


THE SHAN PEOPLE'S CONSUMPTION OF THAI 'CHAK CHAK WONG  
WONG' TELEVISION SERIALS



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ศูนย์วิจัยทรัพยากร  
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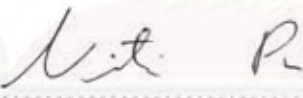
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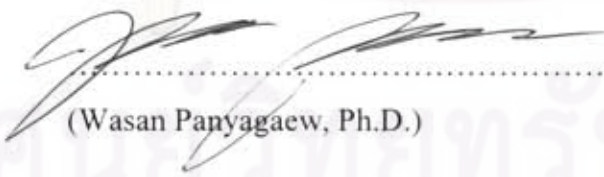
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จุดมุ่งหมายของการศึกษานี้คือ การสำรวจว่าการบริโภคละครโทรทัศน์จักรจักรวงศ์ไทยของคนงาน ภายใต้บริบทของประเทศพม่ามีกระบวนการอย่างไร โดยมุ่งศึกษาประเด็นการบริโภคละครโทรทัศน์ข้ามพรมแดนในบริบทสมัยใหม่ ซึ่งประกอบด้วยการเริ่มต้นของละครโทรทัศน์จักรจักรวงศ์ไทยในรัฐฉานในรูปแบบของสินค้า กระบวนการผลิตและพากย์เสียงฉานเพื่อการบริโภค รูปแบบและเครือข่ายของผู้บริโภค รวมทั้งการแปลละครจักรจักรวงศ์ให้เข้ากับบริบทท้องถิ่นของชาวฉาน การศึกษานี้ใช้วิธีการวิจัยเชิงชาติพันธุ์ คือ การสังเกตอย่างมีส่วนร่วมในขั้นตอนการผลิตละครพากย์เสียงฉาน การสัมภาษณ์เชิงลึกกับกลุ่มเป้าหมายหลัก ได้แก่ ผู้ที่ทำงานในบริษัทสามพี่น้อง ผู้จำหน่ายละครจากพื้นที่ต่างๆ ในรัฐฉานจำนวน 5 คน การใช้ข้อมูลเชิงปริมาณของการสั่งซื้อละครในพื้นที่ต่างๆ จากสมุดบัญชีของบริษัทสามพี่น้องปี 2551 เพื่อนำมาใช้ในการวัดค่าความนิยมของการบริโภคละครโทรทัศน์จักรจักรวงศ์ และเพื่อแสดงให้เห็นถึงเครือข่ายของการบริโภคละครในพื้นที่ต่างๆ ทั่วรัฐฉาน นอกจากนี้ แผ่นวีซีดีพากษ์เสียง 10 เรื่อง รายชื่อละครจักรจักรวงศ์ และรายชื่อนักแสดงจักรจักรวงศ์ในภาษาฉาน ได้ถูกนำมาใช้ในการวิเคราะห์การแปลงสื่อด้วย

ผลการศึกษาแสดงให้เห็นว่าละครโทรทัศน์จักรจักรวงศ์ได้ข้ามพรมแดนสู่การบริโภคในรัฐฉาน ตั้งแต่ประเทศพม่ามีนโยบายเปิดเศรษฐกิจ การเข้าถึงเทคโนโลยีและสื่อของชน วจานทำให้เกิดการบริโภคความบันเทิงภายในชุมชน ส่งผลให้ละครจักรจักรวงศ์ ซึ่งเป็นละครอิงพุทธศาสนาจากชายแดนถูกเปลี่ยนเสียงเพื่อเป็นสินค้า หลังจากมีการกวาดล้างสื่อต่างประเทศมีเพียงบริษัทสามพี่น้องที่ยังคงผลิตสื่ออย่างต่อเนื่องรวมทั้งละครไทยภาคค่ำด้วย เมื่อจวนดาวเทียมนำส่งสัญญาณโทรทัศน์จากประเทศไทยตรงมาถึงบริษัท รูปแบบการค้าละครจึงเปลี่ยนไป วีซีดีสร้างความสะดวกให้กับผู้บริโภคทำให้ธุรกิจก้าวหน้ามากขึ้น อย่างไรก็ตาม การพากษ์ละครไทยเพื่อการค้าในตองจี ซึ่งเป็นเมืองหลวงของรัฐฉาน ต้องเผชิญกับความเสียดังกับกฎหมายสื่อของรัฐบาลพม่า ละครจักรจักรวงศ์ในฐานะที่เป็นสื่อบันเทิงราคาถูกสามารถดำรงอยู่ได้ พร้อมกับการใช้วิธีการต่อรองกับอำนาจรัฐและกับคู่ค้าทำให้ธุรกิจการพากษ์เสียงมีความเสี่ยงน้อยลง และเพื่อจะทำให้สื่อละครจักรจักรวงศ์ไทยเข้ากับผู้บริโภค การแปลข้ามวัฒนธรรมถือเป็นขั้นตอนสำคัญในการแปลงสื่อไทยให้เข้ากับบริบทท้องถิ่นของผู้ชม การแปล การพากษ์เสียง การใช้คำในชื่อเรื่องใหม่ และแม้กระทั่งการตั้งชื่อนักแสดงใหม่ในภาษาฉานล้วนแต่แสดงให้เห็นถึงการตีความและการมองโลกของชาวฉานที่มีคติความเชื่อต่างไปจากสื่อต้นแบบอย่างไทย

ชาวไทยกับชาวฉานมีความเกี่ยวข้องกันทั้งทางวัฒนธรรมและศาสนา แต่ในบริบทของรัฐชาติสมัยใหม่ได้เข้ามาสร้างการมองโลกที่หลากหลายในชนชาติไท การบริโภคละครโทรทัศน์จักรจักรวงศ์ของคนงานและกระบวนการแปลข้ามวัฒนธรรมได้นำไปสู่ความเข้าใจชนชาติไทในเรื่องความเป็นบ้านที่เมืองน้อง ว่าจักรจักรวงศ์วงศ์เป็นสื่อบันเทิงสมัยใหม่ที่ยังต้องอาศัยการตีความ อันแสดงให้เห็นถึงโลกที่แตกต่างของชนชาติไท

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# # 4989516220: MAJOR: SOUTHEAST ASIAN STUDIES

KEYWORDS: CONSUMPTION/CHAK CHAK WONG WONG /TELEVISION SERIALS

RUNGNAPA KASEMRAT: THE SHAN PEOPLE'S CONSUMPTION OF THAI CHAK CHAK WONG WONG TELEVISION SERIALS. THESIS ADVISOR: ASST. PROF. NITI PAWAKKAPAN, Ph.D., 163 pp.

The goal of this research is to investigate the cross border consumption of Thai *chak chak wong wong* television serials (CCWW) by focusing on a case study in Myanmar's Shan State. The study covers the beginnings of Thai CCWW television serials in the Shan State, dubbing operations, consumption networks, and the Shan people's translation of CCWW into local languages. It applies the ethnographic research methods, especially the participant observation and in-depth interviews with focus groups, namely the *Samphinong* dubbing company in Taunggyi, the capital city of southern Shan State, as well as five distributors from Shan townships. Measurements of the CCWW consumption and its network were based on *Samphinong's* accounting books for 2008.

The research discovers that the cross border consumption of Thai CCWW began when the Myanmar government opened up its economic policies, which led to the introduction of new technology and media to the Shan State for community's entertainment. As a result, the CCWW serials, mostly Buddhist drama, became popular. After the government cracked down on the foreign media, only the *Samphinong* group survived to dub CCWW, as well as the evening serials. New technologies, especially the satellite dish which provides television signals directly from Thailand, have changed the consumption, as well as the CCWW trade. VCDs have also become convenient media for distant consumers. The dubbing studio in Taunggyi, however, faces certain risks under Myanmar's strict media laws. Based on well-known Jataka tales, CCWW as religious dramas have minimized such problems. Negotiations have occurred with local authorities and partnerships have been formed as well. To localize CCWW for the Shan people, translations are necessary for local audience's comprehension, for example, titles and actor's names are changed accordingly to the Shan's worldview, which is rather different from the original source.

The Thai and Shan are widely connected by their shared cultures and religions, but in the context of modernization, the Tai worlds are diverse, as this research will illustrate. Since the Shan consumption of Thai CCWW involves a cross-cultural translation, it has demystified the common idea of the Tai brotherhood as one.

Field of Study: Southeast Asian Studies

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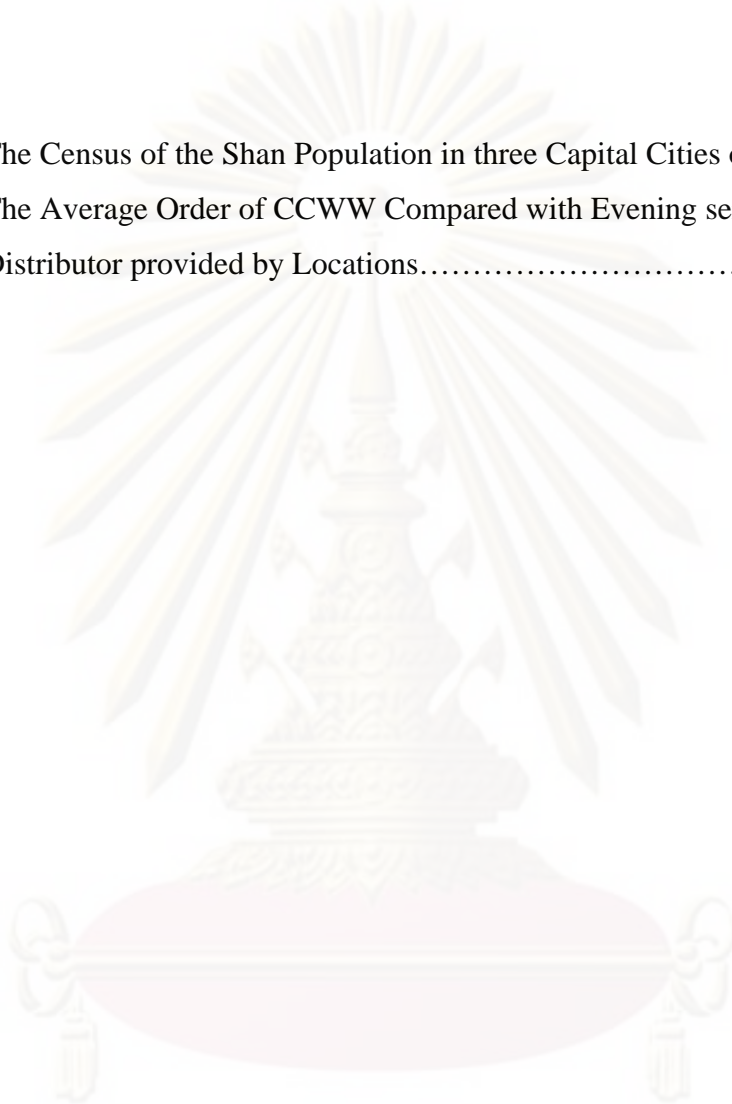
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# CHAPTER I

## INTRODUCTION

### 1. 1 RATIONALE

The Buddhist tales and class systems in Southeast Asia came largely from Indian civilization. Meanwhile, indigenous myths were prepared and adopted for this new concept. Myth structured cosmogony, creation, and indigenous origin. This story was repeated in sacred ritual, oral tradition in primitive society, before religious and state has formed in this region. Therefore, Buddhism tales had adapted with primitive myth. Tales for political purpose such as “Tai-ise Hundu Thought” in Tai Ahom is the sampler (Terwiel, 1986 cited in Rani Loetluemsai, 2001: 18-19). The developing of the Tai and Hindu Buddhism had formed the combination, adaptation, and acceptance in various ways.

Mythology in anthropology is to understand primitive society or the present society where ancient mythology is practicing. Contrary, the mythology is still important in cultural environment and in modernity.

The Shan and the Siam were two Tai states. They were characterized by their languages, schools, and cultural identities. The two states are historically, geographically, and ethnically closely linked, which can be seen in their similar dialects, cultural practices, and lifestyles (Wyatt, 2004). Their shared cultural heritages include Buddhist literature and folktales as other Buddhism countries in this region, which have played an important role in the states’ oral and literary traditions, and which have been effective tools for socialization (Siraporn Na Thalang, 2002).

To maintain their social ideologies, the Tai traditionally transmitted Buddhist literature and folktales through various cultural artifacts. Legends, poems, moral teachings, palm leaf scripts, rituals, performances, paintings and other mass media were

made to transmit the ideology and to maintain the social structure of the Tai. Thus, many art forms have been literally reproduced and acknowledged by the Tai people.

In Thailand, Buddhist literature and folktales have been transmitted in modern media through drama live plays, and beginning with Thai television and radio broadcasts dating back to 1955. After that initial period, the folktale drama was produced on film, including video technology by *Samsian* (สามเสียร) Video Production on Channel 7 since 1968 (Tianchai Issaradech, 2002). This type of drama has been classified by the name *Lakon chak chak wong wong*<sup>1</sup> (ละครจักรจักรวงศ์) in Thai literary and performing arts.



Figure 1: The scripture of Tripitaka, Jataka Tale, and a few Shan legends from Taunggyi Museum in 2009

In Shan, Buddhist literature and folktales have been mainly transmitted in written scripts, narration, recitation, poem, songs. This kind of narration has been training by monk, home school, and the local artists. It was informally developed into stage plays ‘*Chat Tai*’ in the temple fairs which organized by elite or wealth people in particular ceremony, while folktale in singing verse was slightly disappeared from Shan

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<sup>1</sup> CCWW thereafter.

modern context. The Shan folktale has been transmitted in Myanmar context. Thus such tales was presented in combination mode both in production, acting style, and language use. As a few Shan folktale movies still little been done, and were popular in some areas of Shan state. Buddhist tales were needed, but it was hard to make a quality one.

In early television, borrowing movie and serial from foreign source was the major way in early time of Shan's modern media. Local Video halls persuaded the audience interest in various media. Including Thai CCWW, the Jataka tale in modern television serials came into Shan community as one of modern commodity. People knew it in the name, '*A long Thai*' อะลอลงไทย.



Figure 2: The Shan folk movie name, *Ai Chok Chang Pet* (2003) อ้ายจอกข้างเป็ด comparable to *Sithanonchai* ศรีธนญชัย of Thailand

It was attracted by Buddhism morality storyline in fantasy presentation which convincible by the Shan people. Therefore CCWW or Along Thai from stable source as Channel7 were dubbed all. In Thailand, CCWW has been producing till present time. It used to be the main stream of Thai viewers for decades before it was slightly changed presentation to suit new target in the morning time. CCWW can be leant from previous the studies as following details.

### 1.1.1 The Studies of Thai CCWW Television Serials

In the early days of television, folktales and fairy tales were often the first choice of entertainment producers. They were often successfully used to interest people through traditional stories, which were based on audience tastes. The following are a

few studies of CCWW reflecting social change and social core ideology.

CCWW can reflect the social mainstream and social change through the ways of old (tradition) and new (new compose) stories of two Thai CCWW producers – namely Channel 7 and Channel 3. “Thai Folktale Drama on Television: Tradition and Modernity”, the channel’s policy, broadcasting time, story plot, characters, and presenting technique are effected by CCWW reproduction (Siraporn Na Thalang, 1993).

By comparing characters they realized that the changing character was caused by the society in which they are created. The “hero” characters have been changed from *Phumibun* (man who accumulated merit) to *Phumi khwamsamat* (man who is able). Female characters now tend to have leading roles, know how to fight and are educated. Good wins over evil. The old tradition was concluded for Channel 7 CCWW, while the stream of modernity was explained for Channel 3 CCWW.

On the study of “Political Ideology Transfer of Monarchism in Royal Tales television Series” has deeply illustrated the idea of kingship being transferred through CCWW hero’s weapons. In seven CCWW television serials (Channel 7) and three modern CCWW serials (Channel 3) between the years 1992-1993, the traditional royal tales portrayed the monarch as a deity in Brahmin cosmology by using visual techniques to present the endowment of magical powers of kingly weapons to gain political legitimacy. This is contrary to the modern tales portrayed the monarch as a meritorious king or Dhammaraja. The weapons and magical powers were obtained by their courage and doing good deeds. However, two types of CCWW present the king as human, while the story still maintains the importance of the royal ideology as a core idea of Thai society (Mantalee Silavisesrith, 1994).

It can be considered that previous studies of CCWW have concerned the presentation techniques and visual arts in character, scene, and the visual effects supporting the nature of the CCWW fantasy. In one study “the Presentation of Fantasy for Children in Thai Folktales on Television” was examined (Apsorn Mesilp, 2002). She selected three Channel 7 CCWW serials in order to study the adaptation and procedure. The character was adapted to be more rounded and have more reasonable



behavior within a contemporary context. The fierce Demon was presented as a sensitive character to support its bad reaction, and the hermit had presented a visual illusion as an LCD monitor instead of being shown in holy water as the old technique had done.

Virtuous feelings, codes referring to the audience's experiences, and beliefs (suggestive realism) are used, including making green light around *Intha* (angel) instead of dressing green color, or late rite castle represents Demon Palace. The traditional presentation encourages children to learn, and appreciate Thai arts and culture, such as *Himmaphan*<sup>2</sup> mythical creatures, moral characters from *Ramayana*, and fine arts in many items, while modern technology attracts children with contemporary feelings to watch Thai folktales such as Romanize look for under ocean world, or the flying boat looks like *Suphannahong*<sup>3</sup> boat. Apsorn's findings trace the cause and effect of CCWW presentation, which was developed following the trend of fantasy marketing and the available technology to build the code and attract audiences.

According to the studies of CCWW television serials (Tianchai Issaradech, 2002) He has the most critical ideas for understanding CCWW phenomena in Thai society, and its benefits of balancing traditional culture with globalized culture in a time of media competition. He examines this in the article, *Lakon chak chak wong wong: Thai Original Entertainment with Merit, Power, Good, and Beauty*.

CCWW serials have been working on the Thai social consciousness. The ancient storyline is the wall keeping CCWW from materialism. It influences the youth in cultural awareness. It presents social change while being reproduced. It is media with morality as core ideology<sup>4</sup>. It gives hope to people to appropriate their life to get

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<sup>2</sup> *Himmaphan* derived from Sanskrit word, means the mythical forest of Himmalaya Mountain. This forest appears in SEAs literature which was believed that there are many mythical creatures, and huge scale with seven sacred mountains.

<sup>3</sup> *Suphannahong* is the name of royal boat in official ritual of the King's river journey. This boat got THE WORLD SHIP TRUST MARITIME HERITAGE AWARD "SUPHANNAHONG ROYAL BARGE" from England in 1992.

<sup>4</sup> Term to identify is *Bunyatikarn*, merit or power from birth as one of social heritage. *Sommutithev* as ideal of ruler's birth, they must be typical merit man enough to look after civilian's life. *Kamma Likhit*, as what we did. JJWW reflects one theme; it is the result of what we have done.

strength, learn forgiveness and sympathize as part of Thai culture. Finally, merit, power, good, and beauty were mentioned as calling for moral teaching from the CCWW; to remain the Southeast Asian way by connecting the past and present, and by reinterpreting the story or character according to the social vision. In order to develop Thai CCWW, the producers should try to retain the traditional Thai identity without a commercial background.

Following these CCWW studies, which have emphasized the production and sender, the Active Audience response in television drama, was used in CCWW receptors. The research “Viewer’s Expectancy and Gratification on Television Folk Drama”, has presented a qualitative approach from the web, using broad data of the CCWW company for analysis. The viewers expected information on the performers in advance. If their favorite one was a leading role, viewers wanted to know what style of costume he would wear, and how the reconciliation between the leading roles would play. While on air, the viewer expected romance and smooth pacing and a happy ending by solving all conflicts at the end. The interaction between the sender and receptor on CCWW web board benefited marketing information, which could introduce how CCWW should be – the sender could serve the target group (Benchasiri Siyothin, 2005).

In the research remark she mentioned overseas viewers like the Lao audience who have watched Thai CCWW since 1989, the viewers in California who wait for VDO reels every Tuesday (which cost \$1 per episode), and the nostalgia and identity in dominant cultures. They were staying in Western countries where Southeast Asian culture is minor, and CCWW serials contain the home culture. It could be considered that CCWW is tooled for cultural citizens who share the same ideologies or at least experience similar Tai folktales.

Thai television serials have been transmitted by television signals across Thai borders; thus CCWW and other serials have been consumed in neighboring countries<sup>5</sup>.

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<sup>5</sup> Thai Television across Border will be discussed in chapter two.

CCWW; dubbing in the Khmer language can be seen on websites like YouTube and are being sold online on DVDs<sup>6</sup>. Meanwhile, Laotian viewers can consume directly without any audio dubbing. Contrary to what might be expected, the Shan's dubbing serial information is rarely seen in public.

Because of the socialism of Thailand's neighbors, the government has been authorized as a television producer. Thus a commercial profit from advertisements is less than its own television programs. The most practical solution for these countries is to appropriate media from the nearest country (Thailand). Dubbing is a process that helps consumer groups continue their watching habits. Thai television media is the host of media and entertainment for their neighbor's needs.

The Shan in Myanmar consume Thai drama serials as distance consumers. Spillover of television signals across borders cannot explain these phenomena. Besides, the Shan could select particular Thai programs without any trail of Myanmar government support, as in Cambodia. The Shan privately appropriate Thai serials, implying a stronger sense of consumption and cultural citizenry.

### **1.1.2 Thai Drama in Shan State Studies**

The "opened economic" policy offered by the Burmese junta in 1988, goods flowed in Myanmar, including media development of radio broadcasting and television. Thai VDO accessed through Maesai (Thailand)-Thakhilek (Myanmar) - and to Chiang Tung in the eastern Shan state before dubbing by local producer spread to remote area VDO halls.

Fewer works have studied the consumption of Thai television in Myanmar. The Shan's appropriating of Thai television dramas for commerce by dubbing into Shan language, even they faced many time wash off according to Myanmar media laws. The research was reported in "*Lakon Thai Lad Kham Tai*" when the writer conducted her

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<sup>6</sup> Khmer dubbed in DVDs for commerce link is available from <http://ekomsantime.com>. Thai television serials both CCWW and evening serials have been sold as worldwide business.

PhD research of Shan Music in Myanmar (Amporn Jirattikorn, 2007). Confirm by the Khamti (one of Shan/Tai ethnic in Arunochal Pradesh of India) consumed Thai drama from DVDs dubbed in the Shan language. It has been exported from the Shan state, and sold across the border in Arunochal Pradesh (Siraporn Na Thalang, 2008).

Both studies showed that the Shan consumed the Thai dramas inside Shan ethnic areas. It could be assumed that the DVDs mentioned by Siraporn in Khamti village were the version from the dubbing studio Amporn visited.

These two studies attempt to show the Shan's consumption habits, as traced by Thai media. Interestingly, the Shan dubbing process before consumption, selecting particular DVDs for consumption could trace the individual's tastes, which fuse the domestic culture of the Shan producer.

The Shan's consumption of Thai CCWW programming has traced the connection of Buddhism folktales through the Thai television media in modern regional context. As the Laotian and Cambodian, the Shan who had strong sense of Buddhism also appreciated this Thai media.

The first serial dubbed was the Thai *chak chak wong wong* in Lasiao, a northern city in the Shan state (Amporn Jirattikorn, 2007:15). Later, dubbing took place in Taunggyi, the Shan capital city. The rural Shan consumers tend to rent CCWW because of the storylines and the proper presentation, while the downtown people started consume Thai evening serial by the *Samphinong* dubbing group later (ibid, 2007:28).

From my interviews with Shan migrants in Thailand, most of the interviewees had seen Thai CCWW, which they call *Along* in the local theaters and private houses. I confirmed that CCWW is mainstream media for the rural Shan, as it was in Thailand decades ago. Thai audiences grew up with these folktale serials before contemporary serials and other media occupied Thai television primetime.

A previous study of Thai serial consumption by the Shan provided insufficient data on CCWW. While Amporn's study of Thai dubbed dramas was called *bricolage*, *collective taste* concepts in the appropriation and classifying Shan from Burmese. Thai

drama is significant for opening another world to them. They can imagine a state not far from the Shan state as a land of dreams.

As the centre of mainland Southeast Asia, Thailand claimed the first television broadcasting station with quality control to produce audiences rather than produce programs (Paradee Kiatpinyochai, 1990). Thai television dramas have developed and become proficient in techniques, knowledge, presentation and credibility to attract soap audiences. While CCWW has been consumed by neighboring countries for a long time, few studies have focused on the details of cultural studies. Beside, the linkage of folktale and reproduction in Tai media has never been recorded officially.

Thus CCWW in Myanmar that focus on the dubbing operation in Taunggyi can lead to confusion regarding Tai folktales since they are being reproduced in a modern context by the Shan.

This study is not aimed at finding the traditional identity of Tai (Shan, Thai). Tai cross-cultural phenomena are never united and always adapted (Chalatchai Ramitanond and others, 1998 ). The substance of this study is to understand the diverse context of the Shan people's consumption of Thai CCWW. The appropriation of the dubbing group in Taunggyi is investigated to cite diverse culture in transformation. Therefore, it is important to find the cross cultural translation and environmental context of CCWW consumption in the Shan state.

Previous information and research studied the significance of dubbing serials for the Shan people, but it did not explain details about the origin of Thai CCWW or how it was appropriated specifically within the Shan society. Thus, this dissertation seeks to trace the historical Shan ethnic consumers, including their interactions within their community and a view of their own identity.

My primary surveys were conducted in 2008 at Piang luang<sup>7</sup>, where thousands of Shan migrants stay and watch Thai television; the survey found that the Shan enjoy

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<sup>7</sup> Piang Luang is the sub-district locates on Thai and Myanmar border. It is in Wiang Haeng district of Chiang Mai, northern Thailand. It connects with Ban pang ok of Myanmar side. 1998- 2002,

Thai CCWW and identify with it, particularly *Along<sup>8</sup> chao* (อะลองเจ้า), which means morning folktale serials. The informants associated themselves with the folktales in CCWW serials because the folk stories did not present the same materialism as in Thai evening serials. Some informants owned the local theater and profited from CCWW. Shan migrants were especially touched by the Thai CCWW when they were in Myanmar, while some Shan needed the dubbed versions, which they could no longer find on the Thai border.

Occasionally, the Shan dubbing company in Myanmar faced problems regarding censorship. The Lak Taeng permit point was temporarily closed in 2002 because of problems and economic policies (Mayuree Chantawong, interview, 5 January 2008), and dubbed serials from the Shan state were unable to be transported with Shan local goods in this area. Besides, a majority of Shan migrants in Piang Luang owned satellite dishes, which brought many television programs to the Shan people.

Further, many migrants – particularly the new generations in Thailand – are educated, and fluent with the standard Thai language. Thus dubbed copies of CCWW through Lak Taeng somewhat disappeared following its closing. Only old dubbed CCWW serial in video reels, two copies of VCSs (*Sang Thong* movie by Settha Sirachaya and *Pra-Aphai Mani* by Mono Film) and the CCWW cross-border narration of interviewees could be found.

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the temporary permitted point at *Ban Lak Taeng* of Piang luang had been the gate for local border trade for several years.

<sup>8</sup> *Along* is the Shan/Tai word, it derived from folktales which relates to Buddhism narrations (Jataka). Recently, it was used by the Shan to refer to television serials or film which related to folktales.



Figure 3: *Pra-Aphaimani* (2002) movie dubbed in Shan re-titling, *Along Pao Pi* found at Piang Luang (Thai border)

However, the vital supporting evidence from Shan migrant interviewees was about a dubbing firm named *Samphinong* (สามพี่น้อง) of Taunggyi city in Shan state. This firm was considered the best-quality dubbing firm, and it continues working in the dubbing serial business for the Shan. From tentative data of previous studies, as well as my pilot survey, we learn that CCWW has played an important role for the Shan in terms of entertainment, economic prosperity and ethnic communities. Moreover, CCWW consumption by the Shan in Myanmar is seen as a mechanism of intentional appropriation of Thai television media, which is unique from other country's appropriations.

The Shan's appropriation of Thai CCWW is different from Cambodia's, whose dubbing business once was operated through direct government support. Later it was openly run and sold for independent consumers on a large scale. In Cambodia or Laos, it is even possible for local television producers to develop their own versions of CCWW. But not in Myanmar, where the Shan is a minority group and has been strictly controlled, especially regarding media production. Mass media<sup>9</sup> related to the nation or culture must pass strict censorship guidelines to prevent any controversial political messages from motivating the Shan people. In limited circumstances, appropriating

<sup>9</sup> From the sampling copies and informal interview at Piang luang, the Shan folktale film which produced in Myanmar was subtitle in Burmese as scheme of censorship. The story presentation is obviously influenced by Myanmar culture on acting style, costuming, etc. This causes hardly satisfied by the Shan audiences, and it effected to Shan folktale film in marketing and further producing.

Thai CCWW in Shan state has been sneakily done using television techniques to present other versions of the Shan's folktale media. Thai CCWW has been eagerly anticipated by a large number of the Shan people in remote areas. This consumption illustrated the importance of Thai drama among the Shan who face a difficulty to produce on their own, but who still require identifiable products for their own ethno-consumption.

My primary investigation that the route of Shan dubbing CCWW had passed Ban Pang Kam Ko of Chiang Tung province and entered to Lak Taeng, the check point of Thai border at Piangluang district of Chiangmai province.

In past decades, the Thai television goods have traveled by cross-border trade to reach the Shan area. In the modern world, the capital city of the Shan has established a new route of dubbing serials. The time and space between Thailand and the Shan state is not limited anymore. The new technology and Shan human resources are activated in one-stop service. While the Shan in Thai consume television serials, the Shan in Myanmar are encouraged by the Thai on-air serials.

Thai television serials consumption of the Shan within modern Myanmar is vary. As I mentioned in early part that CCWW is being consumed by Thai neighbors in huge number, due to understandable Buddhism tale drama story in fantasy presentation. Therefore, even the Shan has got optional modern media they still interested in CCWW.

There were many findings of Tai folktale studies in literary terms, but concerns were emphasized primarily in ethnic-collection: the text, structure and art of writing. The study of Tai literature in modern contexts, including television, has still been of relatively small concern. But it can be seen through the folktale studies that the Shan as big Buddhist group has the strong beliefs of Jataka tale as much as its narration in their society. The narration, song, poem, recitation and plays related to folktale were once the community entertainment. And it was transmitted into local plays, and in media form. For example, stage play or *Li-ke Tai Yai* on VCD has been recorded for sell. *Si po* (northern Shan city) group was the most professional of dancing and singing troop who has been hired to play live show both folktale and contemporary story in temple ceremony for instead.





Figure 4: *Chat Tai* or stage play of Sipo City in VCDs named, *Mok Konta* (หมอกก่อนต๊ะ)

By Shan historical and social change, this literary and performance arts were declined. Therefore, Thai CCWW is replaces the lost narrative culture in Shan modern style.

There were several studies of CCWW television serials within the Thai social context, but rarely, if ever, in an inter-cultural context. Therefore, exploring the Shan people's consumption of Thai CCWW television serials can trace how folktale literature has been transmitted among the Tai people who live in the different nation states and new contexts of modernity.

This work is the study of CCWW in dubbed serials to find more details on how the CCWW serials have been translated for consumption in Shan state. This study focuses on the history and operations of the *Samphinong* dubbing firm in Taunggyi, its economics and popularity in the Shan state, and the way in which Thai CCWW has been translated and appropriated in Shan.

## 1.2 OBJECTIVES

The objectives of this thesis are as follows:

1. To investigate the Shan people's consumption of the CCWW serials.
2. To study the Shan's consumption networks and the popularity of the CCWW serials.
3. To examine the Shan people's translations of the CCWW serials.

### 1.3 HYPOTHESIS

Consumption of Thai CCWW television serials by the Shan is revealed in this dissertation in order to support the argument that CCWW as the Buddhism tale in modern Thai context has been transmitted and adopted ideology of Siam modern state formation. It can be seen from the presentation style which heavily influence by the core idea of Thai Buddhism (Brahmin Hindu style). The motifs of Thai (Siam) folktale were developed in various media before technical appeared in film and television. Therefore its character and presentation would have inter-cultural style. In fact, CCWW in Thai modern context is very diversifying culture.

Beyond the cultural diversity, CCWW has some sharing mode for people in this region where the trial of Buddhism and folktale is important in religious meaning, and cultural meaning.

The Shan, one of Tai speaking groups in modern Myanmar state- appropriated this Thai television serial (the Siam folktale in modern media) as the first cross border television serials from Thailand. It supports the argument that in the Shan's world context, CCWW from Jataka tale still important and well appropriable in Shan modern context.

1. Shan and Thai have been developed in different contexts. The concept of religious folktale must be diversified. Thus processing of CCWW for consumption in Taunggyi, dubbing studio can prove that CCWW in Shan context still needs translation process to transform Thai feature to be Shan concept.

2. The CCWW dubbing business and distribution in Myanmar state can fuse the Shan's network which links by the Buddhism tale in modern consumption. By CCWW storyline, the dubbing business operation can be existed under the strong control of Myanmar authority.

3. Beyond the state territory and state laws, the number and geographies of CCWW consumption can present the cross-cultural phenomena which will cite the better understanding of ethno-consumption in diverse cultural context.

## **1.4 RESEARCH QUESTIONS**

From the previous study, and my primary survey, CCWW is still popular media in Shan community even the Shan has many entertainment options in modern contexts. Through Shan dubbing operation is pirated business and foreign serials were washing off by Myanmar media law, CCWW as one of foreign dubbing serials can be operated in capital city of Shan state.

It raised the question that how CCWW was consumed in Shan State. Why dubbing business can exist in such circumstance. Moreover, Shan and Thai are believed as brotherhoods and CCWW had understandable Buddhism tale storyline. Why CCWW still needed translation, and how the translation was done to suit Shan's world.

## **1.5 METHODOLOGY**

In order to evaluate the Shan people's consumption of Thai CCWW television serials, this study uses ethnography research methods. These include participant observation, as well as in-depth interviews with focus groups. The data combines descriptive and numerical analysis with consumption mapping. It also features necessary Myanmar, Shan, and Thai words in order to make a clear explanation.

Therefore the major context of this research is based on "cross cultural studies".

"Cross-cultural Consumption" occurs when a product or service is produced in one culture but consumed in some other culture. The media market in Shan by appropriating Thai media commodity is successfully in term of localizing Thai media. To study the process of selection and Thai CCWW in cross culture, this study needed to focus on the local Shan power relation, their marketing, their knowledge system, and

the way they localize Thai media in use which language translation is the major part in this process.

“Cross-cultural Translation” to transform Thai world into Shan world toward CCWW is used. The translation cross culture is to cover the Thai terms in Shan. The matching equivalent was to be needed. The pragmatic recognition and replacing the Shan concept for complete understanding by her own vocabularies is to be needed.

And to achieve the fully understanding, the related-concepts of consumption, media, and dubbing will be discussed in each chapter.

The methodology and data collection will be addressed by the following objectives:

### **1.5.1 The Shan people's consumption of the CCWW**

The CCWW in Shan consumption was investigated by in-depth interviews, everyday observations, and conversations with producers, dubbing artists and distributors. The study was conducted at the *Samphinong* firm in Taunggyi in January 2009. In order to explore the dubbing business for the Shan's consumption, the research was undertaken with key informants. ‘Electronic urban network’ and Negotiation theories will be used for analysis.

**In depth interview:** To know the history of CCWW and the dubbing business.

- Sai Tun Ong (the owner of Samphinong)
- Nang Thuaichi (the dubbing artist since the Langkhue site)

**Observation:** To learn the fact of CCWW business under Myanmar media laws

- Dubbing Operation, Dubbing Studio
- Artist's Everyday life

**Document Research** on to have background of Shan dubbing business under law tension

- Tuanggyi Development and Communication
- Myanmar Media Laws

**Analysis:** ‘Electronic urban network and Negotiation theory’ will be used to conceptualize *Samphinong* in Taunggyi context which benefit to dubbing business, and how this dubbing group can operate pirate studio within tension area.

### 1.5.2 The network and the geographical CCWW consumption

In-depth interviews with five distributors from remote cities, along with CCWW sales data from *Samphinong* account books of the year 2008, were collected to evaluate the popularity of CCWW in the Shan state. The social connection and the geographical CCWW consumption patterns from Taunggyi to Shan cities and the remote townships were mapped.

**Informal interview:** five distributors to understand people’s consumption, and popularity, with personal opinion toward CCWW.

- One case of small village: Ban Tin

- Four cases of medium cities: Sai Ong’s relatives and walk in clients who joined business at least 3 years.

**Numerical Data Analysis:** Sales data from *Samphinong* 30 account books of local distributors in the year 2008: *A long Hoi Kham* was measured to evaluate how much CCWW were consumed in that year (by comparing with 3 Thai evening serials in the same period). The method is collecting order data from each week by each distributor, and finds the average number of the whole year order. And comparing with the evening serials average value to measure how CCWW and other Thai serials were consumed in each location. Mapping: location of distributors was map on Shan state map to see the Shan consumption network which can show the scale of its popularity under modern context.

### 1.5.3 CCWW in Translation

To analyze the dialogue translation, including the dubbing process, participants were observed with 10 copies of dubbed CCWW serials. It was examined following the audiovisual translation theory to describe the local technique of the Shan dubbing artists. Therefore, the observation both CCWW and evening serials were needed to have clearly understand how Thai media was translated and replacement by Shan concept in CCWW.

**Dubbing Observation and interview:** Four artists by ten dubbing tapes.

Focusing on

- Thuaichi (dubbing artist for 20 years)
- Nuan Saeng (dubbing artist for 14 years)

To examine how they translate and dubbed CCWW.

The quantitative data on Shan re-titling CCWW begins with the year 1995, and the renaming of actors from the most famous CCWW television serials were collected. The meaning classifications are used to analyze the Shan's concepts and their transmission of folktale serial language.

**CCWW Re-Titling Actor naming** list were analyzed

- Categorized title/name to examine how they derive
- Meaning Analysis each word to understand the Shan concept

**Analysis:** Shan Myth and Shan Ancient Cosmos was used as conceptual study to understand the localizing Thai CCWW to Shan *A long* for people's consumption.

## 1.6 THE CASE STUDY

### 1.6.1 The Shan in Myanmar

This study will not focus on the origins of the Shan. Only a brief review of Shan history and their political background is traced. In this study the Shan are considered as

people who speak the Tai language and reside in Myanmar.

The Shan are of Mongoloid stock from the Tai ethnic group in Southeast Asia. They have stayed in this area since before the Buddhist era, as stated in the chronicle of Myanmar, while some have claimed that the Shan disputed over the ownership of Tagaung (Rangoon); it means “Drum Ferry” town (Tzang Yawngwe, 1987).

The Shan are the second largest ethnic group after the Burmese. They identify themselves as "Tai", which means "free men" while "Shan" is a Burmese language term. This group is well known by the Thai as “Tai Yai”, who mainly stay in Myanmar. Some scholars have suggested that “Tai Yai” (big Tai) is used to refer to the Shan, Ahom and Khamti people of India, while “Tai Noi” (small Tai) is for those Tai who speak a southwestern branch of the Tai language family (Gehan, 1990 cited in Tzang Yawngwe, 1987).

In this study, Tai Noi is presented via Thai Bangkok dialect as the source of CCWW serials before it has been dubbed into Shan, or the Tai Yai language.

Shan State borders Kachin state to the north, China to the northeast, Laos to the east, Thailand to the southeast, Kayah State to the south Mandalay Division to the west. Shan State is 155,801.4 sq.km.<sup>2</sup> or quarter of Myanmar with a population of 3,716,841. It is a large plateau area intersected by mountains which contributes valleys and plains. It consists of 52 townships, 1,936 wards, and village tracts (Tun Aung, 2009:31). Mostly this land is rural and only three cities there have been developed and contain a large number of citizens, namely Kentung, Lashiao, and Taunggyi (World Gazetteer report, 2009). It can be seen that the capital city of the Shan state where the biggest numbers of the Shan in Myanmar reside. As flow of people are related with the site and its development.

Table 1: The Census of the Shan Population in three Capital Cities of Shan State

Name	Census 1983	Estimate 1993	Calculate	Annual growth	latitude	longitude s

			2010			
Kengtung	46,938	57,022	89,166	2.66	21.29 N	99.62 E
Lashiao	88,590	107,604	167,931	2.65	22.95 N	97.74 E
Taunggyi	108,231	131,483	205,049	2.65	20.78 N	97.04 E

Source from World Gazetteer Report

### 1.6.2 Political History

Shan is the term for the minority group in north and northeastern Tai race. Apart from the *Tamnam*, legend which referred to Altai Mountain (north of India) and Salwin river, till the Chinese chronicle of the early 1400s (1220 as in Tai Mao chronicle) about the *Sue Khoe Fa* (เสือเครือฟ้า) or *Chao Suea Khan Fa* (เจ้าเสือข่านฟ้า) who ruled *Lu chuan* (ลูชวาน) area or *Kosamphi Mok Khaw mao Luang* (โกสัมพีนอกขามาวหลวง).

There is no firm evidence of Tai/Shan origins, but scripts of the past 100 years of the legends, myths, and dialects have helped scholars interpret the Tai ethnography, location and their identity by connecting points. From the influence of Chinese power over local politics during the early Tai establishment period, there were differences between *Luchuan* (ลูชวาน) and other Tai groups located on the east of Salwin and Khong river name *Fanthong* (ฟันทอง), which was under Chinese control. The two areas of Shan kingdoms could effect to belief and religious adaptation and the various dialects, and scripts of southern and eastern Shan groups.

The Shan (Tai) maintain a collection of principalities big and small, powerful and obscure. The Shan dominance in Burma proper ended with the fall of Ava to the great Burmese in 1555, and was shattered again when it was invaded by Chinese forces in 1604 (Tzang Yawngwe, 1987). The Shan political power declined with countless rebellions until the year 1752, when the Shan finally fell completely under Burmese control. The Anglo-Myanmar wars made forces against the British during 1824-1852. The Shan was absolutely under control in 1888 after Myanmar was occupied in 1886. To prevent decentralization, the federated system was introduced in 1922. Later it was



grouped into 42 principalities in the Federation of Shan State as a protectorate state and separated from Myanmar. While the British occupied Shan state, there were great changes such as land proclamations, agricultural boosts, school establishments, construction of roads, bridges, healthcare, ports, trade, marketing places, irrigation system, cottage industries and administrative offices. The business system had gained much revenue for the Federation in Taunggyi. It was called the “Golden Age” under British Umbrella.

During W.W.II, in 1939, the Shan inter-state conflicts<sup>10</sup>, Japan occupation in 1942, and grant Myanmar independence. But Burmese units were forbidden to enter the Shan hills. Under the complexity of Myanmar politics, in 1947 the Panglong Agreement proposed federation after 10 years with the four main ethnic groups (include Burmese). That was the start of the Union of Myanmar and independence from British.

But the Karen and drug problems in the Shan state in 1949 led Burmese military to declare they would permanently stay in Taunggyi. From 1949-1953 the Chinese Kuomintang's opium trade spread, and the Burmese military invaded Shan areas. Moreover, the military regime took over Myanmar, and did not keep the promise of the Panglong Agreement. Hence, the Shan conglomeration became one “state” in 1959 and was united and followed by the Shan chiefs with an official conference and established as the Shan National Union Force (SNUF) in Taunggyi (Southern Shan state). Nevertheless, General Ne Win, who came to power with a military coup d'état in 1962- imprisoned many Shan chiefs. The unstable politics of post-World War and people's starving led many Shan people to move along the Thai borderline as hiding shelter<sup>11</sup>.

Inside the Shan state, there were many attempts to fight back against the Burmese government. But the Shan chief's political disagreement between communist

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<sup>10</sup> Taunggyi during 1940s was stated that the local people have faced a trouble from war, and ethnic migrant, narcotic, gambling, and struggling goods Sombun Woraphong and Bawon Rattanasin , 2006).

<sup>11</sup> Shan and local Thai and Lao always communicate as the border is the former cattle Tai trade route. The Shan has been socio-economic and established with local Thai for centuries in many area such as Baan Mai mok Cham, or Khun Yuam in Maehongson province of Thailand. More cultural and historical studies can be followed from Reno Wichasin (1998), and Niti Pawakapan (2004).

and democratic groups, and the enormous benefits from narcotics trade with the Chinese, led to unstable cooperation. Until 1979 the Shan State Army (SSA) worked with the Burmese Communist Party (BCP), and in 1983 Chao Konchoeng announced a Shan army reunion. In 1988 General Ne Win resigned after ruling Myanmar for 26 years with the BCP in the coming year.

There were many political issues during 1989-1999, and 1996 SSA under Chao Yodsuek saw much fighting with the Burmese government, the 300,000 Shan in middle and south were moved from their homes. Consequently, the Shan, as other minority groups, were drafted and forced to work. *Tha Khi Lek* in Burma and *Mae Sai* in Thailand served as a gateway point before they could move into Thailand to join a new society.

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### **1.6.3 Shan Language**

The Shan/Tai in Burma (area of Salwin River) are divided into three groups namely the Tai Mao (the north group up to Namkham and Yuunan), Tai Long (from middle Shan to southern group downward to northern of Thailand), Tai Khun (eastern group to Kengtung). These groups speak in different dialects, and have their own writing script. As the biggest group of the Tai, Tai Long represents 60 percent of the Shan population in Myanmar. Samerchai argued that the construction of narratives of nation and religious practice is emphasizing Tai Long as the centre of its “imagined” nation (Amporn Jirattikorn, 2007).

Language is a significant source of identity among every ethnic group. It is the

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tool for transmitted and recorded beliefs and thoughts. After their 1948 independence from the British, the Myanmar government claimed that only one language would be used for official purposes. But, it never was able to homogenize the population through this mono-language establishment. In Myanmar there are 135 different national races, with an equal number of dialects and languages. Adopting the Burman as a propaganda tool in 1962 (military coup)-1988 (Hlaing, 2007) was the attempt of mono language for nation building. The failure to develop a new nationalist discourse caused bad feelings among minorities and ordinary people.

The Education Law allowed public schools to use minority languages to teach students until the second grade (Hlaing, 2007), but insurgent groups did not allow local officials to promote this law. Thus the Buddhist monastery and Christian church offered minority language classes for children. However, many of the children were more familiar with Burman language and history rather than own ethnic traits.

The dominant language of the Burmese is supported with the studies of Thitiwut (2005) in “Identity politics of Burma: in case of Shan peoples.” During his study field work with the Shan, he recoded memories of the Shan people on language including methods of Burmese violence over the Shan: that it is illegal to use Shan language, and that the Burmese language is the only language to be used officially in the government, schools, businesses, and religious writing in temples. For example, there was very expensive fine if one speaks Shan. Also, the salaries of Burmese and Shan teachers were greatly different. New generations feared to use their mother tongue. The labor class was created out of language identity.

Publishing Shan script before 1985 (Thitiwut Thuethong, 2005) was impossible. Most Shan books published recently are romance books. Political or history books are prohibited. Many Shan original knowledge, warfare, academic, and historical texts were burned (Banchop Phanthumeta, 1979) by Burmese officers; thus all religious texts, including Shan Jataka scripts, must be kept and taught in safe places such as temples. Shan Buddhist culture and history still has some space to preserve its language identity.

Globalization, media and language are main tools in unlimited ideas in modern times. The three Shan dialects are blurred by consumption. As Shan nationalism tried to build one Shan community in many ways, the consumption of Thai dubbed serials has responded to this hope. Tai Long dialect became popular and could unite the Shan via the dubbing serials.

However, it should be kept in mind that this process is not taken alone; the related condition of making the Shan language popular must be traced. The process of dubbing is done by new generations who are the outcome of Myanmar and Shan social changes. Like the Thai CCWW serial, it has been transmitted by cultural diversity, and has been reproduced in modern media. Its trail has a long period to modify rather than be stated that it is Tai identity serials. Thus, considering CCWW under the name “*Along*” for the Shan people as one modern good which contain some traditional style is a more appropriate definition.

Thai CCWW is being treated as a traditional media style of the Tai. Thus the *Samphinong* dubbing firm, processing, and CCWW consumption in the Shan community are the key elements to be discussed.

#### **1.6.4 The Development of Myanmar Media**

Under state control, Myanmar has operated broadcast content since the country’s independence from the British in 1948. Later it was under the state’s prerogative for four decades after the military coup in 1962. The media has always been subjected to censorship.

The State Controlled Myanmar TV was first established in 1980, and was available only in Rangoon. 109 relay stations can be received by 266 out of 324 townships, or 82 percent of the country. Later *Myawady* Television shared Myanmar TV and later its own channel (Military TV) with a satellite transmitter in March 1997. In 1998, the country’s seven 6GHZ analogue microwave systems served television broadcasting station in provincial towns (Tin Maung Than, 2002).

It was limited to large townships, but is expected to expand to other towns. The high cost of television set licenses, and uncertain supplies of electricity, have limited the viewers use of satellite television and cable service.

Television presented some foreign entertainment programs such as cartoons and old series, while most of the population could not afford a television set. Since the electronic media was introduced to Myanmar in 1980s, the video industry has come to challenge filmmaking by shorter production, cheap investment and good profits. In 1985, there was a video act that required self-censorship before passing official approval. By the mid 1990s, the number of local video producers reflected local commerce as video halls in urban and rural Myanmar. Therefore, the number of television sets and video players has grown rapidly for local theaters or video halls. This became the rural Shan people's consuming habits; through some places have satellite dishes for watching dubbed VCD.

With the opening up of the international community economic matters since the SLORC and SPDC regimes, Myanmar media companies which appeared during 1990s were confined to producing CR-ROMs, video CD, karaoke, music VDO. Desktop publishing and computer typesetting have been available to local businesses for advertisements, cards, and technical reports. (Tin Maung Than, 2002). By the 2000s, video CDs were supplied instead of old players because PC desktop computer typesetting was available. Computer graphic, multi-media, language fonts, and necessary technology became commercialized with foreign expertise and imported digital equipment.

There are no minority programs, the foreign satellite thus became the source of information and entertainment. Thaicom (Shin Satellite) and Asia Sat were selected to provide programs to Myanmar. Thai Channels and Murdoch's Star TV network are the most welcome for affordable viewers apart from the government house and hotels. Television broadcasting was popular in soccer matches, as were Chinese dramas supplied by Thailand's BEC-TERO Entertainment. Through arrangements with CNN and NHK (Japan) more news programs were selected for international organizations, commercial establishments. Government officials and private citizens have been able to

use satellite dishes under licenses. However, the price of satellite licenses was too expensive for ordinary people<sup>12</sup>. Recently it was found that 90 percent of dish owners do not have licenses. Moreover, the Myanmar economic enterprise was raised since the Myanmar Post and Telecommunications were established in the late 1990s.

Innovations in communication technology became available throughout Myanmar, and television programs from satellite dishes challenged the military power. As a result, a new Act<sup>13</sup> for the television and video industry was passed in 1996. It stated that the television sets, video recorders and satellite dishes required compulsory registration<sup>14</sup> at the ministry of communication, Post and Telegraphs (MCPT). The central video board<sup>15</sup> or the Motion Picture Censor Board was established under the information ministry to approve and impose stiff penalties. Likewise, the separate license from state and division-level authorities is required for editing, copying, distributing, renting or showing any film.

It is thus illegal for CCWW and other dubbed serials that never passed the censorship board to operate in the VDO halls or even in the homes of individuals. In this case, there is always the gap of law and consumption “in practice,” which allows illegally dubbed serials to be consumed within a particular environment.

### **1.6.5 Taunggyi**

Taunggyi is at an altitude of 4700 feet, with a cold climate. It was the place where important political issues took place. Taunggyi began to develop in 1894 when

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<sup>12</sup> It was double increase from 6,000-1,000,000 kyat in the year 2009 because the awareness of the Myanmar government on image. They did not allow the international TV channels to become the main sources of news in Myanmar.

<sup>13</sup> Follow the full Myanmar Television and Video Act of the year 1996 in appendix.

<sup>14</sup> Some journalists pointed out that Myanmar has at least a million satellite dishes, used mainly for watching football matches and films, although only 60,000 are officially licensed.

<sup>15</sup> Video Censorship Boards are charged with the responsibility of scrutinizing all imported and Burmese-made videos for material that may be considered offensive or detrimental to the state and they retain the right to ban, censor or restrict showings.

the British occupied the Shan state for geographic reasons. The administrative office from Moeng Thauk (Fort System, eastern shore of Inle lake), was built in Taunggyi to control tax revenue. (Tun Aung, 2009:194). Thus it became the centre of economy, transportation, and diversity of ethnic merchants and modern goods. The Shan Chief School was established to serve the Shan chief's children, and decades later became Taunggyi University in 1961.

Because of its geographical importance during the Second World War, Japan tried occupied the key road in Taunggyi to Lashiao in order to block Myanmar from China and to connect Keng Tung and the Thai border. Similarly, the airport base "Heho" was formed 24 miles (39km) to the west of Taunggyi, and later became the main entry site for airplanes to Shan State. Under the Burmese, this city served as the chief garrison for the military police, and was the supply centre for the Shan state. Countless people came stay and work in this city.

This city's diverse development has made it the economical centre of the southern Shan State. This is another reason it is the centre of the Shan civilization, and media establishment of the *Samphinong* dubbing group.

### **1.6.6 Transportation, Facility, Businesses in Taunggyi**

Before covering that point, the Taunggyi's basic economic, social and military factors, as stated in Chapter Two, had commanded this place as the centre of the Shan state's economy and the gate to the northern Shan area. Continual development by Myanmar's government after their independence from the British (1894), and the subsequent Japanese invasion (1942-45) made transportation, and fuel stations, necessary for economic mobility in this city. Sombun& Bawon (2006) supported this during his Shan state journey from Moeng Phan to Taunggyi in 1949. In Taunggyi, most people owned Japanese cars from the Second World War. Chevrolet was used as the trading van to transfer people and commodities.

My informant's car was an old Toyota, for which he spent millions of Kyat. It was used for a decade to transfer his dubbed serials, and to exhibit movies in the Shan rural area. People in this city gain convenient rides to other towns. In the 1950s, the road from nearby townships to this capital city was not convenient. But, Taunggyi is the spot of the Shan state administration, and being a second famous tourist attraction after Inle Lake<sup>16</sup> it got asphalt roads a half century earlier. This advantage served to diversify the economy until recent times.



Figure 5: M.P.P.E Gas Station in Shan State in urban area of Taunggyi

Taunggyi also has a big MPPE petrol station<sup>17</sup> and illegal petrol service on streets where bottled gas is sold for small automobiles and electric generators. Sometimes, when my informant finished refueling his car, the tank fuel was serviced for a good price behind the house. He bought it at night time only. Besides, motorcycles<sup>18</sup> are allowed to ride in Taunggyi, which makes for convenient travel for common people who can not afford cars. For example, some *Samphinong* dubbing artists have extra jobs

<sup>16</sup> The second largest lake of Myanmar locates on the south western of Taunggyi.

<sup>17</sup> In Myanmar there is the MPPE (Myanmar Petroleum Product Enterprise under control of Ministry of Energy) gas station provide fuel service at main spot of towns. Sai Tun Ong told that citizen have to fill the gas belonged to the government. In Taunggyi he must buy the gas coupon, it was for 4 times filling in month. At January 2009, it cost 30,000 Kyat/gallon. If he missed buying coupon, they will not easily distribute gas coupon for another month.

<sup>18</sup> The casual traffic system is allowed in big city as Mandalay, Taunggyi, but not in Rangoon.



such as money deliverymen<sup>19</sup> and noodle sellers. The same as the local VCD distributors from nearby Taunggyi, some deliver VCDs at the firm themselves. This makes a shorter process and faster service for the VCD rental shop and video halls where Thai serials are needed. Moreover, bus stations<sup>20</sup>, local bus stations, taxis, wage trucks, and Heho airport are open for people flowing into this city. Public utilities and transportation give people a chance to connect easily, and this is significant for an economic system that has been changing for decades.



Figure 6: Local bus to townships around Taunggyi in the five days market or *Wan kad*

วันกาต

People and industries are transferred around Taunggyi. From my observations, there were many factories and farms such as sugar factories, bean factories, logging businesses, drinking water factories, and German wine farms etc which belong to both foreigners and the Myanmar government. Therefore electricity production is the main supply for every business. Taunggyi has quite stable electric service, but still needs electric generators sometime. Similarly, the water supply comes from the hill forest

<sup>19</sup> Money delivery is the job for one who own people's trust, they got the commission by sending money from people who own bank account to people who had none such as the poor, farmer, minority, old people who found difficulty to contact with the bank themselves. ATM was not available yet in Shan state. (Sai Nong, interview, 15 January 2009)

<sup>20</sup> Taunggyi has many private bus services, the first private bus line between Taunggyi and Rangoon was ESE, the most cold air conditioner bus of Taunggyi at the beginning years. But during my trip in January, 2009, the petrol reached peak price, the company did not adjust enough cooling temperature, and dust from undeveloped road came in the bus along the journey to Rangoon. However, travelling by bus was the major way for commoner, because of the cheap fee (Thin Thin Tun, interview, 25 January 2009).

east of Taunggyi. Tap water for the local businesses runs easily. The mobile water truck was used when tap water had problems, while some Shan have made underground water for individual use because they did not trust the Burmese service. Compared with Langkhue Township, this place has functioning public services, career opportunities, markets and efficient transportation, and a modern lifestyle suitable for running a media business.

People come to Taunggyi for careers, business and education. The Shan, Chinese, Burmese, Indians, Pa-O people sell goods for everyday use. Universities, factories, KANBAWZA Bank<sup>21</sup>, hotels, Internet shops, fashion goods, malls, restaurants, fresh markets, house wares, electronic goods (including satellite and digital materials) are available in this city. Chinese goods and Thai goods (including electronics, both legal and illegal) are wildly sold. Based on my observation in 2009, television sets, DVD players and satellite shops were open at the main corners of Myoma Market, the main place of trade.

People from smaller towns came for individual supplies, and also to bring the modern goods home. While some had personal reasons for using services, such as visiting hospitals, or school children, or university students, many bought commodities as they left. It answered every need for insiders and outsiders. All production systems keep Taunggyi alive for everyone who wants to conduct business and settle down in the long-term.

### **1.6.7 Samphinong: the Shan Dubbing Group in Taunggyi**

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<sup>21</sup> KBZ established on 1st July, 1994 in Taunggyi. Full name is KANBAWZA. The motto of KANBAWZA Bank is "Myanmar strength we stand". It locate in the main road, with security tightly, and standard service. I had got a chance to look inside while Sai Tun Ong withdrawal some money for his house decoration. Inside there is writing counter which has bank staff provides the bank form with writing help desk. After finish writing the account name will be announce by queues. Then they can get money in the KBZ bank plastic bag. I saw some clients got the piles of money which Sai Tun Ong assumed that she might buy gold or some land.

Almost one month during the 1-22 January of the year 2009, this research was taken place at Samphinong house. As monopoly dubbing group in Southern Shan, this firm has long history and important as the key interpreter for the Shan in wide areas. The establisher and dubbing artists biography must be traced.

### **1.6.7.1 Samphinong Dubbing Business Owner**

The owner of the *Samphinong* firm is Sai Tun Ong (Sai Ong). He is 42 years old. His hometown was in Lang Khue Township, located southeast of Taunggyi capital city (between Moeng Nai and Moeng Pan). His parents own a costume business.<sup>22</sup> He moved several times for education opportunities. Then he came to study in Taunggyi, and graduated at the tenth year. He worked in Rangoon as a boat driver, and in electronics, before moving back to Langkhue. Sai Tun Ong has never been to Thailand but he learned the Thai language from a Shan monk. And he learned media techniques from his experiences and directly from Thai television. He always said “*toi nam nam het dai*” which means ‘watching often, one is able to do’. His interest in films and the lack of media in remote Shan areas encouraged him to start his dubbing business, which later came became the origin of *Samphinong* firm.

### **1.6.7.2 The Experienced Dubbing artists**

#### **Nang Thuai Chi**

This dubbing artist has followed her husband to work with Sai Soen teams (the first dubbing business owner in Langkhue). She worked for this team for years before worked Sai Tun Ong after Sai Soen moved to Thailand. After her husband passed away, dubbing career is her income while working on handmade is extra job.

#### **Nang Saeng Nuan**

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<sup>22</sup> Pho thao Teng (62 yrs) and Mae thao Pun (58 yrs) had a chance to visit Thailand twice, and mostly spent time in Chiang Mai where they have Shan friends who moved to Thailand for a longtime. They felt familiar with climate and language of northern Thailand. Thus many words they can speak to me, and they would pay attention when I told them that I am from Chiang Mai.

This dubbing artist is Thuaichi's sister in law. She came from Moeng Mok Mai and moved with her brother to stay at Moeng Nong. Later became one of dubbing team. Dubbing skills was trained since she was 12 years old, after 16 she has been the main artist in leading role dub.

### 1.6.7.3 Study Design: Ethnography Research at Samphinong

To gain information, it was necessary to spend time interviewing key informants. As stated in the previous section on Myanmar, people often cannot speak freely; and this study emphasizes media, which is among the most forbidden discussion topics. Informants often feel uncomfortable with questionnaires. As a field researcher, I needed to be sensitive to the informants' concerns.

It helped them (dubbing artist) feel comfortable by speaking the Thai language since they personally feel that Thai language is their own (particularly within the media culture). It is their occupational tool they must work with. Indeed, learning to share through language was the first step to make them accept me as a researcher. Visiting the shop, observing their production, walking to their market, travelling with key informant, visiting the dubbing staff's house, and chatting with the related people were important ways of gaining information from key informants. Due to this naturalistic research style, some insight appeared incidentally. The key informants' everyday life presented the multidimensional through the observation and their conversation.



Figure 7: Samphinong Music Shop at Myoma Market in Taunggyi City. At 47 Mincham, 14 Center Myatana Rd., Yakwa Quarter, Yeakwin, Taunggyi South division of Shan State.

Pre-scripted questions were used to gather general details about the *Samphinong* Company and the dubbing process; an informal approach was used at other times to get closer to key informants. This dubbing firm has many guests, including relatives and clients. Many guests from Shan areas were introduced to the author. Informal talks in living rooms were held, even when the power failed. The general discussion took place in candlelight. We ate Shan appetizers and watched Thai serials using a generator. This encouraged people to speak their minds. From this advantage, related information of the social aspects came forward. We could see the link between Taunggyi, consumption, trade, and social relation in this living room.



Figure 8: Dubbing studio and artist's activity during translating dialog

Participating with dubbing sections was very helpful to gain an understanding about the Shan's method of appropriating Thai CCWW. Getting closer focus on the dubbing staffs was the way to learn the individual cases. Spending time in a dubbing room – eating together, and writing Shan re-entitling on VCD, observing the packaging room, following the owner's everyday life – was the most helpful way to talk with these informants. Similarly, travelling daily with the owner in Taunggyi city showed me the exact circumstance of this business. As a result, CCWW early status in dubbing business is explored via the trail of *Samphinong* firm.

## 1.7 ETHICAL CONSIDERATIONS

The information from key informants is used in this thesis to gather reliable information on CCWW and dubbing production issues. Even though studies on Myanmar media issues are not appropriate for foreign writers, the majority of this study aims to show how Thai serials have been consumed in the areas of sociology, language and economics. Thus, negative political issues are not referenced in this study.

It is hard to avoid mentioning real places and persons since the writing is obviously specific for fieldwork conducted in Taunggyi. Besides, the author received approval from key informants (the firm owner) to provide their real names, as well as the unofficial firm name, *Samphinong*. However, the details of distributor from places will not state in this paper.

Consequently, the dissertation shows the information and circumstances that answer the research questions and objectives only.

## **1.8 LIMITATIONS**

This study focuses on how Shan producers have dubbed Thai CCWW for consumption. Thus, the studio or production house in Taunggyi was a main site for observing and studying places of research. Moreover, the unstable nature of Myanmar's tourist laws has made some remote Shan areas (where the major audiences stay) as inaccessible during the study trip. Interviews with the consumers and distributors would need more consideration to provide numbers and supporting ideas. However, the author conducted informal interviews with several walk-in clients at *Samphinong* firm instead.

A second limitation was that of a limited research budget, which caused a small gap on hiring an assistant for language translation. As a result, the author used the snowball method and social relationship with *Samphinong* staff to translate for those ethnic clients who could not speak Shan or Thai. Non-professional translators were used in a few cases, and this may have caused some information to be left out.

A final limitation was having a script in Shan or Myanmar language, which had been rewritten by a few people of *Samphinong*. The firm is a family business; most of the staffs are not highly educated. Besides, Shan writing is not their first written language (as Burmese is). Thus, reading and repeating with the oldest dubbing artist was taken to recheck the words in the script. After that, the list of re-titling and renaming were retyped by a Shan monk, Akka Sena, who studied the Thai language at Mahidol University.

## 1.9 CHAPTER OUTLINE

After this conceptual framework chapter there are five chapters to follow.

The literature review in chapter two is narrated by the literature of mainland Southeast Asia and Tai, CCWW reproduction and its studies. Thai Television and neighboring country receptor studies are also traced to provide an overview of the media needs among Thai neighbors, and to gain ideas about the Shan people's consumption of Thai CCWW.

In chapter three, the Shan people's consumption of CCWW is explained in terms of modern culture and media mobility. This cultural connection is accelerating by factors that have caused the *Samphinong* firm to move from a small township to establish a serials dubbing site in Taunggyi City. The *Samphinong* dubbing studio and its self-censorship is explored to evaluate the reason that the dubbing production can be conducted in the middle Shan state.

In chapter four, the Shan's economic and network relationships via CCWW serials dubbing businesses are examined. The lists of distributor's location are mapped to provide a connection between the mobility goods and the Shan people in terms of media relations. A number of the CCWW orders in the year 2008, distributor's views with CCWW are also traced in order to understand the circumstances and importance of CCWW for the Shan.

In chapter five, Thai CCWW dubbing processes and language translations are traced. Dubbing serials from 1995 to 2009 and the *Hoikham* (หอขคำ), or *Sangthong* (สังข์

ทอจ) actors renamed in the Shan language were analyzed to illustrate the way they have been transmitted, and characteristics of the Thai CCWW in Shan negotiations.

Chapter six, the results of study is discussed and concluded the CCWW's consumption in Shan state.

### **1.10 SIGNIFICANCE AND USEFULNESS OF RESEARCH**

In Thailand, the CCWW television serial is gradually consumed compared with other Thai evening serials. In contrast, CCWW has been broadcasted and spilled over into the neighboring countries, where it plays a vital role for the Shan in many ways.

The ways in which Thai CCWW has been appropriated, including its economics for the Shan network, create a linkage of folktales in transmission within the Shan modern social context. Learning the Shan media trail through its consumption can enumerate Tai literature in new transmission mode. Besides, the finding of Thai folktale reproductions dubbed into Shan could show the transit of cultural transmission within Tai groups.

ศูนย์วิทยทรัพยากร

จุฬาลงกรณ์มหาวิทยาลัย



## CHAPTER II

### LITERATURE REVIEW

This dissertation is titled, “The Shan’s consumption of Thai *Chak chak wong wong* television serials.” It traces the concept of Southeast Asian core ideas and the reproduction of folk tales. The CCWW consumption by the Thais, as well as neighboring countries in relation to broadcast media studies is reviews to cite inter-media consumption in this region.

#### 2.1 Myth and Its Meaning in the Tai Worlds and State Formation

Myth is a tradition or legendary story, usually concerning some superhuman being or some alleged person or event, with or without determinable basis of fact or a natural explanation, esp. a tradition or legendary story that is concerned with deities and demigods and creation of the world and its habitants (Webster’s Encyclopedic Unabridged Dictionary, 1994:946 cited in Rani Loetluemsai, 2001: 37).

Many scholars<sup>1</sup> have done myth of origin, cultural, linguistic, and sociological studies, which have found information regarding Tai relations, identities, boundaries, and socio-cultural contexts, political and economic backgrounds in this region. Many discussions about the Tai in mainland Southeast Asia are still being done, encouraging new scholars to research the Tai in a contemporary context.

Tai speaking people from northern Vietnam, Lao, Thailand, Yunnan, the Shan of Burma, or Assam in India share the same ancestors called, “Tai Doem” (Sujit Wongthed, 2005). State formation, band control, political hierarchy and social system concepts (Steward,1979) have been adopted in those Tai states’ formation. There is

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<sup>1</sup> Historically, Tai investigating study had done by Sir J. George Scott (1900), “Gazetteer of Upper Burma and the Shan State, but it was suspected as bias book by the occupied eyeglass. While the study by Edmund Leach in “Political System of Highland Burma” had encouraged the new concept of Tai ethnics, as following finds on the reaction among Tai power by discourses formation.

much discussion on state formation and the mode of production in the nineteenth century. Beyond theories, “sovereignty” of the leader, or king, is directly related to state power. Therefore, the narration was used to form political organizations.

A thousand years ago, the Southeast Asian people were an indigenous culture. Spiritual animism and totemic<sup>2</sup> religions were the method of social control practices in these areas. The animism systems of “*Nat*” or *Ka Do Puai* of Burma, *Ko Myo Shin* or *Chao Kao Mueang* and *Suea Mueang*<sup>3</sup> in Tai ethnics are a good sample of the king powers in the indigenous system.

There were also myths in oral narration that explained the nature of the local agricultural system. In Tai areas, rice and rain form the basis of some religions. Flying rice, heaven rice, rice angel, and dog’s rice, frog<sup>4</sup>, frog prince and rain myths became fertilization rituals. There are also many songs explaining the relationship of nature and humans, which later became folk performances and craft arts. The hero has played the role in social control. The hero of Tai legends has names like *Khun Chueang Thao Chueang*<sup>5</sup> (ขุนเจืองท้าวเจือง) *Khunlu khunlai* (ขุนลูขุนไล). They were considered as identical literatures (power discourse) among Tai groups.

These storylines developed and absorbed into Tai’s everyday activities. As a result, tales of the state system came to be the method to explain an appropriate

<sup>2</sup> Totemism- a term used by Emile Durkheim to describe what he thought was the earliest form of religion, which brought together the worship of ancestors with the notion of a totem to represent the clan to which they belonged (Hendry, 2008).

<sup>3</sup> *Ko Yo Shin* is the *Nat* (guardian spirit in Burmese term) who has a tragedy story about the throne and assassination. The character’s names had relation with Tai and mine districts area, the Shan adopt this *Nat* with their own guardian spirit and worship as symbolic of *Tai long*, the west Tai of Salwin river. (Samerchai Phunsawat, 2001).

<sup>4</sup> In Shan near Yunnan, it had Lawa ethnic who believe that their ancestor was frog. 300 years ago was even the killing parent’s ritual according to the frog myth and origin of local people. The *Mahorathoek*, metal drum thus was built to convince the frog myth. In China, people believe that frog is the guardian animal that protect human when people need water, frog came out and voice for rain.

<sup>5</sup> More details are in the full articles of the international seminar of Legend on Thao Hung Thao Cheuang : Historical and Cultural Dimension (Prasert Na Nakorn,1992).

perception among people. Considerably, the myth of Khun Chueng explained the social relations and methods of seizing power between the rulers and the lower classes before Brahmin, and before Buddhist tales came to the Tai. Wyatt (2004) stated that much of the earlier *Tamnan* derive from oral tradition. This is significant for their social structures. Myth strongly supports an existing social system on beliefs, social values, and traditions. It has been used to train teachers, monks, parents, and it has also informed television and radio. Thus in modern times, the common myth became social common sense through media dissemination and consumption (Kanchana Kaeothenp, 1985).

The Buddhist tales and class systems in Southeast Asia came largely from Indian civilization. Meanwhile, indigenous myths were prepared and adopted for this new concept. The Tai literacy studies traced the myths about the fire world, and the beginning of the golden lotus from the ocean, which signified the Buddhist time (Somphong Withayasakphan, 2001) in the Tai world. In Saen Wi chronicle and *Mok Khaw mao Luang* legend, it traced the city name “*Kosamphi*” (later called Mueang Mao<sup>6</sup>), which was the word adopted from the Jataka or Indian word. The name *Kosamphi* was historically used for gathering four Tai groups<sup>7</sup> in one federation. It can be seen that oral tales and legends have been influence by Indian Buddhism and were substituted in Tai culture and politics.

To distinguish the Tai from other groups, the legend was re-tooled to identify its class beyond other groups. *Khai Fa* or the “Egg/son of the Heaven” legend was told claiming that Tai ancestors were related to their ruler, or kingship-*Chaopha*<sup>8</sup>, or “Lords of the Sky (heaven)”, who descended from above and had the special god-given right to

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<sup>6</sup> Mueang Mao is the city of northern Shan state. It has been cited by many *Tamnan* as origin of Shan.

<sup>7</sup> The studied from the document and stated that around 10th century when the four Tai groups can settle as small kingdom namely Mueang Mao, Mueang Yang, Mueang Soeng Soe, Saen Wi (Ching Ing Liang, 1981 cited in Somphong Withayasakphan, 2001)

<sup>8</sup> Chaopha became the ruling class of the Shan society. This concept was deeply rooted in the minds of the Shan people, whose conservatism ensured the survival of the feudal system for many centuries on the basis of the divine right of the chaopha. (Tun Aung, 2009)

rule their subjects. While some chronicles traced other legends from the studies of literacy, an oral legend of Tai's origin motivated the idea that they generated or were close to *Khun Lu Khun Lai*, who was the grandson of Naga, and human. Later they ruled Moeng Mao as described in the Saen Wi chronicle. On the other hand, if the ordinary came to be the ruler, the storyline was linked with angels, spirits, or the banished mother from the palace to show how different the hero was. In the same time, it repeated the idea of state reform in the myth.

Tai (Shan) had influence on the animism practice and writing script by Burman Theravada Buddhism (Samerchai Phunsawat, 2009). But, the race, political conflicts, ethnic cleansing led to the Shan isolation from Burman culture. To be more specific, the story in Tai tales could be part of the reason why the Shan's appropriation of Thai CCWW.

Contact, appropriation, and borrowing always occur between states and races. To make discourse formation for political power, cultural negotiation has appeared in every step of Tai social change (with the influence of Burman). The rest of the form and context is in the trail of usage, as the religious literature name Jataka.

After the Tai groups adopted Buddhism, there were stories composed for teaching the 547 stories of the *Jataka*. It has been widely written from the *Tripitaka* text for sermons in Southeast Asia. The storyline is traced like a play on *Thamma* or virtue teaching especially karma/retribution. Around the 14<sup>th</sup> -16<sup>th</sup> centuries was the golden time of Buddhism Bali literature. There were many versions in each area that combined different folktales.

The most well known version of the external Jataka was from a Ceylon monk in Chiang Mai: "Lanna". It magnified into various stories and so-called "*Panyasa Jatakas*," meaning fifty Jatakas. It was recognized by Lanna's neighboring states, such as the Ayutthaya, Burman, Lao, Chiang Tung, Sipsong-panna, and Cambodian. *Panyassa* Jataka of Lanna was so-called in many names from each area namely

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*Lokiya/Yuan Panyasa* and later *Simme* (Chiang Mai) *pannasa* in Burmese  
*Phra Jao Hasipchat* (50 incarnations of Lord Buddha) in Lao  
*Panyassa Jataka Samrai* in Cambodia  
*Panyassa chat* in Chiang Tung  
*A-long* or Bodhisattva tales in Shan State (Somrit Luechai , 2010)

### **“Along”, Shan Term for Thai CCWW**

The moral teaching and entertainment in folktales led them to become social knowledge and well known in Theravada Buddhist areas. Dr. Siraporn (2002) examined five favorite literatures among Tai groups, namely *Alonghoikhao* (อะลองหอยขาว), *Along Khaohom* (อะลองข้าวหอม), *Plataokham* (ปลาเต้าคำ), *Maktasippsongnang* (หมาดดาสิบสองนาง), *Upem Samlor* (อุเปมสามลล). These folktales illustrated how northern and eastern Tai people relied on literature for a long time. Jataka and local folktales are combined and have been reproduced in many forms. The religious practices, beliefs, arts, and consumption of these tales reflect the diverse characteristics of each group.

In Shan, “Long” (လွင်) is abbreviated from “*Along phaya* (อะลองพญา) in Burmese (အလောင်းဘုရား) meaning the great merit person, Lord Buddha<sup>9</sup>. It was derived from *Sang long* (สว่างลอง), which refers to the boy set to ordain. *Sang* (สว่าง) is a Tai word meaning “purity/brightness” and implies a novice “*Chao Sang*” who is going to be an enlightened person, such as a Bodhisattva<sup>10</sup>(Renoo Wichasin, 1998). This word is the same as the Tai folktale title related to Lord Buddha’s reincarnations. It begins with “*Along*”. Therefore, “*Along*” is used for the play that traced princely folktales related to the Jataka.

Tai Buddhist folktales penetrate Tai social values. The tales reproduction of

<sup>9</sup> The storyline of a person striving to become a Buddha by perfecting the Ten Virtues is called a Bodhisattva, Buddha or one who seeks enlightenment (Praya Anumanrajathon, 1968).

<sup>10</sup> During grand ordain ceremony (*Poi Sang Long*) *Chao sang* is most properly dressed up and special serviced as he is the prince, because Shan people convince that having ordained son is the way to gain great merit to heaven.

Siam (Thai) achieves this concept through its ties with Hindu and Buddhist use. In this respect, the court literature and folktales played parallel roles to form the religious, kingship, and morality in various arts forms. Later all were modified to produce media such as CCWW.

## 2.2 Jatakas and Folk Tales in Siamese State Formation

Folktales and Theravada Buddhism tales existed since the ruler of Tai groups adopted the concepts of kingship. It was mainly reproduced by the court in “religious literature.” In Thailand, composing *Thotsacha (Jataka)* or the last Ten Births of *Bodhisattva* has illustrated ten virtues<sup>11</sup> of reincarnations for political reasons. *Traibhumikatha* (three worlds) A.D.1345 identified the king as Bodhisattva, while “*Mahachat khamluang*”<sup>12</sup> A.D.1482, “*Official Mahachat*” emphasizes the relationship between the merits that can be acquire through good deeds in past lives and one’s present status (Sombat Chantharawong, 1980). This idea gave the right to the king as Bodhisattva; thus Buddhist art forms were supported and represented by the rulers showing he was the centre of cosmology and political organization.

In mainland Southeast Asia, the recitation of *Thet Maha Chat* is a form of literacy presentation. In Tai, it is called *Poi Lu lik, thom lik*. It is an important festival repeating the ideals of merit and good deeds. There are many different activities in each area but they maintain the same concept of the last incarnation, *Phra Wetsandon*. The sacred ritual became narration from the religious teller to the people in various plays.

Ritual literature in court was used in the Ayutthaya period to create a strong sense of the Hindu cosmos society. The art between elite and commoner was absolutely

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<sup>11</sup> Ten virtues of Bodhisattva or the King are renunciation, courage, love and kindness, determination, wisdom, perseverance, forbearance, equanimity, truth, and generosity or charity. And those virtues became the Jataka and folktales in region.

<sup>12</sup> The last incarnation names *Wetsandon* with charity theme called “*Mahachat* or Great Birth”. Sombat argued that *Mahachat* must come to Thailand early before twelve century due to the evidence of Sukothai inscription, whoever hears the recitative sermon of *Mahachat* in its entirety will gain great merit. This supports literature rituals, and literature offering, *Poi lulik* of the Shan (Siraporn Na Thalang, 2008).

defined. *Samuttakhot hamchan* and *Anirut khamchan*<sup>13</sup> were composed for shadow plays in *chan*<sup>14</sup> verse form. Folk literatures were improvised in the form of songs (*phleng*) and were recorded by teachers and practice. Performances such as *nang* (shadow play), *khon* (mask play), and *lakhon* (theatrical dramas<sup>15</sup>) were the reproduction of elites and spread to commoners in special events. Later, performing art was slightly appropriated within the social changes.

“The main direction of cultural interchange was from the official organized down to the ordinary people.....*Ramakian*, for instance, was so well known that some characters in the story were adopted as character in local dramas”

(Nidhi Eoseewong, 2005 : 16)

Folk provided the plot or storyline, while court provided a written form. *La khon* drama was raised in early Bangkok (1782-1892), inner and outer dramas were not so different. The king also composed drama plays himself; the court adopted many plots from folk literature. Many folktales from local temples, and other Jatakas, were translated for chanting or reciting. Later they became various folk performances, and were the origin of CCWW.

In modern context with other Tai groups outside present Thailand, folktale reproductions were transmitted mainly through rituals, religious arts, performances, but not as heavily in mass media. The next part I try to explain the historical Thai's reproduction of CCWW in mass media. This was the starting time of public record of the Thai folktales, which later held significance for the television serials.

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<sup>13</sup> Romance poets in 17<sup>th</sup> century were composed by the court writer.

<sup>14</sup> Indian metrical forms, in heavy and light syllables.

<sup>15</sup> *Inao, Dalang, Unarut, Ramakian* as for *lakon nai* (inner court dramas), *Karaket, Khawi, Chaiyathat, Phikhunthong, Phimsawan, Phinsurowong, Manora, Manipichai, Sangthong, Sangsinchai, Suwannasin, Suwannahong, Sowat* for *lakon nok* (outer dramas) in Ayutthaya period and the transmitted dramas to Rattanakosin period were *Kraithong, Khobut, Chaiyachet, Phrarot meri, Sinsuwan. While, Suwannahong, Nang kaeo na ma, Nang kula* were composed by Bangkok the upper class (Nidhi Eoseewong, 2005).

## 2.3 Folktales in Thai Mass Media

In Thailand, printing and filming folktales for consumption are done for entertainment. Economical and technological changes in the early *Rattanakosin* period influenced folktale reproduction. Printing technology and the market for books reflected the popularity of Thai folktales in early Bangkok. This interacts with CCWW in television during a time of political change. Thereafter, the Thais rapidly moved other Tai groups in their reproductions of CCWW, which later become a culture commodity for consumption among neighboring countries.

### 2.3.1 Printing Media

In Thailand, printing and filming folktales for consumption are done for entertainment. Economical and technological changes in the early *Rattanakosin* period influenced folktale reproduction. Printing technology and the market for books reflected the popularity of Thai folktales in early Bangkok. This interacts with CCWW in television during a time of political change. Thereafter, the Thais rapidly moved other Tai groups in their reproductions of CCWW, which later become a culture commodity for consumption among neighboring countries.

There was a big change in literary traditions early in the *Rattanakosin* period. *Nithan klon*<sup>16</sup> was the type of literature for pleasure reading, the forms scripted from stage performance. Chaophraya Phrakhleng (Hon) has experimented on *Sombat amarin* (สมบัติอัมรินทร์) and *Kaki* (กาگی), while Sunthon Phu (the famous court writer) wrote *Khobut* (โคบุตร), *Singhatraipho* (สิงห์ไกรภพ), and *Aphainurat* (อภัยนุราช). Later they became *bot lakhon*, plays based on tales from the Jataka and other oral traditions.

Moreover, new storylines based on real people were written. *Kraithong* (ไกรทอง), *Khun chang khun phaen* (ขุนช้างขุนแผน), the famous literature had the main characters as merchants and traders. *Phra aphaimani* (พระอภัยมณี) was set on the sea, aboard a ship used

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<sup>16</sup> *Nitan* means tale or story. *Klon* means verse in this term is emphasis on easy composition for entertain, not for rituals. Reading out loud for listener in rhythm was the way to consume.



for transport and war. In contrast to *Samutthakhot khamchan* (สมุทรโฆษคำฉันท์) of Ayutthaya, the sea is the place of death; the main character escapes only by his great merit. Nidthi believed it reflected a confidence in human ability; such an idea never appeared in Ayutthaya literary. This is the big interchange of Thai social aspect on politics and economic, which was reflected by print literature.

Thai block for printing<sup>17</sup> was officially started in Myanmar by a Protestant Missionary. Ann Hazeltine Judson learned Thai from a Thai prisoner in Rangoon and wanted to provide a Christian Bible; thus, there was the first of Thai block for printing in 1819. By the American Board of Commissioners for Foreign Mission, Dan Beach Bradley received the Thai printing block and started publishing in Thailand (Siam) in 1836, and it was also the beginning of *Wat Bawonniwet wihan* Publisher. Government documents, newspapers, dictionaries, journals, as well as fiction and non-fiction books were published under missionary authority (Khachon Sukphanit, 1962).

In 1859, Samuel Jones Smith received permission to print many folktales and entertainment novels. Smith gained enough benefits from *Nithan klon* to construct a new building. These kinds of books from Smith were known as “*Chak chak wong wong*”. It was transmitted to other publishers with the name of “*Wat ko*<sup>18</sup>” – a book titled by the place of publishing. The Thai encyclopedia (1979: 9,773-9,776) presents the meaning of *Chak chak wong wong* as

“The stories of *Chak chak wong wong* is created by the writer himself, narrate about the prince life started from his education with hermit and graduation. During the way back home he faces adventures and found out his couple, and finally back to his

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<sup>17</sup> There were many arguments about Thai Printing History on beginning time, and place. The most evidenced studies are traced only.

<sup>18</sup> *Wat ko* is the well known name of *Ratcharoen* Publisher. It located in front of *Samphanthawong* Temple (wat ko). It is famous on printing CCWW. The owner was Sin Lamunsap. This publishing was established in 1889 and was closed in 1977 (Anek Nawikkamun, 1996 cited in Suraphong Chankasemphong, 2004).

throne at the end. Some *Chak chak wong wong* stories has Phra In (angle) role to help him as the form of Jatakas. Sometime it is about jealousy, conflict and happy ending as Dhamma won over bad things”.

This kind of work suited with literature marketing in early Bangkok. CCWW was accessible for commoners who could afford them, while some people enjoyed this literature from listening and performance. Thongto (1983) stated that reading out loud was the way of Thai learning in early *Rattanakosin*. CCWW was the primary textbook for students in traditional educations in temples or home studies.

On the other hand, the elite rejected them due to the storylines, and the way some texts treated the kingship and elite in negative ways<sup>19</sup>. Suraphong (2004) pointed out that CCWW contained the beliefs of merit and kingship concepts, but CCWW sometimes placed the king and elite characters in comedic settings and more human ways than the folk plays. He assumed it was a way to decrease the gap of social levels, but it faced problems in the book.

CCWW or *wat ko* books by common publishers were identified as bad qualitative by Literature Hall (วรรณคดีสโมสร)<sup>20</sup>. Whereas CCWW faced many rules and controlling methods from the government, the new writers composed long stories of CCWW or *wat ko*, adding subplots from *jatakas*, and *klon suad*. It made one *botlakon nok* to be a 40-book series of *wat ko* books in new versions<sup>21</sup>. After the First World War, CCWW book series were popularly sold and exchanged by rice sailors to commoners and farmers in the countryside.

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<sup>19</sup> More detail about the CCWW rejection is in the book of *wong wong chak chak* (the memory of cremation for *MRMongkonprawat sawatdikun* at *Makutkasattayaram* temple, 14<sup>th</sup> May, 1950). It was noticed that *wat ko* book price at 10 satang in the looking down upon CCWW story which nothing value to be interested as the elite’s comment.

<sup>20</sup> In 1892, there was announcement by Wachirayan Library on book license, and publishing permission to control inappropriate printing. In 1914, the royal decree of Literature Hall establishment was appointed for Thai literature judge by professional committees (Krom Phraya Damrongrachanuphap, 1969).

The rice trade by the private Chinese company connected rice businesses – namely provincial sellers, rice millers, boat retail sellers and local consumers. Thus CCWW books were dramatically bought during harvest season when the farmers gain income from their sales. At the same time, the local plays, such as *Lakorn chatri*, *Lamtat*, *Li-ke* were popularly consumed (Pasuk Phongphaichit and Chris Baker, 2003).

CCWW reading consumption declined when new traditional stories like *nawa niyai*<sup>22</sup> (romance fiction) occupied people's taste both in educated and lower classes. Beside the cheap cost, CCWW books had physical weakness to preserve them as an expensive literature. However, their popularity among Thai readers has significance in many arts and reflected Thai social change. After print media consumption, the long CCWW series or *wat ko* books originated the visual mass media through television serials.

### 2.3.2 Thai Television Program

There have been many studies of Thai CCWW in television; mostly about the history, literature, production, visual presentation, semi-logy of kingship, audience behavior, and social core ideas in the Thai context. In this section of the dissertation, the Thai filming and television studies related to Thai CCWW of Channel 7 is explained to show how CCWW was used and formed in visual media and then widespread to Thai consumers.

Thai Government House and the Public Relations Department (PRD) were established in the time of Prime Minister Phibun Songkram and promoted by police Chief Lt Gen Phao Sriyanond. A black and white color program<sup>23</sup> showed the local performance of dancing and singing as the first experimental broadcast. The

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<sup>21</sup> The CCWW composers after Literature Hall period was not mentioned much in writing history. The evidenced persons were Nai But, Nai Charoen, Nai Ploi, and Mae Montha (Suraphong Jankasemphong, 2004).

<sup>22</sup> *Nawa niyai* means the romance novel composed by the new writing tradition as westerner. The story is based on real people in society. It was printed with the popular ccww and was called *sip satang* book to classify as the low quality book by its printing style and cover as CCWW (Yuthitthian, 1980)

<sup>23</sup> The broadcast was made using equipment from the Pye Company of Cambridge, England.

Broadcasting Act, and the first private television and radio broadcasting company began in 1955, making it the first television station in Southeast.

During the beginning of television, *Lakon ram* or folktale plays were the first program for Thai broadcasting. *I Nao* (อิเหนา), *Chun Chang Khunphaen* (ขุนช้างขุนแผน), *Phra Lo* (พระลอ) by Channel 4 *Bangkhunphrom*<sup>24</sup> (Sumonman Nimnetiphan, 1989: 160-161) was one example. There were also contemporary plays for one-time broadcast, which increased to 129 stories in 1957. On the other hand, the plot for making the show was limited, because of a lack of producers and sponsors. Besides, the foreign series such as Japanese and Chinese were marketed on Thai television, leading viewers away from the Thai-produced shows.

### 2.3.3 Channel 7 and Thai Television Serials Program of CCWW

In 1967, General Praphat Charusathian received a television broadcast contract. Praphat's government connection with the Kannasut, Thianpraphat, and Rattanak (Krungsi Ayutthaya Bank owner) families, including Channel 7, thus strongly started. Siam Film, under Phairat Sangworibut, has produced Thai folktales (or CCWW) and other contemporary dramas for Channel 7 (Artit Kowitwararankul, 2004). They have reproduced CCWW from *wat ko* books, adding more subplots and filming it on 16 mm. *Pla Bu Thong* (ปลาบู่ทอง) was the first Thai television serial in 1968. Video technology changed production in 1982 (Teepawit Pongphaibool, 1991) with *Chao Suriyan* (เจ้าสุริย์น), *Sano Noi Ruean Ngam* (โสนน้อยเรือนงาม) as the early video serials. Later *Samsian* Company was created to produce particular CCWW serials in 1986. These serials were broadcasted in prime time (after the evening news) from 1968-1984 before being moved to weekend mornings (8.00-9.00hr.) in 1985. Some serials were rerun due to marketing plans and receptor changing (Benchasiri Siyothin, 2005).

Phairat traced the objectives of the CCWW serials since he has personal interest

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<sup>24</sup> The palace where used to the head quarter of Thai television Station, it locate at *Thewet* Palace, Bangkok.

in the CCWW story, and making CCWW was a cheap investment. Thai CCWW serials attract audiences that are different from other serials on Thai identity, language, costume, and traditional practice. Its presentation features an emphasis on entertainment, while supporting core social ideas and beliefs. The storyline also tries to keep the audience's attention; even through it was reproduced and rerun many times. Forty-one years of CCWW have been reproduced as television serials by *Samsian* of Channel 7. The most recent serial is *Plabuthong* (ปลาบู่ทอง); made in 2009, which represents the fourth time<sup>25</sup> this folktale has been reproduced by the same company (Benchasiri Siyothin, 2005).

Investing in broadcasting networks around Thailand, the advanced satellite technology, color program, and supporting drama producer<sup>26</sup> made Channel 7 the first private company to occupy its popularity among audiences both in Thai provinces and border areas where it connected to Lao, Khmer, and Myanmar. This is the foundation of the CCWW in television serials, which link to Shan, one of Myanmar minority's consumption. The Thai television channels and drama producers have very different circumstances compared with the Shan, who have faced difficulties before having Thai CCWW serials for entertainment.

## 2.4 Thai Television across Border

In the last decade, several studies have been conducted on Thai television as well as other mainland Southeast Asian countries. The studies emphasized the whole picture of Thai television/radio on the country, or the influence of media on each other. The studies' results were diverse, but generally concluded that Thai media is the most

<sup>25</sup> *Plabuthong* Reproductions: (1) 1968 (first CCWW serials in Film), (2) 1973, (3) 1994 (in VDO tape), (4) 2009 (in Digital system with stereo sound).

<sup>26</sup> "Channel7 is the business owner while Dara Vedio/ Samsian are employee. Actually, the owner can order everything but they didn't. Meeting, brainstorm with Surang Prempri who is great TV marketing is the way we do" (translated from Chanida Wibunkitworakun, Thai Evening Drama Trade Mark Identity, การศึกษาเอกลักษณ์ตราสินค้าของผู้ผลิตละครหลังข่าว (Artit Kowitwararangkul, 2004)

likely to spillover into neighboring countries.

### **Thai-Lao**

the Thai-Laos border audience's exposure to the radio and television spilled over from Laos<sup>27</sup>, and that it effected the people in Thailand to expose for Laos spillover signals were language, cultural similarity, technical problems and personal interest of the audience themselves with only 3.41% intentionally exposed. Without commercial advertising programs and being mostly educational, the Laos channel attracted a few audiences, but was less developed in its visual and content presentation. With information from later studies, the influence of Thai media spillover into neighboring countries was clearly seen (Supang Nunta, 1999).

The book "the Viewing of Receptor and the Influence of Radio and Television Spillover Thai-Lao", suggested that the origins of Lao Television were from the socialism of the Soviet Union, which implies that recent limitations of television development, social status and political ideals are classified as a way to interpret Thai media. The common people adore Thai television, while the educated and politicians suggest that Thai media has a negative effect, and a tendency to insult Laotians (Vipha Utomchan, 2001).

On "The Viewing Behavior and Perception of Thai Television Drama among Laotians in Vientiane" presented the ethnography research of Laotian's television program consumption in everyday life. The study found that even Lao television Channel 3 had created many entertainment programs but that the presentation did not encourage the receptors as Thai television did. Thai drama was considered as monopoly media, which caused unhappiness among Laotians. On the other hand, this cross-culture media has influenced Laotians in materialism, and bad behavior. Some receptors have consciously consumed and resisted negative messages and materialism from Thai drama.

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<sup>27</sup> Lao's spillover signals reaching Thai audience along the borders programs were programs from station in Vientian to Nongkai, Sawannaket to Mukdaharn and Champasak to Ubonrachthani.

Many activities and behavior during the show were observed; it presented the social relationships of each household, called the “politics of living room.” Some male audience members privately follow Thai drama in newspapers, even gambling on the results of particular scenes for fun. The female working class is a big fan of Thai drama, because of how the actresses openly present their thoughts. Even though Laotians did not understand 100 percent of the Thai drama conversations, they could interpret the message (Panurat Kosai, 2002).

About the consuming behavior and language, it connects to my study that the Shan in Myanmar transmitted by dubbing even though they are able to interpret the Thai language. It could imply that the gap between the media and the receptors in Shan society, economics, politics, and geography may cause the minority language to be tooled for the Shan and cause the consuming behavior to be different from the Laotians.

“The Factor Affecting the re-organization of Laos National Television.”, the result confirmed Vipha’s and Panarat’s suggestion that LNTV is needed to develop an administrative policy, TV program production, human resource, capacity, and un-proper financial management. It has received support from foreign countries for a long time by receiving free programs and learning techniques for greater technology as the global media industry. But, the influence of foreign media expansion has moved into Laos. Thus LNTV needed to be re-organized in modern ways in order to create new information and demand for entertainment (Kongham Duangkaeo, 2006).

### **Thai-Cambodia**

On the Cambodia channel<sup>28</sup>, Thai television has been wildly consumed and has influenced local people for a long time. Unfortunately, there were no studies on television serials concerning the consumption and process of appropriation. Only a few essays and articles recorded the opinions and experiences of scholars and journalists

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<sup>28</sup> There are seven free TV channel in Cambodia namely 1) CH7 operate by government in Fresh language, 2)CH9 used to be under Chao Ronnarit patronage, 3) CH11 produced by Australian company, CTN which spilt into many channels for satellite broadcasting. The other three are operated by Thai companies.

according to Thai television drama and Cambodian consumers<sup>29</sup>. The nature of the Cambodian's consuming information is comparable with the case of the Shan in Myanmar, but different on the establishment and operation that had the government and transnational media business as a ringleader.

Thai television companies have officially produced programs for Cambodia television broadcasting. Channel 3 by K.S.C. of the Maleenon family or BEC group, entertainment program is major production. Channel TVK of Cambodian DTV Network under Shin Corporation has been patronized by PM Hun Sen. And, Channel 5 was cooperated by Kantana Company and Thai Nakon Patthana, Mica Media by the family Wiraphuchong. The content varied and included Thai drama, music and sport. It stopped broadcasting in 2003<sup>30</sup>.

Historically, Cambodia Channel 5 bought many licensed Thai television serials<sup>31</sup> and dubbed them into Khmer for broadcasting for more than a decade<sup>32</sup>. After political problems, there were no more Thai television serials under official consumption. Therefore, many local producers illegally recorded Thai serials during on-air time, and dubbed them into Khmer for black market sales on DVD, VCD, and for free on YouTube.

Dr. Kanchana has stated that the reason Thai serials are so popular in Cambodia is because of the similar cultures in mainland Southeast Asia. Sharing the same

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<sup>29</sup> There are many Thai businesses operated in Cambodia, the related business to communication apart from television producer are Cambodia Shinawatra, or Mfone servicing on cell phone signal. Samart Telecom is working for Cambodia Air traffic service, Kampot Power Plant, and Siamriap National Cambodian Museum.

<sup>30</sup> This is the problem according to rumor of Thai actress insulting Cambodian and touched sensitive issue of Nakon Wat which is the national heritage problem for such a long time. This situation has negative impact on Thai and Cambodian aspect, and causes unstable relationship till nowadays. This problem was suspected that it came from the general election of that year which Hun Sen wanted to raise the vote by nationalism issue.

<sup>31</sup> This is the sample of Thai CCWW in Khmer dubbed which had been officially broadcasted in Cambodia Channel 5 and later was re-copied for DVD online sell by [www.ecomsantime.com](http://www.ecomsantime.com) and available via <http://www.youtube.com>.

<sup>32</sup> Nakon Patthana and Kantana had taken over the 30 years concession of broadcasting from IBC Cambodia Company under the operation of Shin Corp Group which was faced a business problem and political interference.



interests, such as lifestyle, family, indigenous belief, the river, Naga, etc encourages neighboring citizens to watch Thai television serials. The Thais also like to rerun them, earning more income from stock television serials, without reinvestment for new production.

However, 80 percent of the private cable television consumers in Phnom Penh carry the drama and game show programs from Thai channels 3, 5, 7, 9, NBT. Cambodian cable television has provided both Thai language programs and dubbed Khmer versions, but the major audiences prefer to consume those in the Thai language. In this case, it could be assumed that Thai language has partly occupied the space of media consumption and the individuality of Cambodian's everyday life.

Whereas some Cambodians consumed Thai soundtrack serials, there are groups that are still familiar with the Khmer dubbed versions, which is evidence of cultural transmission. The Thai-Cambodia border at Sisaket-Anlongweng is one of many areas that dubs Khmer serials and karaoke, and movies are rented and sold. A special report in November 2009 reported on the political problems that resulted. The difficulty of Thai language and the uninteresting outcome of Khmer serials are the reasons for the continuation of illegally dubbed media.

Although this area faces problems and must generate electricity for household use, the entertainment time from Thai serials is never paused. One dubbing story for rent contains 10-20 tracks; it costs 50-70 baht. The trends of Thai drama are popular among Cambodians. Some audiences like the contemporary and modern stories, while some like ancient stories. The Cambodian audiences claimed that the political problems were not related to their passion of Thai serials or their private relationships with Thai TV serials.

It would be significant if there were a study of the whole system of dubbing for consumption in Khmer. From my observation of sample Thai serials in dubbed Khmer versions, the serial has been translated in dialogue. The conversation's meaning and character's names keep their original Thai meanings, with slightly different consonant sounds as the words in Khmer.

The Khmers have done a good job of reproducing movies, serials, karaoke, and musical plays in modern media. From the similar culture of Hindu and Theravada, and the fine arts between Thailand and Cambodia, the way of presentation is very similar in terms of acting, accents, costumes, and songs. Khmer classical performances are the most prominent in mainland Southeast Asia, and hard to distinguish from Thai classical dance. Thus, other media relate to national identity since CCWW reproduction is diverse and professionally done. Thus it is not surprising that many Cambodians still appreciate Thai CCWW, which has a beautiful and modern presentation.

### **Thai-Myanmar**

In “Thai-Myanmar border audience's exposure to the radio and television spillover signal along Chiang Rai – Thachilek” that both sides – mostly Chinese and the Shan speaking at Thachilek – are 100 percent exposed to Thai media: 89 percent to Thai television and 20 percent to Thai radio. Most programs they liked are news (82 percent) and drama (77 percent). The most popular channel was Thai Channel 7 due to the stronger spillover signals and attractive actors, the same as FM Thai radio, which had stronger signals and was more significant in terms of updates, reliability, and more entertaining than Burmese television. Maesai people consumed 11 percent of radio and 16 percent of Myanmar television. Most programs are Myanmar folksongs, and news influenced by personal interests. Thai language occupies the trade communications and everyday life between these borders because historical relationships, close cultural ties among the minorities and the Thais, and people need to use Thai language to communicate (Penchan Chungsomboonanon, 2003).

The findings of Thai television in neighboring countries' research have cited that Thai drama is the most popular in Laos because it is freely consumed from a spillover signal, with Thai (Tai) language and similar social contexts making it more amusing than Lao dramas. But, Thai television dramas seem to some like an imperialist culture, which does not match with the Lao's politics and lifestyle. Thus Thai media is considered to have a negative impact on Laotians, who tend to be more materialistic than ever.

On this point, it could be comparable with Myanmar television media. The

military has limited freedom for a long time, causing less development in their media industry. In this stage, consuming foreign media from a satellite and appropriating Thai television media is a way for minorities to escape from their closed world. With messages from Thai television media (Vipha Utomchan, 2004) showed that the Myanmar government did not like bad images of their government to be freely shown. It could be part of the reason why Thai television is not easily viewed in Burmese as Rangoon, even though there is capacity for Thai television access.

Despite Thai radio and television signal influences on the country's borders, there is research presenting the converse phenomenon of neighboring media reaching Thai audiences. In the study, "The exposure to Radio and Television Spillover Signal of Thai Audiences along the Thai Malaysia Border," showed that Thai Muslims were exposed to radio (28 percent) and television (44 percent), while Thai Buddhists were exposed to radio (9.3 percent) and television (20 percent). The percentages show how nationality, language and religion were implied to entertain receivers. The finding suggested that the programs they liked were Malaysian Chinese and English songs, movies, and series. The content related to language and personal interest were factor attracting Thai audiences in Malaysian media (Seingfon Rattanaphrom, 2002).

Similarly, Burmese migrants along Thai borders continue to consume their own media. In the study of "Inter-cultural Communication Affecting the Adaptation of Transnational People", 400 migrant workers from Myanmar at Chiang Rai, Tak, Ranong provinces took part in an analysis survey. The migrants had developed themselves in Thai society through language and social contexts from Thai media (namely television program, movie, radio but less in reading). Thai culture was used when they had to interact with Thai people in "public spaces". The attitude toward Thai people was also the main factor of adapting motivation for higher careers and social chances, while some migrants only gained wage payment from border work. This group tended to consume Myanmar media, which is accessible in the border area; it creates their "own space" for some of them (Parida Kochek, 2005).

In fact, the main idea is who uses the culture, and where they are. Minor culture is used under dominant culture. Most of the previous studies were mainly on spillover

signals between Thai and neighboring countries. The minor culture through media is used to serve the minor groups while staying in Thai society.

That is, there are fewer Thai receptors exposed to neighboring media due to political problems and stereotypes, which are increasingly biased in their own perception. While Thai people are convinced they are the dominant culture, and more developed, the neighboring countries including media are in the minor status.

Insulting on the flow of migrants, state problem and economical factor could cause the Thais to ignore, to follow or to intentionally expose for neighboring media. It is hard for Thais to be interested in neighboring countries' media. Only one who really enjoys art or culture would follow a neighbor's program, which is hard to watch on Thai television.

From the reviews of previous studies of Tai worlds and the myth with folktale media of Siam (Thailand), it can trace the background of this regional concept through beliefs and religious which Buddhism has influenced on Thai worlds. And the way Buddhism in Jataka tale has been developed with local myth and folktale until mass media has changed the Siam folktale into modernity.

Beside, the neighboring countries in broadcast media studies have cited the information that Siam (Thai) has been the host of regional media consumption for many decades. Therefore, CCWW as one of recognized media has been adopted in wider areas. The Shan case study as stated in chapter one, comparing with other countries they still having an obstacle to consume Thai media. Therefore, this group has different trail of consumption than other consumer groups. Shan in modern context of Myanmar state must be investigated to understand its circumstance and the way in which Thai media has been transformed into Shan culture, especially the Buddhist Tales in Shan modern culture which results in next chapters would cite all details.

## CHAPTER III

### THE SHAN DUBBING PRODUCTION IN TAUGGYI

This chapter focuses on the *Samphinong* original dubbing business, the most well-known CCWW serial dubbing facility in Shan State. This section will analyze why this group meets, and how they operate their business trade on Thai television serials in Shan state. This work categorized the section into the origins of the dubbing business, the re-establishment of *Samphinong* in Taunggyi, the dubbing studio and the tensions surrounding media law.

#### 3.1 Origin of *Samphinong* dubbing firm

*'The consumption is the place where politically marginalized groups have sought to forge an identity'* (Renato Rosaldo, 1999:260 cite in Saner, 2000).

At this stage, the Shan is a minority in Burmese dominant culture. The Shan have produced their own culture through the help of Thai media. The Shan people's consumption of Thai CCWW was evidence of Tai folktale reproduction. The tie of Thai television serials and the Shan's identity needs were met by this consumption since the technology of television and VDO spread in Myanmar.

Local commerce in television sets and video players has grown rapidly for local theaters and video halls since the 1990s. The Myanmar government has been aware of foreign media. Foreign media was consumed only by subtitle in Burmese and need approval from censorship authority. Dubbing in Burmese language never been done. But border trade between northern Thailand, through Chiang Tung, led to the delay of Thai serials being sent into Shan areas. It was translated and dubbed into Shan dialect. The process of cultural industry, which turned to be a Shan media commodity in many areas, had started.

By the time electronic media arrived in Myanmar around the 1990s, the growth of the movie business had supported Chinese illegal electronic media trade such as television sets, VDO players and the VDO reel. It was the beginning of the Shan video hall business; Shan-dubbed movies had started. At the very beginning the Thai CCWW serial was not recognized by the Shan. Until it was introduced with the popularity of Chinese and Indian movies by dubbing producers in Langkhue named Sai Soen. It changed Shan's television aesthetic since then. From interviewing a female dubbing artist who used to work with Sai Soen – and later worked with *Samphinong – Nang Sip Song*<sup>1</sup> (นางสิบสอง) was her first dubbed. And, she mentioned CCWW serials namely *Chanthakhorop* (จันทโครพ), *Plabuthong* (ปลาบู่ทอง), and *Krophetchchetsi* (กระาะเพชรเจ็ดสี)<sup>2</sup>. It can be said that these Thai folktale serials already arrived to Shan state by the border trader. They were dubbed by Sai Soen and the other groups such as in Lahiao (the capital city of northern Shan state division) since the early 1990s.



Figure 9: Video reel of Thai CCWW TV serial Dubbed in Shan dialect, *Nang Kaeo Saeng Na Ma* นางแก้วแสงหน้าม้า

She added that the Shan liked Thai CCWW serials because they traced the Tai folktale in a modern Thai style. Recently, it has not been easy to find this concept in everyday life. With the Jataka stories, the Shan appropriate their rural life including moral, natural, and cosmology content to recall a golden time of morality and Shan power as in their myths and legends.

<sup>1</sup> Thai CCWW serial from Channel 7, produced in the year 1988.

<sup>2</sup> Thai CCWW serials from Channel 7, produced in the years 1993, 1994, 1995.

However, all dubbing firms in Langkhue and other Shan areas must exercise caution. There is little access to Myanmar television programs in remote areas, and the limited programs lead the Shan to search for products to consume. During a general talk, I mentioned *Chao Suthon* in Lue dubbing version<sup>3</sup>, and Sai Tun Ong replied that it was created as *Khae* (a Shan term for Chinese style). It was not actually for us ‘Shan’ people. It can be assumed that by Lue language<sup>4</sup> dubbing, the Chinese political ideal plot was not appreciated by the Shan who are proud of their own language and Theravada Buddhism.

A lack of media, as well as the success of Sai Soen’s video hall business, encouraged Sai Tun Ong to start his own dubbing firm. Twenty years ago this Langkhue town ship offered unstable electricity service. It came from 6am to 9pm, thus the generator and petrol were necessary for everyday’s life and local business. The limitation of energy and lack of entertainment led Sai Tun Ong to gain more chances in electricity charging service business and running local theaters at home.

This business is called “*yong vedio*”, the VDO reel of serials or movies provided by the house’s owner with money collected from the audience. Sai Tun Ong decided to start his own dubbing business to gain more profits. With a couple of Thai serials from his friend at Thakhilek (Myanmar border), the video names “*Yakyut tawan wai thi plai fa*” (อยากหยุดตะวันไว้ที่ปลายฟ้า, 1992)<sup>5</sup> was re-entitled as “*Phu kaem to*” (ผู้แค้นโต) in Shan, which

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<sup>3</sup> By the Lue (one of Tai ethnic) dubbing VCD from Pianglung (Thai border), it evidenced me the trial of Chinese attempt on socialist propaganda via folktale jataka movie name *Chao Suthon* (no year record). I assume that it was produced under the political convincing through media by Chinese culture revolution ideal in 1966-1976. The story emphasized much on bad King, unequal status of humanity, and bad power of nobleman which effected to people’s suffering. This movie had criticized upper class and tied with loving storyline of Prince Suthon and Manora (mystical bird princess). Beside, the way of *Chao Suthon* was influenced by the realistic, humanist, romance as western style. I could be stated that it was produced after 1979 after starting of Chinese modern movie. This movie had traveled from Shan state (the place where was invaded by Chinese politic) to Pianglung via VCD trade without Shan language dub (Read more information of Chinese Movie under Revolution from Worasak Mahatthanobon, 1995).

<sup>4</sup> Tai Lue is the dialect in Tai school language. It was influenced by Chinese and Burmese language.

<sup>5</sup> The Thai serials produced by Exact Company, directed by Thakonkiat Wirawan. This serial broadcasted on Thai channel 5 from June to September in 1992.

means "the bodyguard" and was dubbed by his voice<sup>6</sup> in 1995. This is the beginning of *Samphinong's* very own dubbing serial after learnt from other group. Meanwhile, most of CCWW serials were also dubbed to keep audience attention on *Samphinong's* work.

This dubbed serial experiment made a reputation, and encouraged Sai Tun Ong to continue his dubbing serial business with more proficiency. As stated by one dubbing artist, the voicing was not realistic by only two people (the owner and his wife), thus arrangements for dubbing in group were made. This was the key to their success: realistic dubbing voices started with a new team.

### 3.1.1 Thai Television Serials and Trade Development

In 1995, dubbing artists in Langkhue were contracted with more organized systems. They were talented people from different backgrounds who had made an acquaintance with the Sai Tun Ong family and were experienced from the other dubbing groups. This team created a realistic dubbing style with *Tai long* dialect. The dubbing group began at Sai Tun Ong's home, selecting VDO serials from the Thai border. CCWW was the early source of this new team.

1. Sai No Kham<sup>7</sup> had many traditional culture talents
2. Sai Pan Ong<sup>8</sup> experienced from Sai Soen team
3. Nang Thuai Chi experienced from Sai Soen team
4. Nang Saeng Nuan Chai Pan Ong's younger sister

The first of *Samphinong's* Thai Channel 7 CCWW dubbing serials began in 1995. The serial was named *Mahosattha* มหาสัทธา, or *Maho-sotchadok*<sup>9</sup>

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<sup>6</sup> The informant eagerly presented that he had voiced over for 'Nummoeng' (Saksit Thaengthong-Thai actor from that serial) while his wife dubbed as the female leading role.

<sup>7</sup> This dubbing artist is currently a monk at Moeng Nong temple.

<sup>8</sup> This dubbing artist was Nang Thuaichi's husband.

<sup>9</sup> Mahosot Jatakas is the fifth incarnation of Lord Buddha in the Jatakas of 10 incarnations of Lord Buddha. He was the great medical, and doctor which helping people from bad illness.



(มโหสถชาดก) and followed by *Chao Wesan* ငဝ်းဝေ, ဝေဝ်, ဧံဟေဝ်တံင် , or *Kanhachali*<sup>10</sup> in Thai. This serial was stunning for the Shan, due to the Shan beliefs of Jataka folk tales and the *Buddha Mahotsava* of Tai Khamti (Siraporn Na Thalang, 2006), and *Wetsantara* (Niti Pawakapan, 2004). The dubbing style by the new team attracted Shan audiences, especially the verse singing ‘*kwam mak*’ (ความหมาก) by Sai No Kham. He could read out loud ‘*ho-lik*’ (ฮ้อลือก) and this ability was adapted in improvising the Shan verse in CCWW descriptive scenes.



Figure 10: ‘Chao Wesan’ Shan Painting Style at Taunggyi Museum, Myanmar



Figure 11: ‘Chao Wesan’ Shan Painting style at the temple in Bangkok

<sup>10</sup>

*Wetsan* Jataka is the last and greatest merit incarnation of Lord Buddha (stated in chapter two).

At the very beginning, the dubbing artists found difficulties understanding Thai language. But CCWW storylines were familiar. Thus they could create dialogue instead of completely translating all dialogue. CCWW provided easier working process than contemporary serials. Putting Tai identity on Shan dialect and verse was appropriated as princely stories, mythical creatures, moral teachings and beliefs. Shan culture could be convinced through the Thai CCWW video, but in Shan audio. Interpretation was first dubbing strategy, and after long term work, translation was used.

CCWW can attract Shan audiences; people came to watch *Along* with other Thai serials after spending the whole day farming. Sai Tun Ong made a showing time for CCWW on Monday and Tuesday, collecting 50 kyat/viewer. On the other days, he presented other Thai serials which also made a lot of income. Thus local people sat in his basement everyday in the evening. It became the space of media consumption in the rural Shan community. Luckily, this township was not investigated by Burmese authorities. Earlier, Sai Tun Ong had signed a proper deal for the exhibition hall. The media act pointed out that all video and television sets need licenses approved by the media authorities, but the Shan people's entertainment needs and profits from the video hall could cover the taxes and authority commission.

In the other words, the video hall was unofficially operated and widespread through ethnic groups for a long time; it survived because of a negotiating system with Burmese officers, and good connections (it will be discussed in 3.3.2). The negotiating power was in the space and cultural industry while the bribe (dubbing producer to local authority) was the supporting factor to continue this illegal business. Besides, such expensive electronic materials like televisions and video players were unaffordable by farmers and low class persons; hence consumption must be done under law. This shows the strength of this particular firm.

Furthermore, the competition among dubbing firms at that time caused this firm to work hard to gain a stronger economic position. Thus attracting the Shan people by such CCWW and Channel 7 evening serials was a strategy of this firm. Sai Tun Ong confidently mentioned to the author that 'having only Thai Channel 7 is totally enough

for the Shan drama audience'. By focusing on the CCWW, and evening serial of Channel 7, Shan people were clicked with the modern urban style of Channel 7. While some producer did not make it regularly, *Samphinong* had success in selecting the right serials to fit the rural Shan people's tastes<sup>11</sup>.

CCWW from Thai Channel 7 contains ancient presentations, folk Jataka tales, cosmos, kingships, social structures and mythical powers which they experienced from recitation or '*chat*' (Shan/Burmese musical play). The various evening serials presented Thailand in a civilized mode, giving more choices to Shan audiences. Based on interviews with dubbing artists, Thai CCWW serial consumption became the popular culture in remote areas where rural life styles and agriculture were reflected. *Samphinong* firm worked hard to transform audio into Shan mass culture.

Since the Thai serials can provide a stable income to this firm, Sai Tun Ong distributed dubbed video copies to Shan provinces while keeping video halls at Langkhue for four more years before moving to Taunggyi. From informal talks with his relatives during their visit to Taunggyi in January 2009, Langkhue acknowledged there are many fans of CCWW. A few years later they stopped watching *yong* videos, because 24-hour electric service came in 2008 and some houses even had satellite dishes. But the Shan audiences would rather buy dubbed serials and watch them at home. Thus every week the VCD from *Samphinong* would be ordered from Langkhue, along with other commodities.

The appropriation of Thai CCWWs happened within political and economic contexts. Langkhue dubbing firms have traced the early years of Shan dubbing to remote areas. Urban areas featured foreign entertainment including Thai television serials because they were easier to appropriate in language and featured enchanting cultural content.

This process is associated with capitalism, where the Thai CCWW serial

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<sup>11</sup> During that time, business competition among dubbing groups occurred. It was resolved by producing different category serials such as Chinese, Channel 3, Channel 5 or Thai movies in each group.

(object), Shan dubbing art (quality) and cultural content (sign) have been reproduced into a commodity: its prime purpose is for sale in the market. It becomes commoditization (Barker, 2008 ). It shifted from a small scale video hall to the wide range consumption across rural Shan society. The distributor network and local transportation were the main source of this media, while local video halls and individual consumption provided the channel of the goods. This occurred during a time of economic and technological change.

### **3.2 Establishing *Samphinong* in Taunggyi**

The Shan dubbing business has faced persistent change ever since the dubbing business first met with new technologies. The Shan's consumption adapted with individual lifestyles tied to individual income and media accessibility. From video halls to home entertainment, it changed slightly since the satellite dish reached Shan areas. The capital city Taunggyi led gains through media opportunities. There were locating factors, public facilities and personal reasons including the logic and vision of *Samphinong* establishing the firm in Taunggyi.

#### **3.2.1 Establish business, establish family**

Trade centers, public utilities and communications, including telecommunications though cheaper television sets and satellite signals are significant. Thai television channels became accessible in Taunggyi in the late 1990s.

From my observation, most households in Taunggyi have satellite dishes, and can reach most Thai channels. In an informal talk with Lawrence<sup>12</sup> (35 yrs, Pa-O driver from Heho airport to Taunggyi), he told me that the satellite dish gave him access to many Thai channels.

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<sup>12</sup> Lawrence is the tour guide who owned private car. His English is excellent. He was contacted via the Air ticket agent to pick me up at Heho airport. During the route to Taunggyi, he commented about the military wealthy by monopoly logging and other natural resource. One thing advantage was told that at least this city was developed as tourist spot. I have seen the gardener was cleaning the road side with the military command. It was obviously seen beautiful and clean up to the Taunggyi hill.



Figure 12: Public utilities in urban area of Taunggyi (The household and noodle shop in modern context of the Shan in capital city of Myanmar)

Even though he does not understand the Thai language, he liked watching Thai television serials and news. One Thai channel has a diverse range of programs. It is not as boring as government-provided entertainment channels and it is not as modern as some cable programs. His favorite Thai serial was from Thai Channel 5, *Hiplonsonwinyan* (หีบหลอนซ่อนวิญญาณ)<sup>13</sup> which he named 'long hair beautiful ghost'. He added that his satellite dish was easily bought; mostly come from China at a cheap price, and he's never had a problem with the government.

Similarly a Shan papaya salad shopkeeper on the main road also has had a satellite dish for several years, thus dubbing serial was not in her attention. She likes Thai drama because she used to stay near the Thai border years ago. Thus she understands the Thai language. She likes to watch entertaining programs; her husband watches sport, and her daughter likes children's programs.

She knew about the dubbing firm *Samphinnong* but never bought it, because she did not know how to (and pointed out it is not necessary for one who knows the Thai

<sup>13</sup> Thai television horror serial from channel 5 produced by Exact Company broadcast in October, 2008.

language). Her reply was consistent with other talks I had, such as with the owners of Chiang Mai Salon and Chiang Mai Bakery shops who lived in or near Thailand for several years. They had a satellite dish for entertainment. Due to the Shan dubbing serials, the answer reflected the language perception of Shan in capital city that 'one who understands Thai, one who directly experienced Thailand, one who owned a business, that one reaches the upper class of consumption'. The dubbing track for a lower language ability or social status did not interest them.

In terms of media consumption, the seizing power was stated by Thai language. More fluent responses came from the dubbing artists who had never been in Thailand. Based on this primary information, it can be seen that Thai television serials have been accessed by vary ethnics in Myanmar where the electronic materials have arrived. It seemed that the media laws in this city are not very strict. It could be because of the flow of electronics and telecommunications. Many illegal electronic materials were sold among various groups.

The opportunity to sell electronic materials opened the chance for people and dubbing firms to run a sneaky business with their goods. With Myanmar's political tension, there were electronic options to shape people with media space and places.

About 20 years ago satellite dishes were used by audiences in Myanmar at a very high cost and with limited channels. The annual price was 600,000 Kyat (UBC) and was not initiated by ordinary people. Only government places and hotels could have it. In 2001, the card system with a decoder box and software made by South Korean's silver box came. It was distributed by Dynasat of Thailand; this satellite with a silver box was very popular. It cost 130,000 Kyat (no annual fee). In 2007, the X-Sat and New Shine decoder were being sold for 50,000 Kyat (Myanmar Time, 2009: online).

The silver box from Korea was shown the first day I visited the dubbing site. With these cheaper options, Sai Tun Ing has upgraded his electronic materials in order to develop his dubbing production. The serials from satellite dish were used by *Samphinong* since 2001. With informal talks, the systems of dubbing operation were

changed from VDO record and hard dub to digitized and computer techniques. Business moved faster.

At this point, the individual consumption of satellite dishes at home was comprehensible, due to the unlimited number of programs. But it raised the question for how widely the illegal media could be operated? And how would it be done, especially in a city like Taunggyi, where the military regime held its greatest power.

Sai Tun Ong experienced this city and saw an opportunity for business via new technologies, including the computer and VCD. He bought consumable products such as compact disks and cassette tapes at the Burmese's wholesale shop, and then sold the pirated VCDs from home. Old machines (like PCs, UPCs, old drivers and monitors) were sold to junk shops downtown. He circulated funds from the waste items by spending that money on daily expenses such as food for his staff and bottled gasoline for generator, or motorbike. Such samples of spending and receiving economized *Samphinong's* financial system through local markets.



Figure 13: The *Samphinong's* gasoline generator room for household, and media operation use



Figure 14: The computer and television sets for dubbing business at *Samphinong* technique section

Besides, this city benefited from other media which he had engaged with for several years. He decided to establish a new work site with his family in the city where tensions better fit his media network.

According to the analysis of Graham and Marvin (Graham and Marvin, 1996 cited in Barker, 2008: 399), the ‘electronic urban network’ theory can explain the phenomenon in exploring the relationship between telecommunications and capital cities like Taunggyi in benefit to operating a dubbing business. Three key areas of analysis are:

1. The functional and material tensions between the fixity of urban places and the mobility supported by telecommunications and electronic spaces.
2. The social struggle which develops over the shaping of urban places and electronic spaces.
3. The issue surrounding social representation, identity and perception in cites and telecommunications.

Traditionally cities have been regarded as relatively fixed places whose great strength lay in their overcoming the frictional distance of space. That is, cities brought together the elements of industrialization, work and leisure. Cities reduced the need to



transport people and goods over long distances. However, since electronic technology is able to overcome distance in an instant, it creates new networks and a new sense of time and space.

Media limitations and media laws led the urban Shan state to appropriate the Thai entertainment mobility goods. It was supported by Taunggyi's telecommunications and trade network, which had been developing for decades. The new spot of CCWW dubbing serials reduced the long distance of dubbing serials to the Shan consumers. Besides, it changed the video route from Chiang Tung to Taunggyi. One way to communicate from inside the Shan state was to use the electronic signal directly from the satellite dish. Taunggyi brought together the elements of culture and media for *Samphinong* and provided leisure media space for the Shan in wider areas.



Figure 15: Television and Recorder sets of Thai Television Serials directly from satellite signal in *Samphinong* Living Room

This was proven by the successful media business result. *Samphinong* or Three Brother Music Shop officially opened in 2006. The shop is located behind Myoma market, the biggest market of Taunggyi.

The media products are Shan popular songs, movies, karaoke (in tape cassettes), and digital products such as VCDs, audio CDs, and DVDs. Moreover, the location of this shop is at the local bus station where the Shan and other minorities from other places have visited. The shop was not for dubbing serials to be distributed. The place for dubbing serials must be in a private place where processes were hidden in a specific

atmosphere. Thus Thai television serials, which are illegal or unlicensed, could not appear openly on shelves. The shop was used as a place for legal Shan mobile goods, while the house became the space for appropriated goods.

### **3.3 Dubbing Studio and *Samphinong* Negotiation**

At *Samphinong*, many Thai television serials have been made into mobile commodities. The satellite dish, since 2001, has made dubbing businesses run faster. With disc writing, they now had the capacity to produce 700 VCDs per day. Taunggyi is at the peak of producing and marketing. More than 300 (out of more than 400) Thai television serials were dubbed and copied at this new home.

However, this activity required improved negotiating techniques. At this stage, the negotiating method sought to avoid censorship problems. To achieve business goals, the dubbing studio's operations were carefully done in *Samphinong* house. This is the way to overcome censorship, thus this task is considered tricky business in the era of improved communication (Myin Zaw, 2006).

#### **3.3.1 Self Censorship by Coping with Television and Video Law**

'Avoidance' is the key method presented by Raymond Saner (2000). It is defined as: 'He simply avoids coming to grips with the problem; perhaps because his component seems too powerful and a confrontation does not appear to have any prospect of successes'. This method was analyzed from the way of *Samphinong* operating studio.

All of *Samphinong*'s dubbing operations occur at home. The family living room is the leisure space where CCWW and other serials from Thailand are consumed. They were recorded first onto video tape, while the translation and dubbing room was outside the house. From my general observation, the people worked leisurely; their discussion made many laughed in the afternoon. But the overlap between reality and these happy working circumstances shows the tension in the overall environment. The Myanmar

Television and Video Act have compelled *Samphinong* to operate his dubbing business secretly.

Dubbing Thai serial business was totally illegal since recording Thai serials while it was on air. Therefore, *Samphinong* dubbing studio and its operation to avoid the conflicts from Myanmar Television and Video Law were observed and explained as following details.

Under Myanmar media law of 1996, the censorship board has the right to ban any video that could undermine Myanmar culture. This can be interpreted to include minority and foreign videos. However, CCWW is defined as *A-long*, the princely story from the Jataka tales. Considerably, CCWW was present as the dubbing firm's goods or the *Samphinong*'s image under the media law.

According to people I interviewed, it is common for people to smuggle satellites without paying the fee. The television set or video player spreads faster than regulators can control. But, at the *Samphinong* firm, a business lawsuit was discussed in the living room, and at the music production site. It asked the authorities to prove something was wrong in the house. They had the right to consume television programs. Obeying the law, they can hold Shan media as it was stated in the electronic materials possession act. The regular fee was paid as an ordinary holder. An informant explained that

*“Actually consuming Thai media is not appropriate in Myanmar. They have tried to limit foreign channels via UBC and Start TV but the signal does not belong to them. And, we can smuggle satellites anywhere. The last few years I paid them 12,000Kyat/year for my satellite annual fee. It is not too expensive for ordinary people. The government did not ask for fees ordinarily. For two years already I have not paid. I heard that they plan to issue a new act for a higher fee. I think whenever they need money; a new policy will come out. Now they earn it from something else”* (Tun Ong, interview, 16 January 2009).

The dubbed Thai serials are not involved in video business license act. *Samphinong* has a video license only for Shan music and movies, but not for stolen recording the Thai television serials. Thus every operation as stated in his license cannot be used with appropriated Thai media sources.

However, through negotiation, the same key informant can bargain by offering video business license for the local distributors (namely VCD rental sellers and video hall owners). To run a business in the rural area, the video business license was required. It makes them feel safe from authorities. Thus it helps to have a connection with someone who can help issue the proper legal papers.

At this point, the dubbing owners and distributors have shared risk in operating against the law. But the negotiations ended at the benefits from consumption. Thus it is fair for the Shan to keep operating and consuming. A cautious organizing system was needed to remain in business. Negotiations cannot cover all unexpected events. Because *Samphinong* has run many Shan media businesses, their dubbed Thai television serials and related electronic materials were at risk. This could cause the firm trouble and affect its other Shan media businesses.

From observing *Samphinong*, the satellite receiver, television set, and video business were legally approved and had licenses following Act No 9. But Thai television serials (foreign video) as stated in Act No 24, were not imported or bought, but they were illegally recorded and copied through satellite television receivers. Moreover, it was distributed for business purposes as stated in Act No 32, 34. Next, Thai serials were stolen tapes which never presented the sub-titles in Myanmar for the censorship board's approval, and they never had licenses or certificate as in Act No 25. It was illegal since them starting recording. However, Sai Tun Ong defiantly explained of his satellite use and the dubbing circumstances that:

*“Thai serials from satellite dishes are free sources that we can modify for our own use and there are no specific media laws on this issue. I don't think it is wrong, when the straight law does not exist (He laughed). Precisely, Phuyai (censorship*

person) *knows everything about my works. I just made sure they are satisfied; then everything is quiet, and there is no more concern. More than any reason, if I don't produce dubbing serials how can Phinong taiyai (the Shan) have a good media to consume, there is nothing attractive via Myanmar channels*" (Tun Ong, interview, 4 January 2009).

From his claim, and his mutual agreement with the law partner, he was confident he could continue his dubbing operation at home. But if the authorities wanted to prohibit him, he would be in trouble. Thus there was the method to resolve this risk. The illegal studio was done outside the house to keep a distance from media trouble. This is the 'Avoidance' of dubbing studios as follows.

### **3.3.1.1 Dubbing Studio Operation**

*Samphinong's* studio was hidden behind the house. It had no connection with the front side and was located at the most narrow area of the house. Generally, this place seemed to be a storage room with dirty digital stuff. Inside, there is one monitor computer, one driver, one microphone, sound mix machine, UPS, keyboard, and speakers. All digital materials in this studio were reused. The wall was normal cement, with décor of Shan musicians and actors. There are no resisting resonances plates on the walls as standard studios should have, but after dubbing and sound check the sound quality is still clear. On the floor are an old mat, a pillow, and one old chair. The wood doors were occasionally opened. A separate dubbing studios, and low standard equipment, were sneakily operated to avoid investigation. Sai Tun Ong added that

*"I can not make it standard. This activity is against laws. We record, copy and dub serials which contain unlimited issues of Thailand. In practice, even it has a deal, but I try to avoid problems with the government. Here, we just beware in case they insist to investigate or wash off (thang yai or ทางไทย). When the officers came here, they could not ruin much. They just unplugged a microphone, hardly pressed on keyboard (toi tua lik or ต่อยตัวลิ๊ก). And they left, because there is nothing to ruin"* (Tun Ong, interview, 4 January, 2009).



Figure 16: The *Samphinong* Dubbing Studio Operation in simpler working site

Reusing electronic materials to gain profit is a key trick of *Samphinong*. While the dubbing process occurred, shoes were not allowed to be left outside. The wooden door was always shut. “*uet pha tu hia* (อึดพะาะตู้หีบ)” means shut the door, it was reminded to dubbing artists before the voice-over was started<sup>14</sup>. Only the dubbing artists were allowed to use this room. The owner, his wife, or other staff rarely appeared in this room. Only the owner’s son came in sometimes.

### 3.3.1.2 Technique Section

The digital section is on the second floor of this house, where the technician works a serial decoder. This process is run by Sai Han, the same person who transmits video reels (after recording in the living room) into digital files, cutting Thai advertisements off. Then he copies the digital file to a flash drive for the dubbing artist. After the Shan voice-over, the master file was sent back to this section. He attaches the firm logo and performs a final check for the complete dubbing serials. It was copied on the compact disk which was already written with re-entitled names, and they were

<sup>14</sup> In Taunggyi, the climate was quite cold all day long. Thus shutting the door for a while people would not feel uncomfortable.

packed with the distributor's order list. The dubbing serials were attached with CCWW on Sunday.



Figure 17: Preparing Dubbing VCDs by Distributor's order follow the account books of each distributor (purple book)

This digital section is consistently busy with orders: all day they were busy copying, writing the re-entitling compact disk and communicating with clients. Mostly, the order phone calls "*A long*" was the word I heard, no matter what they have ordered, this serial must be in the list. The diverse language was used for negotiation and confirmation. Mainly they talked in Shan, but if someone misunderstood then Burmese was used (Burmese is a formal language, used in different Shan zones). And, English was used for numerical words, especially for telling phone numbers, addresses or other contact information. The clients were not only Shan, but also Burmese and other minorities with video hall businesses. Language use in this firm reflects the complicated society and diversity of people. This section is considered to be the transaction of dubbing serial commodities.

Some days at the packaging section, I saw many mats, pillows, and stacks of blankets covering computer sets, and VCDs. They told me that if any investigative officer or spy came, they would see only bed stuffs. At the same time, the space where they operated Shan music was seen as the front side before people saw the bed room. The owner himself officially controls this is a music operation house only.

The dubbing studio room and packing room is working site, while it was operated as a secret or temporary space. Or maybe it does not exist in this firm.

More than that, the company did not distribute dubbed serials in Taunggyi, because of technological concerns. It is harder to trust people in a big city, and this is the main division where everything was easily suspected. Some groups could copy or cause problems by exploring hidden businesses (Sai Ta, interview, 9 January 2009). Only the closest friends or trusted neighbors knew. Taunggyi is not a good place for dubbing serial target groups.

It was not enough just to cope with the Television and Video Law. In digital feature, it was strictly censored in translating serial dialogue.

### 3.3.1.3 Dubbing Method

Thai dubbed serials were distributed and consumed privately at home or exhibited in video halls in the Shan community. Luckily, the Shan people learn to keep this practice secretly. Considerably, this is how minorities operate their media. It illustrates the relationships and trust through the dubbed serials network. However, *Samphinong* self censors his translations to keep his space peaceful.

“*phom pen seng, am pen kanmoeng*” (ผมเป็นสง อัมเป็นก้านเมือง) means ‘I dub only, but I did not change politics’. This reply is a sign of self protection when the question arose about the dialogue translations of other serials. Some Thai evening serials contained historical and political issues, especially concerning conflict between states. The dialogue translation was at risk. Sai Tun Ong stated that blending the message to be romance or personal dialogue was used instead of insisting on correct translation.

“*phom-ao khwam pen pai kan moeng nam mak*” (ผมเอาความเป็นไป ก้านเมืองหนามาก), means I did change the dialogue, because there was too many politics. Two cases of



Thai evening serials almost caused a problem. First, *Raknakara*<sup>15</sup> (รากนครา in Thai), or *Ngao hokham ngao chongkham* (เงาหอคำเงาจงคำ in Shan), contained the bad king and queen of Barman state named Moeng Man (เมืองมันจ่า), and two kingdoms who had relationships with Siam (Thailand). Second, *Buang banchathon*<sup>16</sup> (บัวงบรรจกรณ์ in Thai) or *Namtayotkopuenhak* (น้ำตาหยอดก็ขึ้นฮัก in Shan) presented Chiang Tung as the main place. The Shan, Myanmar and Thai conflicts were presented. The city names were changed to avoid political problems. Whenever the main cast talked about political issues, dubbing artist asked Sai Tun Ong for ways to improve the conversation and how they could maintain coherence in the next episodes.

In Lahiao city, local authorities checked his video at a local video hall, and tried to find the political scene. Luckily, there was no political dialogue in the dubbed version. Whenever problems occurred, he declared that it is ordinary fiction, not history or politics. Therefore, the period or warrior movie which link to history<sup>17</sup> and politics, like *Suriyothai* (สุริโยทัย) and *Phranaresuan* (พระนเรศวร), were never dubbed by this firm.

This is the reason why he must have both Shan and Burmese authorities to back him up. Surely, cooperation by the Shan consumer helped. The consumer understood the story lines of particular serials, but they never talked about the political messages. After they watched them, neither Sai Tun Ong nor his consumers kept the copies<sup>18</sup>. Getting rid of the copy is a way to maintain consumption space. Making things seem under control is the best way to remain stable.

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<sup>15</sup> It is the serials produce from novel by channel7 in the year 2000. The main starring was *Phuailao* or Woranut Wongsawan and *Heongoen* or Phatcharapha Chaichua. It is the story of royal nationalist in northern Siam cities. The prince and princess sacrificed to safe their sovereigns from occupy state.

<sup>16</sup> It was produced by channel7 in 2002. It was about the Shan chief of Chiang Tung in 60 years ago and current Thai woman who can transit two periods. This serial contained the revolution in Myanmar. Chaos politics and conflicts were presented and risk for prohibition. The main starring was *Sai Lao Poeng* or Chachrit Yaemnam in Thai.

<sup>17</sup> One television series broadcasted on 15 January 2009 presented by Kantana Company of Thailand was asked for detail. After I replied that it was about the Ayutthaya warrior name Ramracha. Sai Tun Ong gave up to record, because the costume made misunderstood that it is CCWW.

Therefore, CCWW has played an important role in protecting the dubbing market. It presented folk Jatakas which hardly touched on current political issue. Although there are ancient cities, kings, princes, battle fields, and royal backgrounds, it can be claimed that it does not exist in history. Besides, the mystical, romance, and fantasy had hidden political, kingship messages in the folktale storyline. Its image looks like media for children. Therefore, CCWW causes fewer problems, and it was not noticed by censor authorities as much as other serials. In business terms, CCWW was seen as a frontier good of *Samphinong*. Whenever people talk about dubbing serials, people mainly think of CCWW, or ‘defensive goods’.

CCWW presents a logo of *Samphinong* dubbing firm, who are proficient in producing Shan rural popular culture. This firm has appropriated Thai television culture into a bargaining trick for business use; this firm has created the link of cultural transmission. This processes of self censorship helps to avoid problems from the law and people. Therefore, Shan dubbed serials have their own space in transmitting and consumption which hardly found in other countries. However, self censorship is not enough. The next part of this chapter will discuss more about the *Samphinong* ways of negotiating with the authorities and business allies.

### 3.3.2 Negotiation for Equal Profit

Raymond Saner (2000) has offered two basic categories of negotiations: ‘distributive and integrative’. Distributive bargaining is a form of giving in order to resolve conflicts. Integrative bargaining is formed by needs and wishes. As he has stated, no one likes to be a loser, and even for someone with powerful persuasion skills, confrontation is not a suitable strategy. In *Samphinong*, Sai Tun Ong has a good reputation in the media business and strong connections, but he must still operate carefully to avoid negative impacts to his business. He owns legal and illegal media, so smooth operation is necessary. That is the tricky method of bargaining.

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<sup>18</sup> Maybe it is the reason that Amporn (2007) mentioned that she could not find the dubbing version of *Namtayotkopuenhak* (นำตาหอดคี่ปิ่นอ๊ก in Shan). Due to the long time, and risky copy reason.

To make *Samphinong* a transmission office, it needed to assure that the firm could operate with less conflict. Negotiations are key for all parties. The following cases were observed without questions for key informant<sup>19</sup>. The details are useful for a sampling discussion.

### 3.3.2.1 'Distributive and Integrative Bargaining by *Samphinong*'

Distribution 1: monthly commission for the local authority<sup>20</sup>

= fewer investigations by local authorities, or prior notice before media searching; keep a good relationship in case that incidentally happened.

Distribution 2: monthly dinner and individual talk with local authority<sup>21</sup>

= occasionally pass license and censorship for Shan media. In the same time it was for mutual understanding between the authorities and media agent.

Distribution 3: occasionally dub specific movie<sup>22</sup> for Shan authorities involved in censor broad.

= more effective at passing censors. He said, 'they help a bit on some issue'. (If this person approved, there was no further question for the Shan music and movie track). By this connection, *Samphinong* was hired for exhibition Shan movies in rural area for political reason.

Integration 1: providing video hall license paper for local distributors

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<sup>19</sup> The informant tried not to talk about TV act. And he persuaded me to talk about his legal work rather than talking about illegal issue.

<sup>20</sup> From observation between key informant and the local authority secretary who he claimed that this one is nice person means 'easy to deal with'. Calculating on the car mirror, giving money and long discussion was ended after they got the deal.

<sup>21</sup> From informal talk during ride he went to meeting and had dinner with local authority. He said everything is under controlled, but can not eat as much as he does and he smoke heavily (normally, he did not smoke).

<sup>22</sup> After I observed dubbing room about *Samkok* (Three Dynasty Chinese Movie). I questioned the informant about political dialogue forbidden. Thus he explained about *Samkok* movie DVD from Thai border. And he mentioned about the exhibited video for some partners whom he call 'Phuyai'.

= extending dubbing serial consumption space and keeping business partner silent on legal issues, plus this reduces the competition of media businesses among video halls.

Integration 2: special price for long-term dubbing clients<sup>23</sup>

= maintain order numbers, and consider Shan media his first choice

By these case observations, the ‘give and take’ has resulted in a new value for all parties (namely authorities, media agents (Sai Tun Ong), and distributors). The censorship has remained, although they earn occasional payments. Approval papers for video halls and other licenses have passed their stamp. It means profits over the long term. Similar to the distributors, they got a good price, and a formal concession of running VCDs and video halls through the good connections of *Samphinong*.

The biggest risk is on show and selling times. For *Samphinong*, the profit from free drama source (Thailand) results in making a deal and satisfying the consumers. It extended dubbed serials throughout Shan areas; this business also holds indirect significance to his other Shan media. *Samphinong* must run both dubbed serials and Shan media to support each other. Beyond legal tensions, CCWW was on top as frontier goods. They would lead the stable market for the Shan’s serial consumption. Here this represents ‘capitalism goods’.

From the case explanation, this is win-win strategy which left no one the loser. However, this strategy must deal with safety negotiations. As stated above that confrontation is not a simple answer to success. Thus to keep the deal moving, the Shan producer’s self censorship can help reduce risk. The Shan have faced many difficulties in operating a dubbing business starting in its origin, all the way to the capital city, Taunggyi. However, the CCWW in Shan proves its importance as a cultural commodity through the Shan’s consumption of it.

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<sup>23</sup> The price of each VCD is not the same. And, from telephone discussion between owner and Moeng Kueng distributor on disagree of special price.

The result has shown the trial of CCWW in Shan modern commodity which traveled by border trade and available facilities by Myanmar opening economic policy. The former movie and local entertainment was replaced by Thai television serials. As *Yong Video* business in Langkhue led to dubbing process which translated foreign media to Shan dialect. Thai CCWW as the source of Jataka tale in modern presentation was started its history in Shan people's consumption. It was successfully done as localized goods much enough to motivate other groups to do dubbing business in areas.

This business was continued by *Samphinong* group who later monopolized dubbing Thai serials business in Southern Shan state. Operating this business in capital city as Taunggyi has benefited to the dubbing production, however it was done under the hard circumstance. Due to the illegal recoding, and dubbing foreign media, law was considered. Samphinong used the strategy on self censorship both in dubbing operation and dubbing method to avoid media law. Sneaky studio, blending text for some evening TV serials was used to reduce message problem. All in all, negotiation by distributive and integrative was done under 'give and take' between producer and local authority included business partner has helped in running dubbing production.

It also found that CCWW as Jataka tale story has dissembled political issue in other dubbing serials. Therefore, it was compromised by Burmese authority than other serials. It can be said that even the CCWW is Thai foreign media, but the contents based on the Buddhism concepts which convincible by the Burmese. The presentation in CCWW serials was clearly apart from modern political issue. Thus it is considered as safety media and be exist in Shan community under Myanmar context.

In the next chapter, the Shan people and their relationship with CCWW serials will picture the consumption both in business and usage terms.

## CHAPTER IV

### THE DISTRIBUTING NETWORKS AND POPULARITY OF CCWW SERIALS

This chapter examines the Shan people and their relationship with the business of dubbing CCWW serials. CCWW sales data from *Samphinong* (2008) were evaluated regarding the popularity of CCWW in the Shan state. And, Geographical CCWW consumption from Taunggyi to Shan cities and the remote townships were also mapped.

#### 4.1 Thai CCWW Television Serials and Distributors in Shan State

In Langkhue province, CCWW was dubbed for several video halls and nearby cities. It took a long time to reach some consumers. Besides, the video reel had limited copy numbers both in production and consumption. It had high investment costs, including transportation and marketing. The video recorder technique was limited to production capacity in dubbing and copying. As with local exhibitions, a small scale operation was monopolized by the few Shan who owned video players.

Since CDs and computers aided mass production, CCWW from *Samphinong* rapidly raised both the number of copies and distributors. The cheaper VCD players (smuggle) have changed CCWW marketing. New rental shops were informally opened, along with an increase in local distributors. Opening rental shops and operating video halls were second jobs of the middle class, and even some farmers in remote villages.

The consumption of CCWW was based on translating negotiations and the audience's capacity to reach media. It works with aesthetic values and marketing, rather than race. This serial was being used by audiences in different ways. Here are consumption cases from the distributors in Shan areas.

#### 4.1.1. The Case of Pa-O Distributor from Ban Tin

The Pa-O client came by bus to get copies of *A-long*, and *Ka-kham* for his video hall. He was from an upper village name Ban Tin. CCWW (*Saeng Sai Pai Khun Phi*) and other three evening Thai serials were bought for 1,000 Kyat. Kiangkham<sup>1</sup> pursued a new client. Dubbing serials was a new experience for Ban Tin. There were no local distributors (VCD network), satellite signals or electric service. *Yong video* ‘video hall’ by his new VCD player was the only channel for these small Pa-O villagers.

*Yong video* was only an extra career in the evenings; during the daytime, he worked as a farmer for his main income. His basement could hold 30 people. The number of audience members was not stable. It depended on the audience’s time and what serials were shown. Sometime he turned up the volume to attract audiences. This raised the cost of gasoline for generating electricity. Sometimes the money was not worth it; other times it provided a stable income.



Figure 18: The Pa-O farmers from urban areas selling their goods at Kad Phak Kiao กาด ผักเขียว at fresh market in Taunggyi

<sup>1</sup> Kiangkham was the staffs who assisted on order confirmation. She used to wok with Thai Restaurant in Rangoon, thus she can speak a little Thai, and good English.

The Pa-O distributor stated that the media in Burmese style is not in Pa-O villager's demand. It was not attractive. One big problem was they had to read Myanmar sub-titles in foreign movies; there was no dubbing. This was a big problem, since not everyone could read (and some preferred not to read). Luckily, in Ban Tin village there was a grandmother who knew Shan language. She always translated the complicate Shan dubbing dialogue for young audiences. Because the CCWW plot was simple and had been dubbed into Shan, the Pa-O audience understood it. He said,

“*Satlan Hoikham Khon Toy Nam*”

‘Many people watched *Hoi Kham* dubbing serial’

As the most well-known Jataka tale, *Hoi Kham* (หอยคำ) was easily consumed. However, the next serial was new for Pa-O audiences. *Saeng saipai khunphi* (แสงสายป้ายขุนผี) or *Thep sangwan* (เทพสังวาลย์ 2009) plot is quite different from original *Jataka* and folktales, but they still consumed them because of the recognized actors. Due to the fairy tale presentation, audiences were attracted to it. By the same reason, evening serials *Phawa chaoying* (พระเวเจ้าหญิง)<sup>2</sup> which contained princess adventures in modern style encouraged the Pa-O audience. Compared to other evening serials, *Phawa chaoying* had a plot similar to *A-long*. Thus even though they did not like the actress's face, they liked the plot style.

Normally the Shan and Pa-O communicate in Burmese language, but a few Shan words in everyday life could be understood, and lead to conversation. The distributor stated that Pa-O people learned Shan language from working and participating in watching dubbed serials. Through this consumption we could learn Shan language from listening to folktale serials.

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<sup>2</sup> *Chaoyinglamsing* (เจ้าหญิงลำซิ่ง) is Thai evening serial of channel7 in 2009, it traced about the princess who escape from her state problem to stay in Thailand as ordinary, and became famous by singing career. The leading actress was Sawika Chaidet.



Sai Tun Ong added that he never personally met this distributor; however it is good that he knew where the good media is.

*“I do not have idea where exactly he stays, perhaps from the distance hill, but I feel good and appreciate since he knows and uses Samphinong media”* (Ong Tun, interview, 15 January 2009).

Thus special prices for this minority client were considered. It can be said that beyond the trade, *Samphinong* dubbed serials have given remote people an opportunity to reach entertainment. The serials are a new culture for some minorities. CCWW as the media of folk cultures was beginning to orientate new groups in remote areas.

From this case study, Pa-O historically moved from northern Burma to Shan areas. Adopting Buddhism and ancient belief of animism are practiced. Pa-O myth, “*So Chi and Naga*” ซอจีและนางนาค was believed as their ancestors as well as other Buddhism folktale remaining in their narration. By that concept, Thai CCWW serials were consumed as modern folktale in Pa-O community. Historical relationship in 19<sup>th</sup> century with the Shan some of them can speak and understand Shan cultural content including the dubbing serial which showing Jataka tale.

Mass products of CCWW can restructure new sites of consumption in remote areas where traditional styles or *Yong* Video are the main channel of consumption.

#### **4.1.2 The Case of Four City Distributors**

During field work observation, local distributors called Sai Tun Ong make a deal everyday. *A-long* (CCWW) was ordered as a priority commodity. In order to make copies for rent or retail in their village, some distributors bought copies at a high price to get the un-logging code file. And, details of the people’s consumption and the feedback were presented in the case interviews.

### **Distributor 1**

This distributor owned a computer set after he made a video hall for several years. “It is easier since I was able to copy VCDs; I can exhibit and make to order as neighbor’s demands. Some needed CCWW, some needed evening serials. They can watch with family and friends in their own home. Thus the video hall was an optional choice for the very poor people and some audience who still like sharing mode”

It was the shop at home, after office hours. Retail VCDs can be consumed by the middle class, and audiences who had the capacity to pay for utilities. From this city case, the video hall space was reduced, while individual consumption spaces were smaller instead. The fuel generator could provide temporary energy for television sets and VCD players. The people could reach dubbed serials at their available time. This reflected a form of mass consumption in Shan communities.

He added that “if there were more CCWW, I would want to order them. No matter what the story, the rural people always enjoy. And it always makes money”. People like to watch CCWWs because these serials link to the basic knowledge of Shan culture and religion. People have learnt Jataka tales from narration but rarely have a chance to consume them through such a marvelous technique. Last decade, people consumed folktales by watching live plays on stage or local movies. But it was not as interesting as the Thai televised presentations. Thai CCWW serials could make fantasy tales become true.

### **Distributor 2**

The female distributor came to buy items for her shop. Like the first distributor, another CCWW serial was requested. The reason is because people did not get bored with CCWW, because they offer timeless tales.

“For us, out of date could not define CCWW. Genders and ages of Shan audiences were not matters to consume. This kind of folktale serial is hardly found in daily life. It has only one copy in a week, and people wait for it. Except the pro-modern person who heavily consumed westerns and Korean media, they would not concentrate with CCWW.”

CCWW is rarely questioned on its content. It has easy plots, similar with Shan tales. Besides, it does not contain dangerous things such as drugs or gambling. In contrast, it teaches morality and good habits for children. Despite the fact that it contains battle scene, it promotes justice like *Sai Hoeng Saeng Ching* (2001), *Loen Wan Lae Waen Satcha* (2004), and *A Long Ku Ma La* (2006) for instance. Sometimes young boys would copy the hero's character while role playing.

This kind of serial was replayed by each family when they spent time together. The old people enjoyed watching them with each other. In particular folktales, Shan audiences already had their own ideas what should occur. Thus some presentations led to group discussions. Here are comments from *Along Hoi Kham* (2008):

- Why did the princess in *A long* wear high heels? It was not the ancient style. One replied that Thai dresses are long, and it would be more beautiful with a taller body.
- I hate *Ai-Lam* (ugly hero in *Sangthong* 2008) he acted weird; I do like one from previous serials (Thai Channel3 in 2000).
- Why does *Chao Khun Yot* (*Ai-lam's* father in law) always talk stupidly and annoying since he is the king? One replied that it is the comedy version.
- Why did *On-wan* (the sixth son in law) wear a Burmese costume? One replied that son-in-laws were from many countries, including Burmese.



Figure 19: The sixth son ‘On Wan’ in law of *Sang Thong* serial in Burmese costume (source from Phone Yam Jame’s club)

Discussing CCWW has illustrated the Shan people’s cultural interpretation. Modern dress up, acting style, and costume were compromised by Shan modern context. The talk could reunite members more than other serial types. Compared with Chinese fantasy movies, CCWW has discussable issue on plot, acting, costume, because it is imagined story which everyone has expecting idea.

### Distributor 3

She made *Yong Video* as a hobby. She was middle class and owned a small business. In her village, people could watch television at home. But some of the audience did not understand all of the Thai dialogues. Therefore, sometimes they came to watch the dubbed version with small groups of children and adults.

Cartoon animation has encouraged children. She said that

“when the baby cried, the parent showed them *Cha ting cha* (the little hermit animation), and everything would be alright.”

In some scenes, there was information related to Shan beliefs. For example;

*Lap Sat Cha* battle scene (2000) was cited for explanation. The power of magic swords and gems caused the moon to escape until it dropped sweat on the princess. This called *nguea fa* เหงื่อฟ้า ‘sky’s sweat’ the outcome of *Saeng Yian Phan* แสงเยียนพันธุ ‘cold and mist’ in Shan (Rani Loetluoemsai, 2001).

Similar to *Khun Phi Sam Khao*<sup>3</sup> ขุนผีสามคาว (2003), it presented belief via the role of the hero’s assistant. The wind god brought people from place to place, and he exists anywhere. The CCWW plotted him with the Shan cosmos, and they believed that on the sky there were hundreds of thousands of wind rooms, which blow for all creatures on earth. The belief was seen in a human form. Therefore people could relate him to the god in their legends, and tell the young audience.

Some information in CCWW taught the young audiences how their ancestors had explained nature’s phenomena.

#### **Distributor 4**

She owned a hotel in a big city and also sold VCDs. She came to the hospital in Taunggyi with her niece. During dinner she offered her opinion.

After watching Thai CCWW for a long time, the remarkable things were not only the fairy tales and presentations, but also the plots, which recalled memories of separation from loved ones. In every serial, the prince was taken (or apart) from his mother since he was young. Only patience and great temptation could bring them together. As most of the Shan, it symbolized her suffering since she was young. And, the serial could finally cure this bad feeling.

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<sup>3</sup> In dubbing Shan version, it was re-titling as *Chao Sai Mok Yot lae Chao Phi Yak* for marketing. Some time *Along Sam Pa* was called also.

Moreover, CCWW presents a flourishing society as in Shan legends. The nature and people were unique, similar to the rural people. The kingship system was strongly presented in the main plot, which was hard to find in other serials. Even though they realized it was only a play, the Shan people who related to *Chao Pha* เจ้าฟ้า (ruling class from the sky) liked it more or less.

An actor was another factor to keep Shan audiences interested in CCWW. With nice actors, personal characters were important. CCWW stars hardly compare to evening serials stars in reputation, but they had a remarkable role and remain fresh in Shan people's memory. For example, Mr. Parinya Punsakun's name in Shan was *Khesaeng* เคอแสง. The Shan knew him since he acted as *Chanthakhorop*<sup>4</sup>จันทโครพ. During the study, his accidental death made this woman was so sad; “*Siadai Mak*” เสียตายมาก ‘what a lost’ was her reply. Another famous actress is Ms. Suwanan Khongying (Punnakan). The Shan knew her from evening serials. Her Shan name is *Khiao Yum* เขียวยิ้ม (pretty smiling). The artist stated that “Shan people really want to see her early CCWW serials<sup>5</sup>, because at that time they did not have a chance to see her, even on VDO”.

People always followed what happened with her life. They also cheered her love with Mr. Danupon Punnakan or Puen *Moeng* ปิ่นเมิง. After watching her wedding ceremony on TV, the staff at *Samphinong* said “Look, her mother-in-law did not smile at all, why?” It proved that Shan not only consume Thai serials but also related with Thai actors. They could be happy and upset according to what happened to their stars.

#### 4.2 The CCWW in Shan's Serial Trading

One Sunday after the artists finished dubbing CCWW, they worked in the packaging room. This is the day that some clients came to bring ordered serials which were packed in different colored envelopes. The priority is CCWW; some episodes that

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<sup>4</sup> This CCWW serial produced in the year 1993. The story is prince who got a magic box from hermit which needs to be open at his palace (story Similar to *Nang Mak Pin Kham* of Shan). But he broke the rule, thus he faced death and alive later by the great god.

local audiences needed were ordered, and copies were made in same day. Many boxes with *Samphinong* music CDs were sent to the bus station for provincial distribution.

The price of dubbing serial copy is vary, general copy it cost 300 Kyat, while un-log file for re-copy was 3000 up to 5000 Kyat. CCWW and the other evening serials were ordered in advance. In the packing day, they were calculate and attached with different color VCD envelops according to type of serial. CCWW was packed in blue. The owner's wife was very busy calculating each distributor's account. She was putting money in advance, and she had noted the money each week. Until the distributor came, new money was added to the account balance. This is the trust system of providers and distributors. Therefore, Sunday was the day clients came for CCWW and made a deal for other media with Sai Tun Ong.

စဉ်	အမည်	ပမာဏ	တစ်ခု	စုစုပေါင်း
1	ကျွန်း	2	40 800	12000
2	အိမ်ကလေး	12	23 300	6900
3	အဝတ်အစား	12+3+14	69 300	20700
4				39600

Figure 20: Samphinong Sample receipt of ordering for the distributor



Figure 21: The Sample packaging of dubbing serials to provincial distribution

The community's economy from CCWW consumption is closely linked to the connecting bands of Shan consumers. The small-scale distributors (local VCD shops) were not analyzed, but the annual data from *Samphinong's* account books of the year 2008 could be analyzed in terms of Shan consumption. The hundreds pages of 30 account books contained the whole year of distributor's order. *Hoi kham* the famous CCWW which was dubbed during particular year was calculated to clarify the unique consumption value.

The next table shows the whole year average number of weekly copies, between *Along Hoikham* serials and other evening serials broadcast during 2008. The data is provided by distributor's locations.

Table 2: The Average Order of CCWW Compared with Evening serials of Distributor provided by Locations

Locations	<i>Along</i> CCWW Average	<i>Ka Kham</i> Evening Serials Average
Moeng Su	155	95
Lai Kha	10	5.5
Khun Heng	42.5	42
Moeng Nai	16.5	20
Lang Khue	42.5	35.5
Moeng Kai	3	0
Moeng Pan	8	12
Hua Moeng	3	3.5
Nam Chang	3	7
Hai Kai	2	4
Pang Long	10	7
Moeng Hok Chok	2	6
Moeng Mit	20	25
Moeng Chit	2	8
Moeng Kho Lam	5.5	8



Moeng Phe Khong	8	17.5
Moeng Pon	12.5	5.5
Moeng Ka Le	1.5	6.5
Moeng Namkham	2	9
Moeng Mi Ki Na	4	9
Moeng Kueng	8.5	13
<b>Moeng Kut</b>	25.5	30
Doi Pao	8	21
San Loi	6	8
<b>Moeng Mon</b>	29.5	24
Chiang Tung	1	3
Mok Mai	5	0
Moeng Chok Mae	1	3
La Chiao	2	6
Pa Mo	2	8

	<u>A-long</u>		<u>Ka Kham</u>
Total Ordering Range per one time (week)	390-497	#	202-694
Average Value (week)	443	#	448
Average by serial story per one time (week)	443	#	149-89

The total weekly orders between *Along Hoi Kham* and *Ka Kham* (evening serials) presented the equal consumption 443 # 448. Comparing the averages in detail, it can be seen that one CCWW order had three times more than one evening serial 443 # 149-89.

Considering the order numbers for the whole year, Moeng Su was the biggest customer of CCWW copies. It was followed by Khun Heng, Lang Khue, Moeng Kut, and Moeng Mon. Moeng Pon, Pang Long, Moeng Nai were in the middle range. This

was because that distributor did not provide made-to-order VCDs. They only sold to private customers, and video hall owners.

From the table, it can be seen that some distributors bought one or two unlogged-VCDs to make copies for selling. Apart from the account book data, it is hardly to assume the number of CCWW and other serials were copied.

The quality of copies varied. The informant from Namkham (north of Shan) stated that some distributors made bad quality copies, and audiences hardly searched for the original one. Besides, the VCDs from Samphinong reached her place in four or five days. Some people could not wait for dubbed versions. They consumed Thai soundtracks, and discussed the complicated dialogues themselves. This could cause fewer orders in some areas. Therefore Sai Tun Ong had an idea to get CCWW directly from Channel 7 in advance. If possible, he could make dubbed serials and distribute them before they were broadcast in Thailand. However, this is only an idea.

#### **4.3 The Geographical of Dissemination in Shan State**

From the numerical data in previous sections, quantitative data can measure CCWW consumption. To present a clear picture of the Shan people's consumption, its geographical consumption was mapped.

“Knox identified several progresses of economic restructuring which have been responsible for constructing a new landscape of consumption. It is from mass production and mass consumption to more international and flexible forms of capitalism, in which production is ever more closely intertwined with the demand of consumers” (Knox, 1991 cited in Jackson P and Thrift, 1995:207).

### 4.3.1 Location of CCWW Distributors in Shan State

Geographical consumption in this section refers to CCWW in the Shan's landscape of consumption. The location of local distributors who had formal contacts with *Samphinong's* business account in 2008 was mapped.

The small-scale consumption in Langukhe province, the dubbing site in Taunggyi and new distributors have led to a bigger scale of CCWW consumption in Shan state. As the map in the page 96.

The colors spots 30 locations where CCWW serials were distributed from *Samphinong* in Taunggyi as follows:

From the small scale consumption in Langukhe province, bigger scale of CCWW consumption in Shan state

- Up to the north: Lashiao (capital city), Namkham (district) Bhamaw , Myitkyina (Kachin State)
- Up to the north western: Moeng Mit (district), Moeng Kut (Mandalay Division), and Kale (Sakiang Division)
- Down to southward: Pang long (district), Ho Moeng (village closed Thailand)
- East of Salween River: only Chiang Tung (capital city of eastern Shan state)

For 15 years *Samphinong* developed dubbed serials in the southern part of Shan state. Therefore, the consumption was densely concentrated in this area more than other parts of the State. It can be seen that the major locations were concentrated in the west areas of Salween River – mainly in the middle Shan state, to southern places close to Thailand. Moreover, this serial went to cities in Sakiang Division. It was possible that CCWW could go even further to places where entertainment demand and connection were higher.

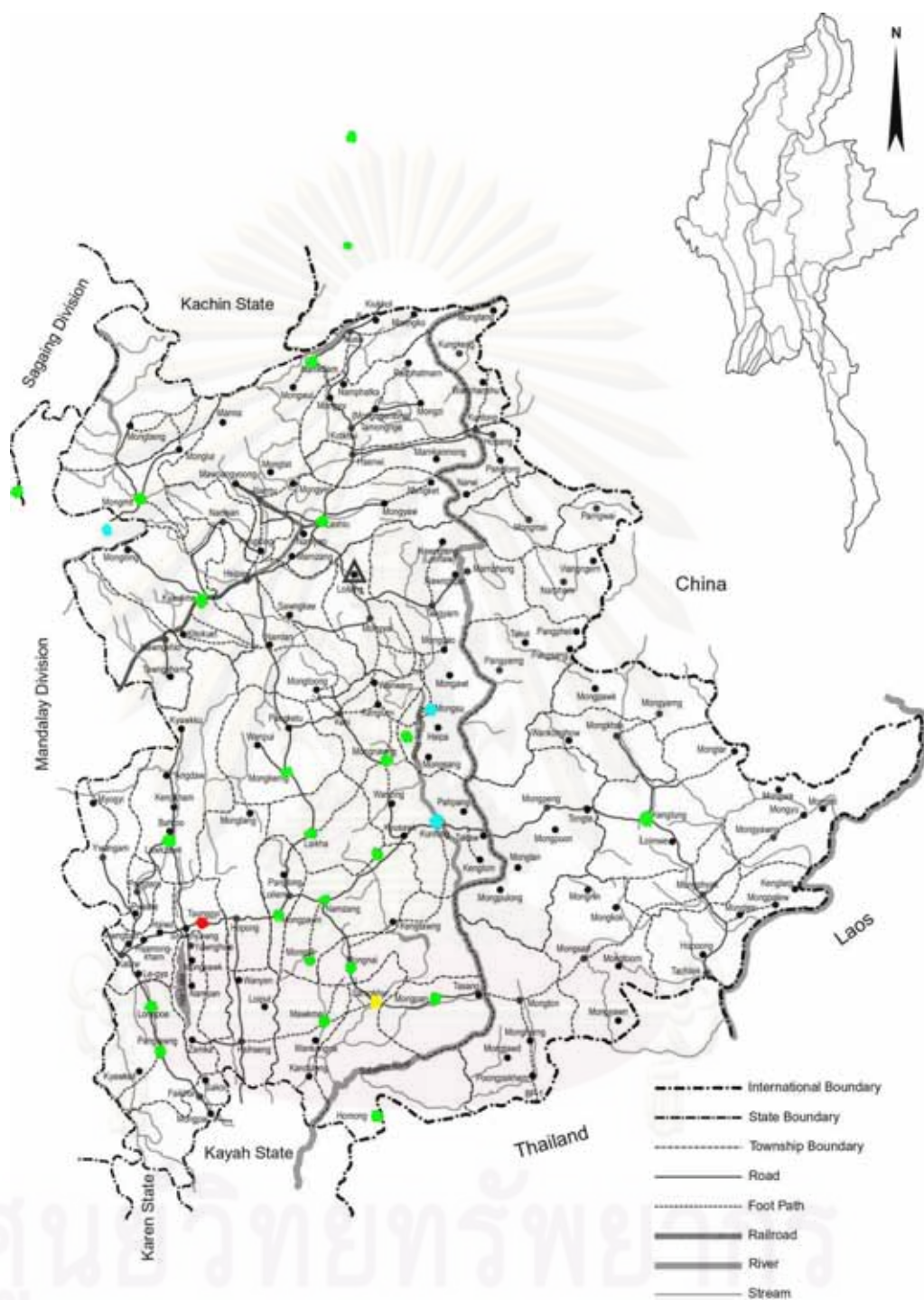


Figure 22 : The Location of CCWW Consumption in Shan State Mapping

Red = Taunggyi where Samphinong locates

Yellow = Langkhue

Blue = the big CCWW distributors

Green = the medium and small distributors

Interestingly, distributors were not only the Shan people<sup>6</sup>. Burmese and some minorities were found in the dubbing serial partner list. The audience involved in consumption might vary ethnically, like the informant case in the previous section, who was Pa-O and one of new clients. The audience was able to consume CCWW through Shan language. It can be said that this consumption is about personal interest. It was rarely interrupted by nationality or other factors as long as they could consume and distribute the serials.

The Shan producers and distributors in these areas were linked by their trade and personal relationships. Based on observations, more than a half of *Samphinong* visitors were the business partners, friends and relatives. If the new clients came, the welcome place was in front of the gate or living room. But the familiar ones were welcome in the working or eating room. This trade was based closely on kinship, and long-term connections (see chapter 3.3). Therefore, trust was important.

#### **4.3.2 CCWW in Shan Demanding**

The flexible format of CCWW consumption made the production closely intertwined with the demand of consumers. Ordering, making copies, delivery, and making a deal from distant areas were easier than ever. Thus the dubbing business grew rapidly according to the consumer's aesthetic preferences.

CCWW consumption demand was discussed in general conversations. This was a way to understand marketing trends. Many visitors came to *Samphinong* to trade. In general talks, CCWW dubbed serials were among many topics that visitors mentioned. New serials were requested because they were the rural people's favorites. However, Thai Channel 7 produced only one serial in months (or in a year). It was not enough for an audience that wants options.

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<sup>6</sup> In this dissertation, the author can not cite the list of distributor names.

Thus, old CCWW serials from previous years were part of the solution. *Samphinong* is trying to collect the VDO reels and VCDs in storage to make cover DVDs. Information on CCWWs was searched online. They were expected to help satisfy consumer demand, but it was not possible to order them online and deliver them to Myanmar. Personal delivery may be possible in this case.

To serve Shan audiences, Sai Tun Ong planned to film Shan CCWW movies. *Upem samlo* (อุเปมสามล่อ) the tragedy and dramatic legend, and *Along Ying Lao* (อะล่องยั้งหลาว (ดาว)) the warrior in Shan legend were selected. He gave the reason that *Nang Upem* and *Chao Samlo* existed, and rewriting the text books with colorful drawings and pagoda pictures at Moeng Kueng were presented to the author. Realistic plots and happy endings will be made, because tragedy was not his style. In contrast, *A long Ying Lao* may not be suitable due to the battle plot and historical storyline.

More than other reasons, CCWW production needs professional special effects which *Samphinong* cannot provide yet.

Beyond the marvelous costumes, Thai CCWWs have a modern presentation unlike other serials. At the same time, the art was appropriate for the Shan's imagination. For example; the audience saw mythical birds which were different from *Kingala*. The special effect made paradise seen in various styles. The animation made mythical creatures like *Malomwin* (flying horse), *Singkham* (golden lion) come alive.

Because of the interesting computer graphics in Thai CCWW, the Sai Tun Ong's eldest son wanted to study animation and computer graphics in Thailand after he finished his bachelors degree. Therefore, he could make special effects in Shan movies.

In 2006 *Poenhak wanlang* (ปั้นฮักวันหลัง) and 2007 *Laplang thangchang* (ลับหลังตางจั่ง) were produced. These two movies were conducted by his script and edited in Rangoon.

The plot adopted Thai CCWW and combined it with a modern plot<sup>7</sup> as a Thai evening serial. The fantasy costume was designed by his wife. She stated that it was influenced by Thai CCWW, *Komin* โกมินทร์ and *Thinnawong* (ทินวงศ์). This was very successful in *Lashio*, *Si Por*, *Chokmae*. From the video tape of opening day, hundreds of people welcomed the actors at the cinema. All the tickets sold out<sup>8</sup> in the first two rounds. Sai Tun Ong said this movie touched the record of Shan movies. It was sold in many areas (including Thailand). The Shan-made movie was based on the trends of consumer demand. It adapted Thai ideas in form and plot, while the details were in Shan style.



Figure 23: Comparing *Costume between Pra-Thinnawong* (พระทินวงศ์ -Thai) and *Laplang thangchang* (ลับหลังคางจิ้ง-Shan) from VCD covers of Channel7 and Samphinong

From the views of consumers and distributors, it can be seen that Thai serials, especially CCWW, still played an important role in entertaining and teaching the Shan beliefs. The popularity of CCWW concerned the whole production. The actors in particular roles (costume) were the logo for Shan audiences. CCWW actors were

<sup>7</sup> It was about one student who crosses time to love the beautiful woman in the forest. But he found out that she is the demon, thus he tried to run away and back to the recent time. After that he must follow the girl who has same face as the demon. The main theme was love, beliefs, and paying back the sin.

<sup>8</sup> The ticket prices in local stand alone cinema are 1000, 500, 300, 200, 100 Kyat.

recognized in a different way from Thai evening serial actors. They can be defined as ‘the person in folktale’. With little news of these actors in Thai media, the Shan only know them from their own CCWW serials.

Samphinong had planned to do a CCWW actor calendar<sup>9</sup> for distributors. It sought to advertise and motivate CCWW consumption. The voice at the end of VCDs encourages viewers to: “Please wait to see the next episode of CCWW title..... number.....and may I bless everyone to have happiness.” This is the traditional style of dubbing serial advertisements. As everywhere, the Shan started having media options along with social changes. To keep their attention, good dubbing work, as well as solid techniques of presentation and advertisements was needed. However, the CCWW photo cover in Shan was not necessary, because this serial always saleable and rarely need the advertisement. Thus only voicing over and re-tilting on the feature were needed. Contrary to Thai evening serial which covering photo and changing title music was required.

From the small scale of Langkhue site, CCWW spread to the Taunggyi dubbing site. They have constructed a new landscape of consumption via the production and demand of CCWW. More convenient communication, made this serial more popular.

The consumption of CCWW in these areas illustrates the business of distributors and local video halls. The consumers were not only the Shan people, but included minorities who followed CCWW as their cultural media. Retail sales offered opportunities for individual consumption.

Average orders in each area show that folktales and evening serials are consumed equally, and that Shan movies are inspired by CCWW and evening serials. It is clearly seen that this plot style fascinated Shan audiences, especially people in distant places where folktale and modernity were combined in their thoughts.

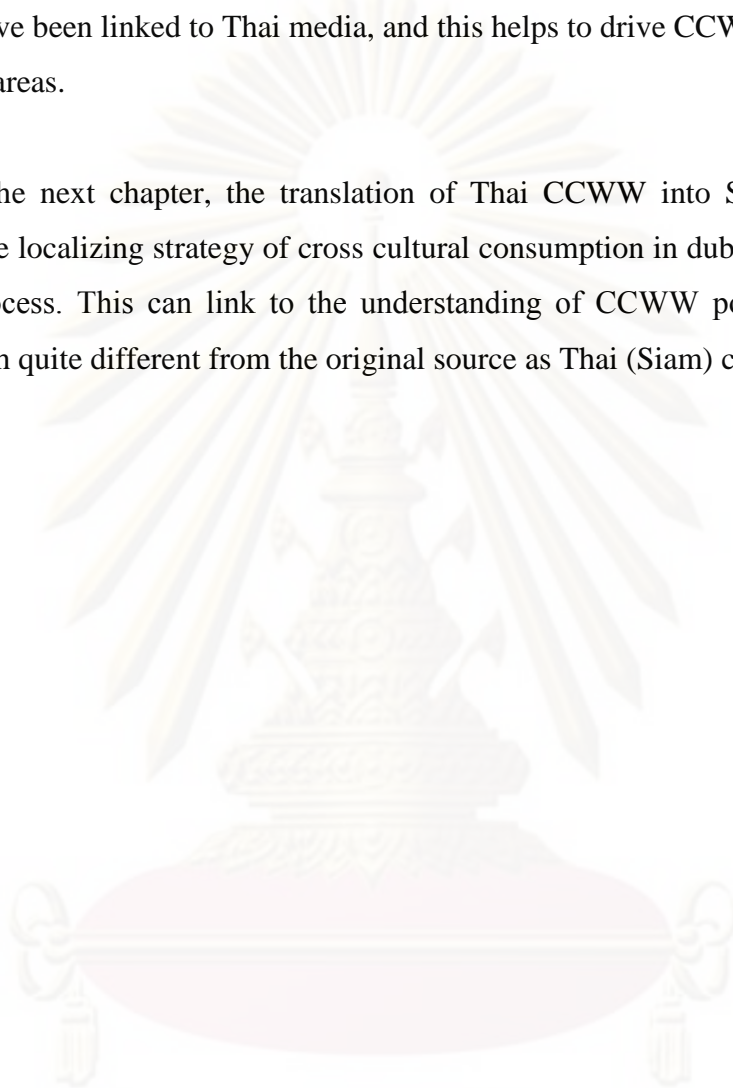
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<sup>9</sup> Thai calendar was modified to be Shan. In many places, it can be seen that Thai stars calendars hang as Korean. It was available at the market also.



The Shan consumption of Thai CCWW shows that people are being offered a substitute to traditional Shan folktale media. People can learn and recognize their folktales through Thai plots. The Shan people's personal knowledge, backgrounds and interests have been linked to Thai media, and this helps to drive CCWW consumption in Shan local areas.

In the next chapter, the translation of Thai CCWW into Shan language will illustrate the localizing strategy of cross cultural consumption in dubbing, re-tilting, and naming process. This can link to the understanding of CCWW popularity in Shan's world which quite different from the original source as Thai (Siam) culture.



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## CHAPTER IV

### THE SHAN TRANSLATION OF THAI CCWW

In Southeast Asia, the technique of “voicing over” has been used for target audiences. Martinez (2004) stated that Dubbing is the replacement of the dialogue and narration of the foreign or *source language* into the language of the viewing audience or *the target language*. The replacement must contain the three elements of synchronization, namely picture, voice, and emotion

The techniques varied, depending on the dubbing developments in each country. The general terms to identify “dubbing serial/movie” are as follows:

**Thai** = ละครพากย์

*Lakon*            *Phak*  
Serial            dub  
'Dubbing serial'

=หนังพากย์

*Nang*            *Phak*  
Movie            dub

**Khmer** = បញ្ចូល សំឡេង ក្នុង (Phalla Saen, interview, 20March 2009)

*Panchol*        *Samleng*        *Kun*  
*Insert*        *voice*        *serial/movie*  
'Dubbing serial/movie'

**Vietnam**

*Kich lòng tiếng* (Nguyen, Quang. interview, 11 April 2010)

*Koek*            *long*            *tiang*  
Serial            insert            voice  
'Dubbing serial'

*Phim lồng tiếng* (Ngen, Quoc Toan. interview , 17 March 2009)

<i>Phim</i>	<i>long</i>	<i>tiang</i>
Movie	Insert	Voice
‘Dubbing movie’		

Mono-voice dubbing<sup>1</sup> was used in Vietnam’s western and Korean movies, while multi-voice dubbing was used in Chinese movies. In Laos, there are no dubbed serials/movies, because audiences can watch directly in the Thai language. Only the Thai television advertisements were dubbed. Laotians have appropriated Thai dubbed movies by re-titling them in Lao (Tingthong Phetsavong, interview, 29 March 2009). Similarly, Myanmar does not have dubbed serials/movies, providing only Burmese subtitles for foreign serials/movies.

The Shan minority<sup>2</sup> in Myanmar dubs serials using their own techniques. This was the way they consumed foreign media, especially from Thailand. The general term for Shan dubbed serials is:

ဆတ်လမ်း (Burmese)	+	သို့,	သီင် (Shan)
<i>Salang</i>	+	<i>Sai</i>	<i>Seng</i>
Serial		insert	voice

The *Samphinong* firm adopted Burmese<sup>3</sup> and compounded it with Shan to refer to foreign television serials. *Sat Lan* was pronounced as *Salang* combining *Sai Seng*, meaning voicing over or dubbing.

They were generally categorized into two types.

<sup>1</sup> One artist dubbed for every characters. The technique was translation and dubbing without intonation. The informant stated that its style was not synchronization in picture, voice and emotion.

<sup>2</sup> The borrowing word from Burmese ending with /ao/ or /-n/ is pronounced /-ng/ in Shan. ဆတ်လမ်း<sup>2</sup> (ซัดแลน, *Sat Lan*) is Burmese term for drama, play and television serial. As same as the satellite dish was informally called စလောင်းအိုး: /salao-o/ and it pronounced *Salong* in Shan. *Salao* means pot; *O* means the cover to identify the satellite dish (Ampika Rattanapitak, interview, 2009).

<sup>3</sup> The Shan language both in speaking and writing contains the influential Burmese language. Thus in this study, the Shan with Burmese word which was translated or derived were defined as dubbing translation.

1. *Ka Kham*<sup>4</sup> (ကါခံ) refers to evening or contemporary television serials.
2. *A long* (အလွင်) refers to CCWW television serials.

*A long* is identified separately from the general serial *Ka*. It was for princely stories or Jataka tales<sup>5</sup>. Besides, CCWW with temporal words was not used by the Shan people in Myanmar (*Along Chao* (အလွင်ခါး/a **morning** folk tale serial). Because the consumption was via VCD, specific times do not appear in Shan terms.

The CCWW is developed within a Thai cultural context. It was borrowed by the Shan, which belong to another culture (in boundary terms), via translation. Ideas, motifs, plots, technical devices – especially in the contemporary arts – were appropriated, while it was negotiated into a commodity by the Shan's concepts.

In this study the translations are the way to appropriate CCWW for the local Shan consumption. Therefore, the translation for dubbing and word derivations by the artist is analyzed. The meanings of re-titling or actor names are categorized and explained as the Shan concept for CCWW consumption.

In this chapter, the CCWW in translation was categorized the findings into three sections.

- 5.1 Language and Translation in Dubbing CCWW
- 5.2 CCWW in re-titling
- 5.3 Actor names in Shan

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<sup>4</sup> ကာ: (Burmese)+ ခါး (Shan) means evening/night time.

Television serial/movie generally called ကာ: (က/ka), for example, Korean movie is ကိုရီးယားကာ: (Ko Ri Ya Ka).

<sup>5</sup> In Burmese, အလောင်း (A-Laung) means one who going to be, refer to important people, Bodhisattva.

<sup>6</sup> The term of CCWW identify by the Shan people of Thai-Myanmar border, Piang Luang sub district.

In the translation, two dubbing artists who experienced with *Samphinong* at the beginning were focused. Saeng Nuan, and Thuaichi the main artists were observed both in CCWW and evening serial translation to explain artist's knowledge of translating, technique, and language for dubbing.

Second and third sections, the Shan cosmos concept from Ahom Script by Rani Loetluemsai, and Shan myth (folktale) were used for explaining word derivations in CCWW re-tilting, and actor's naming.

### **5.1 Language and Translation in Dubbing CCWW**

Translating consists of reproducing in the receptor's language the closest natural equivalent of the source-language message, first in terms of meaning and second in terms of style. But this relatively simple statement requires a careful evaluation of several seemingly contradictory elements (Nida and Taber, 1982 :12 ).

For the Shan's serial dubbing, the translated basis was not totally word for word, but rather more natural equivalents. The acceptable language was used for general Shan audiences. From general talks with the Shan CCWW consumers who knew Thai language and my Shan knowledge, the quality of the serial translation is passed standard while the evening serial still missing correct translation. However, *Samphinong* dramatizing was helped both in aesthetic and language.

CCWW in translation were not criticized much because folktale story type. The audience factors of age, gender, education and background were not much affected because the Shan dubbing has reached a standard language level. It was proved by 15 years of dubbing production and stable clients.

Word selection, content organization, voice, emotion and language level in CCWW were equivalents. The translating ability was developed with CCWW plots. The meaning and style was equivalent both in message and dialogue. Therefore, knowledge of storylines, dubbing techniques and languages were needed.

### 5.1.1 Knowledge of Story line

CCWW is told in a folktale style; the storylines are clearly for teaching morality. The acting and dialog are in a traditional play format, which is easy to understand and translate. Most of the early dubbed films in Southeast Asia region were evaluated from folk plays. In Thailand, the first dubbed movie, in 1931, was *Ramayana* from India (Thachattree Pilukpakawat, 2002:15). It can be seen that appropriating Indian media started before Thais had the capacity to produce their own media, or CCWW.

In modern visual technology, many folktale motifs in *A Pum Tai* (อะปุมไต) of Shan folktales were present in CCWW. The CCWW story and its presentation were understood, and could communicate with Shan audiences. However, the serial was created from Thai world's view. It contained Hinduism and Siamese culture which needed to be interpreted for Shan localization. Therefore, for two decades, it has been easily adopted into Shan's media culture.

In dubbing work, before the Shan artists translated and dubbed the evening serials, CCWW was the serial for professionals.

Saeng Nuan growth up with dubbing team since she was 12 and in 16 years old she started dubbed for leading role in *A long Soe Khap Saeng* (อะลองเสื่อขามแสง). She explained that CCWW was clearly understood by its storyline. After she observed her relatives for several times, she learnt only the dubbing technique then started doing as artist.

CCWW has helped dubbing artists to develop their translation skills. Folktale plots were generally trained since everyone was young – from their parents, narrations and in the school. Thus it was the basic knowledge of most Shan people. Dubbing artists could understand CCWW plots immediately. Only the new characters and some language terms caused translation problems.

For appropriating CCWW into Shan, dubbing the dialogue alone was not enough. Since CCWW stories also shared Shan motifs, the titles and actor's names must also be coherent. At this stage, Thai original titles and theme songs (normally they narrate the synopsis) was considered for re-titling. Using this information, the artist could form suitable titles in Shan.

Some characters complicated matters for the artist. The actor names were used to remind which actors artist must concentrate with. Therefore, after re-tilting CCWW in Shan, the first progress of dubbing translations started from naming the actors in Shan. It was changed into one single name and used thereafter.

CCWW plots and the Thai actors' body language were more comprehensible for the dubbing work than Chinese and Indian movies. By visual presentation and dubbing style, CCWW immediately pleased rural audiences who associated with folk life, fairy tales and ancient cosmos. '*Man Chap Kan*' (มันจ๊ับกััน) means it was suitable in an aesthetic style.

### 5.1.2 Naming : Shan dubbing Technique

In standard film dubbing (Martinez, 2004: 3-7), the **translator** is independent from the dubbing studio. The translator works on the film itself and the **written script** (in the original language). After translating the script it's sent to a **proofreader** and language specialist to correct and find synchronizations in meanings and lip movements. Then it is organized for a Time Code Record (TCR) for telling how many takes each character appears in, and organized into dubbing sessions before making a schedule for the artist and **director** to ensure the planned takes are completed.

In terms of large dubbing productions, translation and TCR can be done. Nevertheless, none of the above processes can be approached with the Shan translation. Instead of TCR, *Samphinong* has relied on the actor's names. It tells how many characters appear, and to roughly organize the takes for the four dubbing artists.

In chapter three, the dubbing studio traced that there was neither dialogue translators nor proofreaders at *Samphinong* firm. The supervisor only gave some ideas to avoid political issues. Thus audiovisual translations were in the artist's hands.

The CCWW file was directly sent to the dubbing studio. While artists watched CCWWs, they had translations in mind. After learning the takes and names, the artists dubbed the full part of each episode in an hour without written text. Sometime they would watch each scene to get more ideas and prepare for emotional dialogues. Thus they must cope with both the audio language and the visual action while controlling the sound mixer. To improve the synchronization of the dubbing they focused on the pictures, voices, emotions and standards of voice.

**Picture and voice synchronization:** Shan artists repeat Thai dialogues before making translations, and then rehearse the Shan translation before recording. They did synchronizations by watching the actor's lips (picture). The space between phrases and sentence was carefully checked.

Original sound effects disappeared in the dialogue dub. The easy sound effects were done by knocking tables, wooden sticks or hitting glass. Sometimes they would grab plastic bags or clap hands to make the sounds and pictures synchronize.

**Emotion Synchronization:** The voice intonations express emotions such as sad, excited, angry, happy and upset. The right intonation was done once the artist understood the background. Many times, the experienced artist traced the information for young artists. Sometimes, it is difficult to synchronize emotions because artists worked for many serials, and role confusion could occur. Luckily, CCWW characters have straight or flat characters, thus it's not complicated for synchronization.

Picturing the Thai actor's lips and mood could go together by using similar dialects. Thus by watching and listening, they could learn from the Thai serial. Contrary to dubbing Chinese movies (Chinese movies in Thai), the lip movement was Chinese



while the audio was in Thai. This made it very difficult for dubbing artists who needed a synchronized picture and sound<sup>7</sup>.

**Standard of voice:** *Samphinong* dubbing artists use standard sounds for dubbing, including a clear voice and attractive tone. One young female artist with a pleasant voice has been dubbing since she was young, and has a very pleasant voice. The artists can also make many voices, from a baby's to an old person. Loud or light voices, high or low pitch, and intonation can be adjusted for particular roles.

*Samphinong* worked without scripts, but they tried to create a dubbing standard, by appropriating media within its culture via language.

### 5.1.3 Wording

Dubbing experience and Thai language ability were necessary. But the artists' everyday lives also affected their dubbing skill. Outside jobs took them away from their work. Often, these working skills were not enough to interpret complex dialogues. Thus advice from colleagues was sometimes necessary.

It has been suggested that young male artists could write Thai text. And they wanted to learn how to type in Thai, in order to search for Thai media online. The *Samphinong*'s request for CCWW titles in Thai were typed by the author. This was used to search for the actor's photo in order to make a DVD cover.

The artists understand standard Thai, but find it difficult to reply in Thai. They spent time to select Thai and Shan words to give the closest meaning. Listening to Thai without visual synchronization was hard for the artist. For example, after the television news finished, they asked what happened. A few messages were caught, but not the whole story. It can be considered that they work with audiovisual language which

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<sup>7</sup> During the field trip, *Samphinong* was dubbing Chinese movie "Samkok" Romance of the Three Kingdoms. They spent a long time in one scene to understand Thai dialog. The actor lips were very distracts the artists. They said it was very hard when they listened to Thai dubbing. It contained unclear voicing as Chinese dubbing act. Thus different sound and picture in long discussion scene was terrifying Shan artists.

synchronizes the actor's lips with the acting. Thus audio channels alone were not enough to give them understanding. It can be said that Thai dramas were their major channels for developing their language ability.

Two female artists spent all day in the dubbing houses, learning Thai language via television and Thai music. Notification by Thai actors via entertainment programs gave them social information to understand the Thai social context, especially high class people who appeared in evening serials.

These two females were observed working on evening serials. Even when they watched on-air serials during broadcast time, only parts were replayed in the dubbing room. It can be interpreted that not all messages and events in modern Thai could be easily understood by the Shan artists. Therefore, updating Thai events were as necessary as the dubbing development. For Nuansaeg and Thuachi, the dubbing room is more than working site; it is the port of linking their work with information.

Self-training is required for a dubbing career. Unintentionally, Nuan Saeng (the young female artist) always makes the same voice as the Thai actress. This helped understanding regarding dialogue and the actor's mood, and she could also provide equivalent emotional translations.

Due to timing limitations, all artists could not work as a team sometimes. The two female artists have helped others on the following:

- telling synopses to connect the story from the previous episode
- interpreting the complex text, and translating difficult dialog
- deciding to select the appropriate language

Appropriating Thai television serials for Shan consumption, the acceptable message can be made only in the dubbing room. Thus adjustable words, phrases and text, both in CCWW and evening serials, are explained.

### 5.1.3.1 Translating Adjustment

In CCWW, Thai proverbs were presented as the serial theme for moral teachings. Thus it was repeated many times by extra characters, and it could not be cut off. Word-by-word translations did not match the Shan meanings. To reproduce the message, the artist had to make meaningful equivalents. For example:

*Khun Phi On* ขุนพื้ออน (*Thep Cha Ting Cha* เทพจ๊ะทิงจา) in *Saeng Sai Pai Khun Phi* (2009) said:

#### Thai

*rak di ham chua rak chua /sh/ham sao rak thang di rak*  
(like **good** carry gable like **bad** carry pole like both good like)

*thang chua/sh/ ham thang chua ham thang sao*  
(both bad carry both **gable** carry both **pole**)

‘If you love to be good, you will carry a gable. If you love to be bad, you will carry a pole. If you love to be good and bad, you will carry both gable and pole’

= Like to do good thing, one will be at high status (as gable which was sat on top). Like to do bad thing will be at low status and heavily suffered (as the pole which carried everything).

Carrying Gable and pole in the Thai metaphor were compared to the result of doing goodness and badness. The artist understood this proverb, but gable and pole did not make sense as a Shan metaphor. Besides, they did not have Shan proverbs to fit this meaning and speaking length. Therefore, the key meaning was translated by Shan grammatical adjustment.

#### Shan Dubbing

<i>het</i>	<i>long li</i>	<i>ko</i>	<i>lai hap</i>	<i>long li</i>	<i>het</i>	<i>long moek</i>	<i>ko</i>
(do	goodness	then	receive	goodness	do	badness	then)
เฮ็ด	หล่อง หลี	ก่อ	ไต่ ฮับ	หล่อง หลี	เฮ็ด	หล่อง เขมิก	ก่อ

*lai hap*    ***longmoek***    *het li*    *het moek*    *cha*    *lai hap*    *li*    *hap*  
 (receive    badness    do good    do bad    will    receive good    receive  
 ไลฮับ    หล่องเหมิก    เฮ็ดหลี    เฮ็ดเหมิก    จ่า    ไลฮับ    หลี    ฮับ

*moek*    ***moenkan***  
 (bad    as well)  
 เหมิก    เหมิน    กั้น

‘Doing good, one will receive goodness, doing bad one will receive badness’

***long-*** (หล่อง) was marked as prefix meaning ‘the way’; it was compounded with a verb or adjective to make an abstract noun (Amara Prasithrathsin, 2007: 4).

*li*    ‘to be good’    > *long-li*    ‘goodness’  
*moek*    ‘to be bad’    > *long moek*    ‘badness’

The abstract noun was used instead of a metaphor. Moreover, this translated proverb was dubbed for a tongue-twisting phrase in the same serial.

### Thai

*cham*    *khiao*    *khwam*    *chao*    *cham*    *khao*    *khwam*    *kham*  
 Bowl    green    turned upside morning    bowl    white    turned upside    night  
 ชาม    เขียว    คว่ำ    เช้า    ชาม    ขาว    คว่ำ    ค่ำ

‘The green bowl is turned upside down in the morning; the white bowl is turned upside down at night’

Because it did not make sense to make a playful phrase in this meaning, the artist decided to cover this phrase by the above proverb. Therefore, the artist’s knowledge of Thai language could help to adjust acceptable translation.

In the dubbing room, the ‘bilingual Thai-Tai (Shan) Dictionary’ can help the artists to select some words. However, it was not an absolute solution because evening Thai serials contain new topics, which the artists had barely experienced. In these cases, the artists made adjustments based on their existing vocabulary.

In some discussions of Thai serial *Montrahaengrak* มนตราแห่งรัก in 2009, the character talked about specific items. The artists took a minute to think for the right word. For example;

**Thai :** *Phim* *Khiao* (พิมพ์เขียว)  
To Print/copy green  
'blue print'

**Shan Dubbing:** *Khaep* *Hang* (แคปช่าง/ร่าง)  
Classifier for paper/thin item picture/drawing'  
'Picture'

Actually, there is a Shan word meaning blue print, '*Hang ko sang* (ช่าง/ร่าง ก่อสร้าง)'. But this translation of a technical term caused the artist to rarely select the standard Shan word.

Similarly, in a yelling scene in *Chaoying lamsing* เจ้าหญิงลำซิ่ง in 2009, there was an insulting word which the artist hesitated to translate. For example;

**Thai:** *Mamasang* *Kharaoke* (มามาซังคาราโอเกะ)  
Brothel mistress, karaoke  
'Karaoke and brothel mistress'

*Mamasang* is slang meaning a woman who works in a supervisory role typically related to sex work, as a 'brothel mistress'. Actually, there is a Shan word meaning *mamasang*, '*Mae Moek Ya*' แม่หมีกญา (Dhammacariya, 2009: 84). But, the artist has given a softer meaning.

**Shan:** *Hongkan* *Maeliang* *Ti hongkwam* (โฮงก้าน/โรงงาน แม่เลี้ยงที่ขี้สงความ)  
Business place rich woman at singing song  
'Karaoke mistress'

For the Shan dubbing, referring to inappropriate things in Shan media is unacceptable (some consumers had called to complain about unpleasant language). Therefore the artist adjusted meanings and used simpler words to better suit the Shan context.

From the translated samples, it can be seen that the knowledge of storylines, dubbing techniques and languages of the artists were significant for dubbing the serials. CCWW had fewer problems with plot, but the numbers of characters in the same scenes and Thai proverbs have caused difficulties regarding the translation. Meanwhile the evening serials contained more complicate plots, unfamiliar items and inappropriate dialog. However, grammatical and lexical adjustment by the artists helped to resolve these problems.

### 5.1.3.2 Localizing and Contextualizing

As in the royal tales, CCWW has used royal words to suit princely plot. Banchop Phanthumetha (1966 ) showed that the Shan beliefs were *Chao Khoe*<sup>8</sup> *Chao Khun* (เจ้าเคอเจ้าขุน), kingship relations. His study collected some Shan royal words compared with standard Thai. It resulted that the Shan royal words were not as many as those in Thai language. And, the Shan royal word formation was not far from the common language.

Compared with the previous study, the royal words in CCWW dubbing have shown a change in their dubbed translations. The mark word ‘-to’<sup>9</sup> ‘ต่อ’ was not found in any dubbed version. The royal words in CCWW dubbing were simple. Consider the following example:

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<sup>8</sup> *Khoe* means line or lineage.

<sup>9</sup> Some word compound with *-To*, to tell that it was derived from Burmese. ผู้มีต่อ (จนินฐา), ส่วยต่อ (ญาคิวงศ์). (Banchop Phanthumetha, 1966)

Shan Original Royal Word			Royal word in CCWW			Meaning
			Dubbing			
<i>Chao</i>	<i>mae</i>	<i>To</i> (เจ้าแม่ต๋อ)	<i>Chao</i>	<i>mae</i>		Mother Queen
Royal person	mother	Royal suffix	Royal person	mother		
<i>Yi</i>		<i>To</i> (หฺยี่ต๋อ)	<i>Chao</i>	<i>Nong</i> (เจ้าน้อง)		Younger Prince
second		Royal suffix	Royal person	younger person		
			<i>Chao</i>	<i>chai</i>	<i>on</i>	Young Prince
			(เจ้าชายอ่อน)			
			Royal person	male	young	

It could be assumed that the standard royal word (influenced by Burmese wording) was slightly different than the Shan kingship system. The common Shan may not be familiar with the formal language. Besides synchronizing with the actor's lip movement, the simple word could make meanings without changing context. Thus *Chao* (royal person) was compounded with *mae* (mother), *nong* (younger person), or *on* (young) instead of using formal language.

Moreover, the artist used the actor's name (Shan name) instead of using princely pronouns because some CCWW have many characters. And it was hard for artists to make order. For example *Along Hoi Kham* (2008), *Along Kumara* (2006) was a big group of brothers and sisters.

However, some royal words remained original such the words for king and heir, because they are major words that are routinely used. These royal words can not substitute other similar words for the same meaning.

Original Royal word in CCWW			Meaning
<i>Khun</i>	<i>Hokham</i>	ขุนหอคำ	The King
King	Palace		
<i>Chao</i>	<i>Kaem</i>	<i>Moeng</i>	เจ้าแก้วเมือง
Royal person, protect,	city		Heir

From observation, Shan original royal words were hardly found in recent dubbing work. These included the action verbs, ‘to eat’ *Tae Poi To* (แต่ปိုຍต๋อ), and ‘to sleep’ *Set To Kho* (เซ็ดต๋อ), which were not used in recently CCWW dubbing version. The verbs used were common words, *kin* and *non* respectively.

The artist’s usually used the closest words to refer to the same thing. It was for convenience for dubbing within a limited time. CCWW was on-air in the morning, and the artist had to finish dubbing before 10.00 to make copies ready for the client in the afternoon. The priority in CCWW dubbing is the message rather than finding the correct technical term. Selecting words for dubbing synchronization has led to a decline in correct use of language.

However, CCWW appears in rural Shan areas. More or less, the Shan audience had folktale serials with some traditional language. CCWW of *Samphinong* has passed on equivalent meanings and styles.

The selecting dubbed copies compare with the original Thai version found that the dialogue was completely translated. Therefore the storyline were never changed. Besides, it was negotiable with Shan tales, keeping the simple dialog which is.

The CCWW theme songs were never replaced. Contrary to the evening serials, the theme songs were replaced by Shan modern songs<sup>10</sup>. The reason was none of artist had accomplished Shan traditional them song for CCWW. “*am mi kwam laep*” อမ်มีกวมแลบ, ‘none meaningful song to fit’ CCWW story. And it is already meaningful for the audience. Therefore, original theme song was remained to tell prologue for audience.

Similarly to the rhythm verse in narration scene, it was silenced or left Thai verse. *Samphinong* hardly found the local artist who could make the meaningful and

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<sup>10</sup> To cover the coherence emotion and advertise *Samphinong* music, the modern song of the Shan artist in *Samphinong* Company were used in replacing Thai evening serials to be more localized.



coherence verse in Shan. Beside, Sai No Kham the previous dubbing artist has moved to Moeng Nong to be a monk<sup>11</sup>. Since then none artist could response on narrated verse. The several copies of CCWW in Shan has shown his works in *Namchuemae* น้ำจืดแม่, *Along Songpa* อะลอลองสองปา, *Homaisangkham* หอไม้ซางคำ in 2003 was probably his last piece. In last seven years ago, the localizing CCWW into Shan by local artist was successfully practiced. In *Namchuemae*, the string instrument was played during versed.

The complete dubbing version of CCWW in Shan was done. *Kwam mak* or *khaoso* ความหมาก, คำขอ was one of traditional processes to narrate folk and Jataka tales. However, it was slightly disappeared from Shan modern culture. Thus this prominent technique in present CCWW dubbing feature was not found.

Through the storyline was not much changed or different from original source, some subjects in CCWW were out standing presented for localizing. For example, *Phra Tinnawong* was recognized by the romance love story with Thipmontha (the princess with flute) in Thai version. But in Shan *Malomwin* (flying horse) was shown in re-titling instead of present only the main actor. The conceptualizing Thai CCWW into Shan will be discussed in the next part.

## 5.2 CCWW Re-titling

Although the Shan borrowed the ideas, motifs, plots, and technical devices, they seem to be self-conscious in borrowing. In this regard, Shan re-titling of CCWWs from the year 1995 to 2009 were categorized. Each title and its meaning were analyzed to see how the re-titling was formed. How the Shan (artist) understood traditional knowledge was presented via the new title.

It found that some Thai titles were directly borrowed, while most of the Shan re-titling was translated and derived from specific selections.

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<sup>11</sup> I met his friend at Mahidol (before study trip), Ven. Siha told that his friend used to work for Samphinong dubbing group. Sai No Kam was novice before

### 5.2.1 Borrowing Thai Title

This form was directly borrowed Thai words, because Thai titles were meaningful for the Shan people. For example:

Thai title	Shan Re-titling	Writing
นางสิบสอง (1988) <i>Nang Sip Song</i>	<i>Nang Sip Song</i> นางสิบสอง Woman address, twelve	ခင်းသိပ်းသွင်  ⇒ Twelve ladies

*Nangsipsong* or 12 girls was recognized as one of the most favorite folktales among Tai groups. It named *Mak Ta Sip Sing Nang* (หมากตาสิบสองนาง) twelve girls' eyes. This story has been adapted to "*Rothasen Chadok*", one of fifty Panyasa Jataka (unwritten in Tripitaka). By folktale sharing knowledge, the Thai title was already unique with regards to the Shan concept.

Some CCWWs were re-composed from local play. At first, it was hard to identify the story's plot. Thus meaningful Thai title and its simple words in Shan remained. For example,

Thai title	Shan Re-titling	Writing
น้ำใจแม่ <i>Namchai Mae</i> Kindness, mother	น้ำจ้อแม่ <i>Nam Chue Mae</i> Kindness, mother	ခင်းသိပ်းသွင်  ⇒ mother kindness

*Namchaimae* or mother's kindness was adapted from southern Thai shadow plays<sup>12</sup>. It was purposed to teach children morality for their mother. It traced the story of a blind mother, and her son's gratefulness, with princely adventure motifs.

<sup>12</sup> *Namchai mae* was no.25 composed by Phrom Bunrit, the famous local artists who invented hundred shadow plays (National artist, 2010 :online).

The theme of mother's kindness<sup>13</sup> was already presented in the Thai title. And, the hard life of a blind mother was narrated by her son promising in serial theme song. As following sample lyric:

*luk cha ha namchai hai mae.... tong klapma phlan dang khamsanya*

Child will find kindness for mother...must return immediately as promise

ลูก จะ หา น้ำใจ ให้ แม่ ต้อง กลับมา พลับ ดั่ง คำสัญญา

'I will find the mother kindness (metaphor) .....I will be returned as I promised.'

In other CCWW theme songs, princely magical adventure was traced, but *Nam Chai Mae* has explained the hero's relationship and promise to his mother in common status. Thus it was clearly comprehensible and appropriable by the rural Shan, adopted Thai title was suitable for such a plot.

### 5.2.2 Re-Titling by Translation

Some of the Thai CCWW titles have contained comprehensible meanings and themes. But the words were too different from Shan. Thus artists kept Thai serial concepts, and translated them into Shan words. This can be divided into two types.

#### 5.2.2.1 Direct Translation

This re-titling was derived from the original Thai title which Pali Sanskrit was used. For example:

Thai title	Shan Re-titling	Writing
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<sup>13</sup> The hero must find the answer "what is mother's heart water" (*Namchai mae*). Four mother's waters in this serial are concrete metaphor. Meaning of "mother's kindness" are as follows;

1. "*Nam nom*" milk
2. "*Namchai*" kindness of scarification
3. "*Nam raeng*" Energy to work for her children
4. "*Nam kham*" cheering up word

เทพ	สังวาลย์	แสงสายป้าย	ขุนผี	သိင်္သိန်ဖိုး ခုခင်ဗီ
<i>Thep</i>	<i>Sang Wan</i>	<i>Saeng Sai Pai</i>	<i>Khun Phi</i>	⇒ breast chains of
God,	Breast chain	Breast chain,	god	angel

In Thai, ‘god’ was the main word, while ‘breast chain’ was a modifier to set the idea that it is an angel story with a magical breast chain.

In the Shan translation, the ‘breast chain’ and ‘god’ were derived, but in different positions. The breast chain was main word, while ‘god’ was a modifier. The focus was moved to a breast chain, which convinced between powers of gems, and the Shan symbol of sky power. (“sky” will be discussed in the actor’s naming part.)

### 5.2.2.2 Translation and Adding Shan Word

This translation has remained with the Thai meaning, and compounded Shan words to explain what the story was related to. Coherent meanings and specific words were derived in re-titling. For example:

Thai Title	Shan Title	Writing
พิกุล ทอง <sup>14</sup>	เจ้ายิ่ง หมอก ทิดลา คำ	ထင်းယိင်းမွှင်, မိတ်လှစမ်း
Phikun Thong	<i>Chao Ying Mok Khit La Kham</i>	⇒ Golden midlar
Medlar, gold	Princess, flower, medlar golden	princess

*Mok Khit La* is the medlar flower. *Kham* is gold in Shan. These two words were directly translated from the Thai title. However, golden medlar was not detailed enough to form an idea of what the story was actually about for the Shan. To specify that it was about ‘the princess’ *Chao Ying* was added in front of golden medlar.

Thai Title	Shan Title	Writing
สี่ ยอด กุมาร	อะลอง เจ้าชาย สี่ ปา	လလွင်းထင်းလေးသီ, ဟူး
Si Yot Kuman	<i>A Long Chao Chai Si Pa</i>	⇒ The tale of four
Four, super, prince	<i>Jataka tales, princes, four, classify</i> word for prince	princes

<sup>14</sup> *Phikun Thong* is believed as paradise flower. It was used as the name of princess who ever speaks; the golden meadlars were spilt from her month. This story was written in Ayuttaya period for external play. It contained many motif of CCWW style.

*Si Yot Kuman* (สี่ยอดกุมาร) is CCWW that Shan already knew as one of the Jataka<sup>15</sup> tales in *Champa Si Ton* (จำปาสี่ต้น). As it was from a well-known story, *A long* was added in front of the translated title to identify that it was the one of Jataka tales.

In addition, the translation found the Thai title was similar to Shan Pali-Sanskrit. That word was translated, and adopted Burmese word for re-title. For example:

Thai Title	Shan Title	Writing
ลักษณวงศ์	ยาสุวิน	ယုသုဝိဇ် (ယု, သုဝိဇ်)
<i>Lak Sana Wong</i>	<i>Ya Su Win</i>	⇒ King's chronicle
Rama's brother, kinship	King's chronicle	

*Laksanawong* was composed by Sunthonphu (early Rattanakosin Period). This particular story was not recognized by the Shan. From the Thai title, it was considered as similar as *Ratchawong* 'dynasty', the Pali. But this term was not generally used in the Shan context. Thus for the closest meaning, the artist borrowed *Yasuwin* 'king's chronicle', the Burmese word which is generally used by the Shan in Myanmar.

### 5.2.3 Re-titling by Subject Selection

This method is 'selecting the prominent subject in each serial to re-title was the way to acknowledge the Shan people'. The hero's origin, characteristic, and magical weapon were selected to identify story information linked to the Shan's tale and beliefs. Thus the recognized things were selected to be part of title's translation.

#### 5.2.3.1 Leading Role's Origin Birth

Normally, the leading role's name was used for Thai CCWW titles. But the word and meaning was not recognized by the Shan. Thus the origin of the actor's birth was stated in Shan re-titling, to specify what tales were about. And, adding the actor's name encouraged the audience to follow the leading actor from previous serials.

<sup>15</sup> The structure is similar to *Plabuthong* with the leading role being killed and rebirth to be inhuman. And by the patient of goodness, they had happiness at the end.

For example:

Thai Title	Shan Title	Writing
อุทัย เทวี <i>Uthai Thewi</i> Sunrise, goddess	เจ้ายิ่ง นาคา หมอกส้อยคำ <i>Chao Ying Nakha Mok Soi Kham</i> Princess, <b>Naga</b> , name	ထဝ်းယိင်းအုတ်စုပွတ်, သွိုးခမ်း  ⇒ The Naga princess, Mok Soi Kham

*Uthai thewi* (อุทัย เทวี) was known as *Nang Phaya Khi Kan Khak* (นางพญาขี้คันคาก), ‘toad princesses’, in the local Tai folktale. Instead of using toad shield in the sub plot, the artist picked up her mother’s origin in the new title. *Chao Ying Nakha*, ‘the Naga princess’ was compounded with *Mok Soi Kham* (หมอกส้อยคำ), the actress’s new name in Shan which slightly changed from *Mok Khit La Kham* (หมอกคิดลาคำ), her previous serial.

Her mom was Naga, her father was forest angle. This story motif was appropriate to the legend of, *Khai Kang Khak* or ‘toad egg’ in Mao Luang legend. The leading role, *Khun Tueng Kham* ขุนตี่งคำ was the son of *Khun Eay* ขุนอ้าย (Prince) and Naga Princess. The origin of *Uthai thewi* has the similar plot to this prince. Therefore her origin birth was selected to form Shan title.

Some Thai titles have changed, due to the plot being recomposed. It was emphasized the motifs that were similar to Shan folktale. However, the Thai plots were not totally the same as Shan’s motifs. In re-titling, *original Shan title* could not be used. Therefore, to suit the Thai plot, the prominent subject of princess’s birth was selected to keep the Thai concept as the following samples.

Thai Title	Shan Title	Writing
Original title (1982, 1993) โสนน้อย เรือนงาม <i>Sanonoi Ruean Ngam</i> Name house beautiful	Original tale นาง หมาก พินคำ <i>Nang mak Phinkham</i> Woman address classify word	
New title กุลา แสนสวย (2005) <i>Kula SaenSuai</i> name, very beautiful	Dubbing title เจ้ายิ่งไหมยผอง และ เฮินสีคำ <i>Chaoying Moiphong Lae Hoen Si Kham</i> Princess, name, and golden house	ထဝ်းယိင်းမူလ်းမွတ်းလး, ဂိုဝ်း သွိုးခမ်း ⇒ The princess and golden house

*Sanonoi Ruean Ngam* (Thai original title) was reproduced in *Kula Saensuai* (2005). The main plot focused on the ugly woman *Kula*, who turned out to be beautiful by bad magic, this role had equal importance as the princess. Thus her name was used in Thai title.

Although this plot is similar to *Nang Mak Pinkham*, other motifs in the serial were not the same. To make a coherence title with Thai serials, *Hoan Si Kham* ‘golden house’ was picked up to detail the princess’s origin of birth.

Similar to *Yophraklin* (ยอพระกลิ่น),<sup>16</sup> the princess was born with a great scent, as her name suggested. However, the serial plot was not appropriate with *Nang Phom Hom* (นางผมหอม ‘hair scent woman’) of the Shan.

In this case, the artist did not translate ‘great scent’ for re-tiling, but cited the story by the princess’s prominent shelter<sup>17</sup>. *Ho Mai Sang Kham* (หอไม้ซางคำ) ‘the golden bamboo’ was selected for re-titling.

Thai Title	Shan Title	Writing
ยอ พระกลิ่น	หอ ไม้ (ไม้) ซาง คำ	ကျွဲသင်းစိမ်း
<i>Yo Phra Klin</i>	<i>Ho Mai Sang Kham</i>	⇒ The golden bamboo
To praise, scent of princess	Palace bamboo gold	palace
‘Princess of great scent’		

From above samples, the obviously subjects in serials were referred in Shan re-tiling rather than translating Thai title. It can be seen that the focus of Thai and Shan on CCWW is different. While the Thai recognized princess motifs by her scent, the auspicious subject related to nature and Buddhism was appropriated in Shan.

<sup>16</sup> It was the story which was modified from the *Maniphichai* มณีพิชัย. It was composed by King Rama the second (early Rattanakosin).

<sup>17</sup> The woman in golden bamboo tale may exist as local folktale in Tai areas before Jataka tales had been written; however the author can not find the exactly name of this motif in Shan folktale version.

It can be considered that selecting the subject like golden bamboo, *Mai Sang Kham*<sup>18</sup> was related with Shan people's lives in making material and utilities. It is found a lot in northern and north eastern Thailand (Bunyanuphap, 1999: online). Thus its name was familiar to Shan people who live surrounded by nature.

In religious beliefs, the big bamboo *Mai Sang Kham* is auspicious botany. It is called *Maha Weru* (Pali). In *Tripitaka*, it was one of Buddha's enlightened botanies where *Suchata Phutthawong* (the fifteenth of twenty-eight Buddha) was enlightened (Lanthammajak, 2007: online). This could be part of reason in selecting this subject (golden bamboo) which related to their life and religious to present in CCWW re-tilting.

Moreover, the CCWW which reproduced from the well know Jataka, the Shan re-tilting was absolutely presented their major belief without hesitation. For example:

Thai Title	Shan Title	Writing
กัญหาชาติ <i>Kan Ha Chali</i> Personal name, personal name	เจ้าหัวสั้น <i>Chao We San</i> Prince address, name	ထိတ်ဝေဝေ, ⇒ Prince Wetsandon

*Chao Wetsan* is the last and grand reincarnation of the Lord Buddha. In Jataka, his role was the most important and meaningful for the Shan. It can be seen from the recitation ritual, script donation, and related ceremonies in Tai groups. The prominent character *Chao Wetsan* (last incarnation of Lord Buddha) was selected instead of adopting the Thai title which emphasized *Kan Ha Chali* (Wetsan's children).

### 5.2.3.2 Leading role's characteristic

Meaningful words were used to modify serial plots. The characteristic word was derived in Shan re-tilting to present the main theme of particular serial. For example:

<sup>18</sup> General term, it called Feathery bamboo; it has straight, big figure and yellow green color. Thus in local name *Phai Luang*, *Phai Bongkham* also called. It was nature resource and useful utilities for house, raft, etc.



Thai Title	Shan Title	Writing
มโหสถ      ชาดก <i>Mahosot      Chadok</i> Wisdom person, Jataka	หมาโห      สัตถา <i>Maho      Sat Tha</i> 'Wisdom person, teacher'	မဂ္ဂေဝဝိဇ္ဇာ  ⇒ The wisdom teacher

This Jataka is well known among Tai groups. It is the fifth reincarnation of the Lord Buddha. This birth, the baby had magic herbs in his hand; he could cleverly talk since the day he was born. Thus he was named *Mahosot*.

*Maho (maha) + O sot = Mahosot*

Grand            medicine

'person who has significant medicine for people'

The serial showed how wisdom and goodness can morally solve problems and help people to reach Nirvana. In Thai title, there was the sub heading explain his character.

*Mahosotchadok: Maha Bandit Haeng Mithila Nakon*

มโหสถชาดก : มหาบัตถิตแห่งมิลินนคร

'*Mahosot Jataka*: The master (intelligent) of Mithila Kingdom'

In Shan re-titling, the full title was summarized in one precise word. Instead of remaining *-chadok* 'Jataka' in the title, the Shan added *-satha* สัตถา 'teacher' from Pali. His main role was teaching, and leading through good example for the people. Thus *Maho Satha* was derived for the meaningful concept 'The master *Maho*'.

Noticeably, the beginning scene, *San ta Dusit*<sup>19</sup> (สันตะดุสิต an angel name before born as Mahosot) had identical sounds as *-satha*. Thus it can be assumed that the artist had considered *San Ta*, combined with their knowledge to appropriate the re-titling.

<sup>19</sup> *Santa Dusit* is the name of angel who rule Kama Phachon, 'the forth heaven'. It was believed as the place where Bodhisattvas (**Mahosot**), his father, mother, and other sacred people were original residence before incarnating in human world.

### 5.2.3.3 Item Qualification

CCWW was rerun in different years; it was re-dubbed and was re-titled in different strategy. For example:

Thai Title	Shan Title	Writing
ดาบ เจ็ดสี มณี เจ็ดแสง <i>Dap Chet Si Mani Chet Saeng</i> Sword seven colors gems seven lights	หกลาบ เจ็ด สี (1998) <i>Lap Chet Si</i> Sword, seven, color	လၢဝ်,လိဝ်းဝီ ⇒ Seven color sword
	หกลาบ สัจจา (2000) <i>Lap Sat Cha</i> Sword, truth	လၢဝ်,လဝ်းလျ ⇒ The truth sword

In CCWW, seven-colored sword, *Lap Chet Si* was the weapon of the hero which was invented to ward off badness. The artist directed a translated Thai title, but only the weapon can be seen from the title's theme song. But, in the second half of this serial, seven colored gems appeared to complete the weapon.

In the next couple of years, this serial was re-run again. And, the artist learnt that the continuing sub-plot showed how the seven colored sword won over weapons.

*Satcha* (the truth), an abstract noun, was compounded with this magical weapon to explain the hidden morality in the serial<sup>20</sup>. The sword represented the 'truth' meaning of 'virtue', 'right', and 'faithfulness' by *Sat cha*. The new title was derived to make precise meaning of this sword. Therefore, *Lap Sat Cha*, the new title, means justify or verify the sword in the Shan dubbing concept.

Similarly, CCWW in the Thai title did not have a clear meaning. The modifier noun was added to tell the plot in the serial. For example;

<sup>20</sup>

During the princely adventure with this sword, audience may learn that power can not make peace. At last this sword had returned to its cave to symbolic that power can use in the right time, right person, and right place only.

Thai Title	Shan Title	Writing
มณี นพเก้า <i>Mani Nopphakao</i> Gems, nine	มณี กุ้งแปง <i>Mani Kung Paeng</i> Gems, competition	မခီးဂုင်,ဝိင်, ⇒ The competitive gems

*Mani* ‘gems’, remained, while *Nopphakao* ‘nine gems’ was cut off. And, *Kung Paeng* ‘competition’ was added. This word came from the angel’s nine gems which led to conflicts and the competition between angels, humans and devils to own nine gems. Thus the word ‘*Kung Paeng*,’ meaning fight, to achieve something was used.

Noticeably, *Mani Kung Paeng* (1996) and *Saeng Sai Pai Khun Phi* (2009) claimed to be Shan myths, (*Fa Kao Cho*, ฟ้าเก้าช่อ) and Thai producers adopted them in CCWW serials. As Sai Tun Ong has said, he understood that nine gems is ‘*Puen Tai*’ (ปิ่นไต), a Tai legend, and that this helped to explain their Shan origin. Therefore, when it was presented in a modern style, it attracted Shan people immediately.

#### 5.2.3.4 Magical Weapon Related to Shan legend

Thai actors’ names were not enough to explain CCWW plots. To cite information, items based on Shan folktale and legends were selected. Sky horses and arrow bows – which appear in Shan myths and folktales – were presented as in the following example:

Thai Title	Shan Title	Writing
พระ ทินวงศ์ <i>Phra Thinna Wong</i> Prince address, name	อะลอง เจ้าชายเหลินวัน และ มะโล่มหวิน <i>Chao Chai Loen Wan Lae Ma Lom Win</i> Jataka tale, name, and horse, wind, fly	ကလွင်းလင်းလင်းလူ့ခိဝိခိ လေး;မုလုမ်းဝိခိ ⇒ The tale of softly sun prince and flying horse

The Shan re-titling presented the mythical creature with a leading actor. *Ma Lom Win* ‘the flying horse’ is the moon god’s vehicle. The moon god’s duty is to carry the

sun, *Khap Saeng*<sup>21</sup>(จางแสง) or *Fa Cha Wan* (ฟ้าจ้ำวัน) to light the earth (Rani Loetluemsai, 2001:111, 194). Thus this moon's vehicle – which was recognized in Shan myths – was selected for the title.

Moreover, the bow is the ancient weapon of gods in Shan.

Thai Title	Shan Title	Writing
เทพศิรินทร์จักร <i>Thep Sin In Thara Chak</i> God, arrow, god, wheel	อะดองกำงฆาแสง <i>A Long Kang Kha Saeng</i> Jataka tale, arrow bow	ကလွင်း တင်, ခု သိင် ⇒ The tale of magical arrow

Actually, This CCWW was adapted from Ramayana; *Phra Ram Phra Lak* presented Thepsin and Intrachak in leading roles. In re-tilting, the Ramayana was not highlighted as much as the magical bow. Thus *Kang Khasaeng*, ‘magical arrow bow’ was presented instead of the leading role’s name.

The artist stated that *Kang Khasaeng* appeared in *Along Ying Lao* (the Tai Khoen folktale). The leading role used a bow and arrow just as this hero. Thus the weapon was picked up and added to *A long-* to cite that it is a Jataka tale in Shan.

Consider the previous study of Folktales Title of Tai groups. Tai Yai (Shan) does not have a title referring to Ramayana (Siraporn Na Thalang, 2002 : 180). It was stated that there was no evidence of this folktale title. It can be assumed that the artist does not have the background of this motif. Instead they selected items related to their folktale storage. Therefore, arrow bow as *Along Ying Lao* was used.

#### 5.2.4 Re-titling by Key word

##### 4.2.4.1 Numbering

The number of leading roles in particular tales was used instead of full titles. For example:

<sup>21</sup> The moon, sun, stars were the circular flat gems in Tai Ahom concept.

ไต่เสือ	ไต่ไถ่
<i>Ai Se</i>	<i>Ai Ngo</i>
Tiger	Cow

หลวิชัย	กาวิ	อะลอง	สอง	ปา	ကလွင်း သွင်ဗူး ⇒ The tale of two princes
<i>Hon Wichai</i>	<i>Khawi</i>	<i>A-long</i>	<i>Song</i>	<i>Pa</i>	
name,	name	Jataka tale,	two,	classify word for prince	

Generally, *Honwichai Khawi* was known as *Ai Se Ai Ngo* (ไต่เสือไต่ไถ่, Tiger and Cow) in Shan Jataka tales. In re-titling, only number ‘two’ and the classifier word for “princes” was used to specify that this is the story of the two princes, or a tiger and cow.

ขุนผี	สาม	คาว
<i>Khun Phi</i>	<i>Sam</i>	<i>Khao,</i>
God	three	seasons

เทพ	สาม	ฤดู	ขุนผี	สาม	ปา	ခူၼ်းဗီ သာၼ်ဗူး ⇒ The tale of three gods
<i>Thep</i>	<i>Sam</i>	<i>Ruedu</i>	<i>Khun Phi</i>	<i>Sam</i>	<i>Pa</i>	
God	three	season	God	three	classify word for prince	

*Thep Sam Ruedu* was known as *Khun Phi Sam Khao* (ขุนผีสามคาว, God of three seasons) in Shan; only the number ‘three’ and the classifier word for prince and god were used in re-titling.

Numbers and classifier words can automatically generate understanding among audiences. Without character details, the Shan could not specify what the story was about. It illustrates how Shan people seriously related to religious tales.

#### 5.2.4.2 Actor’s Name

The hero’s name often appeared in the Thai titles. But, it was differently used by the Shan. As stated earlier on dubbing techniques, new Shan names were created for particular actors from their first serial. Their names had no relation to the Thai CCWW titles. However, the wording contained particular meanings that symbolized heroes in folktales.

It found that most of the actor name's related with nature; *Saeng* (gems, wisdom, and light) were prominently used.

Thai Name	Shan Name	Writing
สิงห์ ไตร ภพ <i>Singha Trai Phop</i> Loin, three, world	เจ้าชาย ขุน แสง วัน <i>Chao Chai Khun Saeng Wan</i> Prince, chief, light, sun	ထဝ်းထီးခူခင်သိင်္ဂဝခင် ⇒ Prince Sun light
วงศ์ สวรรค์ <i>Wong Sawan</i> Kinship, heaven	เจ้าชาย สุทธิหย่า แสง <i>Chao Chai Su Li Ya Saeng</i> Prince address, sun sun	ထဝ်းထီးသုဂ္ဂိုလ္လသိင်္ဂ ⇒ Prince Sunlight
นางพญาไพร (2003) <i>Nangphaya Phrai</i> Woman address, great, forest	อะลอง เจ้า หลาว แสง <i>A Long Chao Lao Saeng</i> Jataka tale, prince address, star light	ကလွင်းထဝ်းလာသိင်္ဂ ⇒ The tale of prince starlight
พระ สุธน มโนราห์ <i>Phra Su Thon Manora</i> Prince richness, personal name	เจ้าชาย แสง เมือง และนางกึ่งนนะหลิ <i>Chao Chai Saeng Moeng Lae Nang Kin Na Li</i> Prince light city and half bird princess	ထဝ်းထီးသိင်္ဂမိုင်းငလးခင်း ခိခင်, ခေဂို, ⇒ Prince City light and half bird princess

'*Saeng*' was derived as the hero's name as much as the word meaning 'moon' *Loen*, and 'gold' *Kham*. The artists stated that "meaning is everything." To form meaningful characters with Shan names, the matching words for characters needed to make effective identifications. Melodious words like beauty, power, and nature were easy to remember. *A long* was broadcast over a long period, usually with the same set of actors. Therefore, the actor names must be recognized by audiences.

Actors' names were tactics for good marketing (both CCWW and evening serials). After people recognized them, they followed the actor in future serials. The actor names therefore resulted directly in consumption. It was used for identifying heroes until their role was changed in a future serial. For example;

Year	Role	Thai role name	Shan name
2009	Time God	<i>Thep Kanwela</i> เทพกาลเวลา	<i>Khun Phi Khao Yam</i> ขุนผีลาวยาม
2008	Prince: Son in law	<i>Chaiyan</i> ชัยยันต์	<i>Loen wan</i> เหลินวัน
2007	Prince : Hero	<i>Phra Thin Wong</i> พระทินวงศ์	<i>Loen wan</i> เหลินวัน
2004	Prince : Hero	<i>Ko Min</i> โกมินทร์	<i>Loen wan</i> เหลินวัน
2003	Great demon: Hero	<i>Phra Rahu</i> พระราหู	<i>Chao Phi Yak</i> เจ้าผียักษ์

Khathawut Pinthong (Thai actor) started CCWW in 2003. He played a great demon. But the prince role was renamed *Loen Wan* လွင်ဝေဝေ in 2004. This actor is recently famous among Shan CCWW audiences; his VCDs are often sold by distributors. Based on informal talk, his appearance is more similar to Shan males than other CCWW actors. With good acting, and his Shan name, *Loen Wan* has gained recognition among CCWW audiences.

The effective subjects of CCWW were selected for re-titling. Shan artists represented CCWW by adopting and denying some subjects. It was clearly seen from new titles. The closest concepts were appropriated to form Shan CCWW titles.

In the next section, Shan appropriation is presented through CCWW actors. The way of naming actor in Shan is gather the idea of localizing Thai actor to Shan community.

### 5.3 Actor Naming in Shan's World Concept

This section concerns naming related to thoughts and social concepts (Wongduan Kaiyanun, 2006:1). The actor's new name in Shan (CCWW and Evening

serials) strongly presented the link with cosmos beliefs. The naming derivations in CCWW could illustrate the hidden value of the Shan.

Instead of using Thai character names Pali and Sanskrit), the artist derived new names for dubbing. In this part, CCWW actors' names in *A long Hoikham (Sang thong)* serials in 2008 are categorized. They contained seven couple CCWW leading actors, and their names were used in previous serials.

The study showed that most of actors' names in *Along Hoikham* were implied with auspicious meanings. This reflects a set of Shan ancient concepts.

### 5.3.1 Nature meaning: Sky Elements

The rural Shan are tied with agricultural society. According to *Ahom* ancient scripture (Rani Loetluemsai, 2001: 79), the **sky**<sup>22</sup> is the top power, above other elements. It was the Shan cosmos. The original concept was traced in myth, teaching, and contained in folktale. Thus, the sky concept was used in Shan naming to link themselves with this great power.

The sky's elements were compounded with meaningful words for naming princely characters.

#### Sky

๕๑	/Mok/หมอก (could) => သိမ္မိ, ဓနု.	<i>Sai Mok Pha</i>	สายหมอกฟ้า
๕๑๘	/Loen/ເລີນ (moon) => လှိုင်ဓနု.	<i>Loen Pha</i>	ເລີນฟ้า

<sup>22</sup> 'Sky' represented masculine power. It worked with *Ing Khue* (อิงคิ) 'the earth' and gave birth for soil, sand, stone, water. In Tai Dam, there is the phrase "*Fadin Chap Kan*" (ฟ้าดินจับกัน), means sky closed to earth. To invite heaven power to protect human, '*Pha Pen Mit*' means 'Supreme God' was firstly spelt in Ahom ancient ritual. In this script, '*A long*' was at the sixth word of this beginning spell "*Yaem Muea Fa Pen Mit O Phu Ra Te Ra Phu Ra Ta Ra A Long Ra Ni Pan Phi Yu Fa Ma Chuai Kum*" เข้มเมื่อ ฟ้าเป็นมิต ออสุรา เตรา สุรา ตารา อะลอง รานีปัน คือผู้ฟ้ามาช่วยกุม

*Pha Pen Mit* and *Along* are sharing mean which related with lightening power. Normally, 'sky' is the word to call 'Lord Buddha' as *Pha Pen Chao* (พระเป็นเจ้า). In narration and media consumption, it was referring to the story of person from the 'sky' or Bodhisattva (Rani Loetluemsai, 2001: 187).



**Mist**

မူလ	/Moi/	ໂໜ້ຍ	mist =>	မူလ်လိၤ	<i>Moi Loen</i>	ໂໜ້ຍເລີນ (ເໝຍ)
				မူလ်ဖွၣ်	<i>Moi Phong</i>	ໂໜ້ຍဖွၣ်

Interestingly, *Loen* (moon) was often found in Shan names. It is related to Tai beliefs. Moon was the first level of nature's gods, and is followed by sun, wind, cold, mist and dew. Tai people's cosmos system was a lunar system before changing to a solar system (Rani Loetluemsai, 2001).

**Moon, Sun**

ဝၢ်	/Wan/	ວັນ	sun =>	လိၤဝၢ်	<i>Loen Wan</i>	ເລີນວັນ
				ကွၢ်ဝၢ်	<i>On Wan</i>	ອံၤວັນ
ဝၢ်, တျ	/Chanta/	ຈັນຕ່າ	moon =>	ဝၢ်, တျ, ວີ	<i>Chan Ta Te Wi</i>	ຈັນຕ່າຕ່າວີ

The star *Lao* (หลาว) is both a moon and sun follower. In literature, these natural lights were organized by the sky god. It became a key concept for auspicious naming. “*Phong Saeng*” (ผิงแสง) ‘gems dust’ means sparkling light of gems used for star dust.

**Star**

လာ	/Lao/	หลาว	star =>	ဖွၣ်သိၣ်လာ	<i>Phong Saeng Lao</i>	ໂຟ້ງແສງหลาว
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**5.3.2 Property meaning: Gems, Gold**

Color, light, and sparkling of gems was compared to natural phenomena. To link the sky power with the role of princely characters, *Saeng*<sup>23</sup> ‘gems’ (ၤၤ) were compounded. The new name thus related to *A long* ‘person from the sky’.

**Gems**

မိုၣ်	/Moeng/	‘city’	=>	ၤၤမိုၣ်	<i>Saeng Moeng</i>	‘city light’
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<sup>23</sup> Nine gems referred to the nine federations or *Nawarat* (นารัฐ). It was the ancient kingdoms in the name ‘*Ko Chan Payi*’ or *Kosamphi*.

လီ /Li/ ‘good’ => သိင်္ဃလီ *Saeng Li* ‘goodness light’

*Saeng Moeng* (the light of the city) was used to refer to princes who guard the city. This name was one of Tai Lue literature, which was written on mulberry paper (Bunchuai Sisawat, 1955 : 358-360)

နီဝ်း /Kaeo/ ‘crystal’ => နီဝ်း သိင်္ဃ *Kaeo Saeng* ‘light of crystal’

သွိုး + မူဝ်/Soi+Mow/ ‘necklace+lotus’ => သွိုးသိင်္ဃမူဝ် *Soi Saeng Mow* ‘lotus light necklace’

*Kaeo* ‘crystal’ indirect meanings are purity, goodness and wisdom. *Mow* ‘lotus’ means worship items for the Lord Buddha. This refers to Buddhist beliefs. It is similar to auspicious numbers used for intelligent persons.

သီ,တု /Sita/ ‘four eyes’ => သိင်္ဃသီ,တု *Saeng Si Ta* ‘four eyes light’

It was named for the princess who has great sight. It is a link to the four direction gods, and protection. Four eyes represented wisdom (foresees-synonym).

## Gold

Yellow and gold color<sup>24</sup> symbolized happiness, mercy and good views. In literature, these colors were used to explain personal charisma from golden skin. The abstract nouns, *Kham*, ‘gold’ (ခမ်း) were used for goodness, happiness in naming, or for the power of the leader like *Khun Ho kham* ‘the king’. Therefore in CCWW naming, the artist used *Kham* to identify princely names. For example;

သီ,ဂျ /Siha/ ‘lion’ => သီ,ဂျ.ခမ်း *Si Ha Kham* ‘Golden mythical lion’

လိုခ် /Chue/ ‘cheerful’ => ခမ်းလိုခ် *Kham Chuen* ‘Golden Happiness’

ခိတ်လား /Khit La/ ‘medlar’ => ခိတ်လား.ခမ်း *Khit La Kham* ‘Golden medlar’

ဟို /Hoi/ ‘conch’ => ဟို.ခမ်း *Hoi Kham* ‘Golden conch’

<sup>24</sup> The golden light in the morning was metaphor to prospering place like ‘*Moeng Sang*’ (เมืองสง (the land of god or ruler class).

### 5.3.3 Embellish Meaning: soft, gentle

CCWW actor's names reflected soft, gentle relationships compounded with sky elements. This served to embellish characterizations to fit the actors. For example:

မူလ် /Moi/ 'mist' + ဖွေ /Phong/ 'fiber'	=>	မူလ်ဖွေ	'The fiber of mist'
မူလ် /Moi/ 'mist' + လိုခေ /Loen/ 'moon'	=>	မူလ် လိုခေ	'Misty of moon light'
ဖုန်း /Phong/ 'powder,soft' + သီင်လာ် /Saeng Lao/ 'star light'	=>	ဖုန်းသီင်လာ်	'The powder of star'
ကွေ်, / On/ 'Soft, young' + ဝခေ် /Wan/ 'Sun'	=>	ကွေ်,ဝခေ်	'Softly sunlight'
မူခေ် / Mon/ 'Round, circular' + ခုမ်း, /Num/ 'young'	=>	မူခေ်ခုမ်း,	'young circular (lady)'

Some of those names, like the sky elements (mist, moon, star, sun), have been represented through particular embellished adjective and nouns.

<i>Phong</i>	<i>Moi</i>	<i>Phong</i>	<i>On</i>	<i>Mon</i>
'Fiber	mist	powder	young	circular'
ဖွေ		ပွဲ		

By these names, the concept of sky elements appeared as simple Shan words. The CCWW storyline explains goodness and natural power through princely character. The concept of a ruler from the heaven and sky element is thus important and present in naming<sup>25</sup>. The natural power and Buddhist concept combined in nice and soft meanings. Therefore, Shan's own words were used rather than adopting Pali and Sanskrit, as Thai language does (naming influence by Hindu and Theravada).

The artists were the representatives of ordinary Shan and had the duty of appropriating the audiovisual language for their audiences. In CCWW dubbing, the artist uses their literature knowledge and skills to keep the natural equivalent of original CCWW. In technical terms, the Shan language was translated, while the traditional word was used. It resulted from social changes, dub timing, and the experience of the

<sup>25</sup> This naming concept also recently used by the ordinary people.

artists. However, translating and dubbing CCWW often contained new items that were difficult to interpret.

In re-tilting, the methods vary. Borrowing Thai titles helped to keep the original concept. Translating methods were used and some words were added to make the title comprehensible for the audience. Moreover, selecting prominent subjects for re-tilting was an effective method for consumption. Princely birth origins, character and weapon modifiers, and mystical items could attract people. It also clearly connected that serial with ‘*Along*’.

Besides, the CCWW actor names were another major method in re-tilting. It was a way to make audiences familiar with CCWW – especially re-tilting actor names with prominent subjects that most interested the Shan audience.

Thai Title	Shan Title	Writing
สิงห์ ไตร ภพ	เจ้าแสงวัน และ หลาบ สายฟ้า (ฟ้า)	လဝ်းသီဝ်ခိဝ်ခိဝ်ခိဝ်လဝ်းသီဝ်ခိ
Singha Trai Phop	<i>Chao Saeng Wan Lae Lap Sai Pha ( Fa )</i>	⇒ Sun light prince and
Lion, three , world	<i>Prince name, and sword, thunderbolt</i>	thunder sword

*Lap* ‘sword’ is a weapon for the ranking dedication. In Shan, it is symbolic of the family tree, *Lap Lam* คานค้ำ. Thus the prince’s magical sword in CCWW can attract people by relating to ancient beliefs.

Thai title	Shan Title	Writing
โกมินทร์	เจ้าชายเหลินวัน และ แหวน สัจจา	လဝ်းသီဝ်ခိဝ်ခိဝ်ခိဝ်လဝ်းသီဝ်ခိ
<i>Ko Min</i>	<i>Chaochai Loen Wan Lae Waen Sat Cha</i>	သဝ်းသျှ
Angel	Price address, name, and bracelet, truth	⇒ Moon sun prince and truly (magical) bracelet

*Waen* ‘bracelet’ is an ornament of high class families and warriors in legends. It also appears in folktale motifs as symbolic of luck and achievement. In the serial it encouraged people to commit good deeds.

The magical weapons interested the audience. Therefore re-titling was useful in serial consumption. Audiences can specify which CCWW they want to order. The particular serial can be identified by the actors' names and weapons in the title.

CCWW in dubbed serials was not the only media for consumption. Shan ideas, motifs and technical devices were also presented for translation. Thai presentations were reduced in meaning by the Shan dubbed translations. It has slightly changed Thai features into the Shan concept. *Thep* เทพ 'deva' as Hinduism was changed to be *Khun Phi* ขุนผี 'ghost/ natural god'. The wording shows that the Shan appropriate Thai media. But it has not influenced the concept. CCWW therefore was used for serving Shan traditional beliefs.

The culture bridge was appeared in language used. To transmit Thai source for the Shan people, creating identity according to Shan original culture were need. Thus Tai root words which presenting goddess, magical items in Shan myth was the tool to change Thai diverse concept into Shan's world view. Therefore the television serial was comprehensible and attracted local people who relied on their cultural environment.

The re-tiling has shown the method to carefully consider the serial's theme and prominent subject. Thus, new titles were appropriable within Shan folktales. The unique concept presented actors as typical Shan princes '*Along*'. All in all, the closest beliefs were selected and adjusted to form CCWW for Shan consumption.

We can see the Shan language changing throughout the dubbing translation. As the language transmitter, the artist has reflected the ability of translation both in traditional and modern styles. CCWW in translation had similar progress as evening serials, but typical different in identity. CCWW has the space for adding Shan culture more than other serials. It can be seen from their cross culture translation which proved that even the Shan people would understand Thai modern concept but transparent code for their own receptor is needed.

## CHAPTER VI

### CONCLUSION

Thai CCWW is a type of modern Thai media that combines beliefs, folktales, and modern representations in a television serial format. Thai producers have been developing this type of mass media for 42 years. CCWW serials are aimed at entertaining and transmitting Buddhist morality to audiences. For more than two decades, they have been borrowed and consumed in neighboring countries.

In Myanmar, the Shan, a minority group with historical and cultural connections to Thailand, have popularly consumed CCWW. In fact, the Shan have appropriated CCWW as one of their own forms of entertainment. Interpreting and dubbing CCWWs into the Shan dialect is a gateway to consume this modern Thai media.

Unlike other foreign serials (Indian and Chinese), Thai CCWWs are familiar to Shan people because its stories contain Buddhist folktales. The Shan people can understand the essence of the folktales by localizing them into Shan culture.

In accordance with the study objectives stated in Chapter I, this research details CCWW consumption in the Shan State including its beginnings, negotiations both in consuming ways (laws), its popularity within the Shan consuming network, and its contents (culture, language).

**First**, the Shan people's consumption of Thai CCWW television serials was presented through the history and operations of the *Samphinong*. Although this dubbing firm was not the first CCWW translator, the trial of a previous firm in Langkhue township cited the beginning of CCWW serial consumption in southern Shan which later monopolized Thai dubbing serials from Channel7.

Video reels of *Nang Sip Song* นางสิบสอง (1988) from Chiang Tung were sent to Langkhue as the first CCWW dubbed serial of this province. The Sai Soen team dubbed the video for *Yong Video* business. At the very beginning, CCWW consumption

occurred on a small scale within the township and in nearby cities, where video players and television sets were available.

Later *Maho Sattha* หม่าโห่เส็ดถ่า (1995) was produced by *Samphinong*-the new dubbing group, which owned a local video hall business that later moved to Taunggyi. Since 2001, the video copies from the border stopped after satellite receivers became available for Shan audiences. CCWW was sent directly from Thailand to the Shan State through Samphinong, where it was localized with Shan titles and soundtracks. The digital technology and development of communication have greatly changed CCWW trade and consumption patterns.

This occurred despite the fact that facilities, technologies, and communication in Taunggyi benefited from the dubbing business. Illegally recording and dubbing without permission (from either the Thai television channels or the Myanmar media censors) has caused stress. The government maintains strict authority over Thai media consumption. The Shan have faced many difficulties operating a dubbing business in the centre of their state.

CCWW is one of Samphinong's media products. Therefore, negotiation with Myanmar television and media laws was necessary for the business to survive. Self-censorship in translations, hidden dubbing studios, and equal profits were carefully done. Distribution and bargaining methods sought to avoid problems with business partners and media officers.

**Second**, the Shan people's consumption of CCWWs occurred in various locations. The flow of people, technology and transportation resulted in the spread of CCWW television serials to audiences on a wider scale. The serial travelled with other modern goods to reach people in different places, even where there were other minor people. The Thai CCWW has created a new band of consumers.

The audience has consumed this serial in different ways. Some remote people still watch in groups (the traditional way). However, the *Yong Video* (video exhibition)

has somewhat disappeared from the communities in developing places, because the retail VCDs were rapidly sold for private or household consumption.

The Shan dubbing language provided the tools to access conversations, while visuals were understandable for everyone. Most Shan audiences watch CCWW for entertainment. They consume the story, its beauty and presentation. Some cheer for the hero's adventure, or enjoy the romance scenes. But some audiences also collect the message relating to their own beliefs. And they use that message to cite cultural lessons for young audiences.

**Third**, the Shan people's translation of Thai CCWW was examined. The artist is generally the key person who transmits Thai audio conversations into Shan. CCWW has shared folktales in different languages. This makes it more convenient for the artist to create translations rather than other serials. Without scripts, Shan artists could provide and adjust meanings to suit Shan audiences. The artist's experience with grammar and lexicon, both in Thai and Shan, was significant for dubbing translations – the more they know the storyline, the more effectively they can translate.

More than dialogue, translating CCWW into Shan has constituted the process of appropriating the serials into Shan reproductions. To localize them (make them “Shan”), they must create a bridge between two cultures. This appeared in re-titling and the actors' name.

Translating titles for several CCWW contained the same motif as Thai. Typical changes were seen in many serials for making the transition of Thai-Shan folktales. To make a cultural bridge, a recognized subject in each serial was selected and put to Shan words. Especially, Thai titles shifted toward the Shan cosmology. Therefore, the CCWW serials became *A long* (princely tale) for Shan people's consumption.

The actors' names meaning 'heaven god' and 'gems' were derived for CCWW actors. This localized all characters into the Shan world. All of these new names were linked to Shan ancient goddesses. The names were rarely changed for the consumer's



familiarity. Therefore, Shan people could follow their favorite prince, especially when the new names were compounded with selected subjects for re-tilting. This benefited marketing in the long term.

From this study, it can be seen that CCWWs taken from Jataka tales have been developed and transmitted into new regions. The borrowing in Shan state for local consumption is the trail of modern tales crossing borders between states. The Shan people's consumption has showed how Buddhist folktales were used in different countries, where state formations had created a diversity of local people.

CCWW consumption in Shan State is concentrated in Southern areas where the majority of modern influences are situated. From the year 1995 to 2009, the Samphinong group dubbed 40 CCWW serials into the Shan language. The CCWW dubbing business in Taunggyi can prove its importance as the Shan's cultural industry by interpreting Thai CCWWs into the Shan's world. The prominent items in serials were wordings for Shan myths and folktales. The strong sense of local Shan is presented through new titles, which are obviously different from the original Thai titles. Actors' names are also made more familiar.

From data analysis, it can be said that wording and naming in Shan has a particular concept. Influence rarely came from Thai, or Pali-Sanskrit, but it was influenced by the Shan's 'ancient cosmology,' which still exists in modern culture. Skies, gems, mist, sun, moon, in the root words of Tai language were heavily used to identify Thai CCWWs as Shan Buddhist tales. This cultural translation illustrates how different the Thai and Shan states developed via Buddhist serials. Interpreting and transforming Thai features into the Shan understanding is a major way of creating the culture bridge for cultural consumption.

The process of localizing Thai CCWWs into Shan *Along* is presented even though these two Tai groups are connected by sharing culture and religions. In the modern context, Thai Brahmin-Hindu and Theravada Buddhism must be translated to

suit the local Shan context. This process was mainly used in re-tilting and naming rather than dialogue and theme songs.

Since CCWW often refers to Buddhist dramas, it is already understandable to the audiences. Therefore, changing in dialog rarely is necessary. Besides, some features in CCWW are acceptable for the Shan people (such as modern theme songs and ending songs, which have never been replaced). Due to a lack of traditional artists for composing folktale songs and narrated verses, the Thai language was appropriated. While the Hindu elements in the Thai titles and actors' names were deleted, the major meanings in the dialogue remain, although adjusted to suit the Shan language.

The research discovers that CCWW as a form of cross border media in Myanmar started during the period of economic liberalization in the region. Similar to the television media, which presented Buddhist dramas, CCWW are popular in Shan state where the Thai language is close enough for interpret and translate into Shan (another Tai language). With Buddhist folktale storylines, CCWWs have survived under illegal dubbing operations by the *Samphinong* group. It can be seen as exceptional foreign goods, as some distributor were Burmese as well. The dubbing group has learned to negotiate with the Myanmar media laws and local authorities with the growing up of dubbing business which CCWW is the main part of Shan people's consumption.

CCWW features large-scale marketing along with modern serials. The audiences are diverse in gender, age, and education. Shan teenagers still show interest in CCWW as well as modernity. Contrary to Thailand, Thai evening serial consumption is the major market for each television station, and CCWW was only the children's program on the weekend. And focus target groups were the production method. But for the Shan, since it is Buddhist folktale drama it is always attract. As the among of copies in Shan areas with the requests for more CCWW. It is the media in Shan attention. This illustrates the different worldviews of the people in these two states.

Moreover, CCWW translations also needed transparent concepts to link serials with the local people. Therefore, many Thai concepts were localized for audiences through the process of shared culture between the Thai and Shan states. This finding means that CCWW, as a source of Buddhist tales, is important and needs a clarifying concept to define the story for local people's understanding because it was developed in Thai state where diverse beliefs and modernity were in serials.

The Thai in Thailand and the Shan in Myanmar are influenced by cultural diversity within a modern context. Folktales in CCWW television serials from Thailand are considered to be transparent media in a Shan digital feature. It can help to maintain some of the Shan's identity by associating them with the Thai television media. However, the Shan's consumption of CCWW cannot be concluded as uniquely Tai cultures. The translation into the Shan language has presented different uses as well as the cultural distance between the Shan and Thai. Thus CCWW is considered to be media appropriated under a changing global concept. Finally it can be shown that the Tai worlds are diverse, as this research has illustrated. Since the Shan consumption of Thai CCWW involves a cross-cultural translation, it has demystified the common idea of the Tai brotherhood as one.

This study will be completed if there are more views of Shan audiences in different areas. It can lead to an even greater understanding of Buddhist tales in the modern world, especially the states that share Buddhist culture and language. Besides, Thai CCWWs were dubbed by diverse language (namely Khmer, which I believe is the first neighboring country who has adopted CCWW serial in their media consumption, and formally distributed worldwide). By sharing much culture with the Khmer, it could fulfill the knowledge of cross-culture in Mon-Khmer language and the new trial of modern CCWW in more global outcomes. Moreover, the Hmong dubbings in Thailand will also be an area of study. As one minority in Thailand, with standard Thai language dominant in their culture, they also have serials in their own language. This could imply further study on ethnicity and sociality in the future. All in all, Thai CCWW television serials are major sources of Buddhist drama in the present time. It is important to keep its trial data updated in order to understand "Thainess" through different worldviews.

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**APPENDICES**

ศูนย์วิทยทรัพยากร  
จุฬาลงกรณ์มหาวิทยาลัย

## **Appendix A**

### **The Related Television and Video Law in This Study**

The State Law and Order Restoration Council

#### **The Television and Video Law**

(The State Law and Order Restoration Council Law No. 8/96)

The 14th Waxing Day of 2nd Waso, 1358 M.E.

(29th July, 1996)

#### **Chapter II Objectives**

No.3 The objectives of this law are as follows:-

(d) to prohibit and ban decadent video tapes which will undermine Myanmar culture and Myanmar tradition;

(e) to control and prevent malpractices which are caused through video businesses.

#### **Chapter III Licence for Possession**

No.4 Any person who holds and uses a television set or a video cassette recorder shall apply for license for possession, in accordance with the stipulations to the relevant post office within 30 days from the date of receipt of the same.

No.8 Any person who is desirous of possessing any satellite television receiver shall comply with the order and directives relating to import possession, use, transfer, sale, issuance of license, determination of license fee and license conditions, issued from time to time by the Ministry of Communications, Posts and Telegraphs.

#### **Chapter IV Video Business License**

No.9 A person desirous of operating any one of the following video business for a commercial purpose shall apply for the business license for each type of the business to the relevant State or Divisional Video Business Supervisory Committee in the prescribed manner:-

- (a) production of video;
- (b) video taping;
- (c) editing of video;
- (d) copying of video tape;
- (e) distribution of video tape;

- (I) hiring of video tape;
- (g) exhibiting by video.

## Chapter VII

### Formation of Video Censor Board and Duties and Powers Thereof

No.24 When application is made for video censor certificate in respect of Myanmar Video tapes produced and submitted or video tapes which have been imported or brought from a foreign country, the Video Censor Board, after examining as to whether it is in conformity with the policies laid down:-

- (a) may permit exhibition to the public or for a family show;
- (b) may prohibit public exhibition of the video tape and may seize or destroy such video tape;
- (c) may permit public exhibition or family show of the video tape after making excision, amending or erasing the portion which is not suitable for public exhibition or family show;
- (d) shall issue the video censor certificate after causing payment of the prescribed fee to be made if the video tape is permitted for public exhibition and family show.

No.25

- (a) The Video Censor Certificate issued by the Video Censor Board shall be valid throughout Myanmar for the prescribed period.
- (b) The Video Censor Certificate issued by the Video Censor Board shall be included in showing the video tape. Moreover, the small-sized Video Censor Certificate with the permitted serial number shall be attached on the video tape.

## Chapter IX

### Offences and Penalties

No.32 Whoever commits one of the following acts shall, on conviction, be punished with imprisonment for a term which may extend to 3 years or with fine which may extend to kyats 100,000 or with both. In addition, the property which relate directly to the offence shall also be confiscated:-

- (a) operating video business for commercial purpose without a video business licence;
- (b) copying, distributing, hiring or exhibiting the video tape that has no video censor certificate and small-sized video censor certificate with the permitted serial number with the exception of cases exempted under this Law;
- (c) copying, distributing, hiring or exhibiting the video tape without abiding by the directive of the Video Censor Board to make excision, amend or erase;
- (d) exhibiting to the public the video tape imported or brought from a foreign country without video censor certificate;

(e) exhibiting to the public the video tape imported or brought from a foreign country and which is permitted only for the family show.

No.34 If any video business licence holder operates video business other than the kind for which he holds licence he shall, on conviction, be punished with imprisonment for a term which may extend to 1 year or with fine which may extend to Kyats 100, 000 or with both. In addition, the property which relate directly to the offence shall also be confiscated.



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## Appendix B

### Thai CCWW in Shan Re-Titling

Data Provided by Thai Original Title and Shan Re-Titling from the Serials of the year 1995-2010 with Transcribing and Shan Writing.

No.	Year	Thai Title	Shan Re-tiling	Shan Writing
1	1995	มโหสถชาดก <i>Mahosot Chadok</i>	มโหตัดถ่า <i>Maho Tat Tha</i>	မဟော့တဝတုံထု,
2	1996	กัญหาชาลี <i>Kan Ha Chali</i>	เจ้าเหว่ถั่น <i>Chao We San</i>	လဝ်းဝေ,သဝ်း,
3	1996	มณีนพเก้า <i>Mani Noppakao</i>	มณีกุงแปง <i>Mani Kung Paeng</i>	မခီးဂုင်,ဝိင်,
4	1997	น้ำใจแม่ <i>Namchai Mae</i>	น้ำจื่อแม่ <i>Nam Chue Mae</i>	ခဝ်းလွဲးမး
5	1997	สิงห์ไกรภพ <i>Singha Krai Phop</i>	เจ้าชายขุนแสงวัน <i>Chao Chai Khun Saeng Wan</i>	လဝ်းလဲးခူဝ်းဝိင်ဝခ်း
6	1998	แก้วหน้าม้า (channel3) <i>Kaeo Nama</i>	นางหน้าหล้า <i>Nang Na Lam</i>	ခဝ်းခေးလဝ်
7	1998	ขวานฟ้าหน้าดำ <i>Khwanfa Na Dam</i>	ตำแม่ดคำ <i>Ta Maet Kham</i>	တပိုင်ဝ်းခဝ်း
8	1998	ลูกที่ถูกตี <i>Luk Thi Thuk Luem</i>	อะลองซุหวันนะ <i>A Long Su Wan Na</i>	ကလွင်းသုဝခ်,ခ
9	1998	ดาบเจ็ดสีมณีเจ็ดแสง <i>Dap Chet Si Mani Chet Saeng</i>	หลาบเจ็ดสี <i>Lap Chet Si</i>	လဝ်,လိဝ်းဝိ
10	1999	เทพศิลป์อินทรจักร <i>Thep Sin In Thara Chak</i>	อะลองก่างขาแสง <i>A Long Kang Kha Saeng</i>	ကလွင်းတင်,ခူဝ်

11	1999	ลักขณวงศ์ <i>Lak Sana Wong</i>	ยาสุวิน <i>Yasuwin</i>	ယု,သုဝိဇ် (၇၃,၀၀၁၄,)
12	1999	นางพญาไพร <i>Nangphaya Phrai</i>	นางพญาไพร <i>Nangphayaphrai</i>	ခင်းမေးဇြီး
13	2000	สังข์ทอง(channel3) <i>Sang Thong</i>	อะลองหอยสังข์ <i>A Long Hoi Sang</i>	ကလွင်းစွဲဝင်
14	2000	เพชรรุ่งไฟ <i>Phet Rung Fai</i>	สายเฮ้งแสงจิ้ง <i>Sai Hoeng Saeng Ching</i>	သိင်္ကြိုင်သိင်္ကြိုင်,
15	2000	หลวิชัย คาวี <i>Hon Wichai Khawi</i>	ก่านคำ/สองป่า <i>Kan Kham/Song Pa</i>	ခင်းခင်း / သွင်ပု
16	2000	เทพสามฤดู (channel3) <i>Thep Sam Ruedu</i>	อะลองสามป่า <i>A Long Sam Pa</i>	ကလွင်းသင်္ခါပု
17	2000	ดาบเจ็ดสีมณีเจ็ดแสง* <i>Dap Chet Si Mani</i> <i>Chet Saeng</i>	หลาบสี่จ่า <i>Lap Sat Cha</i>	လပ်,သတ်,တု,
18	2000	นางสิบสอง* (1988) <i>Nang Sip Song</i>	นางสิบสอง <i>Nang Sip Song</i>	ခင်းသိပ်းသွင်
19	2000	พระรถเสน <i>Phra Rot Sen</i>	แสงสายเหลน <i>Saeng Sai Loen</i>	သိင်္ကြိုင်သိင်္ကြိုင်
20	2000	พระสุนนม โนราห์ <i>Phra Su Thon Manora</i>	เจ้าชายแสงเมิงและนางกิ้น นะหลี่ <i>Chao Chai Saeng Moeng</i> <i>Lae Nang Kin Na Li</i>	တပ်းတံးသိင်္ကြိုင်ခင်းခင်း;ခင်းခင်း, ခင်း,
21	2001	แก้วหน้าม้า <i>Kaeo Nama</i>	นางแก้วแสงมา(มะ) <i>Nang Kaeo Saeng Ma</i>	ခင်းခင်း;သိင်္ကြိုင်
22	2001	เพชรรุ่งไฟ* <i>Phet Rung Fai</i>	สายเฮ้งแสงจิ้ง* <i>Sai Hoeng Saeng Ching</i>	သိင်္ကြိုင်သိင်္ကြိုင်,
23	2001	สี่ยอดกุมาร <i>Si Yot Kuman</i>	อะลองเจ้าชายสี่หน่อ <i>A Long Chao Chai Si No</i>	ကလွင်းတပ်း;တံးသိင်္ကြိုင်,



24	2001	ดาบเจ็ดสีมณีเจ็ดแสง <i>Dap Chet Si Mani</i> <i>Chet Saeng</i>	เจ้าสัดจำสิงขาวลาวแสง <i>Chao Sat Cha Sing Khao</i> <i>Lao Saeng</i>	ดอ;วอ;ต;วอ;ด;วอ;ด
25	2002	วงษ์สวรรค์ <i>Wong Sawan</i>	เจ้าชายสุหลิหย่าแสง <i>Chao Chai Su Li Ya Saeng</i>	ดอ;ด;วอ;ต;วอ;ด
26	2002	หลวิชัยควาวิ* <i>Hon Wichai Khawi</i>	อะลองเจ้าแสงสายวัน <i>A Long Chao Saeng Sai</i> <i>Wan</i>	ด;ด;ด;ด;ด;ด;ด;ด
27	2002	พิกุลทอง <i>Phikun Thong</i>	เจ้ายงหมอกกิดลาคำ <i>Chao Ying Mok Khit La</i> <i>Kham</i>	ด;ด;ด;ด;ด;ด;ด;ด
29	2003	ยอพระกลิ่น <i>Yo Phra Klin</i>	หอไม้(ไม้)ซางคำ <i>Ho Mai Sang Kham</i>	ด;ด;ด;ด;ด;ด;ด;ด
30	2003	เทพสามฤดู <i>Thep Sam Ruedu</i>	เจ้าชายหมอกยอดและเจ้าผี ยักษ์ <i>Chao Chai Mok Yot Lae</i> <i>Chao Phi Yak</i>	ด;ด;ด;ด;ด;ด;ด;ด
31	2003	นางพญาไพร* <i>Nangphaya Phrai</i>	อะลองเจ้าลาวแสง <i>A Long Chao Lao Saeng</i>	ด;ด;ด;ด;ด;ด;ด;ด
32	2004	สิงห์ไกรภพ <i>Singha Krai Phop</i>	เจ้าแสงวันและหลาย สายฟ้า (ฟ้า) <i>Chao Saeng Wan Lae Lap</i> <i>Sai Pha ( Fa )</i>	ด;ด;ด;ด;ด;ด;ด;ด
33	2004	โกมินทร์ <i>Ko Min</i>	เจ้าชายเหลินวันและแหวน สัดจำ <i>Chao Chai He Loen Wan</i> <i>Lae Waen Sat Cha</i>	ด;ด;ด;ด;ด;ด;ด;ด
34	2005	กุลาแสนสวย(โสนน้อย เรือนงาม) <i>Kula Saen Suai ( Sano</i> <i>Noi Ruean Ngam )</i>	เจ้ายงโหมยพองและเฮินสี คำ <i>Chao Ying Moi Phong Lae</i> <i>Hoehn Si Kham</i>	ด;ด;ด;ด;ด;ด;ด;ด
35	2006	เกราะกายสิทธิ์ <i>Kro Kaisit</i>	อะลองกู่หม่าระ <i>A Long Ku Ma Ra</i>	ด;ด;ด;ด;ด;ด;ด;ด

36	2006	บัวแก้วจักรกราด <i>Bua Kaeo Chak Krot</i>	อะลองเจ้ายั้งโหม่ม (โม้)แสวง <i>A Long Chao Ying Mo Saeng</i>	ကလွင်းထဝ်းယိင်းမုတ်သိင်္ဃိ
37	2007	พระทินวงศ์ <i>Phra Thin Wong</i>	อะลองเจ้าจายเหลินวัน และมะ(ม่า) โล้้ม(ลม) หวิน (บิ่น) <i>A Long Chao Chai Loen Wan Lae Ma Lom Win</i>	ကလွင်းထဝ်းထေးလှိုင်ဝမ်း ဧလးမုလှိုင်ဝိဝ်း
38	2008	สังข์ทอง <i>Sang Thong</i>	อะลองหอยคำ <i>A Long Hoi Kham</i>	ကလွင်းကွဲဝမ်း
39	2009	เทพสังวาลย์ <i>Thep Sang Wan</i>	แสวงสายป้าขุนผี <i>Saeng Sai Pai Khun Phi</i>	သိင်္ဃိသံပဲခူးဝမ်း
40	2009- 2010	ปลาบู่ทอง <i>Pla Bu Thong</i>	ป้าแก้วคำ <i>Pa Kaeo Kham</i>	ပုဂ္ဂိုလ်းဝမ်း

Note: data by Rungnapa Kasemrat (2010)

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## Appendix C

### *Hoi Kham Actor Naming in Shan with acting profiles*

Thai Name	Actor's Profiles	Shan Name	Meaning
Princess 1 วิลาวลัย <i>Wi La Wan</i>	2006- <i>Alongkumara</i>	မုၵ်ႉ လိူၼ် โหมยเหลลิน <i>Moi Loen</i>	Fog/mist, moon ⇒ Nature =Misty Light of the moon
Princess 2 พรรณพกา <i>Phan Phaka</i>	2007- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2006- <i>A Long Chao Ying Mo Saeng</i> 2004- <i>Chao Saeng Wan Lae Lap Sai Pha ( Fa )</i> 2003 - <i>Ho Mai Sang Kham,</i>	လိၵ်ႈ သီၼ် แก้วแสง <i>Kaeo Saeng</i>	crystal, gems ⇒ Property =Sparkling gems
Princess 3 นารีรัตน์ <i>Nari Rat</i>	2007- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2003- <i>A Long Sam Pa</i> 2000- <i>Chao Chai Saeng Moeng Lae Nang Kin Na Li</i>	သီၼ်လိ แสงหลี <i>Saeng Li</i>	gems, good ⇒ Property =Auspicious gems
Princess 4 ปัทมา <i>Pat Tha Ma</i>	2006- <i>A Long Chao Ying Mo Saeng</i> 2005- <i>Chao Ying Moi Phong Lae</i> <i>Hoem Si Kham</i> 2003- <i>A Long Sam Pa</i> 2002- <i>Chao Chai Su Li Ya Saeng</i> 2000- <i>Chao Chai Saeng Moeng Lae Nang Kin Na Li</i>	မုၵ်ႉပွၼ် โหมยพอง <i>Moi Phong</i>	Fog/mist, powder ⇒ Nature ⇒ Characteristic =The fine/fog powder
Princess 5 <i>Nat – anong</i> นาฏอนงค์	2004- <i>Chao chai loen wan lae waen satcha</i> 2001- <i>A long chao chai si pa</i> 2000- <i>A long Sam pa</i> 1999- <i>A long kangkhasaeng</i>	သွၼ်းသီၼ်မုၵ်ႉ สร้อยแสงไหม <i>Soi Saeng Mow</i>	Necklace, gems, lotus ⇒ Nature ⇒ Property = the great gems necklace

	<i>1997- Namchuemae</i>		
Princess 6 ทรงกรด <i>Song Krot</i>	2007- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2006- <i>A Long Chao Ying Mo Saeng</i>	ວິໄລໄວ້, ວາ แสงสี่ตา <i>Saeng Si Ta</i>	Gems, four, eyes ⇒ Property ⇒ Inhuman (Body Part, number) =Magical gems
Princess 7 รจนา <i>Rotchana</i>	2008- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> (played as young <i>Saeng si ta</i> )	ຜູ້ຮູ້ວິໄລວາ โพ้งแสงหลาว <i>Phong Saeng Lao</i>	Soft, gems, stars ⇒ Nature ⇒ Property ⇒ Characteristic =Soft star light
Prince 1 สิงหลกุมาร <i>Singhon Kuman</i>	2008- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2003 - <i>Ho Mai Sang Kham</i> 1997- <i>Chao Chai Khun Saeng Wan</i>	ອົມເລື້ອຍ คำชื่น <i>Kham Chuen</i>	Gold, joyful ⇒ Emotion ⇒ Property = Golden happiness
Prince 2 อาลีข่าน <i>Ali Khan</i>	2004- <i>Chao Chai He Loen Wan Lae</i> <i>Waen Sat Cha</i> 2004- <i>Chao Chai Khun Saeng Wan</i>	ວິໄລຍາ เหลินฟ้า (ฟ้า) <i>Loen Pha ( Fa )</i>	Moon, sky ⇒ Nature = the moon on the sky
Prince 3 มโนรมย์ <i>Manorom</i>	2006- <i>A Long Chao Ying Mo Saeng</i> 2004- <i>Chao Chai He Loen Wan Lae</i> <i>Waen Sat Cha</i>	ວິ, ກຸ, ອົມ สี่สะคำ <i>Si Ha Kham</i>	Lion, gold ⇒ Inhuman ⇒ Property = Golden lion

Prince 4 องค์ชายสี่ <i>Ong Chai Si</i>	2006- <i>A Long Chao Ying Mo Saeng</i>	ວິ້ງ, ຟຸ່ງ, ສາຍໝອກຟ້າ (ຟ້າ) <i>Sai Mok Pha</i>	String, fog, sky ⇒ Nature ⇒ Characteristic = The sting of sky fog
Prince 5 ชัยยันต์ <i>Chai Yan</i>	2010- <i>Tanglen luk On Kham</i> 2009- <i>Saeng Sai Pai Khun Phi</i> 2007- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2004- <i>Chao Chai Loen Wan Lae</i> <i>Waen Sat Cha</i> 2003- <i>Along Sam Pa (Chao Phi Yak)*</i>	ລູ້ວຣ໌, ວອຣ໌ ເຫລີນວັນ <i>Loen Wan*</i>	Moon, sun ⇒ Nature = The strong lightening moon
Prince 6 มังราย <i>Mang Rai</i>	2007- <i>A Long Chao Chai Loen Wan</i> <i>Lae Ma Lom Win</i> 2006- <i>A Long Ku Ma Ra</i>	ສູ້ວຣ໌, ວອຣ໌ ອ່ອນວັນ <i>On Wan</i>	Small/young, sun ⇒ Characteristic ⇒ Nature = Softy sunlight
Prince 7 พระสังข์ <i>Phra Sang</i>	No Profile, new actor (in 2010 he play as the prince in Plakaeokham, re-naming was possible)	ວອຣ໌, ກູ້ວຣ໌ ເຈົ້າໜ້ອຍຄຳ <i>Chao Hoi Kham</i>	Prince, conch, gold ⇒ Position ⇒ Nature ⇒ Property = Prince of conch gold
The King ท้าวสามล <i>Thao Samon</i>	-Special cast for this particular serials	ວອຣ໌, ສູ້ວຣ໌, ວອຣ໌ ເຈົ້າບຸນຍອດ <i>Chao Khun Yot</i>	King, leader, top(best) ⇒ Position (high) = King of King
The queen นางมณฑา <i>Nang Mon</i>	-Always changed	ວອຣ໌, ອອຣ໌, ກູ້ວຣ໌ ເຈົ້ານາງໝອມ <i>Chao Nang Hom</i>	Queen, good smell ⇒ Position (high) ⇒ Characteristic

<i>Tha</i>			= Gentle queen
The ugly prince (hero) เจ้าเงาะ <i>Chao Ngo</i>	-Always changed	อ้ายหล้า อ้ายหล้า <i>Ai Lam</i>	Impolite address for a man, ugly/black ⇒ Position (low) ⇒ Characteristic = The ugly guy
Envy queen	- Always changed	มูนนุ่ม มูนนุ่ม <i>Mon Num</i>	Round, circular, young, pretty ⇒ Characteristic = Softy woman
Hero's father	-Keep using Shan names in many CCWW serials	สุวรรณ สุวรรณ <i>Su Wan Na</i>	Gold (Bali) ⇒ Property (high) = Good as gold
Hero's mother	-Keep using Shan names in many CCWW serials	จันทาเทวี จันทาเทวี <i>Chan Ta Te Wi</i>	Moon, woman ⇒ Nature ⇒ Position (high) = Moon lady
Hero's sister	- No Profile, new actor	จันทา จันทา <i>Chan Ta</i>	Moon (Bali) ⇒ Nature = Moon princess
Bad prince	2003- <i>A Long Sam Pa</i> 2002- <i>Chao Chai Su Li Ya Saeng</i> 2001- <i>Nang Na Lam</i> 2000- <i>Chao Chai Saeng Moeng Lae</i> <i>Nang Kin Na Li</i>	แสงเมือง แสงเมือง <i>Saeng Moeng</i>	Gems, city ⇒ Property ⇒ Inhuman (Place) = Jewel city
	- Always changed	นางฟ้าย นางฟ้าย <i>Nang Phai</i>	Address woman, Demon ⇒ Position (general) ⇒ Inhuman (low) = Demon

Data by Rungnapa Kasemrat (2010)

## BIOGRAPHY

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