philosophy, and linguistics, accumulating hundreds of credit hours without collecting a degree.

(Krakauer, 2011, p. 74)

Translated Text: ที่มหาวิทยาลัยวอชิงตันและต่อมาที่มหาวิทยาลัยซีแอตเติล เขาคร่ำเคร่งกับวิชามานุษยวิทยา ประวัติศาสตร์ ปรัชญา และภาษาศาสตร์ เก็บสะสมได้หลายร้อยหน่วยกิตโดยไม่เอาปริญญา

‘thi Mahawitthayalai Washington lae toma thi Mahawitthayalai Seattle khao khramkhreng kap Wicha Manutsayawitthaya Prawattisat Pratchaya lae Phasasat kepsasom dailairoi nuaikit doi mai ao parinya’

(Charoenchaichana, 2016, p. 166)

In this example, the conceptual metaphor is “immerse himself’, with the concept “Activity is Liquid” (Metalude -

Metaphor at Lingnan University, Department of English, 2002), which compares an action or activity to liquid. The word immerse (v.), as defined by the *Oxford Advanced Learner's Dictionary*, means "to put something or somebody into a liquid so that they are or it are completely covered" (Hornby, 2005, p. 745). In Thai, it has the same meaning as *จุ่ม* [cùm] or *แช่* [chɛ̂ɛ], a verb meaning to put something into liquid. Actually, in the metaphorical sense, these two words imitate the gesture when one focuses on or is obsessed with something for a long time. In so doing, this is like immersing an object in the water. That is, concentration (abstract thing) is an object immersed in water (concrete object), which is what one also focuses on. In this context, Gene largely focused on (dipping, immersing) studying subjects (liquid).

In considering the translated version, it was found that conversion of metaphor to sense was used (Newmark, 1981, pp. 88-91). The translator chose to translate the word immerse as *คร่ำเคร่ง* [khrâmkhrêŋ] which is defined by the *Thai Royal Institute Dictionary 2011*, as obsessed with work, etc., as seen in an example usage of its synonym, *หามรุ่งหามค่ำ* [hǎamrûŋhǎamkhâm] (round the clock). Although, in the translated text the translator did not translate the metaphor according to its original literal meaning, instead interpreting the metaphor from the original text, but the translation can still convey the meaning close to the original.

Example 2

Context: The author met Ronald Franz, a man who helped provide job and accommodation to Alex. Ronald told the author that he used to ask Alex to be his foster grandson, but Alex declined the request.

Original Text: Now that my own boy's dead, I'm the end of the line. When I'm gone, my family will be finished, gone forever.

(Krakauer, 2011, p. 56)

Translated Text: ตอนนี้ลูกชายผมก็ตายไปแล้ว ผมจึงเป็นคนสุดท้ายของตระกูล เมื่อผมตาย ครอบครัวผมจะไม่เหลือใครสืบสกุล

'tonni lukchaiphom ko taipailaeo phomchueng pen khon sut thai khong tra kun muea phom tai khrobkhrua phom cha mai luea khrai sueb sakun'

(Charoenchaichana, 2016, p. 128)

In this example, conceptual metaphors found in the original text include end of the line*,* I'm gone and gone forever from the concept of comparing quantity and length (Quantity is Length). According to the *Oxford Advanced Learner's Dictionary* the word line (n.) is defined as "a long thin mark on a surface" (Hornby, 2005, p. 859). With these metaphors the number of family members is akin to a long rope starting from the head of the rope (the beginning of the family or clan) and terminating at the end of the rope (the last member of the family or clan). In this context, Ronald Franz compared himself to the end of the rope, that is, the last person or the sole surviving of the family. In considering the translated text, the end of the line is rendered as *คนสุดท้ายของตระกูล* [khon sùttháay khɔ̌ɔŋ tràkuun], meaning the last of the family instead of *อยู่จุดสุดท้ายของเส้น* [yùu cùt sùttháay khɔ̌ɔŋ sên], meaning at the end of the line. So, this translation strategy can be categorized as conversion of metaphor to sense (Newmark, 1981, pp. 88-91). As for the word

ตระกูล [tràkuun] (n.), it means surname, family, lineage, clan, or race, according to the *Thai Royal Institute Dictionary 2011*.

On the other hand, the other two metaphors, I'm gone and gone forever, have conceptualization of comparing life to a journey (Life is Journey). This conceptual metaphor compares human life from birth to death as the journey from the beginning (birth) to the finish line or the end (death). The word gone (adj.), according to the *Oxford Advanced Learner's Dictionary*, means "of a person: having left a place; away from a place" (Hornby, 2005, p. 642). When this word is used with a person, it means moving from a place or leaving a place. In analyzing the context in the original text where Ronald Franz told the author, When I'm gone, my family will be finished, gone forever., he does not refer to any moving place, but, instead, his death. This can be confirmed through his assured utterance in the previous sentence that I'm the end of the line. which meant he was the last of the family. In the translated text, Newmark (1981) employed conversion of metaphor to sense which interpreted the word I'm gone as dead to convey the same meaning as the original text and this is the same case with gone forever which means there was no one left to inherit the family.

Conversion of metaphor to sense is most frequently used in translating conceptual metaphors in this non-fiction book, probably due to cultural and structural differences between the source language and the target language as well as social and cultural dissimilarities. Therefore, this strategy is appropriate for translating conceptual metaphors. In addition, prior to translating process, the translator is first required to meticulously study the context, and then use his or her knowledge and capabilities to interpret the metaphor in question, and, finally, convey the meaning as equivalent to the original as possible. If it is rendered otherwise, the translated text may be incorrect or inappropriate to the context and, worst of all, the meaning may be misinterpreted from the original conceptual metaphor. One of the interesting remarks is that it is found, in some cases, that the translator does not use the same type of original metaphor because of additional interpretation from the translator's point of view.

2) Reproducing the Image in SL with a Standard TL Image

Example 3

Context: The author wrote about Chris McCandless (Alex) as he started his journey into the wild.

Original Text: At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence.

(Krakauer, 2011, p. 22)

Translated Text: ในที่สุดเขาก็เป็นอิสระจากภาระผูกพัน หลุดพ้นจากโลกอันอึดอัดของพ่อแม่และเพื่อนฝูง โลกแห่งการฉีกแยกและความมั่นคง กับความล้นเกินทางวัตถุ โลกซึ่งเขารู้สึกถูกตัดขาดอย่างน่าเศร้าจากชีวิตที่ดำรงอยู่อย่างดิบๆ โดยธรรมชาติ

'naithisut khao ko pen itsara chak phara phuk phan lutphon chak lok an uet-at khong pho mae lae phuean fung lok haeng kan chikyaek lae khwam mankhong kap khwam lonkoen

> thang watthu lok sueng khao rusuek thuk tatkhat yang na sao chak chiwit thi damrong yu yang dip dip doi thammachat’

(Charoenchaichana, 2016, p. 65)

There are two conceptual metaphors existing in the original text, i.e., stifling world and cut off. The word stifling world is a comparison of the state or experience with the weather (Situation is Weather), which is, in this case, to draw metaphorical expressions to perceive a concrete object, that is, the weather. The word stifling (adj.), according to the *Oxford Advanced Learner’s Dictionary*, means “to feel unable to breathe, or to make somebody unable to breath, because it is too hot and/or there is no fresh air” (Hornby, 2005, p. 1425). This word refers to weather conditions that make it difficult to breathe, which is correlated to one’s state or situation of feeling uncomfortable. In the translated text, it has been translated as *โลกอันอึดอัด* [lôok an ʉ̀tàt] (an uncomfortable world). Here, the word, *อึดอัด* [ʉ̀tàt] (v.), means distressed, uneasy, both physically and mentally, as defined by the *Thai Royal Institute Dictionary 2011*. Therefore, it was found that the translator used the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91).

As for cut off, it is metaphorically portrayed from emotions and relationships (abstract things) to objects (concrete objects) that can be cut off. The word cut off (v.) in the *Oxford Advanced Learner’s Dictionary* means “to remove something from something larger by cutting” (Hornby, 2005, p. 363) or, in other words, bringing something out of something larger. In the translated text, the metaphorical sense is that Chris McCandless (Alex) feels (abstract things) that he is not part of the society in which he lives. Therefore, he feels lonely and isolated from society, where most people have similar lifestyles but he has become a minority who fails to live like those people.

In the Thai version, the translator employed the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91) and chose to use the word *ตัดขาด* [tàtkhàat] (v.), which means, according to the *Thai Royal Institute Dictionary 2011*, to break off the relationship, which is appropriate for the context of disconnection from the outside world and society. In so doing, the prospective reader of the translated version is able to perceive and comprehend the same meaning as the original.

Example 4

Context: Jim Gallien had picked up Alex and they started the conversation. Alex introduced himself first, and then Gallien tried to ask more about Alex's personal information.

Original Text: The hitchhiker swung his pack into the bed of the Ford and introduced himself as Alex. " Alex?" Gallien responded, fishing for a last name.

" Just Alex," the young man replied, pointedly rejecting the bait.

(Krakauer, 2011, p. 4)

Translated Text: นักโบกเหวี่ยงเป้ใส่กระบะรถฟอร์ด และแนะนำตัวว่าชื่ออเล็กซฺ "อเล็กซฺ?" กาลเลียนถามกลับ อ่อยเหยื่อให้เขาบอกนามสกุล

"แค่อเล็กซฺเฉย ๆ" ชายหนุ่มปฏิเสธที่จะกินเหยื่ออย่างชัดเจน

> ‘ nakbok wiang pe sai kraba rotfot lae nae nam tua wa chue Alex “Alex” Kanlian tham klap oi-yuea hai khao bok namsakun
>
> “khae Alex choei choei” chainum patiset thi cha kin yuea yang chatchen ’
>
> (Charoenchaichana, 2016, p. 28)

In the original text, according to the *Oxford Advanced Learner’s Dictionary*, the word fish for (v.) means “to try to catch fish with a hook, nets, etc.” (Hornby, 2005, p. 558). This word is a metaphor with the concept that Information is Prey. That is, what Jim Gallien needs is some more information than Alex’s name. So, he tried his best to trick Alex to get more information. In terms of metaphorical comparison, Alex was like a fish that would become trapped by Gallien.

In the translated text, the translator used the same metaphor as in the original by translating fishing for as *อ่อยเหยื่อ* [ɔ̀yyʉ̀a]. According to the *Thai Royal Institute Dictionary 2011*, the word *อ่อย* [ɔ̀y] is defined with two meanings: the first meaning is (v.) to throw bait to lure a fish, which is often used as *อ่อยเหยื่อ* [ɔ̀yyʉ̀a] and the second meaning is (v.) giving a small amount of money as bait.

The word *อ่อย* [ɔ̀y] with its first definition has the same meaning as the metaphor in the source language (Trying to catch fish with different tools), that is, when Gallien wanted to elicit (catch) information (fish) from Alex. When this metaphorical concept is rendered in the target language, the reader can receive the message and flavor, and thus perceive the same conceptual metaphor as that of the original text.

As for the word rejecting the bait, it refers to the similar conceptual expression. That is, Alex is compared to a fish lured by Gallien into eating the bait and getting trapped. According to the *Oxford Advanced Learner's Dictionary*, the definitions of those words are as follows:

reject (v.) "to refuse to accept or consider something" (Hornby, 2005, p. 1229).

bait (n.) "food put on a hook to catch fish or in nets, traps, etc., to catch animals or birds" (Hornby, 2005, p. 98).

In translating rejecting the bait as *ปฏิเสธที่จะกินเหยื่อ* [patìsèet thîicà kin yʉ̀a], the translator adopted the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91).

It was found that in this non-fiction work the translation strategy of reproducing the image in SL with a standard TL image is the second most frequently used. With this strategy, the original metaphor is left untouched in the translated version, which is quite rarely found in idiom translation or complicated metaphors. The advantage of this translation strategy is that it allows the translator to convey the meaning and emotions from the original text directly and completely, thus giving the reader the real flavor of the original text. However, the translator needs to be heedful of cultural similarities between the original and the translated version; otherwise, it may be hard to keep the reader from getting lost in the desired meaning of the text. In case of significant cultural differences, the translator should provide footnotes to help readers understand the cultural-specific content more clearly.

3) Replacing the Same Image in SL with a Standard TL Image

Example 5

Context: Wayne Westerberg, grain elevator owner, who once hired Alex to work, was describing about Alex's appearance to the author.

Original Text: McCandless was smallish with the hard, stringy physique of an itinerant laborer. There was something arresting about the youngster's eyes.

(Krakauer, 2011, p. 16)

Translated Text: แม็คแคนด์เลสเป็นคนร่างเล็ก แต่แกร่งและผอมเพรียว แบบคนงานที่ร่อนเร่รับจ้างไปเรื่อย ๆ มีบางอย่างดึงดูดใจในดวงตาเด็กหนุ่ม

'McCandless pen khon ranglek tae kraeng lae phomphriao baep khonngan thi ronre rap chang pai rueai rueai mi bang yang duengdut chai nai duangta deknum'

(Charoenchaichana, 2016, p. 52)

In the original text, the conceptual metaphor found is arresting (v.), which according to the *Oxford Advanced Learner's Dictionary*, may be explained in the following context: "If the police arrest somebody, the person is taken to a police station and kept there because the police believe he or she may be guilty of a crime" (Hornby, 2005, p. 68). After considering the meaning, the word "arrest" has the same meaning as the Thai word *จับกุม* [càpkum] (v.) which according to the *Thai Royal Institute Dictionary 2011* means holding one's body in order not to escape such as arresting criminals, (law) arrested by the officer. In this example, there is a conceptual metaphor that compares a police arrest to an impression when one finds something attracting one's attention so irresistibly that one cannot move (Like being caught). For example, in the situation when a young man meets a beautiful girl, or when a parent brings toys to attract the attention of a naughty child.

In the translated text, it was found that the translator translated arrest as *ดึงดูดความสนใจ* [dʉŋdùut khwaamsǒncay] (attract the attention) by replacing the same image in SL with a standard TL image. The word ดึงดูด [dʉŋdùut] (v.) is a metaphor in Thai, which according to the *Thai Royal Institute Dictionary 2011* means to induce by a force such as a magnetic force. That shows that the translator adopts the word associated with magnetic to comparatively portray abstract things (attention).

Example 6

Context: The author narrated about a place named "Slabs," previously the U.S. Navy air base, which later became a gathering place for the homeless. In the winter during November, Alex used to stay there.

Original Text: Its constituents are men and women and children of all ages, folks on the dodge from collection agencies, relationships gone sour, the law or the IRS, Ohio winters, the middle-class grind.

(Krakauer, 2011, p. 44)

Translated Text: ซึ่งประชากรของสังคมนี้มีทั้งชายหญิงและเด็ก ๆ ทุกเพศทุกวัย

> คนที่กำลังหนีสำนักงานเรียกเก็บหนี้ หนีจากความสัมพันธ์ขมขื่น กฎหมาย หรือกรมสรรพากร หนีจากฤดูหนาวของรัฐโอไฮโอ หรือจากการยิ้มแสยะของพวกชนชั้นกลาง
>
> ‘sueng prachakon khong sangkhom ni mi thang chai ying lae dek dek thuk phet thuk wai khon thi kamlang ni samnakngan riak kep ni ni chak khwamsamphan khomkuen kotmai rue kromsanpakon ni chak ruedunao khong Rat O hai O rue chak kan yimsayae khong phuak chon chan klang’
>
> (Charoenchaichana, 2016, p. 103)

In the original text, the conceptual metaphor is relationship gone sour in which emotion is compared to food. Following this concept, Emotion is Food. (Metalude – Metaphor at Lingnan University, Department of English, 2002).

The word sour (adj.) is defined in the *Oxford Advanced Learner’s Dictionary* as “having a taste like that of a lemon or of fruit that is not ready to eat, especially of milk having unpleasant taste or smell because it is not fresh” (Hornby, 2005, p. 1409). In Thai, it refers to sour or unpleasant taste, figuratively meaning a relationship that is not good, like spoiled food or sour food that does not taste good. This term is used to compare the touch of an emotion to a taste on the tongue (Phonpradapphet, 2017, pp. 75-76).

In Thai, however, the metaphor of comparing food to love is not associated with sour or unpleasant taste, but rather with bitter one instead. According to the *Thai Royal Institute’s Dictionary 2011*, the word *ขม* [khǒm] (bitter) (adj.) means neem-like (a type of curry) flavor. The word *ขม* [khǒm] has its derivative words, *ขมขื่น*

[khŏmkhʉ̀ʉn] and *ขื่นขม* [khʉ̀ʉnkhŏm] (v.), which mean feeling hurt, but resisting it due to inability to express it.

In the Thai translation, there exists a metaphor translated as *ความสัมพันธ์ขมขื่น* [khwaamsămphan khŏmkhʉ̀ʉn] (bitter relations), indicating that the translator employs the same image in the target language (Newmark, 1981, pp. 88-91), which is appropriate in this context.

Next to the strategies of conversion of metaphor to sense and reproduction of the same image in the target language, translation by replacing the same image in SL with a standard TL image is the third most frequently used. It is the translation strategy that uses a different metaphor from the original text, but still maintains the original meaning. The translator decided to use this strategy when the meaning of the metaphor in the original text is the same as the metaphor in the translated version. Therefore, the translated version is easy to understand because it is in the same context and culture as the prospective readers.

4) Deleting

Example 7

Context: Alex came back to Coachella city, California, because he failed to find any job in the Northwest. Alex called Franz asking to pick him up.

Original Text: "We went to a Sizzler, where I filled him up with steak and lobster," Franz recalls, "and then we drove back to Salton City."

(Krakauer, 2011, p. 55)

Translated Text: “เราไปที่ร้านซิซเลอร์ ผมสั่งสเต็กกับล็อบสเตอร์ให้เขากินจนอิ่ม” ฟรานซ์ทบทวนความจำ “แล้วขับรถกลับมาที่ซอลตันซิตี”

‘ “rao pai thi ran Sizzler phom sang satek kap loptoe hai khao kin chon im” Fran thop thuan khwam cham “laeo khap rot klap ma thi Salton City” ’

(Charoenchaichana, 2016, p. 126)

In this example the conceptual metaphor of a container is associated with the concept that the abstract thing is something that can be contained or stored, as well as added to or reduced. In this context, it can be figuratively seen that Alex’s body is a space, with the feeling of hunger because he has not eaten and his stomach has no food. After Franz took Alex to eat to invigorate him, his body is filled and does not feel hungry anymore. The metaphor fill him up, means, according to the *Oxford Advanced Learner’s Dictionary*, (v.) “to make something full of something; to become full of something” (Hornby, 2005, p. 549).

In the translated version, it was found that the translator did not directly translate the conceptual metaphor fill him up (Newmark, 1981, pp. 88-91), but rewrote it as *ให้เขากินจนอิ่ม* [hây khǎw kin con ìm] (Let him eat until he is full) instead. This makes the translation more natural and comprehensible to the original meaning more clearly.

Example 8

Context: The author described Wayne Westerberg, a grain elevator owner, who hired Alex to work for his business.

Original Text: Westerberg, a hyperkinetic man with thick shoulders and a black goatee, owns a grain elevator in Carthage and another one a few miles out of town but spends every summer running a custom combine crew.

(Krakauer, 2011, p. 16)

Translated Text: เวสเตอร์เบิร์ก ชายลุกลี้ลุกลนอยู่ไม่นิ่ง ไหล่หนา ไว้เคราแพะสีดำ มีโรงเก็บธัญพืช ในเมืองคาร์เธจหนึ่งโรง และอีกโรงอยู่ห่างจากเมืองออกไปสองสามไมล์ แต่ทุกฤดูร้อนเขาจะมาคุมกลุ่มคนงานรับจ้างเก็บเกี่ยว

‘Westerberg chai luk li luk lon yu mai ning lai na wai khrao phae sidam mi rong kep thanyapuet nai mueang Carthage nueng rong lae ik rong yu hang chak mueang ok pai song sam mai tae thuk rue du ron khao cha ma khum klum khon ngan rap chang kep kiao’

(Charoenchaichana, 2016, p. 52)

In the original text, the conceptual metaphor, spend, is found in the sentence spend every summer. According to the *Oxford Advanced Learner’s Dictionary*, spend means (v.) “to give money to pay for goods, services, etc.” (Hornby, 2005, p. 1418).

The word spend is a metaphor under the concept of Time as Money (Lakoff and Johnson, 1980, p. 7), which compares time (abstract thing) and money (concrete object) as valuable, expensive, and limited. For example, wage payments are based on the amount of time worked per hour, per day, per month, etc. In addition, there are also many English words related to money that refer to time.

In the Thai version, the translator adopted interpretation and free translation in lieu of exact translation. It is probable that the translator chose to focus on the naturalness of the target language as the top priority in this case.

On the whole, translation by deleting was the fourth most frequently used. In so doing, the translator used this strategy in combination with rephrasing and taking into consideration the importance of metaphor and context.

5) Same Metaphor Combined with Sense

Example 9

Context: The message in the letter written by Nick Janes, Alaskan, to the "Outside" magazine after Alex's body was discovered and his story was published.

Original Text: The only difference is that McCandless ended up dead, with the story of his dumbassedness splashed across the media.... (Jack London got it right in "To Build a Fire." McCandless is, finally, just a pale 20th-century burlesque of London's protagonist, who freezes because he ignores advice and commits big-time hubris) ...

(Krakauer, 2011, p. 72)

Translated Text: ความแตกต่างประการเดียวคือ แม็คแคนด์เลสจบด้วยความตาย กับเรื่องราวความโง่เขลาที่สาดจนเลอะไปทั่วสื่อต่างๆ... (แจ๊ก ลอนดอนว่าไว้ถูกแล้วในหนังสือ “To build a Fire”– ก่อไฟสักกอง” ท้ายที่สุด แม็คแคนด์เลสก็เป็นเพียงภาพล้อตัวละครในศตวรรษที่ 20 อันจืดชืดไร้ชีวิตชีวาของลอนดอน ที่แข็งตายเพราะไม่ฟังคำแนะนำ และทำตัวโอหังมาก)

‘ khwam take tang prakan diao khue Maek khaenlet chop duai khwam tai kap rueang rao khwam ngo khlao thi sat chon loe pai thua sue tang tang…(Jack London wa wai thuk laeo nai nang sue “To Build a Fire”. – ko fai sak kong” thai thi sut McCandless ko pen phiang phap lo tua lakhon nai satawat thi yi sip an chuet chuet rai chi wit chi wa khong London thi khaeng tai phro mai fang kham nae nam lae tham tua o hang mak) ’

(Charoenchaichana, 2016, p. 162)

Two original conceptual metaphors exist in this example, namely splash and pale. According to the *Oxford Advanced Learner’s Dictionary*, splash (v.) means liquid “to fall noisily onto a surface” (Hornby, 2005, p. 1422), and pale (adj.) means “having skin that is almost white, having skin that is whiter than usual because of illness” (Hornby, 2005, p. 1052).

The metaphor splash is employed to compare abstract things to liquid. In this context, the news of Chris McCandless’s death is very much akin to liquid spread (splashed) far and wide through the mass media. The other word, pale, is identified with the conceptual abstract things of colors. That is, the character of

McCandless is bears a resemblance to the fictional character in Jack London's novel, not in terms of physical appearance of white complexion, but rather that McCandless is a weak real-life copy of a colorful fictional character.

In the Thai version, the translation of splash is put as *สาดจนเลอะ* [sàat con lə́]. According to Newmark (1981, pp. 88-91), the translator employed the same metaphor combined with sense, which helps facilitate the prospective readers to understand the feelings clearly like the original as much as possible. In considering the word *สาด* [sàat] (splash) (v.), the *Thai Royal Institute Dictionary 2011* defines it as to throw, such as splashing water, splashing mud, and shooting weapons. Therefore, it is evident that both words in the original and translated version share the same metaphorical meaning because of the translator's additional explanation. This is shown in the phrase *จนเลอะ* [con lə́] (until you mess up) that is placed after the word *สาด* [sàat] (splash) to clarify the context in minute detail.

As for the other metaphor, pale, the translator rendered it as *จืดชืดไร้ชีวิตชีวา* [cʉ̀ʉtchʉ̂ʉt ráy chiiwít chiiwaa]. The key word in this utterance is *จืด* [cʉ̀ʉt] (pale) (adj), defined by the *Thai Royal Institute Dictionary 2011* as not dark, such as a plain face. The way the translator added the adverb *ไร้ชีวิตชีวา* [ráy chiiwít chiiwaa] (lifeless) to elaborate the word *จืดชืด* [cʉ̀ʉtchʉ̂ʉt] is appropriate in bringing considerable benefits of detailed figurative clarity to the prospective readers.

Example 10

Context: The author wrote a brief biography of Samuel Walter McCandless (Walt), Chris McCandless' father (Alex), after he met Alex's family at Chesapeake Beach, Maryland, to talk about Alex.

Original Text: Walt was appointed test director and section head for the Surveyor 1 mission, the first spacecraft to make a soft landing on the moon. His star was bright and rising.

(Krakauer, 2011, p. 106)

Translated Text: วอลทฺได้เลื่อนเป็นผู้อำนวยการฝ่ายทดสอบและหัวหน้าหน่วยภารกิจเซอร์เวเยอร์ 1 ยานอวกาศลำแรกที่ลงแตะพื้นดวงจันทร์อย่างนุ่มนวล ดาวแห่งความสำเร็จของเขาสุกใสและลอยเด่น

‘ Walt dai luean pen phu am nuai kan fai thot sop lae hua na nuai pharakit Surveyor nueng yan a wa kat lam raek thi long tae phuen duang chan yang num nuan dao haeng khwam sam ret khong khao suk sai lae loi den ’

(Charoenchaichana, 2016, p. 231)

In the original text, the conceptual metaphor, His star was bright, expresses the concept that work duties are like stars. In other words, career success is a shining star. The definition of star (n.), according to the *Oxford Advanced Learner's Dictionary*, is “a large ball of burning gas in space that we see as a point of light in the sky at night” (Hornby, 2005, p. 1439).

In the Thai version, the translator retained the original metaphor combined with sense (Newmark, 1981, pp. 88-91). The translator literally transferred the original metaphor star as *ดาว* [daaw] (n.) in Thai, which is defined in the *Thai Royal Institute*

Dictionary 2011 as something that is a small point that lights in the sky at night such as Venus and Polaris. In addition, the translator further explained this word by appending *แห่งความสำเร็จ* [hɛ̀ŋ khwaamsǎmrèt] (success) so that the readers can more clearly reach the desired meaning conveyed through the original metaphor.

Translation by using the same metaphor combined with sense is a strategy that preserves the original metaphor in the translation plus the translator's added explanation for the sake of the prospective readers' comprehension. The considerable advantage of this strategy is that the metaphor of the original is retained and yet is still able to provide the readers the same impression as designed by author's intent.

6) Translation of Metaphor by Simile

Example 11

Context: The author recounted nature while sailing a salmon-fishing boat to Devils Thumb.

Original Text: Gulls wheeled overhead. Off Malcolm Island the boat split a pod of seven orcas. Their dorsal fins, some as tall as a man, cut the glassy surface within spitting distance of the rail.

(Krakauer, 2011, p. 136)

Translated Text: นกนางนวลบินฉวัดเฉวียนอยู่เหนือหัว นอกเกาะมัลคอล์ม เรือแล่นแหวกฝูงวาฬออร์กาเจ็ดตัว ครีบหลังของพวกมันบางตัวสูงเท่าตัวคน แหวกว่ายผ่านผิวน้ำใสเหมือนกระจก ห่างจากราวลูกกรงเรือเพียงนิดเดียว

> ‘ nok nang nuan bin chawatchawian yu nuea hua nok ko Malcolm ruea laen waek fung Wan O Ka chet tua khrip lang khong phuak man bang tua sung thao tua khon waek wai pan pio nam sai muean kra chok hang chak rao luk krong ruea phiang nit diao ’
>
> (Charoenchaichana, 2016, p. 289)

The conceptual metaphor found here is the word glassy surface which compares the surface of the water to a mirror. That is, physical appearance is used in comparison to highlight those dominant features of being clear and shiny. The word glassy (adj.) means, according to the *Oxford Advanced Learner’s Dictionary*, “like glass: smooth and shiny” (Hornby, 2005, p. 632). In Thai, the word with the same meaning is defined by the *Thai Royal Institute Dictionary 2011* as *แก้วที่ทำเป็นแผ่น* [kɛ̂ɛw thîi tham pen phɛ̀ɛn] (n.).

In the Thai version, the translator replaced the original metaphor with a simile (Newmark, 1981, pp. 88-91). In so doing, the word *เหมือน* [mɯ̌an] (like) is added when a simile is used instead of metaphor in comparison of things with similar attributes.

In this study, there exists only one example of this strategy. It is quite possible that the translator might resort to this strategy only if there is none of metaphor in question available in the target language. Therefore, the translator decided to translate it as a simile to foster the readers’ understanding of the meaning closest to the original text.

Conclusion and Discussion

According to the results of the study, the number of ontological conceptual metaphor accounts for 77.53% of the total conceptual metaphors found in the book, *Into the Wild* (2011). This indicates that the type of the original text is correlated to the existing conceptual metaphors.

As a matter of fact, the original text used in this study is a non-fiction book, written based on a true story of people actually existing without any basis in the author's imagination (Ketthet, 2014, pp. 173-174). That is to say, Jon Cragauer, the author, recounted about real persons, circling around Chris McCandless and other people getting to know him during his search for the meaning of life as well as reflecting the feelings and thoughts within the human minds through the immediate surroundings. This is all consistent with the conceptual metaphor as proposed by Lakoff & Johnson below:

> Our conceptual system thus plays a central role in defining our everyday realities. … the way we think, what we experience, and what we do every day is very much a matter of metaphor. But our conceptual system is not something we are normally aware of.

(Lakoff & Johnson, 1980, p. 3)

The findings of this study indicate that the translation of ontological conceptual metaphors is in accordance with the six strategies of Newmark's (1981) metaphor translation as presented in the table below:

Table 1

Summary Results of the Ontological Conceptual Metaphor Translation According to Newmark (1981)

Translation Strategies	Number (%)
Conversion of metaphor to sense	254 (51.83%)
Reproduction of the same image in the target language	159 (32.46%)
Replacement of the image in SL with a standard TL image	64 (13.06%)
Deletion	8 (1.63%)
Use of same metaphor combined with sense	4 (0.82%)
Translation of metaphor by simile	1 (0.20%)
Translation of metaphor or simile by simile or metaphor plus sense	0 (0%)
Total	490 (100%)

According to the results tabulated above, the most frequently used strategy in translating conceptual metaphor in non-fiction into Thai is conversion of metaphor to sense which accounts for 51.83%. The underlying reasons why this strategy plays such a vital role are due to linguistic, cultural and social differences between the source language and the target language as they are challenging to translators to render the meaning without further contextual explanation.

Therefore, prior to any translating performance, translators are suggested to have an additional phase of interpreting ontological conceptual metaphors and then to render the equivalent translation with the same meaning as the original as much as possible. In so doing, translators are thus required to be equipped with linguistic, cultural and social competences of the original and translated languages for further meticulous and comprehensive consideration of any information existing in the related texts in question.

The least frequently used strategy in the translation is translation of metaphor by simile which accounts for 0.20% of all, or, to put it simply, only once in terms of the entire translation performance. This paucity is probably due mainly to the characteristics of the strategy itself, which is more suitable for such texts as fictional or imaginary writings, intended to evoke intense feelings from the emotionally invested readers. Therefore, this strategy may not be regarded as ideal for translating non-fiction packed with informative and tangible content like the original text in this study.

In addition, the aforesaid study results do not only explore the strategies of conceptual metaphor translation but also reflect the role of the translator, which goes far beyond the mere conveyance of meaning. As a practical suggestion for further profound effect, one of the qualifications that the translator of non-fiction should have, especially concerning texts loaded with conceptual metaphors, is literacy of the contextual meaning of the conceptual metaphors in question. This contextual awareness will benefit the translator in various ways. That is, it will help the translator execute translation work accurately and in a timely manner or in any related contexts, such as social norms, which determines human behavior in the societies and cultures of the source and target languages.

In the end, facing the aforesaid challenges in translating cross-cultural conceptual metaphors, especially from the West to the East, is inevitable for the translator. In so doing, the translator is required to have keen knowledge of language and culture. This corresponds with the research on translation problems conducted by Massey & Ehrensberger-Dow (2017). Their findings indicated that one of the major problems includes metaphorical translation resulting from cultural differences between the source and target languages. Undoubtedly, the experiences and knowledge of the translator in the source language play a very vital role in both translating and solving problems encountered in metaphorical translation.

References

Asipong, O. (2015). *Translation of African-American cultural metaphors in Zora Neale Hurston's Novel Their Eyes Were Watching God.* [Master's Thesis, Chulalongkorn University]. Office of Academic Resources Chulalongkorn University. http://cuir.car.chula.ac.th/handle/123456789/78978 [in Thai]

Charoenchaichana, T. (2016). *Kao Pa Ha Chiwit.* Book for Society Foundation. [in Thai]

Dobrzyńska, T. (1995). Translating metaphor: Problem of meaning. *Journal of Pragmatics*, *24*, 595-604.

Hornby, A. S. (2005). *Oxford Advanced Learner's Dictionary* (7th ed.) (S.Wehmeier, C. Mcintosh, J. Turnbull, Eds.). Oxford University Press.

Ketthet, B. (2014). *Kidkhom Khienkum*. Kakayia Press [in Thai]

Krakauer, J. (2011). *Into the Wild.* Pan Books.

Lakoff, G. & Johnson, M. (1980). *Metaphor We Live By.* University of Chicago Press.

Massey, G. & Ehrensberger-Dow, M. (2017). Translating Conceptual Metaphor: The Processes of Meaning Interlingual Asymmetry. *Research in language, 15*(2).173-189.

Mata, R. (2016). *The strategies in translating English metaphors into Thai: A case study of the American novel Percy Jackson* [Master's Thesis, Thammasat University]. Thammasat

University Library. http://ethesisarchive.library.tu.ac.th/thesis/2016/TU_2016_5621030872_6998_5149.pdf

Metalude. (2019, November). *Metaphor at Lingnan University, Department of English.* https://www.ln.edu.hk/lle/cwd/ project01/web/introduction.html

Newmark, P. (1981). *Approaches to Translation*. Pergamon Press.

Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall International.

Office of The Royal Society. (2022, November). *Principles of Romanization for Thai Script by Transcription Method.* https://www.orst.go.th/iwfm_table.asp?a=36&i=0040002104011001%2F63ERJ5814038&fbclid=IwAR0dNhmnJLufPdQM32ifCTX8P1JOy-DeMwBD8yuPtHIqF8cXv-CrQfT_wpQ

Papadoudi, D. (2010). *Conceptual metaphor in English popular technology and Greek translation* [Doctoral dissertation, The University of Manchester]. Manchester eScholar. https://www.escholar.manchester.ac.uk/uk-ac-man-scw:86786

Park, K. E. (2015). Conceptualization of /chai/ in Thai Comparison with Korean Counterpart. *Journal of Liberal Arts, Thammasat University. 15*(2), 199-212. https://so03.tci-thaijo. org/index.php/liberalarts/article/view/46207/38231 [in Thai]

Phonpradapphet, P. (2016). An Ontological Metaphor in Thai. *Rommayasan. 14*(1), 65-73. http://jhusoc.bru.ac.th/wp-Content/uploads/2017/02/5.palita.pdf [in Thai]

Phonpradapphet, P. (2017). Emotion Metaphors in Thai. *Journal of Language and Culture. 1(*1), 75-76. https://so06.tci-thaijo.org/index.php/wiwitwannasan/article/view/192672/137005 [in Thai]

Sansuksomboon, C. (2007). *A study of metaphor translation in the two translated versions of The Crescent Moon by Tagore* [Master's Thesis, Chulalongkorn University]. Office of Academic

Resources Chulalongkorn University. http://cuir.car.chula. ac. th/handle/123456789/80465 [in Thai]

Saralamba, C. (2005). Metaphor in Cognitive Linguistics Theory. *Journal of Liberal Arts*, *Thammasat University*. *5*(1), 1-16. https://so03.tci-thaijo.org/index.php/liberalarts/article/view/13969 [in Thai]

Schäffner, C. (2003). Metaphor and Translation: some implications of a cognitive approach. *Journal of Pragmatics, 36*(7), 1253-1269.

Siqi, Y. (2019). Conceptual Metaphor "THE HEART IS A CONTAINER" in Thai in Comparison with Mandarin Chinese. *Journal of Liberal Arts, Prince of Songkla University, 12*(1), 113-139. https://so03.tci-thaijo.org/index.php/journal-la/article/view/244500/165557 [in Thai]

The Royal Institute. (2013). *Royal Institute Thai Dictionary*. Royal Institute. [in Thai]

Winitnaruemal. J. (2015). *A Study of figurative language translation in the S.E.A. write award literature from Thai into English.* [Master's Thesis, Mahidol University]. Mahidol University Library and Knowledge Center. http://mulinet11.li.mahidol. ac.th/ e-thesis/2557/cd498/5437802.pdf [in Thai]

What Makes “The Phantom” a Phantom?: Characterizations of The Phantom in *The Phantom of the Opera* through Literary and Criminological Perspectives

สิ่งใดสร้าง “แฟนท่อม” ให้เป็นปีศาจ: การสร้างตัวละครแฟนท่อม ในเรื่อง *ปีศาจแห่งโรงอุปรากร* ผ่านมุมมองทางวรรณกรรมและอาชญาวิทยา

Received: February 27, 2022
Revised: April 23, 2022
Accepted: June 9, 2022

Kanittha Suwannapracha[1]
ขนิษฐา สุวรรณประชา

Abstract

This research aims to study the characterizations of The Phantom in *The Phantom of the Opera* written by Gaston Leroux through literary and criminological perspectives. The elements are explored in terms of types, naming, traits, and presentation techniques, while factors in the etiology of the character’s criminal behavior are analyzed by applying integrated criminological theories. The study discusses the characterization

---

[1] Lecturer, English for International Communication Programme, Rajamangala University of Technology Lanna Nan, Thailand
อาจารย์ หลักสูตรภาษาอังกฤษเพื่อการสื่อสารสากล มหาวิทยาลัยเทคโนโลยีราชมงคลล้านนา น่าน ประเทศไทย

Corresponding Author: realtikytoky@hotmail.com

of The Phantom in the narrative and factors that influence the creation of this character as a phantom, a frightening criminal. The findings are presented in tables and descriptive explanations. The results show that The Phantom is a round and dynamic character taking the role of a villain and a protagonist. Each aspect of characterization, including naming, and external and internal traits of the character presented through narrations, dialogues, and actions, altogether play a part in characterizing The Phantom. In addition, the character had criminal behaviors such as intimidation, abduction, and murder, motivated by an inferiority complex of not being accepted by society, being labeled, and lack of social bonds.

Keywords: characterization, criminology, causes of crime, *The Phantom of the Opera*

บทคัดย่อ

วัตถุประสงค์ของงานวิจัยนี้ คือ เพื่อศึกษาการสร้างตัวละครแฟนท่อม ในเรื่อง ปีศาจแห่งโรงอุปรากร ประพันธ์โดย Gaston Leroux ผ่านมุมมองทางวรรณกรรมและอาชญาวิทยา องค์ประกอบที่ศึกษา ได้แก่ ประเภท การตั้งชื่อ ลักษณะ และ วิธีการนำเสนอ ส่วนปัจจัยการเกิดพฤติกรรมอาชญากรรมนั้นวิเคราะห์ด้วยทฤษฎีอาชญาวิทยาแบบผสมผสาน งานวิจัยนี้ อภิปรายถึงการสร้างตัวละครแฟนท่อม ในบทประพันธ์ และปัจจัยที่มีอิทธิพล ในการสร้างตัวละครให้กลายเป็นปีศาจอาชญากรที่น่าหวาดกลัว ผลการวิจัย นำเสนอในรูปแบบตารางและการบรรยายพบว่า ตัวละคร แฟนท่อมเป็นตัวละคร ประเภทลักษณะนิสัยซับซ้อนและมีพัฒนาการ แสดงบทบาทของตัวร้ายและตัวเอก การสร้างตัวละครทุกด้าน ทั้งการตั้งชื่อ ลักษณะภายนอก ลักษณะภายใน การนำเสนอตัวละครผ่านการบรรยาย บทพูด และ การกระทำ ล้วนมีส่วนสร้าง

ตัวละครแฟนท่อม นอกจากนี้ยังพบว่า ตัวละครมีพฤติกรรมอาชญากรรม เช่น การข่มขู่ กักขัง และฆาตกรรม ซึ่งถูกผลักดันจากปมด้อยที่ไม่ได้รับการยอมรับจากสังคมถูกตีตราและขาดความผูกพันทางสังคม

คำสำคัญ: การสร้างตัวละคร อาชญาวิทยา สาเหตุแห่งอาชญากรรม ปีศาจแห่งโรงอุปรากร

Introduction

The Phantom of the Opera (Le Fantôme de l'Opéra), a famous work of Guston Leroux, was first published in French as a serialization in 1909-1910. It was later translated into and published in English edition in 1911 when gothic writing gained popularity. This work has continued with several adaptations through time, such as television, radio, stage, and modern film versions, especially Andrew Lloyd Webber's megamusical, which has brought much fame to the story. Being well-known up to the present suggests that its issues are not limited to only one particular time or place. Therefore, audiences in the modern world can enjoy and relate to *The Phantom of the Opera*.

In literature, a character is one key element for its significant role in developing the story and conveying a message. The Phantom, the main character who helps make *The Phantom of the Opera* captivating and so successful across media and time, is worth studying. In literary studies, characterization is a literary device authors use to represent fictional personages. Characters are generally presented by direct methods like the attribution of qualities in description or commentary and indirect methods inviting readers to infer characters' qualities from their actions, speech, appearance, comments from other characters, and statements by the narrator. Both direct and indirect methods are usually combined (Watt, 1957).

The studies on characters have been done in various disciplines as Culpeper (2002) broadly groups literary criticism related to characterization into humanizing, de-humanizing, and mixed approaches. A humanizing view takes characters as imitations or representations of real people that can be analyzed outside the text, such as by speculating about the psychological experiences and motivations of the characters as if they are ordinary people. A de-humanizing side argues that characters are functions within a text, having a purely textual existence. For example, Propp (1968) sets characters due to their roles in the text and divides them into seven spheres of action as villain, donor, helper, sought-for-person, dispatcher, hero, and false hero. This view resists applying psychological theories, for characters are not real beings. Merging humanizing and de-humanizing approaches, a mixed one considering both textual and psychological (cognitive) levels, has become increasingly popular. Thus, “ the principle of characterization in literature has always been defined as that of combining the ‘type’ with the ‘individual’ ” (Wellek & Warren, 1956, p. 32). Chatman (1978) explains a character as a paradigm of traits constructed by piecing together relatively stable or abiding personal qualities, and remarks dealing with characterization is the depiction of a clear image of a person, actions, and manners of thought and life. Regarding Garvey (1978), characterization invests a character with a set of attributes, a predicate, or a feature of a particular type in the narrative structure, divided into physical or objectively observable and psychological or inner features of personality. In structuralist narratology, characterization is a main dimension of narrative. It concerns not only a list of characteristics, but also ways in which these characteristics can be woven into the text. The methods of presenting character can be discerned to direct, indirect, and through analogy characterization (Herman & Vervaeck, 2005).

With a strong correlation between literature and human beings, an analysis of character as an individual is usually involved with several fields outside the text, such as sociology and psychology. Criminology, the scientific study of crime and deviant behavior, is concerned with a theory successfully applied to literature analysis due to many literary works dealing with crime and criminal minds (Alshiban, 2013). Criminological theories have developed through the centuries. Starting from the single-factor reductionism phase of theoretical development, criminology today tends to rest on the interdisciplinary scientific method that integrates the contributions of different disciplines into a coherent theory of criminal behavior and brings perspectives including psychology, biology, anthropology, and especially, sociology together to concentrate on aspects such as the nature, extent, etiology, and control of criminal behavior (Wellford, 2009; Miller, 2009).

Due to its popularity, there are studies of *The Phantom of the Opera* in several fields, such as historical and cultural studies (Hogle, 2016; Lee, 2013), musicology (Karali, 2020), and psychology (Kavaler-Adler, 2009; Tobia et al., 2017). Also, some studies draw on the main character, The Phantom. For example, Sternfeld (2015) presents portrayals of The Phantom in Webber's megamusical in the field of disabilities and music. Hidayanti (2015) studies the oppression of Erik, known as The Phantom, by applying the concept of oppression and power. Raharto and Permatasari (2019) analyze the portrayal of The Phantom's persona using a psychological approach, i.e., Jungian archetypes, and Hapsari et al. (2022) use psychology theory to reveal that Erik has high neuroticism with negative emotions in an analysis of the characterization.

Typically, the character's motif has been analyzed through psychoanalysis. Previous studies displaying interpretations of The Phantom in psychoanalysis suggest his personality and mental problems, which potentially become incitement of his criminal behavior, yet, it might not be the only factor. The etiology of criminal behavior can be drawn from various fields comprising psychological and sociological approaches. For example, Individual Psychology, a holistic approach to understanding and working with people, uses psychoanalytic concepts to link criminality to style of life, including childhood family constellation and social interest, also feelings of inferiority and drive for superiority in deviant neurotic and criminal ways to reduce personal inadequacies (Trippany- Simmons et al., 2014; Adler, 2013). In addition, Social Control theory maintains that everyone has the potential to become a criminal, but most people are controlled by their bonds to society. Elements of the bond are attachment, commitment, involvement, and belief. Social reaction theory (labeling theory) says people become criminals when significant members of society label them as such, and some accept those labels as a personal identity (Siegel, 2010).

Even though it is a fictional story, it can be a good source presenting a story that more or less reflects and engages with human life. The interdisciplinary criminological analysis would enhance understanding of the iconic fictional criminal in the distinct causes that drive The Phantom to commit crimes. Besides, an analysis of characterization from a literary perspective would contribute to the comprehension and interpretation of narrative methods in constructing this character. While conducting literary research with a qualitative method allows accessing in- depth soft data through broad inquiry and generating a sophisticated interpretation or analysis, a quantitative one has its own strength in facilitating objectivity through statistics and numbers. Therefore, through literary and criminological perspectives with the use of quantitative and qualitative analysis, this study discusses the characterizations of The Phantom in the narrative and the factors that influence the creation of this character as a phantom, a frightening criminal.

Objectives

From the question of how The Phantom is constructed and represented, qualitative and quantitative studies through the lens of literary criticism and criminological theories may explain possible factors that make The Phantom a criminal character, which would enhance our understanding of the character. The objectives of the study are

1. To explore the characterization of The Phantom in *The Phantom of the Opera* from a literary perspective quantitatively and qualitatively, and
2. To analyze the causes of criminal behaviors of The Phantom in *The Phantom of the Opera* using theories in criminology.

Scope of the Study

1. The section on characterizations from literary perspective deals with elements in formal and structural narratology, namely types and methods of characterizations.Types of character studied are role,

degree of individuation (flat/ round), and ability to evolve (static/ dynamic), while methods of characterization are naming, external and internal traits, and presentation techniques classified through direct and indirect presentations as presented in the narration, dialogue, and action.

2. Criminological theories applied in the analysis, namely Labeling, Alfred Adler's Individual Psychology, and Travis Hirschi' s Social Control, are psychological and social theories. They are used with a focus on crime causations.

Research Methodology

The subject of the study is *The Phantom of the Opera* by Gaston Leroux first published in 1911. The edition used is translated into English by Alexander Teixeira de Mattos and published in 2017 by Arcturus Publishing Limited.

This study investigates the characterizations of The Phantom. It addresses cognitive and textual aspects from a literary perspective on elements in formal and structural narratology in terms of types, naming, traits, and presentation techniques, in analyzing how these characterizations play a role in constructing the well-known character, The Phantom. The study utilizes numeric data in the part of literary characterization: naming, explicit external traits, and presentation techniques.Precise measurement and comparison of variables benefit in identifying the main emphasis based on frequency and percentage in each category to be evidence to support a qualitative interpretation. Further analysis is on how characterization methods play in constructing the well-known character, The Phantom. Besides, psychological and social theories in criminology are used as a framework to analyze the character's causes of crimes and to further explain what makes the character a transgressor in descriptive qualitative research.

Findings and Discussion

The findings and discussion are presented in two sections: the first section shows the characterizations of The Phantom from a literary perspective, while the second displays an analysis of the character's causes of crime applying criminology theories. Each section elaborates as follows:

Section1 Characterizations of The Phantom from a literary perspective including types, naming, traits, and presentation techniques

The finding shows that the Phantom is a round, dynamic character type taking a protagonist and villain role. Fundamental aspects in characterizing the types of characters are by dividing characters into flat; constructed with a single trait and round; combined with a variety (Forster, 1927; Chatman, 1978), and distinguishing the developments of characters into stable and dynamic types. Also, some classifications take the character's function in the story, for example, roles in seven spheres of action (Propp, 1968) and protagonist and antagonist as the criteria (De Temmerman, 2014). Many parts of the story reveal that The Phantom threatens and harms others with his power. He fits the quality of the villain or shadow archetype that is connected with malevolence, perceived as ruthless, mysterious, disagreeable, and evil. As a villain has traditionally been the antagonist in many classic literary works, The Phantom can be considered as an antagonist against a protagonist, Christine Daae, for he is the obstacle Christine and Raoul have to overcome to end up happily together. However, this titular character is an example of an antihero protagonist**.** An antagonist seems to be an inanimate and intrinsic force than Christine or Raoul, as the novel exposes conflicts of character vs. self and character vs. society. Because his appearance violates social preference, The Phantom is repelled and cannot adjust himself to society. Struggling against society also pushes him to undergo internal turmoil and self-conflict. He behaves as if an opera ghost, also appears to Christine as an angel of music. Yet, he exposes that "It is true, Christine!... I am not an Angel, nor a genius, nor a ghost... I am Erik!" (Leroux, 2017, p. 128). Apart from confusion in identity, he has self- conflict in deciding between keeping and letting go of Christine, which is one significant scene in the novel.

The Phantom does not represent a general villain, a cruelly malicious person involved in wickedness or crime, but endowed with other characteristics such as sorrow, sacrifice, fancy, and talent**.** He also shows a degree of personal evolution when he has a significant change in his decision to stop his crimes which makes him a round and dynamic character**.** Still, with these set types, The Phantom is made to be a complex villain, not an honorable hero**.** The villain-heroes in Gothic novels represent a shift in conceptions of good and evil, the realm of moral ambiguity and anticlerical feeling. This type of villain also appears in other Gothic novels such as Ambrosio of *The Monk,* Victor Frankenstein of *Frankenstein*, and Melmoth of *Melmoth the Wanderer* (Hume, 1969).

To present The Phantom, the focalized subject of the narration, Leroux uses a framing device by projecting the first-person point of view in explaining how this writing is procured to convince readers that there is the author who directly documents this “true” story from the investigation, witnesses, and shreds of evidence as commenced the prologue with

> “ IN WHICH THE AUTHOR OF THIS SINGULAR WORK INFORMS THE READER HOW HE ACQUIRED THE CERTAINTY THAT THE OPERA GHOST REALLY EXISTED ”
>
> (Leroux, 2017, p. 9),

> “The acting-manager knew all about my investigations and how eagerly and unsuccessfully I had been trying to discover the whereabouts of the examining magistrate in the famous Chagny case, M. Faure.”
>
> (Leroux, 2017, p.10),

> “Lastly, with my bundle of papers in hand, I once more went over the ghost's vast domain, the huge building which he had made his kingdom. All that my eyes saw, all that my mind perceived, corroborated the Persian's documents precisely; and a wonderful discovery crowned my labors in a very definite fashion. … Well, I was at once able to prove that this corpse was that of the Opera ghost.”
>
> (Leroux, 2017, p.12), and

> “All these were of the greatest assistance to me; and, thanks to them, I shall be able to reproduce those hours of sheer love and terror, in their smallest details, before the reader's eyes.”
>
> (Leroux, 2017, p.13)

After that, the story told from the perspective of the implied author follows different narrative voices; first-person and third-person points of view and the characters' narration which the implied author claims as proof. However, the implied author concept was linked to work on the notion of the unreliable narrator, in other words, the axiological disconnection of the narrator from the horizon of values against which a work operates (Schmid, 2012, pp. 136-146).

The table below exhibits a direct presentation of naming done by the implied author, a role-playing writer from the first-person point of view and third-person narration, and other characters in the story in dialogue, statement, and narration.

Table 1

Naming and Presentation Techniques of The Phantom Characterization

Character Naming	**Direct Presentation Technique**		
	By the Implied Author (amount)	**By Characters (amount)**	**Total**
1. Erik	63	189	252 (43.00%)
2. Ghost	65	96	161 (27.47%)
3. The Opera ghost, O.G, O. Ghost	22	34	56 (9.56%)
4. Monster	7	38	45 (7.68%)

Character Naming	Direct Presentation Technique		
	By the Implied Author (amount)	**By Characters (amount)**	**Total**
5. Devil	-	1	1 (0.17%)
6. Trap-door lover	-	2	2 (0.34%)
7. The voice	7	24	31 (5.29%)
8. Angel of Music	10	28	38 (6.48%)
Total	174 (29.69%)	412 (70.31%)	586 (100.00%)

Table 1 shows the use of naming, regarded as a technique of characterization that helps construct The Phantom.

There is no presence of the name, The Phantom in the story, but the title. The title of a novel is significant as it signals something crucial about the story (Fludernik, 2009). Hence, stating the name of The Phantom in the title, The Phantom of the Opera, is enough to launch the character to be known and become the name people recognize as one well- known character. The paratextual influence of the name of The Phantom on the title page strikes readers' attention and leads to the possible prediction that the story would be about a character known as a phantom, holding evil tendencies. Although other names of this character appear within the story, they do not detract from the first impression provided to the readers that he is a phantom.

Windt-Val (2012) states the close connection between persons' given names and their feeling of identity and self, also the significance of naming in the literary context that names in the novel generally convey important information on many different aspects of the character. Followed by being named The Phantom in the title, throughout the story starting from the prologue, the character is directly linked to evil supernatural beings with the names of " the ghost" , "the opera ghost", " the devil", "the monster", and "the voice" in narration and dialogues 294 times (50.17%). The identity of a phantom, a non-human, is straightforwardly created by naming a character with "the ghost" , "the opera ghost" , "the devil" , and "the monster."

A sense of terror transferred through naming, from a cultural-historical perspective, can represent the fear of Parisians towards encountering a new phenomenon in the metropolis (Lee, 2014). Also, to use of the name "ghost" reveals the fear of otherness and reflects prejudice and discrimination in society. With a strong belief in physiognomy 18th and 19th centuries that physical appearances determine a person's character, people feel that The Phantom is scary and eccentric because of his appearance. He is judged to be a vice. Those ghost-related names are used as a tool to construct him with fearful and wicked characteristics and isolate him to be the other, not in the same group of human beings. Though he is a musical genius, no one seems to care, confirming with low frequency of naming him an angel of music compared with a ghost, which is the name used to discriminate against him as a non-human.

Likewise, naming "the voice" attaches the idea of supernatural secrecy as follows:

> "THE VOICE WAS SITTING IN THE CORNER CHAIR, ON THE RIGHT, IN THE FRONT ROW."
>
> (Leroux, 2017, p. 52)

> "The voice without a body went on singing…The voice was singing the Wedding-night Song from Romeo and Juliet. Raoul saw Christine stretch out her arms to the voice…"
>
> (Leroux, 2017, p. 103)

> "…Alas, there is no deceiving the voice!…The voice recognized you and the voice was jealous!"
>
> (Leroux, 2017, p. 123)

Without a concrete figure, "the voice" can appear as an illusion and behave like it has a body. People can feel its existence if it wants them to, but no one can see it. With a high frequency of ghost-related names, the identity of a phantom and a sense of horror are reinforced. In addition, naming the character as "a trap-door lover" transmits a mystery sense that he has mystic power to manage trap-doors as stated that

> " I had often begged the "trap-door lover," as we used to call Erik in my country, to open its mysterious doors to me."
>
> (Leroux, 2017, p. 203)

Apart from names related to ghosts, the novel states that

> “..He said that he had no name and no country and that he had taken the name of Erik by accident..”
>
> (Leroux, 2017, p. 131)

Names provide a person with an identity. Having no real name hints at an unclear identity and mysterious characteristics of the character. The author increases the sense of fear and secrecy by not revealing his name, for people tend to fear the unknown and project fears onto anything that seems different from themselves. By not knowing his identity, the characters in the story know very little of his true nature and then create a phantom like identity for him through imagination as a villain by naming him a ghost. The readers learn later that the first name he possesses is Erik. Even if it is the name he accidentally gets, owning the proper name, he seems to be an ordinary man with a human like character. However, the character is presented and recognized with names related to phantom characteristics instead of his first name from the very beginning. The large number of names presented by characters (70.31%) induces readers that social members in the story world, not the author, name this character.

Though the frequency of using the name of Erik seems to be high with an amount of 252 (43%), this name has never been mentioned until page 101, chapter 9. Thus, before knowing Erik, readers have already become acquainted with The Phantom from the title and other names related to a ghost which leads them to shape the phantom-like identity of the character. Remarkably, the name of Erik is mostly called by the implied author, Christine, the Persian, and Raoul, not other characters, and a positive designation representing the character’s talent, an angel of music, is less mentioned, only 38 times (6.48%). The finding implies social perception in the story world that most people perceive Erik as a ghost, not an ordinary man or musical genius.

All uses of naming presented directly through the narration and dialogues convey the attempt to create the complexity of the character by combining a mysterious evil, a talented genius, with a pathetic ordinary man who is the victim of social discrimination.

Also, characterizations in both external and internal traits of The Phantom accomplish the creation of a phantom character. The external traits of the Phantom characterizing a phantom- look are presented both with indirect presentation technique through actions of characters and direct presentation technique through narration and dialogues as follows:

Table 2

External Traits of The Phantom in Direct Presentation Techniques

The Phantom's External Traits	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
1. ugly, horrible face, monster's face	5	2	7 (8.75%)
2. in dress-clothes, dress-suit, dress-coat, black cloak	5	3	8 (10.00%)

The Phantom's External Traits	**Direct Presentation Technique**		
	By the Implied Author (amount)	**By Characters (amount)**	**Total**
3. a skeleton, extraordinary thin	2	2	4 (5.00%)
4.death's head, dead man's skull	9	10	19 (23.75%)
5. no nose	1	2	3 (3.75%)
7. pale face, pallid	1	-	1 (1.25%)
8.deep eyes as two big black hole	1	1	2 (2.50%)
9. yellow eyes	2	3	5 (6.25%)
10. yellow skin tone	-	1	1 (1.25%)
11. three-four dark locks hair on his forehead and behind his ears	-	1	1 (1.25%)

The Phantom's External Traits	**Direct Presentation Technique**		
	By the Implied Author (amount)	**By Characters (amount)**	**Total**
12. wear the mask	5	24	29 (36.25%)
Total	31 (38.75%)	49 (61.25%)	80 (100.00%)

From Table 2, the appearances of The Phantom described directly in narrations and dialogues give a vivid picture of the scary undesirable look with an extraordinarily thin, skeleton-like figure. The most frequent two explicit descriptions, wearing a mask and having a death's head, help highlight the ugliness and secrecy. A death's head clearly illustrates an image of ugliness. A mask can signify the character's ugly appearance because he has to cover his deformed face under it as the novel states that "the rest of the horrible face was hidden by the mask." (Leroux, 2017, p. 249)

Being the most mentioned attribute among The Phantom's explicit external traits with 29 reiterations, the mask is emphasized and also used for conveying a message as stated in the novel:

" None will ever be a true Parisian who has not learned to wear a mask of gaiety over his sorrows and one of sadness, boredom or indifference over his inward joy."

(Leroux, 2017, p. 34)

The mask represents concealment. Like The Phantom, who hides a deformed face under a mask, people hide something to fit in the society, such as their desire, dark side, and own history. They appear to others as they would like to be seen, not with their true colors, and acknowledged from what they see. Wearing the mask is also used as a metaphor for hiding the true self of The Phantom, not only his face, and also implies the social issue of judging from the surface.

Through distinctive outer qualities supported by implicit presentation through reactions of terror other characters have upon his image, The Phantom actively rejects the traditional image of the hero protagonist and embraces the villainous identity.

For the internal traits, The Phantom is presented to be a phantom by various indirect techniques. All inner characteristics told directly in narrative and dialogue, such as a madman (Leroux, 2017, p. 130), and a terrible and eccentric person (Leroux, 2017, p. 128), are also found implied indirectly by actions and situations. For example, Erik differs from others in his way of living. He shows his disorderliness with contradictory acts, for he imprisons Christine yet asks for her love and forgiveness. Moreover, he treats her with respect and gentleness, cries and mourns at her feet, yet expresses his aggressive side by roaring and terrorizing her. Besides, the story implies the noticeable inner qualities that he is secretive, ruthless, and controlling, but talented. The mysterious characteristics are shown by his seclusion, not exposing himself to others, and living underneath the opera house for many years without getting caught. Also, many hear and feel him without seeing him in person, so they call him “the voice”. He used to be an assassin. He threatens and kills without any signs of mercy. The way he imprisons and forces Christine to marry him and writes threatening letters to command the managers and the performer indicates that he is controlling, for he tries to control others and situations to serve his satisfaction. Apart from negative traits, with the shift of reflectors in a narrative, many parts revealed by other characters signify he is talented in music and architecture. He is called an angel of music and a trap-door lover for his abilities to sing with an angelic voice and compose, as well as construct trap doors and secret chambers. His extraordinary talents convey a sense of being non- human. Combined with the inner qualities mentioned, this character is complex but embodies more phantom characteristics than an angel. Both internal and external traits in implicit and explicit ways portray the stereotype of physical appearances regarding negativity bias in social judgments based on attractiveness that ugly is "bad" (Griffin & Langlois, 2006). With that concept, the characterization of "extraordinarily ugly" external trait with " bad" internal trait make The Phantom a phantom character.

Gothic in the eighteenth century, extracting from medieval romances, conjured up magical worlds and tales of monsters, ghosts, demons, corpses, skeletons, evil aristocrats, monks and nuns, and fainting heroines, with the addition of madmen, and criminals in the nineteenth century. Monstrosity, deformity, otherness, masks, skulls, underground vaults, and forbidden loves are the themes that link *The Phantom of the Opera* to these famous novels of the gothic tradition. With the influence of gothic writing style, the characterization of The Phantom results in a gloomy phantom-like character with a death's head behind a mask, who commits crimes signifying duplicity and evil nature, for gothic fiction usually relates to mysterious incidents, horrible images, and life-threatening situations providing the condition for mystery and terror (Botting, 1996; Pellegrini, 2010).

Section 2 An analysis of the character's causes of crime applying criminology theories

Integrated criminological theories which focus on crime causation under Labeling, Individual Psychology, and Social Control theory are applied to analyze The Phantom's causes of crime. It is found that an integration of an inferiority complex of not being accepted by society, being labeled, and lack of social bonds influence the creation of this character as a phantom, a frightening criminal as detailed below:

1) Inferior Complex

One most distinctive factor that drives the criminal behaviors of The Phantom could be his inferiority complex. Psychologists have long linked criminality to abnormal mental states produced by early childhood trauma (Siegel, 2010). Adler (2013), the founder of individual psychology, states childhood as one key factor that affects styles of life for some childhood issues can cause inferiority complexes and consequences. It is common for a human to have inferior feelings, and it tends to stimulate a healthy striving for development. However, it becomes a pathological condition when the sense of inadequacy overwhelms the individual as he coins the term "inferiority complex" to describe this abnormal feeling of inferiority. A person with an inferiority complex may use a method of escape from his difficulties with a drive for superiority individually.

To consider the inferiority complex of The Phantom, lack of acceptance and extraordinary ugliness obviously contribute to his sense of inferiority. The following are examples of The Phantom's speeches reflecting his inferiority:

> “…know that I am built up of death from head to foot…”
>
> (Leroux, 2017, p. 134)

> “Why did you want to see me? Oh, mad Christine, who wanted to see me!…When my own father never saw me and when my mother, so as not to see me, made me a present of my first mask!”
>
> (Leroux, 2017, p. 134)

> “…My mother, daroga, my poor, unhappy mother would never …let me kiss her.…She used to run away…and throw me my mask! ...Nor any other woman...ever, ever!”
>
> (Leroux, 2017, p. 251)

The above excerpts unveil that Erik has faced childhood trauma from being deformed since birth, thus never being loved even by his parents. He tries to bury these inferiorities as he always wears a mask to cover his face and lives alone under the opera house with no mirror. His superb talent in music and architecture cannot help him overcome difficulties, for people focus more on his hideous appearance and still treat him as an undesirable ghost, something lower than human.

Erik has always struggled against the desire for acceptance and a happy family he never had. He thinks of Christine, who admires him as an angel of music, as the one who can help him accomplish this ambition. Starting from being her ideal angel of music, it seems to be the first time Erik is admired instead of loathed. His superior ambition is to maintain the position of Christine's personage forever, for this is the only way to feel accepted. So, he binds her with him by providing an opportunity to reach her dream, such as teaching her lessons and eliminating obstacles. Presenting himself as her good genie who can bless her with anything, he makes Christine able to take the place of Carlotta, who previously took the part of Margarita by sending threatening letters to the opera managers:

> "…The part of Margarita shall be sung this evening by Christine Daae. Never mind about Carlotta; she will be ill. ... If you refuse, you will give FAUST to-night in a house with a curse upon it."
>
> (Leroux, 2017, p. 73)

and to Carlotta:

> "If you appear to-night, you must be prepared for a great misfortune at the moment when you open your mouth to sing...a misfortune worse than death."
>
> (Leroux, 2017, p. 77)

However, Carlotta still goes on stage to perform, so he ruins her performance to proclaim his dark power over the opera house by punishing those who dare to disobey. It is done by making Carlotta croak like a toad and make the chandelier fall during a show which causes numbers wounded and one killed.

Later on, just being Christine's angel of music, which lessens Erik's insignificance and disempowerment feeling, is not enough to fulfill his superior goal of being an ordinary man, not the otherness, as he says:

> "…I want to live like everybody else. I want to have a wife like everybody else and to take her out on Sundays. I have invented a mask that makes me look like anybody. People will not even turn round in the streets. You will be the happiest of women. And we will sing, all by ourselves, till we swoon away with delight.

You are crying! You are afraid of me! And yet I am not really wicked. Love me and you shall see! All I wanted was to be loved for myself….”

(Leroux, 2017, p. 216)

“…I'm tired of it! I want to have a nice, quiet flat, with ordinary doors and windows and a wife inside it, like anybody else!”

(Leroux, 2017, p. 226)

He wants to marry and live with Christine, but the relationship between Christine and Raoul has such a critical impact on Erik’s stability. Due to the fear of losing her, the only person he has, Erik changes the role from an angel of music to an obsessed man crazy in love. He does not just ask for her love but imprisons and intimidates her to kill everyone if she denies being his wife.

According to Adler (2013), striving for superiority is one part of individual psychology addressing that a criminal believes he has achieved a goal of superiority when he commits crimes. Committing crimes seems to be a sense of achievement to The Phantom as he can shift the role from an oppressed man to an oppressor. He can feel a sense of superiority, namely, he is wiser and more powerful so that he can control others as he wishes when he threatens and harms them. To uphold the terrifying image of the opera ghost for maintaining a sense of power, Erik eliminates any possibilities to unmask him as he causes Joseph Buquet and Count Philippe to die, for they seem to get close to his secret place. And, to keep Christine by his side to complete his dream of living happily as a beloved person, he is willing to do anything, whether it be intimidation, detention, or murder, for at least it makes him feel relieved from his inferior complex.

2. Being Labeled

Being labeled, one factor pressing the identity of a criminal to The Phantom, can be explained with Labeling theory. Labeling theory provides a distinctively sociological approach focused on the role of social labeling in the development of crime and deviance that people become criminals when significant members of society label them as such, and some accept those labels as personal identity (Bernburg, 2009; Siegel, 2010).

From section 1, there is a high frequency of mentioning the character with names related to phantom-likeness instead of his proper name. Several dialogues reveal most characters in the story call Erik the ghost. It sets a negative stereotype and leads to negative consequences. A stereotype of a ghost tends to be negative, making people feel scared and think of wickedness. Once Erik has been defined as deviant as a ghost, both in the sense of a supernatural being and sub-human, he faces problems from the reactions of self and others to negative stereotypes that are attached to what others label him. As mentioned in an analysis of naming, the ghost-related names discriminate against him as an evil supernatural being, not belonging to a group of the human race. Even though he lives his own life alone, still, he is blamed as evil. Being recognized and called an opera ghost by people in the opera for several years, Erik repeatedly gets signs of objection and discrimination. It is hard for him to join the community and gain acceptance. According to Bernburg (2009), being labeled by others as a criminal may reinforce or stabilize involvement in crime and deviance. The stigma of being labeled an opera ghost simultaneously constructs him to become a real devil. His autographs in letters as O.G, his dialogues referring to himself as The Opera Ghost, and his behaviors can reveal that not only being labeled by others, but Erik also identifies himself as a phantom and intimates a phantom-like identity by behaving like a phantom, for at least he can overpower people at the opera house who fear the ghost. The characteristic he gets from being labeled as a ghost is not only an outsider but also a supernatural being with dark mystic power to command. When others label him a ghost, and he takes that for real, it would be ordinary for him to act viciously, such as using power over humans or harming someone, for he is not a virtuous man, not even an ordinary man.

3. A Lack of Social Bonds

A lack of social bonds, another significant factor in the etiology of The Phantom's criminal behavior, can be explained by Social Control Theory. Social Control Theory maintains that everyone has a natural tendency to be delinquent, but most people are under control by their bonds to society (Seigel, 2010). It suggests that crime and delinquency result when the individual's bond to society, including attachment, commitment, involvement, and belief, is weak or broken. Briefly, attachment refers to a relationship or abstract emotions such as affection, love, concern, care, and respect. Commitment is conforming to and obeying the rules to meet social expectations. Intensive involvement in conventional activities provides fewer opportunities for illegal behavior, and belief is a validity of the values of the mainstream society. Family attachments are crucial in the socialization of children (Schreck & Hirschi, 2009). However, Erik has been neglected and repulsed by his parents since birth. Besides, repetitions of social exclusion always happen, so he has to live alone as an opera ghost.

According to the Persian's account: “Erik was born in a small town not far from Rouen. He was the son of a master-mason. He ran away at an early age from his father's house, where his ugliness was a subject of horror and terror to his parents. For a time, he frequented the fairs, where a showman exhibited him as the “living corpse. ”…He was guilty of not a few horrors, for he seemed not to know the difference between good and evil.” (Leroux, 2017, p.261).

Never being nurtured and instructed, he does not seem to know right from wrong. Living without family, friends, colleagues, acquaintances, jobs, nor any social status and roles, as if nonexistent, destroys his social bond. Erik cannot perceive himself as a part of society. Thus, no elements help prevent him from delinquency, for he has nothing to lose from being against social norms or committing crimes.

4. Interdisciplinary Explanation

The Phantom's causes of crime within the three approaches presented in detail earlier are connected, and the extensive analysis cannot be explained separately. Each dimension of the explanation is related to and influences the other. The theory of individual psychology itself also states the significance of social interest that people who tend to be a culprit are not in harmony with society and are not socially adjusted (Adler, 2013). The consequences of physical appearances, childhood, and social environment affect Erik, causing him an inferiority complex of being deviant, creating negative reinforcement on his complex, falsely shaping an evil identity in him, and undermining his social bond by alienating him from society and labeling him as an evil spirit or sub-human. Being abandoned by his parents and social relation, he lacks social learning and bonds and is incapable of moral internalization. Being labeled a ghost gets him the reaction of fright, disgust, and derision from people, which exceedingly erodes his weak social bond. Christine is the only binder linking him to an association and his superiority goal, so he can harm others as he has no connection with them, for what he thinks is a benefit for his sake and how to keep Christine. Erik is not a one-sided victim of oppression but also becomes an oppressor himself. All incitements join together to push Erik to become a criminal, a phantom as people call it.

Conclusion and Recommendations

In conclusion, to answer what makes The Phantom a phantom, the findings presented in Section 1 emphasize characterizations that construct the character to become the well-known Phantom. From a literary perspective, The Phantom seems to be an archetypal character. Being set as a villain, called with ghost-related names, holding hideous appearance, dreadful traits, unusual talents, and occult vibe as presented via narrations, dialogues, and actions in both implicit and explicit ways, the character is designed to serve typical phantom characteristics. However, the analysis of characterizations shows that The Phantom is not created to be a pure villainous phantom, but a pitiful one holding a mixture of a frail ordinary man with the influence of gothic style as represented by different narrators' voices. As an antihero protagonist, he develops the story and delivers a message that modern audiences can be emotionally involved with and relate to, such as feelings of desire and fear, prejudice and discrimination, and violence in society with his existence and actions.

Further, through criminology perspectives, findings in Section 2 explain possible derivations that influence the character to be considered diabolical as a phantom for committing crimes. The cause of crimes analyzed is an integration of an inferiority complex of not being accepted by society, being labeled, and lacking social bonds. The result might raise awareness of how we think and interact with others. We as social members should be on the alert to avoid constructing The Phantom in the real world or at least be aware of judging, for there might be possible causes driving people's feelings and actions.

That is to say, several components play a part in constructing a memorable character like The Phantom. Many disciplines in character analysis for causes of crimes of The Phantom can be diverse depending on criminology theories taken. The interpretations are also open to other perspectives, for example, analyzing naming in linguistics and interpreting the elements in the novel through different approaches in diverse fields. The study can be a source for further discussion on the characterizations of literary characters and criminological theories in literary works. Also, it is recommended to use as a source for language classes as material for its applicability in literary criticism, linguistics, and the development of other skills such as critical reading, understanding human diversity, and empathy.

References

Adler, A. (2013). *The science of living (psychology revivals)* (1st ed.). Routledge. https://doi.org/10.4324/9780203386750

Alshiban, A. S. (2013). Exploring criminology in literary texts: Robert Browning – an example. *Jordan Journal of Modern Languages and Literature*, *5*(1), 57-70.

Botting, F. (1996). *Gothic*. Routledge.

Bernburg, J. (2009). Labeling Theory. In M.D. Krohn, A. Lizotte &. G.P. Hall (eds.), *Handbook on crime and deviance* (pp. 187-207). Springer. https://doi.org/10.1007/978-1-4419-0245-0_10

Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film.* Cornell University Press.

Culpeper, J. (2002). A cognitive stylistic approach to characterisation. In E. Semino & J. Culpeper (eds.), *Cognitive stylistics: Language and cognition in text analysis* (pp. 251-277). John Benjamins Publishing.https://doi.org/10.1075/lal.1.13cul

De Temmerman, K. (2014). *Crafting characters: Heroes and heroines in the ancient Greek novel.* Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199686148.001.0001

Fludernik, M. (2009). *An introduction to narratology* (P. Häusler-Greenfield and M. Fludernik, Trans.). Routledge. https://doi.org/10.4324/9780203882887

Forster, E. M. (1927). *Aspects of novel*. Harcourt, Brace & Company.

Garvey, J. (1978). Characterization in narrative, *Poetics, 7*(1), 63-78.

Griffin A. M., & Langlois J. H. (2006). Stereotype directionality and attractiveness stereotyping: Is beauty good or is ugly bad? *Social Cognition*, *24*(2), 187–206. https://doi.org/10.1521/soco.2006.24.2.187

Herman, L., & Vervaeck, B. (2005). *Handbook of narrative analysis*. University of Nebraska Press.

Hapsari, A., Rosnija, E., & Wardah, W. (2022). An analysis on the characterization of the main character in the Phantom of the Opera's film. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa, 11*(1). 1-9. http://dx.doi.org/10.26418/jppk.v11i1.51769

Hidayanti, C.P. (2015). Erik's oppression in Gaston Leroux's The Phantom of the Opera. *LITERA KULTURA: Journal of Literary and Cultural Studies*, *3*(2) .https: // doi.org/10.26740/lk.v3i2.12666

Hogle, J. E. (2016). *The undergrounds of The Phantom of the Opera: Sublimation and the Gothic in Leroux's Novel and its progeny*. Palgrave Macmillan. https://doi.org/ 10.1007/978-1-137-11288-0

Hume, R. D. (1969). Gothic versus romantic: A revaluation of The Gothic Novel. *PMLA, 84*(2) , 282- 290. https: //doi.org/10.2307/1261285

Karali, S. N. (2020). Musical affect and the emotion–cognition interaction in The Phantom of the Opera. *Neohelicon*, 47, 249–263. https://doi.org/10.1007/s11059-020-00525-2

Kavaler-Adler, S. (2009). Object relations perspectives on "Phantom of the Opera" and its demon lover theme: The modern film. *The American Journal of Psychoanalysis*, *69*(2), 150-166.

Lee, C. (2013). The ghost-image on metropolitan borders—In terms of Phantom of the Opera and 19th- century metropolis paris. *Societies*. *4*(1), 1-15. https://doi.org/ 10.3390/soc4010001

Leroux, G. (2017). *The Phantom of the Opera* (A. Teixeira de Mattos, Trans.). Arcturus Publishing Ltd.

Miller, J. (2009). *21st century criminology: A reference handbook.* SAGE Publications, Inc.https://doi.org/10.4135/9781 412971997

Pellegrini, L. P. (2010). *Le Fantôme de l Opéra novels evolution its theatrical cinematic adaptations in 20th century Spazio Tesi*. LED Edizioni Universitarie.

Propp, V. (1968). *Morphology of the folktale*. University of Texas Press.

Raharto, R.D., & Permatasari, R. (2019). The protagonist's shadow and persona as the reflection of anti- hero in The Phantom of the Opera novel retold by Diane Namm. *EduLite: Journal of English Education, Literature and Culture. 4*(1) , 65- 75. http://dx.doi.org/10.30659/e.4. 1.65-75

Schmid, W. (2012). Implied author. In P. Hühn, et al. (Eds.), *The living handbook of narratology* (pp. 136-146). Hamburg University Press.

Schreck, C. J., & Hirschi, T. (2009). Social control theories. In J. M.Miller (Ed.), *21st century criminology: A reference handbook* (pp. 305-311). SAGE Publications, Inc. https://doi.org/10.4135/9781412971997.n35

Siegel, L. J. (2010). *Criminology: Theories, patterns, and typologies* (10th Ed.). Wadsworth/Cengage Learning.

Sternfeld, J. (2015). Pitiful creature of darkness": The subhuman and the superhuman in The Phantom of the Opera. In B. Howe, S. Jensen-Moulton, N. Lerner & J. Straus (Eds.), *The Oxford handbook of music and disability studies* (pp. 795–814). Oxford University Press.

Tobia, A., Dobkin, R.D., Ilaria, S., Aziz, R., Bisen, V., & Trenton, A.J. (2017). The Phantom of the Opera: A case study of severe major depressive disorder with psychotic features. *Journal of Depression & Anxiety,* 6, 1-4.

Trippany- Simmons, R. , Buckley, M. , Meany- Walen, K. , & Rush-Wilson, T. (2014). Individual psychology: Alfred Adler. In R. Parsons & N. Zhang (Eds.), *Counseling theory: Guiding reflective practice* (pp.109-139). SAGE Publications, Ltd. https://dx.doi.org/10.4135/9781483399621.n5

Watt, I. P. (1957). *The rise of the novel: Studies in Defoe, Richardson, and Fielding*. Chatto & Windus.

Wellek, R., & Warren, A. (1956). *Theory of literature [by] René Wellek and Austin Warren.* Harcourt, Brace & World. Wellford, C. F. (2009). History and evolution of criminology. In J. M. Miller (Ed.), *21st century criminology: A reference handbook* (pp. 10-17). SAGE Publications, Inc..

Windt-Val, B. (2012). Personal names and identity in literary contexts. *Oslo Studies in Language, 4*(2), 273–284. https://doi.org/10.5617/osla.324

A Comparison of Translation Techniques in Translating English Personal Pronouns into Thai: A Case Study of *Little Lord Fauntleroy*

การเปรียบเทียบกลวิธีการแปลบุรุษสรรพนามจากภาษาอังกฤษเป็นภาษาไทย: กรณีศึกษาเรื่อง*ลอร์ดน้อยฟอนเติ้ลรอย*

Received: May 10, 2022
Revised: August 22, 2022
Accepted: September 12, 2022

Ruethai Panich[1]
ฤทัย พานิช

Abstract

This research aims to compare the personal pronouns translation techniques used in translating the original English literature, *Little Lord Fauntleroy*, written by Frances Hodson which is translated by three Thai translators: Nawanak, Kaewkhamthip Chai, and Nengnoi Sattha. The data analyzed in this paper was collected from the translation of the narration and the dialogue of the characters. Baker's framework (2018) was used as a criterion. 12 techniques were found in translating English pronouns to Thai. They are 1) the use of pronouns, 2) omission of personal pronouns, 3) the use of kinship terms, 4) the use of nouns or noun phrases, 5) the use of occupation terms,

---

[1] Assistant Professor, Ph.D., Faculty of Humanities and Social Sciences, Lampang Rajabhat University, Thailand
ผู้ช่วยศาสตราจารย์ ดร. สาขาวิชาภาษาอังกฤษ คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยราชภัฏลำปาง ประเทศไทย

Corresponding Authors: ajruethai@gmail.com

6) the use of personal names, 7) the use of demonstratives, 8) inference, 9) the use of the antecedent, 10) the use of numbers, 11) the use of cultural words, and 12) the use of common nouns. The factors influencing translation techniques are grammatical features, such as number, and cultural factors, such as seniority, characters' relationships, and speech situation.

Keywords: personal pronouns, translation techniques, translation factors, cross-cultural communication

บทคัดย่อ

บทความวิจัยนี้มีวัตถุประสงค์ เพื่อเปรียบเทียบกลวิธีการแปลคำบุรุษสรรพนามที่แปลจากวรรณกรรมต้นฉบับภาษาอังกฤษ เรื่อง *Little Lord Fauntleroy* แต่งโดย Frances Hodgson และได้รับการแปลเป็นภาษาไทย จำนวน 3 สำนวน ได้แก่ เรื่องมาแต่กระยาหงัน แปลโดย นวนาค (ฉุน ประภา วิวัฒน์) เรื่องเจ้าน้อยฟอนเติลรอย แปลโดยแก้วคำทิพย์ ไชย เรื่องลอร์ดน้อย ฟอนเติ้ลรอย แปลโดยเนื่องน้อย ศรัทธา และ ข้อมูลที่นำมาวิเคราะห์เก็บจาก ส่วนการแปลบทบรรยายและส่วนการแปลบทสนทนาของตัวละคร โดย ใช้กรอบแนวคิดของ Baker (2018) เป็นเกณฑ์ในการวิเคราะห์กลวิธีการ แปลภาษาที่มีความแตกต่างทางวัฒนธรรม ผลการวิจัยพบกลวิธีการแปลสรรพ นามในวรรณกรรมแปล จำนวน 12 กลวิธี ได้แก่ การใช้บุรุษสรรพนาม การละ การใช้คำเรียกญาติ การใช้คำนามหรือนามวลี การใช้ชื่ออาชีพ ตำแหน่ง หรือยศ การใช้ชื่อเฉพาะ การใช้คำระบุเฉพาะ การสรุปความ การใช้รูปภาษาเดิม การใช้ คำแสดงจำนวน การใช้คำแทนทางวัฒนธรรม และการใช้คำอ้างถึงที่ไม่ระบุเฉพาะปัจจัยที่ส่งผลต่อการเลือกใช้กลวิธีการแปล ได้แก่ ปัจจัยด้านไวยากรณ์ เรื่องพจน์ และปัจจัยด้านสังคมและวัฒนธรรม ซึ่งแบ่งเป็นเรื่องความอาวุโส ความสัมพันธ์ระหว่างตัวละคร และเรื่องกาลเทศะ

คำสำคัญ: บุรุษสรรพนาม เทคนิคการแปล ปัจจัยในการเลือกวิธีแปล การสื่อสารข้ามวัฒนธรรม

Introduction

The differences in language structures and cultural contexts cause translation problems. Hatim and Mason (1998) argue that translators’ problems arise from the mismatch of grammatical units, such as tense systems, period indicators and adverbs of time and place, in cross-language translation. To interpret the source language, the translators, therefore, consider the meaning of words from the communicative situation and cultural context between the source language and target language.

Pronouns are problematic in cross-linguistic translations because they have grammatical properties that refer to the nouns that appear before. The translation of pronouns requires context, which includes the linguistic context and the language user's social context. Prasitthrathsint (2007) mentions that cultural differences between the two languages are one of the translation problems. For example, when translating English pronouns and kinship terms into Thai, the translator must consider the social role and relation of the speaker and the listener. There is only one first-person singular pronoun in English while Thai has more than 15 terms. The use of pronouns is determined by the social role of the speaker and the listener. Kinship terms reflect different cultures. Kinship terms for brothers and sisters in English differ in gender but do not divide seniority while Thai does not distinguish gender but considers the difference in age or seniority. Larson (1998) states that each language has its own pronoun system. The use of pronouns in translations must follow the rules of the target language, even if they are different from the linguistic system of the source language. Before translating, it is worthwhile to study and compare the system of using pronouns in the source language and target language, which might have different sub-semantic components. If the pronoun in the source language has a sub-meaning that is related to the social class, but the translator does not interpret the sub-meanings, the translation of the meaning of the pronoun will be incomplete. Pokasamrit (2011) mentions the differences between English and Thai pronoun systems. The English pronoun system is small and limited. The first, second, and third person have a few members. They are gender-neutral: singular: "I/me" and plural: "we/us". The second- person has the word "you," which can be singular or genderless. The third-person is divided into male: "he", female: "she", and genderless "it". Moreover, every figure in the third- person shares the same word "they". With such a limited pronoun system, English uses pronouns that require additional contextual understanding. Pinmanee (2019) mentions that the use of pronouns in Thai describes a social class or social status, feelings, emotions, age, gender, and the relationship between the messenger and the receiver. Language is, therefore, a symbol of cultural dimensions, ideas, and power relations in the social classes.

Recent research on pronoun translation demonstrates the importance of the strategies used in pronoun translation. Wachirapansakul (2002) shows that pronouns play a part in making character dialogue realistic. The pronouns play an important role as a tool to show the social dimension to reflect the social structure where there are differences between castes. The translation from the limited English pronouns into Thai clearly reflects social stratification. Panich (2017) has found that the translation of the third person pronoun female "she" referring to “Hedwig”, which is Harry Potter's pet (an owl) is translated to Thai using the first-person singular pronoun, genderless “it”. This kind of translation creates a semantic incompatibility because those who only read the Thai version will not know the gender of “Hedwig”. This means that choosing a word to translate a pronoun from one language to another can cause the loss of the meaning of the personal pronoun. Thamasorn (2001) compares pronouns in the Translation of the Bible (1971) and the Easy-to-Read Version and mentions that the intent or purpose of the translators affects the pronoun translation pattern in both Bibles. The 1971 Bible emphasizes the formal written language to preserve the sanctity of the text, unlike the easy-to-read version that emphasizes the use of informal language like every day spoken language. Previous research on pronoun translation strategies has shown that translators use different tactics to convey meaning. Thongdee (2005): Translation of personal pronouns in George Sand’s Rustic novel *La Mare Au Diable* has found that there are four strategies of translating personal pronouns from French into Thai which are pronouns, nouns, modifiers and omission of personal pronouns. Yannajan and Srichat (2017) analyze the pronoun translation of the short stories from English into Thai in different contexts. The study concludes that the techniques used by translators to translate pronouns fall into two types. The adaptive translation technique changes the grammatical structure and wording to avoid the use of unclear language that does not contribute to the naturalness of the language. The cultural substitution translation technique involves observing and analyzing the context of information with the help of the experience of translators in adaptable translations. Ruangsri (2018) has analyzed strategies for translating personal pronouns in Japanese literature into Thai.

The results of the research reveal that there are two types of translation strategies for personal pronouns, which are pronouns and nouns. A comparative study of citations from original Thai novels to English translation novels by Netsuksang (2019) has found that there are references to personal pronouns, kinship terms, personal names, occupational terms, and status words. The kinship terms are used the most because the novel *Khwamsuk khong kathi* (The Happiness of Kathi) is a family novel.

Baker (2018, p. 24-48) provides a translation strategy for cultural differences between the source language and the translated version as follows:

1. Translation by a more general word (superordinate).
2. Translation by a more neutral/ less expressive word.
3. Translation by cultural substitution.
4. Translation using a loan word or loan word plus explanation.
5. Translation by paraphrasing using related words.
6. Translation by paraphrasing using unrelated words.
7. Translation by omission.
8. Translation by illustration.

The information above shows that to translate pronouns from English into Thai, the translator must not only have language knowledge but also knowledge of communication, society, and culture of the language users of the source language, and the translated version. Therefore, the researcher is interested in analyzing pronoun translation strategies to use them as a guideline for adjusting and choosing pronoun translation strategies. The data for this study is collected from the youth novel *Little Lord Fauntleroy* by Frances Hodgson (1887). This novel is a story about the differences between the cultures and lifestyles of England and the United States. It is also a story about people of different social classes. Therefore, when translating into Thai, there should be a variety of translation strategies based on the use of Thai pronouns that refer to the social status and relationship of the interlocutor. It is, therefore, interesting to study how the Thai translation of *Little Lord Fauntleroy* will reflect the use of language that is different from the source language.

The novel *Little Lord Fauntleroy* has 3 Thai translations which are *Ma tae kra ya ngan* (1968) translated by Nawanak**,** *Chao noi fon toen roi* (2012) translated by Kaewkhamthip Chai, and *Lot noi fon toen roi* (2012) translated by Nengnoi Sattha. However, this research is not a comparative study and its purpose is not to assess the quality of translations. The analysis, therefore, does not take into account the translator's background and language experience.

Objective

To compare the strategies of translating pronouns in English literature into Thai in 3 translated versions.

Research Methodology

1. Data Collection

1.1 The researcher divided data into 2 parts: the translation of the narrative and the translation of the dialogue of the characters

1.2 The researcher collected the first, second, and third person pronouns that appear in both subject and object positions of sentences in the original English version.

1.3 The researcher recorded the data in a table, the data was organized by page in the English version, position in the sentence, and page number in the translated version.

2. Data Analysis

2.1 Baker's conceptual framework (2018) was used to analyze the strategies of translating personal pronouns.

2.2 The researcher compared 3 versions of the translation strategy.

2.3 The researcher synthesized the data to study the factors affecting the selection of translation strategies.

3. Data Presentation

The researcher presented the results of the analysis in a descriptive and analytical form. The presentation limitations included the fact that the researcher copied the language from the original translated version, therefore there may be incorrect spellings according to Thai spelling guidelines.

Findings

The study of a comparison of translation techniques in translating English personal pronouns into Thai in *Little Lord Fauntleroy* in 3 versions has found 12 translation strategies. The most common translation strategy used by translators was use of personal pronouns, followed by omission of personal pronouns and use of kinship terms, respectively. The other strategies are using nouns or noun phrases, occupation terms, personal names, demonstratives, inference, antecedents, numbers, and cultural words, respectively. The strategy of using common nouns is the least common as shown in the table.

Table 1

Frequency of Pronoun Translation Strategies in Thai Versions

Techniques / **Translated version**	**Version 1** *Ma tae kra ya ngan* (1968)	**Version 2** *Chao noi fon toen roi* (2012)	**Version 3** *Lot noi fon toen roi* (2012)	**Total**	**Percentage**
1. Pronouns	1,011	982	663	2,656	50.31
2. Omission	298	323	628	1,249	23.65
3. Kinship terms	156	120	113	389	7.38
4. Noun or noun phrase	13	139	59	211	3.99
5. Occupation terms	62	19	94	175	3.32
6. Person names	72	15	45	132	2.50
7. Demonstratives	63	28	37	128	2.42
8. Inference	33	39	48	120	2.30
9. Antecedents	33	32	24	89	1.69
10. Numbers	20	32	20	72	1.36
11. Cultural words	2	27	12	41	0.77
12. Common nouns	4	7	6	17	0.32
Total	**5,279**		**100**		

1. The use of pronouns is a method of translating the personal pronouns that appear in the original English text by using the Thai personal pronouns. According to the data, pronouns are used in the translation of the narrative rather than the dialogue. They are most commonly used in the first version followed by the second version and they are used least in the third version.

Example 1

Source language: "I[1] think she[2] must think she[3] knows me[4]."

(Burnett, 1887, p. 67)

Target language: หนู^{1} คิดว่าแก^{2} จะต้องนึกว่า แก^{3} รู้จัก หนู^{4} แน่

‘nu^{1} khit wa kae^{2} cha tong nuek wa kae^{3} ru chak nu^{4} nae’

(Nawanak, 1968, p. 133)

Target language: ผม^{1}ว่า เธอ^{2}จะต้องคิดว่า เธอ^{3}รู้จักผม^{4} แน่ ๆ เลย

‘phom^{1} wa thoe^{2} cha thong khit wa thoe^{3} ruchak phom^{4} nae nae loei’

(Chai, 2012, p. 93)

In example 1, the personal pronoun is used in a conversation between Lord Fauntleroy and Haviham (the lawyer). “I^{1}” is a pronoun referring to the first-person, Lord Fauntleroy, who is a genderless speaker. “she^{2}” and “she^{3}” is a feminine pronoun referring to the third-person, “me^{4}” is a pronoun referring to the first-person. The translator uses the subject pronouns that are used in the target language by comparing the meaning of words. The translator uses the pronoun *หนู*^{1} ‘nu’ to denote the speaker's status as being younger but of higher social status. *แก*$^{2, 3}$ ‘kae’ and *เธอ*$^{2, 3}$ ‘thoe’ are female workers making the readers know the relationship of the characters through the use of pronouns.

Translation strategy that uses the personal pronouns is the most common. It shows that the translator translates by retaining the same personal pronouns as in the source language.

2. Omission is a strategy in which the translator does not translate English pronouns into Thai, but the reader can understand the pronoun from the context. According to the data, the translator tends to omit the pronoun in the position of the subject of the sentence rather than in the object position of the sentence. This

strategy is found in the narrative section rather than the dialogue, and it is most commonly used in version 3, followed by version 2, and in version 1 it is the least used.

Example 2

Source language: The Captain was very sad when he read the letter.

(Burnett, 1887, p. 4)

Target language: ร้อยเอกหนุ่มรู้สึกเศร้าแสนเศร้าเมื่อ ∅ อ่านจดหมายฉบับนั้น

‘roi-ek num rusuek sao saen sao muea ∅ an chot mai chabap nan’

(Nawanak,1968, p. 9)

Target language: ผู้กองหนุ่มโศกเศร้าเป็นอย่างยิ่งเมื่อ ∅ ได้อ่านจดหมายฉบับนี้

‘phukhong num soksao pen yang ying muea ∅ dai an chot mai chabap ni’

(Chai, 2012, p. 14)

Target language: ผู้กองหนุ่มเศร้าใจมากเมื่อ ∅ ได้รับจดหมายฉบับนั้น

‘phukhong num sao chai mak meua ∅ dai rap chot mai chabap nan’

(Sattha, 2012, p. 5)

In example 2, the masculine third-person singular pronoun refers to Captain Cedric. This omission of the pronoun refers to “he”, but the reader can still understand the text from the context.

3. The use of kinship terms is a translation strategy in which the translator interprets from the relationship of characters the pronouns that appear in English. Using kinship terms is typically found in dialogue rather than narrative. This strategy is most commonly used in version 1, followed by version 2, and least used in version 3.

Example 3

Source language: All I^{1} ask is that she will remain at Court Lodge and that you^{2} will not ask me^{3} to go and see her,” and he scowled a little again.

(Burnett, 1887, p. 151)

Target language: พี่^{1} ขออย่างเดียวเท่านั้นแหละ คือ เธออยู่เสียที่คอร์ตลอดจ์นั่นแหละ แล้วน้อง^{2} อย่ามาขอให้พี่^{3} ไปหาไปพบเธอเลยนะ” แล้วท่านแสดงอาการหงุดหงิดใจขึ้นมาอีก

‘phi^{1} kho yang diao thao nan lae khue thoe yu thi Court Lodge nan lae laeo nong^{2} ya ma kho hai phi^{3} pai ha pai phop thoe loei na laeo than sadaeng akhan ngut-ngit chai khuen ma ik’

(Nawanak, 1968, p. 322)

> พี่^{1}ขออย่างเดียว คือ อย่าชวนหล่อนมาที่นี่ และอย่าขอให้พี่^{3}ไปพบหล่อนเป็นอันขาด" แล้วท่านก็ชักสีหน้าขึ้นมาอีกเล็กน้อย
>
> ‘phi^{1} kho yang diao khue ya chuan lon ma thi ni lae ya kho hai phi^{3} pai phop lon pen an khat laeo than ko chak si na khuen ma ek laek noi’
>
> (Chai, 2012, p. 203)
>
> พี่^{1}ขออย่างเดียวก็ คือ ให้หล่อนอยู่ของหล่อนที่นั่น อย่าขอให้พี่^{3} ออกไปเยี่ยมหล่อนด้วยก็แล้วกัน”
>
> ‘phi^{1} kho yang diao ko khue hai lon yu khong lon thi nan ya kho hai phi^{3} ok pai yiam lon duai ko laeo kan’
>
> (Sattha, 2012, p. 154)

Example 3 is a conversation between the Earl of Dorincourt and Lady Costanza Lorridale. It appears to use the first-person singular pronoun (“I” and “me”) with the word *พี่* ‘phi’ instead of Dorincourt and using a second-person singular pronoun (“you”) with the word *น้อง* ‘nong’ instead of Lady Costanza Lorridale. The translator uses kinship terms in the translation to illustrate the relationship between the two characters who are siblings.

4. The use of nouns or noun phrases is an English translation strategy where translators use generic words or noun phrases that express properties or character traits in interpreting specific referring pronouns. However, the Thai nouns and noun

phrases used by the translator do not appear in the text before they are used to refer to. Strategies for using nouns or noun phrases are found in narratives rather than dialogue. This strategy is found in version 2 the most, followed by version 3 and in version 1 it is the least used. In the Thai versions, translating from the third-person singular pronoun (“he”) in the source language by using a noun or noun phrase the word *เด็กชาย* ‘dekchai’ is found the most. It reflects the translator's view of the characters in the story. It also emphasizes that the main character of the story is a boy.

Example 4

Source language: He felt her arms tremble, and so he turned his curly head and looked in her face.

(Burnett, 1887, p. 2)

Target language: เด็กชายรู้สึกว่าแขนของมารดาสั่นระริก แกหันศีรษะอันมีเส้นผมเป็นลอนสลวย เงยหน้ามองดูเธอตรง ๆ

‘dek-chai rusuek wa khaen khong manda san rarik kae han sisa an mi san phom pen lon saluai ngoei na mong du thoe trong trong’

(Sattha, 2012, p. 1)

In Example 4, the third-person singular pronoun is masculine (“He”), and the translator uses the noun phrase *เด็กชาย* ‘dekchai’, which is the characteristic of a character described in the context before this pronoun.

5. The use of occupation terms is a pronoun translation technique that uses terms to denote occupation, status, duty,

rank, or position. This translation strategy is found in the narrative section rather than the dialogue. It is most commonly used in version 3, followed by version 1 and version 2 uses it the least. Translation using occupation, title, or rank terms describes the character's social status.

Example 5

Source language: … he was never sorry for a moment …

(Burnett,1887, p. 87)

Target language: ... ร้อยเอกหนุ่มไม่เคยรันทดสักขณะจิตเดียว ...

'... roi-ek num mai khoei ranthot sak khana chit diao ...'

(Nawanak,1968, p. 10)

Target language: ... ผู้กองหนุ่มไม่เคยนึกเสียใจเลยแม้แต่วินาทีเดียว ...

'... phukhong num mai khoei nuek sia chai loei mae tae winati diao ...'

(Sattha, 2012, p. 208)

In example 5, "he" is a masculine third-person singular pronoun. The translator uses the title of the character that was mentioned in the previous context. It also shows the connotation of the character's career as a soldier.

6. The use of personal names is a strategy in which the translator uses words that are character's first or last name. The use of specific names or titles is found in the translation of the dialogue rather than the narrative. It is used the most in version 1, followed by version 3 and in version 2, it is the least used. When a translation using a

specific name appears in the dialogue, it shows the relationship between character and specific circumstances.

Example 6

Source language: She was willing to work early and late to help his mamma make his small suits and keep them in order.

(Burnett, 1887, p. 8)

Target language: แมรี่ไม่รังเกียจเดียดฉันท์ที่จะทำงานการโดยเริ่มตั้งแต่เช้าตรู่ไปจนเที่ยงคืนดื่นดึก เพื่อช่วยคุณแม่ของเธอตัดเย็บเสื้อกางเกงชุดให้เธอแล้วคอยดูแลเก็บรักษาให้เรียบร้อยอยู่เสมอ

‘Mary mai rangkhiat diatchan thi cha tham ngan doi roem tangtae chao thru pai chon thiang khuen duenduek phuea chuai khun mae khong thoe that yep suea kangkaeng chut hai thoe laeo khoi du lae khep raksa hai riap-roi yu samoe’

(Nawanak, 1968, p. 17)

Target language: แมรี เต็มใจที่จะมาทำงานแต่เช้าตรู่ และกลับเสียจนมืดค่ำ เพื่อช่วยมารดาของคุณหนูเย็บเสื้อผ้าให้เขา และจัดเก็บให้เรียบร้อย

‘maeri tem chai thi cha ma tham ngan tae chao thru lae krap sia chon muet kham phuea chuai manda khong khun nu yep suea pha hai kho lae chat kep hai riap-roi’

(Chai, 2012, p. 19)

Target language: แมรี่เต็มใจที่จะทำงานตั้งแต่เช้ามืดจนดึกดื่น เพื่อช่วยมารดาของเซดริกรักษาความสะอาดและจัดระเบียบเครื่องแต่งกายให้บุตรชาย

‘Mary tem chai thi cha thamngan tang tae chao muet chon duekduen phuea chuai manda khong setdrik raksa khwamsa-ad lae chat ra-biap khrueang thang kai hai butchai’

(Sattha, 2012, p. 9)

From example in 6, “She” is a female third-person singular pronoun. The translator uses the names of the characters mentioned in the previous context in translating the personal pronoun.

7. The use of demonstrative is a pronoun translation strategy that uses or adds specific words in Thai language. This strategy is found in the translation of the narrative rather than the dialogue. It is found in version 1 the most, followed by version 3 and in version 2 it is the least used. The use of specific words or phrases indicates the relationship between the character, thing, or place and describes whether they are engaged in a conversation or located in near/far position when referred to.

Example 7

Source language: They^1 adore him^2 ,” said the Earl, nodding toward Fauntleroy, ...

(Burnett, 1887, p. 151)

Target language: พวกนั้น^{1}บูชา นั่น^2 ต่างหาก” ท่านเอิร์ลพูด พลางผงกศีรษะไปทางหลอร์ดฟอนตีลรอย

‘phuaknan[1] bucha nan[2] thang hak” than oen phut phlang pha-ngok sisa pai thang lot Fauntleroy’

(Nawanak, 1968, p. 322)

พวกนั้น[1]บูชาหลานของพี่ต่างหาก” เอิร์ลแห่งโดรินคอร์ทพยักหน้าไปทางหลานชาย

‘phuaknan[1] bucha lan khong phi thang hak” oen haeng dorincot pha-yak na pai thang lan chai’

(Sattha, 2012, p. 154)

Example 7 is a conversation between the Earl of Dorincourt and Lady Costanza Lorridale. The third-person plural pronoun “they[1]” is used to refer to the people who are ruled by the Earl of Dorincourt. The translators translate using the specific phrase *พวกนั้น* ‘phuaknan’ and use the third-person singular pronoun “him[2]” to refer to Lord Fauntleroy. The translator translates the personal pronoun using the specific word “that”.

8. Inference is a strategy in which the translator interprets the whole text and translates it to refer to a situation or event. Inference strategy is found in the narrative section rather than in the dialogue. In version 3 it is the most frequently used, followed by version 2, and in version 1 it is the least used. This strategy is mostly used to refer to nouns, events, or actions that must be interpreted from the context before the pronoun was used, which usually appears in the object position of the sentence. When translating into Thai, it includes the use of phrasal verbs, noun phrases, and summaries instead of pronouns.

Example 8

Source language:	He saw the great entrance-door thrown open and many servants standing in two lines looking at him.
	(Burnett, 1887, p. 69)
Target language:	ประตูทางเข้าสู่ภายในของปราสาทถูกเปิดออกจนสุดความกว้างทั้งสองบาน และทันทีที่บานประตูเปิดออก แถวพนักงานรับใช้ประจำปราสาทที่ยืนขนาบแนวในห้องโถงก็เบนสายตามายังผู้มาใหม่เป็นจุดเดียวกัน
	‘pratu thang khao su phai nai khong prasat thuk phoet chon sut khwam kwang thang song ban lae thanthi thi ban pratu phoet ok thaeo phanak ngan rap chai pracham prasat thi yuen khanap naeo nai hong thong ko ben saita ma yang phu ma mai pen chot diao kan’
	(Sattha, 2012, p. 68)

In example 8, this strategy is used to translate the masculine third-person singular pronoun “him”, referring to Lord Fauntleroy. It uses an expression *ผู้มาใหม่เป็นจุดเดียวกัน* ‘phu ma mai’ because it is the context that describes Lord Fauntleroy's first arrival in England and entering Dorincourt.

9. The use of antecedent is a technique in which translators use repetitions of words or phrases that appear clearly in the text before the pronoun. The strategy for using the source language form is divided into the use of the entirely source language form and the

partial source language form. Using the source language form is found in narrations rather than dialogue. In version 1 it is the most frequently used, followed by version 2, and in version 3 it is the least used. Using the source language pronoun is most commonly found in the object position of the sentence. This strategy uses the word or phrase that appears before the referring pronoun.

Example 9

Source language: He liked the big, broad-branched trees, with the late afternoon sunlight striking golden lances through them.

(Burnett, 1887, p. 67)

Target language: เธอชอบเธอพอใจต้นไม้ใหญ่ไพศาล ซึ่งแผ่กิ่งก้านสาขาเมื่อถูกแดดเวลาบ่ายสาดส่อง ทำให้เห็นเป็นลำแสงสีทองรอยเรื่องลอดจากกิ่งก้านลงมาบนพื้นดิน

‘thoe chop thoe phochai tonmai yai phaisan sueng phae kingkan sakha muea thuk daet wela bai sat song tham hai hen pen lam saeng si thong roi rueang lot chak kingkan long ma bon din’

(Nawanak, 1968, p. 135)

แกชอบต้นไม้ใหญ่ที่แผ่กิ่งก้านอยู่เหนือศีรษะ แสงสีทองของแดดยามเย็นส่องลอดใบและกิ่งลงมาได้บ้าง

‘kae chop tonmai yai thi phae kingkan yu nuea sisa saeng si thong khong daet yam yen song lot bai lae king long ma dai bang’

(Sattha, 2012, p. 67)

In Example 9, the third-person plural pronoun “them” refers to trees and branches of “the big, broad-branched trees.” The translator translates it by using some parts of the source language as *กิ่งก้าน* ‘kingkan’ and *ใบและกิ่ง* ‘bai lae king’.

10. The use of numbers is a technique of translating pronouns in which the translator adds numbers to compare the pronouns in Thai. The strategy of using numerals is found in narration more than in dialogue. It is found to be used in version 2 the most, while in version 1 and version 3 it is used in equal amounts. This strategy is used when the source language appears to use numerical meanings. The translators, thus, equate the meanings by using words denoting numbers, which are both explicit and unspecified numbers.

Example 10

Source language: And after many strange things had happened, they knew each other well and loved each other dearly,…

(Burnett, 1887, p. 2)

Target language: จากนั้นก็มีสิ่งแปลก ๆ บังเกิดขึ้น ทั้งสองได้รู้จักกันดีขึ้นและต่างก็รักกันจนสุดหัวใจ

‘chak nan ko mi sing plaek plaek bang koet khuen thang song dai ruchak kan di khuen lae thang ko rak kan chon sut hua chai’

(Chai, 2012, p. 13)

หลังจากมีสิ่งแปลก ๆ หลายสิ่งเกิดขึ้น ทั้งสองจึงรู้จักกันและกันอย่างลึกซึ้ง และรู้ตัวว่าต่างฝ่ายต่างรักกันอย่างสุดหัวใจ

‘lang chak mi sing plaek plaek lai sing koet khuen thang song chueng ruchak kan lae kan yang luek sueng lae ru-tua wa tang fai tang rak kan yang sut hua chai’

(Sattha, 2012, p. 3)

In Example 10, the third-person plural pronoun “they” refers to Mr. and Mrs. Errol, Lord Fauntleroy's parents. The translator translates the pronouns by using the number word *ทั้งสอง* ‘thang song’.

11. The use of cultural words is a strategy that is used when nouns or noun phrases in the source language refer to their meaning in a social or cultural context of the source language only. Using cultural words to compare meanings is intended to enable readers of the target language version to understand the content clearly. Cultural words strategy is found in translating conversations rather than narratives. In version 2 it is the most frequently used, followed by version 3, and in version 1 it is the least used.

Example 11

Source language: “It’s coming, and they may look out for it!”

(Burnett,1887, p. 9)

Target language: “ไม่ช้าหรอกน่ะ พวกเจ้าจะต้องตาค้าง!”

‘mai cha rok na phuak-chao cha tong ta khang!’

(Sattha, 2012, p. 11)

In example 11, the third-person plural pronoun “they” refers to the Earl and the Marquis which is a noble position. The translators use the cultural representation term to compare the title of civil servants in Thailand, where *พวกเจ้า* ‘phuak-chao’ means chief or the descendants of the King (Royal Academy, 2013, p. 334). In this context, the word *พวกเจ้า* ‘phuak-chao’ is a cultural substitution to refer to people who held Earl and Marquis, aristocracy in England.

12. The use of common nouns is a strategy in which the translators use indefinite pronouns. The use of common nouns is found in narratives rather than dialogue. This technique is found in version 2 the most, followed by version 3 and in version 1 it is the least used. In general, pronouns are used to refer to someone or something but, in this strategy, pronouns are used as non-identifying elements.

Example12

Source language: There was one young lady who, he heard them say, had just come down from London, ...

(Burnett, 1887, p. 152)

Target language: มีสุภาพสตรีคนหนึ่งผู้ซึ่งหลอร์ดฟอนติลรอยได้ยินผู้คนกระซิบกระซาบกันว่าเธอเพิ่งมาจากกรุงลอนดอน

‘mi su-phap satri khon nueng phu sueng lot fon tin roi dai yin phu khon krasip krasap kan wa thoe phoeng ma chak krung london’

(Nawanak, 1968, p. 327)

> มีเรื่องเกี่ยวกับสุภาพสตรีคนหนึ่ง เจ้าน้อยได้ยินใคร ๆ พูดกันว่าเธอเพิ่งมาจากลอนดอนหลังจากไปพักผ่อนในช่วงเทศกาลที่นั่น
>
> ‘mi roeng kiao kap su-phap satri khon nueng chao noi dai yin khrai khrai phut khan wa thoe phoeng ma chak london lang chak pai phak phon nai chuang thetsakan thi nan’
>
> (Chai, 2012, p. 207)

Example 12 describes Miss Vivian, Lord Fauntleroy's new friend, whom he meets at the welcome party. The third-person plural pronoun “them” is used to refer to the person attending the party. The translations use unspecified references to *ผู้คน* ‘phu khon’ and *ใคร ๆ* ‘khrai khrai’ which do not refer to the person attending the party that appears before the use of these pronouns.

Discussion

1. Translation Strategies

There are 12 strategies used in the translation of *Little Lord Fauntleroy* by 3 versions of the Thai translators, 6 of which corresponded to the 6 strategies of the Baker (2018) framework, as detailed below.

1.1 When using words that express overall meaning, translators choose words that are broader than the original pronoun by using nouns or noun phrases.

1.2 When using the cultural substitution method, the translator chooses cultural substitution pronouns to enable the reader to understand and become familiar with the source language concept by using culturally similar language terms in the reader's society.

1.3 When using a borrowing method or borrowing words along with explanations, the translator chooses to use a name, which is a method of transliterating the name of a character by transcribing the words to be the same or similar to the words that appear in the source language and spelling them with the alphabet used in the target language. Pinmanee (2014) mentions that transliteration in this manner is not a part of the translation, because it does not express the meaning of the original word.

1.4 When using the correlational transcription method, translators choose the source language form as a translation method that uses the noun that appears before the pronoun.

1.5 When using transcription methods, translators summarize source language pronouns by using different phrases or sentence structures in the target language. These phrases used are neither related nor present in the source language before the used pronoun.

1.6 When using omission strategy, the translator does not translate pronouns from the source language to target language. Using this method does not change the meaning of the word and it does not confuse the readers.

The other strategies of using kinship terms, occupation names, positions, quantifiers, specific words or phrases, and the use of unspecified citations are strategies chosen by translators due to grammatical and cultural differences between both languages.

2. The Connotations of Personal Pronouns

The connotations of the personal pronouns that appear in the source language differ from the personal pronouns in the target language, which can cause loss or an increase in meaning. For example, the first-person singular pronoun "I" in the source language does not indicate gender, but when it appears in the target language ผม 'phom', ดิฉัน 'dichan' it has a gender-determining meaning. The third-person singular pronoun in the source language has a masculine-feminine connotation "he-she", but in translated versions, both gender-identifying subject pronouns, such as เธอ 'thoe', หล่อน 'lon', and gender-neutral, such as แก 'kae' are used. These connotations are caused by the source language's grammatical limitations, causing incompatibility between the languages in translation process. The translator must be aware of this and pay attention to this issue as well.

3. Comparison of Translation Strategies between Narrative and Dialogue

The 12 translation strategies discussed in this paper are used both in the translation of the narrative and the dialogue. The frequency of use of each of the strategies varies. Using personal pronouns and omission of personal pronouns are most often found in narrative and dialogue translations. This may be due to the perspective of the authors and the point of view of the characters. Citing with the use of a personal pronoun must consider the relationship of the cited person or the person being cited. The narrative conveys the story from the perspective of a third-person who is an outsider. At the same time, the conversation that uses personal pronouns comes from the character's point of view. Therefore, the use of the translation of the personal pronouns must be adjusted according to the situation, relationships, emotions, and feelings between the characters for being natural in the translated version.

4. Comparison of Translation Strategies in Each Version

From the results of the study, it has been found that the translators of the 3 versions use different translation strategies. In version 1, the strategy of using common nouns is not found. In version 2, the use of occupation name, position, or rank is not found. Version 1 uses kinship terms, specific words, and source language forms, respectively. Version 2 uses pronouns, summaries, noun phrases, and numerals, respectively. Version 3 uses omission strategy the most. Cultural terms and common noun strategies are used in equal numbers in versions 2 and 3. Using occupation name, position, or rank are found in versions 1 and 3 equally. The differences in the translation strategies of each version may be due to the style of the translator. The usage of pronouns is used differently in different eras of translation. For example, version 1 published in 1968 found a translation of the pronoun "he" to "she," but it was not used in versions 2 and 3, published in 2012.

5. Factors Affecting the Selection of Translation Strategy

Thongdee (2005) states that the framework for translating personal pronouns includes literary strategies, eras of fiction, and genres of fiction. Factors influencing the translation of personal pronouns include grammatical factors and social factors. Social conditions determine the relationship between the speaker and the listener.

Considering the factors that influenced the choice of strategies for the translation of *Little Lord Fauntleroy*, the following details are found:

5.1 Grammatical features of speech cause the comparability problem of pronouns between the source language and target language. Pronouns in the source language have singular and plural meanings, but in Thai, the translator has to adjust by adding the number of words to achieve equivalent meanings.

5.2 Social and Cultural Factors (seniority and speech situation).

5.2.1 Seniority and relationships between characters is the cultural difference that is reflected through the use of language. English pronouns are meant to express the person, gender, and speech, but the use of pronouns in the native language is determined by their level of intimacy, age, or social status. There is an example of the use of a second-person singular “you” in the context of “*Lord Fauntleroy*”. According to the study, if “you” appears in the conversation between the Earl and Lord Fauntleroy, who are grandfather and grandson, translators choose to use pronouns to refer to as *เจ้า* ‘chao’, *หนู* ‘nu’, or *หลาน* ‘lan’. As “you” appears in the context of a conversation with Mr. Hobbs, who owns a grocery store, the translator uses a pronoun *คุณหนู* ‘khun-nu’. If workers or villagers are referenced in the context, the translator uses a pronoun *ท่าน* ‘than’. The selection of such personal pronouns reflects the degree of intimacy and social status that appears in the literature. In addition to the selection of pronouns, translations are also found using specific names, kinship terms, occupations, positions, or ranks as well. It is found that translators will consider the relationship of the characters in the use of such strategies to show the level of the relationship of the characters. This is consistent with the research of Chandharath (2013) who concludes that the use of prefixes or suffixes of names, kinship terms, and titles or occupations in Japanese are linguistic forms that show respect and honor for those who have higher status. In Thai, the word *คุณ* ‘khun’ is used for both people of the same age or status and higher, and *ท่าน* ‘than’ is used when there is a large difference in age or status. Kinship terms are used in cases when there is a lot of intimacy as well. But if speakers don't have a close relationship or have a large distance between them, the words of occupation or position are used to show different statuses and show respect. In English, words of occupation or position are used, but kinship terms are not used as in Japanese and Thai.

5.2.2 Speech situation. The translation uses pronouns according to information based on conversations. Prasitthrathsint (2005) defines "speech situation" as the time and/or place of speech in language use. The speech situation is something that automatically affects the use of language. All Thai speakers always change their language according to the speech situation. For example, in the context of a private conversation between the Earl of Dorincourt and Lady Lorridale, the translator uses a unique name to translate the pronouns from the source language as "Molineux" and "Constantia" instead of "you" and "I". The translators use "older brother/sister" and "younger brother/sister" as kinship terms strategy. When a third-person joins the conversation, the translator uses the character's title strategy as "Earl of Dorincourt" and "Lady Lorridale."

The results of this analysis of pronoun translation strategies reflect Thai linguistic and social characteristics. However, the selection of strategies for translating personal pronouns from English into Thai cannot clearly indicate which strategies are appropriate. Because the selection of any translation strategy must take into account the context of the content and the sociocultural context of the target language. It also has to consider the target audience, which is the age group of the readers. The level of words should be used appropriately to make it easy to understand and not spoil the taste of the content. Moreover, the patterns or styles of using pronouns in each era of translation are influential. However, the linguistic differences reflected through the use of pronouns can be applied in the teaching and learning. Interpreting the meaning of pronouns and grammatical limitations is important in the cases where students have to translate sentences between Thai and English. For example, the subject of a sentence and its conjugation must be consistent (subject-verb agreement). When teaching Thai as a foreign language the use of language for communication must be taken into account, especially when calling or referring to a person with personal pronouns.

Suggestions

From this study, the researcher found interesting issues for those who wish to further study the translation of the personal pronouns, for example:

1. Whether the choice of pronoun affects the image of the reader's perception of the character or not. Because the researcher found a translation of the masculine pronoun "he" "him" referring to "*Lord Fauntleroy*", for example: *เธอ* 'thoe', *เขา* 'khao', *แก* 'kae', *เด็กชาย* 'dek-chai', *เด็กน้อย* 'dek-noi', *หนูน้อย* 'nu-noi', *คุณหนู* 'khun-nu', and *เจ้าน้อย* 'chao-noi'.

2. The choice of words to refer to characters should be translated according to the context of the events in the story or translated according to the era of the reader. *Little Lord Fauntleroy* was published in 1887 and was translated into Thai in 1968 and 2012. Research has shown differences in pronouns in Thai-translated versions.

References

Baker, M. (2018). *In Other Words: A Coursebook on Translation.* Routledge.

Burnett, F. H. (1887). *Little Lord Fauntleroy.* Charles Scribner's Sons.

Chai, K. (2012). *Chaonoifontoenroi*. Khlassik. [in Thai]

Chandharath, W. (2013). *The Relationship between Linguistic Honorifics and the Cognitive Systems of Japanese, Thai, and English Speakers* [Master's thesis, Chulalongkorn University]. CUIR. http://cuir.car.chula.ac.th/bitstream/123456789/43107/1/5580192822.pdf . [in Thai]

Hatim, B., & Mason, I. (1998). *Discourse and the Translator*. Addison Wesley Longman.

Larson, M. L. (1998). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. University Press of America.

Nawanak. (1968). *Mataekrayangan*. Odeonbookstore. [in Thai]

Netsuksang, S. (2019). *Referring Expressions and Representations of Time in Thai and English Versions of Novel: A Case Study of The Happiness of Kati* [Master's thesis, Thammasat University]. TU Library. https://digital.library. tu.ac.th/tu_dc/frontend/Info/item/dc:165663 [in Thai]

Panich, R. (2016). *A Comparison Study of Deixis in English and Thai in the Literature Translation of J.K. Rowling's Harry Potter*. [Doctoral dissertation, Naresuan University]. EBSCO. https://eds.s.ebscohost.com/eds/detail/detail?vid=1&sid=29f55105-8634-4fad-b928eb6389a8d445%40redis&bdata=JkF1dGhUeXBlPXNzbyZzaXRlPWVkcy1saXZl#AN=nur.390274&db=cat07210a [in Thai]

Prasitthrathsint, A. (2005). *Language in Thai Society: Diversity, Change, and Development*. Chulalongkorn University Press. [in Thai]

Prasitthrathsint, A. (2007). *Sociolinguistics*. Chulalongkorn University Press. [in Thai]

Pinmanee, S. (2014). *Advanced Translation*. Chulalongkorn University Press. [in Thai]

Pokasamrit, P. (2011). Pronoun Translation from English into Thai. *Journal of the Faculty of Arts, Silapakorn University*, *33*(2), 57-88. [in Thai].

Royal Academy. (2013). *Royal Institute dictionary* (2011 edition). Nanmeebooks Publications. [in Thai]

Ruangsri, S. (2018). Translation of Personal Reference Terms in Japanese Novels Translated into Thai. *JSN (Journal Special Edition)*, *8*(3), 116-130. [in Thai].

Sattha, N. (2012). *Lotnoifontoenroi.* Praew Juvenile. [in Thai]

Thamasorn, P. (2001). *A Comparative Study of the Pronoun System in the "1971" and the "Easy-to-Read" Bible Translation* [Master's thesis, Chulalongkorn University]. TDC. https://tdc.thailis.or.th/tdc/BrowseCreatorDataTable.php?CreatorName=%E2%BB%C3%B4%BB%C3%D2%B9%20%B8%C3%C3%C1%CA%CD%B9 [in Thai]

Thongdee, S. (2005). *Translation of Personal Pronouns in George Sand' Rustic Novel "La Mare Au Diable"*. [Master's thesis, Chulalongkorn University]. CUIR. http://cuir.car.chula. ac.th /handle/123456789/7002. [in Thai]

Wachirapansakul, N. (2002). *Chit Phumisak's Translation of Address Terms and Pronouns in the Translated Version of "He Who Rides a Tiger"*. [Master's thesis, Mahidol University]. Digital Research Information Center .https://dric.nrct.go.th/index.php?/Search/SearchDetail/124275 . [in Thai]

Yannajan, K. & Srichat, S. (2017). The Pronouns Translation in Different contexts of Short Stories from English into Thai. *RMUTSB ACADEMIC JOURNAL (HUMANITIES AND SOCIAL SCIENCES), 2*(2), 168-178. [in Thai]

Thai EFL Listeners' Use of Metacognitive and Cognitive Strategies

การใช้กลยุทธ์อภิปัญญาและพุทธิปัญญาในการฟังของผู้เรียนชาวไทยที่เรียนภาษาอังกฤษเป็นภาษาต่างประเทศ

Received: May 17, 2022
Revised: July 31, 2022
Accepted: August 29, 2022

Munir Laeha[1]
มูนีร แลฮะ
Chonlada Laohawiriyanon[2]
ชลลดา เลาหวิริยานนท์

Abstract

The aims of this study were to investigate the listening strategy use of listeners with different proficiency levels and how they employed listening strategies. Thirty students participated in the study; 16 were categorized as high proficiency listeners (HPLs) and 14 as low proficiency listeners (LPLs). To collect data, the participants were required to individually listen to an aural input, complete the listening task, and participated in immediate stimulated recall to report how they completed the task. The data were transcribed verbatim and analyzed based on Anderson's three-phase model (1995) and

---

[1] Lecturer, Department of Foreign Languages, Faculty of Liberal Arts, Prince of Songkla University, Thailand
อาจารย์ สาขาวิชาภาษาต่างประเทศ คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

[2] Assistant Professor. Ph.D, Department of Foreign Languages, Faculty of Liberal Arts, Prince of Songkla University, Thailand
ผู้ช่วยศาสตราจารย์ ดร., สาขาวิชาภาษาต่างประเทศ คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ ประเทศไทย

Corresponding Author: munir.l@psu.ac.th

Vandergrift's taxonomy (2007). Findings illustrated that both groups employed metacognitive and cognitive listening strategies. However, HPLs possessed a wider listening strategy repertoire than their counterparts. They employed seven strategies comprising four metacognitive (advanced organization, selective attention, self-management, and comprehension monitoring) and three cognitive strategies (linguistic inference, world elaboration and repetition), while LPLs used four strategies i.e., one metacognitive (selective attention), and three cognitive strategies (linguistic inference, world elaboration, and repetition). In addition, HPLs depended on different strategies orchestration whereas LPLs relied heavily on repetition in orchestration with other strategies (i.e., selective attention, and elaboration). It is suggested that teachers should incorporate embedded metacognitive instruction in their listening class to enhance low proficiency listeners' ability.

***Keywords*:** L2 listening comprehension strategies,
L2 proficiency, orchestrated strategies,
embedded metacognitive instruction

บทคัดย่อ

งานวิจัยนี้ศึกษากลวิธีและการใช้กลวิธีการฟังภาษาอังกฤษของผู้ฟังที่มีระดับความสามารถทางภาษาสูงและต่ำ กลุ่มตัวอย่างคือนักศึกษาที่มีความสามารถในการฟังสูง 16 คน และต่ำ 14 คน เก็บข้อมูลโดยให้ผู้ฟังฟังบทฟัง ทำชิ้นงาน และระลึกข้อมูลย้อนหลังทันทีเพื่อสะท้อนกลยุทธ์ที่ใช้ วิเคราะห์ข้อมูลที่ถอดความคำต่อคำโดยใช้กรอบแนวคิดของ Anderson (1995) และ Vandergrift (2007) ผลการวิจัยพบว่า ผู้ฟังทั้งสองกลุ่มใช้ทั้งกลยุทธ์อภิปัญญาและพุทธิปัญญา ผู้มีความสามารถสูงมีคลังกลยุทธ์การฟัง

กว้างกว่าผู้ฟังที่มีความสามารถต่ำและใช้ 7 กลยุทธ์ คือ กลยุทธ์อภิปัญญา 4 กลยุทธ์ (การจัดการขั้นสูง การเลือกฟังเฉพาะส่วน การจัดการตนเอง และการตรวจสอบความเข้าใจ) และกลยุทธ์พุทธิปัญญา 3 กลยุทธ์ (การอนุมานจากคำศัพท์ การใช้ความรู้เดิม และการฟังซ้ำ) ผู้ที่มีความสามารถต่ำใช้ 4 กลยุทธ์ คือ กลยุทธ์อภิปัญญา (การเลือกฟังเฉพาะส่วน) และกลยุทธ์พุทธิปัญญา 3 กลยุทธ์ (การอนุมานจากคำศัพท์ การใช้ความรู้เดิม และการฟังซ้ำ) และพบอีกว่า ผู้ฟังที่มีความสามารถสูงใช้หลายกลยุทธ์พร้อม ๆ กัน ขณะที่ผู้ฟังที่มีความสามารถต่ำมักใช้กลยุทธ์การฟังซ้ำร่วมกับกลยุทธ์อื่น เช่น การเลือกฟังเฉพาะส่วน และการใช้ความรู้เดิม ข้อเสนอแนะของงานวิจัยนี้คือ ผู้สอนควรสอดแทรกกลยุทธ์อภิปัญญาเพื่อเพิ่มพูนความสามารถในการฟังของผู้เรียนที่ต้องการพัฒนาความสามารถในการฟัง

***คำสำคัญ* :** กลยุทธ์การฟังภาษาอังกฤษ ระดับความสามารถของนักศึกษา การรวบใช้กลยุทธ์การฟังภาษาอังกฤษ การปลูกฝังกลยุทธ์การฟังภาษาอังกฤษ

Introduction

Listening is generally recognized as a fundamental skill yet difficult to learn. Maintained by Vandergrift (2007), listening involves a complicated process that listeners employ to understand spoken texts, they have to recognize supra-segmental features, as well as they should possess a certain degree of vocabulary and grammatical knowledge. They also have to employ non-linguistic knowledge which involved listeners drawing on background knowledge they already have to facilitate their listening (Furuya, 2019; Goh, 2002). After

receiving a message and holding it in their short-term memory, listeners must interpret both literal and intended meaning of the message using textual, background, or pragmatic knowledge before responding to the speakers or interlocutors (Rost, 2002).

The transient nature of spoken input makes listeners rapidly process both the previous and current sound stream in order to receive incoming information. For some listeners, such a process occurs smoothly, but for those with a poor language background, they may need a considerable amount of time and effort to decode the meaning of the incoming sound stream (Vandergrift & Goh, 2012). To listen effectively, listeners need to possess a large listening strategy repertoire to cope with the entire listening process (Vandergrift, 2007). From what they heard, listeners may employ inferencing and elaboration strategies to bridge the gap of their understating then they may recheck their interpretation with comprehension monitoring strategies.

According to Vandergrift (2007) and Graham (2003), language listeners with listening strategies can comprehend spoken input more effectively than those without. However, the choices of listening strategy use among L2 listeners are different across studies in different contexts. For instance, several correlation studies have found that high proficiency was positively correlated with metacognitive strategies i.e., selective attention, direct attention, advanced organization, elaboration, problem-solving, monitoring, mental translation avoidance, problem-identification, and evaluation (Goh & Hu, 2014; Liu, 2008), while low proficiency was positively correlated with cognitive strategy i.e., translation (Kök, 2017; Liu, 2008). In the same vein, studies on strategy use of listeners with different proficiency levels have yielded similar results (Duy & Quan, 2021; Graham et al., 2010; Huang & Nisbet, 2019; Ngo, 2015). Moreover, social/affective strategy (lowering anxiety) was employed by intermediate proficiency listeners (Ngo, 2015). Interestingly, monitoring strategies which have been associated with high proficiency listeners (Duy & Quan, 2021; Goh & Hu, 2014; Graham et al., 2010) were widely employed by low proficiency listeners in the study of O'Bryan and Hegelheimer (2009).

Not only what listening strategies are used, but the manner in which those strategies were used has also been of listening strategy researchers' interest. Findings from two classic studies (Goh, 1998; Vandergrift, 2003) indicate similar strategies employed by high and low proficiency listeners. These two studies found that the listeners employed more cognitive strategies (inferencing, prediction, elaboration, fixation, contextualization and reconstruction) than metacognitive ones. Moreover, both Goh (1998) and Vandergrift (2003) found that the high proficiency listeners tended to orchestrate listening strategies which helps them to make sense of listening texts at a deeper level. For instance, listeners may use textual information together with their world knowledge to discover the intended meaning/intention implied in the texts rather than relying on certain words they have heard. This finding is also highlighted in more recent studies (Furuya, 2019; Graham et al., 2010; Ngo, 2015; O'Bryan & Hegelheimer, 2009). Also of equal importance, recent studies stressed the substantial concurrence use of repeated listening as a strategy (O'Bryan & Hegelheimer, 2009; Ngo, 2015) and elaboration (Furuya, 2019; Graham et al., 2010) with other strategies i.e., inferencing or monitoring strategies to facilitate L2 listeners' comprehension.

Turning to Thai context, a considerable number of research in listening strategy comprehension has been on what strategies listeners with different proficiency levels employed. The findings are in line with the studies mentioned above (Anuyahong, 2013; Khiewsod, 2016; Piamsia, 2005; Piamsai, 2014; Rukthong & Brunfaut, 2020; Sudsa-ard, 2019; Wattajarukiate et al., 2012). Only in a recent study carried out by Rukthong and Brunfaut (2020) examined how Thai listeners enrolling in UK universities employed strategies to comprehend listening texts. Due to the task complexity in terms of lexis, grammar, and content, the listeners perceived that certain listening inputs were difficult although they were designed to be at the same level of difficulty. Consequently, they approached the texts with different processing strategies i.e., starting off with low-level processing (word and phrase recognition) when encountering difficult inputs and high level of processing (textual information, world knowledge, and identifying the speakers' intention) for less difficult ones. Even though previous studies compared listening strategies employed by high and low proficiency listeners, it is apparent that they relied on different instruments to measure the listeners' English ability. For instance, Piamsai (2014) divided the listeners into high and low proficiency based on their final English scores and grades while Wattajarukiat et al. (2012) used IELTS Practice Test scores (listening) to classify the listeners into high and low proficiency groups. Rukthong and Brunfaut (2020) judged the listeners' English ability from the listening-to-summarize task scores. Given that listener proficiency is based on different scales, it cannot be certain that high proficiency listeners in one study had the same proficiency as in other studies. Moreover, the listeners were required to perform different listening tasks. Piamsai (2005), for example, required the listeners to perform a university placement test whereas the test takers in Rukthong and Brunfaut (2020) performed four listening-to-summarize tasks.

Conducted in a different educational context, this study adopted Anderson's (1995) three-phase model and Vandergrift's (2003) taxonomy to investigate what listening strategies Thai university students employed to perform a listening task and in what manners. A better understanding of listening comprehension strategies use and how they are used quantitatively and qualitatively by high and low proficiency listeners in fundamental English courses would provide some valuable insights to English teachers to appropriately incorporate listening strategies in their listening instruction routine.

Objectives

The study aimed to investigate what listening comprehension strategies high and low proficiency listeners used while completing a listening task and in what manners they were used.

Conceptual Framework

Two notions underlying this study were Anderson's (1995) three-phase model and Vandergrift's (2003) listening strategy taxonomy. The cognitive processing model proposed by Anderson (1995) has been highly recognized as a model that explains how language comprehension is processed. It consists of three phases: perception, parsing, and utilization. For comprehension to take place, the three phases must occur interactively and recursively. Perception is the phase when listeners encode acoustic signals involving segmenting phonemes from continuous sound streams and momentarily retaining them in their echoic memory. They apply syntactic structures of sound segmentation to construct meaningful lexical units from combined sounds (Joyce, 2019). During parsing, listeners make an effort to form mental representation from original word chunks using their syntactic knowledge (prosodic features). They need to parse effectively so that in utilization phase they can generate mental representation from word chunks stored in their short-term memory together with interrelated existing knowledge stored in their long-term memory. Drawing different types of inferences is essential at utilization level for listeners to arrive at meaningful, accurate comprehension.

While listening to aural stimuli, listeners need to possess a vast array of strategies to facilitate and enhance their understanding. Defined by Oxford (1990) and O’Malley and Chamot (1990), strategies generally refer to mental activities and steps or techniques individual learners use to assist them to achieve learning goals. Vandergrift (2003) developed his listening strategies taxonomy based on those proposed by O’Malley and Chamot (1990). Similar to O’Malley and Chamot’s (1990), his taxonomy consists of two main types: metacognitive and cognitive strategies. Socio/affective strategies were disregarded due to the differences in strategy use. The study of O’Malley and Chamot (1990) is used for learners to reflect their strategy use in L2 learning, while that of Vandergrift (2003) is used for eliciting listeners’ strategies when handling listening tasks.

According to O'Malley and Chamot (1990), **cognitive strategy** refers to a direct process towards incoming messages to increase comprehension. It is a practical language tool that learners use to comprehend messages such as inferencing, summarizing, and elaboration. **Metacognitive strategy** goes beyond cognitive strategies as it no longer operates directly on language but assists learners to coordinate their language learning process. It is an executive or management tactic that learners use to plan, monitor and evaluate texts for comprehension, for instance, paying attention, planning before and while listening, and self-monitoring comprehension. Vandergrift (2003) proposed metacognitive strategies subsuming four strategies: planning, monitoring, evaluation, problem identification, and cognitive strategies containing seven strategies: inference, elaboration, imagery, summarization, translation, transfer, and repetition (see Vandergrift 2003 for details).

Research Methodology

1. Population and Samples

Three-hundred-and-twenty-one participants enrolling in fundamental English courses were randomly chosen from the population of 1,750. They were divided into HPLs and LPLs based on their O-NET scores. Those at the top 27% and bottom 27% were included in this study. Of these, 212 HPLs and 109 LPLs responded to a questionnaire with a listening prompt. The other 30 participants were randomly chosen to involve only in stimulated recall session investigating listening difficulties and strategies. They were divided into 16 high proficiency listeners (HPLs) and 14 low proficiency listeners (LPLs). Only data concerning strategies was reported in this paper.

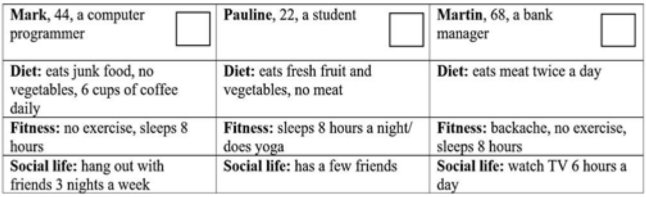
2. Research Instruments and Data Collection

Two types of instruments were used: listening comprehension task, and immediate stimulated recalls.

2.1 Listening Comprehension Task

A gap-filling task was used to measure the participants' listening comprehension performance as illustrated in Table 1. They were required to listen to a spoken input to fill in thirteen gaps: seven gaps focused on specific details (items 2.1-2.3, 2.6-2.9) and the remaining six gaps (items 1, 2.4, 2.5.1-2.1.2, 2.10. 1-2.10.2) on drawing inferences. The input was about "How to get healthy". It was taken from *Speakout 2* (Clare and Wilson, 2015), a commercial course book. From the input, the participants would hear a female health expert talk about how one can be healthy and later provided a case of an unhealthy 60-year-old man (Martin) and how he can improve his health. The passage was a monologue containing 173 words. It was 1.09-minute-long, a speech rate considered appropriate for non-native listeners (Zhao, 1997).

Table 1
List of Local and Global Questions in the Task Sheet

<table>
<tr><th>Question Types</th><th>Questions</th></tr>
<tr><td>Local questions</td><td>2.1. If we want to be in good health, we should eat the right _________ .
2.2. We should ___________.
2.3. It's good to ___________ seven to eight hours a night.
2.6. This person needs to __________ his lifestyle because of his back problem.
2.7. He should walk or ____________.
2.8. He also needs to _____________ the time to watch TV.
2.9. If he meets friend, loses weight, eats meat _________ a day only, he will feel better.</td></tr>
<tr><td>Global questions</td><td>1. Which person is the expert talking about?

<table>
<tr><td>Mark, 44, a computer programmer ☐</td><td>Pauline, 22, a student ☐</td><td>Martin, 68, a bank manager ☐</td></tr>
<tr><td>Diet: eats junk food, no vegetables, 6 cups of coffee daily</td><td>Diet: eats fresh fruit and vegetables, no meat</td><td>Diet: eats meat twice a day</td></tr>
<tr><td>Fitness: no exercise, sleeps 8 hours</td><td>Fitness: sleeps 8 hours a night/ does yoga</td><td>Fitness: backache, no exercise, sleeps 8 hours</td></tr>
<tr><td>Social life: hang out with friends 3 nights a week</td><td>Social life: has a few friends</td><td>Social life: watch TV 6 hours a day</td></tr>
</table>
2.4. __________ is also important for us.
2.5. Seeing many (2.5.1) __________ and having good (2.5.2) __________ with many people will help us feel good.
2.10. So, we can say that the right (2.10.1) _________ and (2.10.1) __________ make us strong.</td></tr>
</table>

2.2 Immediate Stimulated Recalls

Immediate stimulated recalls were employed to collect the participants' thought processes after they completed the listening task. The researcher met participants individually at their convenience. After being informed about the steps they had to follow, the participants signed the consent form to be video-recorded by a researcher while completing the task. The participants had full control over their listening; they could pause or replay the audio. The researcher took notes while observing them. The video clip was presented to individual participants to elicit how they processed the spoken input; for example, "*How do you understand the listening passage?*" or "*What's on your mind while listening to this particular part?*". Each session lasted approximately 30-45 minutes and was video-recorded to produce verbatim transcription.

3. Data Analysis

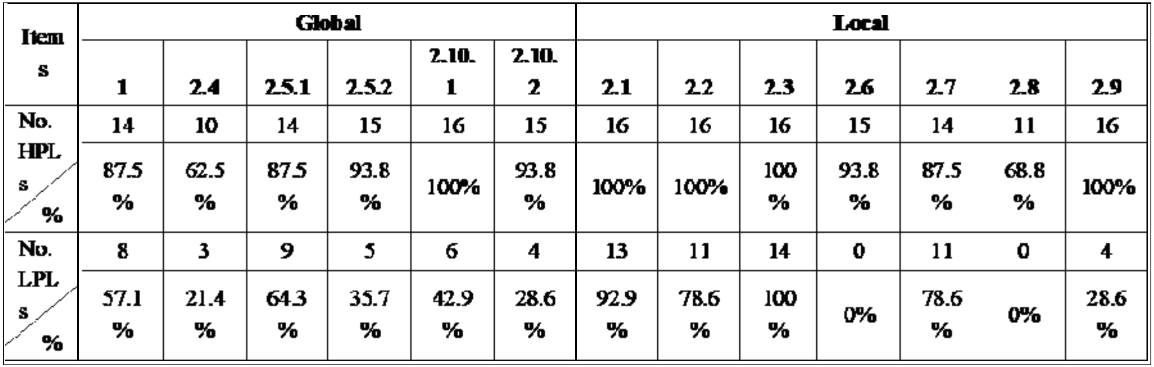
Data specifically dealt with strategy use from stimulated recalls that had been transcribed verbatim and analyzed based on Anderson's three-phase model and Vandergrift's taxonomy (Vandergrift, 2003). To establish intercoder reliability, three raters (two researchers and an invited rater who was familiar with analyzing verbal data) coded 25% of the transcriptions (7 out of 30) independently after reviewing them several times. This coding process yielded an intercoder reliability percentage of 78%. Through discussion and re-analysis, disagreements over the 22% were resolved. Subsequently, only two researchers coded the remaining 23 transcriptions independently. This yielded the increase in the intercoder reliability percentage to 85%. Major disagreements over the remaining 15% were on cognitive strategies, particularly on linguistic inferences. The researchers came to the final agreement through discussions.

Findings

The following section reports listening comprehension task scores obtained by HPLs and LPLs. Out of 13, HPLs received a mean score of 11.75 (S.D. = 1.00) which was nearly twice as high as that of their counterparts (X = 6.28, S.D. = 1.54). To ascertain whether the two groups possessed significantly different listening abilities, an independent samples Mann-Whiney U test was performed. The results confirmed the difference in their ability at the significance level of $P<0.05$. Regarding the types of questions and the percentage of correct answers the participants obtained, HPLs' scores account for 87.5% of correct answers for global questions while their counterparts received only 17.86% which is nearly four times less than the HPL scores. For local questions, HPLs had almost all the answers correct, (92.86%) whereas their counterparts had only about half correct (54.15%). A closer look at individual items in Table 1 can provide a clearer picture of how these two groups handled the task.

Table 2 provides correct answers of individual items. For global comprehension, HPLs gained perfect scores (100%) for item 2.10.1 but struggled with item 2.4 (62.5%). In contrast, LPLs had difficulties with most items except items 1 and 2.5.1. For local comprehension, HPLs performed well, except item 2.8 (68.8%). By comparison, LPLs did relatively well with items 2.1, 2.2, 2.3, and 2.7 except items 2.6, 2.8, and 2.9. Apparently, one at global level (2.4) and one at local level (2.8) were problematic to both groups, thus suggesting that the problem may lie in the task item. This will be explored further. Looking closely at Tables 2 and 3 on the strategies used by HPLs and LPLs can illuminate how the participants used the strategies to handle the task.

Table 2
Percentage of Correct Answers



Items	Global						Local						
	1	2.4	2.5.1	2.5.2	2.10.1	2.10.2	2.1	2.2	2.3	2.6	2.7	2.8	2.9
No. HPLs	14	10	14	15	16	15	16	16	16	15	14	11	16
%	87.5%	62.5%	87.5%	93.8%	100%	93.8%	100%	100%	100%	93.8%	87.5%	68.8%	100%
No. LPLs	8	3	9	5	6	4	13	11	14	0	11	0	4
%	57.1%	21.4%	64.3%	35.7%	42.9%	28.6%	92.9%	78.6%	100%	0%	78.6%	0%	28.6%

Table 3

Numbers and Percentages of Participants Using Metacognitive Strategies

Metacognitive	HPLs (n=16)	Rank	LPLs (n=14)	Rank
Planning				
Advanced organization (AO)	16 (100%)	1	7 (50%)	2
Selective attention (SA)	14 (87.5%)	2	12 (85.71%)	1
Self-management (SM)	8 (50%)	4	7 (50%)	2
Direct attention (DA)	4 (25%)	6	2 (14.28%)	5
Monitoring				
Comprehension monitoring (CM)	13 (81.25%)	3	5 (35.71%)	3
Double-check monitoring (DM)	8 (50%)	4	3 (21.42%)	4
Evaluation (EV)	7 (43.75%)	5	5 (35.71%)	3
Problem identification (PI)	2 (12.5%)	7	5 (35.71%)	3

Table 3 reveals that both groups employed a number of sub-metacognitive strategies. If we consider the strategies used by at least half of the participants, it can be seen that they differed in their strategy use i.e., HPLs used three sub-strategies under planning (AO, DA, and SA), and two sub-strategies under monitoring (CM and DM) while their counterparts employed only three sub-strategies under planning (SA, AO and SM).

Table 4

Numbers and Percentages of Participants Using Cognitive Strategies

Cognitive	HPLs (n=16)	Rank	LPLs (n=14)	Rank
Inference				
Linguistic inference (LI)	16 (100%)	1	8 (57.14%)	3
Between-parts inferencing (BI	6 (37.5%)	5	3 (21.42%)	6
Voice inferencing (VI)	1 (6.25%)	8	-	
Elaboration				
World elaboration (WE)	8 (50%)	3	9 (64.28%)	2
Questioning elaboration (QE)	3 (18.75%)	6	6 (42.85%)	5

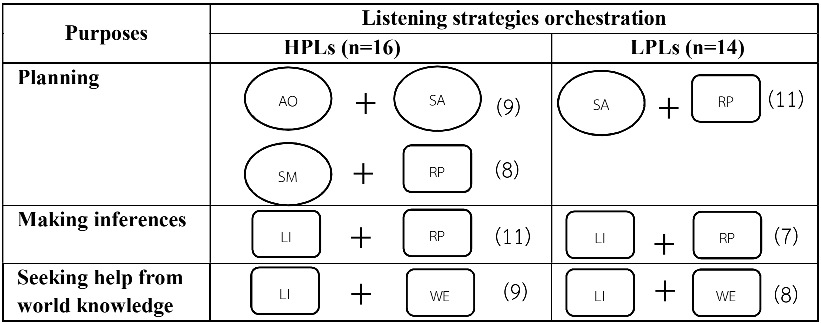
Cognitive	HPLs (n=16)	Rank	LPLs (n=14)	Rank
Personal elaboration (PE)	2 (12.5%)	7	1 (7.14%)	7
Repetition (RP)	13(81.25%)	2	12 (85.71%)	1
Memory (MM)	7 (43.75%)	4	1 (7.14%)	7
Imagery (IM)	3 (18.75%)	6	--	
Summarization (SU)	3 (18.75%)	6	1 (7.14%)	7
Translation (TR)	1 (6.25%)	8	7 (50.00%)	4

Table 4 shows the opposite results when compared to metacognitive strategy use in that HPLs employed fewer cognitive strategies than LPLs. While HPLs used LI (100%), RP (81.25%) and WE (50%), LPLs opted for RP (85.71%), WE (64.28%), LI (57.14%) and TR (50%). This shows that HPLs approached the task with inference using their linguistic knowledge, checked their understanding with repetition, and completed their partial understanding with world elaboration. In contrast, a large number of LPLs (85.71%) listened repetitively to facilitate their understanding, suggesting that they were unable to identify the words they heard.

The following figure demonstrates the orchestration of listening strategies. Only strategies employed by at least half of the participants will be taken into account.

Figure 1

Orchestration of Strategy Use by HPLs and LPLs



Purposes	Listening strategies orchestration	
	HPLs (n=16)	**LPLs (n=14)**
Planning	AO + SA (9) SM + RP (8)	SA + RP (11)
Making inferences	LI + RP (11)	LI + RP (7)
Seeking help from world knowledge	LI + WE (9)	LI + WE (8)

Purposes	Listening strategies orchestration	
	HPLs (n=16)	LPLs (n=14)
Monitoring	▭ RP + ○ CM (9)	

○ = *metacognitive strategy* ▭ = *cognitive strategy* + = *use in combination with*

Figure 1 reveals similarities and differences of strategies used by HPLs and LPLs in that HPLs employed more clusters than their counterparts. All the clusters employed can be categorized into four main stages: planning, making inferences, seeking help from world knowledge, and monitoring, each of which will be dealt with in turn.

1. Planning

HPLs used three sub-metacognitive strategies (AO, SA, and SM) and a cognitive strategy (RP) to handle the listening task at parsing and utilization levels. Nine HPLs reported they employed AO with SA to plan how to complete the task by going through the task questions to check familiar words (parsing) and to selectively highlight some words or phrases which they expected to hear in the aural input. They also thought about possible answers. Odd said,

> "*I read through (AO) and circled unknown words and chunks (SA). When I played the audio, I could pay close attention to it (AO).*"
>
> (Odd, personal communication, August 25, 2019)

Eight HPLs employed SM and RP when realizing that their initial plan failed. After failing the first attempt, one participant approached the task by relistening to the input, planning to catch particular words. The participant said that if he failed again, he would get the general impression of the text.

Unlike HPLs, LPLs used SA with RP to handle the listening input but only at perception level. They used the two strategies in two occasions. First, eight of them planned by reading the instruction and glancing at the task items. Then, they listened to the aural input to match the incoming sounds with particular words they saw. If they could recognize them, they simply jumped to the conclusion that the words they heard were the right answers. To illustrate, Fang reported that

> "*I read the instruction and roughly look at the information here. Then I played the audio and looked for words that were mentioned in the input… like if the words were here, so I could pinpoint which one was the right answer*"
>
> (Fang, personal communication, August 23, 2019)

Second, SA and RP were employed by LPLs as a last resort when they completely failed to understand the input. Eleven LPLs decoded what they heard verbatim. After listening several times, one participant decided to put "citing" instead of "cycling" in the blank. If the participant had employed their world knowledge, they could have inferred from "walking" that the word they were looking for was "cycling" because they are types of exercise. In addition, "cycling" might be an unknown word due to their poor linguistic background.

2. Making Inferences

Eleven HPLs used two sub-cognitive strategies (LI and RP) to locate specific information, and draw inferences through replaying the audio, hoping to match the word they heard with the incoming sound. This is the stage where bottom-up processing was activated to parse lexical units. To illustrate, one participant tried to recognize the words that came before the word 'important'. He then relistened for several times until he could recognize 'happy relationship'. He said:

> *"She (the expert) said 'having many friends'. And I thought 'happy relationship' could be the answer for this gap. So I put 'happy relationship' because they came before 'important'".*

(Ming, personal communication, August 8, 2019)

At the utilization level, HPLs made inferences by using textual and linguistic information to interpret the meaning of the input. Fern reported that,

> "*It sounded like the man (Martin) had to cut down the amount of time to watch TV. I don't think I heard 'decrease' (LI) when I replayed (RP). The sentence in item 2.7 was put differently, so, I went for 'decrease'. It was my own word (LI)."*

(Fern, personal communication, August 17, 2019)

Similarly, eight LPLs used LI and RP to recognize familiar words and to make inferences. However, with weaker linguistic knowledge, LPLs employed this combination of strategies only at parsing level. What they did was putting together words heard, but not realizing that they did not make any sense.

3. Seeking Help from World Knowledge

Both HPLs and LPLs employed two sub-cognitive strategies (LI and WE) to complete their partial understanding at parsing and utilization levels. However, HPLs used them much more effectively than their counterparts as they usually came at the correct conclusion when bridging the missing gap f information. To do so, nine HPLs relied on their world knowledge and the information heard from the input to correctly reconstruct the textual meaning from their large vocabulary repertoire. To illustrate, one HPL participant correctly inferred the three words (having a backache, walking, cycling) based on his world knowledge to arrive at the correct answer (Martin) because an elderly person is generally more susceptible to having a backache and should do activities that do not require too much physical strength. Ice said that:

> *"For activities, I think…Walking and cycling (**parsing**)… other physical activities are not good for the elderly. She (the expert) mentioned his backache. Generally, young people should not suffer that much (**Utilization**). To me, Martin must have been old enough to have a back problem (**Utilization**)."*
>
> (Ice, personal communication, August 20, 2019)

Seven LPLs, in contrast, made a wild guess of the textual meaning based on a few known words they saw in the task items, believing that the input was about being healthy. To illustrate, Dan drew on his world knowledge from few words heard (i.e., exercise, cycling, eating meat, meeting friends, lifestyle) to make a wild guess. To him, those words reflected healthy lifestyle for people in general. In fact, the input focused on how Martin should change himself for healthier lifestyle. His guess was beyond the actual text, as seen the excerpt below.

> *"I heard from the passage that there were ways for exercising (LI)... I think that in general we have different ways to exercise (WE) like running, and cycling. And it said that we had to eat meat, and needed to spend time with other people in order to be happy (LI). I think we have our own way to socialize with people...something like that (WE)"*
>
> (Dan, personal communication, August 20, 2019)

4. Monitoring

To verify their listening comprehension, HPLs used a sub-cognitive (RP) with a sub-metacognitive strategy (CM). Nine HPLs used these two strategies to confirm whether their prediction (utilization) on each item was correct and to identify words they were unsure of through replaying the audio several times. It is reported by Jan that:

> *"In items 2.4 and 2.5, like... I felt I had the answer. But... they sounded like they were about lifestyle* ***(utilization)*** *but I wasn't sure. So I thought that the answer was either relationship or lifestyle* ***(parsing).*** *Because I wasn't sure, so I listened to this part again and again."*
>
> (Jan, personal communication, August 24, 2019)

Discussion

This study investigated what strategies L2 listeners with different proficiency levels used and how they employed the strategies while listening. Our findings reveal that HPLs employed more metacognitive and cognitive strategies in combination with a higher degree of success at all levels of cognitive processing than their counterparts. This result is in line with other studies (Goh, 1998; Ngo, 2015; Rukthong & Brunfaut, 2020; Vandergrift, 2003) , suggesting that a combination of strategies is essential for listening comprehension. Without effective application of cognitive processing, listeners may not fully comprehend the input (Furuya, 2019; Goh 2000; Kök, 2017; Vandergrift, 2007; White, 2008).

A wider use of metacognitive than cognitive strategies among high proficiency listeners in this study agrees with the findings of Graham (2007), Graham et al. (2010), Kök (2017), Ngo (2015), Piamsai (2014), and Vandergrift and Goh (2012). The higher the proficiency, the higher use of metacognitive strategies they used. According to Graham et al. (2010), O'Malley and Chamot (1990), and Vandergrift and Goh (2012), the awareness of metacognition can assist listeners to effectively handle the task at hand by combining linguistic and non-linguistic knowledge to select suitable strategies. In this study, most HPLs could use a monitoring strategy to verify their interpretation because they could at least recognize sufficient information from the input. In contrast, LPLs used fewer metacognitive strategies because they often struggled, even at parsing.

Regarding cognitive strategies, both groups employed linguistic inference, elaboration, and repetition to enhance their understanding. The effective use of linguistic inference and elaboration among HPLs is in line with the work of Graham et al.

(2010) and Vandergrift (2003) due to the fact that HPLs possess sufficient lexical knowledge to perform the task. Bonk (2000) and Stæhr (2009) posited that listening comprehension can be achieved only if lexical familiarity is approximately 75 % of the lexical coverage, which eases an effective interaction between bottom-up and top-down processing. In addition, listeners with sufficient lexical knowledge will not overextend background knowledge, which results in wrong interpretation (Long, 1990). Limited by their linguistic knowledge, LPLs tended to reconstruct the information with a few words they heard. A small vocabulary repertoire left them no choice but to overextend information from familiar words (Graham et al., 2010). Goh (1998) and Graham (2003) maintained that the low proficiency listeners had difficulties to parse the sound streams and segment in the aural input they heard. Moreover, they, with superficial understanding, had difficulties making correct inferences.

The frequent use of RP in this study played a significant role in their comprehension. Chang and Read (2006), Cohen and Wang (2018), and O'Bryan and Hegelhiemer (2009) maintained that listening repeatedly allows students sufficient time to use their existing linguistic and non-linguistic knowledge to make sense of aural input. In this study, RP was helpful for decoding words and locating where they appeared in the listening text. However, only HPLs could successfully infer the meaning of the text through the use of RP and LI or RP and WE while LPLs could not. Ngo (2015) also found that RP is one strategy employed extensively by the students.

As shown in the findings, item 2.8 was problematic to most participants; this might have been attributed to a combination of the nature of the task item and proficiency level. Although this item was designed to check local comprehension ability, it was more complicated than other items requiring a straightforward answer because it required listeners to paraphrase a specific chunk of information into only one specific word. To do so, they should have a relatively large vocabulary repertoire. Another possible explanation could be that the participants might have faced a cognitive overload problem due to listening to a continuous speech. As a result, they failed to recognize the incoming sound stream as well as segment even familiar words into meaningful units. This is in agreement with the findings of Goh (2002) and Joyce (2019). Posited by O'Bryan and Hegelheimer (2009) that only listeners with high proficiency can successfully connect pieces of information.

Conclusion and Implications

To conclude, the findings of this study have offered insights into the listening comprehension process and strategy use that can distinguish high proficiency listeners from low proficiency ones. The high proficiency listeners possessed a wider listening strategy repertoire than their counterparts. The strategies they employed included AO, SA, SM, CM, LI, WE and RP. The strategies used by low proficiency listeners were SA, LI, WE and RP. In addition, high proficiency listeners orchestrated metacognitive and cognitive strategy use more frequently than their counterparts.

We are not yet confident to claim that our research findings can be generalized due to a few limitations related to listening materials. Text types could be one of them because this study had the participants listen to only one text type i.e., a monologue. The monologue used in this study was unscripted, making the listening rather difficult. Also, monologue, by its very nature, tends to be more grammatically complex and less redundant, containing fewer pauses and fillers when compared to dialogue (Chang et al., 2013). Dialogue should also be covered to ascertain generalizability of future listening research because it contains elements such as prosody, assimilation, and speech delivery which are unfamiliar to non-native listeners, but they are linguistic foundations for effective listening (Graham et al., 2010). Another limitation involves task type: a gap-filling task is rather cognitively demanding; therefore, the results might be different if other task types are used.

Although stimulated recall is regarded as an instrument that can yield rich data, we, however, feel that it can offer richer data if researchers elicit information from the very first question of the task instead of selecting only obvious listening behaviors so as to obtain the whole listening process performed by the participants.

Insights gained from successful listeners can be used to train low proficiency listeners to listen effectively. Therefore, teachers can explicitly equip students with metacognitive strategies; for instance, planning and monitoring strategies throughout listening language programs (Kök, 2017; Rost, 2000) using embedded metacognitive instruction (Goh, 2008; Vandergrift, 2007) using embedded metacognitive instruction throughout listening language programs (Goh, 2008; Kök, 2017; Rost, 2000; Vandergrift, 2007). Vandergrift (2004) suggested 5 main stages of the listening instruction, as follows:

1. Planning and predicting: At this stage, teachers direct students' attention to the listening topic as well as its text type. Then, elicit possible words they might hear from the input.

2. First verification: Teachers help them check whether their initial guess was correct. Students are encouraged to make more notes after listening. After that, they can compare their notes with peers and make changes, if needed. They can also discuss with peers for resolution or decide on the selected part that needs clarification or relistening.

3. Second verification: This is the stage in which students verify problematic points, making corrections, and noting down more information they have heard.

4. Final verification: This stage is performed as a whole class activity where students select problematic parts through listening for specific information.

5. Reflection: Learning from strategies employed to arrive at answers, students are required to evaluate strategies they have used in order to write goals for next listening class.

Most importantly, teachers are good role models to demonstrate how to employ listening comprehension strategies in an interactive manner. In addition, teachers should also expose listeners to text types/genres as each text type/genre contains specific linguistic elements. Once equipped, listeners can later be aware of strategies they can use immediately when listening.

All things considered, cognitive strategies cannot be ignored (Goh, 2008). Regarding cognitive strategy training, given that poor listeners usually have a small vocabulary size, teachers can make use of pictures/captions to pre-teach unknown keywords. At this stage, two cognitive strategies (linguistic inference and world elaboration) play a role in predicting the overall textual meaning. Sample guided questions are "Is the picture/caption related to what you will hear from the video? How?".

Lastly, while listening or immediately after listening, teachers can encourage listeners to evaluate their strategy use whether, and to what degree, it facilitates their listening comprehension so that they learn how to improve the strategy used for better understanding (Graham et. al 2010).

References

Anderson, J. R. (1995). *Cognitive psychology and its Implications* (4th ed.). W. H. Freeman and Company.

Anuyahong, B. (2013). A study of five listening strategies in EFL classroom for higher education level: A case study of Thai-Nichi Institute of Technology. *Alpheit International Journal, 2*, 16-30.

Bonk, W. (2000). Second language lexical knowledge and listening comprehension. *International Journal of Listening, 14,* 14-31.

Chang, A. C.-S., & Read, J. (2006). The effects of listening support on the listening performance of EFL learners. *TESOL Quarterly, 40*, 375-397.

Chang, A. C.-S., Wu, B. W.P., & Pang, J. C.L. (2013). Second language listening difficulties perceived by low-level learners. *Perceptual and Motor Skills*, *116*(2), 415–434. https://doi.org/10.2466/22.23.PMS.116.2.415-434

Clare, A., & Wilson, J. (2015). *Speak out*. (2nd ed.). Pearson.

Cohen, A.D., & Wang, I.K.-H. (2018). Fluctuation in the functions of language learner strategies. *System, 74,* 169-182.

Duy, V. H., & Quan, N. H. (2021). Vietnamese English-majored students' use of listening strategies. *European Journal of English Language Teaching*, *6*(6), 116-142.

Furuya, A. (2019). How do listening Comprehension process differ by second language proficiency? Top-down and bottom-up perspectives. I*nternational Journal of Listening*, *1*(11), 123-133. DOI:10.1080/10904018.2019.1694411

Goh, C. C. M. (1998). How learners with different listening abilities use comprehension strategies and tactics. *Language Teaching Research, 2,* 124-147.

Goh, C. C. M. (2002). Exploring listening comprehension tactics and their interaction patterns. *System, 30(2)*, 185-206. DOI: 10.1016/S0346-251X(02)00004-0

Goh, C. C. M. (2008). Metacognitive Instruction for Second Language Listening Development: Theory, Practice and Research Implications. *RELC Journal*, *39*(2) , 188– 213. DOI: 10.1177/0033688208092184

Goh, C., & Hu, G. (2014). Exploring the relationship between metacognitive awareness and listening performance with questionnaire data. *Language Awareness*, *23*, 255-274. DOI:10.1080/09658416.2013.769558

Graham, S. (2003). Learner strategies and advanced level listening comprehension. *Language Learning Journal, 28,* 64-69.

Graham, S., Santos, D., & Vanderplank, R. (2010). Strategy clusters and sources of knowledge in French L2 listening comprehension. *Innovation in Language Learning and Teaching*, *4*(1), 1–20. DOI:10.1080/17501220802385866

Huang, J., & Nisbet, D. (2019). An exploration of listening strategies use and proficiency in China. *The Asian Journal of Applied Linguistics, 6*(1), 82-95.

Joyce, P. (2019). The Relationship between L2 Listening Proficiency and L2 Aural Language Processing. *PASAA*, *57*, 9-32.

Khiewsod, P. (2016). *Metacognitive listening strategies used by High school students in Bangkok* [Master’ s thesis, Thammasat University].

Kök, İ. (2017). Relationship between Listening Comprehension

Strategy Use and Listening Comprehension Proficiency. *International Journal of Listening*, *32*(3), 163–179.

Long, D. R. (1990). What you don't know can't help you: An exploratory study of background knowledge and second language listening comprehension. *Studies in Second Language Acquisition, 12*, 65–80.

Liu, H. J. (2008). A study of the interrelationship between listening strategy use, listening proficiency levels, and learning style. *ARECLS, 5,* 84-104.

Ngo, N. T. H. (2015). Some insights into listening strategies of learners of English as a foreign language in Vietnam. *Language, Culture and Curriculum*, *28*(3), 311–326.

O'Bryan, A., & Hegelheimer, V. (2009). Using a mixed methods approach to explore strategies, metacognitive awareness and the effects of task design on listening development. *Canadian Journal of Applied Linguistics*, *12*(1), 9-38.

O'Malley, J. M., & Chamot, A. U. (1990). *Learning Strategies in Second Language Acquisition*. Cambridge University Press.

Oxford, R. L. (1990). *Language Learning Strategies: What Every Teacher Should Know*. Newbury House.

Piamsai, C. (2005). *The relationships between learning strategies and English computer-based listening test performance of Thai university students* [Unpublished Doctoral Dissertation]. Chulalongkorn University.

Piamsai, C. (2014). An Investigation of the Use of Listening Strategies and Listening Performance of Proficiency and Non-proficiency Language Learners. *PASAA, 47,* 147-172.

Rost, M. (2002). *Teaching and Researching Listening*. Longman.

Rukthong, A., & Brunfaut, T. (2020). Is anybody listening? The nature of second language listening in integrated listening-to-summarize tasks. *Language Testing*, *37*(1), 31–53. DOI: 10.1177/0265532219871470

Stæhr, L. S. (2009). Vocabulary Knowledge and advanced listening comprehension in English as a foreign language. *Studies in Second Language Acquisition, 31*, 577-607.

Sudsa-ard, P. (2019). *Listening and speaking strategy awareness of Thai high school students studying in English program and Thai program* [Master's thesis, Thammasat University]. ethesisarchive.http://ethesisarchive.library.tu.ac.th/thesis/2019/TU_2019_6121042235_12186_12631.pdf

Vandergrift, L. (2003). Orchestrating Strategy Use: Toward a Model of the Skilled Second Language Listener. *Language Learning*, *53*(3), 463–496.

Vandergrift, L. (2007). Recent developments in second and foreign language listening comprehension research. *Language Teaching*, *40*(3), 191–210.

Vandergrift, L., & Goh, C. C. M. (2012). *Teaching and Learning Second Language Listening: Metacognition in Action.* Routledge.

Watthajarukiat, T., Chatupote, M., & Sukseemuang, P. (2012). An investigation of English strategies used by Thai undergraduate students in public universities in the south. *Journal of Liberal Arts, Prince of Songkla University, 4*(2), 1-14.

White, G. (2008). Listening and good learners. In Carol Griffiths, (Ed), *Lessons from good language learners* (pp. 208-217). Cambridge University.

Zhao, Y. (1997). The effects of listener's control of speech rate on second language comprehension. *Applied Linguistics, 18*(1), 49–68.

Tone Sandhi in Lahu Nyi

วรรณยุกต์สนธิในภาษาลาหู่แดง

Received: June 8, 2022
Revised: September 15, 2022
Accepted: November 8, 2022

***Jirapat Jangjamras*[1]**
จิรภัทร แจ้งจำรัส
***Ratree Wayland*[2]**
ราตรี เวย์แลนด์

Abstract

This study was conducted to determine if tone sandhi exists in Lahu Nyi. Lahu Nyi, a 7 tone language, is one of the Lahu dialects, a member of the Central Loloish branch of the Lolo-Burmese subgroup of Tibeto-Burman languages (Matisoff, 2003). Tone sandhi, a phenomenon occurring in some tone languages, refers to a phonological change from one tone to the other triggered by tone of adajacent words or morphemes. A word list specifically designed to elicit tone sandhi data was presented to research participants in a picture naming task. Five native speakers of Lahu Nyi who were residents of Chiang Doa District, Chiang Mai Province, Thailand, produced the target words in a soundproof room. Their production was transcribed and submitted to a detailed

---

[1] Lecturer, Ph.D, Department of English, Faculty of Humanities, Chiang Mai University, Thailand
อาจารย์ ดร. สาขาวิชาภาษาอังกฤษ คณะมนุษยศาสตร์ มหาวิทยาลัยเชียงใหม่ ประเทศไทย

[2] Professor, PhD, Department of Linguistics, College of Liberal Arts and Sciences, University of Florida, USA
ศาสตราจารย์ ดร. สาขาวิชาภาษาศาสตร์ วิทยาลัยศิลปศาสตร์และวิทยาศาสตร์ มหาวิทยาลัยฟลอริดา ประเทศสหรัฐอเมริกา

Corresponding Author: jirapat.j@cmu.ac.th

acoustic analysis. The obtained acoustic values such as F0 patterns and duration of the targeted vowel portion of a monosyllabic word and word in targeted context were compared. The results showed that tone sandhi occurs in three experimental conditions: compounding, color naming and causativisation (that is “to feed” is a causative verb derived from a transitive verb “to eat”). In compounding, the pattern of tone change from the citation value to new word is mid to high; in color naming, from mid to high-rising; and in causativisation, from high to low. These results confirmed the presence of tone sandhi in Lahu Nyi and the similarity between Lahu Na and Lahu Nyi dialects.

Keywords: tones, tone sandhi, Lahu Nyi, acoustics

บทคัดย่อ

จุดประสงค์ของงานวิจัยนี้คือตรวจสอบว่ามีวรรณยุกต์สนธิในภาษาลาหู่แดงหรือไม่ ภาษาลาหู่แดงมีเสียงวรรณยุกต์ 7 หน่วยเสียง เป็นสำเนียงหนึ่งของภาษาลาหู่ที่อยู่ในกลุ่มภาษาโลโล-พม่าของตระกูลจีน-ทิเบต (Matisoff, 2003) วรรณยุกต์สนธิคือวรรณยุกต์แปรรูปอย่างหนึ่ง โดยที่หน่วยเสียงวรรณยุกต์ดั้งเดิมเปลี่ยนไปเป็นอีกหน่วยเสียงวรรณยุกต์เนื่องจากเสียงวรรณยุกต์หรือหน่วยคำที่อยู่ใกล้ ปรากฏการณ์นี้เกิดขึ้นในภาษาที่ใช้เสียงวรรณยุกต์บางภาษาเท่านั้น ในงานวิจัยนี้ เจ้าของภาษาลาหู่แดงห้าคนจากอำเภอเชียงดาว จังหวัดเชียงใหม่ ประเทศไทย ได้อ่านรายการคำศัพท์ที่ออกแบบมาเพื่อทดสอบวรรณยุกต์สนธิ ในห้องอัดแบบกันเสียง หลังจากนั้นนักวิจัยได้ถอดเสียงและทำการวิเคราะห์ทางเสียง โดยเปรียบเทียบข้อมูล อาทิ รูปแบบของความถี่มูลฐาน และความยาวของเสียงสระ ของเสียงวรรณยุกต์ดั้งเดิมและเสียงวรรณยุกต์ในบริบทที่อาจทำให้เกิดวรรณยุกต์สนธิ ผลของงานวิจัยแสดงว่า

วรรณยุกต์สนธิเกิดในบริบทสามบริบท คือ คำประสม การเรียกชื่อสี และคำกริยาการีต เช่น คำว่า ให้กิน เป็นกริยาการีต และ คำว่า กิน เป็นสกรรมกริยา ในการสร้างคำประสม วรรณยุกต์เปลี่ยนรูปจากเสียงกลางเป็นเสียงสูง ในการเรียกชื่อสี เปลี่ยนจากเสียงกลางเป็นสูงขึ้น และในการสร้างกริยาการีต เปลี่ยนจากเสียงสูงเป็นต่ำ ผลวิจัยนี้ยืนยันว่ามีวรรณยุกต์สนธิในภาษาลาหู่แดงและภาษาลาหู่สำเนียงแดงและสำเนียงดำมีความคล้ายคลึงกัน

คำสำคัญ: วรรณยุกต์ วรรณยุกต์สนธิ ภาษาลาหู่แดง กลสัทศาสตร์

Introduction

Lahu language is a member of the Central Loloish branch of the Lolo-Burmese subgroup of Tibeto-Burman languages (Matisoff, 2003). It is spoken by a mountain minority group living in Northern Southeast Asia (Bradley, 1979). Lahu language is also used as a lingua franca among ethnic minorities in Yunnan Province, China, and in the Golden Triangle area. Lahu people were originally located in China's Yunnan Province and during the 19th century they began moving southwards into territories which are now part of Burma and Laos and, subsequently, into the northern Thailand. Lahu people migrated to the hills of Thailand territory and settled in Thailand since 1880s (Walker, 1980). Thai people call this hilltribe group “Musher” /musəə/, but Lahu people call themselves Lahu. Currently, the number of Lahu speakers worldwide is estimated to be over 750,000 (Ethnologue, 2018). Approximately 425,000 Lahu speakers live in Southwestern China, 250,000 in Myanmar, 20,000 in Laos as well as 2,000 in the USA. They also live in Northwestern Vietnam and Northern Thailand.

102,876 Lahu people were reported to live in 11 provinces of Thailand in 2015 (IMPECT, 2015).

The Lahu language subdivides into many dialects and all Lahu dialects have seven tones (Bradley, 1979: 73). In Thailand, all known Lahu communities fall into four major groups: Lahu Na (Black), Lahu Nyi (Red), Lahu Shehleh and Lahu Shi (Yellow) (Matisoff, 2006). However, both Bradley (1979) and Matisoff (2006) contend that there are actually two main subdivisions: Black and Yellow, based on linguistic criteria. Lahu Na, Nyi and Shehleh are grouped under the great Lahu Na (Black Lahu group) while Lahu Shi (Yellow) constitute the other group due to notable differences in tones, vowels and consonants and grammar (Matisoff, 2006).

Lahu Nyi (Red Lahu) is the dialect focused in this study. It is primarily used as a spoken language by older generations. The number of Lahu Nyi speakers has dwindled. Many adults had left to work outside the village and left their children with older relatives. Elder villagers usually claim themselves as having improper pronunciation. Some children understand few words or cannot speak the language at all. The young generation is more fluent in Thai as it is the official language at school. Studying the sound system of this language is one way to help preserve Lahu Nyi language, history of the people, their rites and rituals and unique culture.In comparison to Lahu Na which has been well documented (Matisoff, 2006; Lewis, 1986), Lahu Nyi is the lesser known and under studied dialect. Bradley (1979) and Sirisai (1986) describe Lahu Nyi sound inventory including the seven-tone system based on impressionistic data. Approximately 40 years after that, Jangjamras et al. (2019) conducted the first acoustic study on the

Lahu Nyi tone system. They presented pitch contour data and revealed that Lahu Nyi has five long tones in open syllables and two short tones in syllables closed with a glottal stop.

Tone sandhi is a type of tonal change motivated by the grammar of the language, not by surface coarticulatory effects. The existence of tone sandhi in Lahu Nyi has been unclear. While Bradley (1979) mentioned this phenomenon, Sirisai (1986) did not. This current acoustic study aimed to investigate the existence of tone sandhi in Lahu Nyi. If tone sandhi in Lahu Nyi can be verified, it would support the claim that Lahu Na and Nyi are the same dialect (Bradley, 1979; Matisoff, 2006).

Research Questions

Does tone sandhi exist in Lahu Nyi?

Hypothesis

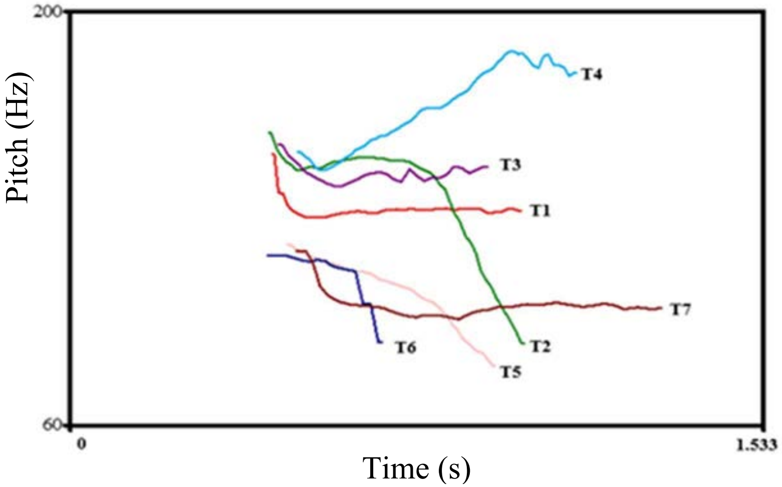
Tone sandhi exists in Lahu Nyi.

Literature Review

1.Lahu Nyi Tone Description

The Lahu Nyi language spoken in Chiang Rai, Thailand, has 28 consonants, 9 monophthongs and 6 diphthongs with C(C)V(V)T syllabic structure where C stands for consonant, V for vowel and T for lexical tone (Sirisai, 1986). Lahu Nyi tone features include not only pitch, but also glottalization and vowel duration (Bradley, 1979; Sirisai, 1986; Jangjamras et al., 2019). Based on pitch contour analysis (Jangjamras et al., 2019), the Lahu Nyi seven-tone system has two glottalized tones and five non-glottalized tones, level and contour, as shown in Figure 1, in which T stands for tone. Detailed description of each tone is presented in Table 1. In the pitch value column, pitch value 1 is the lowest pitch and 5 the highest (Chao, 1930).

Figure 1
Lahu Nyi Tones Produced by a Male Speaker



Note. Reproduction from Jangjamras et al. (2019).

Table 1
Lahu Nyi Tone Description

Tone	Pitch value	Description	Words in context	Gloss
1	33	A mid-level tone	ta^{41} **tɕa**^{33} te^{33}	Don't do it.
2	41	A high-mid falling tone	**tɕa**^{41} ve^{33}	to eat
3	44ʔ	A high-mid short tone + glottalization	ʔa^{41} **tɕa**$^{44\text{ʔ}}$ kʰɛɛ^{33}	robe

Tone	Pitch value	Description	Words in context	Gloss
4	45	A high-rising tone	**tɕa^{45}** da^{33} ve^{33}	to attach
5	21	A low-falling tone + slightly breathy	**tɕa^{21}** tɕɛɛ^{21}	rice plant
6	21ʔ	A low-falling short tone + glottalization	**tɕa^{21ʔ}** kʰɤɤ^{33}	machine
7	22	A low-level tone + slightly breathy	**tɕa^{22}** la^{41}-a^{33}	to feed

Note. Adapted from Jangjamras et al. (2019).

Glottalized tones (Tones 3 and 6) occur in short syllables ending with a glottal stop. These two glottalized tones are shorter than the five non-glottalized tones. Tones 1 and 7 are level while tones 2, 4 and 5 are contour tones. Lahu Nyi does not have a vowel length distinction. In addition, tones 5 and 7 are slightly breathy at the end (Jangjamras et al., 2019).

2. Tone Sandhi

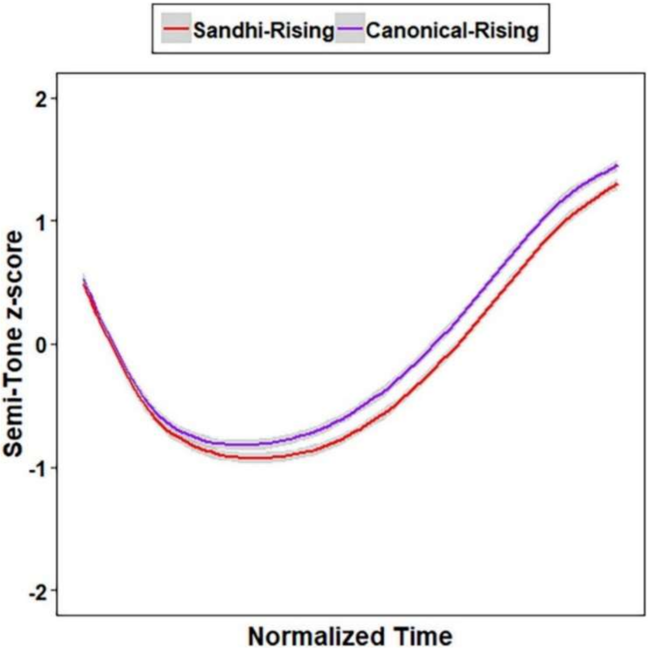
The main acoustic correlate of lexical tone is fundamental frequency or F0. It refers to the lowest frequency component of a complex signal and correlates physically to the vibration rate of the vocal folds. Each vibration or one cycle of opening and closing of the vocal folds generates one energy pulse in the acoustic signal. The frequency of these pulses is measured in Hertz (Hz); with 1 Hz equals to 1 pulse per second. The F0 values, contours and height of tones in connected speech can be changed in the context of neighboring tones.

This tonal variation could be either tonal coarticulation or tone sandhi. Tonal coarticulation refers to phonetic modification of F0 contours due to the non-lexical effect of preceding or following tones which occurs cross-linguistically (e.g., Abramson, 1979; Gandour et al., 1992; Potisuk et al., 1997; Xu, 1997; Zhang & Liu, 2011). The influence is characterized as anticipatory when the F0 of the following tone influences that of the preceding tone, or perseverative or carryover, when the preceding tone exerts its influence on the following tone. In addition, the coarticulatory patterns can be either assimilatory where F0s of the two tones become more similar or dissimilatory when they become more different. In contrast, tone sandhi initially refers to "phonetically conditioned morphotonemic alteration at the juncture of words or morphemes" but is extended overtime to also include "a number of related phenomena, including allotonic variations, intonational effects, and morphologically or syntactically conditioned tone changes" (Chen, 2000, p. xi). Unlike tonal coarticulation, tone sandhi is conditioned by grammar of the language and can be motivated by phonology (prosodic) or morphosyntactic environment (Zhang, 2014). Tone sandhi patterns are language specific.

Tone sandhi phenomena are pervasive in language families such as Sino-Tibetan and Hmong-Mien (Kirby & Brunelle, 2017). One of the most recognized tone sandhi patterns is the third-tone sandhi in standard Mandarin Chinese, in which tone 3 [213] becomes tone 2 [35)] when followed by another tone 3. For example, /ni213 hau213/ → [ni35 hau213] "hello". Examples of F0 contours (in semi-tone z-scores) of the underlying tone 2 and the sandhi derived tone 2 in 10 minimal pairs of disyllabic words produced by 10 female and 10 female speakers of Mandarin from Tu and Chien (2021) is shown in Figure 2.

Figure 2

Mean Semi-Tone Z Scores of the Underlying Tone 2 (purple) and the Sandhi Derived Tone (red) Produced by 10 Male and 10 Female Speakers of Mandarin



Note. Reproduction from Tu & Chien (2021).

While the majority of tone sandhi in Chinese dialects is motivated by phonology, evidence from Tibeto-Burman languages, such as Lisu, Akha and Lahu Na suggested that tone sandhi in these languages is morphologically conditioned. (Bradley, 2003; Hansson, 2003; Lewis, 1986).

For example, in Lisu, a member of the Lolo-ish group of Tibeto Burma languages, tone sandhi occurs in forms such as counting numbers with a classifier. Specifically, there are six tones in Lisu: high level /^{55}/, rising / ^{35}/, higher-mid creaky /_^{44}/, mid non-creaky / ^{33}/, low falling /^{21}/, and low falling with final glottal stop /^{21ʔ}/. However, the numbers /sa^{44}/ ‘3’and /li^{44}/ ‘4’ when preceding the general classifier [mɑ^{44}] surface as [sa^{21}] and [li^{55}] (Bradley, 2003: 228) as in:

[ɑ^{55}	nɑ^{21}	sɑ^{21}	tu^{33}	t^{h}i^{21}	h̃jɑ^{33}	li^{55}	ts^{h}ɿ^{33}	ku̲^{44}	mɑ̲^{44}]
dog		3	1000	1	100	4	10	9	CL
3,149 dogs									

In Akha, a language belonging to the southern part of the Burmese-Yipho (or Lolo-Burmese) subgroup of the Tibeto-Burma, some of the sentence particles, with high tone for non-past and low tone for past, have mid tone as sandhi (Hansson, 2003, p.238) as shown in the example below. The grave accent denotes low tone, and the acute accent high tone, while the mid tone is unmarked.

High + High > High + Mid lɑ́mɛ́ > lá mɛ *“he is coming”*

Low + Low > Low + Mid dzà mɛ̀ > dzà mɛ *“he ate”*

In addition, the underlying low tone of the possessive noun particle (NP) /ə̀/ becomes mid when preceded by a low tone as shown in the example below (Hansson, 2003, p.245).

[xhà-là	ə	dɔ̀-mì]	[ŋɑ̀q	ə	ɑ̀mɑ]
tiger	NP	tail	I	NP	mother
tiger’s tail			*my mother*		

Lahu Na, the most studied Lahu dialect, exhibits tone sandhi conditioned by some adjacent tones and morphemes. (Bradley, 1979; Lewis, 1986). Four instances of tonal change in Lahu Na were described by Lewis (1986, pp. 11-12).

1. The tones for number *three* and *four* change from high-short glottalized and high to mid and low level tones, respectively, before the high-falling tone on the classifier (CL) “leh$^{\vee}$” as shown in the example below.

“te$^{\vee}$,	nyi$^{\vee}$,	sheh$^{\wedge}$,	aw$^{\vee}$,	nga$^{\vee}$”
one	*two*	*three*	*four*	*five*
“te$^{\vee}$ ma$_{\vee}$,	nyi$^{\vee}$ ma$_{\vee}$,	sheh leh $^{\vee}$,	aw_ leh $^{\vee}$,	nga$^{\vee}$ ma$_{\vee}$”
one CL	*two CL*	*three CL*	*four CL*	*five CL*
		(mid)	(low level)	

2. Occasionally, the mid tone changes to a high rising tone before the high tone, as in:

“heh”,	“gˈa$^{\wedge}$”	“hehˉ gˈa$^{\wedge}$”
forest	*chicken*	*jungle fowl*
(mid)	(high rising)	(high, high rising)

3. The mid tone on a noun referring to colors, becomes a high tone when the “-eh$_{\vee}$” particle is added, as in:

red “nyi” (mid) and *reddish* “nyiˉ –eh$_{\vee}$” (high, low-falling)

4. A high-falling tone becomes a low tone when intransitive verbs become causative verbs, as in:

awake	“naw$^{\vee}$ (ve)”
to *wake someone up*,	“naw_ (pi$^{\vee}$ ve)”

Lahu Na is considered to be mutually exclusive with Lahu Nyi (Bradley, 1989; Matisoff, 2003). Bradley (1989) describes similarities between Lahu Na and Lahu Nyi phonological system and concludes that these two dialects are "substantially identical" (p.90). While the status of tone sandhi in Lahu Nyi has not yet been investigated, it is very likely that it has tone sandhi as well. This is the main hypothesis of the current research.

Research Methodology

1. Data Collection

The data collection took place from July 2018 to June 2020. All language informants and participants were recruited by the snowball method. Five Lahu Nyi speakers, between 31-70 years of age from Mueang Na Sub-district, Chiang Dao District, Chiang Mai Province, Thailand, joined the recording session at the Faculty of Humanities, Chiang Mai University between May – June 2020. Prior to the recording session, the researcher learned the basics of the Lahu script written in Romanized alphabets.

2. Research Participants

To locate and verify Lahu Nyi language speakers and to construct the wordlist, the researcher visited three Lahu communities:

- Baan Meuang Na Sub-district, Chiang Dao District, Chiang Mai Province (July 2018-2020)
- Baan Chayee Village, Patheaung Sub-district, Mae Chan District, Chiang Rai Province (January 2019 – November 2019)

- Baan Nongkheaw, Mueang Na Sub-district, Chiang Doa, Chiang Mai Province (September 2019 to November 2019.

Table 2 presents demographic information of each Lahu native speaker. Each speaker was assigned a code. M1, F1 and F2 are Lahu-Thai bilingual while M2 and M3 are Lahu monolingual. M1 and M2 can read Lahu script. M2 was a Lahu language teacher who taught Lahu script to the researcher. He also met Paul Lewis when he was young.

Table 2
Lahu Nyi Speakers

Partici-pants	Gender	Age	Languages	Occupation
M1	Male	43	Lahu, Thai, Yunnan Chinese	Owner of filtered water factory, village priest
M2	Male	70	Lahu	Lahu language teacher
M3	Male	56	Lahu	Lahu music teacher and farmer
F1	Female	31	Lahu, Thai	House wife
F2	Female	55	Lahu, Thai, Cantonese	Shop owner

Before collecting any form of language data, the participants were requested to complete the formal consent form approved by Chiang Mai University. The researcher mainly used Thai to communicate with Lahu informants who were fluent in

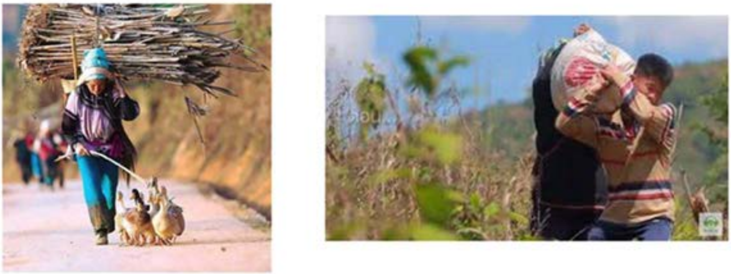
Thai. When interacting with Lahu monolinguals, the researcher asked other bilingual Lahu-Thai speakers to be an interpreter.

3. Recording Procedures

A picture naming task was used to elicit Lahu Nyi word production. The recordings were done in a soundproof room at the Faculty of Humanities, Chiang Mai University. Each speaker sat comfortably in the room where they could see pictures presented on the computer screen. Figure 3 presents some of the pictures used in the experiment. Each speaker was asked to produce three repetitions of each word in citation form, in noun/verb phrases and in compounds. Recordings were made on a digital recorder (Marantz, PMD661) with a head-mounted microphone (Shure SM10A) at 44.1 kHz sampling rate and 16-bit amplitude resolution. Each target word was excised from its carrier sentence and stored as separate files for further acoustic analysis.

Figure 3

Picture Naming Task to Elicit Verbs Meaning "to carry on one's back" and "to help others to carry on his back"



แบก

แบกให้

Note. Left picture from Greg Waite (n.d.)
Right picture from ladyxoxo.com. (n.d.).

4.Wordlist

Criteria for selecting the target words were based on Lewis' description of tonal change in Lahu Na (1986) since Lahu Na and Lahu Nyi are considered to be nearly identical dialects (Bradley, 1989; Matisoff, 2003).

A combination of a base word and a potential tone sandhi triggering word were elicited in the picture elicitation task. This grouping of words is called "condition" in the experiment.

As shown in Table 3, there were four conditions, and each condition consisted of two sets of words. For example, in condition 2, set A includes nouns in citation form such as *chicken* "gˈa$^{\wedge}$" and *forest* "heh" while set B includes words predicted to carry sandhi tone such as *jungle fowl* which combines the bases *chicken* and *forest* together. In addition to the target words, some control words such as *pig* "va$_{\wedge}$", *boar* "heh$_{\vee}$ va$_{\wedge}$", *bean* "naw$^{\wedge}$ shi_"and *wild beans* "heh naw$^{\wedge}$ shi_" were included. Note that the English glosses precede the corresponding Lahu words written in Lahu script.

Table 3
Wordlist Used in the Tone Sandhi Experiment

Condition	Set A	Set B
1	**Number**	**Number + CL**
	one "te$^{\vee}$", two "nyi$^{\vee}$", three "sheh", four "aw_", five "nga$^{\vee}$"	one lime "maphasue **te**$^{\vee}$ shi_" lime one CL (and count two to five limes)

Condition	Set A	Set B
2	**Noun in citation forms**	**Noun Compounds**
	chicken “gˈa$^{\wedge}$” forest “heh” foot “hkui sheh” to clamp “nu$^{\wedge}$ ve”	jungle fowl “hehˉ gˈa$^{\wedge}$” shoes “hkuiˉ nu$^{\wedge}$ ”
3	**Colors**	**Diminutive Adjectives**
	red “nyi” white “hpu”	reddish “nyiˉ –eh̬” whitish “hpuˉ -eh̬”
4	**Instransitive verbs**	**Causative verbs**
	awake “naw$^{\vee}$ (ve)” carry, “pfuh$^{\vee}$ (ve)” *(ve) = a case marker for verbs	wake someone up, “naw_ (pi$^{\vee}$ ve)” to help others carry, “pfuh‗ (pi$^{\vee}$ ve)” *(pi$^{\vee}$ ve) = a causative verb case marker

5. Predictions

If Lahu Na and Lahu Nyi are the same dialects as claimed by Bradley, 1989; Matisoff, 2003), the following sandhi patterns are predicted.

5.1 For Condition 1: When counting with a classifier, tone sandhi will be observed for numbers 3 and 4 but not for numbers 1, 2, 5. Specifically, the high-short, glottalized tone in the word *three* “sheh$^{\wedge}$ ” will become the mid level tone in *(lime) three* CL “sheh leh$^{\vee}$,” and the high tone in the word *four* “aw$^{\vee}$ ” will become the low level tone in *four* CL “aw_ leh$^{\vee}$.”

5.2 For Condition 2: When a compound is created, tone sandhi will be observed in the first word. Specifically, the mid tone in the word “heh” and “hkui” will become the high rising tone in the compound *jungle fowl* “hehˉ gˈa$^{\wedge}$” and “hkuiˉ nu$^{\wedge}$” (high-rising + high).

5.3 For Condition 3: When the particle “–eh$_{\vee}$” is added after the colors, tone sandhi will be observed. Specifically, the mid tone in the word *red* “nyi” and *white* “hpu” will become the high tone in the word *reddish* “nyiˉ –eh$_{\vee}$” (high + low-falling) and *whitish* “hpuˉ eh$_{\vee}$ ” (high + low-falling).

5.4 For Condition 4: When an intransitive verb becomes causative, tone sandhi will be observed. Specifically, the high-falling tone in intransitive verbs *to be awake* “naw$^{\vee}$ ve” and *to carry* “pfuh$^{\vee}$ (ve)” will become the low tone in causative verbs *to wake others up* “naw_ pi$^{\vee}$ ve” and *to help others carry* “pfuh_ (pi$^{\vee}$ ve).”)

6. Data Analysis

6.1 Acoustic Measurement

The researcher listened to and analyzed all the elicited words. The word pairs in set A and set B that exhibited tonal change were noted. A total of 288 syllables that showed tonal change were extracted from the original recording and were submitted to detailed acoustic analysis. A text grid was created for each target sound file using Praat (6.2.23) (Boersma & Weenink, 2022) to label vowel-onset and vowel-offset. Using both the waveform and the spectrogram displays, vowel onset was defined as the onset of the first full glottal pulse and vowel-offset was defined as the end of the last glottal pulse, excluding creak, if any, to avoid F0 tracking errors. F0 values and vowel duration were then automatically extracted from 20 time-intervals between vowel onset and vowel offset using ProsodyPro (Xu, 2013).

6.2 Tone Sandhi Identification

A comparison of each tone in isolation and in each sandhi condition produced by each speaker was done aurally and visually, as seen on spectrograms. Each detected tone sandhi token was manually recorded on an Excel sheet. The acoustic data of tone sandhi tokens such as F0 values in Hz, normalized F0 on 20 points, semi-tone values (mean, max, min) and vowel duration were plotted. Due to the small number of tone sandhi sample size, the results will be descriptively rather than statistically reported.

Findings

Predictions were borne out in three out of four conditions tested, namely Conditions 2 (compounding), 4 (causativization) and 3 (color).

The descriptive results of sandhi tone will be presented first, followed by the unborned predictions in Condition 1 (counting with a classifier).

1.Sandhi Conditions

Sandhi tones were produced in the compounds *jungle fowl* “heh¯ gˈaˆ” /hɛ45 ɣa44ʔ/, *shoes* “hkui¯ nuˆ” /kʰɯ45 nu44ʔ/; causative verbs *to wake others up* “naw_ piˇ ve” /nɔ21 pi45 ve33/, and *to carry things for others* “pfuh_ piˇ ve” /pʌi43 pi45 ve33/. Tables 4 and 5 present the words in citation form and their derived forms with sandhi tone which are marked with an asterisk (*). The Chao number system is used to transcribe F0 levels and F0 contours of the tone, with 5 representing the height F0 level and 1 the lowest. The narrow transcription of each tone production is used.

Table 4
Tone Sandhi in Compounding

Word Form	**Lahu script**	**Transcription**	**Meaning**	**Speakers**
citation	heh	[hɛ33]	field	M1, M2, M3, F1, F2
compound	*heh¯ gˈa^	[hɛ45 ɣa44ʔ]	jungle fowl	M1, M2, M3, F2
citation	hkui sheh	[kʰɯ33 ʃɛ33]	foot	M1, M2, M3, F2
citation	hkui hkaw	[kʰɯ33 kʰɔ21]	foot	F1
compound	*hkui¯ nu^	[kʰɯ45 nu43ʔ]	shoes	M1, M2, M3, F1, F2

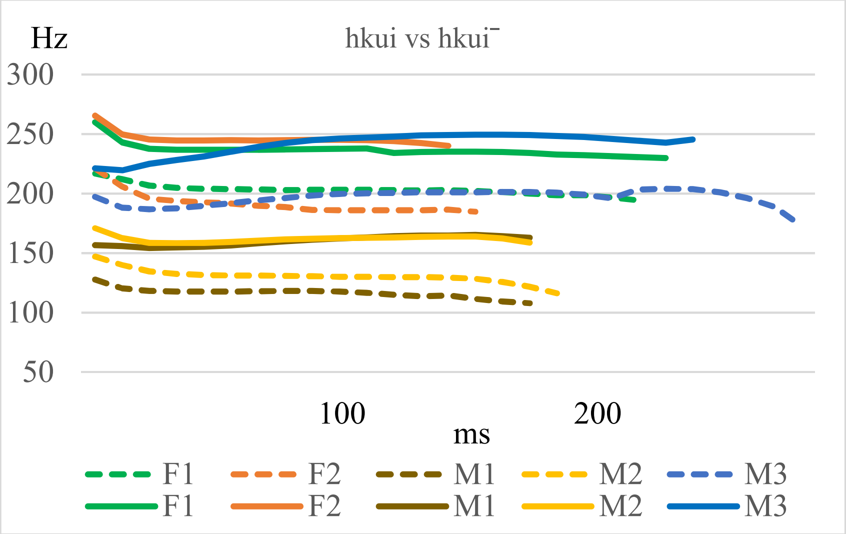
* denotes sandhi tones.

In a compound, the mid- level tone [33] becomes the high-rising tone [45]. That is, the word "heh" *field* surfaces as [hɛ45], the sandhi tone, in the compound "heh¯ gˈa^" *jungle fowl*. Note that F1 did not know the word *jungle fowl* in Lahu, thus, only 4 speakers were listed. The same tonal change was observed in the compound "hkui¯ nu^ " *shoes*. The mid level tone of the word "hkui" [kʰɯ33] *foot* becomes the sandhi tone [45] in the word "hkui¯ nu^ " *shoes* [kʰɯ45 nu43ʔ]. In this case, both sandhi tones occur before the high-mid short glottalized tone [44ˀ] or [43ˀ] in the second word of the compound.

Figure 4a presents the approximate F0 contours and duration of tone in the word "hkui" [kʰɯ33] *foot* and "hkui¯" [kʰɯ45] from the word *shoes* produced by five speakers. Each line shows the average F0 value of three repetitions of each tone production by a speaker. Each dotted line represents a non-sandhi production whereas each solid line represents a sandhi production. The Y axis shows F0 value in Hertz (Hz) and the X axis shows the duration of the measured vowel in millisecond (ms).

Figure 4a

Mean F0 Contours of the Non-Sandhi Syllable "hkui" and the Sandhi Syllable "hkui¯" Produced by Five Speakers of Lahu Nyi



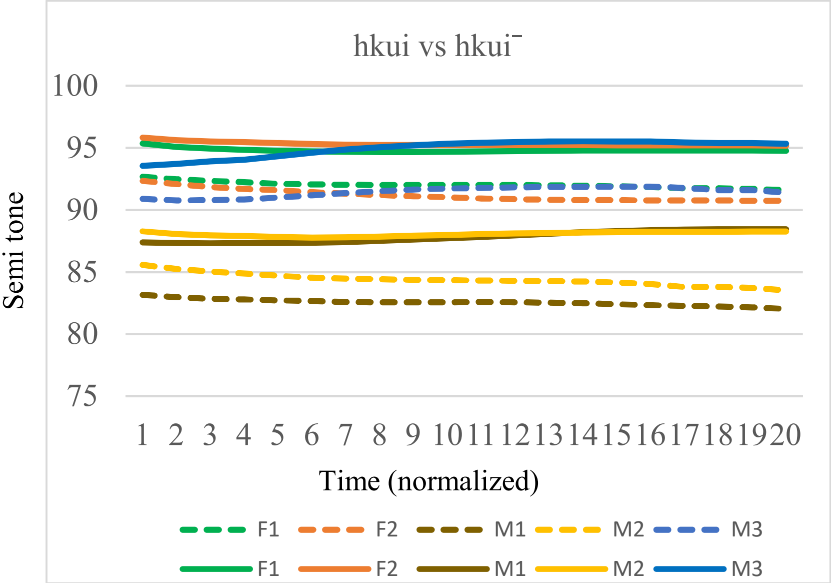
The mid (dotted line) and high-rising tones (solid line) contrast in the onset height and the direction of their offsets.

First, the onset of the mid-level tone [33] starts around 120-220 Hz while that of the high-rising tone [45] range from 150-250 Hz. Secondly, the F0 contours produced by five speakers in “hkui” stay level during the mid portion and slightly fall at the offset while the F0 contours in “hkuiˉ” from the word *shoes* show a gradual rise from the mid portion to the offset. The mid-level tone [33] is longer than the high-rising tone based on 15 samples (5 speakers x 3 repetitions) of each tone. The average duration of the mid tone is 174.40 ms (SD = 51.03) and that of the high-rising tone is 162.111 ms (SD = 37.10).

To better visualize F0 contours of the non-sandhi “hkui” and the sandhi “hkuiˉ” tones across the five speakers, time-normalized F0 values in semi-tone are plotted in Figure 4b.

Figure 4b

Time-Normalized Contours of the Non-Sandhi Syllable “hkui” and the Sandhi Syllable “hkuiˉ” Produced by Five Speakers of Lahu Nyi



The pitch tracks on the spectrograms in Figures 5a and 5b below illustrate the change of tone production by M3. In Figure 5a, the level tone in the word “hkui” [kʰɯ33] has the F0 mean of 198.78 Hz and F0 maximum value of 203.83 Hz. In contrast, the high-rising tone in the word “hkui¯” [kʰɯ45] in Figure 5b has the mean F0 of 242.17 Hz. The onset of this contour tone was 220.20 Hz, and its F0 contour rise sharply after the mid portion of the tone to the maximum F0 value of 251.32 Hz.

Figure 5a

The F0 Contour of the Non-Sandhi Syllable “hkui” [kʰɯ33] in the word *foot* “hkui sheh” by M3

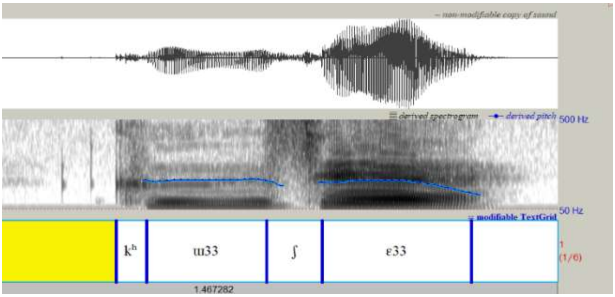
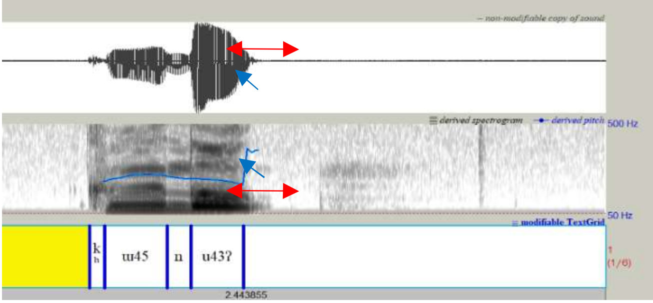


Figure 5b

The F0 Contour of the Sandhi Syllable “hkui¯” [kʰɯ45] in the word *shoes* “hkui¯ nu^” by M3



It is important to note the existence of the glottalized tone on this spectrogram. The word [nu43ʔ], the second member of the compound *shoes* [k^{h}ɯ45 nu43ʔ], carries the high-mid, short, glottalized tone. The presence of a glottal stop realized with irregular voicing (indicated by the arrows) supports the description of glottalized tones in Lahu Nyi.

Tone sandhi was also observed in Condition 4, causative verbs. Table 5 presents the tonal alteration pattern between two verb types. The high falling [43] of intransitive verb becomes the low tone [21] in the causative verb counterpart.

Table 5

Tone Sandhi in Causativization

Verb Type	Lahu Word	Transcription	Meaning	Speakers
intransitive	naw$^{\vee}$ ve	[nɔ43 ve33]	to be awake	M2,
	naw_ ve	[nɔ21 ve33]	to be awake	F2
intransitive	naw$^{\vee}$ la ve	[nɔ43 la33 ve33]	to be awake other people up	M1, M3, F1
causative	*naw_ pi$^{\vee}$ ve	[nɔ21 pi45 ve33]	to wake other people up	F2, M2

Verb Type	Lahu Word	Transcription	Meaning	Speakers
causative	*naw_ tu ve	[nɔ21 tu33 ve33]	to wake other people up	M1, M3
causative	*naw_ tu la$^{\vee}$ ve	[nɔ21 tu33 la43 ve33]	to wake other people up	F1
intransitive	pfuh$^{\vee}$ ve	[pfʌi43 ve33]	to carry on the back	M1, M2, M3, F1, F2
causative	*chi$^{\vee}$ pfuh_ ve	[ʃi44 pfʌi22 ve33]	to lift stuff for others to carry on his back	M1
causative	pfuh$^{\vee}$ pi$^{\vee}$ ve	[pfʌi43 pi44 ve33] (no tonal change)	to help others carry stuff on his back	M1, M2, M3, F1
causative	*pfuh_ pi$^{\vee}$ ve	[pfʌi22 pi44 ve33]	to help others carry stuff on his back	F2

* notates sandhi tones.

In other words, when the subject of the verb is the agent or the performer of the action in the sentence, the verb carries a high tone as in “naw$^{\vee}$ ve” [nɔ43 ve33] *to be awake*. When the agent in the sentence causes other people to perform an action, the low tone is used as in “naw_ pi$^{\vee}$ ve” [nɔ21 pi45 ve33] *to wake other people up or to cause other people to be awake*. Figures 6a-e show the F0 contours of the first syllable of the “naw$^{\vee}$ ve” and “naw_ pi$^{\vee}$ ve” produced by the five speakers. Each dotted line represents a non-sandhi production whereas each solid line represents a sandhi production. The Y axis show F0 value in Hertz (Hz) and the X axis shows the normalized time (20 points) where each F0 value was measured.

Figure 6a

F0 Contours of Each Repetition of “naw$^{\vee}$” (Non-Sandhi) and “naw_” (Sandhi) by F1

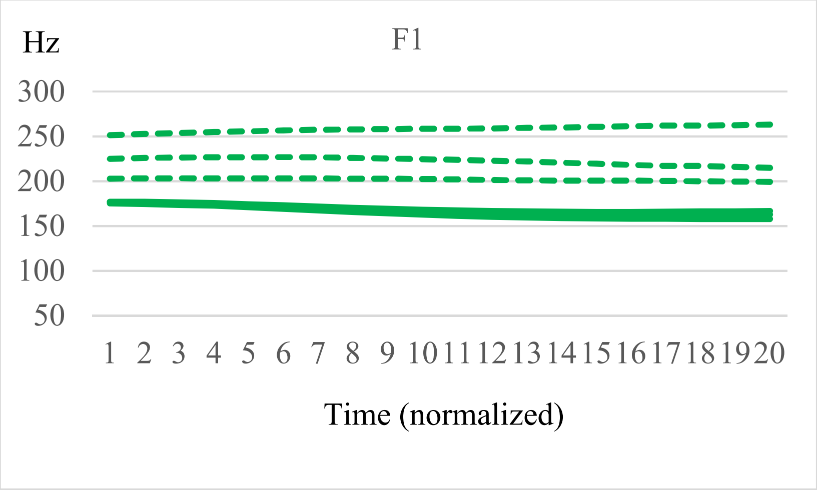


Figure 6b

F0 Contours of Each Repetition of “naw$^{\vee}$” (Non-Sandhi) and “naw_” (Sandhi) by F2

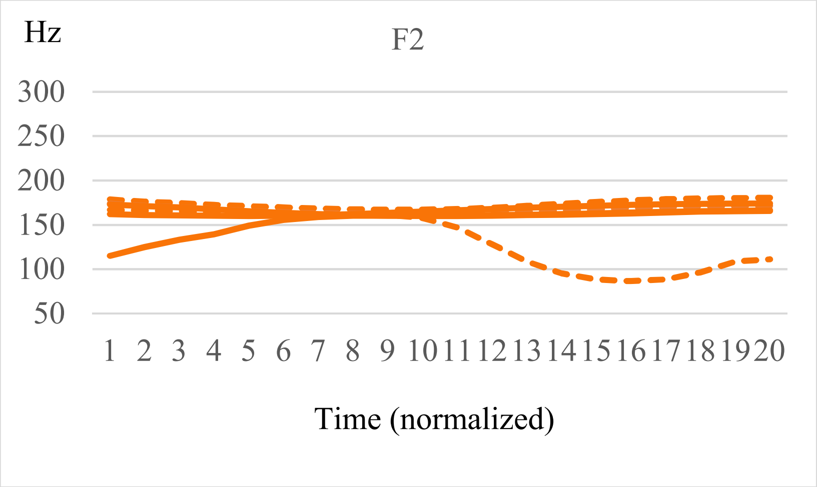


Figure 6c

F0 Contours of Each Repetition of “naw$^{\vee}$” (Non-Sandhi) and “naw_” (Sandhi) by M1

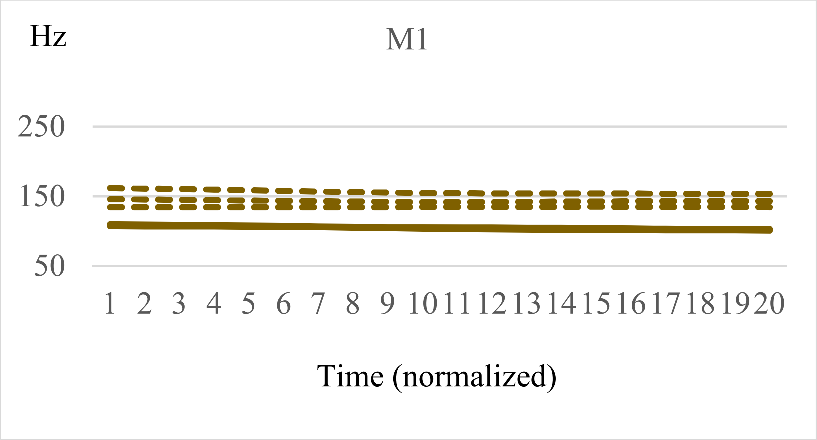


Figure 6d

F0 Contours of Each Repetition of “naw∨” (Non-Sandhi) and “naw_” (Sandhi) by M2

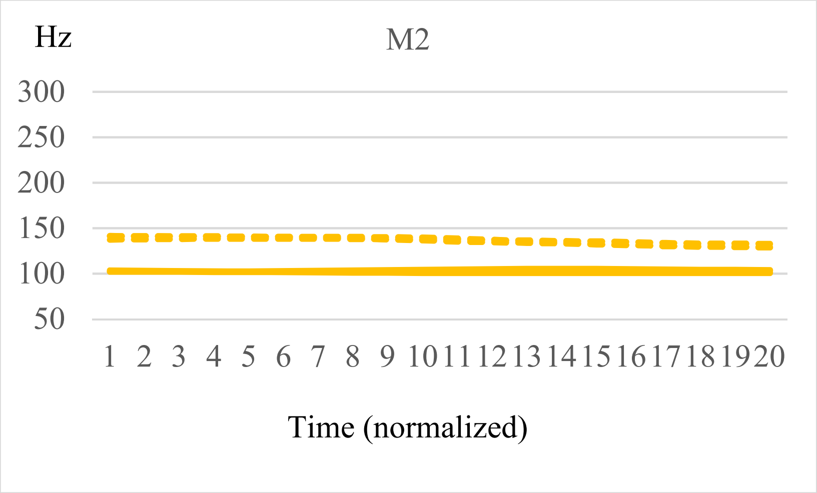
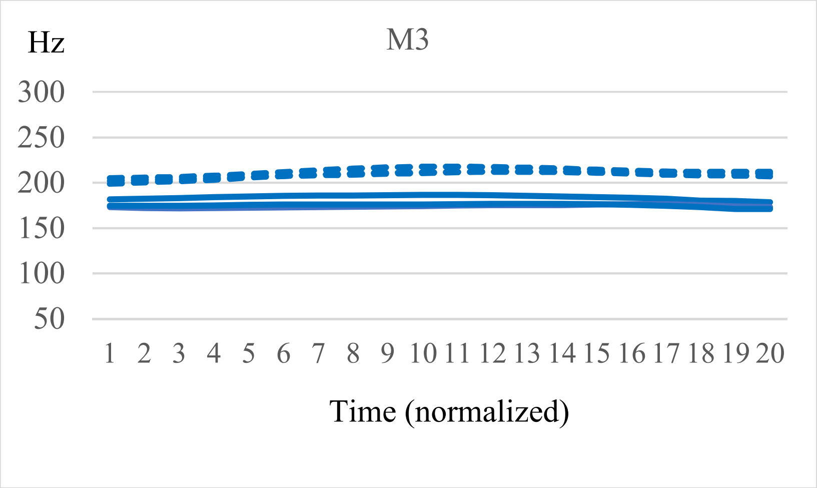


Figure 6e

F0 Contours of Each Repetition of “naw∨” (Non-Sandhi) and “naw_” (Sandhi) by M3



While the shape of both non-sandhi and sandhi tones appears similar, their onset originates at different F0 values. The high-falling tone [43] starts at the higher F0 values than the low level tone [21]. In the syllable “naw$^{\vee}$” the onset of F0 ranges from 150- 250 Hz on the Y axis while that of “naw_” starts at the lower F0 range, 100-180 Hz.

Unlike other speakers who produced “naw$^{\vee}$ ve” as [nɔ43 ve33] on the intransitive verb, F2 produced the low tone [21] instead. That is F2 produced a low tone [21] in both intransitive and causative verbs (See Figure 6b). Note that F0 values at the bottom dotted lines are missing because they could not be reliably extracted due to F2’ s creaky voice.

No difference in vowel duration was observed between the mid tone, non-sandhi, “naw ve” and the high-falling tone, sandhi, “naw$^{\vee}$ ve”. The duration of mid tone by F1 and M3 are longer than their high falling tone while the duration of these two tones by M1 and M2 are of equal duration. The average duration of non-sandhi tone across the five speakers is 174.40 ms (SD = 51.03) and that of sandhi tone is 162.11 ms (SD = 37.11).

Some instances of tone sandhi, not a consensus, supported the prediction that tone [43] in an intransitive verb (e.g., [pfʌi43] in *to carry on one’s back* “pfuh$^{\vee}$ ve” [pfʌi43 ve33]) would become low level tone [22] in the causative form (i.e., [pfʌi22] *to help others carry stuff on his back*). Specificallly, F2 produced “pfuh_ pi$^{\vee}$ ve” [pfʌi22 pi44 ve33] with the low tone on the target verb [pfʌi22] as described by Paul Lewis (1986: 12) while the rest: M1, M2, M3 and F1, produced [pfʌi43 pi44 ve33] with no tonal change. Interestingly, M1 produced the phrase “chi$^{\vee}$ pfuh_ ve” [ʃi44 pfʌi22 ve33] with the sandhi low tone [22] on“pfuh_”. According to M1 and Lewis (1986:449), “chi$^{\vee}$ (ve)” means *to lift.*

These results suggest that the high falling tone [43] becomes the low [22] sandhi tone in causative verbs, at least for some speakers. It was possible that M1 and M2 knew more Lahu Nyi words than other speakers as suggested by F1 and F2 during the language verification period. M1 was the “to bo” or *village priest* who performs the traditional Lahu Nyi rites in his village and M2 was a Lahu Nyi language teacher in the nearby village.

Figures 7a and 7b illustrate F0 patterns of the non-sandhi verb “pfuh$^{\vee}$ ve” and the sandhi verb “chi$^{\vee}$ pfuh_ ve” produced by M1. The maximum value of F0 in the vowel portion of the transitive verb “pfuh$^{\vee}$ ve” [pfʌi43 ve33] meaning *to carry on one’s back* by M1 is 152.98 Hz while that of the causative verb “chi$^{\vee}$ pfuh_ ve” [ʃi44 pfʌi22 ve33] meaning *to to lift stuff for others to carry on his back* by M1 is 101.83 Hz.

Figure 7a

The Non-Sandhi Verb “pfuh$^{\vee}$ ve” [pfʌi43 ve33] Meaning “to carry on one’s back” by M1

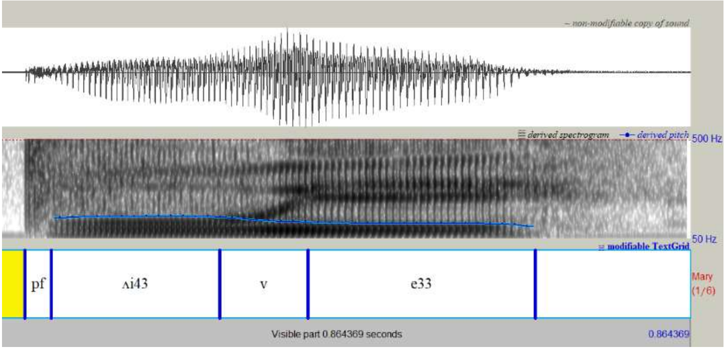

– non-modifiable copy of sound
derived spectrogram
derived pitch
500 Hz
50 Hz
modifiable TextGrid
pf
ʌi43
v
e33
Mary
(1/6)
Visible part 0.864369 seconds
0.864369

Figure 7b

The Sandhi Verb “chi^{V} pfuh_ ve” [ʃi44 pfʌi22 ve33] Meaning “to to lift stuff for others to carry on his back” by M1

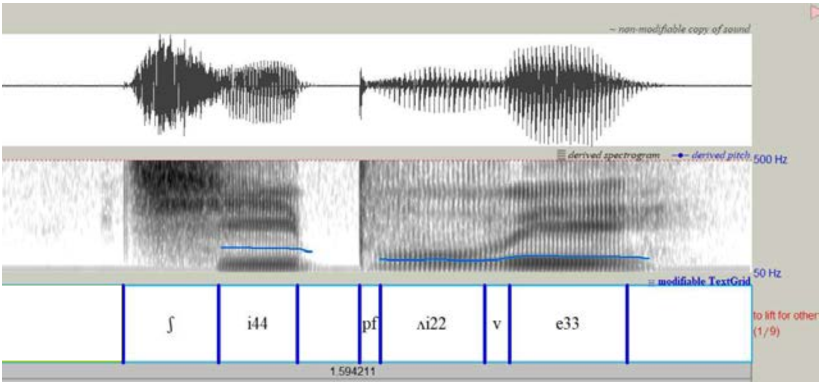

~ non-modifiable copy of sound
derived spectrogram
derived pitch
500 Hz
50 Hz
modifiable TextGrid
ʃ
i44
pf
ʌi22
v
e33
to lift for other
(1/9)
1.594211

Table 6 presents target words in Condition 3: color naming.

Table 6

Tone Sandhi in Colors

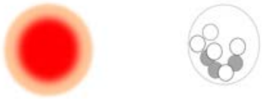
Word Form	Lahu script	Transcription	Meaning	Speakers
citation	nyi	[ɲi33]	red color	M2
citation	nyi¯	[ɲi45]	red color	M1, M2, M3
citation	nyi¯ eh ve	[ɲi45 ə ve33]	red color	F2
derived form	*nyi¯ eh_ ve	[ɲi45 e22 ve33]	to be red	M2

Word Form	Lahu script	Transcription	Meaning	Speakers
derived form	nyiˉ eh_ ve	[ɲi45 e22 ve33]	to be red	M1, M3
derived form	nyiˉ eh_ ve	[ɲi45 e22 ve33]	red color	F1, F2

In Condition 3, it was challenging to elicit the target words *red* “nyi” and *reddish* “nyiˉ –ehᵥ” as well as *white* “hpu” *whitish* “hpuˉ ehᵥ ” in the picture naming task. Firstly, the words *reddish* and *whitish* are subjective and difficult to depict with pictures as shown in Figure 8.

Figure 8

Pictures Used to Elicit Colors in Condition 3

Set A	Set B
	

Secondly, the meaning of the the particle “–ehᵥ” is unclear. Lewis (1986:12) defined it as an adverb forming particle but he glossed it as *-ish* as in *reddish* and *whitish.* Moreover, on page 254, the Lahu Na word entry “nyiˉ –eh_ ve” means *to be red* and at the buttom of the same page, the word that means *to be red (color)* has two forms “nyi” and “nyiˉ eh_
That is, there are two possible pronunciations, with mid [33] or high tone [45].

It was found that only M2 produced tone sandhi as predicted. That is the mid tone [33] in *red* “nyi” or *white* “hpu” becomes the high-rising tone [45] when the particle “-eh” is attached to the noun referring to these colors. To illustrate, the F0 contours of the words meaning *red* are displayed in Figures 9a and 9b. Figure 9a shows the non-sandhi mid tone [33] with the maximum F0 value of 131.9 Hz. Figure 9b shows the sandhi high-rising tone [45] with the maximum F0 value of 178.4 Hz.

However, the other four speakers did not exhibit tonal change. All of them produced the word meaning *red* or *white* with a high-rising tone whether or not they thought “nyi¯” or “nyi¯ -eh ve” had the same or different meaning, *red* or *to be red*.

Figure 9a

The Non-Sandhi Form *red* “nyi” by M2

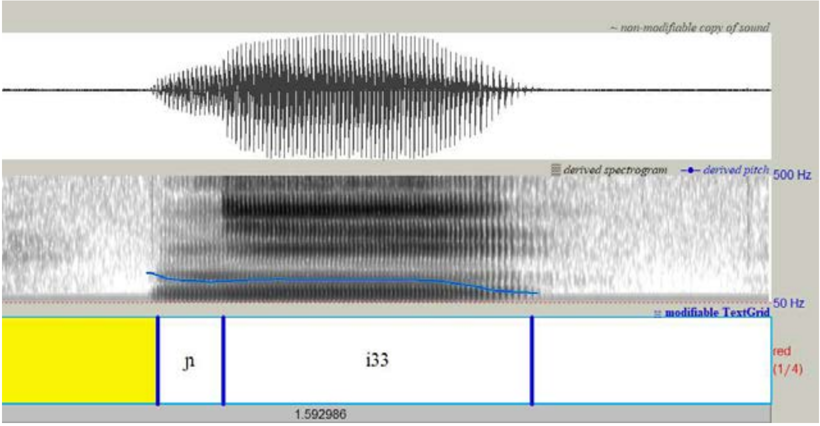
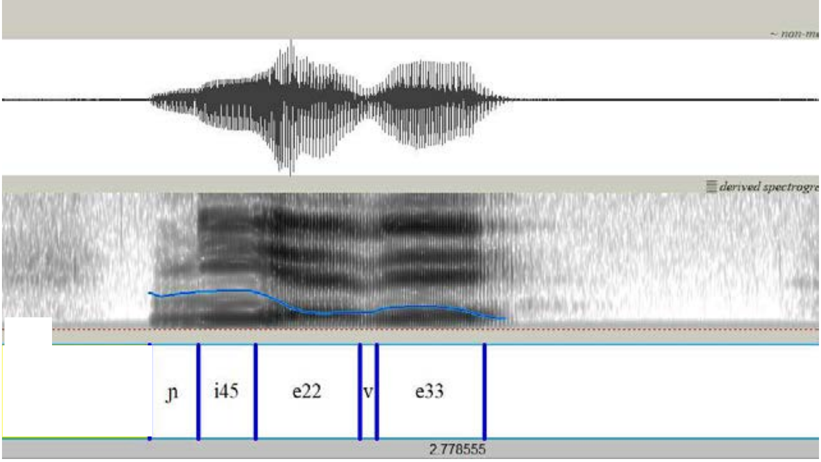

~ non-modifiable copy of sound
derived spectrogram
derived pitch
500 Hz
50 Hz
modifiable TextGrid
ɲ
i33
red
(1/4)
1.592986

Figure 9b
The Sandhi Form *to be red* “nyi¯ –eh_ ve” by M2



2. Non-Sandhi Condition

Contrary to our predictions, tone sandhi could not be examined in Condition 1 because the target classifier “ma$_{\vee}$” or “leh$^{\vee}$” could not be elicited. According to F2, our first reader, these classifiers had not been used. Thus, the researcher elicited other classifiers such as “shi_” instead and asked her to count limes using this classifier. The classifier “shi_” is the specific classifier when counting a round item such as limes, pills or grains of rice. In contrast, the classifers “ma$_{\vee}$ or leh$^{\vee}$” are general classifiers for counting items or objects without implying its shape.

Discussion

Lahu Nyi tone sandhi occurs in a very limited set of words. It was found in three out of four tested conditions, namely, compounding, color and causativization. In compounding condition, only two compounds *shoes* and *jungle fowl* exhibit the tonal change. The observed tonal change pattern is that mid tone [33] becomes high tone [45] in compounds. This is not found in other words like “heh va” [hɛ^{33} va^{33}] *boar or jungle pig* or “heh hpui^” [hɛ^{33} pʰɯ^{41}] *fox* or *dog living in a field*. Note that the word “hpui^” [pʰɯ^{41}] means *dog* and “va” [va^{33}] means *pig*. It could be postulated that the high-mid short, glottalized tone [44^{ʔ}] in the second element of the compound (*chicken* gˈa^ [ɣa44^{ʔ}] and *to clamp* nu^ [nu43^{ʔ}] triggers tone sandhi in this condition.

Results of the other two conditions did not yield a consensus. In the color naming condition, only one speaker, M2, produced the predicted sandhi tone (from the non-sandhi mid to the sandhi high tone) when the particle “-eh” was added, for example *red* versus *to be red* and other colors. Compared with other speakers, M2 is the most experienced speaker of Lahu Nyi language due to his age and language contact. M2 had lived and spent his adulthood in Myanmar before moving to Thailand. Moreover, he is a monolingual; he does not speak Thai or dialects of Chinese like M1 and F2.

In the causativization condition, F2’s productions diverged from the others. While M1, M2, M3 and F1 produced the predicted sandhi tone pattern (the high tone [41] becomes the low tone [21]) on the verb pairs “naw$^{\vee}$” *to be awake* and “naw_” *to wake others up*, F2 produced no tonal contrast on these verb pairs. On the other hand, F2 produced tonal change on the verb “pfuh$^{\vee}$ ve” *to carry on one’s back* and “pfuh_ pi$^{\vee}$ ve” *to help others carry stuff on his back* but produced no tonal change for the rest. Note that M1 produced tone sandhi in these verb pairs when he added the verb “chi$^{\vee}$” *to lift* as in “chi$^{\vee}$ pfuh_ ve” *to lift stuff for others to carry on his back*. In this condition, F2 might have been influenced by her contact with other languages such as Thai and Cantonese. She lived outside the Lahu Nyi community the most. She grew up in Bangkok as a child and worked in Hong Kong until she turned 40. It was possible that M1 and M2 knew more Lahu Nyi words than other speakers as suggested by F1 and F2. Nonetheless, these results suggest that the high falling tone [43] becomes the low [22] sandhi tone in causative verbs, at least for some speakers. This tonal alteration pattern also occurs in other pairs of verbs not used in this experiment e.g., verbs meaning “to eat” and “to feed.”

The presence of tone alternation in this experiment supports the hypothesis that tone sandhi exists in Lahu Nyi in some speakers. It is not tonal coarticulation or coarticulatory effects as the sandhi tone matched up with other tones in the language. Moreover, the fact that the tonal change pattern can be predicted based on the meaning of the derived word suggested that tone sandhi exists in this language, albeit in limited contexts.

The characteristics of tone sandhi in Lahu Nyi are not the same as the phonologically conditioned tone sandhi phenomena in Mandarin (Zhang & Lai, 2010) or Wu’s dialect (Rose, 1990). In Mandarin, there are two sandhi patterns which involve tone 3 [213]. Specifically, tone 3 becomes tone 2 [35] when followed by another tone 3, or tone 3 becomes half tone 3 [21] when followed by any other tones (Zhang & Lai, 2010). Both sandhi patterns are highly productive in Mandarin disyllables and phrases. In Northern Wu, tone sandhi occurs at the word level known as “high mountain” and the phrase level known as “cook soup” (Zhu & Wang, 2015: 11). At the word level, a pitch value or tone of the first syllable spreads rightward and determines the pitch pattern of the whole word. In disyllabic phrases, the first tone becomes a mid-level tone, regardless of their original shape while the tone of the second syllable maintains its original value.

In contrast, tone sandhi in Lahu Nyi is motivated by morphology or word formation process. When the meaning is changed or a new word is created, tone changes its citation value to that of another tone in the language. In compounding condition, the pattern is mid to high and in causativisation from high to low. Considering some linguistically related languages in Tibeto-Burman branch of the Sino-Tibetan language family, the use of tone sandhi in Lahu Nyi is similar to Lisu and Akha. That is, their tone sandhi is conditioned by morpho-syntax as discussed previously. The term "tone change" is generally used by sinologists to refer to this type of tonal modification to distinguish it from phonologically conditioned tone sandhi (Chen, 2000). "One can think of tone change thus defined as an analog of ablaut and umlaut in English functioning as both inflectional (foot~feet, sing~sang~sung) and derivational devices (food~feed)" (Chen, 2000, p. 31). Examples of tone change in Bejing Mandarin offered by Chen (2000, p. 31) include: zhong55 'center' > zhong51 "to hit the center of the target"; yin55 "shade" > yin51 'to shelter"; hao214 "goo" > hao51 > hao51 "to like", and heng35 "horizontal" > heng 51 "cross-grained, hard to deal with."

The results found in this current study shed light on the similarity between Lahu Na and Lahu Nyi. Both Bradley and Matisoff claimed that Lahu Na and Lahu Nyi are actually the same dialect of Lahu language. The seven-tone system proposed in the current study and conditions triggering tone sandhi in Lahu Nyi appear to mirror those of Lahu Na described by Lewis (1986). However, to acoustically confirm the sandhi similarities of these two Lahu dialects, future studies should reinvestigate the use of general classifer “ma$_{\vee}$”and “leh$^{\vee}$” by changing the elicitation method. In addition, the prefix could be a possible trigger in both Lahu dialects as it does in Lisu (Bradley, 2003). Future acoustic studies should also analyze tone sandhi data recorded by more Lahu Nyi speakers living elsewhere and Lahu Na speakers living in Northern Thailand in the present day.

Last but not least, some missing data such as the word meaning “fowl” and some classifiers in this current study reflect the fact that some words are disappearing or not known by the younger generation of Lahu Nyi speakers in the present days. More work should be done to help preserve the language.

Conclusion

This study confirmed the existence of morpho-syntactically conditioned tone sandhi in Lahu Nyi in some speakers. Two compounds represent the sandhi pattern: a mid to high, while causativization triggers the high-to-low sandhi pattern. The suffix particle “-eh” triggers tone sandhi in one speaker. Tone sandhi in Lahu Nyi is motivated by morphology and the results revealed similarities between Lahu Nyi and Lahu Na, dialects of Lahu Language. Absence of tone sandhi among some speakers awaits further investigation.

Limitations and Recommendation

Since this research study only included a small number of language informants, reporting statistical results on F0 or semi-tone values and duration may not be reliable. To increase statistical power, future studies should include more participants, especially from different locations to verify results found in this current study.

References

Abramson, A.S. (1979). The coaticulation of tones: An acoustic study of Thai. In Kullavanijaya, K. Tingsabadh & T. Luangthongkum (Eds.), *Studies of Tai and Man-Khmer phonetics in honour of Eugenie J. A. Henderson* (pp. 1-9). Chulalongkorn University Press.

Bradley, D. (1979). *Lahu Dialects*. Australian National University Press.

Bradley. D. (2003). Lisu. In G. Thurgood & R. J. LaPolla (Eds.), *The Sino-Tibetan languages* (pp. 222-235). Routledge.

Boersma, P., & Weenink, D. (2022). *Praat: Doing phonetics by computer* [Computer program]. Version 6.2.23, retrieved 8 October 2022 from http://www.praat.org/

Chen, M. Y. (2000). *Tone sandhi: Patterns across Chinese dialects* (Vol. 92). Cambridge University Press.

Chao, Y. R. (1930). A system of tone-letters. *Le Maitre Phonétique*, *45*, 24-27.

Ethnologue. (2018, April). *Lahu*. https://www.ethnologue.com/language/lhu.

Gandour, J., Potisuk, S., Dechongkit, S., & Ponglorpisit, S. (1992). Tonal coarticulation in Thai disyllabic utterances: A preliminary study. *Linguistics of the Tibeto-Burman Area*, *15*(1), 93-110.

Hansson, I-L. (2003). Akha. In G. Thurgood & R. J. LaPolla (Eds.), *The Sino-Tibetan languages* (pp. 885-901). Routledge.

Inter Mountain People's Education and Culture in Thailand Association. (2015). In *Minutes of IMPECT committee meeting*, November 24, 2015. IMPECT Office.

Jangjamras, J., Wayland, R., & Chen, S. (2019). Acoustic analysis of Lahu Nyi tone system. In S. Calhoun, P. Escudero, M. Tabain

& P. Warren (Eds.), *Proceedings of the 19th International Congress of Phonetic Sciences, Melbourne, Australia 2019* (pp. 3882-3886). Australasian Speech Science and Technology Association Inc.

Kirby, J., & Brunelle, M. (2017). Southeast Asian tone in areal perspective. In R. Hickey (Ed.), *The Cambridge handbook of areal linguistics* (p. I). Cambridge University Press.

Ladyxoxo.com. (n.d.). Carrying boy [Photograph]. https://www.ladyxoxo.com/upload/img/dc/7e313cadc.jpg

Lewis, P. (1986). *Lahu-English-Thai dictionary*. Darnsutha Press.

Matisoff, J. A. (2003). Lahu. In G. Thurgood & R.J. LaPolla (Eds.), *The Sino-Tibetan languages* (pp. 918-931). Routledge.

Matisoff, James A. (2006). *English-Lahu lexicon*. University of California Press.

Potisuk, S., Gandour, J., & Harper, M. (1997). Contextual variations in trisyllabic sequences of Thai tones. *Phonetica, 54*(1), 22-42.

Rose, P. (1990). Acoustics and phonology of complex tone sandhi: An analysis of disyllabic lexical tone sandhi in the Zhenhai variety of Wu Chinese. *Phonetica*, *4*(7), 1-35.

Sirisai, S. (1986). *The phonological description of Lahu Nyi language spoken in Chayi village, Pa-tung sub-district Meachan district, Chiengrai province.* [Unpublished master's thesis]. Mahidol University.

Tu, J. Y., & Chien, Y. F. (2021). The role of categorical perception and acoustic details in the processing of Mandarin tonal alternations in contexts: An eye-tracking study. *Frontiers in Psychology*, *12,* 1-14.

Waite, G. (n.d.). *Carrying* [Photograph]. Pinterest.https://www.pinterest.com/pin/645070346610003737/.jpg

Walker, A. R. (1980). The production and use of opium in the northern Thai uplands: An introduction. *Contemporary Southeast Asia*, *2*(2), 135–154. http://www.jstor. org/stable/25797612

Xu, Y. (1997). Contextual tonal variations in Mandarin. *Journal of Phonetics*, *25*(1), 61-83.

Xu, Y. (2013). *Prosody Pro*. http://www.homepages.ucl.ac.uk/~uclyyix/ProsodyPro/

Zhang, J. (2014). Tones, tonal phonology, and tone sandhi. In C.-T.J. Huang, Y.-H.A. Li, & A. Simpson (Eds.), *Chinese linguistics* (pp. 443–464). John Wiley & Sons.

Zhang, J., & Lai, Y.-W. (2010). Testing the role of phonetic knowledge in Mandarin tone sandhi. *Phonology*, *27*, 153-201.

Zhang, J., & Liu, J. (2011). Tone sandhi and tonal coarticulation in Tianjin Chinese. *Phonetica, 68*, 161-191.

Zhu, X., & Wang, C. (2015). Tone. In S-Y.W Wang & C. Sun (Eds.), *The Oxford handbook of Chinese linguistics* (pp. 503 -516). Oxford University Press.

The Comparison between the Use of Audio-Visual Methods and Audio-only Methods in Improving Learners’ Listening Proficiency in Chinese as a Second Language Classrooms

วิธีแบบสื่อวีดีทัศน์เปรียบเทียบกับสื่อโสตทัศน์เพียงอย่างเดียวเพื่อพัฒนาทักษะการฟังภาษาจีนของผู้เรียนในฐานะภาษาที่สอง

Received: February 2, 2022
Revised: April 19, 2022
Accepted: July 10, 2022

Chunyu Wang[1]

Abstract

Video has been widely used in teaching listening skills to second language learners. However, research on its use for the teaching of listening skills in Chinese as a second or foreign language (CSL/CFL) context is limited. This research aimed to evaluate the effectiveness of using audio-visual materials and audio-only materials in improving students’ listening skills in CSL classrooms. The participants were divided into two groups, the control group (CG) (audio-only) and the experimental group (EG) (audio-visual), each containing 30 participants from different academic years. They were enrolled in the same Chinese listening class (HSK Level 4 to 5) at a university in Thailand. The data was generated using four question

---

[1] Lecturer, Pridi Banomyong International College, Thammasat University, Thailand
อาจารย์, วิทยาลัยนานาชาติปรีดีพนมยงค์ มหาวิทยาลัยธรรมศาสตร์ ประเทศไทย

Corresponding Author: chunyuthai@gmail.com

types, namely: 1) overall comprehension (OC), 2) true or false (T&F), 3) multiple choice (MC), and 4) vocabulary (VOC). The average scores from the term were subjected to Independent Samples T-tests. The results revealed a statistically significant increase in the average score of the EG group (OC/T&F/MC). In contrast, the CG group showed a significant difference from the EG group in terms of audio-only for the vocabulary questions (VOC). The study suggests that using audio-visual materials can be an effective method to teach listening skills in CSL/CFL, yet the results were inconclusive for the acquisition of vocabulary.

Keywords: teaching, listening comprehension, audio/visual, audio-only, Chinese as second language/ foreign language

บทคัดย่อ

การใช้สื่อวิดิทัศน์สำหรับการสอนทักษะการฟังถูกนำไปประยุกต์ใช้อย่างแพร่หลายในการเรียนภาษาต่างประเทศในฐานะภาษาที่สอง แต่กลับมีงานวิจัยด้านการใช้สื่อดังกล่าวสำหรับการสอนภาษาจีนในฐานะภาษาที่สองหรือภาษาต่างประเทศเพียงเล็กน้อย รวมไปถึงการใช้วัดผลสัมฤทธิ์ทางการศึกษา วัตถุประสงค์งานวิจัยจัดทำเพื่อประเมินประสิทธิภาพการใช้สื่อวิดิทัศน์เปรียบเทียบกับการใช้สื่อโสตทัศน์เพียงอย่างเดียวเพื่อพัฒนาทักษะการฟังภาษาต่างประเทศของนักศึกษาสองกลุ่ม ได้แก่ กลุ่มควบคุม (สื่อโสตทัศน์เพียงอย่างเดียว) และกลุ่มทดลอง (สื่อโสตทัศน์และวิดิทัศน์) โดยแต่ละกลุ่มประกอบด้วยผู้เข้าร่วม 30 คน จากรอบปีการศึกษาที่ต่างกัน คัดเลือกจากการลงทะเบียนเรียนวิชาทักษะการฟังภาษาจีน (ระดับความรู้ HSK 4 ถึง 5) ณ มหาวิทยาลัยในประเทศไทย โดยที่ข้อมูลประกอบขึ้นจากคำถามทั้งหมดสี่ประเภท ได้แก่ แบบทดสอบวัดความเข้าใจโดยรวม แบบทดสอบชนิดคำตอบ

ถูก-ผิด แบบทดสอบชนิดปรนัยและแบบทดสอบประเภทคำศัพท์ คะแนนเฉลี่ยของแต่ละส่วนมาจากวิธีการทดสอบความแตกต่างค่าเฉลี่ย ผลการศึกษาพบความต่างที่มีนัยสำคัญทางสถิติต่อกลุ่มทดลอง ที่มีต่อแบบทดสอบประเภทวัดความเข้าใจโดยรวม แบบทดสอบชนิดคำตอบถูก-ผิด และแบบทดสอบชนิดปรนัย ในทางกลับกันไม่พบความต่างที่มีนัยสำคัญทางสถิติของกลุ่มควบคุมเช่นเดียวกับกลุ่มทดลอง ในส่วนของแบบทดสอบประเภทคำศัพท์ ผลการวิจัยสามารถแนะนำได้ว่าการใช้สื่อวีดิทัศน์เป็นวิธีที่มีประสิทธิภาพต่อการสอนภาษาจีนในฐานะภาษาที่สองหรือภาษาต่างประเทศ แต่ไม่สามารถสรุปได้ว่ามีประสิทธิภาพต่อกระบวนการเรียนรู้เรื่องของคำศัพท์

คำสำคัญ: การสอน การฟังเพื่อความเข้าใจ สื่อวีดิทัศน์ สื่อโสตทัศน์
ภาษาจีนในฐานะภาษาที่สอง/ภาษาต่างประเทศ

Introduction

Many researchers have focused on developing second language learners' listening skills . According to Lynch and Mendelsohn (2013), "listening is not merely an auditory version of reading, just as speech is not simply a spoken version of writing" (p180). It plays a vital role in the language acquisition process. Using a purely auditory method for teaching listening skills lacks visual cues and requires assumptions and rational analysis in order to understand the material.

Limited studies investigated listening skills in second language learning (Rukthong & Brunfaut, 2020) and even fewer researched the use of audio-visual materials for second language learners in Chinese as a Second Language or Chinese as a Foreign Language (CSL/CFL) classrooms. According to CNKI 中国知网, the most comprehensive research database in China, out of 4,784 CSL/CFL research papers in the last decade, only 43 articles were dedicated to teaching listening, and seven were specifically about the use of audio-visual materials. In this research, the application of video materials were varied, ranging from primary teaching material to supplemental teaching materials and even purely for entertainment purposes.

The seven studies mentioned above, made use of clips from movies or TV dramas as supplementary teaching aids to increase learners' learning motivation and interest. They evaluated the impact on learners' overall mood and concentration rather than on their language acquisition. In the previous studies conducted by Wang (2019), Gou (2016), Lu (2014), and Ma (2016), there was no data collection or analysis done on language acquisition or improvement in various listening skills, nor were the participants divided into a control group and experimental group. However, a study by Xiao (2017) did research listening through the use of video with a focus on the subjects' content preference based on questionnaires. Even though the study's focus was not on memory, he did emphasize the importance of video to enhance memory performance. Zhang (2012) did similar studies utilizing questionnaires to measure the level of interest in audio-visual lessons, but like the previous five studies, they also lacked a comparative control group. Another study by Zhang (2013) did have a comparative control group. Further, it also used questionnaires to determine the level of listening satisfaction. Since all these studies focused on motivation rather than language acquisition, it is important to study the use of audio-visual materials to improve specific listening skills in a CSL/CFL setting.

A number of studies concerned the use of audio-visual materials in other foreign language classes, many of which supported the use of audio-visual materials. Iftanti and Prastiyo (2021), for example, revealed that students who were exclusively exposed to audio-only materials in the classroom often experienced anxiety. Batty’s (2021) findings also supported the use of visual cues in language tests. In addition, Kehanian (2013) discovered that visual learning could produce greater recall and permanence than auditory. In contrast to purely audio, audio-visual does not require learners to listen to certain sentences repeatedly, which can lead to psychological barriers (Lee et al.,2015). Li (2016) pointed out that visual elements can activate the audience's background knowledge. Memarzadeh and Shariati (2015) studied the use of video in the classroom and performed a listening comprehension assessment for second language teaching. The findings showed a significant improvement in the scores of the students as a result of their exposure to video materials from real-world sources. In a more recent study, it was shown by Hardiah (2019) that audio-visual materials allowed students to have focused concentration over a short period of time. The visual component supports effective listening and promotes learners’ interest and comprehension. Additionally, it provides a visual illustration of the language even if they lack all of the necessary vocabulary.

Most research has agreed that visual component in teaching a second language is a valid factor for improving listening comprehension and provides students with more opportunities to recall specific details. However, not all research is in agreement with this. Bond (2012), for example, raised concerns about the role of audio-visual in teaching French as a second language and found that although learners preferred to use audio-visual materials, they were not effective in promoting language acquisition.

Listening difficulties include new vocabulary, common sayings and idioms, as well as more complex grammar. These are easier to understand through natural communication in realistic scenes that provide visual cues. In a language class, visual aspect is vital to provide a context in an attractive fashion. Audio-visual materials can help learners recall the impression of the language points more accurately, and they can recount the stories they have heard after listening.

Due to the nature of Chinese, listening is a significant challenge for Thai Chinese learners, most of whom do not have a background in Chinese. There are four major obstacles faced by Thais when learning the language. The first is that they are accustomed to learning by translating into Thai. Using popular translation tools often results in multiple and, most of the time, conflicting translations (Ewe & Min, 2021). The second is that they are accustomed to learning a language using strictly audio-only or written methods and are often unaccustomed to using listening skills without the aid of some form of text to guide them (Chayanuvat, 2021). The third is the tone differences between Thai and Chinese. Thai carries five tones, its intonation patterns, however, are different from those of Chinese (Xinyu, 2017). The rhetorical tone in Chinese, for example, sometimes represents a positive form, which may confuse learners and affect their listening comprehension (Tran & Duong, 2020). Finally, the naturally fast speed of Chinese speech makes it even more difficult for learners to comprehend what they are listening to without the added cues provided by audio-visual materials (Zheng & Samuel, 2019). In summary, the addition of visual cues from the audio-visual materials would improve learners' listening skills and comprehension.

Loon (2019) researched the use of clips from movies or other audio-visual media sources from textbooks in the

CSL/CFL listening course with Thai learners as the subjects. The accumulation of high-frequency vocabulary in a fun and enjoyable environment was observed. However, the research did not explicitly verify the achievement of learning goals through listening tests. Neither, did he specifically provide guidance to students during the learning process.

Objectives

The lack of studies investigating the use of audio-visual materials to develop listening skills in CSL/CFL settings became the writer's primary motivation for doing this research. Thus, this present research objective was to actually see if such materials could enhance learners' listening comprehension than audio-only.

Research Question

To achieve the goal outlined above, this study sought to address the following question: Is there a significant difference in learners' listening comprehension between those who were taught listening using audio-visual materials and those who were taught listening using audio-only materials in a CSL/CFL classroom?

Research Methodology

1. Participants

The subjects were Thai Chinese majored students aged 19 to 21 from a college in Thailand. Their first language was Thai, and all of them passed the university's entrance requirement of HSK (*Hanyu Shuiping Kaoshi*) Level 4 to 5. The students were enrolled in a compulsory Intermediate Chinese Listening course for Intermediate to Advanced learners. 30 students of the 2018 academic year in the control group (CG) were taught using audio-only materials while 30 students of the 2019 academic year in the experimental group (EG) were taught using audio-visual materials, making up a total of 60 participants involved in this study.

2. Study Design

In this study, Independent Samples T-tests were utilized to determine whether or not audio-visual materials were more effective in improving listening comprehension than audio-only materials. The study followed the university's syllabus requirements of a 15-week semester with two 2-hour classes per week.

3. Selection of Teaching Materials

I chose an audio-visual textbook, Happy Chinese 1: An Audiovisual Oral Chinese Course for Intermediate and Advanced Students (1 MP3 CD / 1 audio-visual DVD) (Wang, 2010) Peking University Press. The length of each TV episode and audio track was 9 minutes. Some of the criteria which motivated us to select this textbook included normal speaking speed, various types of practice questions, and an adequate plot of comprehension section. In addition, the content of the materials did not require any specialized knowledge from any specific academic field.

4. Teaching Environment

Students were not equipped with headphones for this study. It was done because there is a difference between how sound travels through the air as compared to direct input via headphones. The purpose of this was to improve listening skills and overcome hearing obstacles and therefore simulate a natural listening environment. The use of headphones would thus have provided the students with an advantage normally not available in the real world.

5. Procedure

The textbook included four types of questions for the listening test. Examples are shown in Table 1. These questions, which were verified using the Item-Objective Congruence Index (IOC) and the Cronbach's Alpha Coefficient (α), were suitable for evaluating the teaching objectives of the course as well as for obtaining data for the purposes of this study. The listening test had two primary functions, including "skill assessment" and "authenticity assessment" (Ghorbanpour et al., 2021).

Table 1
Testing Question Types

NO	Abbrev.	Question Types
1	OC	Listen and answer, then use the answers to the questions to form a coherent passage of speech.
2	T&F	Determine whether the content of these sentences are true or false.
3	MC	Choose the correct answer.
4	VOC	Fill in the blanks with words or phrases.

The above four types of questions, hereinafter referred to as overall comprehension (OC), true or false (T&F), multiple choice (MC) and vocabulary (VOC), were used as the four points of evaluation. They were utilized to generate four sets of data comparisons between EG and CG. To ensure the validity and reliability of the questions used in the study, they were subjected to two validation tests. First, IOC was used to verify the validity and appropriateness of the questions from the textbook using questionnaires from three experts in the field of teaching CSL/CFL. The results show that our questions were valid with a rating of IOC = 0.83 (greater than 0.5). The reliability of the questions was further confirmed using SPSS (V. 22) and the Cronbach's Alpha Coefficient (α) was 0.88, which is considered to be highly reliable.

The length of listening tests is an important factor to be considered in a listening comprehension class. Previously in a second language study, Hidri (2014) determined the optimal length of time to analyze language comprehension in a listening test was not to exceed a total of one hour. The duration of the listening test in this study which was 50 minutes long comprised a 9-minute media. It was played three times without subtitles. The students were given one minute to read the questions as shown in Table 2. The T&F and MC questions were combined together under a single listening since they did not require the students to write any Chinese characters. The OC and VOC questions were allotted additional time to allow an appropriate length required for the writing.

Table 2

Process Structure for the Listening Tests

Question Type	Pre-Read Questions	Listening Time	Time to Answer	Total Time
OC	01:00	09:00	15:00	25:00
T&F and MC	01:00	09:00	02:00	12:00
VO	01:00	09:00	03:00	13:00

Note: 50 Minutes in Total

The data was collected from the four question types in each lesson for both EG and CG. In our scoring measure, students were allowed to replace up to 3 Chinese characters with

Pinyin. The purpose of this was to minimize irrelevant factors such as writing skills from the evaluation as much as possible.

Considering the difficulties to standardize the scores for the subjective questions, a wider range of possible scores was required, up to a maximum score of 20. This approach ensured some measure of standardization, consistency, and justifiability (Bagheri & Karami, 2014). Table 3 below shows the score allocation for each type of question. We calculated the average score for each participant in EG and CG respectively from each of the four question types.

Table 3

Mark Allocation

Question Category	OC	T & F	MC	VOC
Subjective Tests	20			
Objective Tests		8	8	10

Note: Objective tests were scored 1 for each required answer, not based on the number of questions.

6. Data Analysis

The score of each participant was recorded and analyzed with SPSS (V. 22) using Independent Samples T-tests. I analyzed the required quantitative data and compared the scores of EG and CG. The data was divided into four groups based on the type of questions for descriptive statistical analysis of the listening comprehension question types. Independent teaching methods were applied to the two groups of 30 participants and the test results were collected throughout the academic terms.

Findings

An Independent Samples T-test was conducted to evaluate the impact of OC, T&F, MC, and VOC on the students' test scores of both groups, EG and CG. The results are shown in Table 4 to Table 7 below.

1. Positive Results from Audio-Visual

Table 4

Descriptive Statistics for OC, T&F, and MC

Group		N	Mean	Std. Deviation	Std. Error Mean
OC	CG	30	16.06	2.476	.452
	EG	30	18.73	1.080	.197
T&F	CG	30	5.933	.9444	.172
	EG	30	7.133	.8995	.164
MC	CG	30	4.633	1.159	.211
	EG	30	5.766	1.040	.189

Table 4 shows the result of descriptive statistics analysis for audio-only (CG) and audio-visual (EG). The findings indicated that audio-visual had positive effects on the participants' listening with regards to the OC, T&F, and, MC questions.

Table 5

Results of Independent Samples T-Test (OC, T&F, and MC)

Levene's Test for Equality of Variances			t-test for Equality of Means		
	F	Sig.	t	df	Sig. (2-tailed)
OC Audio-only	26.529	.000	-5.405	58	.000
Audio-visual			-5.405	39.65	.000
T&FAudio-only	.001	.977	-5.039	58	.000
Audio-visual			-5.039	57.86	.000
MC Audio-only	.343	.560	-3.986	58	.000
Audio-visual			-3.986	57.33	.000

As shown in Table 5, there was a significant difference in the scores of audio-visual (OC, t(58) =-5.40, p = 0.00, d = 1.49; T&F, t(58) = -5.039, p = 0.00. d = 1.31; MC, t (58) = -3.986, p = 0.00. d=1.03). These results suggest that audio-visual was more effective for OC, T&F, and MC than audio-only. Our results revealed a statistically significant difference between the two groups p < 0.05.

2 Positive Results from Audio-Only

Table 6

Descriptive Statistics for VOC

Group	N	Mean	Std. Deviation	Std. Error Mean
CG	30	7.866	1.279	.233
EG	30	6.066	1.460	.266

Table 6 shows the result of descriptive statistics analysis for audio-only (CG) and audio-visual (EG). The findings indicated that audio-only had positive effects on the participants' listening with regard to the VOC questions.

Table 7
Results of Independent Samples T-Test (VOC)

Levene's Test for Equality of Variances			**t-test for Equality of Means**		
	F	Sig.	t	df	Sig. (2-tailed)
Audio-only	.036	.851	5.078	58	.000
Audio-visual			5.078	57.01	.000

As can be seen in Table 7, there were significant differences in listening performance between audio-visual and audio-only for both groups; t(58)=5.078, p = 0.00. In contrast to the previous three question types, the results for the Vocabulary Listening skills showed that using audio-only materials could significantly improve comprehension compared to audio-visual materials. The improvement shown in this result indicates a statistically significant difference between the two groups $p < 0.05$, d = 1.32.

In addition to the improvements in listening skills, it was further found through the semester evaluation form that the students reported higher satisfaction with the use of the audio-visual materials. Each criterion was rated by the students between 0 (Not able to judge) and 5 (Excellent). The Independent Samples t-Test shows that there was a positive impact of audio-visual materials on the students' attitudes. There was a significant difference in the evaluation between audio-visual (M=4.76, SD=0.08) compared to audio-only; (M = 3.72, SD = 0.56); t (18) = -5.808, p = 0.00. The improvement in the students' attitudes was significant for the use of audio-visual material according to the results, $p < 0.05$, $d = 2.58$.

Discussion

In this study, the data was collected in order to examine the effects of audio-visual and audio-only materials on learners' listening comprehension in a CSL/CFL classroom. Specifically, after audio-visual materials were employed, the subject's accuracy improved for comprehension. There were significant differences as shown in Table 5 between EG and CG ($p < 0.05$). Both approaches enhanced listening skills in CSL/CFL, however, the most striking observation from the data comparison was that audio-only showed a more significant result in vocabularies acquisition (Table 7).

The importance of audio-visual in foreign language education has been noticed by other researchers. In the teaching of listening skills, the utilization of audio-visual materials, provides more relevant and contextualized scene information with the content (Kim, 2015). Simply viewing behavior or body movement can promote better listening comprehension (Suvorov, 2015). The context provided by audio-visual materials allows the student to overcome the vocabulary barrier by reducing the discontinuity state in the listening process and thus improves overall comprehension. Namaziandost & Nasri (2019) also found that kinesics cues are important for transmitting information in second language listening. In particular, audio-visual materials can improve comprehension of some more abstract concepts, thus enhance the students' ability to predict the meaning and reduce the degree of difficulty (Chen & Chen, 2021). After all, the present research implies that using audio-visual materials is effective in improving overall listening comprehension in CSL/CFL.

The results from the overall comprehension questions showed a significant improvement in the scores of those who were taught through the use of audio-visual materials. On average, the improvement of the mean scores was 2.7 points higher than that of the audio-only. Audio-visual greatly improved students' listening skills in CSL/CFL. This is consistent with the findings of a past study by Polat & Eristi (2019) in English as a second language.

The resulting scores for the true or false and multiple choice questions are shown in Table 5. The mean scores were 1.2 and 1.13 points respectively, higher than audio-visual, although the average scores were modestly improved (d = 1.31 & d =1.03). The total mean score of the two groups shows a modest improvement for the EG group with regards to the T&F questions (CG 5.9 out of 8 / EG 7.13 out of 8) as well as the multiple choice questions (CG 4.6 out of 8 / EG 5.7 out of 8).

The findings for the T&F and multiple choice questions provide evidence that the positive results were related to the students' understanding of the whole story. The second listening for both the audio-only and the audio-visual would help students gain a greater comprehension than from the first listening. It could be the reason why there is a smaller improvement between the audio-only and the audio-visual. In addition, these question types provided a limited number of choices and thus the students could use the process of elimination or guessing to increase their chances of finding the correct answer. In a study by Chang & Read (2013), they found that the accuracy of guessing the answer is improved for these question types. This may further explain the modest improvement using audio-visual. Despite these factors, there was still an improvement in scores for the EG group, thus supporting the positive effects of audio-visual materials on improving listening skills. Chan et al., (2014) also noted improved comprehension using audio-visual for T&F and multiple choice questions. The above findings are consistent with a study by Hemmati & Ghaderi (2014) where they examined the same question types for English as a second language and found that audio-visual had a positive impact on students' listening skills.

The vocabulary questions (VOC) generated a contrary result compared to the other question types. They contributed a mean score of 7.86 to the CG group which was 6.06 points higher than that to the EG group which was only 1.8. Yildiz (2017) had a different perspective on the use of video to improve the learning of vocabulary. The significant difference found by Yildiz (2017) was likely caused by the fact that he presented the video with subtitles. Meanwhile, in this research, subtitles were not provided.

The vocabulary questions (VOC) require students to focus on the question text and use the blank and surrounding words to provide a frame of reference for participants to identify the missing content. When audio-visual is used for these questions, students may have split focus between listening, watching the video, and following the question text. This split attention for audio-visual may have been a contributing factor in the lower scores for the EG group. This negative impact may not be reflected in the semester evaluation form simply because the students found audio-visual more enjoyable and were unaware of such impact. As mentioned earlier, Thai students are used to learning language through an audio-only or written method. It is possible that the lower scores obtained by the EG group were the result of the students' varying levels to adapt to learning vocabulary using an audio-visual method. There is no sufficient evidence to conclude that using audio-visual for the vocabulary

(VOC) questions resulted in split attention and thus lowered scores. However, it is a reasonable assumption. Two other research papers (Elekaei et al, 2015; Basal et al, 2015) support this assumption and indicated that video distracts students when doing a listening test, which is also consistent with the finding of this study.

Conclusion

This study analyzed the impact of audio-visual materials and audio-only materials on listening effectiveness. Overall, it was found that audio-visual materials reduced the difficulty of comprehending the listening materials in CSL/CFL. Although there was evidence in this study that audio-visual materials can enhance listening comprehension, the finding revealed that audio-only listening had positive effects, especially for vocabulary questions (VOC). The improvement of listening skills for new vocabulary using audio-visual and audio-only is still inconclusive.

This study puts forward new aims that are worthy of further study in a listening CSL/CFL course in the future. Firstly, vocabulary is a key component of effective listening skills. Thus, it is necessary to conduct more research on acquiring strong vocabulary and listening skills. Additionally, since written Chinese is very different from other languages, the impact of using subtitles in listening materials on vocabulary acquisition is worth further study. Secondly, future research should concentrate on the investigation of integrating audio-visual materials into other types of courses, not just listening.

In teaching, audio-visual materials stimulate learners' interest and improve concentration. The positive impact on the attitudes of the students in the video class, although not the focus of this study, is an interesting result that is also an important aspect for further study. Based on the results of this study, it is reasonably safe to say that overall, audio-visual materials are a more effective teaching strategy to use in a CSL/CFL listening class. The use of such materials can result in improved comprehension and increased learners' satisfaction.

Limitations and Recommendations

The study's focus and research methods are valid within the bounds of the teaching syllabus provided by the university. Even though there is evidence in this study that audio-visual materials can enhance listening comprehension, there are still many factors that were not within the scope of this study. The impact of some aspects that were not specifically considered in this study were different contexts and content, speaking speed, varied length of the media, the use of subtitles, etc. Secondly, the limitations of the provided text materials also limited the format for exam materials to simple vocabulary and syntactic structure. This limitation may result in the listening tasks not reflecting the participants' true listening skills.

The findings in this study provide a number of teaching areas that are worthy of future study. Firstly, for the VOC questions, it would be beneficial to further study the suggested split focus effect of audio-visual noted in this paper. Secondly, further research might explore the effect of different audio-visual content genres on listening comprehension. Finally, research concerning the impact of using subtitles on vocabulary acquisition could be very insightful.

References

Bagheri, M., & Karami, S. (2014). The effect of explicit teaching of listening strategies and gender on EFL learners' IELTS performance. *Journal of Language Teaching & Research*, *5*(6). https://doi.org/10.4304/JLTR.5.6.1387-1392

Basal, A., Gülözer, K., & Demir, İ. (2015). Use of video and audio texts in EFL listening test. *Journal of Education and Training Studies*, *3*(6), 83-89. http://jets.redfame.com

Batty, A. O. (2021). An eye-tracking study of attention to visual cues in L2 listening tests. *Language Testing*, *38*(4), 511-535. https://doi.org/10.1177/0265532220951504

Bond, C. D. (2012). An overview of best practices to teach listening skills. *International Journal of Listening, 26*(2), 61-63. https://doi.org/10.1080/10904018.2012.677660

Chan, C., Lei, W., & Lena, X. (2014). A of video effects on English listening comprehension.Studies in Literature and Language, *8*(2), 53-58. http://dx.doi.org/10.3968/n

Chang, A. C. S., & Read, J. (2013). Investigating the effects of multiple-choice listening test items in the oral versus written mode on L2 listeners' performance and perceptions. *System*, *41*(3), 575-586. https://doi.org/10.1016/j.system.2013.06.001

Chayanuvat, A. (2021). Effectiveness of a blended learning model for teaching Chinese listening skills to mathayom suksa four Thai students. *APHEIT International Journal*, *10*(2), 57-75. http://dx.doi.org/10.18823/asiatefl.2020.17.4.14.1377

Chen, C. M., & Chen, I. C. (2021). The effects of video-annotated listening review mechanism on promoting EFL listening comprehension. *InteractiveLearning Environments*, *29*(1), 83-97.https://doi.org/10.1080/10494820.2019.1579232

Elekaei, A., Faramarzi, S., & Biria, R. (2015). Test-takers' attitudes toward taking pictorial and visual modalities of listening comprehension test in an EFL context. *Journal of Language Teaching & Research*, *6*(2). https://www.researchgate.net/publication/264237508

Ewe, L. C., & Min, F. (2021). Teaching Chinese language outside of China: The case of Chinese teachers in Thailand. *Asia-Pacific Social Science Review*, *21*(4). DOI:10.1163/26659077-00703003

Ghorbanpour, E., Abbasian, G. R., & Mohseny, A. (2021). Assessment alternatives in developing L2 listening ability: Assessment FOR, OF, AS learning or integration? (assessment approach). *International Journal of Language Testing*, *11*(1), 36-57. https://www.ijlt.ir/article_128359.html

Gou, C. X. (2016) Research on the teaching of elementary Chinese listening as a foreign language aided by multimedia. *Journal of Lanzhou University*, 08, 51. https:// ns.cnki.net/kcms/detail/detail.aspx?FileName=1016724327.nh&DbName=CMFD2016

Hardiah, M. (2019). Improving students listening skill by using audio visual media. *Al-Lughah: Journal Bahasa*, *7*(2), 39-49. http://dx.doi.org/10.29300/lughah.v7i2.1673

Hidri, S. (2014). Developing and evaluating a dynamic assessment of listening comprehension in an EFL context. *Language Testing in Asia*, *4*(1), 1-19. https://doi.org/10.1186/2229-0443-4-4

Hemmati, F., & Ghaderi, E. (2014). The effect of four formats of multiple-choice questions on the listening comprehension of EFL learners. *Procedia-Social and Behavioral Sciences*, *98*, 637-644. https://doi.org/10.1016/j.sbspro.2014.03.462

Iftanti, E., & Prastiyo, J. T. (2021). Anxiety confronted by EFL student in instructional listening class. *Ta'dib*, *24*(2), 69-78. http://dx.doi.org/10.31958/jt.v24i2.4720

Keihaniyan, M. (2013). Multimedia and listening skills. *International Journal of Advanced Research*, *1*(9), 608-617. http://jurnal. unsyiah.ac.id/EEJ/article/view/12512

Kim, Hea-Suk. (2015). Using authentic videos to improve EFL students'listening comprehension. *International Journal of Contents*, *11*(4), 15–24. https://doi.org/10.5392/IJOC.2015.11.4.015

Lee, S. P., Lee, S. D., Liao, Y. L., & Wang, A. C. (2015). Effects of audio-visual aids on foreign language test anxiety, reading and listening comprehension, and retention in EFL learners. *Perceptual and Motor Skills, 120*(2). 576-590. https://doi.org/10.2466/24.PMS.120v14x2

Li, C. H. (2016). A comparative study of video presentation modes in relation to L2 listening success. *Technology, Pedagogy, and Education*, *25*(3), 301-315. https://doi.org/10.1080/1475939X.2015.1035318

Li, Y. (2016). English and Thai speakers' perception of Mandarin tones. *English Language Teaching*, *9*(1), 122-132. https://files.eric.ed.gov/fulltext/EJ1087096. pdf

Lu, D. Y. (2014) The teaching of elementary Chinese listening as a foreign language aided by multimedia. *Journal of Bohai University*, 08, 40. https://kns.cnki.net/kcms/detail/detail.aspx?FileName=1014247443.nh&DbName=CMFD2014

Loon, L. H. (2019). Towards meeting elementary MFL learners' needs through audio-visual materials in conjunction to Mandarin drama series & movies. *Journal Linguistic, 23*(2).https://plm.org.my/ejurnal/index.php/jurnallinguistik/article/view/68

Lynch, T., & Mendelsohn, D. (2013). Listening. In T. Schmitt (Ed.), *An introduction to applied linguistics* (pp. 190-206). Routledge

Ma, X. (2016) Research on the application of multimedia in teaching elementary Chinese listening as a foreign language. *Journal of Xi'an Foreign Language University, 05,65.*https://kns.cnki.net/kcms/detail/detail.aspx?FileName=1016760335.nh&DbName=CMFD2016

Mathew, N. G., & Alidmat, A. O. H. (2013). A study on the usefulness of audio-visual aids in EFL classroom: Implications for effective instruction. *International Journal of Higher Education*, *2*(2), 86-92. http://www.sciedupress.com/ijhe

Memarzadeh, M., & Shariati, M. (2015). Video clips used as an assessment tool in listening placement tests. *International Journal of English Language Teaching, 3*(8), 56-70. www.eajournals.org

Namaziandost, E., & Nasri, M. (2019). The impact of using audio-visual aids on teaching listening among Iranian pre-intermediate EFL learners. *LLT Journal: A Journal on Language and Language Teaching*, *22*(2), 246-259. https://doi.org/10.24071/llt.2019.220209

Polat, M., & Eristi, B. (2019). The effects of authentic video materials on foreign language listening skill development and listening anxiety at different levels of English proficiency. *International Journal of Contemporary Educational Research*, *6*(1), 135-154. https://doi.org/10.33200/ijcer.567863

Rukthong, A., & Brunfaut, T. (2020). Is anybody listening? The nature of second language listening in integrated listening-to-summarize tasks. *Language Testing*, *37*(1), 31-53. https://doi.org/10.1177/0265532219871470

Suvorov, R. (2015). The use of eye tracking in research on video-based second language (L2) listening assessment: A comparison of context videos and content videos. *Language Testing, 32*(4), 463-483. https://doi.org/10.1177/0265532214562099

Tran, T. Q., & Duong, T. M. (2020). Insights into listening comprehension problems: A case study in Vietnam. *PASAA: Journal of Language Teaching and Learning in Thailand*, *59*, 77-100. https://www.coursehero.com/file/97667578/3docx/

Wang, M. Y. (2019) An overview of the application of video materials in teaching Chinese as a foreign language. *Changjiang Journal*, *25* (2), 99-101. https://kns.cnki.net/kns8/manage/export?filename=cjck201925040&dbname=CJFDLASN2019

Wang X.L. (2010). *Happy Chinese - An audiovisual oral Chinese course for intermediate* and advanced students 1 *(with 1 MP3 and 1 DVD)*. Peking University Press.

Xiao, B. X. (2017). The application of audio-visual material for teaching advanced listening of Chinese as a foreign language. *Journal of Xi'an Foreign Language University*, 08, 69 https://kns.cnki.net/kcms/detail/detail.aspx?FileName=1017821208.nh&DbName=CMFD2017

Xinyu, L. (2017). The implementation of Chinese nursery rhymes to improve Mandarin pronunciation among primary studentsat a school in Pathum Thani Province. *Rangsit Journal of Educational Studies, 4*(2), 90-111. https://pkp.sfu.ca/ojs/

Yildiz, T. A. (2017). The effect of videos with subtitles on vocabulary learning of EFL learners. *Int. J. Humanit. Soc. Sci*, *7*, 125- 130. doi: 10.19030/tlc.v7i9.146

Zhang, L. L. (2013). A tentative study on visual support in beginning Chinese listening classes. *Journal of Huazhong Universityof*

Science and Technology, 06, 51. https://kns.cnki.net/kcms/detail/detail.aspx? FileName=1014029894.nh&DbName=CMFD2014

Zhang, Y. (2012). A preliminary study on multimedia-assisted teaching for Chinese as a foreign language. *Journal of Zhejiang University*, 08,41. https://chn.oversea. cnki.net/kcms/detail/detail.aspx?FileName=1012332384.nh&DbName=CMFD2012

Zheng, Y., & Samuel, A. G. (2019). How much do visual cues help listeners in perceiving accented speech? *Applied Psycholinguistics*, *40*(1), 93-109. https://doi.org/10.1017/S0142716418000462

Styles of Traditional Thai Houses in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri Province

รูปแบบบ้านทรงไทยในพื้นที่ตำบลจรเข้ใหญ่ อำเภอบางปลาม้า จังหวัดสุพรรณบุรี

Received: June 6, 2021
Revised: December 27, 2021
Accepted: August 29, 2022

***Sunantha Ngoenpairot*[1]**
สุนันทา เงินไพโรจน์

Abstract

The purposes of this research were to study the styles of traditional Thai houses in Ban Sala Tha Sai and Ban Ko Phai in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri Province, and to study the history and traditional way of life of the community. The samples were 17 Thai houses. The instruments of this research were the structured interview and the unstructured interview, participant observation and non-participant observation, and questionnaire. The results showed that the houses were divided by age into three groups: the first was over 40 years old house, the second was over 70 years old house and the third was100 years old and these three groups of houses can be

---

[1] Lecturer, Art Theory Division, Department of Fine Arts, Suphanburi College of Fine Arts, Bunditpatanasilapa Institue, Thailand
อาจารย์ หมวดทฤษฎีศิลป์ ภาควิชาศิลปสากล วิทยาลัยช่างศิลปสุพรรณบุรี สถาบันบัณฑิตพัฒนศิลป์ ประเทศไทย

Corresponding Author: sununthan@hotmail.com

classified by four 4 styles of houses: 1) single houses built from two raft houses, 2) six carved-wooden teak partition houses, 3) six single shingle-walled wooden houses, and 4) three multi-dwelling houses. In terms of lifestyle, the population is mainly Lao Wiang. There are a few Lao Phuan and Thai. Most of the population are farmers and employed laborers. The beliefs are mixed with Lao Wiang culture and Thai culture. The important factors that make Thai- style houses here exist are that farming is the main occupation. This means you don't have to travel far from home to work. The geographic landform is plain, with a canal flowing through and flooding every year. The Thai-style houses in these two communities are built on stilts to prevent flooding; the high basement of the houses of which the construction is parallel to the big Chorakhe Yai Canal is designed to protect them from yearly flooding. This is truly part of the local wisdom.

Keywords**:** Thai house, style, lifestyle, central region

บทคัดย่อ

การวิจัยเรื่องนี้มีวัตถุประสงค์เพื่อศึกษารูปแบบบ้านทรงไทยและศึกษา วิถีชีวิต ภูมิปัญญาการสร้างบ้านของชุมชนหมู่ 8 บ้านกอไผ่ และบ้านศาลาท่าทราย ตำบลจรเข้ใหญ่ อำเภอบางปลาม้า จังหวัดสุพรรณบุรี โดยกำหนดกลุ่มตัวอย่าง บ้านทรงไทย 17 หลัง เครื่องมือที่ใช้ในการวิจัย คือ การสัมภาษณ์แบบมีโครงสร้างและไม่มีโครงสร้าง การสังเกตการณ์แบบมีส่วนร่วม และไม่มีส่วนร่วมและใช้แบบสอบถาม ผลการวิจัยรูปแบบบ้านสามารถจัดกลุ่มอายุบ้านได้ 3 กลุ่ม คือ กลุ่มที่หนึ่งคือบ้านอายุ 40 ปี กลุ่มที่สอง คือ บ้านอายุ 70 ปี และกลุ่มที่สาม คือ บ้านอายุ 100 ปีขึ้นไปและบ้านทั้ง 3 กลุ่มนี้จำแนกตามรูปแบบบ้านได้ 4 แบบ คือ 1) เรือนเดี่ยวสร้างจากเรือนแพ 2 หลัง 2) เรือนเดี่ยวฝาประกนไม้สัก

6 หลัง 3) เรือนเดี่ยวฝาแป้นเกล็ด 6 หลัง 4) เรือนหมู่มี 3 หลัง ด้านวิถีชีวิต ประชากรส่วนใหญ่เป็นลาวเวียง มีลาวพวนและไทยเล็กน้อย ประกอบอาชีพทำนา และแรงงานรับจ้าง ด้านความเชื่อมีวัฒนธรรมของลาวเวียงและไทยปะปนร่วมกัน ปัจจัยสำคัญที่ทำให้บ้านทรงไทยที่นี่ดำรงอยู่ คือ การประกอบอาชีพทำนาเป็นอาชีพหลัก ทำให้ไม่ต้องเดินทางไปทำงานไกลบ้าน และจากสภาพภูมิศาสตร์เป็นที่ราบลุ่มมีคลองไหลผ่าน มีน้ำท่วมทุกปี ลักษณะของบ้านทรงไทยจึงมีใต้ถุนสูงเพื่อป้องกันน้ำท่วม เป็นภูมิปัญญาอย่างหนึ่ง เพราะชุมชนนี้ตั้งอยู่ริมคลอง จรเข้ใหญ่ การสร้างบ้านจึงขนานไปกับคลอง

คำสำคัญ: บ้านทรงไทย รูปแบบ วิถีชีวิต ภาคกลาง

Introduction

Thai society in the past commonly settled in areas near rivers and canals, especially in the central region, which is a lowland. Therefore, it was common to build a single-story house made of wood with a raised basement to keep the house from being flooded during the rainy season. Houses were often located near the waterfront because it served as a transportation route.

There are different styles of traditional Thai houses in the central region, including a single-detached house, a multi-dwelling house, a raft house, and a shophouse.

A single-detached house is a freestanding house for a single family, which consists of a father, mother, and their children. In general, it is composed of a sleeping house, a kitchen, a porch, and a central terrace. The sleeping house includes a bedroom, a hall room, and a resting area under long overhanging eaves. The kitchen is divided into a cooking and dining area, which is connected to the sleeping cabin by a terrace (Jaijongrak, 1996).

A multi-dwelling house is a house where multiple separate housing units are contained within one complex. It usually consists of a main housing unit, a minor housing unit, and a kitchen, joined together by a terrace. One of these units was originally lived in by the parents, while the other smaller units were for their children (Pirom, 2002). There was also a houseboat and various shops.

Traditional Thai houses in the central region are made of wood and built on stilts, with a high hipped-gable roof that slopes upward from two sides to meet at the hip end (the roof's ridge), bargeboards, and overhanging eaves. The walls are made from composite wall panels typical of the traditional Thai wooden houses of the central region and parts of this style of panel may be used to make a foldable door or wall. Being a carved-wooden partition, the wall of the central Thai-style house is made of several pieces of wood, including risers, treads, and dovetailed, thin, wooden boards that can be disassembled and reassembled. Traditional Thai houses are important due to the local wisdom embedded in their design and construction. They are of historical and cultural value that reflects local identity and rouse national pride.

Traditional Thai houses in the central plains of Thailand are disappearing due to modern changes. Nowadays, modern houses are popular and are not designed to be elevated as in the past because of the emphasis on comfort. Thai-style houses made of wood cause problems with termites, causing them to decay easily, thus requiring frequent repairs. Compared to modern house materials, wood is more expensive to be repaired. Therefore, at present, the popularity of Thai-style house building is decreasing. However, many traditional houses have been preserved in Suphan Buri, one of the central provinces of Thailand, especially in the Chorakhe Yai Sub-District, where many Thai houses exist at present.

Chorakhe Yai is one of the 14 Sub-Districts of Bangplama District, Suphan Buri Province. People in the Chorakhe Yai community are Lao Wiang, Lao Phuan and Thai descent who continue to live in traditional Thai houses. The sub-district is east of the Tha Chin River and is bordered as follows:

1) The north by Khok Kho Thao Sub-District, Mueang District, Suphan Buri, and Naku Sub-district, Pak hi District, Ayuttaya,

2) The south by Ongkaruk Sub-District, Bangplama District, Suphan Buri,

3) The east by Don Lan Sub-District, Pak hi District, Suphan Buri, and

4) The west by Khok Khra Sub-District, Bangplama District, Suphan Buri (Policy and Plan Chorakhe Yai Sub district Administrative Organization, 2013).

Chorakhe Yai Sub-District is divided into nine villages. Village Moo 8 was chosen because there are more Thai-style houses in Moo 8 than in other villages, and the houses are clustered together.

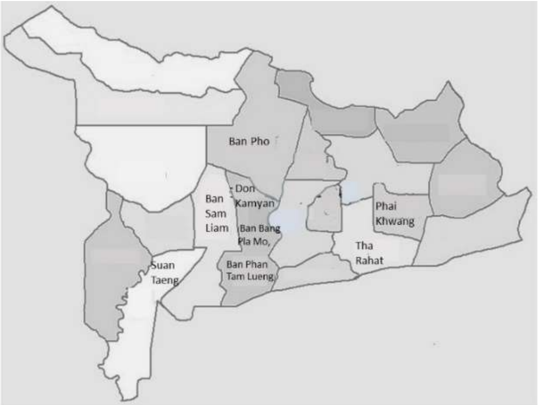
Village Moo 8 is located by the Khlong Chorakhe Yai, a distributary canal of the Tha Chin River. The village has a population of 578 and 175 houses. Most villagers are farmers, growing rice and vegetables such as water spinach and water mimosa, followed by employed laborers. According to the local story, this village was established during the fall of Ayutthaya. When people fleeing the invasion of Burma to the area, they were able to resettle themselves. Families with lots of children mean a lot of labor. It is used to clear a path, thereby making it a lot of land (Issaard K, personal communication, July 17, 2018).

Regarding the history of the village, the majority of Moo 8's residents are Lao Wiang married to Thais. Most of them moved from Maniwan Temple, Khok Kram Sub- District, Bangplama District.

Historically, the Lao Wiang originally lived in the Kingdom of Vientiane and migrated to Suphan Buri, presumably at the time of the Anouvong Rebellion during the reign of King Rama III. Most of the Lao Wiang have settled in Mueang Suphan Buri District in Suan Taeng, Phai Khwang, Tha Rahat, Ban Pho, Don Kamyan, Ban Bang Pla Mo, Ban Phan Tam Lueng, and Ban Sam Liam Sub-Districts (Silpakorn University, 2003). Adults aged 50 and older speak Laos language, while new generations speak Thai. Sala Tha Sai temple and Wat Sala Tha Sai School are the centers of the community.

Figure 1

Map of Lao Wiang in Mueang Suphan Buri District



Note. Lao Wiang community in Muang District
Source: Land Development Regional Office 1.
http://r01.ldd.go.th/spb/download
/DinThai53/MAIN/SP/SP_011.html. 4 December 2021.

Lao Wiang residents have built Thai-style houses in Suphan Buri Province. In Chorakhe Yai Sub-District, Lao Wiang people first settled at Sala Tha Sai House, located near Pak Khlong Chorakhe Yai and later expanded to Ban Ko Phai. Thus, the two villages are linked by kinship. The official name is Baan Sala Tha Sai, but the villagers have divided the original village into 2 villages: Baan Sala Tha Sai and Ban Ko Phai. Ban Sala Tha Sai was named by the sandy area near the canal while Ban Koh Phai was inspired by abundant bamboo trees around the area.

The traditional Thai houses in these two villages include single-family houses and extended family houses located along the Chorakhe Yai canal. The houses are freestanding, with space between each for a continuous flow of air. No fence is built between neighboring houses, suggesting that they are connected by kinship. Many traditional Thai houses have been built in these villages, 17 of which are distinctive and have not undergone much change. Despite the increasing popularity of modern concrete houses due to rapid global changes, the traditional Thai houses in these two villages in Moo 8 have survived, allowing us to study their forms and history before they vanish. These Thai-style houses are about 40–100 years old, and part of the house is being repaired. The style of Thai houses has not changed much. It still maintains quite a lot of the original pattern.

The researcher believes that these traditional houses should be studied as evidence of Thai architectural history and to encourage historic preservation as a learning resource for the community.

Objectives

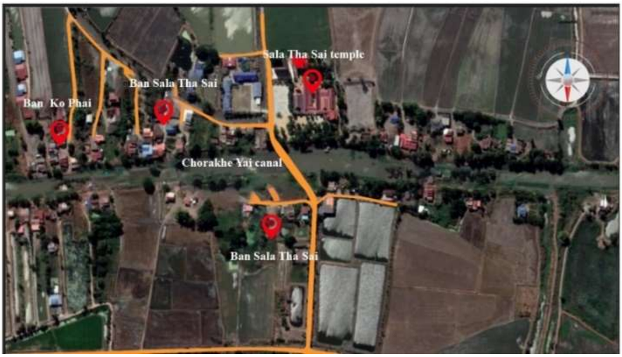
1. To study the styles of traditional Thai houses in Ban Sala Tha Sai and Ban Ko Phai in Chorakhe Yai Sub - District, Bangplama District, Suphan Buri Province
2. To study the history and traditional way of life of the community

Research Methodology

This is qualitative research that examines the Thai-style houses that exist today. The research area included Moo 8, Ban Sala Thai and Ban Ko Phai, Chorakhe Yai Sub-District, Bangplama District, Suphanburi Province. The population consisted of 17 Thai houses.

Interviews and questionnaires were employed to collect data. The interviews were divided into three groups: 1) 15 house owners, 2) 12 residents, and 3) 2 community leaders. The data collection process lasted about six months, and the data was collected and analyzed in conjunction with a two-month exhibition called "Thai Style Houses" held at Wat Sala Tha Sai School, whose contestants were elementary school students at Wat Sala Tha Sai School. The purpose of the exhibition and contest was to promote community knowledge and encourage the community to realize the value of Thai-style houses. The data from the exhibition assessment was summarized, demonstrating that the community recognized the importance of Thai-style houses and did not think about changing the layout of the house because it is suitable for the community lifestyle.

Figure 2
Map of Chorakhe Yai Canal



Note. Chorakhe Yai canal flows through Village Moo 8
Source: Google.(n.d.).[Google Maps place]Retrieved
December 17, 2021 from https://www.google.co.th/maps/place.

These two villages are selected for research because they share the Lao Wiang culture and the houses in the villages are mostly traditional Thai houses. The survey found that the houses are 40 to 100 years old. Therefore, in this research, the houses are divided according to their ages and styles.

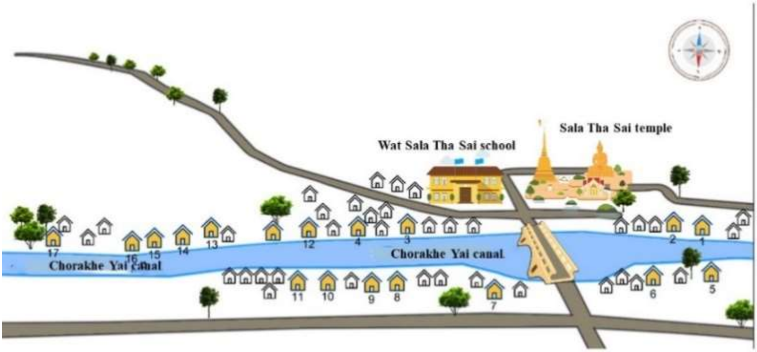
1. Population and Samples are 17 traditional Thai houses as follows:

1. House owner number 1
2. House owner number 2
3. House owner number 3
4. House owner number 4
5. House owner number 5
6. House owner number 6
7. House owner number 7

8. House owner number 8
9. House owner number 9
10. House owner number 10
11. House owner number 11
12. House owner number 12
13. House owner number 13
14. House owner number 14
15. House owner number 15
16. House owner number 16
17. House owner number 17

Figure 3

Map of Moo 8 in Ban Sala Tha Sai and Ban Ko Phai Chorakhe Yai Sub-District, Bangplama District, Suphan Buri


Sala Tha Sai temple
Wat Sala Tha Sai school
Chorakhe Yai canal
Chorakhe Yai canal
17
16
15
14
13
12
4
3
2
1
11
10
9
8
7
6
5

Source: Original photograph by Sunantha Ngoenpairot, June 25, 2016

2. Data Validation and Analysis

Data from the questionnaire is assessed for mean satisfaction scores.

3. Study Limitations

The limitations of this research are as follows:

(1) The survey found 21 traditional Thai houses but only 17 are studied because some houses have been demolished and many houses could not be accessed.

(2) There are difficulties in photographing the houses as many houses can only be photographed from a certain angle. All-round views of the houses cannot be captured because of trees or inconvenient locations. For example, some angles of a house have to be photographed from afar from a boat.

Findings

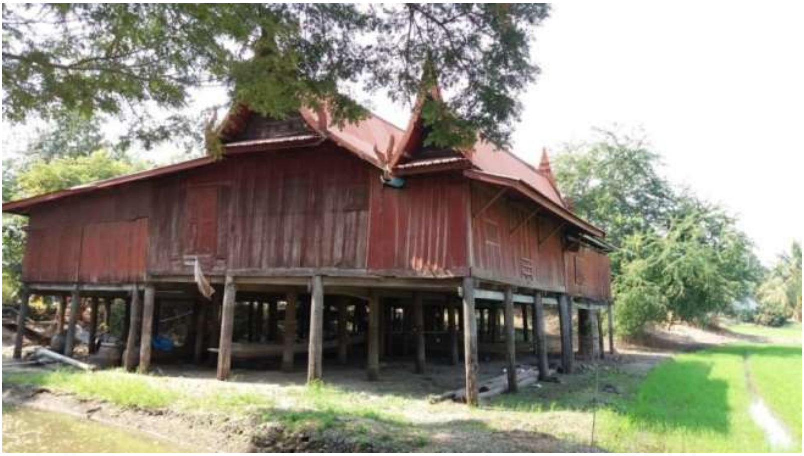
The study results enable us to understand the styles of traditional Thai houses and way of life in Moo 8, Chorakhe Yai Sub-District.

1. Types of Traditional Thai Houses

There are four styles of traditional Thai houses in Moo 8, Ban Sala Tha Sai and Ban Ko Phai.

1.1 A house built from a raft house: This house is owned by House owner number 11 and House owner number 17. It is a twin raft house, raised off the ground and with a hipped-gable teak roof, originally thatched with dried nipa palm leaves, which have recently been replaced by galvanized sheets. The main house is tall, with a long overhanging roof covering the front gable and porch. Behind the main house is a smaller house, facing toward the canal. The house consists of a sleeping cabin, a kitchen, and a terrace that goes around the house, with a high space underneath. The walls are made from vertical wooden panels. Presently, the house's roof is tiled with galvanized sheets to block sunlight and rain. The stair landing is open-air to allow breezes from all directions.

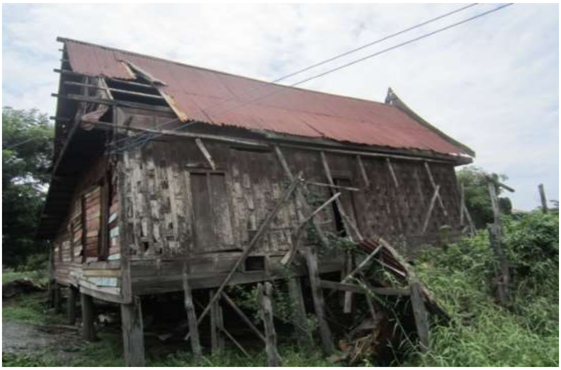
Figure 4
House Owner Number 11



Source: Original photograph by Sunantha Ngoenpairot, December 27, 2015

1.2 A teak-cover house is a single house with a tall gable and a canopy cover. The lid is made of teak, with several pieces of wood, including vertical and horizontal studs, and thin wooden boards that connect the intersecting parts. There are six houses in this style: House owner numbers 1, 2, 3, 7, and 8, and House owner number 13.

Figure 5
House Owner Number 8



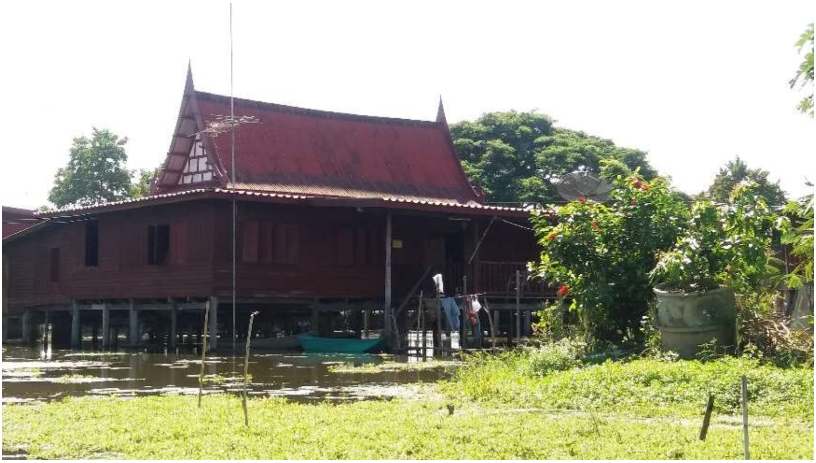
Source: Original photograph by Sunantha Ngoenpairot, July 2, 2016

The house is a detached house, consisting of a bedroom and a kitchen. It has a spacious lower terrace covered by an overhanging roof. The hall contains a Buddhist altar and is used for offering food alms to monks. The kitchen is used for cooking and perhaps dining. The hall and the kitchen are connected by a terrace. Some houses have a terrace walled by composite wooden panels with awning windows, while others have an open terrace or a terrace with removable walls. The house has a front stairway and a simple wooden ladder on the side or back of the house. The house floor is lowered in level to allow airflow and a view of the space under the house.

1.3 House with wood shingle walls. A shingle-walled wooden single house is a house with an extension made by dovetailing pieces of the wooden structure into horizontal or vertical patterns, which is a pattern applied in community 1, for instance, House owner numbers 4, 2, 6, 10, 14, and 15, and House owner number 16.

Figure 6

House Owner Number 10



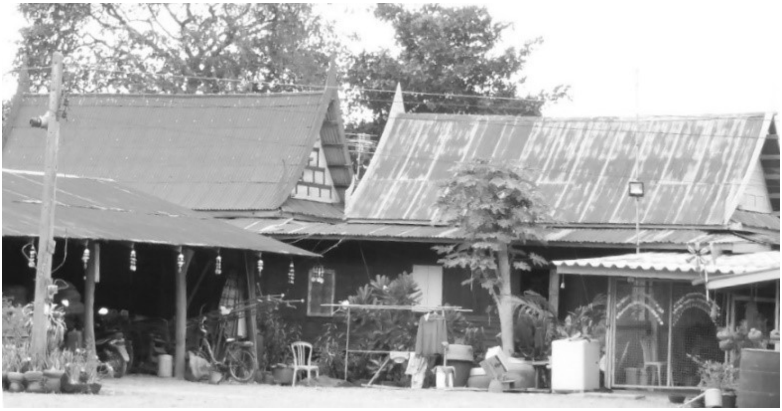
Source: Original photograph by Sunantha Ngoenpairot, July 2, 2016

1.4 A multi-dwelling house is a house with several housing units. There are two to three bedrooms, one kitchen, and one parlor. There is a terrace to connect the houses, with or without a roof. A multi- dwelling house is extendable as a group of houses for increasing family members.

The house is spacious enough to accommodate an extended family. A new dwelling unit may be constructed as an addition to the house or be purchased to be connected to the existing house. The house often has a waterfront pavilion.

Figure 7

House Owner Number 9

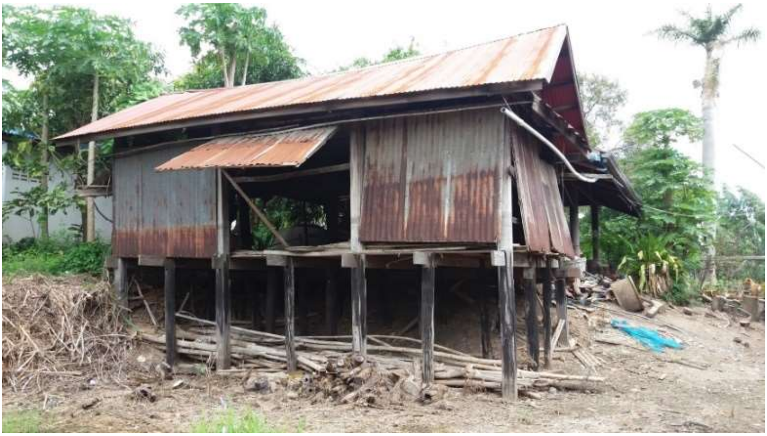


Source: Original photograph by Sunantha Ngoenpairot, December 22, 2016

The house stands on stilts high above the ground to allow buffalos upstairs in the flood season. Standing on stilts high above the ground protects the animal from getting flooded The wooden structure is suitable for both dry and rainy seasons, making it easier to manage and adapt to changes in natural weather conditions. The gable roof not only protects against rainwater but also improves the ventilation of the house, along with the elevation of the floor. This can be considered a unique and wonderful architectural design.

There are three houses in this style: House owner numbers 5 and 9, and House owner number 12.

Figure 8
A Buffalo Pen



Source: Original photograph by Sunantha Ngoenpairot, July 2, 2016

The traditional Thai houses can be divided into three age groups:

Group 1: Houses over 40-69 years old
- House owner number 9, 41 years old
- House owner number 17, 50 years old

Group 2: Houses over 7-99 years old
- House owner number 1, 70 years old
- House owner number 2, 80 years old
- House owner number 3, 80 years old
- House owner number 4, 85 years old
- House owner number 7, 85 years old
- House owner number 12, 84 years old
- House owner number 15, 80 years old

Group 3: Houses over around 100 years old

- House owner number 5, 100 years old
- House owner number 6,100 years old
- House owner number 8,100 years old
- House owner number 10, 100 years old
- House owner number 11, 100 years old
- House owner number 13, 119 years old
- House owner number 14, 102 years old
- House owner number 16, 102 years old

2. Way of Life and Wisdom of Building a Thai House

In terms of the Moo 8 community lifestyle, most of the villagers are mainly engaged in paddy cultivation, even transportation has changed over time, as roads have been built through the villages. Even though people have some work outside the community, most of them still work mainly in seasonal farming. Therefore, people have some free time to work as a mercenary. Some people go to government service but do not leave farming, which is a career that they have been doing since their ancestors. The geography has not changed much from the past, but when the floods hit, people used boats instead; cars were parked on the side of the main road, and the villagers used boats to enter the village. Chorakhe Yai canal remains important to the community. Locals also take advantage of the canal to grow vegetables and raise fish.

The cultural aspect shows the importance of three groups of people living together. The Lao Wiang people are the largest resident group. The Lao Phuan people and Thais are small in number. Therefore, the traditions here include Lao Wiang, Lao Phuan, and Thais related together, but the Lao Wiang tradition stands out from other groups due to the strongly inherited Lao Wiang faith, passed down from its ancestors to the present day. At present, the villagers in this community still maintain the Lao Wiang culture in terms of traditions such as paying respect to grandfather. This is to show respect for the spirits of grandparents because it is believed that it will bring happiness and prosperity to the community This tradition is still practiced today. The community members participated in the ritual from children, teenagers, and adults. These cultures show the relationship between people, and people with faith forged into an eclectic community which still maintains its own identity, both Thai-style houses and beliefs. However, at the same time, they have followed Thai cultural traditions in various festivals such as Loy Krathong and Songkran festivals.

The Lao Wiang people also embrace Thai culture and adapt to the lifestyle, which can be reflected from Lao Wiang people building houses in the style similar to the Thais', but Lao Wiang's beliefs are manifested, for example, via worshiping the Mai Maid Pillar, as in the house there are 8 pillars, the first of which is respected as the main pillar. There is a ceremony to pay respect to the house pillars every year or every day.

The wisdom of building a Thai- style house is to build a house facing the canal. Traditional Thai houses are built on stilts, suitable for communities living in flooded areas. Every year during October and December, when floodwaters reach the house, items, and animals, including pets such as buffaloes, pigs, ducks, and chickens, are moved into a shed built on raised floors behind the house. The house built on stilts also prevents thieves from entering and provides an area used for storing agricultural supplies and equipment and a living area for relaxing. Another important factor that keeps Thai-style houses exist is paddy cultivation, which is still considered the main and traditional occupation of the villagers. As a result, they do not have to work far from home, so they can maintain the condition of the Thai-style house.

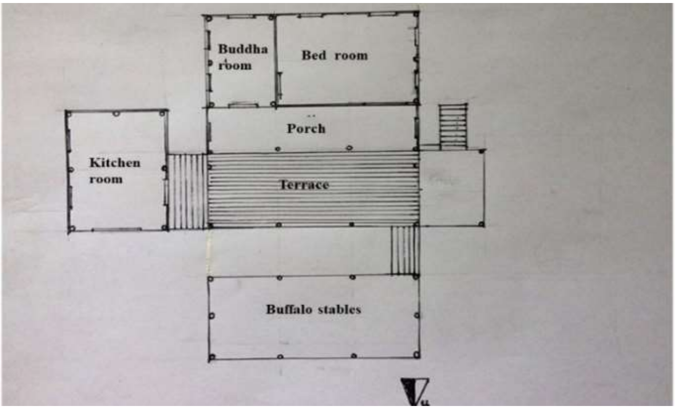
The materials used to build Thai-style houses are mainly teak wood: the roof is tiled; the floor, balcony, poles, and patios are hardwood such as Teng wood, redwood, and rubberwood. The origin of the wood used for home renovations is mostly bought from Don Lan and Lat Chado, Phra Nakhon Si Ayutthaya Province, but if it is older than that, the origin is unknown. Most of the housebuilders are from Chainat Province. Most home builders do not know the names because some of the houses were built long before the current homeowner was born. Some were bought from other places. There are some houses that people in the community help to build. Some houses are dismantled from other places and reassembled. Currently, when repairs are made, contractors are hired from within the village. Most traditional contractors have died, as the age of the house is quite long, at least forty years old.

Discussion

This research examined the Thai-style houses in Moo 8, which consist of a front room, bedrooms, and a kitchen. Some houses may have an expanded kitchen area. The roof is thatched with roofing tiles or galvanized sheets. Most of the houses are built facing the canal, with rice fields behind them. No fence is built around the house because almost everyone in the community knows one another and is related by kinship. Most people in the community moved from Maneewan temple. The first family to move here was house number 13, after which they convinced their relatives to move in, such as house number 17, house number 16, or house number 14.

Figure 9

Main Plan of Thai House ofMoo 8 in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri



Source: Original photograph by Kanchana Issaard, November 18, 2021

The important factor that Thai-style houses remain is paddy cultivation. Most people in this village still work in agriculture, so they do not have to travel far from home for work, and geography has not changed much from the past. Currently, there is a road cutting through the community. People prefer to travel by land rather than by water, compared to the past, but the Chorakhe Yai canal is in the same condition as before. Villagers still use the canal to grow vegetables and fish. The construction of Thai-style houses faces the canal. These houses with high stilts are suitable for the location near the canals, which are flooded every year.

Current environmental changes have had an impact on the style of Thai-style houses in terms of repairs. The material was changed from the original to be suitable for the present, both in terms of usability and price. Roof tiles have been changed into zinc and wooden posts into cement posts for durability. However, with the terrain flooding every year, Thai-style houses are best suited for living in Moo 8, so Thai-style houses have been around until now.

The research related to the central Thai-style houses that was used as the basis for the study was: " Bann Thai Pak Klang " by Pirom (2002), which discusses the belief involved in building Thai-style houses and setting them out on construction sites and defining different types of Thai architecture. " Thai House " by Jaijongrak (1996). "Houses in Rattanakosin Vol.1" by Thiphasas and " House Plans in Siam” by Uruchadha (2000) display the different styles of Thai-style houses in central Thailand, suggesting that building houses and elements of houses give us a clearer understanding of the style of Thai houses, with an emphasis on houses in the Ayutthaya and Rattanakosin eras. In " Intellectual Creation from the House of Vernacular Art," Panin (2000) mentions the different styles of ancient Thai-style houses of various ethnicities as an example in the study of the houses of indigenous peoples. The thesis of Hutachuta (2003), titled " Development and Settlement Pattern of the Waterfront Community of Ban Bang Mea Mai, Supharnburi Province" gives a clearer picture of settlements in waterfront communities. In addition, the research on Lao Wiang in Suphan Buri Province, "Local Stories: Suphanburi Province" by Wisan (1993) and a research study by Jindamaneerot (2002) titled "Social History of Tha Chin River Basin Community mention the settlement of Lao Wiang in Suphan Buri Province, in Mueang District and Bangplama District.

Research at Moo 8 can be compared to Thorsarot and Panin’s (2014) article " Changes of Forms and Elements of the Central Thai Traditional House in Present Day" and Suwannakorn's (2015) article " Construction of Traditional Thai-Style Wooden House of the Central Region: Case Studies of Contemporary Ruen Thai". Both articles show the current Thai-style houses that are applied but retain the original elements in the structure, material, and method of building a house. Components of the house can be disassembled. This is the wisdom of the Thai people, who use wood as a building material that can be assembled and repaired. The Moo 8 still uses this method as well, but the Thai-style houses in both articles are more adapted to the modern era. For example, Mr. Charin's Thai-style house has a pool in the middle of it. The ground floor is made of brick to increase the working space. Moo 8's Thai-style house has some repairs and replacement materials, but not much was done especially to downstairs. Because Moo 8 is next to Chorakhe Yai canal, which is flooded every year, it is not suitable to build a room on the ground floor; therefore, the current newly built Thai houses are often built in non-flooded areas.

Conclusion

According to this study of Thai-style houses at Moo 8, Chorakhe Yai Subdistrict, Bangplama District, Suphan Buri Province, 4 types of Thai-style houses were discovered: 1) single houses built from two raft houses, 2) six carved-wooden teak partition houses, 3) six single shingle-walled wooden houses, and 4) three multi-dwelling houses. The house's layout consists of a front room, a bedroom, and a kitchen. Some houses may expand the space in the kitchen while the current roof is tiled or galvanized, and it is applied to the current environment. The layout of most houses is similar: the house faces the canal; the back of the house is the field. There are no fences around the house, as most of the residents are relatives. The boundary uses trees as a divider, so vegetables are often grown in the surrounding area.

Today, due to globalization and technological change, the villagers have started shrimp farming. Shrimp farming uses water from the Chorakhe Yai canal as the main source of water for fresh water, which causes more socioeconomic change in the community. With fewer paddy fields, the villagers began to work outside. However, the geography where there is flood every year is a major factor maintaining the Thai-style houses at Moo 8 because these houses with high stilts can prevent flooding, although the cost of maintenance and repair is relatively high.

The suggestions for this study are:

1. Further research should be done on local wisdom of building Thai-style houses in other communities.
2. Educational institutions can bring students on field trips to the area to study history, culture, and the local wisdom.
3. Publishing articles and research on the topic would allow national or international audiences to know the existence of Thai-style houses in the Chorakhe Yai Sub-district. Bangplama District, Suphan Buri Province.

References

Google. (2021, December 17). *Google Maps place*. https://www.google.co.th/maps/place

Hutachuta, P. (2003). *Development and settlement pattern of the waterfront community of Ban Bang Mea Mai, Supharnburi Province*. [Unpublished master's thesis]. Chulalongkorn University.

Jaijongrak, R. (1996). *Thai house* (2nd ed). Thammasat Printing House. [in Thai]

Jindamaneerojana, S. (2002). *Social history of Tha Chin River Basin Community*. Samnakphim Sangsan. [in Thai]

Land Development Regional Office 1. (2021, December 4). *Lao*

Wiang community in Muang District. http://r01.1dd.go.th/spb/download/DinThai53/MAIN/SP/SP_011.html

Panin, O. (2000). *Intellectual creation from the house of vernacular Art lectures Silpa Bhirasri 15 September.* n. p. [in Thai]

Pirom, S. (2002). *Bann Thai pak klang.* Kurusapa Printing Ladphrao. [in Thai]

Policy and Plan Chorakhe Yai Sub district Administrative Organization. (2013). *Plan of development 3 year 2015-2017.* n.d. [in Thai]

Silapakorn University. (2003). *The project on unique treatment of local architecture and the environment to attract tourists.* [in Thai]

Suwannakorn, C. (2015). Construction of traditional Thai-style wooden house of the central region: Case studies of contemporary ruen Thai. In P. Povathong (Ed.), *Academic Journal of Architecture 64* (pp.1-17). Chulalongkorn University.

Thorsarot, P., & Panin, O. (2014). Changes of forms and elements of the central Thai traditional house in present day. *Journal of the Faculty of Architecture King Montkut's Institute of Technology Ladkrabang, 18*(1), 35-48.

Tipatas, P. (2002). *House in Rattanakosin 1.* Chulalongkorn University.

Uruchadha, P. (2000). *Style of houses in Siam.* Dansutthakarnpim. [in Thai]

Wisan, S. (1993). *Local stories: Suphanburi Province.* Samcharoen Panich. [in Thai]

The Relationship between Temple Public Spaces and Surrounding Communities: The Case of Songkhla Municipality

ความสัมพันธ์ระหว่างพื้นที่สาธารณะวัดกับชุมชนโดยรอบ: กรณีเทศบาลนครสงขลา

Received: November 11, 2021
Revised: February 28, 2022
Accepted: September 3, 2022

Nattaneeporn Noisangiam [1]
ณัฐนีภรณ์ น้อยเสงี่ยม

Abstract

The objective of this research was to investigate the roles of public spaces in temples in Songkhla Municipality in terms of relationships and utilization by the communities in the context of Songkhla society. The research was conducted by mixed-method and qualitative methodologies through in-depth interviews with community leaders, community representatives, temple abbots, and monk representatives from 18 temples, as well as entrepreneurs and citizens who used these public spaces. The samples of these populations were selected using purposive sampling. Physical data, locations, types, and periods of activities were collected and analyzed in the study. The results revealed that the temple public spaces serve important roles for the community. These public spaces are used

---

[1] Asst.Prof., Ph.D., Department of Architecture and Urban Planning, Faculty of Architecture, Rajamangala University of Technology Srivijaya, Thailand
ผู้ช่วยศาสตราจารย์ ดร. สาขาวิชาสถาปัตยกรรมและผังเมือง คณะสถาปัตยกรรมศาสตร์ มหาวิทยาลัยเทคโนโลยีราชมงคลศรีวิชัย ประเทศไทย

Corresponding Author: nattane@gmail.com

for various activities for various periods of time. They are particularly used for physical, social, and commercial purposes, fostering relationships between the temples and the communities in three ways. Their sheer physical characteristic means that each space is available for people gatherings, establishing relationships with a link to their mental dimension. The spaces are also used for economic purposes. However, it was found that some of the temple spaces have been misused by the communities involved, a reflection of the shortcomings of policies designated by government agencies to improve quality of citizens' life. It could be concluded that the cooperation among the related government offices, the temples and the communities can be served as a guideline to reduce future problems.

Keywords: public space, neighborhood concept,
temple and communities, Songkhla

บทคัดย่อ

บทความนี้มีวัตถุประสงค์ เพื่อค้นหาบทบาทพื้นที่ว่างสาธารณะของวัดในเทศบาลนครสงขลาว่า มีความสัมพันธ์กับการใช้งานของชุมชนอย่างไรในบริบทสังคมไทย โดยดำเนินการวิจัยแบบผสมผสาน ระหว่างการวิจัยเชิงคุณภาพด้วยการสัมภาษณ์แบบเจาะลึกกลุ่มตัวแทนประชากร โดยมีผู้นำชุมชน กลุ่มตัวแทนชุมชน เจ้าอาวาส และตัวแทนพระสงฆ์ 18 วัด ตัวแทนผู้ประกอบการ กลุ่มตัวแทนผู้ใช้พื้นที่วัดทำกิจกรรม มีการเก็บข้อมูลด้วยการสุ่มตัวอย่างแบบเจาะจง ร่วมกับการรวบรวมและวิเคราะห์ข้อมูลกายภาพ ตำแหน่งพื้นที่รูปแบบและช่วงเวลาทำกิจกรรมจากกรณีศึกษา พบว่า พื้นที่ว่างสาธารณะในวัดมีบทบาทเป็นพื้นที่บริการชุมชน การใช้พื้นที่ทำกิจกรรมเกิดขึ้นได้หลายรูปแบบตามช่วงเวลา โดยมีการใช้พื้นที่เขตธรณีสงฆ์เป็นพื้นที่หลากหลายด้านพร้อมกัน ได้แก่ ด้านกายภาพ ด้านสังคม

ด้านพาณิชยกรรม และเป็นกลไกสร้างความสัมพันธ์ระหว่างวัดและชุมชน ที่สามารถอธิบายความเชื่อมโยงพื้นที่ได้ 3 ลักษณะ คือ มิติทางกายภาพ เป็นพื้นที่รองรับกิจกรรมการพบปะ สร้างความสัมพันธ์ของกลุ่มคนในชุมชน เชื่อมต่อไปสู่การเกิดมิติทางจิตใจ และนำพื้นที่ไปขยายผลให้เกิดมิติทางเศรษฐกิจ ข้อค้นพบสำคัญในการวิจัย คือ การเปิดพื้นที่ให้ชุมชนเข้ามาใช้ประโยชน์หรือทำกิจกรรมในวัดอย่างผิดวัตถุประสงค์ เป็นปัญหาเชิงสังคมที่สะท้อนถึงนโยบายการพัฒนาคุณภาพชีวิตของประชาชนจากหน่วยงานภาครัฐ การขับเคลื่อนร่วมกันระหว่างภาครัฐ ชุมชน และวัด จึงเป็นแนวทางที่ควรมีการนำมาพิจารณาและปฏิบัติร่วมกัน เพื่อแก้ปัญหาอย่างเป็นรูปธรรมในอนาคต

คำสำคัญ: พื้นที่ว่างสาธารณะ แนวคิดชุมชนละแวกบ้าน วัดและชุมชน สงขลา

Introduction

A public space is an open social space for various activities, its focus being usefulness and providing a good quality of life for all types and ages of people. Public spaces are usually built by government organizations. In terms of the physical dimension of a city, a public space is considered an independently accessible space for recreational and relaxing activities and other events (Holdsworth, 2005). However, in terms of the social dimension of a city, a public space serves as an intermediary location for people to gather for meetings and activities (Chaijan & Laiprakob, 2016). It also facilitates interactions among people in a community, which can reflect the community's identity through different types of activities.

Songkhla is a provincial capital in southern Thailand. Nowadays, it is divided into three parts: 1) Hua Khao Dang, 2) Laem Son, and 3) Bo Yang or Songkhla Municipality. Since 1932, it has

emerged to become a livable and economically growing city, together with Hat Yai, according to the Office of the National Economic and Social Development Council (2021). Therefore, a large number of people from nearby districts and other regions have migrated to Songkhla Municipality, causing some problems for residential areas (Chiniratna et al., 2004). In the meantime, the train route between Mueang Songkhla and Hat Yai has been discontinued. Consequently, some government areas belonging to the State Railway of Thailand have become settled and some people have rented lots around temples, living in slum-like conditions. In these areas, there are no public spaces for community members to perform public activities.

Although many people from other regions have migrated to Mueang Songkhla, their way of life remains based on Thai tradition which considers temples as centers of communities for a variety of activities. These public spaces are still located in temples and they can be analyzed in physical, social, cultural, and economic dimensions.

Therefore, given the need to use space in areas where there was a shortage of physical space, to support community activities the uses of temple public spaces in Songkhla Municipality were investigated. The data were collected by surveying the physical spaces for environmental data as well as interviews and observations for data on emotions and opinions. In addition, the circumstances were described and synthesized for the context of temple public space uses surrounding the communities.

Objective

To study the relationship between the temple areas and the surrounding communities in Songkhla Municipality

Literature Review

Public space is an important element of a city structure; it is space which everyone can access independently. Each location also has a role in providing community services. The literature review explores important concepts related to the roles of public spaces in temples. These are (1) as a public space, (2) as a neighborhood concept, and (3) temple zoning.

1. Public Space

A public space in a city is linked to relationships between a space and people's activities, allocated and taken care by a government organization. Additionally, a public space in a community is usually small and used for various activities at the same time.

In terms of definitions of public space, the social relationships between public space and people have been emphasized. Referring to a Western understanding, a public space is a place where people gather and can access and mutually perform their activities daily or occasionally without requesting or requiring government permission. Piromruen (2013) additionally states that people can use a public space independently without limitations and payments. Moreover, Natewutthikun (2007, as cited in Natewutthikun, 2014: 12) suggests that to build a public space successfully requires three kinds of integration: physical, economic, and social. Chowana and Jiraprasertkul (2017) state that the close relationships of a public space between physical and social dimensions determine its identity.

However, a study of spaces and places by Suwatcharapinun and Danhongmangkorn (2019) interestingly proposed the view that spaces can be imaginative as well as physical and linked to the environment. These become factors influencing people's daily routines which are different according to situations and activities. This study is relevant to the concept of the production of space by Henri Lefebvre (1998, as cited in Supanan, 2011). Spaces are not only concrete, but they are also changeable and flexible for various social activities and varying routines. Moreover, spaces are related to economy, politics, and culture and can be adjusted to any circumstance. These are called ' social spaces'. The main dimensions in the production of spaces contain (1) spatial practices or perceived spaces which are physical, (2) representations of spaces or conceived spaces that are abstract based on perception, interpretation, and, and (3) spaces of representations or lived spaces which are combinations between physical and mental spaces (Lefebvre, 1991, as cited in Supanan, 2011).

For a public space in a Western understanding, Atiphothi (2005) and Phaksukcharoen (2008, as cited in Orantatthanamanee, 2014) stated that a public space is built by natural elements, based on lifestyles, rules, and regulations for physical, economic, social, and cultural living. It is focused on utilization rather than a nice and orderly management. These spaces are opposite to spaces in Thai society, where public spaces are always focused on in terms of their neatness and tidiness, thus resulting in losses of original natural spaces (Supanan, 2011). Therefore, a public space in a Western understanding does not emphasize tradition, but the social and cultural beliefs which are linked to groups of people. Thai- style public spaces have for centuries been present in temples, schools, forests, or even ritual spaces (Wanniphodom, 1997, as cited in Orantatthanamanee, 2014).

In terms of public spaces in Thai society, Pornsiriphong and Sasiwongsaroj (2004) suggested that temples encourage networking and social and environmental space management. Normally many activities are held around and in the temple areas. In fact, in the past, temples not only had roles in education and dharma practices but also acted as meeting points for communities, traditional events, and spiritual leaders for dharma (Ngamwitthayapong et al., 2016).

A public space is thus a central space linked to interactions of people. It can be accessed by people independently. A good public space should be considered for integration of activities to respond to physical, economic, and social uses, as mentioned in a Western understanding. In contrast, a public space in a Thai understanding contains a mixture of belief and rituals in its utilization. In consequence, public spaces in Thai society include relationships between physical, social, and mental dimensions.

2. The Neighborhoods

The neighborhood is a way to understand the development of a community, focused on the spatial relationships of people in terms of their inter-related daily activities in order to strengthen their community.

Kulchon (2022) proposed this concept as a way to consider managing residential areas. Public buildings, such as temples, kindergarten schools, playgrounds, shops, etc., should be included in the center of each community no more than 400 meters of walking distance from every house. Sukolratthanamathe (2015) indicated that public spaces and public buildings of each community are considered elements of the physical environment which can create social interactions and a community's identity. These also lead to people's attachment to a place. In addition, Phasuthip (2009) mentioned that physical factors supporting people to do activities include safety, symbolic ownership, convenience, and physical comfort. Jacobs (1961) also indicated that neighborhood public spaces should encourage people to continually meet and have interactions with one another in daily life. This can result in each community's identity and relationships being different, depending on physical and social conditions (Phaksukcharoen, 2008).

According to these concepts, the neighborhood is focused on walking so that people can meet and perform their activities together easily, which can thus increase community strength. In Thai society, temples and schools are considered social and religious centers to which people can easily walk in 400 meters.

3. Temple Zoning

Jirathadsanakul (2000) studied Thai Buddhist places and revealed the relationships between temples and communities. Temples are community centers and serve as one important unit of Thai society and links to people's relationships in communities. Space in temples is divided into three zones: a semi-public zone (ritual zone), a private zone (monk zone), and a public zone. The public zone can be located on the left or right side, or at the back of a temple, allowing for relaxation, education, or its rental for commercial purposes. These roles indicate that apart from its utilization for multi-purpose activities, a public space in a temple can be used to hold social activities and commercial activities when there are some occasions or events in a temple.

According to Nakwatchara (1982), the open spaces in a temple compound serve three purposes.

1) Physically, the public space in a temple can be used for recreation, relaxation, and sports. These uses can be allocated in a spacious temple. Nowadays, some temples are zoned for monthly rental parking lots or some buildings for a public health center, which means that less space is available for *ad hoc* public use.

2) Economically, temple space can be utilized commercially by renting out lots to generate income for the temple, or temporary rental areas for stands to sell things or allow for the playing of games when there are events. However, physical problems can be raised by this purpose due to a temple's beauty being obscured, environmental damage from cutting down trees or leaving huge amounts of garbage and trash which have to be picked up.

3) Socially, a temple can house educational activities such as museums and libraries for monks and people. It is advantageous to a temple if an area for this purpose is well laid out.

Jirathadsanakul (2000) divides the area of a temple from an architectural perspective, identifying the appropriate uses for activities according to the different zones of the temple. However, Nakwatchara (1982) advocates zoning spaces according to the purposes of its activities.

The open area in a temple becomes a link to each zone. A semi-public zone (ritual zone) serves as a community service area for people integrating physical, economic, and social dimensions. Finally, temple zoning is based on past customs and traditions. Clearly marking zones for each purpose, encourages people to visit.

Following this literature review, the issue of temple public spaces in the communities in Songkhla Municipality, which has been less researched, was explored and the findings analyzed based on the theory of space by Henri Lefebvre and the neighborhood concept.

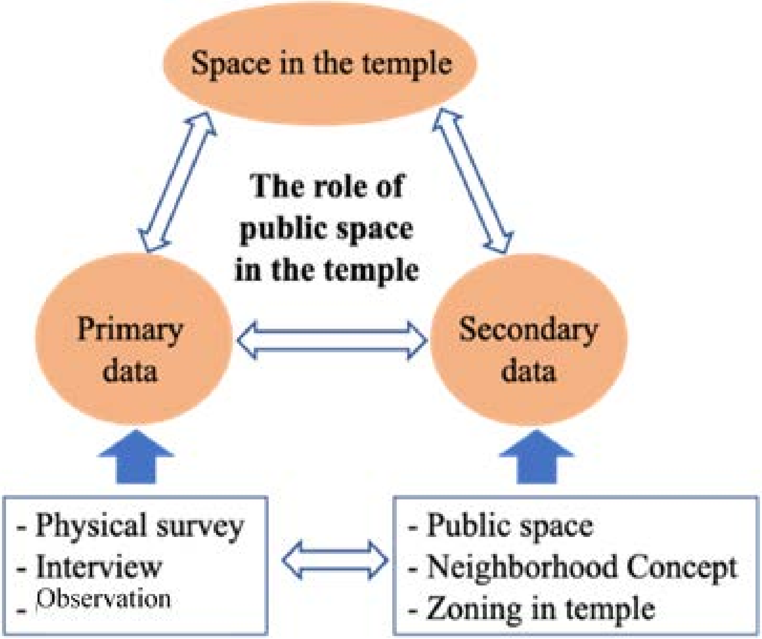
Research Methodology

The research methodology was a combination of qualitative research in the form of in-depth interviews and a physical survey. The contrast between empty public spaces and the neighborhood concept was employed as the main analytical concept to reveal the characteristics of the temple public spaces and types of activities held by the surrounding communities. The sample population consists of monks, and normal people, laywomen as well as laymen. The samples included (1) 18 people living in their community within a walking radius of no more than 400 meters who were aged 18 years or older and had been living there for more than six months, (2) 36 temple abbots and monks, 3) seven entrepreneurs, selected by purposive sampling, in Pho Pathumma Temple, Sala Hua Yang Temple, Chaeng Temple, Uthai Tharam Temple, Sai Ngam Temple, Chai Mongkol Temple, and Hua Pom Nok Temple, and (4) 18 citizens who used the temple areas for activities, selected by accidental sampling in order to receive direct information. Non-participant observation was also employed in the study to collect some data.

In the field survey, physical data for the 18 temples were gathered using Google Earth Pro, identifying temple locations and their 400- meter walking radius. The physical primary data contained locations, activity types, and periods of time. The collected primary data were correlated to the secondary data including concepts, related theories, and previous studies related to public spaces. To discuss the uses of temple public space surrounding the communities in Songkhla Municipality, the data were analyzed by descriptive statistics according to the research objective.

Figure 1

Research Framework


Space in the temple
The role of public space in the temple
Primary data
Secondary data
- Physical survey
- Interview
- Observation
- Public space
- Neighborhood Concept
- Zoning in temple

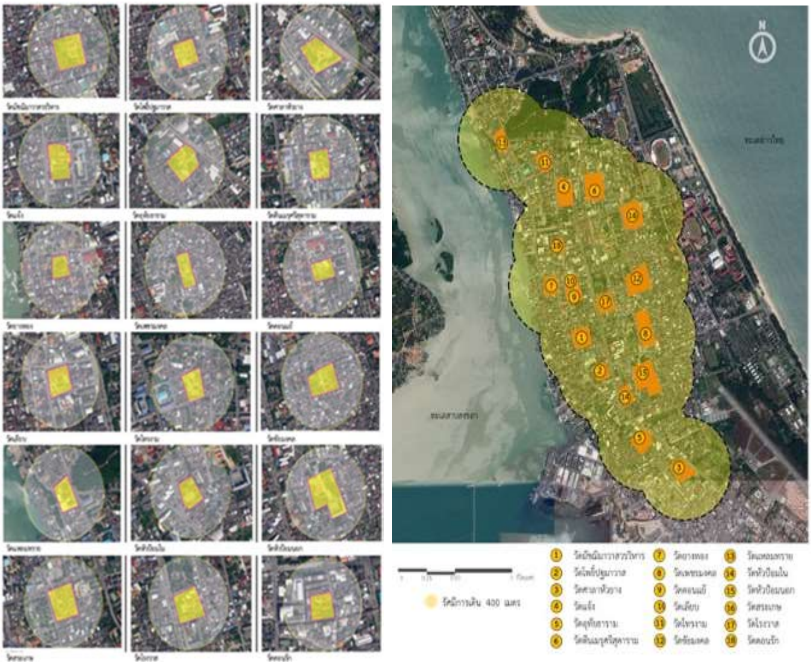
Note. A research framework by Nattaneeporn Noisangiam

There are 18 temples in Songhla Municipality. In this study, the public spaces of the temples in Songkhla Municipality were focused on by consideration of a 400-meter walking distance from each temple in each community. Each temple was set as the center of each community, with its radius of walking distance based on the neighborhood concept. Sometimes the radius to access each temple covered more than one community, thus the people in each community had a choice of temples which they could select from.

The 18 temples were Laem Sai Temple, Sai Ngam Temple, Chaeng Temple, Tinmaru Temple, Don Rak Temple, Saket Temple, Chai Mongkol Temple, Hua Pom Nok Temple, Hua Pom Nai Temple, Uthai Tharam Temple, Pho Pathumma Temple, Matchimawat Temple, Don Yae Temple, Liab Temple, Yang Thong Temple, Rong Wat Temple, Sala Hua Yang Temple, and Phet Mongkol Temple (Figure 2).

Figure 2

Map of the Locations of Temples within a Walking Radius of Not More Than 400 Meters



Note. Reprint from Google Earth Pro (2021)
Retrieved November 13, 2021

Findings

In the study of the public spaces in the temples, the physical data of activities held in the public spaces were the main instrument. The results are as follows.

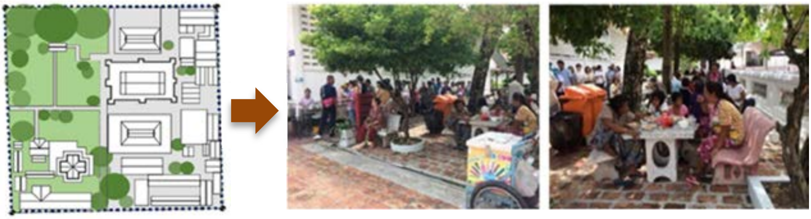
1. The Relationships Between the Temples and the Surrounding Communities

In Songkhla Municipality, some residences were built in slums due to migration of people from nearby districts and other regions. Limited physical space in the slums was the main cause for the lack of public spaces, so spaces in temples were advertised and linked so that relationships between the temples and the surrounding communities could take place.

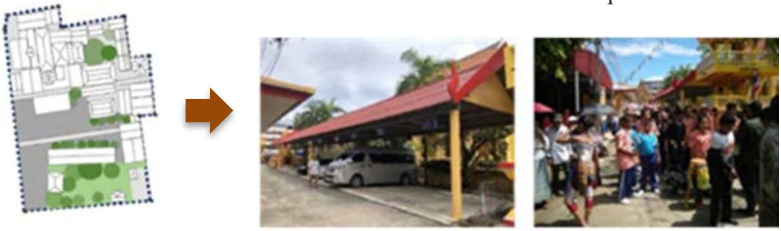
Three factors affected temple selection: (1) Personal relationships between monks and people and purposes of going to a temple such as relaxation, exercise, as well as assisting the temple by providing food, cleaning toilets, or asking monks to do horoscopes. (2) Merit-making opportunities at a temple holding an ancestors' ashes. Although a temple might be located outside the community where the descendants lived, they went to make merit at the temple where their accessors' bones are kept (the leader of Wat Sai Ngam Community). (3) Geographic proximity: a temple's location and distance affected people's decisions. They chose a temple near their house so that they could just walk to do activities there (Figure 3).

Figure 3

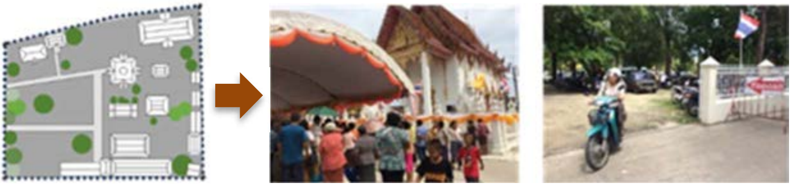
Illustrations of Public Temple Space During the Kathin Festival



Machimawat Temple



Jang Temple



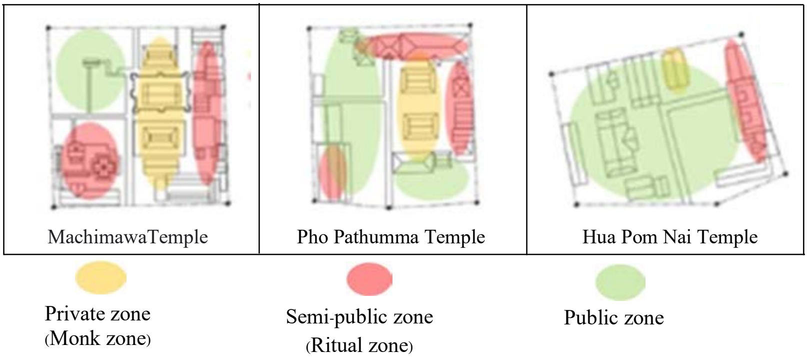
Chaimongkol Temple

Note. An original photograph by Nattaneeporn Noisangiam, November 19, 2018

2. Temple Zoning

Matchimawat Temple, Pho Pathumma Temple, and Hua Pom Nai Temple are zoned according to their layouts and customs. Their semi-public zones (ritual zones), including meeting hall, ritual pavilion, and monk's houses, were clearly organized, as they had been in the past. (Jirathadsanakul, 2000) with no new buildings. Their public zones are designed for traditional occasions and relaxation. Orderly zoning reflects clearness of space utilization, so Dharma studies and monk privacy were not interrupted. For these reasons, the physical characteristics of orderly and proportional zoning could help to promote a better environment and landscapes in the temples for cleanliness, peacefulness, and suitability for space utilization without disturbance to Dharma studies and monks' privacy (Figure 4).

Figure 4
Temple Zoning Structured Like a Temple in the Past



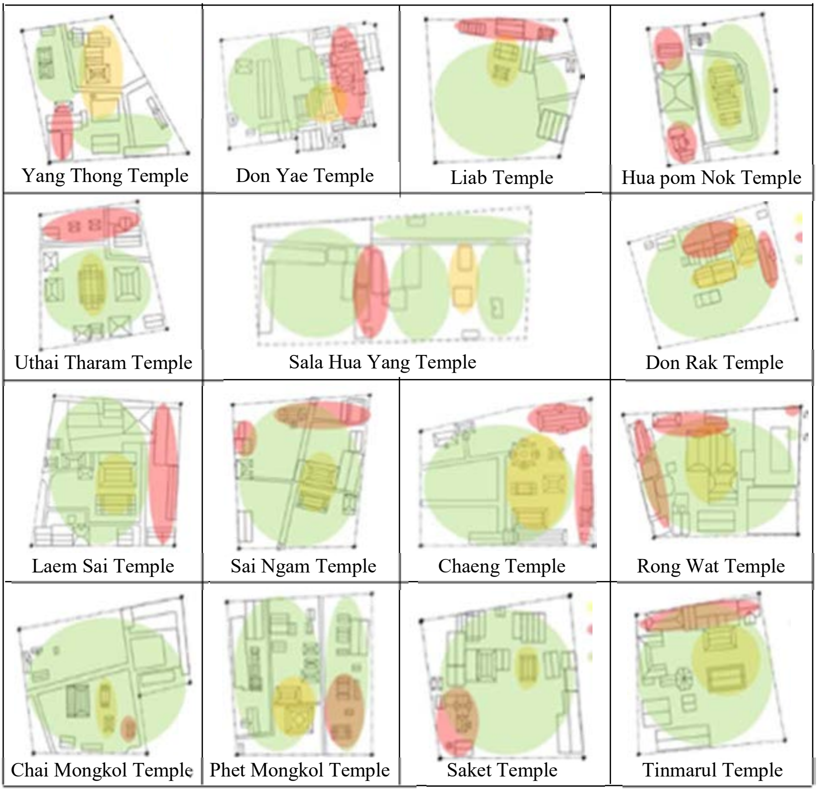
Note. An original map by Nattaneeporn Noisangiame

Monks require peacefulness for their practice. Some people came to talk to monks and gossip about other people. Those monks acknowledged that some information was not related to monks' duties. Zoning supported monk privacy (a monk representative, 2019).

Fifteen temples were not clearly zoned for utilization, so activity spaces in the temples always overlapped: Yang Thong Temple, Don Yae Temple, Liab Temple, Hua Pom Nok Temple, Uthai Tharam

Temple, Sala Hua Yang Temple, Don Rak Temple, Laem Sai Temple, Sai Ngam Temple, Chaeng Temple, Rong Wat Temple, Chai Mongkol Temple, Phet Mongkol Temple, Saket Temple, and Tinmaru Temple, (Figure 5).

Figure 5
Temples with Activities in Overlapping Zones



Yang Thong Temple
Don Yae Temple
Liab Temple
Hua pom Nok Temple
Uthai Tharam Temple
Sala Hua Yang Temple
Don Rak Temple
Laem Sai Temple
Sai Ngam Temple
Chaeng Temple
Rong Wat Temple
Chai Mongkol Temple
Phet Mongkol Temple
Saket Temple
Tinmarul Temple

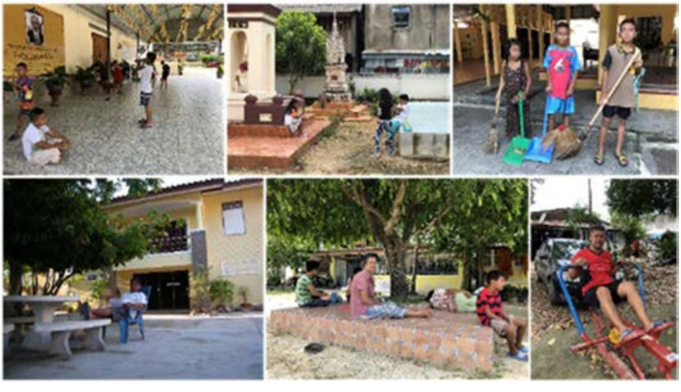
Note. An original map by Nattaneeporn Noisangiame

In addition, these temples were developed to support new activities by constructing some buildings whose proportions were not harmony with existing buildings. This resulted in unlivable temples, incompatibility with the environment and landscapes, and unattractiveness to conduct activities in those temples.

3. Activity Types and Periods of Public Space Utilization

The research results revealed that periods of time to use the public spaces were related to types of activities and purposes of visiting temples. The researcher was told that people who visited the temples in the morning had closer relationships with the monks since they provided food and helped the monks do some chores and duties. These people can be called Buddhist laymen and women. They usually stayed in spaces under trees in the temples all day. Another group were elderly people who lived around the temples. They usually met their friends in the late afternoon under trees in the temples and they often brought their grandchildren to play around in the free spaces in the temples every day (Figure 6).

Figure 6
Examples of Physical, Relaxation, and Social Activities in Temples' Public Spaces



Note. An original photograph by Nattaneeporn Noisangiam, September 12, 2018

Another group of elderly people prayed and practiced Dharma in the halls in the evening. Some people visited temples to have their horoscopes read, sometimes in monks' houses or under trees in the temples. For temples in which schools were located, parents and drivers of school vans and buses usually waited for their students in the open spaces in the provided parking lots.

Additionally, some people temporarily used public spaces commercially and rent-free, both in and outside the temples, when the school-day finished. This use could only take place in the temples where schools were located.

Finally, some people parked their cars in temple public spaces. Some temples had parking lots with monthly payment plans, while others were free. In these latter cases owners parked their cars at their own risk. The temples could not be held responsible for any car damage and loss, even if the owners needed to ask permission from these temple abbots before parking their cars.

4. Roles of Public Spaces in Temples

The findings showed that the public spaces in the temples were still utilized in the same way as in the past. However, the public spaces in the temples had decreased due to new buildings and adjusted utilization to support activities for city people. In the 18 temples, three dimensions of the changing role of public temple spaces were identified:

1) Public spaces in the temples were the primary places for people in the communities to gather for activities.

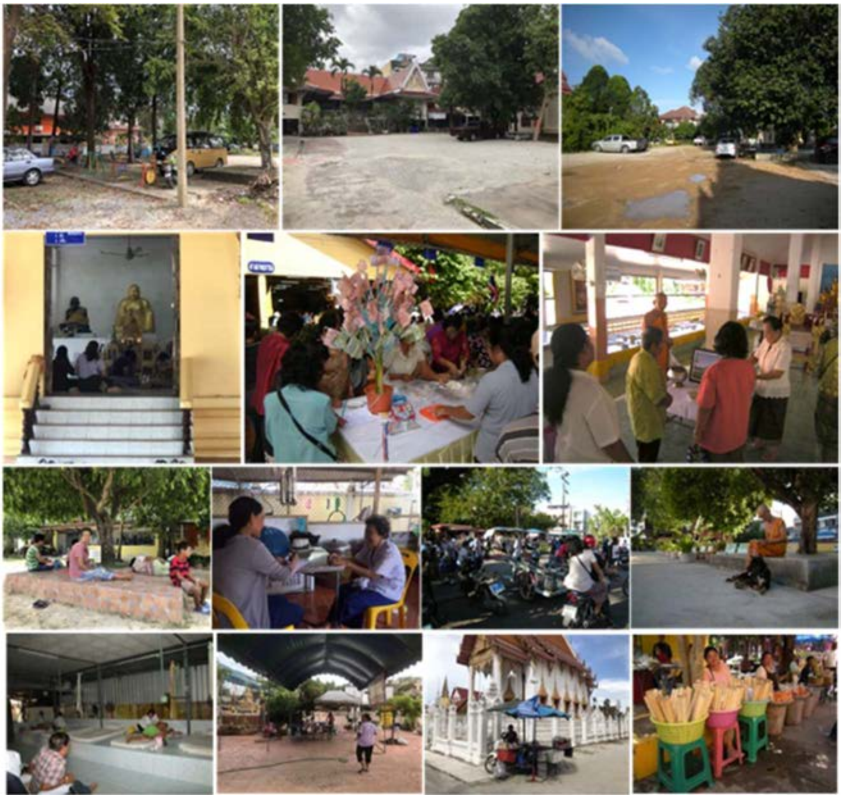
They also had another role in new utilization, namely parking lots to facilitate people who visited the temples. There were three types of parking lots: (1) monthly payment for parking rental, (2) free parking lots with limited duration depending on the opening and closing times of the temple gates. (3) free parking lots for student activities and vehicles waiting for students at the temples where the schools were located. In fact, parking lots were necessary to facilitate people. If they had to park their cars far away from the temple, they would not visit the temples (a monk representative, 2019).

2) In terms of economics, temple public space supported people with low incomes. The findings indicate that there are two different types of economic utilization of temple public space. First, in the temples with schools, the public spaces in front of the schools are employed for commercial activities when the school-day is finished. Second, the large public spaces were occasionally used for traditional activities, such as festivals and large-scale ceremonies. These results reflected that the economic role of the public spaces in the temples cannot occur independently. Their role depended on other types of activities. However, requirements for periods of public space utilization in the temples were organized in the same way. That is, periods of time to use the public spaces for any activity were determined by the opening and closing times of the temple gates.

3) For the social dimension, the public spaces had important roles as linkages in relationships between monks and communities, and for relationships among people who used these public spaces to relax, converse, and exchange life stories. Besides, these public spaces had roles in linking beliefs and mental dispositions and attitudes. Monks also acted as intermediaries to link these things through Buddhist rituals. These social activities clearly could not be held unless there are public spaces (Figure 7).

Figure 7

Illustrations of the Three Dimensions of Public Temple Space Use: Physical, Economic, and Social



Note. An original photograph by Nattaneeporn Noisangiam, November 22, 2019

Discussion

The findings of this study relate to existing research as follows:

1. Social Interaction

This study shows that temple spaces for interaction provide places for linkages between individual relationships and social relationships through activities and rituals. These spaces are also used by people from nearby communities to gather for conversations or to relax. Thus, temple public spaces are not only physical areas, but also social areas. Data from the study indicated that the public spaces in the temples were important to the communities since they were peoples' routine areas, and their activities showed regular ocurrences over spaces and times.

These results are important for city designers. Jan Gehl (2013) and Orantatthanamanee (2014) stated that public spaces were valuable areas for daily life and interactions among a variety of people. Jacobs (1961) and Phaksukcharoen (2008) also indicated that a public space should be near enough to the people so that they can easily meet and interact with each other in their daily lives. Lefebvre (1991) stated that spaces are not built by themsleves, but are constructed socially (Lefebvre, 1991 as cited in Supanan, 2011).

Public spaces in temples provide intermediaries for meeting points, religious ritual spaces, or ritual spaces for the performance of Buddhist and other rituals. These results agree with Orantatthanamanee's (2014) research results and Gehl (2013), who proposed a connection between open public spaces and people's needs for activities. Thus, public spaces help create relationships among people in the communities, and accordingly enhance the strength of communities.

2. Utilization

Temple public spaces are used for various and overlapping activities. Public spaces are not only physical centers for activities in the communities, but also social centers with their own ‘hidden’ cultures. These findings are confirmed by Wanniphodom (1997, as cited in Orantatthanamanee, 2014).

In fact, people in surrounding communities only focused on physical spaces for their activities. They still lacked an awareness for a sense of special belonging, which was considered important for relationships between the communities and the temples. The people only emphasized the use of these spaces without an awareness of the environment; that is, they lacked a sense of place. Even though the temple spaces were used to support people’s social interaction, they did not feel engagement with these spaces. The reason obtained from the conversations with the people in the communities was that most of them were not native to the communities. They moved there to do jobs for their living. During some important festivals or long holidays, they went back to their hometowns. Therefore, no awareness of a sense of belonging resulted in no relationships of value between the communities and the environment. These findings are in line with a study by Sangsehanat (2018), who indicated that faced with people’s routines in cities led to no social awareness. However, the locations of the temples were around the communities to be reached by walking, so that people in the communities could do their activities in any temple (Suwatcharapinan & Danhongmangkorn 2019). Consequently, the locations of the temples were related to a sense of belonging.

According to the findings of choosing a habitual temple for the families of people migrating to live in Songkhla Municipality for their jobs but going back to their hometown during festivals, it could reflect their daily routines that they did not have the feeling of harmony with the new environment. They needed time to adjust, to engage with and feel to be part of the communities (Lefebvre, 1991, as cited in Suwatcharapinan & Danhongmangkorn, 2019).

Sometimes a lack of clarity in zoning between a semi-public zone (ritual zone), a private zone (monk zone), and public zone caused an overlap in the use of space. Some activities interrupted the peace and privacy of monks. Temple zoning has a role in the social connection of people in the communities doing activities. These results are related to some problem mentioned above by Jirathadsanakul (2000) and Nakaphanaumphai (2018). They stated that clear temple zoning attracted people to do activities. If temple zoning is not clear, disturbance and noise affect monks' duties. In addition, public spaces in Thai society are commonly judged in terms of neatness and tidiness, resulting in the loss of originally natural spaces.

In conclusion, a public space is not only a physical space, but also a social space in which relationships are formed between a temple and members of a community through various activities.

3. Economy

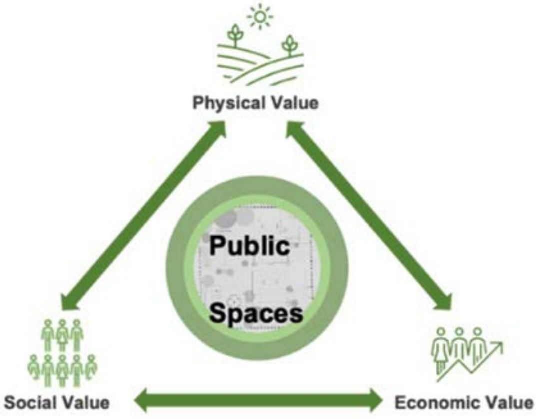
The temples earned some income from the rental of buildings. In addition, some open spaces were developed as parking lots with monthly payments or free of charge in the temples. These developments caused changes in temple landscapes, such as the cutting down of some big trees which previously gave shades in the temples. In addition, temporary economic activities involving stands for selling things during temple events and other activities such as activities after schools finished. These types of utilization occur during set time periods.

Economic activities were mainly in the form of food stalls when schools finished. The entrepreneurs were both people from local communities and outside people. This activity only happened in the temples with schools. Therefore, the social relationships occurred temporarily during meetings, integration, and the exchange of news. In contrast, this economic role was not found to encourage their relationships or build obvious social relationships between people in the communities and outside people.

In conclusion, three characteristics dominated the roles of public spaces in the selected temples. A physical dimension covered the location and types of activities. A social dimension linked to beliefs, faith, and attitudes, and an economic dimension was used to express the value generated through the physical location. Consequently, these three characteristics were all linked together (Figure 8).

Figure 8

Relationship of Three Characteristics of Public Spaces in the Temple (Physical, Economic, and Social Dimensions)



Note. An original diagram by Nattaneeporn Noisangiam

Recommendations

This article showed the uses of temple public spaces by describing their roles physically, socially, and economically. It discussed the link between new people who migrated to live in the communities for their jobs and temple space use for their daily routines. These findings revealed the lack of a sense of belonging.

Recommendations are as follows:

Where temple spaces were not clearly zoned, an overlap of use for different activities occurred. Temple spaces should be clearly zoned to avoid an overlap of zones serving different activities or purposes.

Songkhla Municipality should increase the amount of public spaces by making available unused land for the benefit of the local communities, and the findings of this research can be considered a guideline to develop such spaces appropriately.

In addition, temple public spaces which are open for people to use or perform their activities can cause some problems such as robbery of temple items, or alcohol and drug use, and other illegal activities. The utilization in such illegal ways poses problems for poses problems for the temples and the communities. Hence, government organizations should cooperate with temples and communities to discover suitable solutions to the problems. The cooperation between three sectors can be a guideline to reduce problems in the future.

References

Athiphothi, K. (2005). Open spaces in Thai society. In *Special Lecture Faculty of Architecture Chulalongkorn University*. Bangkok, Thailand. [in Thai]

Chaijan, S., & Laiprakobsab, N. (2016). Public concepts of urban public space. *Built Environment Inquiry Journal, 15*(2), 71-83. https://architservice. https://architservice.kku.ac.th/Kku.ac.th/Wpcontent/uploads/2017/02/05-Supachai.pdf. [in Thai]

Chiniratna, N., Saksung, A., & Thawonprasit, B. (2004). Songkhla slum community: Development and development guidelines. *Parichart Journal, 2*(16), 78-89. [in Thai]

Chowana, K., & Jiraprasertkun, K. (2017). Observations from a study on the phenomenon of public spaces in Kiriwong Village, Nakhon Si Thammarat Province. *Veridian E-Journal Silpakorn University, 10*(3), 1701-1719. https://he02.tci-thaijo.org/ index.php/Veridian-EJournal/article/view/110187 [in Thai]

Gehl, Y. (2013). *Living city: Public spaces (Life between building)*. (Pakanan Sanakhan Rungsang, Translater). Li-Zenn Publishing. [in Thai]

Holdsworth, B. (2005). *Continuous productive urban landscapes: Designing urban agriculture for sustainable cities.* Architectural Press.

Jacobs, J. (1961). *The death and life of great America cities.* Penguin Books.

Jirathadsanakul, S. (2000). *Temple: Thai architectural Buddhism* (1st ed.). Silpakorn University Printing. [in Thai]

Kulchon, K. (2002). *What is urban design-tracking for answers in 40 years* (1st ed.). Silpakorn University Printing. [in Thai]

Nakwatchara, N. (1982). *Temples in Bangkok: Changes in 200 years (1782-1982).* Chulalongkorn University. [in Thai]

Natewutthikun, K. (2007). Development and types of public spaces. In S. Suwatcharaphinan, *Architectural theory: Public spaces* *and social spaces* (pp.28-53). Chiang Mai University Press, Chiang Mai. [in Thai]

Ngamwittayapong, O. Verayasobprasong, T., & Nonthakijnopphakao, N., (2016). *Revive the temple, restore the city.* Arsomsilp Institute and College of Development, Puey Ungphakorn, Thammasat University, Bangkok. [in Thai]

Office of the National Economic and Social Development Council. (2021). *The National Economic and Social Development Plan. (The Twelfth Plan 2017-2021).* https://www.nesdc.go.th/nesdb_en/ewt_dl_link.php?nid=4345. [in Thai]

Orantatthanamanee R. (2014). The concept of public spaces in western and eastern views. In S. Suwatcharaphinan, *Architectural theory: Public spaces and social spaces* (pp. 28-53). Chiang Mai University Press, Chiang Mai. [in Thai]

Paksukcharoen, K. (2008). *Energy-saving shortcut alley: Small public space- social area of Thai communities* [Conference proceedings (full paper)]. Regional and Urban Planning Academic Conference on Energy-Saving Cities, Faculty of Architecture, Chulalongkorn University. [in Thai]

Phasutip, P. (2009). *Design and management of physical environment to enhance interaction and neighborliness: Case study of high price residential estates outer Bangkok area* [Unpublished master's thesis]. Thammasat University. http://dric.nrct.go.th/Search/SearchDetail/264548 [in Thai]

Piromruen, S. (2013). *Planning and designing public spaces in the city: Lan Mueang Bangkok.* Silpakorn University Printing. [in Thai]

Sangsehanat, S. (2018). Sense of place and morphological types of Bangkok. *Veridian E-Jourmal Silpakorn University*. *11*(3), 2564-2578. https://he02.tci-thaijo.org/index.php/Veridian-E-Journal/article/view/161265/116259 [in Thai]

Sukolrattanamethee, S. (2015). Elements in designing an environment that promotes a sense of community. *NAJUA: Architecture, Design and Built Environment, 29*(475) , 476- 488. https://so04. tci- thaijo. org/ index. php/ NAJUA- Arch /article/view/44316. [in Thai]

Supanan, S. (2011). Space, time, identity, and social meaning. *Journal of Communication Arts*, *29*(3), 186-204. https://so02.tci-thaijo.org/ index.php/jcomm/article/view/86161/ 68439 [in Thai]

Suwatcharapinun, S., & Danhongmankorn, W. (2019). The synthesis of theoretical connection of being, space, and everyday life. *Journal of Environmental Design*, *6*(2) , 21- 35. https://so02.tcithaijo.org/index.php/jed/article/view/191030/ 160596 [in Thai]

Wanniphodom, S. (2011). *Social-cultural development of Thailand.* Muang Boran. [in Thai]

Tourism Products Related to Lifestyle of High-Spending Thai Senior Tourists

ผลิตภัณฑ์การท่องเที่ยวที่สอดคล้องกับรูปแบบการดำเนินชีวิตของนักท่องเที่ยวสูงอายุชาวไทยที่มีการใช้จ่ายสูง

Received: August 1, 2022
Revised: September 13, 2022
Accepted: September 23, 2022

Rochaporn Chansawang[1]
รชพร จันทร์สว่าง
Yongyut Kaewudom[2]
ยงยุทธ แก้วอุดม

Abstract

This research aims 1) to categorize types of high-spending Thai senior tourists' lifestyle, 2) to propose tourism products related to their lifestyle, and 3) to suggest a strategy to promote high-spending Thai senior tourism. This is both a qualitative and quantitative research conducted by collecting data from 1,000 high-spending Thai senior tourists; 12 stakeholders related to tourism management; and 12 regional directors of the Tourism Authority of Thailand or representatives of directors, or representatives. Exploratory factor analysis, cluster analysis, and content analysis are used for data analysis. The results reveal that high-spending Thai senior tourists can be

---

[1] Associate Professor, Ph.D., School of Management Science, Sukhothai Thammathirat Open University, Thailand
รองศาสตราจารย์ ดร. สาขาวิชาวิทยาการจัดการ มหาวิทยาลัยสุโขทัยธรรมาธิราช ประเทศไทย

[2] Lecturer, Ph.D., Department of Tourism Management and Service Innovation, School of Tourism and Services, University of the Thai Chamber of Commerce, Thailand
อาจารย์ ดร. สาขาวิชาการจัดการการท่องเที่ยวและนวัตกรรมบริการ คณะการท่องเที่ยวและอุตสาหกรรมบริการ มหาวิทยาลัยหอการค้าไทย ประเทศไทย

Corresponding Author: yongyut_kae@utcc.ac.th

categorized into five types based on their lifestyle; 1) cultural learning and brand prioritizing tourists, 2) outdoor tourists, 3) environment caring tourists, 4) voluntary and life's achievement prioritizing tourists, and 5) health-oriented tourists. The tourism products related to each type of tourists are as follows. Group 1: cultural tourism products; Group 2: recreational and leisure tourism products, Group 3: responsible and sustainable tourism products, Group 4: luxurious and voluntary tourism products, and Group 5: wellness tourism products. The strategic recommendations for tourism promotion include 1) the strategy of tourist destination, activity, and facility management, 2) the strategy of tourist management, and 3) the strategy of marketing promotion.

***Keywords**:* tourism product, lifestyle, Thai senior tourists, high-spending

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อ 1) จำแนกกลุ่มรูปแบบการดำเนินชีวิตของนักท่องเที่ยวสูงอายุชาวไทยที่มีการใช้จ่ายสูง 2) เสนอผลิตภัณฑ์การท่องเที่ยวที่สอดคล้องกับกลุ่มรูปแบบการดำเนินชีวิตของนักท่องเที่ยวสูงอายุชาวไทยที่มีการใช้จ่ายสูง และ 3) จัดทำข้อเสนอแนะเชิงกลยุทธ์ในการส่งเสริมการท่องเที่ยวสำหรับนักท่องเที่ยวสูงอายุชาวไทยที่มีการใช้จ่ายสูง เป็นการวิจัยเชิงปริมาณและคุณภาพ เก็บข้อมูลจากนักท่องเที่ยวสูงอายุชาวไทยที่มีการใช้จ่ายสูง 1,000 คน ผู้มีส่วนได้ส่วนเสียในการจัดการท่องเที่ยว 12 คน และผู้อำนวยการการท่องเที่ยวแห่งประเทศไทย สำนักงานจังหวัด หรือผู้แทน 12 คน ใช้การวิเคราะห์องค์ประกอบเชิงสำรวจ การวิเคราะห์จัดกลุ่ม และการวิเคราะห์เชิงเนื้อหาในการวิเคราะห์ข้อมูล ผลการศึกษาพบว่า สามารถจำแนกนักท่องเที่ยวออกเป็น 5 กลุ่ม 1) กลุ่มเรียนรู้วัฒนธรรมและให้ความสำคัญกับตราสินค้า 2) กลุ่มกิจกรรมนอกบ้าน 3) กลุ่มใส่ใจสิ่งรอบตัว

4) กลุ่มจิตอาสาและให้ความสำคัญกับความสำเร็จในชีวิต 5) กลุ่มรักสุขภาพ สำหรับผลิตภัณฑ์การท่องเที่ยวที่สอดคล้องกับนักท่องเที่ยวแต่ละกลุ่ม มีดังนี้ กลุ่มที่ 1 ผลิตภัณฑ์การท่องเที่ยวเชิงวัฒนธรรม กลุ่มที่ 2 ผลิตภัณฑ์การท่องเที่ยวเชิงนันทนาการและการพักผ่อน กลุ่มที่ 3 ผลิตภัณฑ์การท่องเที่ยวอย่างรับผิดชอบและยั่งยืน กลุ่มที่ 4 ผลิตภัณฑ์การท่องเที่ยวแบบหรูหราและท่องเที่ยวเชิงอาสาสมัคร กลุ่มที่ 5 ผลิตภัณฑ์การท่องเที่ยวเชิงสุขภาพ ส่วนข้อเสนอแนะเชิงกลยุทธ์ในการส่งเสริมการท่องเที่ยวสำหรับนักท่องเที่ยวสูงอายุที่มีการใช้จ่ายสูง ประกอบด้วย 1) กลยุทธ์การจัดการแหล่งท่องเที่ยว กิจกรรม และสิ่งอำนวยความสะดวก 2) กลยุทธ์การบริหารจัดการนักท่องเที่ยว และ 3) กลยุทธ์การส่งเสริมการตลาด

คำสำคัญ: ผลิตภัณฑ์การท่องเที่ยว รูปแบบการดำเนินชีวิต
นักท่องเที่ยวสูงอายุชาวไทย การใช้จ่ายสูง

Introduction

Senior tourists represent a group who have been able to generate significant income for the Thai tourism industry recently. According to the Ministry of Tourism and Sports, the market for senior Thai tourists traveling domestically has expanded. In 2015, it was found that there were 4.8 million senior tourists, generating an income of 12,022 million baht or 1.5% of the total income generated by Thai tourists (Lilawattananan & Sangraksa, 2016), and it was expected that in 2021, if the COVID-19 pandemic did not occur, there could have been more than 5.7 million senior Thai tourists (Tourism Authority of Thailand, 2020).

Senior tourists have a different lifestyle when compared to other groups of tourists. The group focuses on tourism and services that are considered quality and worthwhile. When purchasing goods and services, they give priority to satisfaction. This group of tourists

takes a longer time to travel and camp compared to other tourists in general. They have the ability to purchase goods and services at high prices. Moreover, safety and health care are taken into account for this group of tourists, and they opt to do activities that are appropriate for their age and physique (Rattanapaitoonchai, 2014; Alén et al., 2014; Saributt & Assarat, 2015). This group of tourists has life experience; therefore, they are more careful and prudent when purchasing goods and services as opposed to other groups of tourists, despite having more travel restrictions than young tourists.

Nonetheless, the spread of the COVID-19 has greatly impacted the lifestyle of tourists, that is, tourists are more careful when traveling. The factors influencing their choices of destinations do not only include the beauty of the attractions but also sanitation, hygiene, safety, social distancing, digital access, reliability, and responsibility (Science, Research and Innovation Promoting Fund, Thailand Science Research and Innovation, 2021). Senior tourists, particularly, tend to take these factors into account. Therefore, to study and understand the types of senior tourists' lifestyles, especially the high spenders, which is the market's target group that the Tourism Authority of Thailand believes has a high potential in tourism (Tourism Authority of Thailand, 2018), and is necessary and essential for promoting domestic tourism.

According to the literature review, it was found that previous studies related to senior tourists were divided into 6 themes, including 1) potential of tourist destinations and tourism development for senior tourists; 2) behavior of senior tourists; 3) tourism motivation of senior tourists; 4) factors affecting the decision to purchase tourism products and services of senior tourists; 5) needs and satisfaction towards tourism of senior tourists; and 6) tourism styles suitable for senior tourists. However, it was found that there was no research on tourism products related to the lifestyles of senior tourists with high spending.

Therefore, studies and analyses to obtain tourism products that encompass tourism destinations, activities, and amenities that are related to the lifestyles of high-spending senior Thai tourists are essential for businesses in the tourism industry. This will result in the improvement and development of tourism products to suit the target market, leading to an increase in the number of tourists and income from domestic tourism after the COVID-19 pandemic.

Objectives

1. To categorize types of high-spending senior Thai tourists' lifestyles
2. To propose tourism products related to the types of high-spending senior Thai tourists' lifestyles
3. To suggest a strategy to promote tourism to high-spending senior Thai tourists

Literature Review

1. Concepts of Senior Tourists

Definitions of the term "senior tourists" can vary. Some scholars or agencies have defined senior tourists as tourists aged 60 and over, while other scholars or agencies have indicated that senior tourists are tourists aged 55 and over. On the other hand, an article by the University of Latvia from the 3rd annual meeting on senior tourism in Poland does not clearly specify the starting age of senior tourists but instead focuses on different stages of senior tourists. The article identifies the differences in tourism behavior from factors that occur in each stage of being a senior, consisting of 4 stages: 1) the age without children's presence while on vacation; 2) the retirement age, which leads to more free time; 3) the age with illness and health related restrictions; and 4) the age with the loss of a spouse (Lilawattananan & Sangraksa, 2016). For definitions of senior tourists in Thailand, they vary by age. However, the majority of definitions defines senior tourists as tourists aged 55 years and over (Sangkakorn et al., 2015; Tourism Authority of Thailand, 2018; Chaiaue, 2016). Therefore, the determination of the age of high-spending senior Thai tourists at 55 years and over will show the differences in each age range of tourists and make it appropriate to categorize types of lifestyles.

2. Concepts of Lifestyle

Lifestyle is a concept used in the studies and understanding of consumers' behavior (Krishnan, 2011). The studies of lifestyle involve studying how people live their lives which are expressed through activities, interests, and opinions (Kotler, 2000). To measure the lifestyle of tourists, most scholars employ AIOs for measurements (Activities, Interest and Opinions). This is because the use of AIOs is a more flexible way as opposed to other methods, and sets of questions can be formed to relate to activities, interests, and opinions of tourists. Moreover, the results of responses from tourists can be analyzed in terms of factors and grouped to define new niche groups where it is possible to develop tourism products to suit each market segment (Morrison, 2010).

3. Concepts of Tourism Products

Tourism products are considered a key element in the marketing mix which can respond to tourists' needs, leading to satisfaction. Kastarlak & Barber (2011) stated that tourism products consist of tourist destinations, tourism activities, and tourism facilities. Tikul et al. (2007) regarded tourism products in a broader perspective, stating that they comprise of tangible shaped products, services, places, personnel, tourism-related organizations, and tourism promotion. Consequently, the determination of tourism products related to the lifestyles of high-spending senior Thai tourists according to the concept of Kastarlak & Barber (2011) will be concrete and encompass the tourism elements as follows: tourist destinations, tourism activities, and tourism facilities, and this will be beneficial to the tourism sector's business operators in developing their products to meet the needs of each group of tourists.

Research Methodology

1. Quantitative research (Objective 1)

1.1 Population and sample

Senior Thai tourists were those with 55 years of age and over with an average monthly income of 45,000 baht or more (Tourism Authority of Thailand, 2018). The researcher determined a sample size of 1,000 people, selected from each region's biggest two provinces with the highest number of seniors (Department of Older Persons, Ministry of Social Development and Human Security, 2019), determined the sample size to be 200 people per region, and divided into 100 people per province, including 1) Northern region: Chiang Mai and Chiang Rai, 2) Northeastern region: Nakhon Ratchasima and Khon Kaen, 3) Central and eastern regions: Suphanburi and Chonburi, 4) Southern region: Nakhon Si Thammarat and Songkhla, and 5) Bangkok and its vicinity, that is, Bangkok and Nonthaburi. The researcher used multistage sampling. The first step was quota sampling which was a selection of samples from 4 regions and Bangkok and its vicinity, totaling 10 provinces with 100 people per province. The second step was the selection of senior Thai tourists aged 55 years and over with an average monthly income of 45,000 baht or more and with travel experience within the past year.

1.2 Research tools included a questionnaire which was divided into 2 parts: Part 1 consisting of 12 items about general information of high-spending senior Thai tourists and Part 2, consisting of 78 items about the lifestyles of high-spending senior Thai tourists. Regarding the validity test, the questionnaire created had been presented to 3 experts to examine and determine the IOC or Item-Objective Congruence Index. The results of the validity test of the questionnaire equaled 0.96. For the reliability test, the researcher carried out a test of the modified questionnaire with people outside of the sample group whose characteristics were similar to the study sample, totaling 30 people. The results of internal consistency showed that the reliability value of the entire questionnaire was 0.93.

1.3 Data analysis

1.3.1 General information of high-spending senior Thai tourists by frequency distribution and percentage

1.3.2 Categorization of types of high-spending senior Thai tourists' lifestyles by exploration factor analysis (EFA) and cluster analysis.

2. Qualitative research (Objectives 2 and 3)

2.1 Information providers

2.1.1 Twelve stakeholders in tourism management, including government officials involved in tourism promotion and tourism development, tourism business operators, and professional guides by purposive sampling

2.1.2 Twelve regional directors of the Tourism Authority of Thailand or representatives of directors by purposive sampling.

2.2 Research tools for stakeholders in tourism management. A small group discussion was arranged to identify tourism products related to the types of high-spending senior Thai tourists' lifestyles and to suggest a strategy to promote tourism to them. For regional directors of the Tourism Authority of Thailand or representatives of directors, a semi-structured interview form was used to confirm the Item-Objective Congruence of tourism products and the types of high-spending senior Thai tourists' lifestyles. The small group discussion and the semi-structured interview forms were examined by 3 experts for content validity, and the forms were improved to be more complete before being used as a tool for the research afterwards.

2.3 Data Analysis using content analysis method

Findings

1. For general information of high-spending senior Thai tourists, it was found that the majority are female, aged 55-60, holding a bachelor's degree, married, living with their spouse and children, working in the government service/government officials, earning an average monthly income of 45,000-55,000 baht with sources of income from working/running their own business, having good health and no underlying health conditions that hinder their travels, and not requiring any special amenities during their travels.

2. In terms of categorization of lifestyle groups of high-spending senior tourists, from the results of exploratory component analysis (EFA) by principal component analysis (PCA) and factor rotation (orthogonal rotation) by varimax method to obtain the factors independent of one another and by the criteria for selecting factors as follows: each factor must: 1) have 2 or more variables; 2) have a factor loading of 0.30 or more (Hair, et al., 2006); and 3) have a Eigenvalue of more than 1 in each factor. It was found that the factors affecting

the lifestyles of high-spending senior Thai tourists can be divided into 16 factors, and can be labeled in accordance with the variables contained in each factor as follows: 1) Attentiveness to society and environment, 2) Use of technology, 3) Volunteering and social activities, 4) Advancing towards greater success in life, 5) Interest in cultural tourism, 6) Self-care, 7) Giving importance to home and family, 8) Getting together with others and use of free time, 9) Domestic tourism under the new normal, 10) Giving importance to measures and tourism promotion under the new normal, 11) Recreation and spending time with one's own self, 12) Shopping and dining, 13) Quality and brand appreciation, 14) Safe travel, 15) World and virtual travel, and 16) Opinion on culture and life planning.

Subsequently, all 16 factors were analyzed and grouped using K-Means Clustering technique. The results for the types of high-spending senior Thai tourists' lifestyles are shown in Table 1.

Table 1

The Analysis Result of the Categorization of the Types of High-Spending Senior Thai Tourists' Lifestyles

Factors	**Cluster**				
	1 (n=198)	2 (n=221)	3 (n=178)	4 (n=227)	5 (n=176)
1. Attentiveness to society and environment	.31461	.17882	-.95974	.06873	.30353
2. Use of technology	.40001	-.42190	-.31438	.40276	-.12176
3. Volunteering and social activities	-.19857	.22778	-.41080	.76066	-.62823

Factors	Cluster				
	1 (n=198)	2 (n=221)	3 (n=178)	4 (n=227)	5 (n=176)
4. Advancing towards greater success in life	-.48177	-.47214	.12440	.51855	.34023
5. Interest in cultural tourism	-.61111	.08422	-.47296	.50305	.41125
6. Self-care	-.08652	.29387	.26610	.40588	-1.06429
7. Giving importance to home and family	.33191	.47417	-.81268	-.05139	-.08061
8. Getting together with others and use of free time	-.10139	-.09130	.02846	.43709	-.36382
9. Domestic tourism under the new normal	-.34215	.26672	-.44650	.29790	.11735
10. Giving importance to measures and tourism promotion under the new normal	-.35091	.25049	.08098	-.10888	.13877
11. Recreation and spending time with one’s own self	-.14359	-.44407	-.17280	.43728	.32993

Factors	Cluster				
	1 (n=198)	2 (n=221)	3 (n=178)	4 (n=227)	5 (n=176)
12. Shopping and dining	.06307	-.61945	.13544	.30470	.17690
13. Quality and brand appreciation	.58734	-.17752	-.51048	.09492	-.04401
14. Safe travel	.50031	-.37186	.00973	.02513	-.13815
15. World and virtual travel	-.24787	.27628	-.27347	-.15008	.40208
16. Opinion on culture and life planning	.17104	.25206	-.29881	-.07762	-.10662

According to Table 1, it is found that the types of high-spending senior Thai tourists' lifestyles can be divided into 5 types, and each type can be labeled based on their overall and key characteristics as follows:

Type 1 represents cultural learning and brand prioritizing tourists (19.80%) and its main characteristics are shown in Factor 5: Interest in cultural tourism, followed by Factor 13: Quality and brand appreciation and Factor 14: Safe travel. This type is interested in exploring different ways of life, local cultures, archaeological sites, history museums, and participation in festivals, traditions, special events, and religious events. They think that foreign brands are of better quality than domestic brands and see that expensive products are of higher quality than cheap products. But the brand is not as important as their own satisfaction. This type of tourist looks for attractions and services that have measures to prevent the spread of COVID-19 and are SHA-certified.

Type 2 represents outdoor tourists (22.10%) and its main characteristics are shown in Factor 12: Shopping and dining. This type chooses to purchase products in department stores and malls and likes to dine out.

Type 3 represents environment caring tourists (17.80%) and its main characteristics are shown in Factor 1: Attentiveness to society and environment, followed by Factor 7: Giving importance to home and family. This type sees tourism as a means of generating income for local people. Purchasing local products promotes careers and the economy in the community. Education and learning can happen anywhere and anytime without limitations. They see that economic conditions affect tourism. Businesses in the tourism sector should consider the impact they have on society. Everyone should pay attention to the environment and the seniors. This group of tourists regards family as the most important thing in life. They like to do activities with their family, focus on home safety, and like to decorate their house and the space around it to always make their entire house look good.

Type 4 represents voluntary and life's achievement prioritizing tourists (22.70%) and its main characteristics are shown in Factor 3: Volunteering and social activities, followed by Factor 4: Advancing towards greater success in life. This group volunteers for charitable organizations and is interested in and participating in activities related to community and society development for livability. They are a member of various clubs or associations. They like watching sports and see that their greatest success includes being a business owner and having good financial standing, fame, and honor. They still want to continue working even after retirement.

Type 5 represents health-oriented tourists (17.60%) and its main characteristics are shown in Factor 6: Self-care. This group is interested in healthy food and activities related to health care. They focus on a sanitary diet, buying health care products and are interested in health tourism.

3. For tourism products related to the types of high-spending senior Thai tourists' lifestyles, it is found that:

Group 1: cultural tourism products: includes historical attractions, archaeological sites, religious sites, cultural attractions, festivals, traditions, and special events. Tourists should be able to learn and participate in tourism activities which include arts, cultures, and lifestyles. Accommodations should be luxurious, famous, and internationally recognized for the service standards and should put emphasis on architectural design, interior decoration, and services that reflect the culture of the province or locality. Restaurants should be reputable and well-known and should focus on local dishes. They must be guaranteed by famous people or organizations. The restaurants' interior decoration and atmosphere reflect the identity and culture of the province or locality. In addition, these tourists pay great attention to tourism products that are SHA-certified (Amazing Thailand Safety and Health Administration).

Group 2: recreational and leisure tourism products: includes tourist destinations that are for shopping such as shopping malls, local markets, and walking streets. Tourists can visit these tourist destinations and buy souvenirs as well as eating out at their favorite restaurant or café. Accommodations should be luxury hotels located in the city or close to the shopping area and commercial district. Restaurants or cafes should be famous, provide tasty food, and beautifully decorated with an atmosphere suitable for relaxation.

Group 3: responsible and sustainable tourism products: includes famous tourist destinations which follow a sustainable management concept and focus on economic, social, and environmental impacts. Tourism activities emphasize on responsible tourism. Tourists must have the opportunity to do activities with their family and buy souvenirs that are products from the local community. Accommodations should be hotels with acceptable service standards and have a good focus on environmental management. Restaurants should be famous and focus on a family-oriented, friendly atmosphere. Moreover, tourist destinations, accommodations, and restaurants must have high security, pay attention to their design according to the concept of universal design in accordance with the characteristics and needs of senior tourists.

Group 4: luxurious and voluntary tourism products: can be both emerging tourist destinations which are still not very well-known in order to create pride for tourists for having the opportunity to visit tourist destinations that have been managed successfully and have become famous in order to create inspiration that leads to success for tourists. Moreover, inside tourist destinations or during their journeys, tourists should have the opportunity to do activities that are beneficial to the community and society. Accommodations should be luxurious, with high standards and excellent services, or should be unique, i.e. a boutique hotel. Restaurants should be fine dining restaurants which are beautifully decorated with an elegant atmosphere. The services should be excellent, and the staff well-trained and rehearsed. This could be a restaurant located inside a hotel.

Group 5: wellness tourism products: includes health tourist destinations where there are activities to promote, maintain, and restore health and where health products are sold. Tourists focus on staying in hotels that offer health services such as a spa, yoga, and massage services. Restaurants should be healthy restaurants with an emphasis on safety and hygiene.

4. Strategic recommendations for tourism promotion for high-spending senior Thai tourists can be divided into 3 strategies as follows:

Strategy 1: tourist destination, activity, and facility management for high- spending senior tourists contains guidelines as follows: 1) improving existing tourist destinations and developing new tourist destinations by taking into consideration the differences and the identity of the area; 2) designing and developing tourist routes to suit tourists; 3) designing and developing tourism activities to be diverse and creative with focus on tourists being able to do activities with their families or travel companions; and 4) designing and developing infrastructure, facilities, services, and tourism products according to the concept of universal design to support senior tourists.

Strategy 2: management of high-spending senior tourists contains guidelines as follows: 1) enhancing the sanitation safety standards of tourism products; and 2) producing a database of tourists' information on a digital platform that can benefit business operators and related parties in the tourism sector.

Strategy 3: marketing promotion for high-spending senior tourists contains guidelines as follows: 1) organizing a year-of-tourism campaign for senior tourists to create a tourism trend which entices senior tourists to travel and encourages business operators in the tourism sector to be active in developing tourism products and services for high-spending senior Thai tourists; 2) publicizes new tourist destinations or tourist destinations in provinces that tourists are interested in via social media; 3) organizing special tourism activities in provinces or tourist destinations that tourists are interested in to stimulate more tourism activities; 4) determining and promoting the image of being a travel destination for high-spending senior Thai tourists in provinces that have the potential to accommodate them.

Conclusion and Discussion

1. Lifestyles of high-spending senior tourists can be categorized into 5 types as follows:

Type 1: This is a group that is interested in exploring ways of life, local cultures, historic sites, and history museums as well as participating in festivals, traditions, special events, and religious events. This is in line with the “Phumchai Thai Fakfai Thamma” group (a group of proud Thais who pay attention to dharma) found in the research of Thaneerat (2013) and the “Fakfai Nai Tham” group (a group of those who are interested in dharma in the research of Lomprakhon & Maneenart (2007). The view of this group of tourists is that foreign brands are of better quality than domestic brands and that expensive products are of higher quality than inexpensive ones. But the brand is not as important as their own satisfaction, reflecting that these tourists are not price sensitive and willing to pay more if the products and services are of good quality. Moreover, the purchase of goods and services depends mainly on the satisfaction of the tourists (Chevalier & Gutsalz, 2012). This group of tourists also seeks tourist destinations and service providers who have measures to prevent the spread of the COVID-19 in place, which is consistent with the research of Tangtenglam & Pongpanich (2021) in which it was found that the factors affecting the choice and decision to travel in the new normal are safety and hygiene which are of the utmost importance.

Type 2: This is a group that chooses to buy products in department stores or shops and likes to eat out. This is consistent with the “He Ha Nok Ban” group (an outdoor-fun group) in the research of Deeprasert & Lomprakhon (2013), a group of senior people who like to eat out and participate in parties and festive events. This group likes to spend most of their time shopping in department stores. Furthermore, this is in line with the group interested in purchasing products in the research of Junpoung (2014), which has a lifestyle related to purchasing products. This group regularly changes their shopping places and does other activities when they are out shopping, such as eating, watching movies, and they often make purchases at large stores or department stores.

Type 3: This is a group that sees tourism as a source of income for local people. They see that purchasing local products promotes careers and the economy in the community. Education can happen anywhere, anytime without limitations for them, which reflects that senior tourists are a valuable and experienced market segment. Their behavior in tourism tends to be for leisure and learning (Chiang et al., 2014). Also, they perceive that their purchases of local products and spending during travel contribute to the distribution of local income and revitalize the country's economy (Sriampornekkul & Chuntuk, 2018). This group of tourists also think that family is the most important thing in life; they like to do activities with their family and focus on home safety, and like to decorate their house and the space around it to always make their entire house look good. This is similar to the group of family lovers in the research of Rungsawat (2010) and the group of housewives and househusbands in the research by Hirunro (2002), as well as the Conventional Family Life group in Cleaver et al. (2000), a group that focuses on family and home life, spends most of its time on home care, likes to keep their home tidy, and likes to do activities with family members.

Type 4: This is a group that volunteers for charitable organizations. They are interested and participate in activities related to community and society development for livability. They are a member of various clubs or associations and like watching sports. This is in line with the research by Sukasukont (2019) who studied the lifestyle of seniors in Bang Phli District, Samut Prakan Province, and found that the activists who took care of themselves represent a group that likes to participate in charitable events, activities in religious clubs, as well as tourism and cultural clubs, professional activities, activities in sports clubs, and public charitable events and pays attention to exercise and meeting people. Moreover, the type-4 tourists see that their greatest success includes being a business owner and having good financial standing, fame, and honor. They still want to continue working even after retirement. This is because they consider that their financial status, reputation, and honor will lead to a better quality of life. Having a good financial status will allow them to fully meet various needs while reputation and honor will enable them to play an important role in society as well as to have the opportunity to participate in various social activities more (Khumwong et al., 2011).

Type 5: This is a group that is interested in healthy food and health care activities. They pay attention to eating hygienic food, purchase health care products, and are interested in health tourism. This is consistent with the research of Lomprakhon & Maneenart (2007) on lifestyles of seniors in Bangkok, with a case study of senior people who are employed, which found that consumers of health products form a group that does activities, pays attention to, and has opinions about health. They are careful about food consumption by consuming healthy food and doing various activities to be healthy, including exercise and taking various dietary supplements for better health. This group of senior people is interested in everything that helps improve their health.

2. Regarding tourism products related to the types of high-spending senior Thai tourists' lifestyles, it was found that the 5 types of tourists have different lifestyles, causing the needs for tourism products to vary accordingly. It can be explained that the categorization of lifestyle types is based on the AIOs lifestyle measurement concept which studies the psychological view of consumers that allows consumers' characteristics to be clearly described (Plummer, 1974), analyzed for factors, and grouped to define emerging new niche groups (Morrison, 2010). Moreover, according to previous studies, it was found that the presentation of tourism products often stemmed from the studies of tourists' behavior alone and no tourists were classified into groups of lifestyles (Yonwikai, 2019; Suwannarat et al., 2015; Sungrugsa et al., 2016). Therefore, the categorization of high-spending senior Thai tourists according to their lifestyles will result in businesses in the tourism sector being able to develop tourism products to better match the characteristics of each group of tourists.

3. Strategic recommendations for tourism promotion for high-spending senior Thai tourists can be divided into 3 strategies as follows:

Strategy 1: tourist destination, activity, and facility management for high-spending senior tourists: Crouch and Ritchie (1999) describe that a tourist attraction is one of the key components in attracting tourists to visit. Therefore, the development of tourist destinations to suit target tourists will increase the tourists' interest and enable them to travel to the attractions more. This is also in line with the concept by Inkpen (1998) that tourism activities are very important for tourists seeking travel experience and the study of Sriampornekkul (2017) who studied the development of tourism management strategies at the secondary-city level to support tourism for wealthy senior people. The results of the study referred to the organization of tourism activities that secondary-city tourism needs to take into account the development of tourism activities to support the tourism of wealthy senior people by promoting creative tourism activities for senior tourists. In terms of facilities, it is in line with the concept by Gheorghe et al. (2013) who stated that the market of senior tourists has different needs compared to other groups of tourists. Therefore, facilities should be prepared in various aspects such as accommodations, restaurants, guide services, and souvenir shops to suit the needs of senior tourists.

Strategy 2: management of high-spending senior tourists: The researcher sees that for the management of high-spending senior tourists, there should be enhancement of sanitation safety standards of tourism products to build confidence among senior tourists when traveling, as this group of tourists is more vulnerable to illness than other groups of tourists, such as specifying sanitation safety standards or SHA standards to build confidence among tourists (Tourism Authority of Thailand, 2020). Therefore, when tourist destinations or services are certified by sanitation safety standards, it not only represents responsibility against the spread of COVID-19 but also supports the Thai tourism sector in terms of standards (Artharn et al., 2022). This is in line with the research of Chantaranamchoo & Laophuangsak (2017) who studied the development of tourism products for senior people by local entrepreneurs in the western region to enhance quality tourism. The results of the research propose guidelines for the development of tourism products that focus on tourism operators improving standards of tourism services and safety for seniors as a priority. In addition, tourists' information is crucial for the management of high-spending senior Thai tourists. Therefore, the researcher believes that a database of tourists' information should be created on a digital platform that can benefit tourism operators and related parties. The development of the database is systematically stored and enables effective use of information (Digitized Thailand, 2015 as cited in Chirakitnimit, N. & Laoakka, 2021). The database will allow business operators and related parties in the tourism sector to have easy and convenient access to information and can utilize the information for the effective development of tourism products. This can be exemplified by the research of Yanchinda et al. (2015) who studied the establishment of an information and knowledge database system for service and tourism management in the upper northern part of Thailand for senior tourists. The research aimed at developing an effective information system, information management, service knowledge, and tourism management in the upper northern part of Thailand for senior tourists.

Strategy 3: marketing promotion management for high-spending senior Thai tourists. The proportion of senior tourists is continually increasing, and this group of tourists is a group with high purchasing power and has leisure time to travel. This presents an opportunity for various tourist cities to promote tourism for such groups; therefore, marketing promotion is an important tool to stimulate and drive tourism products and services to attract and make the high-spending Thai tourists to travel to particular attractions more frequently. This is in line with the Ministry of Tourism and Sports (2021), which stated that marketing promotion will help stimulate tourists' spending and increase the frequency of travel. Also, this is in accordance with Lilawattananan & Sangraksa (2016) who proposed suggestions for execution by the public and private sectors for promoting tourism to senior tourists, which include public relations through various media and organizing the year-of-tourism campaign for senior tourists to create a tourism trend that entices senior tourists to travel.

Recommendations

1. Policy Aspect

1.1 Relevant government agencies, such as the Office of the Board of Investment, should promote the private sector's investment to develop tourism products and services for high-spending senior Thai tourists.

1.2 Relevant government agencies or state enterprises, such as the Tourism Authority of Thailand, should establish marketing plans to encourage domestic travel among high-spending senior Thai tourists.

1.3 Relevant government agencies, such as the Department of Tourism, should specify standards for tourism products and services for senior tourists and encourage tourism and hospitality related businesses to be assessed and certified by such standards.

2. Management Aspect

2. 1 Relevant government agencies, such as Tourism Authority of Thailand, Department of Tourism, and Ministry of Tourism and Sports, should form a database of tourism products and services to accommodate high-spending senior Thai tourists.

2.2 Businesses related to tourism can create applications to support high-spending senior Thai tourists when it comes to searching for tourist destinations, bookings, and purchasing tourism products and services. These applications should also facilitate the exchanging of ideas and experiences of tourists.

2.3 Businesses related to tourism should launch a marketing promotion by providing high-spending senior Thai tourists with benefits such as tailored travel packages when traveling with a group or traveling with their families. A travel point system could be implemented to encourage longer stays in tourist destinations to generate increased spending.

2.4 Businesses related to tourism should employ the concept of universal design in designing buildings, structures and various facilities to accommodate high-spending senior Thai tourists.

3. Recommendations for future research studies

3.1 Future research should study marketing strategies for high-spending senior Thai tourists according to types of lifestyles.

3.2 Future research should study the design and development of tourist routes for high-spending senior Thai tourists.

3.3 Future research should study the potential and development of tourism components to support tourism under the new normal.

Acknowledgement

1. The researcher is immensely grateful to the National Research Council of Thailand (NRCT) for funding the study of the lifestyles of high-spending senior Thai tourists.

2. The Research Ethics Committee, University of the Thai Chamber of Commerce approved the research and ethical principles regarding human experimentation according to international standards, including Declaration of Helsinki, Belmont Report, CIOMS

Guidelines, and the International Conference on Harmonization in Good Clinical Practice (ICH-GCP) with the project number A09001/2021.

References

Alén, E., Nicolau, J. L., Losada, N., & Domínguez, T. (2014). Determinant factors of senior tourists' length of stay. *Annals of Tourism Research, 49*, 19-32. doi:https://doi.org/10.1016/j.annals.2014.08.002

Artharn, D., Jaroenwisan, K., & Boonmeesrisanga, M. (2022). The enhancement of safety and health protocols for sustainable homestay tourism after the COVID-19 pandemic in Thailand. *Journal of Liberal Arts, Thammasat University, 22*(1), 186-204. https://doi.org/10.14456/lartstu.2022.9 [in Thai]

Chaiaue, R. (2016). *Factors influencing decision-making of slow tourism by international senior tourists in Chiang Mai.* (Master of Arts Thesis), Maejo University. [in Thai]

Chantaranamchoo, N., & Laophuangsak, P. (2017). Development of tourism products for elderly group by local operators in the Western region for enhanced quality tourism. *University of the Thai Chamber of Commerce Journal Humanities and Social Sciences*, *37*(1), 52-64. [in Thai]

Chevalier, M., & Gutsalz, M. (2012). *Luxury retail management: How the world's top brands provide quality product & service support*. Wiley.

Chiang, L., Manthiou, A., Tang, L., Shin, J., & Morrison, A. (2014). A comparative study of generational preferences for trip-planning resources: A case study of international tourists to Shanghai. *Journal of Quality Assurance in Hospitality & Tourism, 15*(1), 78-99. doi:10.1080/1528008X.2014.855536

Chirakitnimit, N., & Laoakka, S. (2021). Development of the Lamphun digital cultural heritage archive to promote the creative economy. *Journal of Humanities and Social Sciences Nakhon Phanom University*, *11*(3), 251-266. [in Thai]

Cleaver, M., Green, B. C., & Muller, T. E. (2000). Using consumer behavior research to understand the baby boomer tourist. *Journal of Hospitality & Tourism Research, 24*(2), 274-287. doi:10.1177/109634800002400210

Crouch, G. I., & Ritchie, J. R. B. (1999). Tourism, competitiveness, and societal prosperity. *Journal of Business Research,* 44(3), 137-152. doi:https://doi.org/10.1016/S0148-2963(97)00196-3

Deeprasert, J., & Lomprakhon, C. (2013). Lifestyle and purchasing behavior of the elderly for the luxury goods in Bangkok metropolitan areas. *APHEIT Journal, 19*(2), 126-137. [in Thai]

Gheorghe, G., Daniel, B., Dorobantu, M. R., Stefania, B., & Nistoreanu Puiu. (2013). Slow movement as an extension of sustainable development for tourism resources. a Romanian approach. In *20th IBIMA Conference, Special Edition*. Kuala Lumpur, Malaysia.

Hair, J., Black, W. C., Babin, B. J., & Anderson, R. E. (2006). *Multivariate data analysis*. Upper saddle River, Pearson Education International.

Hirunro, L. (2002). *Lifestyle, media exposure and purchasing behavior of older consumers in Bangkok.* (Master of Arts Thesis), Chulalongkorn University. [in Thai]

Inkpen, G. (1998). *Information technology for travel and tourism*. Addison Wesley.

Junpoung, Y. (2014). *Elderly lifestyle characteristics and their vitamin supplement purchase decisions in Thailand.* (Master of Management Thesis), Suranaree University of Technology, Nakhonratchasima. [in Thai]

Kastarlak, B. I., & Barber, B. K. (2011). *Fundamentals of planning and developing tourism*. Upper Saddle River. Prentice Hall.

Khumwong, W., Noosawat, J., Pratanworapunya, W., & Siripanya, J. (2011). Factors relating to quality of life of elderly. *Journal of Health Science Research, 5*(2), 32-40. [in Thai]

Kotler, P. (2000). *Marketing Management: Analyzing consumer marketing and buyer behavior*. Englewood cliffs, Prentice Hall.

Krishnan, J. (2011). Lifestyle-a tool for understanding buyer behavior. *International Journal of Economics and Management*, *5*(1), 283-298.

Lilawattananan, N., & Sangraksa, N. (2016). Aging tourism, tourism for the elderly. *Tourism economic review. 5*(July-September), 52-66. [in Thai]

Lomprakhon, C., & Maneenart, A. (2007). *Lifestyle of the working elderly people in Bangkok metropolitan areas* (Research Reports). Siam University. [in Thai]

Ministry of Social Development and Human Security, Department of Older Persons. (2020, January 27). *Statistics of the senior in Thailand's 77 provinces*. Retrieved from http://www.dop.go.th/th/know/1/275 [in Thai]

Ministry of Tourism and Sports. (2021). *National tourism development plan 2021-2022*. Office of Permanent Secretary. [in Thai]

Morrison, A. M. (2010). *Hospitality and travel marketing* (4th ed.). Delmar/Cengage Learning.

Plummer, J. T. (1974). The concept and application of life style segmentation. *Journal of Marketing, 38*(1), 33-37. doi:10.2307/1250164

Rattanapaitoonchai, J. (2014). Senior tourism market: new opportunities for Thailand to grow with AEC [Bangkok Biz News Section: ASEAN+]. *Bangkokbiznews, 3*(153), 1-2. [in Thai]

Rungsawat, P. (2010). *Lifestyles and behaviors in using social network by office workers in Bangkok.* (Master of Arts Individual Study), Thammasat University, Pathumthani. [in Thai]

Sangkakorn, K., Piboonrungroj, P., Boonyanupong, S., Maneetrakoontong, A., & Yanjinda, J. (2015). *Interconnectivity of tourism supply chains in the Upper North of Thailand for supporting senior tourists* (Research Reports). Thailand Science Research and Innovation. [in Thai]

Saributr, S., & Assarat, N. (2015). Market segmentation of new-age elderly Thai tourists for domestic tourism. *Journal of Management Science Chiangrai Rajabhat University, 14*(2), 16-41. [in Thai]

Sriampornekkul, L., & Chuntuk, T. (2018). Quality tourism for senior tourists. *Journal of Humanities and Social Sciences, Rajapruk University*, *4*(1), 12-28. [in Thai]

Sriampornekkul, L. (2017). *Strategic development on tourism management onnon- principle towns for elderly quality tourists.* (Doctor of Philosophy Thesis), Silpakorn University, Nakhonpathom. [in Thai]

Sukasukont, P. (2019). *Lifestyle of elderly people in Bangphli district, Samutprakan province* (Research Reports). Dhonburi Rajabhat University. [in Thai]

Sungrugsa, N., Plomelersee, S., & Warabumrungkul, T. (2016). Styles and Behavior in Slow Tourism for Senior Tourists in the Thai Western Region. *University of the Thai Chamber of Commerce Journal Humanities and Social Sciences*, *36*(2), 1-19. [in Thai]

Suwannarat, S., Auttarat, S., Srinurak, N., & Kaewpinij, S. (2015). *Guideline for development participatory beyond senior tourists and community tourism in the Upper North* (Research Reports). National Research Council of Thailand and The Thailand Research Fund. [in Thai]

Tangtenglam, S., & Pongpanich, A. (2021). Factors Affecting the Selection of New normal Thai Travel. *Journal of Multidisciplinary in Humanities and Social Sciences, 4*(1), 12-24. [in Thai]

Thailand Science Research and Innovation, Science, Research and Innovation Promoting Fund. (2021). COVID-19 on tourism sector: impacts and solutions. *PMUC Policy Brief Tourism, 1*(1), 1-8. [in Thai]

Thaneerat, C. (2013). *Lifestyle, media exposure and traveling behavior or retro market of Thai tourist.* (Master of Arts Thesis), National Institute of Development Administration. [in Thai]

Tikul, J., Srikhao, S., Pradapsri, P., Wisaidee, J., & Pangtawong, S. (2007). *Potential and readiness of tourism products in the Lower Northeastern part of Thailand* (Research Reports). The Thailand Research Fund. [in Thai]

Tourism Authority of Thailand. (2018). *Final Report: the study of the behavior of Thai tourists with the potential to spend*. Brand Matrix Research. [in Thai]

Tourism Authority of Thailand. (2020). 9 *new trends in the future of tourism.* Retrieved from https://api.tourismthailand.org/upload/live/content_article_file/20603-15378.pdf [in Thai]

Tourism Authority of Thailand. (2020). *Amazing Thailand Safety & Health Administration (SHA) sanitation safety standard in 10 types of business.* Retrieved from https://thailandsha.tourismthailand.org/index [in Thai]

Yanchinda, J., Putthinoi, S., Jaimunk, J., Pongwat, A., & Sangkakorn, K. (2015). *Information and knowledge management system on tourism management and administration in the Uupper North of Thailand for supporting senior tourists* (Research Reports). National Research Council of Thailand and The Thailand Research Fund. [in Thai]

Yonwikai, W. (2019). Business development guidelines to support tourism behaviours of elders travelling in Thailand. *Dusit Thani College Journal, 13*(2), 428-438. [in Thai]

Developing a Board Game to Foster Preventive Knowledge of Child Sexual Abuse at the Primary School Level

การพัฒนาเกมกระดานเรื่องการให้ความรู้ด้านการป้องกันการล่วงละเมิดทางเพศสำหรับเด็กระดับประถมศึกษา

Received: April 2, 2022
Revised: June 28, 2022
Accepted: September 12, 2022

Kanjana Jantadet[1]
กาญจนา จันทะเดช
Wimontip Musikaphan[2]
วิมลทิพย์ มุสิกพันธ์

Abstract

The research aimed to develop a board game that could foster preventive knowledge of child sexual abuse among primary school students. It attempted to assess the appropriateness of the game and reveal the students' satisfaction with it. The study additionally measured the students' knowledge before and after playing the game, as well as showing adverse effects of sexual abuse as part of preventive knowledge. The board game in this study was developed as a response

---

[1] Master student, Child Development Major, Human Development, National Institute for Child and Family Development, Mahidol University, Thailand
นักศึกษาปริญญาโท วิชาเอกพัฒนาการเด็ก สาขาวิชาพัฒนาการมนุษย์ สถาบันแห่งชาติเพื่อการพัฒนาเด็กและครอบครัว มหาวิทยาลัยมหิดล ประเทศไทย

[2] Assistant Professor, Ph.D., Demography, National Institute for Child and Family Development, Mahidol University, Thailand
ผู้ช่วยศาสาสตราจารย์ ดร. สาขาวิชาประชากรศาสตร์ สถาบันแห่งชาติเพื่อการพัฒนาเด็กและครอบครัว มหาวิทยาลัยมหิดล ประเทศไทย

Corresponding Author: kjantadet@gmail.com

to the recent trends in child sexual abuse and relevant research. The study used a one-group pretest-posttest experimental design. Sixty students from a public primary school in Taweewattana District, Bangkok Metropolitan, were selected through selective random sampling. The students' knowledge and understanding of sexual abuse was measured through multiple-choice questions. The board game, pretest and posttest of the students' preventive knowledge of sexual abuse, and satisfaction survey were evaluated using the Items-Objective Congruence Index (IOC) and examined by experts. The derived data was later analyzed using a dependent t-test, mean, and standard deviation. The findings revealed that the developed board game could increase the students' preventive knowledge of sexual abuse. The game was assessed to be highly appropriate for them. Additionally, their satisfaction ranked high, reflecting their contentment with the game. Therefore, it was concluded that the board game can be an effective alternative tool to teach primary school students preventive knowledge of child sexual abuse.

***Keywords**:* board game, child sexual abuse, elementary school

บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อพัฒนาเกมกระดานที่ให้ความรู้เกี่ยวกับการป้องกันการล่วงละเมิดทางเพศในนักเรียนระดับประถมศึกษา ประเมินความเหมาะสมของเกมและความพึงพอใจของนักเรียนที่มีต่อการเล่นเกมกระดาน โดยมีการวัดระดับความรู้ของนักเรียนก่อนและหลังเล่นเกม และแสดงให้เห็นถึงผลกระทบในทางลบของการล่วงละเมิดทางเพศซึ่งเป็นส่วนหนึ่งของความรู้เชิงป้องกัน เกมกระดานที่ใช้ได้รับการพัฒนาสืบเนื่องจากแนวโน้มสถานการณ์การล่วงละเมิดทางเพศในเด็กและงานวิจัยที่เกี่ยวข้อง งานวิจัยนี้เป็นงานวิจัยเชิงทดลองในรูปแบบ One-Group Pretest – Posttest Design โดยมีกลุ่มตัวอย่างคือ นักเรียนระดับประถมศึกษาจำนวน 60 คน

ของโรงเรียนแห่งหนึ่งในเขตคลองทวีวัฒนา จังหวัดกรุงเทพมหานคร ใช้วิธีการสุ่มตัวอย่างแบบคัดเลือก มีการวัดความรู้และความเข้าใจของนักเรียนเกี่ยวกับการล่วงละเมิดทางเพศโดยใช้แบบทดสอบแบบปรนัย เกมกระดาน แบบทดสอบความรู้ก่อนและหลัง และแบบประเมินความพึงพอใจที่ใช้ ได้รับการประเมินโดยวิธีการหาค่าความเที่ยงตรงของแบบสอบถาม (IOC) และการตรวจสอบจากผู้เชี่ยวชาญ สถิติที่นำมาใช้ในการวิเคราะห์ข้อมูลได้แก่ t-test แบบ Dependent ค่าเฉลี่ย และค่าเบี่ยงเบนมาตราฐาน ผลการวิจัยพบว่า เกมกระดานที่พัฒนาขึ้นสามารถเพิ่มความรู้ด้านการป้องกันการล่วงละเมิดทางเพศให้แก่นักเรียนได้ เกมกระดานมีความเหมาะสมกับนักเรียนในระดับสูง และนักเรียนมีความพึงพอใจในเกมสูง จึงกล่าวได้ว่าเกมกระดานเป็นเครื่องมือทางเลือกที่เหมาะสมในการให้ความรู้เรื่องการป้องกันการล่วงละเมิดทางเพศแก่นักเรียนในระดับประถมศึกษา

คำสำคัญ: เกมกระดาน การล่วงละเมิดทางเพศในเด็ก
ระดับชั้นประถมศึกษา

Introduction

"The healthy development of children is crucial to the future well-being of any society" (UNICEF, n.d.). The statement emphasizes the significance of children's healthy development. Healthy development entails more than just eating and sleeping well; it also concerns being safe from violence and exploitation. Child sexual abuse, also known as child molestation, has caused many countries major problems and long-term consequences. The issue has jeopardized children's physical and mental well-being, which affects the country's development goals.

1. Child Sexual Abuse Situations in Thailand

Child sexual abuse has been one of Thailand's long-lasting issues. The government and public sectors have addressed the issues by setting policies and launching campaigns to reduce child sexual abuse cases and protect children's lives. However, the country's record of child sexual abuse remains high. Some records, in particular, are believed to be missing from the country's data. Since 2007, there have been reports of increased violence against children, likely to increase yearly. According to the OBEC Student Protection Center (Thairath Online, 2020), 1,186 victims were sexually abused, between 2013 and 2019, with three out of four sexual offenders being people the students know. The number of reported cases has significantly increased. According to information from the Ministry of Public Health, most of the 9,000 children hospitalized in 2017 were sexually abused (UNICEF, n.d.). Thai Health Promotion Foundation (2018, as cited in the Report on Child and Youth Situation, 2020) reported that most of the child sexual offenders were children's family members and acquaintances (53 percent), strangers (38.2 percent), and people whom children knew through social media (8.8 percent). According to research on the sexual abuse experiences of children under 18 (grades 7 - 12), most sexual offenders were peers, relatives, and neighbors (Limprasert et al., 2020). Pavena Foundation for Children and Women reported that rape and abuse cases are increasing, and children aged 5 to 10 are particularly vulnerable. The foundation received a total of 10,147 complaints, with rape and obscenity. Pavena Foundation also significantly paid attention to two out of the six issues, and 863 cases were among them. As a result, the number of cases is higher than the record in 2019, which had only 786 cases or 9.80 percent higher (Matichon, 2020).

2. Child Sexual Abuse Trends

Online technology is essential in today's society. It makes our lives more convenient. Also, it has changed our cultures in various ways. Online activities, unlike physical activities, are active and take place at any time with no limitations. Children and parents: media use and attitudes report (2021) mentioned that the most popular devices for online activities are mobile phones, laptops, and tablets, and more than half of children aged 12 to 15 have a negative experience with strangers. Though sexual abuse is not reported as one of those experiences, it clearly shows that strangers can easily reach children. Young people are more likely to spend time online than to meet up with others in person. As a result, sexual offenders can exploit and seduce children through this channel. The Federal Bureau of Investigation (FBI) has found that over 50 percent of online sexual exploitation victims are students between 12 to 15 years old. 89 percent of sexual advances targeting children occurs in internet chatrooms and instant messages since online relationship has been established (Child Crime Prevention & Safety Center, 2020).

During the COVID-19 outbreak, many online platforms have been developed to help people study, work, etc. Child sexual abuse is committed on online platforms such as online games and teleconference software because children cannot go outside; as a result, they spend their time at home studying and playing. According to the INTERPOL (2020) report, the number of child sexual abuse cases reported is lower before the outbreak. However, it is expected that many cases will be reported once the lockdown restriction is eased. Because the children are separated from offenders, they will have a chance to report. It supports the idea that the offenders can be children's acquaintances. In addition, the number of transnational child sexual offenders is decreasing due to countries' policies on travel restrictions. However, because of the restrictions, the offenders may find another way to commit the crime online, such as live streaming. Delays in reporting, reduced use of the INTERPOL ICSE database, insufficient numbers of specialists or people who support child sexual abuse investigations, and limitations in online communication and service are also factors in the decline in the number of child sexual abuse cases. Thus, the number of actual cases may be higher than that of the confirmed ones.

UNICEF (2020) is concerned about child sexual abuse on online platforms in Thailand. Due to the lockdown, Thai children and teenagers lack interaction with friends or peers. Instead, they frequently interact with acquaintances and strangers, who may sexually seek to exploit them, through online channels. These child sexual offenders will normally build relationships with the children and take the advantage of them. They may ask or seduce the children to share their sexual images or send sexual contents. The offenders may extort money from the children in exchange for not sharing the content.

Moreover, using online platforms can jeopardize individual privacy. Scammers or hackers can gain access to personal information or contacts. These dangers may come from strangers or people the children know.

3. Education and Child Sexual Abuse

Education can be one of the most effective tools for reducing child sexual abuse. Many organizations have attempted to educate children about child sexual abuse. They teach children how to protect themselves, such as designing child sexual abuse manuals for young children, organizing workshops or pieces of training, and allocating funds to relevant organizations to conduct research and launch campaigns. According to Thai studies on child sexual abuse and self-protection, there are limited child sexual abuse prevention teaching tools for children of various ages. Teachers in public schools are sometimes reluctant to discuss sexual abuse openly with their students because of social values and sensitive information. Books and educational materials do not sufficiently cover all aspects of child sexual abuse, including how to protect children from child molesters. According to observations, child sexual abuse contents and learning activities in the Health and Physical Subject only include questions and answers based on everyday situations. The book provides general information about child sexual abuse. Due to heavy workloads, teachers rarely adapt this topic for new learning activities, and some sexual contents may be related to close family members. According to the Thai Health Promotion Foundation (2018, as cited in the Report on Child and Youth Situation), more than half of child sexual offenders are family members and acquaintances (53 percent), strangers (38.2 percent), and social media users (8.8 percent). Furthermore, research on sexual abuse experiences of children under 18 or in grades 7 to 12 (Limprasert et al., 2020) reports that the most common forms of sexual abuse found are obscenity, unsuccessful acts of sexual abuse by force, and seduction. In terms of places, residences are the most unsafe, followed by schools.

As a result, various learning and teaching tools should be created to ensure that students learn and understand child sexual abuse effectively. Schools should allow open discussions about child sexual abuse in the classroom and find appropriate teaching tools to assist teachers and students in their teaching and learning process. When teaching child sexual abuse prevention to children, the topic should include the followings: physical and non-physical sexual abuse, characteristics of child sexual offenders, unsafe places, risky situations, personal information, negative consequences of child sexual abuse, and appropriately and safely responding to members of the family, caregivers, acquaintances, friends, and strangers. Furthermore, children are more likely to interact with others through online communities and may be asked to share private information such as their addresses, phone numbers, and family members' information. As a result, schools and teachers must emphasize risk factors and situations in which the offenders try to seduce children to engage in online sexual activities, such as introducing pornography, encouraging children to engage in sexual acts, and other online sexual activities (Pennsylvania Coalition Against Rape, n.d.)

4. Game-Based Learning

A game plays a vital role in supporting and cultivating students' positive and negative emotions. Positive emotions are crucial for education and learning. Students’ learning and higher-order thinking improve as their enjoyment level increases (Papadimitriou, 2020). The concept of game-based learning is widely accepted as a part of students' learning activities because it can attract students' attention to focus on what they are learning. It is learning with fun activities where lesson contents and topics are embedded. Trybus (2015, as cited in Pho & Dinscore, 2015) said, “game based-learning is to apply gaming principles into a real-life setting to engage users.” Pho and Dinscore (2015) added that not only does game-based learning allow students to learn playfully, it can also help them to reach the learning objectives. Liu et al. (2020) researched the concept of game-based learning among 86 primary school students aged 9 to 10 years old. The research found that game-based learning positively affected the students' motivation and attraction and contributed to better learning outcomes when compared to the control group.

5. Didactic Games

Conceptually similar to game-based learning, didactic games have been seen in the teaching process. It can motivate students to learn and participate in learning activities. According to Makarova et al. (2018) and Laybua (2016), didactic game is now used in the education system because it helps children develop their intelligence, learning interest, and creativity skills. Bloju (2015) says that didactic game is a learning method often used among primary school students. The students participate in activities that enhance their intellectual skills and knowledge; as a result, they can comprehend more complex ideas. Didactic game also develops thinking, observation, analytical, and decision-making skills, and draws students' attention. Significantly, it assists students in developing creativity and comprehending difficult lessons.

6. Board Game

The board game is also considered a type of didactic game popular among educators and teachers. It allows children to develop learning abilities while playing. It also uses a game-based learning concept, which focuses on designing learning activities. The board game guides students to the learning objective and promotes a student-centered learning environment. A game-based learning element, including a narrative or competition, can help increase enjoyment while learning, which results in the desired learning outcome (Papadimitriou, 2020).

When children play the board game, they have to plan strategies and communicate with other players (Salmina et al., 2011). Consequently, they will have a chance to practice analytical thinking and social interaction with each other. An element of a simulation game is also presented in the board game. According to Dale's Cone of Experience, children can understand 80 percent of what they have learned from simulating real-life situations; as a result, the board game can help students understand child sexual abuse more easily (Anderson, n.d.). In recent years, board games have become popular among children and families in Thailand; various types of board games have been widely played. Some of them are used for after-school activities and in-school guidance classes. Some university courses, such as mathematics, English, and economics, use different board games to promote student participation and understanding. Board game has played an essential role in educating students about sexual abuse and raising awareness about it. Important aspects of child sexual abuse are embedded in the game, such as private parts, dangerous places, signs of sexual abuse, preventive behaviors, and who and how to call for help. The game rules and strategies create survival and competitive atmosphere. Coming Home Board Game, for example, focuses on locations where children may encounter sexual predators. The children will be asked to answer questions about potentially dangerous situations that may occur in specific places, such as a market, public park, school, or around their houses. It ensures that they know how to avoid such situations (Child Abuse and Neglect in Eastern Europe, 2007).

Furthermore, HOOC Board Game was developed as a result of research to educate primary students about child sexual abuse. The game uses traffic lights to classify different parts of a cartoon body. The red light represents the most dangerous parts that no one can ever touch, the orange light represents the warning areas, and the green light represents the parts that can be touched. Children must answer questions in a square where their tokens are moved to. According to the research findings, the board game was appropriate for primary school students, and their scores were higher than those of the control group who did not play the game (Dunn, 2011).

Child Protection Cards Game developed by Pirun Noiimjai (Parentone, 2017) focuses on preventing children from child kidnappings and seductions, and risky situations. The game development intends to respond to migrant children who moved to Pattaya with their families and may be exposed to child sexual exploitation. The game is designed for children between 6 to 12 years old and is played in a group. The players take on the roles of child predators and children who are being targeted. The child predators will attempt to seduce or abduct children, and the children must sensibly respond. At the end of the session, it was found that the children could remember the patterns of child seduction and knew how to survive unsafe situations. The structures of the above- card game can be a guideline for developing a board game as they can cover essential topics of child sexual abuse and what the children should at least know to protect themselves from the situations.

The victims of child sexual abuse are often primary school students, mostly girls between 9 to 12 years old. According to Thai Center for the Protection of Child's Rights Foundation, common forms of the abuse include pornography, sexual or inappropriate touching of private parts, forcing a child to have sex, sexual photographing, etc. It may be assumed that young children can be exposed to those forms without knowing them. Therefore, they should be taught about child sexual abuse prevention more to avoid those situations or call for help immediately.

Some groups of students have recently developed a few board games on self-protection from sexual offenders for students and women, such as Escape from Danger, SPEAKUP! and others. These board games are based on circumstances in which children and women may encounter sexual offenders. Treher (2011) adds that learning through board games is an important tool for everyone in practicing and improving skills and knowledge. The well-designed board game provides a learning environment which could engage participants in the learning and knowledge integration. The players can apply what they have learned in real-life situations.

Due to the limited number of teaching tools and the benefits of board games, the present study investigates the process of a board game development to determine its appropriateness and discover the students' satisfaction with it. Additionally, the study measures the students' knowledge after playing the game.

Objectives

The objectives of this present research are:

1) To develop the board game on child sexual abuse preventive knowledge for the primary school students
2) To assess the appropriateness of the board game
3) To reveal the students' satisfaction with the board game
4) To measure the students' knowledge before and after playing the board game through pretest and posttest

Research Methodology

This experimental research employed a one - group pretest-posttest design during the data collection. 60 primary school students aged 9 to 13 years old participated in the study. The students were enrolled in the first semester of 2019 at a public primary school in Bangkok Metropolitan's Taweewattana District. The sample group was chosen using selective random sampling. The sample was selected due to having physical, cognitive, social, and emotional changes that may attract child predators. Also, they are more likely to come into contact with strangers and sexual offenders in daily life. One Stop Service Center (OSSC), in 2009, reported that two-thirds of the victims were between 10 to 14 years old (Panyayong, 2010, as cited in Tassaneeyara, 2014). Therefore, providing them with the knowledge about child sexual abuse prevention is crucial as it can grow their awareness of the potential dangers, including recognizing the characteristics of child sexual offenders.

Figure 1

Experimental Research: One-Group Pretest – Posttest Design

Pretest	Intervention	Posttest
P_1	X	P_2

P_1 = Child Sexual Abuse Preventive Knowledge Test (Pretest)

X = Save Me Kids Board Game

P_2 = Child Sexual Abuse Preventive Knowledge Test (Posttest)

The number of the students who participated in this experimental research was 60. The selection criteria were their physical and mental health, parental consent, ability to read and write, and the availability of the school schedule. Two classrooms were chosen for the research, which was sufficient for the data collection. The study used Taro Yamane Formula with a sampling error of 0.05 to calculate the sample size.

The study used the following statistics to analyze the data: mean and standard deviation for satisfaction results and dependent t-test for pretest and posttest results. Index of Item – Objective

Congruence (IOC) was used to ensure the validity and quality of the board game and pretest and posttest contents.

1. Research Instruments Development

The research instruments were the Save Me Kids Board Game, child sexual abuse preventive knowledge test (pretest and posttest), and students' satisfaction survey. The instruments were examined and evaluated by experts, and through the IOC. Before they were used to collect the data, the instruments were piloted to a group of students who shared similar characteristics to the sampled group.

1.1 Board Game Development

Content development: The board game contents were identified and analyzed to obtain only the most crucial information suitable for primary school students. The contents mainly covered knowledge of child sexual abuse, preventive knowledge, and the effects of child sexual abuse, which were presented through situations in the board game. The board game contents were from prevention manuals, school books, and other publications written by government agencies and non-profit organizations, and relevant board games such as child sexual abuse and race games, video games, and other activities. The board game contents focused on potentially risky situations that students may encounter in their everyday life. The board game also explained why close friends of family, relatives, and acquaintances could be identified as child sexual offenders apart from strangers. Drugs and alcohol were presented as commonly used by the predators.

Rules of the board game: the board game incorporated the best features of different board games, such as Coming

Home Board Game, HOOC Board Games, Child Protection Cards Game, Snakes and Ladders, Bingo Game, and Fearsome Floors, some of which were designed to prevent child sexual abuse. The game features and rules were modified to create simulation-based learning, which gives players the impression of dangerous situations during the game. The board game set, including a board game, cards, tokens, dice, and fake money, was reviewed and revised following expert recommendations to ensure its effectiveness, attractiveness, and challenges to young students. The process of board game development was inspired by B. J. Dodge's first step of board game design to ensure the quality of board games for primary school students or young learners and maximize their learning abilities during the game. The game also used primary colors to draw the attention of players. The colors help the students to concentrate on the game and enhance their learning memory (Olurinola & Tayo, 2015). The developed board game can be considered a strategy game where players must focus on the game story, work as a team, and overcome obstacles until reaching their destination (Silverman, 2013, as cited in Promsri, 2016). The experts examined the contents of the board games and evaluated them using the IOC Index to ensure content validity. The minimum acceptable index is IOC ≥ 0.50. After the evaluation, each item scored 1.0 and 0.67, respectively or 0.98 on average, which was acceptable.

The game design was revised to make it more attractive and up-to-date. The board game questions were corrected to make them precise and simple for children. Moreover, the game board and rules were evaluated and adjusted according to the experts' suggestions to make them clear and straightforward.

1.2 Child Sexual Abuse Preventive Knowledge Test Development

The contents of the Child Sexual Abuse Knowledge Test (Pretest and Posttest) were from relevant research and books on sex education and prevention, child protection videos, and sexual abuse prevention manuals. The study ensured that the test was consistent with the contents of the board game. The pretest and posttest were composed of twenty-four multiple-choice questions and one open-ended question in which students can apply their knowledge when answering it. The experts used the IOC to assess the validity of the content in the pretest and posttest. The IOC acceptable index is IOC $\geq$ 0.50. After the evaluation, each item scored 1.0 and 0.67, respectively, or 0.92 on average, which was acceptable. Furthermore, the process also ensured that the language used in both tests suited the students' abilities; so that, they would be able to understand the questions and select the correct answers.

1.3 Students' Satisfaction Survey Form Development

The survey was conducted to investigate the students' satisfaction with the board game activity using five-point Likert Scales (Preedakorn, 2014). It is divided into three sections:

1) Child sexual abuse knowledge included the following topics: increasing child sexual abuse knowledge, what situations can be classified as child sexual abuse, the effects of child sexual abuse, surviving child sexual abuse, and protecting oneself from child sexual abuse.

2) Teaching child sexual abuse through board games included the following components: the ability of board games to explain child sexual abuse, the ability of board games to make students understand

child sexual abuse, the interest of board games in attracting students, how simple game rules are, and sharing board games with others.

3) Overview of the activity included the benefits of the activity, the enjoyment of the activity, the appropriate duration of the activity, adapting the activity to the classroom, and reorganizing board game activity.

The survey could provide the researchers with students' feedback on board game learning. To ensure the validity, experts used the IOC. The IOC acceptable index is IOC ≥ 0.50. After the evaluation, each item scored 1.0 and 0.67, respectively, or 0.89 on average, which was acceptable.

1.4 Experimental Procedure

From April to August 2019, the research instruments were piloted to a group of students who shared similar characteristics to the sampled group. The board game was then used to collect the data from the sample group of 60 primary school students. Because child sexual abuse has always been such a sensitive subject, a small orientation on the board game activity was designed to emphasize the purpose of the activity and allow the students to ask any questions they might have. The board game activity was organized both in the morning and afternoon. The students were divided into six groups of ten students each, and they played in pairs. One of the research team members explained the rules of the game and monitored the students while they were playing. When the students played the board game, they would answer questions about each card they had drawn. They would receive a tiny card for their bingo card if they could provide the correct answer. The students who could fill five squares in a horizontal, vertical, or diagonal row would be announced the winners.

Meanwhile, they would have to flee from child predators trying to pursue them. 60 primary students completed a child sexual abuse knowledge test (Pretest) for 25 minutes. The sample group of 60 students had an hour to play the Save Me Kids board game. After the game, the students had another 25 minutes to complete the child sexual abuse knowledge test (Posttest). Finally, the student rated the satisfaction survey form 10 minutes before reviewing the overall activity summary.

Findings

1. Results of Child Sexual Abuse Preventive Knowledge Test (Pretest and Posttest)

The child sexual abuse knowledge test results revealed that the students scored higher after playing the board game, confirming the alternate hypothesis. As described in the table below, the posttest mean score was $\bar{x} = 17.81$, S.D.= 4.50, while the pretest mean score was $\bar{x} = 16.68$, S.D.= 4.06. The mean difference was 1.14, and the t-value was 3.25. The pretest and posttest had a significant difference in mean scores of the child sexual abuse knowledge test at a significance level of $p<.05$.

The results of child sexual abuse knowledge test were divided into four categories. The first and the second were knowledge of child sexual abuse, and protection and prevention of child sexual abuse. The third was effects of child sexual abuse. The last category was responding appropriately to situations involving child sexual abuse. As shown in the test results, the questions that the majority of students accurately responded to were:

- Knowledge of child sexual abuse: All students could name potential unsafe places, but less than 40 percent could identify the causes of sexual abuse in the board game.
- Child sexual abuse prevention and protection: all students knew how to respond to their fathers' friends who picked them up from school without informing the students or teacher beforehand. 81.7 percent could give an example of an effective way to protect themselves from child sexual abuse.
- Effects of child sexual abuse: 88.1 percent of the students understood why the offenders used drugs with children for sexual abuse, but only 43.3 percent of them could tell the effects of child sexual abuse.
- Response to situations involving child sexual abuse: 93.3 percent of the students could express how they would react if one of their friends encountered a sexual abuse.

Despite some limitations during the data collection, which resulted in lower scores on key questions, the developed board game can still contribute to students' knowledge of child sexual abuse, as illustrated by the test results shown in the figure below.

Figure 2

Results of Child Sexual Abuse Knowledge Test Before and After the Board Game Activity

Test	$\overline{X}$	*S.D.*	$\overline{D}$	$S.D._D$	*T*	*Sig. (1-tailed)*
Pretest	16.68	4.06	1.14	2.71	3.25*	0.0009
Posttest	17.81	4.50				

2. Results of the Student Satisfaction Survey Form

The results of the students' satisfaction survey showed that the students were very satisfied with the board game activity, which can be described as follows:

- The increasing knowledge under students' knowledge of child sexual abuse increased receiving $\bar{x}$= 4.42, S.D. = 1.103
- Being able to explain child sexual abuse under teaching child sexual abuse through the board game received $\bar{x}$= 4.63, S.D. = .869
- Interest and attractiveness of the board game under over all activity received $\bar{x}$ = 4.65, S.D. = .876.

In summary, the students could successfully acquire the knowledge of child sexual abuse and were satisfied with the board game. They agreed that the board game activity was interesting and attractive. It can also be implied that students of this age prefer playing games as part of their learning.

In terms of the activity, the students suggested the provision of more educational games. Furthermore, schools were advised to run board game activities regularly. After children encounter child sexual abuse, self-protection should be taught.

Discussion

1. Results of Research Instruments Development

Save Me Kids Board Game, students' satisfaction survey form, and child sexual abuse preventive knowledge test (pretest and posttest) were validated using the IOC Index and examined by experts. Before being used to collect the data from the sample group, the instruments were revised and improved based on their advice and recommendations.

During the development stages, the study used a board game, pretest and posttest, and a satisfaction survey. These were all done to students who had never played the game and had the same characteristics as the sample group in order to obtain feedback needed to better develop the instruments. The word choices, risk situations, and sentences of the pretest, posttest, and board game contents were seen complicated as some students did not have sufficient ideas about them before. Some satisfaction survey questions were difficult for the students to understand. All research instruments were adjusted and improved based on the students' feedback and the recommendations of three experts.

1.1 Contents of the Board Game

The board game contents were developed based on recent trends, research, and relevant publications. They were presented in the form of multiple-choice questions and answers, making it simple to manage and analyze during the data collection. The multiple-choice form would allow students to consider what might happen and what appropriate responses might be. The keywords included terms related to sexual education and abuse, such as breast, genital, kissing, grabbing, hug, seduction, violation, etc. They covered risky situations or dangerous places such as going home alone, taking public transportation, properly helping strangers, dealing with acquaintances when feeling insecure, seeking help, and protecting oneself (Handbook for Integrated Sex Education and Life Skills, 2015). The contents of child sexual abuse appeared to be sensitive for a group of vulnerable children of these ages; thus, they were carefully examined and identified using the IOC Index to verify the validity and appropriateness. Throughout the board game, the highest-scoring questions were 27 (or 90 percent of all questions). Three questions (10 percent of all questions) received lower scores. Based on the evaluation, however, the entire contents of the board game scored 1.0 and 0.67, respectively, or 0.98 on average. And this was acceptable. Thus, it can be concluded that the board game contents were appropriate for the students and reliable.

1.2 Child Sexual Abuse Preventive Knowledge Test (Pretest and Posttest)

The child sexual abuse preventive knowledge test was examined and validated using the IOC Index to ensure its validity. Before the final data-gathering process, the test was piloted to a group of students who shared similar characteristics to the sample group. The child sexual abuse knowledge test initially consisted of 30 questions. However, it was discovered that there were too many questions for the students, as some of them could not complete the test within the expected time, and some could not concentrate. Some terminologies were difficult for the students to understand. The test questions were then reduced to 25 items. In addition, the pretest and posttest questions were revised to ensure that the students would understand and thus avoid misinterpretation. According to the experts' evaluation, there were nineteen questions with the highest score, making up 76 percent of all questions. 6 questions, or 34 percent of all items, received the lowest scores. The IOC acceptable index is $IOC \geq 0.50$. After evaluation, each item scored 1.0 and 0.67, respectively, or 0.92 on average, which was acceptable.

1.3 The Students' Satisfaction Survey Form

This survey was to find the students' satisfaction with the board game, contents, and activities. The survey was developed using the IOC Index to assure content validity and consistency.

Three experts verified and provided recommendations to develop the survey. The overall contents of the satisfaction survey scored higher than 0.5, which reflected its reliability and consistency. According to the experts' assessment, ten questions received the highest score or 66.67 percent. There were five questions, or 33.33 percent, which were less consistent but scored higher than 0.5, which is IOC acceptable index. After evaluation, each item scored 1.0 and 0.67 respectively, or 0.89 on average. Thus, the students' satisfaction survey form can be used to assess students' satisfaction with the board game activity.

2. Results of Board Game Activities

The contents of Save Me Kids board game covered knowledge of child sexual abuse, preventive knowledge, and the effects of child sexual abuse. The board game contained a manual detailing its objective and specific terms, question cards, protection cards, lucky cards, fake money, dice, child tokens, child sexual offender tokens, bingo cards, and tiny cards. There were five groups of students, ten students per group, playing each board game set, so five sets of board games were distributed. The students worked in pairs throughout the activity, receiving child tokens, bingo cards, fake money, and protection cards. One of the research members was assigned to be a part of the game to explain the game rules, some situations, and terms. The players had to roll a dice, moved their tokens to a square, and escaped from the offender tokens on the board game, similar to Snakes and Ladders. They had to plan where to move the tokens because the offender tokens moved every time after all players finished each round. While the players were escaping, they had to answer a question about child sexual abuse situations and gave the correct answers to win a tiny card for their bingo card. During the game, they could trade the protection card with others. If the players could not finish the game within an hour due to receiving duplicated tiny cards, they would be given the option of selecting the question cards to answer, called Bonus Time. The pair who could complete five squares on the bingo card was declared the winner.

The research found that the students actively participated and enjoyed the entire game as the board game created an atmosphere of competition and enjoyment. The students understood the objectives of the board game and responded to each question and instruction correctly; however, few students needed more explanations during the activity. Therefore, it could be assumed that the board game was appropriate for the students at this level, as suggested by the experts. In addition, the students' active participation firmly showed that they were satisfied with the board game, which corresponded to the satisfaction survey results. After playing the game, the students were asked to complete the posttest, and the results showed that their knowledge of child sexual abuse prevention was higher compared to that of their pretest. Most students, or over 70 percent, could reach the minimum passing score. Thus, it could be assumed that the board game contributed to the student's knowledge.

Conclusion

The developed board game, known as Save Me Kids Board Game, addresses child sexual abuse trends and situations that students may face daily. The board game contents are classified into three aspects: knowledge of child sexual abuse, preventive knowledge, and the effects of child sexual abuse because the students need to understand child sexual abuse in real-life settings and how it relates to them. The preventive knowledge will help them appropriately respond to such situations for their safety, and the effects of certain situations will make them aware of how dangerous child sexual abuse can be. For those reasons, B. J. Dodge's board game design was applied to embed and integrate those key ideas of child sexual abuse into the board game as follows:

- The content development stage applied content analysis and incubation to extract important information needed, creating new ideas.
- Rules of the board game stage applied chunking, drafting, and aligning to incorporate the information and game design in order. The game rules were designed at this stage. Game elements, tokens, cards, and board games, were created along with other mechanisms to ensure the board game's theme and attractiveness to players.

- Evaluation stage applied incubating and drafting. The board game was piloted to children with similar characteristics to the sample group to confirm appropriateness, satisfaction, and understanding of the knowledge set.

The students could gain preventive knowledge through unsafe situations, places, and game characters that were presented on the board game. The game's contents appropriately illustrate essential terms of child sexual abuse, such as kissing, hugging, touching, private parts of girls and boys, interaction with adults and friends, emergency numbers, and dangerous places. The game rules and elements enable students to think and plan when they confront unsafe situations or child predators and rescue their friends. After playing the board game, the students can understand the terms and situations associated with child sexual abuse. They can identify sexual abuse and know how to avoid and protect themselves. The posttest results also show that the students can remember unsafe situations and private body parts, similar to the HOOC Board Game. The study of HOOC Board Game showed that students tended to remember unsafe touch more than safe touch. In addition, the students who played the board game had higher posttest scores than those in the control group. As a result, they were able to integrate the knowledge into their daily life for their safety.

Moreover, the results of satisfaction survey show that the students believed their knowledge improved from playing the game and were more aware of the adverse effects of child sexual abuse. The game can provide important information about child sexual abuse. The students also expressed that the game could be used as part of a classroom lesson and that they would like to see the board game organized in the future. Notably, they recommended the teaching of self-protection after being abused. The students were also found to be enthusiastic and enjoyed playing the board game with their peers.

The research findings also indicate that the developed board game can increase students' knowledge of sexual abuse and can be one of the alternative teaching tools for the child sexual abuse topic.

Recommendations

The results of this research clearly suggest that teachers should teach students about child sexual abuse in order to make them aware of the problem. The board game "Save Me Kids" can be as an alternative teaching tool to facilitate the learning of child sexual abuse because the game covers potential risk situations, characteristics of child sexual offenders, and how to respond to risky situations. During COVID- 19 lockdown, children stayed home and had fewer physical interactions with friends. Therefore, they may have spent their time on online platforms or applications; as a result, many of them were likely to interact with sexual offenders through those channels. Child sexual offenders may seduce children to share private information or pictures with them. They may ask the students for money in exchange for that information (UNICEF, 2020). Save Me Kids Board Game can be one of the preventive tools that enables children to protect themselves from child sexual abuse.

Lastly, there should be more research similar to the Save Me Kids board game in light of current trends in child sexual abuse, both offline and online. In terms of prevention, the board game should cover harmful sexual behavior from adults and other children because young children are more likely to engage in harmful sexual behavior with their friends or family members (Trew et al., 2021). The board game should also be specially designed in line with the social contexts of each region in Thailand.

Policy Recommendations for School Administrators

Child sexual abuse should be introduced to students at a young age in the school setting because it can help them become familiar with the situations. Reminding them to dial an emergency number, such as 191, is necessary whenever they are in an unsafe situation. Like other emergency preparedness for children, school administrators should include child sexual abuse in lesson plans for each level and encourage teachers to design and organize activities for students to learn and practice. The key concepts of child sexual abuse that children must understand as a foundation to increase protective behavior include private body parts, unsafe and safe touch, and how to protect themselves in unsafe or uncomfortable situations. Apart from the board game, teaching resources can be varied depending on available resources and classroom environments. DVD, video theatrical plays, puppets, comics, coloring books, discussion, practice, and role-playing, are used in school-based sexual abuse prevention programs, which is effective in terms of protective behavior and child sexual prevention knowledge.

Moreover, school policies should be set to address child sexual abuse appropriately. Safeguarding policies should respond to "reports or concerns" of child sexual abuse both outside and online, as sexual abuse can occur inside and outside school and on online platforms. The school must be aware that recognizing the degree of child sexual abuse or other abusive situations can mislead students or school staff into understanding that certain types of abuse are acceptable and normal. On the other hand, not only can sexual abuse be committed by adults, but it can also occur among students as the students can sometimes abuse their peers (Department of Education, 2021). Therefore, the school is responsible for raising awareness and establishing safeguarding policies and preventive mechanisms to handle sexual abuse because sexual abuse in any form, physical or non-physical, is unacceptable.

References

Anderson, H. (n.d.). *Dale's cone of experience.* Queen's University https://www.queensu.ca/teachingandlearning/modules/active/documents/Dales_Cone_of_Experience_summary.pdf

Preedakorn, A. (2014). *Design a board game to study colour circle for students in grade 6* [Master's thesis, Srinakharinwirot University]. DSpace Repository. https://ir.swu.ac.th/jspui/bitstream/123456789/4450/2/Auttasead_P.pdf [in Thai]

Child Abuse and Neglect in Eastern Europe. (n.d.) *Educational game COMING HOME.* Canee Retrieved from http://www.canee.net/childhood_without_abuse_project/publications/educational_game_coming_home

Department of Children and Youth. (2020). *Report on child. and youth situation 2020.* https://dcy.go.th/webnew/main/file/Report_on_the_Situation_of_Children_and_Youth_2563.pdf

Department of Education. (2021, September). *Sexual violence and sexual harassment between children in schools and colleges Advice for governing bodies, proprietors, headteachers, principals, senior leadership teams, and designated safeguarding leads.* https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1014224/Sexual_violence_and_sexual_harassment_between_children_in_schools_and_colleges.pdf

Dunn, M. (2011). The learning of sexual abuse prevention concepts and the reliability of the CKAQ-RIII in the South African context. *Social Work/ Maatskaplike Werk. 47*(2), 155-175. https://doi.org/10.15270/47-2-133

Dodge, B. J. (2011). *Board game design first steps*. http://www.techmattersllc.com/wp/wp-content/uploads/2011/12/edweb.sdsu_.edu-Board_Game_Design_First_Steps.pdf

INTERPOL. (2020). *Threats and trends child sexual abuse exploitation and abuse: Covid-19 impact. https://www.interpol.int/News-and-Events/News/2020/INTERPOL-report-highlights-impact-of-COVID-19-on-child-sexual-abuse*

Matichon Online. (2020, December). *Pavena reveals 2020 rape-abuse statistics increased: The youngest victim aged years 10 months.* Matichon Online. Retrieved from https://www.matichon.co.th/lifestyle/social-women/news_2504516

Lalimay. (2017, December). *Child protection card game: Protect a child with simulation game.* Parents One. Retrieved from https://www.parentsone.com/protect-children-from-seduction-by-child-protection-cards-game/

Laybua, S. (2016). *The development of educational game mathematics readiness preparation for kindergarten students 2 Rajamangala kindergarten school* (ResearchReport). Rajamangala University of Technology Thanyaburi. http://www.repository.rmutt.ac.th/dspace/handle/123456789/3585

Limprasert, S., Rujiprak, V. & Thipphayamongkoludom, Y. (2020). Sexual abuse among children and youth. *Journal of Social Science and Buddhistic Anthropology, 5*(9), 230-246. https://so04.tcithaijo.org/index.php/JSBA/article/view/243586/166839

Liu, Z.-Y., Shaikh, Z. A., & Gazizova, F. (2020). Using the concept of game-based learning in education. *International Journal of Emerging Technologies in Learning (IJET), 15*(14), 53–55. https://doi.org/10.3991/ijet.v15i14.14675

Logo of Child Crime Prevention & Safety Center. (2020). *Children and grooming/ online predators.* Retrieved from https://childsafety.losangelescriminallawyer.pro/children-and-grooming-online-predators.html

Loredana, C. L. (2015, May 5). The importance of the didactic game in acquiring and consolidating the notions of communication building in primary education . *Procedia - Social and Behavioral Sciences, 180* (2015), 241-247. https://doi.org/10.1016/j.sbspro.2015.02.111

Makarova, N., Potemkina, M., Chernova, N., & Dorozhkin, A. (2018, October 12). *A system of didactic games as a foundation of teaching* [Conference session]. The International Scientific and Practical Conference "Current Issues of Linguistics and Didactics: The Interdisciplinary Approach in Humanities and Social Sciences" (CILDIAH-2018). Volgograd, Russia.. https://doi.org/10.1051/shsconf/20185001009

Olurinola, O., & Tayo, O. (2015). Colour in learning: Its effect on the retention rate of graduate students. *Journal of Education and Practice*, *6*(14), 1-5. https://files.eric.ed.gov/fulltext/EJ1080132.pdf

Ofcom. (2021). *Children and parents: Media use and attitudes report 2020/ 2021.* Staying safe online. 2. Retrieved from https://www.ofcom.org.uk/__data/assets/pdf_file/0025/217825/children-and-parents-media-use-and-attitudes-report-2020-21.pdf

Papadimitriou, A. (2020). The importance of enjoyment in game-based learning. *Computer Game Development and Education: An International Journal (CGDEIJ)*, *1*(2), 2-3. https://wireilla.com/cgdeij/papers/vol1/1220cgdeij02.pdf

Parentone. (2017, December). NEWS: “Child protection cards game” protecting children from child seduction with simulation game. Retrieved from https://www.parentsone.com/protect-children-from-seduction-by-child-protection-cards-game/

Pennsylvania Coalition Against Rape. (n.d.). *Learn examples of child sexual abuse*. Retrieved from https://pcar.org/learn-examples-of-child-sexual-abuse

Pho, A., & Dinscore, A. (2015). *Game-based learning*. 1. Retrieved from https://acrl.ala.org/IS/wp-contentuploads/2014/05/spring2015.pdf

Promsri, C. (2016). Using board games for developing natural disaster preparedness awareness. *Panyapiwat Journal*, *8*(3), 270-271. https://so05.tci-thaijo.org/index.php/pimjournal/article/view/73283/59000

Salmina, N. G., Tihanova I. G., & Chernaya O. V. (2011). Creation of developing curricula using the board games. *Psychological Science and Education,* 2, 56. https://psyjournals.ru/files/44294/psyedu_2011_n2_eng_Salmina_Tihanova_Chernaya.pdf

Tassaneeyara, S. (2014). The effect of child sexual abuse prevention program on intention to conduct preventive behaviors of primary school girls. *Journal of Nursing Science Chulalongkorn University, 26*(1), 3. https://he01.tci-thaijo.org/index.php/CUNS/article/view/79213/63338

Thai Center for the Protection of Child’s Rights Foundation. (n.d) *Child sexual abuse: Adults must protects!*. Retrieved from https://www.thaichildrights.org/articles/childsexualabuse/

Treher, E. N. (2011). *Learning with board games* (Report). The Learning Key. https://thelearningkey.com/pdf/Board_Games_TLKWhitePaper_May16_2011.pdf

Trew, S., Russell, D. H., Higgins, D. J., & Walsh, K. (2021). *Effective delivery methods and teaching strategies for child sexual abuse prevention: A rapid evidence check. Institute of Child Protection Studies* (Report). Australian Catholic University. 10. DOI: 10.26199/rdbq-xm46

Thairath Online. (2020, December). *7 year-statistics student sexual abuse: Teacher must not be involved.* Thairath Online. Retrieved from https://www. thairath.co. th/scoop/1988528

United Nations International Children's Emergency Fund (UNICEF). (2020). *Parents and caregivers guide keeping children safe.* UNICEF. Retrieved from http://surl.li/blvek

United Nations International Children's Emergency Fund (UNICEF). (n.d.). *Child rights and why they matter every right, for every child.* UNICEF. Retrieved from https://www.unicef.org/child-rights-convention/child-rights-why-they-matter

Walsh, K., Zwi, K., Woolfenden, S., & Shlonsky. (2015). School-based education programs for the prevention of child sexual abuse. *The Cochrane Database of Systematic Reviews* 2-3. https://www. cochranelibrary. com/ cdsr/ doi/ 10. 1002/ 14651858. CD004380.pub3/epdf/abstract

Comparison of the Success of Creative Leadership Among Leaders with Different Educational Levels of the Provincial Administrative Organizations in Thailand

การเปรียบเทียบความสำเร็จของภาวะผู้นำเชิงสร้างสรรค์ของผู้นำองค์การบริหารส่วนจังหวัดในประเทศไทยที่มีระดับการศึกษาแตกต่างกัน

Received: May 11, 2022
Revised: September 7, 2022
Accepted: October 28, 2022

Taweesan Wichaiwong [1]
ทวีสันต์ วิชัยวงษ์
Pakdee Phosing [2]
ภักดี โพธิ์สิงห์
Yupaporn Yupas [3]
ยุภาพร ยุภาศ

Abstract

This article was aimed at studying the success of creative leadership and comparing the success of creative leadership of the leaders of the Provincial Administrative Organizations in Thailand with

---

[1] Lecturer, Ph.D., Department of Public Administration, Rajabhat Mahasarakham University, Thailand
อาจารย์ ดร. สาขาวิชารัฐประศาสนศาสตรดุษฎีบัณฑิต มหาวิทยาลัยราชภัฏมหาสารคาม ประเทศไทย

[2] Assoc. Prof., Ph.D., Department of Public Administration, Rajabhat Mahasarakham University, Thailand
รองศาสตราจารย์ ดร. สาขาวิชารัฐประศาสนศาสตรดุษฎีบัณฑิต มหาวิทยาลัยราชภัฏมหาสารคาม ประเทศไทย

[3] Assoc. Prof. Ph.D., Department of Public Administration, Rajabhat Mahasarakham University, Thailand
รองศาสตราจารย์ ดร. สาขาวิชารัฐประศาสนศาสตรดุษฎีบัณฑิต มหาวิทยาลัยราชภัฏมหาสารคาม ประเทศไทย

Corresponding Author: Totaweesan@gmail.com

different levels of education. A quantitative research method was used, and the data was collected from the sample group of 380 representatives who had the administrative roles and duties in the 76 provincial administrative organizations. Selected from each province, these individuals included the president, the permanent secretary, the director of the budget and planning, finance, and engineering offices. The questionnaire was employed to collect the data, and the obtained data were analyzed by univariate analysis and subsequently presented by means of descriptive statistics. The one-way ANOVA was applied for multiple comparisons based on Fisher's Least Significant Difference (LSD). The results showed that the levels of education influenced the attitudes toward the success of the leaders with creative leadership in the Provincial Administrative Organizations, with a mean score of 4.48. Among many aspects, positive work attitudes were rated with the highest mean score, followed by building trust in the organization and improving efficiency in organizational communication, respectively. Hence, the results indicated that creative leaders with different levels of education obviously expressed different attitudes toward the success of creative leadership. It is recommended that concerned organizations promote and support personnel to pursue higher education to develop their organizational leadership.

Keywords: level of educational, leadership, creative leaders, success

บทคัดย่อ

บทความนี้มุ่งศึกษาความสำเร็จของภาวะผู้นำเชิงสร้างสรรค์ และเปรียบเทียบความสำเร็จของภาวะผู้นำเชิงสร้างสรรค์ของผู้นำองค์การบริหารส่วนจังหวัดในประเทศไทย ที่มีระดับการศึกษาแตกต่างกัน ใช้ระเบียบวิธีวิจัยเชิงปริมาณ เก็บรวบรวมข้อมูลจากกลุ่มตัวอย่างที่มีบทบาทหน้าที่การปฏิบัติงาน

ในระดับผู้บริหาร ได้แก่ นายกองค์การบริหารส่วนจังหวัด ปลัดองค์การบริหารส่วนจังหวัด ผู้อำนวยการกองแผนและงบประมาณ ผู้อำนวยการกองคลัง และผู้อำนวยการสำนักงานช่าง ครอบคลุมพื้นที่ 76 จังหวัด รวม 380 คน ใช้แบบสอบถามเป็นเครื่องมือในการวิจัย ทำการวิเคราะห์ตัวแปรเดียว (Univariate Analysis) โดยใช้สถิติพรรณนาในการอธิบาย และการวิเคราะห์ความแปรปรวนทางเดียว (One-way ANOVA) เพื่อเปรียบเทียบเชิงซ้อนด้วยวิธี LSD (Fisher's Least Significant Difference) ผลการศึกษา พบว่า การศึกษาเป็นปัจจัยที่ส่งผลต่อความคิดเห็นเกี่ยวกับความสำเร็จของภาวะผู้นำเชิงสร้างสรรค์ของผู้บริหารองค์การบริหารส่วนจังหวัด มีค่าเฉลี่ยรวมเท่ากับ 4.48 โดยมีค่าเฉลี่ยในด้านทัศนคติเชิงบวกในการทำงานมากที่สุด รองลงมาคือด้านการสร้างความไว้วางใจในองค์กร และด้านประสิทธิภาพการสื่อสารภายในองค์กร ซึ่งผู้นำในองค์การบริหารส่วนจังหวัดที่มีระดับการศึกษาสูงสุดแตกต่างกัน มีความคิดเห็นต่อความสำเร็จของภาวะผู้นำเชิงสร้างสรรค์แตกต่างกันอย่างชัดเจน จึงมีข้อเสนอแนะต่อหน่วยงานว่าควรมีการส่งเสริมสนับสนุนการศึกษาเล่าเรียนในระดับที่สูงขึ้นของบุคลากรเพื่อพัฒนาภาวะผู้นำให้มีความสามารถในการนำองค์กร

คำสำคัญ: ระดับการศึกษา ภาวะผู้นำ ผู้นำเชิงสร้างสรรค์ ความสำเร็จ

Introduction

Creative leadership is defined as the ability to lead others through processes and methods involving examining problems in detail and performing problem solutions using new approaches. This process necessitates the use of language for efficient communication among individuals. It is simple and can produce favorable outcomes (Basadur, 2004). Creative leadership essentially involves contacts and collaboration with many individuals of different viewpoints, which would allow them to contribute creative ideas and acquire knowledge

together (Harris, 2009). Nevertheless, similar and different opinions are common in any organization. This presents a challenge for leaders to develop the capacities and competencies of staff in various organizations in order to enhance creativity at all levels and to develop creative leadership, particularly leadership without ego. In general, this form of leadership is relative to organizational development through new approaches and is more complicated and challenging than the status quo.

The characteristics of creative leadership with which a leader or an organizational administrator should be equipped include the behavior to demonstrate knowledge, articulate visions, imagination, enthusiasm, and the ability to solve problems under different situations to encourage staff or subordinates to perform their duties as appropriately assigned in order to achieve organizational goals. The qualities of creative leadership required for a creative leader are as follows: 1) promoting teamwork, 2) building trust in the organization, 3) positive work attitudes, 4) enhancing motivation towards achievement, and 5) efficiency in organizational communication. Creative leaders typically enjoy meeting and exchanging ideas with others who share their attitudes**.** Childhood has played an important role in their development into creative adults (Dubrin, Dalglish, & Miller, 2006, cited in Boonchuay, 2010).

As has been discussed above, it can be seen that an organizational leader or administrator should possess the capacity, knowledge, and skills in the management and administration of the organization. The success of creative leadership, in particular, requires those characteristics so that the leaders can lead the subordinates to work efficiently and the organization to attain its goals. This led to the research question, " Do educational factors influence the creative leadership of leaders in Thailand's provincial administrative organizations?" In particular, this article was intended to compare the influences of different levels of education on the success of creative leadership among the leaders in the Provincial Administrative Organizations Thailand to reflect the success of creative leadership, which could potentially contribute to organizational development.

Objectives

1) To investigate the effectiveness of creative leadership among leaders in Thailand's Provincial Administrative Organizations

2) To compare the success of creative leadership among leaders in Thailand's Provincial Administrative Organizations based on educational levels

Literature Review

The Formative Leadership Theory was developed by Ash and Persall (2000), who explain leadership based on a belief that an organization may have many leaders, and each leader demonstrates leadership in different ways. Leadership roles, therefore, are not limited to administrators themselves. However, administrators have a responsibility to provide their subordinates opportunities for learning and, in turn, develop themselves into creative leaders. Being a creative and productive leader necessitates a high degree of facilitating skills. The following are the important characteristics of a creative leader, proposed by Ash and Persall (2000).

1) Learning as a team, outcome-based thinking, and collaboration are applied in problem solutions instead of top-down decision-making, control, or order for similar actions.

2) Teachers are seen as leaders, while the school principal is considered the leader of leaders. The former must possess appropriate

questioning skills (questions which encourage profound answers) rather than demonstrate knowledge of all solutions.

3) Relationships at work should be built based on mutual trust. Specifically, leaders should encourage their subordinates to have the courage to try new activities and experiences.

4) Leaders should promote the use of innovations and technologies by transforming attitudes from "All must follow the order and act in the same way" to stimulate and provide mental support for initiative ideas and new innovations.

5) Leaders should be interested in and realize the importance of people and processes rather than normal documentation and clerical work. That is, they should conduct activities which provide an increase in value.

6) Leaders should emphasize the importance of customers and the principles of services.

7) Leaders should build networks for two- way communication instead of dictating or adhering to one- way communication.

8) Leaders should be present at the job and close to their team members in order to listen to them, learn about and build relationships with them, and explore possible approaches to different issues.

9) Creative leaders decentralize decision-making power to personnel at an operational level and protect their team when intervened from outside.

10) Creative leaders must have a high capacity to work under uncertain surroundings and learn to administer changes systematically for the organization's benefit. Moreover, they should not adhere to the existing condition of the organization.

Likewise, Dubrin, Dalglish, and Miller (2006, cited in Boonchuay, 2010) proposes a concept of creative leadership that the characteristics of a creative leader should comprise the following qualities.

1) Knowledge Ability

A creative leader should be cognizant and informed of the issue in question. A leader's problem solution must be built on knowledge of that matter, with facts about information and news, which may require observation. Knowledge, therefore, determines the concept and the comprehensive idea, such as the preference for reading about issues outside one's area of interest.

2) Intellectual Abilities

The intellectual abilities are broad analytical skills which weigh advantages against disadvantages. In addition, a leader must be astute, wise, and reasonable.

3) Good Personality

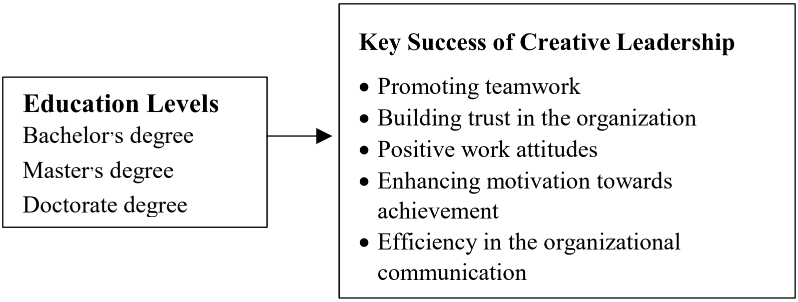
A leader with creativity needs to possess a positive view of his or her image but should not be overconfident to the extent of ignoring others' opinions. Self-confidence enables one to undergo criticism and to exchange their opinions with others. A creative person should be equipped with the following qualities: adherence to the correctness, curiosity, mightiness to overcome obstacles, and straightforwardness.

4) Social Habits and Upbringing

A creative leader must enjoy meeting and sharing opinions with others with shared viewpoints. Childhood also dictates good development into a creative adult. Creative behavior is obviously dependent on personal traits and the surroundings.

A review of the concepts above shows the importance of creative leadership of administrators or leaders; in particular, they will lead an organization towards achievements by utilizing the qualities, skills, knowledge, competency, and attitudes useful for their work to drive the organization and to lead their subordinates to perform their jobs and serve customers' needs at their fullest capacities. The benefits from the review were drawn on as the guidelines for the study of educational factors influencing the success of creative leadership of leaders in the provincial administrative organizations in Thailand. This led to the data analysis that would, in turn, benefit further organizational development. When the practitioners possess the qualities, skills, knowledge, competency, and attitudes which are useful for their work, they can perform their duties in response to the customers' needs most effectively.

In the present study, the analysis of the qualities of the success of creative leadership is based on Ash and Persall's (2000) concept of leadership qualities. These include (1) teamwork, (2) building trust in the organization, (3) positive work attitudes, (4) enhancing motivation towards achievement, and (5) efficiency in organizational communication. Teamwork refers to the work-related involvement in the organization to achieve goals. Building trust in the organization means that the leaders are well- behaved, reliable, visionary, and ethical and can build trust in the organization. Positive work attitudes involve building physical and mental support to enhance work performance by having positive attitudes, awareness of goals, the ability to solve problems, and preparedness to approach any potential situations. Enhancing motivation towards achievement entails stimulating the practitioners' determination to meet the working standards. Efficiency in organizational communication involves clear and comprehensive communication within the organization. Thus, the researchers reviewed the mentioned aspects to develop the conceptual framework and variables of the present study to address the research objectives so that the research results could be drawn on to develop the organization further. The framework of the study is shown below.


Education Levels
Bachelor's degree
Master's degree
Doctorate degree
Key Success of Creative Leadership
• Promoting teamwork
• Building trust in the organization
• Positive work attitudes
• Enhancing motivation towards achievement
• Efficiency in the organizational communication

Research Methodology

The study was conducted using the quantitative research method, and the questionnaire was utilized as the research tool to collect data on the success of creative leadership.

The questionnaire was evaluated for its reliability by using the Alpha Coefficient based on Cronbach's approach (Cronbach, 1970), and it was found that its reliability coefficient was 0.76. The sample comprised 380 informants, five of whom were chosen from each of the 76 provincial administrative organizations across 76 provinces according to the organizational administrative structure: the president, the permanent secretary, the director of the budget and planning division, the director of the financial division, and the director of the engineering office. The data were analyzed by univariate analysis to demonstrate data distribution. The sample characteristics were presented by descriptive statistics, including frequency, percentage, mean, and standard deviation. The success of creative leadership was evaluated based on the following five standard levels: 4.51-5.00 = highest, 3.51-4.50 = high, 2.51-3.50 = moderate, 1.51-2.50 = low, and 1.00-1.50 = lowest. Subsequently, the inferential analysis was performed to compare the differences in the mean of creative leadership scores, classified by the highest educational levels of the leaders in the provincial administrative organizations; specifically, this was carried out by the one- way ANOVA for multiple comparisons based on the Fisher's Least Significant Difference (LSD).

Findings

This study was conducted to investigate the educational factors influencing the success of creative leadership of leaders of provincial administrative organizations in Thailand. The data analysis was carried out in 3 parts. Part 1 involved analyzing the educational levels of the informants. Part 2 focused on the degree of success of creative leadership of leaders in provincial administrative organizations. Part 3 was the analysis of educational factors influencing the success of creative leadership. The results of each part are presented below.

1. Educational Qualifications

As shown in Table 1, the majority of the leaders in the provincial administrative organizations in Thailand held a master's degree (74.74%), followed by the group holding a bachelor's degree (20.53%), and the group holding a doctoral degree (4.74%), respectively.

Table 1

Number and Percentage of Leaders in Provincial Administrative Organizations, Classified by the Highest Education Levels

Highest education levels	Number	Percentage
Bachelor's degree	78	20.53
Master's degree	284	74.74
Doctorate degree	18	4.74
Total	380	100.00

2. Level of Success of Creative Leadership of Leaders in Provincial Administrative Organizations

In relation to the success of creative leadership of leaders in provincial administrative organizations displayed in Table 2, the results demonstrated that the mean scores ranged from 4.37 to 4.57, and the standard deviations were in the range of 0.40 to 0.48. The mean score was at a high level, equivalent to 4.48, with a standard deviation of 0.38. When considering each aspect, it was found that positive work attitudes achieved the highest mean score (*Mean* = 4.57, *SD* = 0.40), followed by building trust in the organization (*Mean* = 4.55, *SD* = 0.40), and enhancing motivation toward the achievement (*Mean* = 4.37, *SD* = 0.48), respectively.

Table 2

Means and Standard Deviations of the Levels of Success in Creative Leadership of Leaders in Provincial Administrative Organizations

Factors related to creative leadership	Mean	SD	Interpretation
Promoting teamwork	4.41	0.46	High
Building trust in the organization	4.55	0.40	Highest
Positive work attitudes	4.57	0.40	Highest

Factors related to creative leadership	Mean	SD	Interpretation
Enhancing motivation toward achievement	4.37	0.48	High
Efficiency in the organizational communication	4.48	0.46	High
Total	4.48	0.38	High

As depicted in Table 3, when each factor of the success of creative leadership of the leaders was considered separately, it was found that the mean scores of the success in promoting teamwork ranged from 4.09 to 4.57 and the standard deviations ranged from 0.52 to 0.70. Particularly, the majority of the informants were found to participate mostly in the operations of the organization (Number 1), (*Mean* = 4.57, *SD* = 0.52), followed by giving a consultation and being ready to solve problems and conflicts for efficient and effective outcomes (Number 5) (*Mean* = 4.51, *SD* = 0.52). As for building trust in the organization, the means were in the range of 4.44 to 4.63. Specifically, most of the informants were determined to build good images for the organization (Number 3), which was rated with the highest mean score (*Mean* = 4.63, *SD* = 0.50), followed by impartiality and being neutral in operation (Number 2) (*Mean* = 4.59, *SD* = 0.53).

Apart from that, the results demonstrated that positive work attitudes had mean scores ranging from 4.29 to 4.75 and standard deviations ranged from 0.46 to 0.62. A fair share of the informants was available for a consultation with the subordinates (Number 2); this factor achieved the highest mean score (*Mean* = 4.75, *SD* = 0.46), followed by having good work attitudes towards the organization (Number 3) (*Mean* = 4.70, *SD* = 0.47). Concerning enhancing motivation towards achievement, the mean scores were in the range of 4.28 to 4.59, along with the standard deviations from 0.53 to 0.61. Most of the informants encouraged the subordinates to undergo further training (Number 4) rated with the highest mean score (*Mean* = 4.59, *SD* = 0.53), followed by providing learning opportunities and developing skills and ability (Number 5) (*Mean* = 4.37, *SD* = 0.63). As for the efficiency in the organizational communication, the mean scores ranged from 4.38 to 4.62, and the standard deviations were between 0.50 and 0.59. In particular, most of the leaders supported personnel to work efficiently (Number 5) rated with the highest mean (*Mean* = 4.62, *SD* = 0.50), followed by providing clear and reliable information for confidence in the organization (Number 4) (*Mean* = 4.49, *SD* = 0.53).

Table 3

Means and Standard Deviations of the Levels of Success of Creative Leadership of Leaders in Provincial Administrative Organizations

Success in creative leadership	Mean	SD	Interpretation
1. Promoting Teamwork			
1. Participating in organizational operations	4.57	0.52	Highest
2. Closeness to the subordinates	4.39	0.60	High
3. Setting committees for teamwork	4.09	0.70	High
4. Ability to order teamwork	4.47	0.58	High
5. Giving a consultation and being ready to solve problems and conflicts for efficient and effective outcomes	4.51	0.53	Highest

Success in Creative Leadership	Mean	SD	Interpretation
2. Building Trust in the Organization			
1. Action that shows confidence and reliability in organization management	4.44	0.55	High
2. Impartiality and being neutral in operations	4.59	0.53	Highest
3. Dedication to building a good image for the organization	4.63	0.50	Highest
4. Trusting personnel in performing the assigned jobs	4.49	0.52	Highest
5. Opening for auditing by the subordinates	4.58	0.52	Highest
3. Positive Work Attitudes			
1. Ability to lead the organization through crises occurring from sudden changes	4.29	0.62	High
2. Availability for a consultation with the subordinates	4.75	0.46	Highest
3. Good working attitudes towards the organization	4.70	0.47	Highest
4. Leading the organization to achieve the set goal	4.61	0.49	Highest

Success in Creative Leadership	Mean	SD	Interpretation
5. Ability to build leadership and administrative power and duties	4.48	0.57	Highest
4. Enhancing Motivation towards Achievement			
1. Changing organizational operations	4.28	0.61	High
2. Giving appropriate promotion to personnel according to competency	4.29	0.63	High
3. Increasing assigned duties	4.34	0.57	High
4. Supporting personnel to receive training	4.59	0.53	Highest
5. Providing learning opportunities and developing skills and abilities	4.37	0.63	High
5. Efficiency in Organizational Communication			
1. Improving and promoting communication skills for personnel to receive regular and accurate information	4.38	0.59	High
2. Transferring organization news to personnel for clear understanding	4.44	0.58	High

Success in Creative Leadership	Mean	SD	Interpretation
3. Promoting the use of technologies for convenience, rapidity and modern society	4.47	0.58	High
4. Providing clear and reliable information for confidence in the organization	4.49	0.53	High
5. Supporting personnel to work efficiently	4.62	0.50	Highest

3. Factors Influencing the Success of Creative Leadership

Table 4 shows the results of the study in relation to the factors influencing the success of creative leadership. It was discovered that the leaders with a doctoral degree had the highest mean score for attitudes toward the success of creative leadership (*Mean* = 4.83, *SD* = 0.11), followed by those with a master's degree (*Mean* = 4.48, *SD* = 0.37) and a bachelor's degree (*Mean* = 4.39, *SD* = 0.40), respectively.

Table 4

The Average and Standard Deviation of the Leaders in the Provincial Administrative Organizations by their Highest Education

Highest Education Levels	Mean	SD	Total
Bachelor's degree	4.39	0.40	78
Master's degree	4.48	0.37	284
Doctorate degree	4.83	0.11	18

As illustrated in Table 5, the comparative study of the highest educational levels of the leaders in the provincial administrative organizations by the one-way ANOVA revealed that the leaders with different levels of education expressed different attitudes towards at least one pair, with a statistically significant level of 0.01. This led to the study of the pair comparisons of the leaders' different attitudes toward the success of creative leadership.

Table 5

Comparison of the Means of Success of Creative Leadership, Classified by the Highest Education Levels of Leaders in Provincial Administrative Organizations

Sources of variation	SS	df	MS	F	p
Between groups	2.87	2	1.436	10.434	0.000*
Within groups	51.88	377	0.138		
Total	54.75	379			

P < 0.01

As shown in Table 6, the comparative analysis of the mean scores of the success of creative leadership based on the highest education levels of the leaders revealed the differences. Thus, pair analysis was performed based on the Fisher's Least Significant Difference (LSD). The findings suggest that two pairs of the leaders in provincial administrative organizations had different attitudes towards creative leadership. Specifically, those holding a doctoral degree became more successful in terms of creative leadership than those with a bachelor's degree, and those with a doctoral degree were more successful in terms of creative leadership than those with a master's degree, at the statistically significant level of 0.05.

Table 6

Pair Comparisons of the Success of Creative Leadership, Classified by the Highest Educational Levels of Leaders in Provincial Administrative Organizations

Highest educational levels	Bachelor's degree	Master's degree	Doctorate degree
Bachelor's degree	-	-0.09	-0.44*
Master's degree		-	-0.36*
Doctorate degree			-

*p < 0.05

Discussion

The following five characteristics were found to influence the success of creative leadership among leaders in the provincial administrative organizations in Thailand: 1) promoting teamwork, 2) building trust in the organization, 3) having positive work attitudes, 4) enhancing motivation towards achievement, and 5) efficiency in organizational communication. The findings are consistent with Ash and Persall's (2000) view that creative leaders require high performance. The results show that positive work attitudes and building trust in the organization achieved the highest scores, indicating that creative leaders possess positive attitudes towards work, show emotional maturity to their coworkers, and are honest with their coworkers, supervisors, subordinates, and concerned individuals. According to Lila (2013), administrators had a relatively high level of creative leadership, particularly in terms of human relations and administrators' trust.

In addition, the success of creative leadership reflects that the leaders have recognized the importance of building a positive working atmosphere. The findings of this study correspond to Wittaya-udom's study (2005), which explained that a good leader must possess emotional maturity, self-confidence, emotional control, and the ability to lead the subordinates and to take appropriate measures when his/her subordinates make a mistake. A good leader must also be equipped with technical management skills, human relations skills, psychological skills, and human behavior skills in order to strengthen cooperation and good organizational relationship. Thammalikhit's (2016) study on leadership among educational institution leaders in Muang District under the Office of Primary Education Service, Chantaburi, Area 1, classified by educational qualifications, showed that the overall leadership and each aspect of leadership differed insignificantly. Despite that, facilitating the subordinates to develop self-leadership showed a significant difference at the statistical level of 0.05. The leadership of leaders holding an educational degree higher than a bachelor's degree was at a high level. When each aspect was considered ranging from high to low scores, the first three aspects with high scores were facilitating the development of self-leading culture, stimulating personnel to set their own goal, and supporting self-leading among personnel, respectively. Meanwhile, supporting self-leadership by building teamwork had the lowest score.

The comparative analysis of the success of creative leadership uncovered that the leaders with different levels of education had different attitudes towards the success of creative leadership. This reflects the importance of educational levels, which can assist leaders in leading the organization to achieve the goals with efficiency and effectiveness. The findings are akin to Dubrin, Dalglish, & Miller's (2006) concept of creative leadership, proposing that a creative leader should have knowledge, cognizance, and intellectual abilities for broad analysis, astuteness, intellect, and reasonability.

However, the results indicated that the leaders with a doctoral degree had a higher mean score for attitudes toward the success of creative leadership than those with a master's or bachelor's degree. It is suggested that education is one of the factors related to the success of organizational management under creative leadership. This may be explained by the reason that a high educational level enables the leaders to possess a body of knowledge and extensive experience to drive the organization and solve problems properly, so it is regarded as one of the crucial elements of creative leadership. Deary and Johnson's (2010) study also suggested that the educational level can contribute to the higher efficiency of leadership, whereas Alves's (2011) study on the measurement of perceived value in higher education, a unidimensional approach, found that wisdom shows working potentialities and hence leads to the higher efficiency of leadership.

The above findings are also consistent with Nimpanit's (2016) study, which classified leadership qualities into six types: (1) physical characteristics, (2) social background, (3) intelligence, (4) personality, (5) task-related characteristics, and (6) social characteristics. Physical characteristics include posture, height, and weight. Social background involves socio-economic status, education, and social status promotion. Intelligence includes intellect and knowledge. Personality refers to self-confidence. Social characteristics involve enthusiasm for participation in various activities, and preference of social interactions. Apart from that, Hadyaw (2021) investigated the needs and necessity of guidelines for developing creative leadership of educational directors under the Office of Primary Education Service, Petchaboon. It was found that the indicator for the overall needs and necessity of institutional directors was 0.079. When each factor was considered separately, creativity was found to have the highest indicator, followed by intellectual competency.

Conclusion

The results of the study on the educational factors influencing the success of creative leadership of leaders in provincial administrative organizations in Thailand can be concluded as follows.

The data analysis on the educational levels of the administrators showed that the majority of the informants held a master's degree level (284 leaders, 78.74%), followed by a bachelor's degree (78 leaders, 20.53%), and a doctoral degree (18 leaders, 4.74%). The educational factors influencing the success of creative leadership were categorized into 5 aspects – promoting teamwork, building trust in the organization, having positive work attitudes, enhancing motivation towards achievement, and efficiency in organizational communication. The analysis of the success of creative leadership of leaders in provincial administrative organizations revealed that the total mean was 4.48, along with a standard deviation of 0.38. Positive work attitudes and enhancing trust in the organization were rated with the highest mean by most of the informants, 4.57 and 4.55, respectively. Meanwhile, enhancing motivation toward achievement was found to have the lowest mean score of 4.37.

The results also demonstrated that the leaders recognized the importance of building a positive work atmosphere, arranging learning and sharing activities, building trust, and observing justice in the organization, and the leaders have implemented these effectively. The comparative study on the success of creative leadership, classified by the highest educational level of the leaders, found the differences in their creative leadership. Specifically, the unequal educational levels among the leaders in the provincial administrative organizations led to different attitudes toward the success of creative leadership.

Therefore, the results of the factors influencing the success of creative leadership of the leaders in the Provincial Administrative Organizations showed that positive work attitudes achieved the highest mean score. Thus, a positive atmosphere and participative administration in the workplace should be promoted, and trust in the organization should be built through open communication activities. However, motivation toward achievement had the lowest mean score. To develop this aspect, leaders should pay compliments when success is achieved and listen to their co-workers or subordinates' ideas and critiques to seek a mutual solution and to improve work efficiency.

In regard to the attitudes related to the educational factor, it was found that the leaders in the Provincial Administrative Organizations had different levels of education, in turn reflecting the different attitudes towards the success of creative leadership. Considering this, it is recommended that the organization should promote and support higher education among the personnel through various activities, including learning activities, training, and personnel potential development at all levels, in order to maximize their knowledge and expertise for organizational achievement. Future research should emphasize how to develop personnel, including subordinates and coworkers, into creative leaders to benefit the organizations and make greater achievements.

References

Alves, H. (2011). The measurement of perceived value in higher education: a unidimensional approach. *The Service Industries Journal, 31*(12), 1943-1960.

Ash, R. L.,& Persall, M. (2000). *The principal as chief learning officer: Developing teacher leaders.* *NASSP Bulletin, 84*(616), 15-22. DOI:10.1177/019263650008461604

Basadur, M. (2004). Leading others to think innovatively together: Creative leadership. *The Leadership Quarterly, 15*(1), 103-121.

Boonchuay, N. (2010). *Development of creative leadership of educational institution administrators* [Unpublished doctoral dissertation]. Walai Alongkorn Rajabhat University.

Cronbach, L. J. (1970). *Essentials of psychological testing*. Harper and Row.

Deary, I. J., & Johnson, W. (2010). Intelligence and education: causal perceptions drive analytic processes and therefore conclusions. *International Journal of Epidemiology, 39*(5), 1362-1369.

Dubrin, A.J., Dalglish, C., & Miller, P. (2006). *Leadership: 2nd Asia-Pacific edition*. Houghton Mufflin Company.

Hadyaw, T. (2021). *Needs and necessity, and guidelines for developing creative leadership of educational institution directors under the Office of Primary Education Service, Pethcaboon* [Unpublished master's thesis]. Naresuan University.

Harris, A. (2009). Creative leadership: Developing future leaders. *Management in Education, 23*(1), 9-11.

Lila, K. (2013). *The study of formative leadership of school principals in the school under the Bangkok Metropolis, Administrative Office of Bangkhen District* [Unpublished master's thesis]. Srinakharinwirot University.

Nimpanit, J. (1985). *Motivation and leadership*. Sukhothai Thammathirat University.

Thammalikhit, M. (2016). *Leadership over leaders of educational institutions, Muang District, Office of Primary Education Service, Chantaburi, Area 1* [Unpublished master's thesis]. Burapha University.

Wittaya-udom, W. (2005). *Modern leadership*. Theera Film and Scitech.

The Perspectives of Cambodian Government Officials on Gender Inequality in the Workplace

มุมมองความไม่เท่าเทียมทางเพศในที่ทำงานของข้าราชการในจังหวัดพระตะบอง ประเทศกัมพูชา

Received: May 19, 2022
Revised: August 18, 2022
Accepted: October 28, 2022

Visalsokwatey Sin[1]
Kanda Janyam[2]
กานดา จันทร์แย้ม

Abstract

Gender-oriented norms and normative social mindsets continue to divide employment by sex, limiting the growth of women's responsibilities in modern society. The constancy of discriminatory stereotypes about the roles and responsibilities of women and men in family and society is deeply rooted in Cambodian culture. It is continuously maintained by prioritizing men's superiority over women. This qualitative research aimed to investigate the viewpoints of male and female Cambodian government officials regarding gender (in)equality in the workplace and discover the appropriate remedies to address any

---

[1] Master's student, Department of Society, Culture, and Human Development, Faculty of Liberal Arts, Prince of Songkla University, Hat Yai Campus, Thailand
นักศึกษาปริญญาโท สาขาวิชาสังคม วัฒนธรรม และการพัฒนามนุษย์ คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ วิทยาเขตหาดใหญ่ ประเทศไทย

[2] Asst. Prof., Ph.D., Dean of Faculty of Liberal Arts, Prince of Songkla University, Hat Yai Campus, Thailand
ผู้ช่วยศาสตราจารย์ ดร. คณบดี คณะศิลปศาสตร์ มหาวิทยาลัยสงขลานครินทร์ วิทยาเขตหาดใหญ่ ประเทศไทย

Corresponding Author: wateysin02@gmail.com

related existing issues. Data were collected through in-depth interviews and non-participant observation. The key informants were six female and six male government officials in Battambang Province, Cambodia. The findings indicated the meaning of gender equality in the workplace as women and men having equal opportunities, rights, and responsibilities. Therefore, males and females should be given equal chances for employment or job placement based on their abilities. In addition, education, mindset, understanding and acceptance of gender in the workplace, opportunity and participation in making decisions, and social support were identified as the important factors contributing to the recognition of gender equality. It was also revealed that inequality did exist in local Cambodian government institutions. The stereotypes and adherence to more traditional gender roles were the main factors negatively impacting gender equality. The data pointed to the need for both men and women to develop a deeper understanding of workplace gender equality and for the Cambodian government to take steps to ensure that both female and male officials comply with gender equality policies already in place.

Keywords: traditional gender roles, gender equality, Cambodian women, workplace inequality, government sector

บทคัดย่อ

ในสังคมสมัยใหม่ บรรทัดฐานและชุดความคิดทั่วไปของสังคมยังคงมีการแบ่งแยกเพศในการจ้างงานซึ่งจำกัดการเติบโตในหน้าที่การงานและความรับผิดชอบของผู้หญิง ภาพเหมารวมที่แบ่งแยกในเรื่องบทบาทและความรับผิดชอบทั้งในครอบครัวและสังคมระหว่างชายหญิงที่ยังคงอยู่เป็นสิ่งที่

ถูกปลูกฝังและหยั่งรากลึกในวัฒนธรรมกัมพูชาด้วยการยกให้ผู้ชายเป็นใหญ่เหนือผู้หญิง การวิจัยเชิงคุณภาพนี้มีวัตถุประสงค์เพื่อศึกษาความเท่าเทียมในที่ทำงานจากมุมมองของข้าราชการในจังหวัดพระตะบอง ประเทศกัมพูชา และแนวทางในการพัฒนาความเท่าเทียมในที่ทำงาน รวบรวมข้อมูลโดยการสัมภาษณ์เชิงลึกและการสังเกตแบบไม่มีส่วนร่วม ผู้ให้ข้อมูลสำคัญ คือ ข้าราชการหญิง 6 คน และชาย 6 คน ผลการศึกษาพบว่า ผู้ให้ข้อมูลสำคัญได้ให้นิยามของความเท่าเทียมในที่ทำงาน หมายถึง ผู้หญิงและผู้ชายมีโอกาส มีสิทธิ และความรับผิดชอบเท่าเทียมกัน ผู้หญิงและผู้ชายควรได้รับโอกาสการจ้างงานที่เท่าเทียมกันตามความสามารถของตน สำหรับปัจจัยสำคัญที่เอื้อต่อการยอมรับความเท่าเทียมทางเพศในที่ทำงาน ได้แก่ การศึกษา กระบวนการทางความคิดความเข้าใจ และการยอมรับเพศสภาพในสถานที่ทำงาน โอกาสและการมีส่วนร่วมในการตัดสินใจ และการสนับสนุนทางสังคม นอกจากนี้ พบว่า ความเหลื่อมล้ำทางเพศยังมีอยู่ในหน่วยงานของรัฐระดับท้องถิ่นในกัมพูชา รวมทั้งทัศนคติแบบเหมารวมและการยึดมั่นในบทบาททางเพศแบบดั้งเดิมถือเป็นปัจจัยหลักที่ส่งผลให้เกิดอิทธิพลทางลบต่อความเท่าเทียมทางเพศ จากข้อมูลนี้ชี้ให้เห็นถึงความจำเป็นของทั้งชายและหญิงในการสร้างความเข้าใจอย่างลึกซึ้งเกี่ยวกับความเท่าเทียมกันทางเพศในที่ทำงาน และความจำเป็นในการดำเนินการของภาครัฐกัมพูชาเพื่อให้มั่นใจได้ว่าเจ้าหน้าที่ทั้งหญิงและชายได้ปฏิบัติตามนโยบายความเท่าเทียมทางเพศที่กำหนดไว้แล้วจริง

คำสำคัญ: บทบาทเพศสภาพแบบดั้งเดิม ความเท่าเทียมระหว่างเพศ ผู้หญิงกัมพูชา ความไม่เท่าเทียมในสถานที่ทำงาน ส่วนราชการ

Introduction

Women's rights and gender equality have increasingly gained more attention in world society nowadays. As one of the sustainable development goals (SDGs), gender equality aims to end

discrimination against women in all parts of the world and ensure their participation in economic growth and development. Nevertheless, inequality between men and women remains a significant problem that continues to exist in economic, social, and political dimensions. With females comprise over half of its 600 million total population, the Association of Southeast Asian Nations (ASEAN) has designated promotion and support for women's rights as an essential social and cultural development agenda. It is as seen in the ASEAN Socio-Cultural Community Blueprint 2025, where gender equality and empowering women are the association's important targets (The ASEAN Secretariat, 2016). Accordingly, cooperation mechanisms have been established to achieve the target.

Relevant report announced that the average score of ASEAN women's participation in the socio-economic and political aspects was satisfactory (WEF, 2015). In terms of the labor market, gender equality in the overall economy scored 8 out of 10 among ASEAN member countries. Cambodia and Thailand ranked 5th among the ASEAN countries. However, regarding employment, particularly in government organizations, Cambodia had around 300,000 government officials, of which 41% were women. 24% of women worked as deputy chief officers at the general director level (Ministry of Women's Affairs (MoWA), 2020). Politically, remarkable progress was made in women's representation in elected posts from 16.7% to 25%, such as in local communities at the sub-national level and the national assembly parliament (MoWA, 2020). The number of women holding positions as deputy provincial governor or undersecretary of state also surpassed the targets, which was 17.44% (MoWA, 2020). However, there is still a lack of women serving as provincial governors, secretaries of state, or ministers (ADB, 2013). Based on the data from MoWA (2020), the percentage of women ministers, secretaries of state, and undersecretaries of state was only 21%. Even though the quota for recruiting female officials was 50%, the number of selected female candidates remained low. Only few applied for the position. The above facts prompted the researcher to study equality in the workplace from Cambodian women's perspectives. The study focused on women in government organizations in Battambang Province, which ranks second in Cambodia in terms of economic and social advancement. Moreover, Battambang is a central city that connects the capital of Cambodia and its neighboring country, Thailand. It is one of the country’s centers for business, education, employment, and tourism (NIS, 2013). From an early observation, it was found that only a few women held high-ranking positions in government organizations at the provincial level, as men held the most high-ranking positions. Therefore, a study investigating women's perspectives on gender (in)equality in the workplace would help us gain better understanding about the issue of women at work, gender equality, and essential factors leading to equality in the workplace. The result of the study is expected to enhance gender equality in the workplace and to suggest guidelines for women's development in government organizations. Further, the authors expect that the study can also provide empirical data for related organizations which formulate policy to support women and improve their quality of life. and present more opportunities and social equality for women.

There were several motivations underlying this research. First and foremost was the important roles males have in promoting gender equality in society because women's participation and rights are not acknowledged. Most males have greater influence, especially in family contexts (CDRI, 1999). Another was that to promote gender equality in society, we need to ensure that the majority of males recognize what the term mean. To achieve this, males should be open-minded and assistive in implementing relevant policies. Understanding men’s and women's perspectives would help develop prompt and efficient solutions that could better improve the situation in the organization. Finally, since the decentralization strategy has been implemented in Cambodia, reaching the local level has been the key success.

Literature Review

In the 1980s, the conceptual framework of Gender and Development (GAD) was established (Tasli, 2007). This philosophy, which advocated equal involvement in the development and emphasized the quality of benefit and control in daily life, concentrated on the effects of development on both men and women. To address the issue of access to and control over resources and power, GAD focused on the social or gender relations between men and women in society. In addition, this ideology put a strong emphasis on improving the lives of those who were less advantaged in the community. In developing countries, women's representation and decision-making were still lacking. GAD's "gender mainstreaming (gender awareness)" strategy sought to enhance the proportion of gender in all contexts and at all levels. UN WOMEN (2014) asserted that to achieve greater gender equality, governments have to not only remove all types of discrimination against women, such as structural, cultural, and historic discrimination, but also ensure that women understand their rights explicitly. According to Conceicao (2020), there is often a “sticky floor” which keeps holding back women from advancing in the workplace. Many women, indeed, experience barriers at home, workplace, school, and elsewhere that hinder them from realizing their full potential, metaphorically hitting glass ceilings. Ironically, they always find another, more unbreakable ceiling right above them after they break through one.

On the one hand, according to UNDP (2014), the proportion of women in positions of leadership in public institutions remains low. Additionally, even though women have equal access to education nationwide, it is thought that greater representation of women in leadership roles is not necessarily assured. To address the issues of women engaging in decision-making, the public sector, and politics, the Royal Government of Cambodia (RGC) has clearly shown several remarkable measures in its NSDP 2019-2023 (RGC, 2019) such as:

- Build appropriate tools to monitor and analyze men's and women's representation and engagement in both politics and decision-making positions,
- Increase women's representation in politics and other key decision-making positions through developing and strengthening policies, legal provisions and programs,
- Boost women's capabilities through capacity-building initiatives to help advance their participation in politics and other forms of government,
- Invest in initiatives that empower and protect women, particularly young women, to ensure equal participation in schools, higher institutions, youth clubs, and other community organizations,
- Build and support a focal point/gender working group in parliament for women to connect with one another and organizations in civil society, and

- Set appropriate metrics to ensure gender parties, and encourage all parliamentary committees to consider gender when making decisions.

In conclusion, Cambodia has taken gender equality into account, particularly in public decision-making. It is as evidenced through the five-year strategic plan of the Ministry of Women Affairs 2019-2023 as well as the NSDP 2019-2023, both of which are in accordance with several major international frameworks.

Objectives

The current study aims to

1) investigate and the viewpoints of male and female Cambodian government officials regarding gender equality in the workplace, and 2) discover appropriate remedies to address any existing issues of gender inequality.

Research Methodology

This research used qualitative approach as it attempted to obtain in-depth information from the participants. Thus, interviews were conducted to elicit relevant data on what they understood about gender (in)equality in the workplace. It included their opinions and evaluation of their actual work situations.

The research itself took place in Battambang City, Battambang Province, Cambodia. The selected areas were Battambang Provincial Hall, Battambang Municipal Hall, and four Sangkats (commune). Battambang is the second largest city. It is known as the main area for business, work, education, administration, and tourism. Cambodia's national strategic plan emphasizes decentralization and contains a de-concentration strategy; therefore, local government institutions (Battambang Provincial Hall, Battambang Municipal Hall, and communes/Sangkats) are an appropriate focus for this study.

1. Key Informants

To obtain in-depth data in a qualitative research, considering the informants' readiness, experience, and status is indispensable. Thus, the criteria for the selection of the research participants were not only women and men working in government organizations in Battambang, but also included the followings: 1) holding a high-ranking position in an organization, and 2) being members of an administrative committee of the organization. Both required having no less than two years of working experience with men and women employees. The author chose high-ranking officers since it was considered important to understand their perception. Due to their strong positions, they would have more authority to make decisions in the workplace and power to adjust policy of the organizations.

With the above criteria, 12 key informants were recruited participants of the study and later classified according to their work levels as follows: three provincial administrators (1 female, 2 males), one member of a provincial administrative committee (1 female), three members of a municipal administrative committee (2 females, 1 male), two commune administrators (1 female, 1 male), and three members of a Sangkat administrative committee (1 female, 2 males).

The inclusion of both male and female participants would reveal different terms of thought about gender (in)equality in the workplace. This would further enable the researchers to possibly compare the participants' perception, and make conclusion.

2. Data Collection

Data were collected through in-depth interviews. Prior to this, the participants were informed of their rights. The researchers then asked for permission to voice record their responses and take notes of important points during the interview. In addition, the researchers requested permission to conduct non-participant observation in the organization's committee meetings. The observation was done to obtain data from actual work situations.

3. Data Analysis

The data from the interviews were transcribed and coded following the model outlined by Intaprom (2019). First, they were analyzed line by line in search for primary concepts and keywords. Second, the researchers gathered all of the data and entered them into a computer using NVivo software. Next was to include the subgroup code in the theme. After completing this phase, the researcher began validating all of the information gathered from the individuals. The final stage was to translate data into text, analyze and make interpretation.

4. Conflict of Interest

There is no conflict of interest in this research. The researchers informed the participants and asked for their consents before conducting the interviews and discussion. The participants had the right to withdraw in case they felt uncomfortable.

Findings

1. Current Status of Gender Equality in Government Institutions

Most participants explained that the low percentage of female officers was due to cultural norms, and level of education.

"…In the municipal council, the number of female officials was 2 out of 11 members. It showed that there was a lack of women participating in the council. In the family context, women were not encouraged and offered opportunities to access higher education and work. As a result, they were seen as not being strong enough to participate and join in the public sector…" (Female member of Sangkat administrative committee, personal communication, July 2016)

In terms of power and decision-making, two issues were found: opportunities and discrimination. Female officials were given the same opportunities as their male counterparts to share their ideas and to participate in decision-making. The following are excerpts of the interviews in response to this issue.

"… We were allowed to raise problems in each annual meeting. Moreover, there was no discrimination which regards race and political policies…" (Female member of commune administrative committee, personal communication, July 2016)

"… However, some female officials remained silent once they were asked for ideas or making decisions…" (Male member of commune administrative committee, personal communication, July 2016)

To sum up, based on the interview data, the majority of officials in the government institutions at Battambang City were male. There was still lack of female officials in the institutions. While female officials had equal opportunities to share ideas and take part in decision-making, males performed most of the decision-making duties. Female officials remained passive since they were raised in discriminatory environments. Therefore, most of them did not have sufficient courage to make decisions.

1.1 Women’s Empowerment

The results revealed that women's empowerment was made possible for women in decision-making, being given promotions, and enjoying equal opportunities to participate in the council meeting. Right, roles, positions, qualifications, and abilities were essential considerations in determining whether female officials were to be included in the decision-making. Female officials were also involved in the implementation of activities, administrative work, training, and consulting. The results suggested that when more female officials participated in a workshop or training in gender (in)equality, their presence would gain better recognition as valuable humankind. However, it should be noted that even when female officials were provided with more opportunities to participate at the decision-making level in staff or councilor meetings, the number of female officials was still less than that of male officials. This was emphasized by a male member of Sangkat administrative committee.

“…There were 80% of female participants in the workshops or trainings in gender (in)equality organized by the government. It showed that women were more interested in the field than men. Yet, in staff meetings or councilor meetings, male officials consistently outnumbered female …” (Male member of Sangkat administrative committee, personal communication, July 2016)

In terms of working conditions, both male and female officials received equal treatment. By the law of the Ministry of Economy and Finance, workers' performance has to be regularly evaluated using a scoring method developed by each department. The method can also be utilized to track their attendance. In order to ensure gender equality, a regulation was made. It states that within a two-year working period, both male and female officials would get the opportunity to be promoted.

“… I was promoted to become a deputy governor since I had done enough work for the institution for so long and had fulfilled all my responsibilities so far. I believed that it was proof of my achievement ...” (Female provincial administrator, personal communication, July 2016)

Even though there was an equal access to promotions, the number of female officials especially in high-ranking positions remained low due to the low percentage of overall female officials. In addition, as in Battambang Provincial Hall, only one female deputy governor was identified. This fact illustrates that women's voices were heard by male officials in the government institutions. Male officials respected the ideas of female officials since they worked closely within the community and found that female officials were more likely to better understand issues regarding women and children such as homecare, women’s health, and child-rearing.

“…We established the Committee for Women Affairs and Child Protection in each commune and in Sangkat. The committee helps admonish children who leave school at young ages and families affected by disasters. And the establishments strived to be reliable and aimed to develop the community and city…” (Female member of Sangkat administrative committee, personal communication, July 2016)

In short, to empower women’s roles in government institutions, women should be encouraged to make decisions, participate in all events, share equal benefits and promotions, and their ideas must be taken into consideration. Furthermore, it was acknowledged that women have more knowledge about their health, children and homecare.

Fortunately, though the number of female officials is less than that of males, in each meeting, women were allowed to raise ideas, and their opinions were heard. However, most of the decisions remained in the hands of men because they occupied most high-level positions. Moreover, female officials were lack of confidence to express their ideas.

1.2 Dissemination of Information about Gender Equality

Dissemination of information about gender equality appeared to be widespread throughout Cambodia, particularly in rural areas. Racism did not present as a factor. Furthermore, in the RGC, issues of gender equality were widely discussed in workshops and meetings. At sub-national level, a rectangular strategy involving women in each department was created to support and fund capacity-building programs for women and to disseminate information about gender equality.

2. The Perspective on Gender Equality in Government Institutions

The study found essential data related to gender equality in the workplace from the perspectives of Cambodian women. For the majority of participants, the meanings of "gender equality" were:

Women and men should have equal opportunities, rights, and responsibilities in all parts of life. Women and men should have equal chances for employment or job placement based on their abilities.

Important factors for recognition leading to gender equality in the workplace are education, mindset, understanding, and acceptance of gender equality in the workplace, opportunity, participation in decision-making, and social support...

2.1 Education

Cambodian women have been encouraged to work according to gender stereotypes and perspectives of family and society, which hinder the development of their role in modern society. Some families ignore the importance of being educated. They disallow women to pursue higher education and work outside their homes. Child marriage is still practiced although the legal age for marriage is 18. Gender-based violence against girls including bullying has also caused higher school absence rates and withdrawal from personal and family matters.

Highly educated women would be better valued and have more opportunities to occupy high-ranking positions. Women should gain more knowledge, job skills, and research skills.

“…I have been working there for more than five years, and I could see how this society works. There was a time when a young girl came to me and asked me to help her get married at an early age. She was not ready and had just turned 16 years old. This is wrong according to the law. We helped her by educating her parents…” (Female member of commune administrative committee, personal communication, July 2016)

“…To step up to a higher position, women should develop their potential. They should have various skills to create more opportunities at work…” (Female member of the municipal committee, personal communication, July 2016)

“…I was appointed as a deputy provincial governor because I had worked for a long time and my work performance was well-accepted. So, there was no doubt about my appointment…” (Female provincial administrator, personal communication, July 2016)

2.2 Mindset

One of the challenges female government officials faces is the old mindset that women have and men’s viewpoints of women who work with them. It was found that some female government officials thought that they were not as strong as men and could not do the work as well as men do. This makes them worried and causes a lack of confidence in performing their jobs more efficiently. They avoid taking risks, which makes them seen as insecure and inferior in decision-making compared to men. Some men draw a line between males and females due to the glass ceiling: women are considered weak both physically and emotionally. Such discrimination affects women’s capacity to be empowered. This finding illustrates the concept of the glass ceiling, which is vertical discrimination against women within organizations. In addition, gender blindness in the national laws involving the absence of a precise definition of gender-based discrimination contributes to the barrier of dealing with discrimination against women in the workplace. It includes being assigned to and elected for positions. Hence, the participants suggested that women should change their mindset toward themselves, build self-confidence at work, be encouraged to express their opinions related to work, and make decisions based on relevant data in order to improve equality in the workplace. So, women can gain more opportunities to work and get promoted to higher positions. This will help change their colleagues' perceptions, reduce gender gap, and develop a good attitude toward working with men. This is one way that will lead to equal opportunities in the workplace for women.

"…Some female government officials consider themselves weak and cannot do good work compared to men, which makes them hesitating to do a good job. Women should change their mindset and build self-confidence…" (Female member administrative committee, personal communication, July 2016)

"…Women tend to be employed in lower positions and low-skilled jobs, and seldom in management positions…" (Female member of Sangkat administrative committee, personal communication, July 2016)

"…If you want to increase the number of women in decision-making positions, you should start with changing their mindset so that there will be no more barrier to increasing the number of women in the higher positions…" (Male provincial administrator, personal communication, July 2016)

2.3 Understanding and Acceptance of Gender Equality in the Workplace

According to the participants' viewpoints regarding gender equality at work, one crucial issue is that men do not see and realize the importance of gender equality in the workplace as women do. Men view it as a matter that relates only to women. As a result, they do not try to understand it, which is an obstacle to fostering the development of gender equality in the workplace in Cambodia. This was evidenced by the fact that only a small number of men attended workshops related to gender equality organized by various organizations. In 2019, there were five workshops on gender equality conducted by the Ministry of Women's Affairs in Battambang Province. It was found that over 80% participants in the workshops held by government organizations were women. Thus, it can be said that males lack understanding of gender equality and perhaps refuse the concept. Consequently, they are passive in promoting gender equality.

Regarding the work context, such as in meetings of committees, more men were observed than women. In a discussion of a high-level council committee of Battambang Province, out of 11 committee members, only two females were elected to become members of the committee. Males' lack of understanding and acceptance of gender equality could be a strong obstacle to promoting gender equality in the workplace. Understanding the issue will indeed impact bringing more women into higher position levels. Once men understand, they will fully support and encourage women to participate in any important meeting, not only those related to gender equality.

In addition, more of them will be willing to join in fostering gender equality at sub-national level.

“…In a seminar concerning gender equality organized by the government sector, 80% participants were women. This showed that more women than men were interested in the issue of gender equality…” (Female provincial administrator, personal communication, July 2016)

“…It is true that in my village whenever we invite people to come for a discussion on gender issues or something related to gender, we will only see female participants. This could be concluded that there was a lack of understanding of the theory of gender equality…” (Female member of Sangkat administrative committee, personal communication, July 2016)

“… Women are mainly concentrated in a few sectors, usually with less social and economic value. Female participation is weak in informal, long-term, high-skilled and high-demand training programs in sectors such as construction and mechanics, where jobs are higher paid and more valued…” (Male member of commune administrative committee, personal communication, July 2016).

2.4 Participation in Decision-making

The participants stated that very few women working in government institutions had participated in high level decision-making. In 2018, only one woman became the Provincial Governor out of 24 provinces and 17.44% women held positions as Deputy Provincial Governors. Women face several issues participating in public and political spheres, especially workplace discrimination at the sub-national level.

According to the participants, social support motivates women to develop themselves and increases their work productivity. Women need more motivation and encouragement from male colleagues, the government, and the community to develop their work to attain better results.

Besides men's contribution, social support from the law, policies, and strategic plans have imparted the raising of awareness on gender equality in all sectors. Some examples are educational system and vocational training through improved physical foundation, access to and chance for literacy and coaching, enhanced social point of view, and more favorable circumstances for women involved in all levels across the sectors. However, the policies and strategic plans are set up; there are gaps in executions at all levels. Organizations and human resources of gender mainstreaming remain weak at the sub-national level.

"…In the administrative committee, there are two women out of the total of 11 committee members. One reason for a limited number of female committee members is their families do not support them to be highly educated, and that causes women's lack of qualifications for working in the government sector…" (Female member of Sangkat administrative committee, personal communication, July 2016)

"…Only unmarried or divorced women can be successful in terms of working or getting promoted. This point was raised when I discussed with my colleague the success rate of women in jobs..." (Female member of commune administrator, personal communication, July 2016)

"…Hierarchical social structures and patriarchal political culture build an environment that holds women's ability to become equal partners in the workplace. The old mindset still considers women as subordinates who cannot engage in politics and make a decision in a senior position. …" (Male provincial administrator, personal communication, July 2016)

3. Challenges to Gender Equality

Challenges to gender equality include the existence of an old mindset of female officials and the impact of the views of male officials toward their female colleagues in government institutions.

"…Some female officials think they are weak; they could not do things well like men could. That is what makes them feel hesitant to perform their job well. Women could not turn around the stove…" (Male member of Sangkat administrative committee, personal communication, July 2016)

Some males held the perspective that there was a boundary between a female's work and that of a male. They were not open to notions of gender equality and rarely attend trainings and/or workshops related to gender equality. It was particularly true of many men in the older generation. These men were not helpful and discouraged female officials. Some male officials thought that gender equality focused solely on women; therefore, they reasoned, only women should deal with this problem. This attitude led to less vocal negotiation, decision-making, and work implementation on the part of women.

4. Remedies to Address the Issue of Gender (In)equality

The results suggested that remedies to address gender inequality should include a focus on increasing women's knowledge, working skills, and research skills.

"…Some officials should build up their abilities, knowledge, skills, research, and experience. Not many women could do that. I encouraged them to improve those special skills; therefore, they could be promoted quickly…" (Female member of the municipal administrative committee, personal communication, July 2016)

The development of critical thinking skills was also viewed as essential for women in order to enhance their capacities. As a result of the tradition and culture, women are often softer and more likely to be frustrated with everything. Fewer women are willing to take risks, and this may hesitate them to make a decision.

A work engagement strategy should be developed by the government. It was found that some female officials quit working in international companies. Therefore, the strategy to develop the working conditions is one of the solutions to overcome this problem. Salary paid to government employees is relatively low compared to that given to international organization workers. It makes men and women less attracted to work for government-based institutions.

"…It would be better if women themselves throw away the stereotype or old mindset. Besides working as a teacher or other government officers, they shall join in the parliament or the senior position…" (Male provincial administrator, personal communication, July 2016)

To address this issue, the government played a role in offering critical support to encourage women to participate in events such as training and workshops, and to represent governmental institutes. Moreover, the government established a plan to widely promote gender equality, especially in rural areas.

"…From my perspective, for those who work as a leader in the country, especially male officials, they should follow the fundamental policies to encourage and support female officials to complete their tasks…" (Male member of Sangkat administrative committee, personal communication, July 2016)

Discussion

The results of the study indicate that Cambodian men and women acknowledge gender equality in the workplace, focusing on equal opportunities. Women and men should have employment equality based on their abilities. It was revealed that education, mindset, understanding, and acceptance of gender equality in the workplace, participation in decision-making, and social support are the main factors leading to equal opportunities and equality in the workplace for women. This is congruent with the report of the Asian Development Bank (ADB) in 2013, which specified the increasing employment rate in the public sector in Cambodia, and that women should be given both soft and hard skills to gain confidence in all subsectors (ADB, 2013). It also corresponds with recent studies which indicate that education is one major factor in empowering women to achieve gender equality (Alexander & Welzel, 2007; Karam, 2013; Reeves & Baden, 2000). However, for women to be recognized, they should improve their self-confidence by changing their mindset to develop their potential. They should leave their comfort zone and raise their voices in the decision-making process.

Mindset is one of the key factors influencing human capability development. Previous research indicated that people with a growth mindset believe that their abilities can develop over time, encourage themselves to seek opportunities to gain new knowledge, strengthen their skills, and relate to challenges (Yeager & Dweck, 2012). Similarly, Rahim, et al. (2019) stated that a growth mindset and lifelong learning enable women to realize their abilities and potential to embrace both professional and domestic challenges. Accordingly, to promote gender equality, women should grow their mindset to make themselves talented and recognized.

External factors the participants considered necessary in the development of women's potential are understanding and acceptance of gender equality in the workplace, opportunities and participation in decision-making, and social support. These factors would promote equality in the workplace for Cambodian women. This is in line with the findings of the United States Agency for International Development (USAID) in 2014. The findings reported that other main factors which are also obstacles for the progress of gender equality for Cambodian women include lack of self-confidence and lack of support from families and community (USAID, 2014).

Conclusion

The study outcomes indicate that opportunity is the key to achieving gender equality in the workplace for Cambodian women, especially in Battambang Province. To lead gender equality in the workplace, Cambodian women need better and higher education and self-confidence. One way possible to actualize this is through changing their mindset. They need to adapt to and be ready for the new challenges in society. Additionally, women's and men's understanding and acceptance of gender equality in the workplace and social support are needed. All these aspects are keys to developing and improving gender equality in the workplace for Cambodian women, and to increasing the number of women at the decision-making level. Therefore, the more voices from women are heard, the more solutions will be reached to include all related people. In addition, the data suggest that both men and women need to develop a clearer understanding of and appreciation for the issues impeding gender equality. The data also suggests that the government should take a more active role in ensuring that both male and female officials adhere to government policies and regulations as they pertain to gender equality.

References

Alexander, A. C., & Welzel, C. (2007). *Empowering women*: *four theories tested on four different aspects of gender equality*. *In the annual meeting of the Midwest Political Science Association.* Palmer House Hotel.

Asian Development Bank (ADB). (2013). *Gender equality in the labor market in Cambodia*. Retrieved from https://www.adb.org/sites/default/files/publication/31193/gender-equality-labor-market-cambodia.pdf.

Conceicao, P. (2020). *Sticky floors, glass ceilings, and biased barriers: the architecture of gender inequality*. Human Development Reports-UNDP.

Intaprom, W. (2019). Analysis and presentation of qualitative data analysis. *Academic Journal of Phanakhon Rajabhat University*, *10*(2), 314-333.

Karam, A. (2013). *Education as the pathway towards gender equality.* United Nations.

Khun, K. (2006). Gender issue in Cambodia. *Asia Culture Forum: Session 11. Contesting within/out Gender and Sexuality.* Asian Youth Culture Camp, Sejong-si, Korea. Retrieved from http://cct.pa.go.kr/data/acf2006/aycc/aycc_1105_Keasa%20Khun.pdf.

Ministry of Women's Affairs (MoWA). (2020). *Neary Rattanak V 2019-2023 Final-Five Year Strategic Plan for Strengthening Gender Mainstreaming and Women's Empowerment.* Retrieved from https://www.mowa.gov.kh/wp-content/uploads/2021/02/Neary-Rattanak-V-final-Eng.pdf.

National Institute of Statistics (NIS). (2013). *Cambodia inter-censal population survey 2013 final report.* Ministry of Planning Phnom Penh.

National Institute of Statistics (NIS). (2018*). Women and men in Cambodia.* Ministry of Planning Phnom Penh.

Oxfam. (1995). *OXFAM's conceptual framework on women's economic empowerment.* Oxfam.

Rahim, N.A., Mohamed, Z.B., Amrin, A. & Mohammad, R. (2019). Women's dual roles and career growth: A preliminary study of Malaysian female talents in science, engineering, and technology (SET*). Journal of Physics*: *Conference Series, 1174*(1), 1-11.

Reeves, H., & Baden, S. (2000). *Gender and development*: *Concepts and definitions*. Institute of Development Studies.

Tasli, K. (2007). *A conceptual framework for gender and development studies: From welfare to empowerment.* Sudwind-Verlag.

The ASEAN Secretariat. (2016). ASEAN socio-cultural community blueprint 2025. *Association of Southeast Asian Nations (ASEAN) 2016.* Retrieved from https://www.asean.org/wp-content/uploads/2012/05/8.-March-2016-ASCC-Blueprint-2025.pdf.

The Royal Government of Cambodia (RGC). (2019). *National strategic development 2019- 2023*. RGC. Retrieved from http://cdc-crdb.gov.kh/en/strategy/documents/nsdp-2019-2023_en.pdf.

United Nations Children's Fund (UNICEF). (2011). *Convention on the elimination of all forms of discrimination against women in brief.* Retrieved from https://www.unicef.org/lac/media/28441/file/CEDAW-in-brief-for-adolescents.pdf.

United States Agency for International Development (USAID). (2014). *Women's leadership as a route to greater empowerment Cambodia case study.* Retrieved from https://pdf.usaid.gov/pdf_docs/PA00K892.pdf.

UN Women. (2014). *Gender equality and sustainable development.* United Nations.

World Bank. (2012). *The world bank annual report 2012* (*volume 1, main report).* Retrieved from https://openknowledge.\worldbank.org/handle/10986/11844.

World Bank. (2013). *World development report 2014*: *risk and opportunity-managing risk for development*. Retrieved from https://openknowledge. worldbank.org/handle/10986/16092.

World Economics Forum (WEF). (2018). *The global gender gap report 2018* Retrieved from https://www3.weforum.org/docs/WEF_GGGR_2018.pdf.

Yeager, D.S., & Dweck, C.S. (2012). Mindsets that promote resilience: When students believe that personal characteristics can be developed. *Educational Psychologist, 47*(4), 302-314.

Publication Ethics

The *Journal of Liberal Arts, Prince of Songkla University* is an academic, peer-reviewed journal published by the Faculty of Liberal Arts, Prince of Songkla University. The ethical conduct of authors, editors, and reviewers is essential to the integrity of the journal. The *Journal of Liberal Arts, Prince of Songkla University,* enjoys editorial independence and endeavours to adhere to the core practices defined by the Committee on Publication Ethics (COPE). Listed below is an overview of the main responsibilities of parties involved in the publication of manuscripts in the journal.

Responsibilities of Authors

1. The corresponding author affirms that the manuscript has not been concurrently submitted for consideration of publication in any other journal or conference proceedings.
2. Authors need to ensure that they submit only original work not previously published by others or themselves.
3. Other research or publications cited in the manuscript need to be referenced accurately, as prescribed by the 7th edition of the *APA Publication Manual* (2019).
4. Authors have to report the facts that have been found in the study or research without bias, omission of conflicting findings or falsification of data.
5. Authorship must be restricted to those who have made a significant contribution to the conception, design, execution, or interpretation of the manuscript. All those and only those who have made such significant contributions should be listed as co-authors.
6. The corresponding author needs to ensure that all co-authors have seen and approved the version of the manuscript which is submitted to the journal.

7. Authors need to describe how they protected the rights and confidentiality of study participants; relevant evidence of ethics committee approval must be provided by the authors.

8. The authors must disclose information of all financial support for the study or the manuscript, and potential or actual conflicts of interest.

9. Authors need to format their manuscript in accordance with the journal' s Author Guidelines and follow the submission procedure described therein.

10. Authors must alert the Editors to any significant errors in their work, as soon as they become aware of such errors, so as to correct or retract the paper.

11. Authors should be aware that steps will be taken by the journal in cases where author misconduct such as plagiarism or unethical research behaviour is detected. Authors may be held accountable for any costs involved in the retraction of their article or correction of mistakes in print.

Responsibilities of Editors

1. The editors must evaluate each submitted research or review manuscript based purely on the quality of its academic content and its suitability for publication in accordance with the journal's scope and objectives.

2. The editors must carefully examine submitted manuscripts for signs of plagiarism using appropriate software tools.

3. In a double-blind process, the editors assign two qualified peer reviewers to review a manuscript. The assignment of reviewers is based on their field of expertise and lack of a conflict of interest.

4. The editors must not reveal an the authors's or a reviewer's identity and/ or the manuscript content at any stage of the review process.

5. The editors should give timely and comprehensive feedback about the progress of the review process to the corresponding author.

6. The editors must publish a peer-reviewed manuscript after the author has revised the manuscript according to the suggestions by the reviewers and/or the editors.

7. The editor should strive to maintain the highest possible standard and improve the quality of the journal.

8. The editors need to publish corrections, clarifications, and retractions where necessary.

9. The editors must give corresponding authors an opportunity to appeal against their decisions, and treat any such appeals in a fair manner in accordance with the COPE guidelines.

Responsibilities of Reviewers

1. The reviewers must maintain the confidentiality of all documents sent to them as part of the review process.

2. The reviewers should provide prompt and timely feedback as agreed with the editors.

3. The reviewers must evaluate a manuscript in an objective fashion and without any bias. If they find that the content of a manuscript lies outside their field of expertise, they need to inform the editors and return the manuscript for reassignment.

4. The reviewers must inform the editors of any possible or actual conflict of interest in relation to a manuscript or its assumed authors.

The reviewers should provide clear statements to support their review decisions and provide the editors with suggestions on how a manuscript can be improved.

Research Articles

Ontological Metaphor Translation from English into Thai in the Non-fiction Book Into the Wild and its Translation into the Thai Version Kao Pa Ha Chiwit
Apilap Pomsook and Krittaya Akanisdha

What Makes "The Phantom" a Phantom?: Characterizations of The Phantom in The Phantom of the Opera through Literary and Criminological Perspectives
Kanittha Suwannapracha

A Comparison of Translation Techniques in Translating English Personal Pronouns into Thai: A Case Study of Little Lord Fauntleroy
Ruethai Panich

Thai EFL Listeners' Use of Metacognitive and Cognitive Strategies
Munir Laeha and Chonlada Laohawiriyanon

Tone Sandhi in Lahu Nyi
Jirapat Jangjamras and Ratree Wayland

The Comparison between the Use of Audio-Visual Methods and Audio-only Methods in Improving Learners' Listening Proficiency in Chinese as a Second Language Classrooms
Chunyu Wang

Styles of Traditional Thai Houses in Chorakhe Yai Sub-District, Bangplama District, Suphan Buri Province
Sunantha Ngoenpairot

The Relationship between Temple Public Spaces and Surrounding Communities: The Case of Songkhla Municipality
Nattaneeporn Noisangiam

Tourism Products Related to Lifestyle of High-Spending Thai Senior Tourists
Rochaporn Chansawang and Yongyut Kaewudom

Developing a Board Game to Foster Preventive Knowledge of Child Sexual Abuse at the Primary School Level
Kanjana Jantadet and Wimontip Musikaphan

Comparison of the Success of Creative Leadership Among Leaders with Different Educational Levels of the Provincial Administrative Organizations in Thailand
Taweesan Wichaiwong, Pakdee Phosing and Yupaporn Yupas

The Perspectives of Cambodian Government Officials on Gender Inequality in the Workplace
Visalsokwatey Sin and Kanda Janyam

Journal of Liberal Arts
Prince of Songkla University, Hat Yai
Songkhla, Thailand 90110
Tel (+66) 7423 6691
https://so03.tci-thaijo.org/index.php/journal-la/about