

THE IMAGE OF CHINA AND THE CONSTRUCTION OF SOCIAL  
AWARENESS IN SOD KURAMAROHIT'S  
EXOTIC NOVELS

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ภาพเมืองจีนกับการสร้างสำนักทางสังคมในไพร่ชนิยายของสด กุรมะโรหิต

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ยี่ฟาน หวาง: ภาพเมืองจีนกับการสร้างสำนึกทางสังคมในไพรซ์นิยายของสด กูรัมะโรहित. (THE IMAGE OF CHINA AND THE CONSTRUCTION OF SOCIAL AWARENESS IN SOD KURAMAROHIT'S EXOTIC NOVELS)

อ. ที่ปรึกษาหลัก: ผู้ช่วยศาสตราจารย์ ดร.น้ำผึ้ง ปัทมะกลางกุล

การศึกษานี้มีจุดมุ่งหมายที่จะศึกษาภาพเมืองจีน และการสร้างสำนึกทางสังคมในไพรซ์นิยายของสด กูรัมะโรहित โดยใช้วิธีการวิจัยเอกสารและการวิเคราะห์ด้วยบท ผลการวิจัยพบว่า ภาพเมืองจีนในไพรซ์นิยายของสด กูรัมะโรहित มีดังต่อไปนี้ (1) จีนเป็นประเทศที่มีสงครามตลอดเวลา (2) จีนเป็นประเทศที่กำลังประสบกับการเปลี่ยนแปลงที่เกิดจากอิทธิพลของวิถีปฏิบัติ และอุดมการณ์ตะวันตก (3) จีนเป็นประเทศที่มีความสมบูรณ์ทางวัฒนธรรมและเป็นมิตรกับชาวต่างชาติ (4) คนจีนมีจิตวิญญาณแห่งการต่อสู้ ไม่เห็นแก่ตัวและเสียสละเพื่อชาติ ภาพเหล่านี้ของจีนถูกนำเสนอผ่านการเล่าเรื่องสลับกับการแสดงความคิดเห็นซึ่งเป็นวิธีหลักในการสร้างภาพเมืองจีนในไพรซ์นิยายของสด กูรัมะโรहित

การนำเสนอภาพเมืองจีนดังกล่าวสัมพันธ์กับการสร้างสำนึกทางสังคมดังต่อไปนี้ (1) การส่งเสริมแนวคิดต่อสู้เพื่อสันติภาพและเสรีภาพถาวร (2) การส่งเสริมจิตวิญญาณแห่งความรักชาติ ความไม่เห็นแก่ตัวและการเสียสละ (3) การส่งเสริมการยอมรับความหลากหลายทางวัฒนธรรม โดยที่ยังรักษาเอกลักษณ์ทางวัฒนธรรมของตนเอง (4) การส่งเสริมแนวคิดเกี่ยวกับสหกรณ์และความร่วมมือของประชาชน วิธีการสร้างสำนึกทางสังคมที่ปรากฏในงานของสด กูรัมะโรहितมี 4 ขั้นตอน ได้แก่ ขั้นแรก “การเล่า” โดยการเล่าเรื่องเมืองจีนและคนจีน ขั้นที่สอง “การสร้างภาพในใจ” โดยการอภิปรายเรื่องของคนจีนเพื่อสร้างภาพเมืองจีนในใจผู้อ่าน ขั้นที่สาม “การตั้งคำถาม” โดยการถามที่มีเป้าหมายเพื่อแนะผู้อ่านคิดตาม และขั้นสุดท้าย คือ “การแสดงความคิดเห็น” โดยเน้นการแสดงความคิดเห็นของสด กูรัมะโรहितในการพัฒนาสังคม

ภาพเมืองจีนในไพรซ์นิยายของสด กูรัมะโรहित จึงเป็นพื้นที่สำหรับสด กูรัมะโรहितในการแสดงความคิดเห็นเกี่ยวกับการพัฒนาสังคม

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YIFAN WANG: THE IMAGE OF CHINA AND THE CONSTRUCTION OF SOCIAL AWARENESS IN SOD KURAMAROHIT'S EXOTIC NOVELS.

Advisor: Assistant Professor NAMPHUENG PADAMALANGULA, Ph.D.

This study aims to examine the image of China and the construction of social awareness in Sod Kuramarohit's exotic novels. Document research and textual analysis revealed four outstanding images of China: (1) China as a country of constant warfare; (2) China as a country experiencing changes triggered by the influence of western customs and ideologies; (3) China as a country of abundant culture and foreigners-friendly; and (4) the Chinese people possess the fighting spirit and the selfless spirit of patriotism. Narration interspersed with plenty of comments is the primary method of analyzing the image of China.

From such images, Sod promotes the following social awareness: (1) fighting for lasting peace and freedom; (2) fostering the selfless and dedicatory spirit of patriotism; (3) embracing cultural diversity while preserving one's own cultural identity; and (4) promoting the notion of cooperation. The construction method includes four steps, first, "to tell" by narrating the stories about China and Chinese people. Second, "to portray", by discussing the stories to define such images. Third, "to ask" by raising questions to lead readers' thinking. Finally, "to express" by showing Sod's ideas of social development. The thesis therefore argues that the image of China in Sod Kuramarohit's exotic novels clearly represents a space for Sod Kuramarohit to express his ideas of social improvement.

Field of Study: Thai Studies

Student's Signature.....

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# CHAPTER I: INTRODUCTION

## 1.1 Background

China and Thailand have a long history of friendly communications. According to the records of ancient Chinese books, Thailand and China's relation starts from bilateral trade as early as the Han dynasty. In the Ming and Qing dynasty, the two sides had engaged in widespread official trade. Incredibly, between 1776 and 1834, bilateral trade between China and Thailand reached its peak. Later, due to the invasion of western powers and the control of trade in Southeast Asia, Sino-Thai trade entered a trough (Duan 2014).

With the immigration trends of Chinese people to Thailand from the middle of the 19th century to the beginning of the 20th century, the proportion of Chinese people in Thai society became bigger. Generally, they are engaged in occupations related to the economy, mostly engaged in the jobs at the bottom of Thai society. They worked very hard, never complained, and keep working all the time (Skinner 1957). Thus, the Chinese gradually became an essential part of Thai society, and the Chinese gave Thai people and Thai society the image that they are very hard-working. As time goes by, the Chinese in Thai gradually held the majority of Thailand's social wealth. Kenneth (1941), Skinner (1957), and Tang (2017) respectively claimed in their articles that “At that time, the majority of rich people were Chinese or people with Chinese ethnic identity, and the image of Chinese starts to shift from the positive term ‘hard-working’ to a negative term ‘threat’”.

“Especially, during the time 1918 to 1931, due to the endless warlords, civil war and natural disasters in China, more and more Chinese people came to Thailand, according to the statistics, there were thousands of Chinese people who immigrate to Thailand during this period, they make up almost half of the Chinese population in Southeast Asia” (Zhuang 2001:185). This considerable number of Chinese people who occupied the majority of social wealth of Thailand or Siam; gradually treated the benefits of Thai people in their society (Skinner 1957, Victor 1951).

Therefore, the Chinese in Thailand faced more and more limitations in occupation, assimilation policy, etc. Furthermore, to have more effective communication with Chinese people to implement better management, the administration's policy sent Thai students to China to learn Chinese. Sod Kuramarohit, as one of those students who won the government scholarship, was sent to China for this reason. From the policy's change of the Thai government, we can claim that the Chinese toward Thai society had already shifted from the "hardworking" in Nineteen Century to a "threat" at the beginning of the Twenty Century.

When it comes to 1932, Thailand changed the government's system from an absolute monarchy to a western constitutional monarchy. At the same time, China went to a different way from Thailand. Chinese communists became more substantial and more robust since it was introduced to China at the end of the Nineteen Century. It seems like Chinese communists and Kuomintang were struggling for dominion over China. Also, at this time, there were a lot of Chinese communists who came to Thailand to advertise communism to Thai society even though Thailand had already shifted to

constitutional monarchy in 1932. Therefore, for Thai people and Thai society, the previous threat of Chinese people to Thai society changed from economic to political and even culture triple threats. That is why during King Rama 7 to Rama 8 period, the Thai government carried out a series of policies to control the Chinese people's spread power.

Sod Kuramarohit was born during this time. He was born on April 28, 1901, at Tharuea Sub-district, Muang District, Chanthaburi Province, and he was sponsored by the Ministry of Education to study Chinese in China from 1926 to 1936 in order to manage the Chinese schools in Thailand. When he returned to Thailand in 1936, he served for the Ministry of Education for ten years. During this time, he wrote articles for the Thai newspaper as well. After resigning from government service in 1946, he began his farmer life and formally started writing life. Sod Kuramarohit's writing career can be divided into two periods. Before he returned to Thailand in 1936, most of his works were about humanism and Buddhist views of Karma. The works of the late 1936 mainly talked about his political thoughts and social willing to Thailand and so on (Duan 2014). Sod wrote many works in his life such as poems, novels, plays, film scripts, translated novels, and collections of political, economic, and social issues. Especially, *Khabun Seri Chin* had been adapted to movie and won the *Rangwan Tukkata Thong* in 1959, earning much popularities in Thailand.

In Sod Kuramarohit's writing period, Thai Literature raised a storm of writing about foreigners and foreign country. Thai writers at this time seem to use these "others"

to reflect their own. In Thai, these novels were given the name of “Thai Exotic Novels<sup>1</sup>”. For example, *Lakorn Haeng Chevit*<sup>2</sup> by M.C. Akart- Damkerng, *Nok Kamin Bin Theung Himalai*<sup>3</sup> by Suwat Woradilok (Pen name: Rapheeporn), and *Chotmai Chak Muang Thai*<sup>4</sup> by Supa Sirisingh (Penname: Botan), etc.

Among all of literary works of Sod, there are five novels that use a Chinese setting and Chinese characters to tell the experience of his ten years life in Beijing, these five novels are as follows: *Kon Di Thi Lok Mai Tongkan*, *Phu Sia Sala*, *Khabuan Seri Chin*, *Jiang Fei* and *Muea Hima Lalai* by Sod Kuramarohit. In these five novels, Sod mainly constructed a group of Chinese progress youth who fight for real democracy, freedom, and peace, for people and the nation, not for the political power or economic benefits like other revolutionists did so. Except for the characters, Sod added many Chinese historical contexts and his feelings and thoughts in these five novels. So, these kinds of exotic novels were published in Thai society, and it earned the popularity from Thai people and Thai society which is a fascinating phenomenon, what is the significance behind these "Chinese novels" and what is the thing that Sod Kuramarohit tell the Thai readers by these five novels. This is necessary to do research, and this study will contribute to a better understanding of the relations of the image of "Others" and "I" in Sod Kuramarohit's exotic novels.

Additionally, based on the literature review, Sod Kuramarohit is a very famous writer in Thai society. There are only two researches. One is a summary and

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<sup>1</sup> Thai Exotic Novels, in Thai: ไพรัชนิยาชไทย.

<sup>2</sup> Lakorn Haeng Chevit, in Thai: ละครแห่งชีวิต.

<sup>3</sup> Nok Kamin Bin Theung Himalai, in Thai: นกขมึ้นบินถึงหิมาลัย

<sup>4</sup> Chotmai Chak Muang Thai, in Thai: จดหมายจากเมืองไทย.

classification of Sod's life and his works in the respects of the type of literary works, and the other uses the male images in the Sod's works as a part of research contents. Moreover, there is a journal article that discusses Sod's cooperative political thoughts. So, it means there is still a significant vacancy for researching his works, especially for his works' exotic novels.

The selected exotic novels of Sod Kuramarohit use Chinese settings and characters to convey social awareness in various aspects such as fighting for peace and freedom, sacrificing one's happiness for others, and collaborating in cooperative for a better society to Thai readers. The spread of such social awareness will allow Thai readers to know what they should do or what they should not do, thus benefiting the construction of Thai social awareness. Therefore, it is necessary to research these five exotic novels of Sod Kuramarohit to find the thoughts that he wants to use the image of China to convey to Thai people and Thai society.

## **1.2 Objective of the Research**

To study how the image of China plays a significant part in constructing social awareness in Sod Kuramarohit's exotic novels.

## **1.3 Hypothesis**

In his exotic novels, Sod Kuramarohit uses Chinese settings and characters to construct social awareness in various aspects such as fighting for peace and freedom, sacrificing one own's happiness for his\her community, promoting the notion of cooperative for a better society. The image of China in Sod Kuramarohit's exotic novels

therefore is clearly a space for Sod Kuramarohit to express his ideas of social improvement.

#### 1.4 Significance of the Research

This study will contribute to a better understanding of the relations between social awareness and the image of China in Sod Kuramarohit's exotic novels.

#### 1.5 Scope of the Research

The scope of the research covers five exotic novels of Sod Kuramarohit, and the selected exotic novels are as follows:

Thai Title	Translation Title	Published Year
คนดีที่โลกไม่ต้องการ	<i>Kon Di Thi Lok Mai Tongkan</i>	1942
ผู้เสียสละ	<i>Phu Sia Sala</i>	1942
ขบวนเสรีจีน	<i>Khabuan Seri Chin</i>	1950
เจียงเฟ่	<i>Jiang Fei</i>	1953
เมื่อหิมะละลาย	<i>Muea Hima Lalai</i>	1969

Table 1: Research Scope of This Study

#### 1.6 Research Methods

This study mainly used the following methods:

The first is documentary research, which is used to analyze available secondary



resources, such as previous research articles, thesis, reports, etc. The cover studies about other images in Thai literature, Chinese image in Thai literature, the research of Sod's works and his thoughts, etc.

The second is textual analysis, and this part will be divided into two parts: internal and external analysis.

Internal analysis refers to analyzing the be-selected five novels of this research, including the narratives, writing technique, story plots, characters, and historical affairs, etc. This internal textual analysis will answer the first research question, the image of China portrayed, and the social awareness constructed in Sod's exotic novels.

Furthermore, the external textual analysis refers to the analysis of Thailand's historical, social background when Sod created his exotic novels, previous research on Sod's ideas of social improvement, and other works of Sod that can reflect his ideas of social improvement as well. This analysis will answer the second question and support the internal analysis in this research that the image of China that Sod portrayed in his exotic novels is a space for Sod to express his ideas of social improvement. The image of China portrayed in Sod exotic novels will contribute to the construction of social awareness of Thai society.

Also, all English translations of Sod Kuramarohit's exotic novels in this research are translated by the researcher.

## 1.7 Literature Review

### 1.7.1 Literature Review of Sod Kuramarohit's Works and Thoughts

Nowadays, there is only a limited number of the research on Sod Kuramarohit's literary works. Article *Life and Literary Works of Sod Kuramarohit* by Kuason Nakajata (1976) is the first also the most comprehensive one. Textual analysis and interview analyzed Sod's literary works from the perspective of knowledge component, intellectual component, attitude and value, the format, and the quality of typographic design of Sod's literary works, Kuason Nakajata argues that those components are fair. However, the most successful aspect of his life is not his official profession but his writing career.

Adul Maneeroj (1986) claims in his thesis *Political Thought of Sod Kuramarohit* that the dominant characteristics of Sod's thought centers around guarding the interest of the largest of the people in the society from being exploited by a smaller group of people or state. Sod has been against colonialism and imperialism since they were ideologies through which countries could be laid bare to exploitation. Sod disliked capitalism since it allowed capitalists to reap benefit from sweats of toilers and it was the sole course to impoverish them while it let the exploiters prosper. Sod finally found that democratic practice through cooperative would be the only solution of repression, exploitation, and could enrich people's life, happiness and social well-being.

Pholwat Kornkam (2017) argues in his article *Sod Kuramarohit and Cooperative Concepts to The Survival of Thailand* that, Sod explained the significance and objectives of cooperative thoughts to Thai society, and he also demonstrated the forms,

principles, and features of the most cooperative states. Sod told readers that the notion of cooperation could be practiced and could see the concrete results. This is because the cooperative is based on the value of helping each other, responsible for themselves, a democratic and fair society. Kornkam also claimed that Sod is just an ordinary citizen, but he has a strong will to help the people and the country solve problems and help the poor escape their suffering. In this book, it points out the way to get rid of the economic problems. Therefore, Sod should be regarded as a person who contributes to our country's development.

Jirat Chalermpanyakorn (2016) analyzes *The Construction of Masculine Identity in Thai Exotic Novels between 1941 and 1946*. He claims that the construction of masculine identity is not a complete project; instead, it is a continuous process in which the meaning of masculine identity has been repeatedly deconstructed and reconstructed. Therefore, inherent in these male characters is a sense of insecurity and anxiety concerning their subject position as male.

#### 1.7.2 Literature Review of Chinese Image in Thai Literary Works

In the thesis *The Image of the Chinese in Thailand in Thai Novels 1969-1980* by Pennapa Monsaard (2007). Monsaard points out that the Chinese in Thailand as portrayed in the selected Thai novels during 1937-1957 were as the “other”, “criminals”, “enemies”, “mafia” or “influential people”, “communists” and “unethical people”. Then the images during 1969-1980 were influenced by many factors, such as political factors, economic factors, social and cultural factors.

Suchawadee Kesmanee (2012) argues in her dissertation *Thai Literature to Reflect the Chinese Identity in the Thai Society* that, first, the Chinese identity in Thai society is reflected by the relationship of the family members from being a male-dominated family to a female-accepted; second, the Chinese people gradually assimilated into the Thai culture and life style; third, the transformation in Chinese Opera can be seen from its role as a place to an entertainment venue; fourth, the first-generation Chinese in Thailand accurately practiced the originals in 8 annual tradition and 5 rites of passage.

Wiphaphan Khunboonchan (2017) studies *Thai People's Image of China Since 1975: A Study of Travel Writings*, and the findings show that the Thai people perceive that Chinese people's life is stable. Then, Chinese culture is diversified. China also has many beautiful ancient ruins and relics. Moreover, Chinese is the most widely spoken language in the world.

The article *Are We Them? Textual and Literary Representations of the Chinese in Twentieth-Century Thailand* by Thak Chaloemtiarana (2014) aims to study how the Chinese in Siam/Thailand portrayed in Thai language texts, that is, prose fiction and non-fiction produced in the twentieth century. He would like to know whether King Vajiravudh's portrayal of the Chinese is reflected in subsequent literary production or muted by other realities that existed in Thai society, how the production of texts on the local Chinese changed over time. More importantly, how this issue is played out in neighboring countries, especially the Philippines, Indonesia, Malaysia, Burma, Laos, and Cambodia, countries where the "assimilation" of the Chinese into the majority culture happens in varying degrees.

Patcharee Varasrai (1994) studies *Thai Novels During 1969-1990 Depicting Chinese Society in Thailand*. She divided Thai novels depicting Chinese society in Thailand into two types. The first one is the novels for showing attitudes towards life. The second one is humorous novels for depicting Chinese society in Thailand. Each type has different contents and plots. The characteristic of the first type can be classified into two subtypes including novels depicting Chinese society on struggling for life and on family life. The former subtype presents the panorama of the wealthy Chinese. Whereas the latter subtype presents the conflicts in one or two families. Furthermore, it also portrays the conflicts between old and new Chinese generations. As for the humorous novels depicting Chinese society in Thailand, their plots are ordinary. There are characters who are humorous and make other characters humorous. The most important technique for these novels is the use of language. The use of language which can directly create the joyful feeling that will enable the reader to get humor.

Moshe Ami Zarchi (2011) analyzes *Ethnic Chinese Women in Thai Novels: The Negotiation of Identity, Gender and Generational Transitions*. In this dissertation, he got the following findings, Chinese-Thai women have been struggling, for decades, to change their role and status in the Chinese-Thai family and community. As assimilation ceases to be a focal point, and a large Chinese-Thai middle class is formed, this struggle turns into an inner community struggle to reconstruct a new Chinese-Thai identity, one with no bias against women. These negotiations over the status of women take one which has no bias against women. One common type that is worthy to point out is raising the status of women, especially daughters', at the expense of sons. In such cases,

the sons are depicted as either being failures or as being ungrateful towards their fathers, while the daughters represent success and gratitude.

Zhao Shaoping (2018) argues in his article *Chinese Image in Thai literature* that there are two images of China in Thai people's mind. Thai people believe that China is a great country with great power. After the Chinese immigrants came to Thailand, the Chinese image changed to hardworking.

Kitiya Withayapraphat (2012) studies the *Status and Roles of Women in Thai-Chinese Families in Thai Domestic Novels Between 1995 and 2003*, this thesis analyzed Piyaphon Sakkasem's *King Phai Bai Rak*, *Thang Sai Than*, *Ban Roi Dok Mai* and *Tai Ngao Tawan*; Sophi Phannarai's *Chao Sua Noi*, *Muai Inter* and *Chao Sua Chao Samran*; and Thipkeson's *Lady Yaowarat*. The study result shows that the selected novels present globalization in Thailand as a key factor in changing women's statuses and roles.

## **CHAPTER II: LIFE AND LITERARY WORKS OF SOD**

### **KURAMAROHIT**

This chapter aims to examine life and literary works of Sod Kuramarohit. The first part includes Sod's family background, education, and work. The second part mainly shows the literary works of Sod Kuramarohit, include his novels and other works.

#### **2.1 Life of Sod Kuramarohit**

##### **2.1.1 Family Background**

Sod Kuramarohit was one of the most famous writers in Thailand. He was born on April 27, 1908, at Tharueajang Sub-district, Muang District, Chanthaburi Province.

“Among progressive Thai intellectuals, it could be said that the biography of Sod was different from the other intellectuals such as Malai Chupinit, Assani Ponlathan, and Chit Phumisak. This may be because Sod graduated in China during the Republic Period. This also made his attitude and concepts of writing toward communism differ from other progressive intellectuals. Although this is true, Sod is still considered a progressive Thai intellectual because of his ‘anti-ruler’ attitudes and alternative thinking.” (Chanamool 2004:42)

However, except for his different learning experiences, Sod's parents and his living environment also influenced his literary works. Sod Kuramarohit came from a wealthy family, his father, Phra Charunpharakarn or Term Kuramarohit being a high-level

officer who was once a Prosecutor of the Ministry of Justice<sup>5</sup> and Ministry of Interior and the provincial governor of Saraburi<sup>6</sup>. Due to his father's job, Sod had to move house and change schools always. However, he showed good performance while he was studying. In Sod's literary works *Chiwit Khong Khun Pho* or Life of My Father, Sod valued his father.

“My father was a person who loves to study, love to see and to find, and hard-working, when he was a child, he taught himself many subjects, such as laws. At that time there were no lectures about laws, therefore he often found some new things to learn.”<sup>7</sup> (Kuramarohit 1966:3)

Sod seems influenced by his father, he was also very earnest, hard-working and studious. When he studied in China, except for the Chinese language, he also selected other majors to gain more knowledge at the same time, such as history, law (Nakajata 1976).

As for the impact of Sod's mother towards Sod Kuramarohit, it seems to relate more to the aspect of behaving well in society. Sod talked about the education of his mother towards him, he wrote in his works *Prawat Khun Mae* or *My Mother's Bibliography* that,

“My mother taught me to love good things and hate bad things, and keep doing

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<sup>5</sup> In Thai: อัยการสังกัดกระทรวงยุติธรรม

<sup>6</sup> In Thai: สังกัดกระทรวงมหาดไทยและผู้ว่าราชการจังหวัดสระบุรี

<sup>7</sup> “คุณพ่อเป็นคนรักเรียน ชอบรู้ชอบเห็น ขยันขันแข็งในการทำงาน แต่เล็กก็ขวนขวายหาทางศึกษาเล่าเรียนด้วยตนเองทั้งสิ้น เช่น วิชาเกี่ยวกับกฎหมาย ซึ่งขณะนั้นไม่มีที่จะเล่าเรียนได้เลย คุณพ่อก็พยายามหาความรู้ใส่ตัวเรื่อยมา ตั้งแต่ยังเป็นหนุ่ม” (Chiwit Khong Khun Pho, p. 3)



good things even though sometimes there are nothing in return.”<sup>8</sup> (Kuramarohit 1961:3)

“My mother is a person who has faithful, honest and very kind to other people. She is loved by everyone who knows her. She is very hard-working, and does anything by herself”<sup>9</sup>.(Kuramarohit 1961:4)

From the description by Sod of his mother, we can see it clearly that the words of his mother such as “doing good things not to ask for anything in return” and “kind to everyone” somehow it is same as the social awareness such as “sacrifice one’s happiness for his/her community and cooperative” that Sod Kuramarohit portrayed in his exotic novels wants to convey to readers.

### 2.1.2 Education

In terms of the study experience of Sod Kuramarohit in Thailand, it can be summarized as an “unstable” but “substantial and wonderful” experience. “Unstable” refers to the experience of continually moving home and changing schools. Because of Sod’s father’s job, he had to move to different provinces in Thailand by following the government’s order. Therefore, Sod had to keep moving and change schools according to his father. “Substantial and wonderful” refers to the satisfactory academic performance and wonderful after-class life of Sod Kuramarohit. Although Sod has to keep changing schools, his academic performance is always doing well. When he

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<sup>8</sup> “นางเหนยชอบรมให้ลูก ๆ รักความดี เกลียศความชั่ว ให้ลูก ๆ หมั่นทำความดี แม้ว่าการทำงานดีนั้นจะไม่ได้รับผลดีตอบแทน” (Prawat Khun Mae, p. 3)

<sup>9</sup> “คุณแม่เป็นผู้มีวาจาสุตย์ ซื่อตรง และเมตตา เป็นที่รักของทุกคนที่รู้จักท่าน ท่านเป็นคนขยันในการทำงาน ทำอะไรทำจริง และต้องทำด้วยตนเอง จนสำเร็จเสมอ” (Prawat Khun Mae, p. 4)

studied at Wat Debsirin Middle School, his rank always is the first, and the academic records constantly remain 80-90%. Once he even got 99% at about grade 7, and the academic grade at this time, he feels delighted (Mu'annin 1999) (Nakajata 1976).

Except for good academic performance at schools, teaching from Sod's father and the short time writing experience at school also laid foundations for Sod Kuramarohit to become a famous writer in the future. When Sod was 12, his father already started to teach him how to write poetry.<sup>10</sup> One of the famous poems of Sod at that time called *Lilitrachubdai*<sup>11</sup> was written in the year when he was 15. And when he was in grade 5 to 7 (1922-1924), Sod and his classmates published a school newspaper *Darunsat*<sup>12</sup> and *Debsirin Education Statement*<sup>13</sup>, he was also responsible for writing fiction and translating. Meanwhile, he took part in art, copy writing and cartoon drawing (Chanamool 2004) (Nakajata 1976). Before going to study in China, he had already started writing short stories, myths, fiction and translating. These were published in the newspapers; *Senasuekas* (Military study) and *Thai Kasem* (Happy Thai) (Chanamool 2004). Nakajata (1976) who interviewed Sod Kuramarohit about he founded the *Darunsat* and *Debsirin Education Statement*, the answers showed the passion and faith of Sod towards writing,

“There are no special reasons, except for the requirement of writing. I am interested in and I love writing, that's why they were founded”<sup>14</sup>

<sup>10</sup> Interview from Kusun Nakajata with Sod Kuramarohit on July 2, 1974.

<sup>11</sup> *Lilitrachubdai*, in Thai: ลิลิตราชูปไศย.

<sup>12</sup> *Darunsat*, in Thai: ดรุณสาส์น.

<sup>13</sup> *Debsirin Education Statement*, in Thai: แถลงการณ์ศึกษาเทพสิรินทร์.

<sup>14</sup> “ไม่มีเหตุผลสูงใจพิเศษ นอกจากความต้องการที่จะเขียน มีนิสัย มีใจรักในการเขียน ซึ่งส่งเหล่านี้เกิดขึ้นเอง” Interview from Kusun Nakajata with Sod Kuramarohit on July 2, 1974.

If says that the writing experience of Sod as a teenager laid the foundation for him to become a writer in the future, the “accidentally” ten years of study experience in China to some extent determines the writing styles and contents even his success in Thai literature circle. Even though China was never in Sod’s choice before. However, the fact is without this experience, the great exotic novels such as *Pakking-Nakhon Haeng Khwamlang*, *Kon Di Thi Lok Mai Tongkan*, *Khabuan Seri Chin* and so on would appear to the readers. Sod Kuramarohit also wouldn’t be known by Thai people.

Originally, Sod applied to study law in the UK (Nakajata 1976). Because at that time the Thai government announced that they will give scholarships to Thai students to support Thai students to study in the UK. Unfortunately, Sod got sick, he therefore missed the first-round of the selection exam in 1925 (Kuramarohit 2501). Then in 1926, he attended the second test, however, his grade came third among all of the students, but there were only two of them who would get the scholarship to study in the UK. About losing this opportunity, Sod also felt it was a pity, he wrote in his novel *Muea Hima Lalai* that,

“That year, the Ministry gave six students the scholarship respectively from Suan Kularb School, Wat Debsirin Middle School, and Pathum Kongka School. I was in Wat Debsirin Middle School. But when the exam grades came out, the students who came from Suan Kularb School got the first and second places. My teacher pointed at my head and said: You have disgraced our school. And my tears

fall.”<sup>15</sup>

It is unfortunate that Sod could not study in the UK, however at that time, to manage the Chinese schools in Thailand, the Thai authorities planned to select a group of students to China to study Chinese to give better management for the Chinese in Thailand. And Sod also got news that if he finished study in China, he could also go to the United States for further studies (Kuramarohit 2516).<sup>16</sup> This made Sod feel that he could see a beautiful future. Therefore, he took this chance and went to China.

Sod left from Berneo Pier in Thailand by boat on April 17, 1926. He first arrived in Hongkong, because the mainland China at that time was undergoing civil war, Chiang Kai-shek and Mao Zedong was in a war on then. The Ministry of Justice at that time ordered them to stay in Hongkong first, and there were other three people go with Sod together, they are Maenfung Neokun<sup>17</sup>, Feuang Neokun<sup>18</sup>, Chai Chodikapuna<sup>19</sup> (Kuramarohit 2501).

In his published memoirs *Khrang Neung Thi Jam Dai*, Sod records that,

“When the three people arrived Hongkong, Maenfung Neokun took them temporarily to stay at King Edward’s Hotel to prepare for the admission in St. Stephen’s College. Sod stayed with Mr. Bagram who was the consul of the Thai

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<sup>15</sup> “ปีนั้น กระทรวงคัตนักเรียนชิงทุนสกอล่าชิป 6 คน มีเด็กสวนกุหลาบเทพศิรินทร์ ปทุมคงคา สามโรงเรียน ใ้อ้อมอยู่เทพศิรินทร์คือ กันว่าเป็นช่างเผือก แต่พอสอบเข้าจริงกลายเป็นช่างเกี สวนกุหลาบเอาที่ 1 ที่ 2 ไปกันหมด ท่านเจ้าคุณอาจารย์ชี้หน้าสั่งเล้งผมใหญ่ หาว่ามัวไปแปลอชฉฉาเทวี เสียเพลิน ทำให้โรงเรียนขายหน้า ผมเสียใจจนน้ำตาตก ที่ทำให้โรงเรียนเสียชื่อ” (Muea Hima Lalai, p. 514-515)

<sup>16</sup> “เขาก็ทราบต่อไปว่า เมื่อสำเร็จการศึกษาในปีกั้งแล้ว ก็จะต้องไปเรียนต่อที่ประเทศสหรัฐอเมริกาด้วย เพื่อทำปริญญาการศึกษาต่อไป” (Muea Hima Lalai, p. 280-81)

<sup>17</sup> Maenfung Neokun, in Thai: แมนฟุ้ง เนียวกุล.

<sup>18</sup> Feuang Neokun, in Thai: เฟื่อง เนียวกุล.

<sup>19</sup> Chai Chodikapuna, in Thai: ชัย โชติกะทุกนะ.

Consulate in Hongkong, responsible for the contact between Thai students and St. Stephen's College.”<sup>20</sup> (Kuramarohit 1958:20)

After studying at this college for 3 years, Sod passed the exam and entered Matriculation University. As for Chai Chodikapuna, the one who came with Sod from Thailand together, after having finished 3 years of study, he went to study in the UK. Sod went to Beijing and Maenfung Neokun returned to Thailand.

Also, in the memoirs *Khrang Neung Thi Jam Dai* (1958), Sod describes,

“And, Hong Kong was the starting point that made me interested in the stories of the East. Especially China, which is killing one another, which causes me to wonder why Chinese people have killed each other and why China needs communism. This interest led me to later write a documentary about the Eastern country. And this school in Hong Kong is the first school that has made us interested in politics, and the economy of human society”<sup>21</sup> (Kuramarohit 1958:33)

At the time Sod passed the examination of St. Stephen's College, Prince Purachatra Jayakara was going to Beijing for a visit, therefore the Ministry of Justice let Sod go along with the royal group. Sod arrived in Beijing in the winter of 1930 and studied Chinese at the College of Chinese Studies first, this college was located at square Dongsipailou, a famous place in Beijing. The purpose of this college is to teach Chinese

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<sup>20</sup> “เมื่อถึงฮ่องกง แมนฟุง เนียวกุล ได้พาทั้งสามไปพักที่ King Edward's Hotel ชั่วคราวเพื่อจะรอเวลาที่เข้าไปเป็นนักเรียนประจำที่เซนต์ สตีเฟน คอลเลจ St. Stephen's College.” (Khrang Neung Thi Jam Dai, p. 33)

<sup>21</sup> “และที่ฮ่องกง นี้เอง ที่เป็นจุดตั้งต้นที่ทำให้ข้าพเจ้าเริ่มสนใจกับเรื่องราวขิงประเทศตะวันออก โดยเฉพาะประเทศจีนซึ่งกำลังฆ่ากันเอง ซึ่งทำให้เกิดความสงสัยว่าทำไมคนจีนจึงได้ฆ่ากันเอง และทำไมเมืองจีนต้องมีคอมมิวนิสต์ ความสนใจดังกล่าวนี้ทำให้ข้าพเจ้าเขียนสารคดีเกี่ยวกับประเทศทางตะวันออกในเวลาต่อมา และโรงเรียนที่ฮ่องกงนี้ก็เป็โรงเรียนแห่งแรกที่มีส่วนให้เราสนใจกับการเมือง และเศรษฐกิจของสังคมมนุษย์” (Khrang Neung Thi Jam Dai, p. 33)

language and culture to those missionaries from every country. 90% of them come from Europe and the USA, they stayed in China to preach their Christian religion to the Chinese people. Beside for the missionaries, some foreign merchants studied Chinese language and culture as well, to do business with Chinese people.

Sod studied at this college for over one year, after he was able to speak and write, he moved to a wealthy Chinese person's home. One of the reasons for moving was as the consul of Tokyo said that Sod already knows how to speak and how to write the Chinese language, if he could learn more ancient Chinese language and traditional culture, it would be better, because those are the basis of Chinese books. Sod lived here for one year, during this year, Sod found a tutor to teach him Chinese literature and history.

In 1932, Sod passed the admission examination of Peking University (北京大学), and majored in History and Literature, minoring in Economics. He said that the reason for studying history is that “The chaos in today's world is a disease that we have to find the origin. If we do not know the origin, we cannot cure the disease. Studying history is the way for finding the origin of what we are suffering today” (Kuramarohit 2516).<sup>22</sup> When Sod studied at Peking University in the first year, the Siamese revolution of 1932 took place, which changed the system of government in Siam from an absolute monarchy to a constitutional monarchy. Because of Sod's background, he was suspected of being a royalist, thus the Thai government canceled his scholarship. To

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<sup>22</sup> “ความวุ่นวายในโลกทุกวันนี้ เป็นโรคนิดหนึ่ง ที่เราต้องค้นคว้าหาสมุฏฐานให้ได้ ถ้าเราไม่รู้สมุฏฐาน เราก็รักษาโรคไม่ได้ การเรียนประวัติศาสตร์ก็คือการค้นคว้าหาสมุฏฐานของความวุ่นวาย ที่เราพบอยู่รอบตัวเราทุกวันนี้” (Muea Hima Lalai, p.18)

finish his studies, he had to borrow money from the government to continue studying abroad. And the requirement of get the loan from the government is that while Sod finished his study, he had to work for the Thai Government for 10 years, these loans would be deducted from the Sod's monthly salary.

Because of this huge number of debts, the student life in Beijing became extremely difficult, so he found some part-time jobs to subsidize spending in Beijing, such as writing articles for the country. After he finished his studies, the author returned to Thailand in 1936.

Sod talked about this experience in his novel *Kon Di Thi Lok Mai Tongkan* that,

“I cannot forget the snowy day that I took my overcoat and stood on the Beijing city road that was so close to the Japanese cannons to find 20 coins. I cannot forget the revolution cut the scholarships unfairly and let me loan from the government, even paying the interest up to 15 years, only because the government doubts me was a loyalist. I had to starve in Beijing for many months. It was the beginning of a ruthless road.”<sup>23</sup>

In another work *Khvam Jing Sip Pi*, Sod also mentioned as follows,

“Are you a slave of the contract already?”

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<sup>23</sup> “ข้าพเจ้าไม่ลืมการจำนำโอเวอร์โค้ท ที่ซึ่งที่หิมะกำลังตก เพื่อจะหาเงินคิดตัวเพียง 20 เหรียญ ในขณะที่ปีนใหญ่ผู้ปูนตั้งอยู่ไม่ไกลจากกำแพงเมืองปักกิ่งนัก ข้าพเจ้าไม่ลืมการปฏิบัติตัดทุนการศึกษาอย่างไม่เป็นธรรม และถูกบังคับให้กู้รัฐบาลปฏิบัติ โดยให้เสียดอกเบี้ยถึง 15 ปี เพราะเหตุที่สงสัยว่าข้าพเจ้าเป็นรอกแซกลิสต์ เมื่อถูกตัดทุน ข้าพเจ้าต้องอดอยากอยู่ในปักกิ่งหลายเดือน นับเป็นการเริ่มต้นของถนนแห่งความหิวโหด” (*Kon Di Thi Lok Mai Tongkan*, p. 20)

“I was already...a slave, both fresh and bone. People without money must enslave themselves first. I have to finish my studies. Four years ago, I had no choice but to return to Thailand, beggar the government for a living. I had to sell my freedom for my education. If I did not do that, I would not be able to graduate. He tore up the contract, in order to make the poor people like me make use by them when we return to Thailand. Besides tearing up the contract and charging interest, they even let me return the loan by working. I have been obliged to work for 12 years.”<sup>24</sup>

From the above statements, we can find out that the feelings of Sod at this time were distraught and helpless. There was no choice for Sod, only to bear everything. However, the cause was only because of “doubt” of loyalist identity, and Sod canceled the scholarship so far as to loan from the government. Initially, Sod always regards his country as the land with the most freedom and happiness in this world, without exploitation and oppression. Because he wrote in his exotic novel *Kon Di Thi Lok Mai Tongkan* that,

“I am the most patriotic person than any Thai no matter living or dead...I always think that the freedom of Thai people and Thailand is the thing that overall

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<sup>24</sup> “เธอเป็นทาสของสัญญาผู้ไปแล้วหรือ”

เป็นแล้ว...เป็นทาสไปแล้วทั้งเนื้อทั้งตัว ข้าพเจ้าพูดขริม ๆ จะทำอย่างไรได้ คนไม่มีเงินก็ต้องเป็นทาสเขาไปก่อน ฉันต้องการเรียนหนังสือให้จบ ฉันต้องกลับเมืองไทยเสียเมื่อ 4 ปีที่แล้ว กลับไปเป็นขอทาน ฉันก็ต้องขายอวัยวะของฉันเพื่อการศึกษา ถ้าฉันไม่ทำเช่นนั้น ฉันก็กลับไปได้อย่างไรเมื่อยังเรียนไม่จบ เขาฉีกสัญญา ที่ให้กันไว้ด้วยเกียรติยศจะช่วยให้คนจน ๆ อย่างฉัน ได้ร่ำเรียนจนสำเร็จ เพื่อกลับไปปรับใช้ชาติบ้านเมือง เมื่อฉีกแล้วก็บังคับให้ฉันกู้ และเอาดอกเบี้ยนอกจากนั้น ยังผูกมัดให้ทำงานใช้หนี้อีกด้วย ฉันต้องถูกผูกมัดให้ทำงานถึง 12 ปี” (Khwam Jing Sip Pi)



of things in people's life... Thailand has freedom because Thai people know about unity and help one another and take care of each other, there is no exploitation and oppression."<sup>25</sup>

However, the news of canceling the scholarship was a hammer blow on Sod's imagination. From the change of Sod's attitude towards his country mentioned above, we can see that Sod Kuramarohit already rethinks about Thai society from then on. Therefore, the cancelation of scholarship was an essential turning point in Sod's literary creation

### 2.1.3 Work

Sod returned to Thailand in 1936, and then got a position in the Ministry of Education, responsible for managing Chinese schools in Thailand.

Things happened in the year before Sod returned to Thailand. At that time, Prayoon Pamornmontri was the minister of the Ministry of Education, but another senior official, the Permanent Secretary, held power. At that time, Sod was still a student loaned from the Thai government, and life was pretty hard. To earn some money, Sod wrote a paper for the China Critic, a newspaper published in Shanghai. Once Sod wrote one article about Nazi and shows his attitudes on that article, he thinks that the world should be democratic; he is against all kinds of "One-man Rule" doctrines. Nevertheless, this kind

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<sup>25</sup> “ข้าพเจ้าเป็นคนไทยที่รักประเทศไม่น้อยกว่าคนไทยคนใดทั้งที่มีชีวิตอยู่ และที่ตายไปแล้ว...ข้าพเจ้ามีความรู้สึกประจำใจอยู่ว่า อิศรภาพของคนไทยและของชาติไทย เป็นสิ่งที่เหนือทุกสิ่งทุกอย่างในชีวิตของคนไทย...เมืองไทยมีอิสรภาพ เพราะคนไทยรู้จักรักความเป็นปึกแผ่น รู้จักถนอมน้ำใจกันไม่บังคับกดขี่เข็ญกัน” (Kon Di Thi Lok Mai Tongkan, p. 33-4)

of opinion was just the opposite of Pleak Phibunsongkhram and Prayoon Pamornmontri. Therefore, once Sod was called by that senior officer to the office and had an hour conversation, Sod was warned that he could not work here anymore if he continued to write this kind of article. This made Sod think that if he paid off all his debt, he would ask to resign from the position because he would not close his eyes, ears, and mouth as a Thai citizen (Kuramarohit 2501).<sup>26</sup>

When he was working at the Ministry of Education, sometimes, some school principals came to bribe Sod. Even though his life was hard, he still refused all of them. And continue his writing for earning his living (Kuramarohit 2501).<sup>27</sup>

After he resigned from his post in 1946, Sod went to Prachinburi province and started his farming life, planting Dong bamboo. However, when Sod plant bamboo in Prachinburi province, he was bullied by the police and mediators, so he does not have a market to sell his bamboo. And Chinese merchants also force down the price as well (Nakajata 1976). Therefore, finally, Sod sold this bamboo field and bought another field in Chonburi province, both farming and writing with his wife. Passed away on February 17, 1978.

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<sup>26</sup> “เหตุการณ์วันนั้น ทำให้เขาคิดว่า ถ้าเขาใช้หนี้หมดเมื่อไร ก็จะขอลาออกเพราะเขาทนไม่ได้ที่จะถูกอุดหนุน อุดปาก และบิดา ในฐานะที่เกิดมาเป็นคนไทย” (Khrang Neung Thi Jam Dai, p. 21, 33, 34)

<sup>27</sup> “ในระหว่างที่ทำหน้าที่อยู่ บางครั้งก็มีเจ้าของโรงเรียนหอบเอาของที่มีราคาไปให้ถึงบ้าน ซึ่งสด กุระมะโรหิต ก็ขอให้เขาเอากลับไป เพราะเขาคิดว่าเป็นการเสียดายที่จะรับของเหล่านี้เอาไว้ แม้ว่าเงินเดือนที่ได้รับจะไม่พอกับค่าใช้จ่าย แต่เขาก็หารายได้เพิ่มจากการเขียนบทความลงพิมพ์ในหนังสือประชาชาติ” (Khrang Neung Thi Jam Dai, p.46)

## 2.2 Literary Works of Sod Kuramarohit

### 2.2.1 Novels

#### 2.2.1.1 Exotic Novels

Thai exotic novels<sup>28</sup> refers to the novels which use foreign characters and settings. The development of Thai exotic novels experienced a process that went from translation to imitation, then to self-creation (Luan 2014). For example, the novel *Khwam Phayabat* of Phraya Surinthracha published in 1902, was translated from *Vendetta* by Marie Corelli. Then, in 1915, *Khwam Mai Phayabat* by Luang Wilaspariwat was published, written as a “parody” in response to Phraya Surinthracha’s *Khwam phayabat*. This was regarded as the first original Thai novel (Luan 2014) (Chalermpanyakorn 2016). But some Thai literature scholars argue that it cannot be regarded as the first Thai novel, because it was just an imitation one (Chalermpanyakorn 2016). But scholar Thak Chaloemtiarana still calls for a reconsideration of the novel *Khwam Phayabat* and *Khwam Mai Phayabat* and for them to be given a place in the Thai literary canon as they also demonstrate an achievement in literature despite their status as translation, parody or even a “pretend” translation (Chaloemtiarana, Making new space in the Thai literary canon 2009). Phrae Chittiphalangsrri also supported this point of view in her article *The emerging literariness: Translations, Dynamic Canonicity and the Problematic Verisimilitude in Early Thai Prose Fictions* (Chittiphalangsrri 2014).

During the Rama VI period, translations of western adventure and detective novels

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<sup>28</sup> Thai exotic novels, in Thai: ไพรัชนิยายไทย.

such as *She* by Sir Rider Haggard and *Sherlock Holmes* by Sir Arthur Conan Doyle were very popular in Thai society. The welcoming attitude for these kinds of western novels in Thai society gave Thai writers the idea that they could write on similar subjects in their novels by using Thai characters who travel to other countries. The first novel which features a Thai protagonist, foreign setting and was written by Thai writers is *Lakhon Haeng Chiwit* (1929) of M.C. Arkartdampeung Rapeephat. The popularity of this novel in 1937 in Thai society aroused a trend for writing exotic novels in the Thai literature circle (Chalermpanyakorn 2016) (Luan 2014) (Rutnin 1988) (Warathorn 1976). Thai writers tend to write the story about a Thai who is in a foreign environment until it became a form known as Thai exotic novels.

Sod Kuramarohit's exotic novels were also written during this period, include *Kon Di Thi Lok Mai Tongkan*, *Phu Sia Sala*, *Khabuan Seri Chin*, *Jiang Fei* and *Muea Hima Lalai*, all of them which using a Chinese setting and Chinese characters discussed about the stories of the Chinese people who struggles for their country.

The story of *Kon Di Thi Lok Mai Tongkan* at the beginning was serialized on the newspaper of *Ekachon*<sup>29</sup>, and finally was published in 1942. This novel mainly talks about the story of an editor of *The Peiping Times* (北平时报), Zhang Lin (张林), who sacrificed a stable and wealthy life in Java island and chose to write articles for his country. Zhang Lin determines to use his articles to tell the Chinese people that: the biggest threat of one country is to fight for power and kill each other. He promotes cooperation. Zhang Lin believes that if Kang Youwei (康有为) and Liang Qichao (梁

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<sup>29</sup> Ekachon, in Thai: เอกชน.

启超) succeed, China will not be as chaotic as it is now, and the Qing dynasty can continue to this day. The bad is not the emperor of China, but Cixi (慈禧), Yuan Shikai (袁世凯). The invasion of the outside powers was only a small reason for Chinese suffering nowadays. The biggest reason was that the Chinese were too selfish and were not educated. They have no national concept, only family values. The abuse of freedom and the division of politics has caused national disputes.

*Phu Sia Sala* was written in the same period as *Kon Di Thi Lok Mai Tongkan*. This novel discusses the ideas' conflicts between Zhang Lin and his "enemy" Dusit (杜西). In the text, Dusit was shaped as a militant, did not understand the people's suffering, used his extreme nationalism to advocate the war, and let the people fall into hell. At the same time, Dusit also "taken away" Zhang Lin's most loved woman Juan Fang (绢芳). Rapin, the narrator could not understand why Juan Fang left Zhang Lin. Zhang Lin finally died. Dusit is the character criticized by Rapin. Because Rapin advocates war, does not like peace, does not care whether the people will fall into the hell of war, and is intoxicated by the extremist people.

*Khabuan Seri Chin* was published in 1950. It adapted to a movie and won the "Rangwan Tukkata Thong" in 1959, earning many popularities in Thailand. This novel told a story about a group of young Chinese students who are unwilling to be slaves and organize anti-Japanese organizations to fight against Japanese invaders in the Second Sino-Japanese War period. It details how they made explosives, incendiary bombs, and burned enemy warehouses; how they use the money to hire rogues to assassinate the pseudo police chief; how they attacked Japanese officers, seized guns,

and armed themselves. Moreover, this novel's description was mainly based on the records of Sod's friend Lu Ping Fei.

*Jiang Fei* talked about one of the students' movements in 1932 led by Jiang Fei (江非), a Beijing University student. This novel is more like a narrative novel, from Jiang Fei to give lectures to other students, to stimulate the patriotism of students, and secondly to organize and plan the whole movement with his friends, and narrative the horrors of the students during the whole movement and the brutality of the government authorities. In the end, the movement failed, and the student suffered heavy casualties, and no one knows where Jiang Fei was. He still alive or has already died.

*Muea Hima Lalai* was written in 1969-1970. This novel mainly tells the love story of Jiang Mei(江梅) and Sha Nan(沙南). Both of them are the students of Yanjing University. However, they advocate different political ideas. Jiang Mei is a "goddess" who advocates freedom, democracy, and cooperation. Jiang Mei hates communism, and she considers that communism is more narcotic than opium. Sha Nan loves Jiang Mei so much, but both of them could not give up their beliefs. Therefore, they broke up finally.

#### 2.2.1.2 Other Novels

Except for the exotic novels, Sod Kuramarohit also created many other novels, some are the literary works for life, some are for entertainment. It is a pity that nowadays many novels of Sod cannot be found in the original version already, those novels are as follows:

English Title	Thai Title	Publication Time
<i>The Desire</i>	ความปรารถนา	Unclear
<i>Each of Blood</i>	กนละเลือด	Unclear
<i>Revolutionary</i>	นักปฏิวัติ	Unclear
<i>Fire of life</i>	ไฟชีวิต	14, December, 1958

Table 2: Novels of Sod Kuramarohit that Lost the Original Version

And the following novels are those that we can find the first version nowadays, for example:

English Title	Thai Title	Publication Time
<i>Raya</i>	ระย้า	1970
<i>Blue blood</i>	เลือดสีน้ำเงิน	1971
<i>Red blood</i>	เลือดสีแดง	1972
<i>End of Life is a Dream</i>	สิ้นเวรชีวิตคือความฝัน	1950
<i>Vengeful Spirit</i>	วิญญาณพยาบาท	1957

Table 3: Novels of Sod Kuramarohit that Have the Original Version

### 2.2.2 Other Works of Sod Kuramarohit

Poetry accounts for the highest proportion among Sod's literary works (Luan, Modern Literature History of Thailand 2014). The poetry writing started while Sod was 13, taught to him by his father. The most famous poetry of Sod is *Lilira Chuptai or The Man Born to be King*, which wrote in 1923 while Sod was 15 (Nakajata 1976). Sod's

poems are generally featured in the journals which is *Debsirin Education Statement*<sup>30</sup>, *Sena Education and Spread Science*<sup>31</sup> and *Memorial cremation ceremony Amat Master Phra Caroonabhakarn*<sup>32</sup> which founded by Sod and his classmates at that time such as M.L. Toi Chumsai<sup>33</sup>, Dokmai Siwijan<sup>34</sup>, Saing Singhawiriya<sup>35</sup>, etc.

Featured in	English Title	Thai Title	Publication Time and Page
<i>Darunst</i> <sup>36</sup>	<i>Lilira Chuptai or The Man Born to be King</i>	ลิลิตราชูปไคย 1,2	March, 1923 (p. 108-124); June, 1924 (p. 47-50)
<i>Debsirin Education Statement</i>	<i>Volunteers Monument</i>	อนุสาวรีย์ทหารอาสา	March, 1925
	<i>See Waterfall in Koh Samui</i>	ชมธารน้ำตกเกาะสมุย	September, 1921 (p. 109-110)
	<i>Rose Thorn</i>	หนามกุหลาบ	September, 1925
	<i>Young Guard</i>	ยามหนุ่ม	December, 1925 (p. 98-101)

<sup>30</sup> Debsirin Education Statement, in Thai: แถลงการณ์ศึกษาเทพศิรินทร์.

<sup>31</sup> Sena Education and Spread Science, in Thai: เสนาศึกษาและแพร่วิทยาศาสตร์.

<sup>32</sup> Memorial cremation ceremony Amat Master Phra Caroonabhakarn, in Thai: อนุสรณ์งานพระราชทานเพลิงศพ อำมาตย์โทพระจรรุญการการ.

<sup>33</sup> M.L. Toi Chumsai, in Thai: หม่อมหลวงค้อย ชุมสาย

<sup>34</sup> Dokmai Siwijan, in Thai: ดอกไม้ ศรีวิจารณ์

<sup>35</sup> Saing Singhawiriya, in Thai: สะอึ้ง สิงหวิริยะ

<sup>36</sup> Darunsat, in Thai: ครุณสาสน์.



<i>Sena Education and Spread Science</i>	<i>Kawi Phasit</i>	กวีภายิต	January, 1925 (p. 1)
<i>Alphabet Park</i> <sup>37</sup>	<i>Manavakchan</i>	มาณวกฉันท	15, November, 1926 (p. 11)
<i>Memorial Cremation Ceremony Amat Master Phra Caroonabhakarn</i>	<i>Yoke Flour-Yoke silver</i>	แอกหมี-แอกเงิน	1966 (p. 17-22)
	<i>Deadwood</i>	คนรกโลก	1966 (p. 23)

Table 4: Poetry of Sod Kuramarohit

In Sod's literary works, feature articles is another important genre which could be used in the study of Sod's political thoughts, his feature articles contained several historical events as well as Sod's views and opinions. According to documentary research, some feature articles show as the follows.

English Title	Thai Title	Publication Time
<i>The Great War</i>	มหายุทธสงคราม	Unclear
<i>Opinions from Thailand</i>	ข้อคิดจากไร่แผ่นดินไทย	August, 1953
<i>Cooperative City</i>	เมืองสหกรณ์	November, 1953- 1954

<sup>37</sup> Alphabet Park, in Thai: สวนอักษร.

<i>National Rural Restoration Project</i>	โครงการบูรณะชนบทแห่งชาติ	1958-1959
<i>Solve Life Problems</i>	ไขปัญหาชีวิต	1956
<i>Barbara</i>	บทความบาร์บารา	1947-1959
<i>Khaipanha Chiwit Khun Lilasatsunthon</i>	ไขปัญหาชีวิตของขุนลีลาศาสตร์สุนทร	1956
<i>I Still Remember</i>	ครั้งหนึ่งยังจำได้	1954-1959
<i>China and Japan</i>	จีนกับญี่ปุ่น	1936
<i>What is Peace</i>	ที่ว่าสันติภาพนั้นคืออะไร	1952

Table 5: Feature Articles of Sod Kuramarohit

Academic writings of Sod Kuramarohit only in a few proportions of his literary works. Below are some of the academic writings of Sod Kuramarohit, according to the current research results, the writing time and publication time is not quite clear, therefore here just shows the title only.

English Title	Thai Title
<i>Behind the Scenes of the Great War</i>	หลังฉากมหายุทธสงคราม
<i>Xi'an Rebellion</i>	ขบถเมืองซีอาน
<i>China and Japan were defeated in the German War of 1914</i>	จีนกับญี่ปุ่นกลางแพ้เยอรมันมหายุทธสงคราม ค.ศ. 1914.

Table 6: Academic Writing of Sod Kuramarohit

The following table shows the translation works of Sod Kuramarohit.

Translate from	Thai Title	Publication Time
<i>Lady Chatterley's Lover</i> by D.H. Lawrence	ผู้รักเลดี้แชตเตอร์เลย์	1969 (The fifth edited version)
<i>Siamese White</i> by Maurice Collis	แซมไวท์ใต้ธงสยาม	1971
<i>She</i> by H. Rider Haggard	อัชฌาเทวี	1971

Table 7: Translations of Sod Kuramarohit

There is four films script as follows, the most famous one is *Khabuan Seri Chin* won the Golden Doll Awards and Best Actress Awards (Sarinthip Siriwan) in 1959.

English Title	Thai Title
<i>Heart of Slaves</i>	ทาสหัวใจ
<i>Khabuan Seri Chin</i>	ขบวนเสรีจีน
<i>Fire of Life</i>	ไฟชีวิต
<i>Plai Maliwan</i>	พลาชมลิวัลย์

Table 8: Film Script of Sod Kuramarohit

There are almost over 10 drama scripts, 50 *Bot Lakhon Witthayu* or radio plays and 5-6 *Bot Lakhon Thorathat* or television plays created by Sod in his life (Mu'annin 1999). From 1949 to 1950, Sod Kuramarohit mainly wrote drama scripts for Nadayakorn Co.,

LTD.<sup>38</sup> and Atsawinkan Lakhon<sup>39</sup> (Nakajata 1976), some show as follows:

Company	English Name	Thai Name	Year
Nadayakorn Co., Ltd.	<i>Siska</i>	ซิสก้า	1949
	<i>Land of Dreams</i>	แผ่นดินแห่งความฝัน	1949
	<i>Vengerful Spirit</i>	วิญญาณพยาบาท	1949
Atsawinkan Lakhon	<i>Death</i>	สิ้นเวร	1950

Table 9: Drama Script of Sod Kuramarohit

Besides the above genres, Sod also wrote several short articles about political, economy, academic, religion and so on, published on journals or daily paper such as *Debsirin Education Statement*, *Sap Thai*<sup>40</sup>, *Thai Kasem*<sup>41</sup>, *Nation Daily*<sup>42</sup>, *Sena Studies and Radiating Science*<sup>43</sup> and *Dawn*<sup>44</sup>. (Chompoo 1969) (Nakajata 1976) (Mu'annin 1999)

<sup>38</sup> Nadayakorn Co., LTD., in Thai: นาฎยากร.

<sup>39</sup> Atsawinkan Lakhon, in Thai: อัสวินการละคร.

<sup>40</sup> Sap Thai, in Thai: สัพพ์ไทย.

<sup>41</sup> Thai Kasem, in Thai: ไทยเกษม.

<sup>42</sup> Nation Daily, in Thai: ประชาชาติรายวัน.

<sup>43</sup> Sena Studies and Radiating Science, in Thai: เสนาศึกษาและแผ่วิทยาศาสตร์.

<sup>44</sup> Dawn, in Thai: รุ่งอรุณ.

## **CHAPTER III: THE IMAGE OF CHINA IN SOD KURAMAROHIT'S EXOTIC NOVELS**

This chapter is divided into two parts. The first part is about the image of China in Thai people's perception and the related historical contexts from 1910 to 1975. In this section, I explore historical events that seem to influence Thai people's attitudes towards China in different periods. I also discuss writings and policies that reveal the perception of China held by Thai rulers. The second part is an analysis of the image of China in Sod's exotic novels. Speculation about the time-scope of the image of China in Thai conception, mainly depends on the life of Sod Kuramarohit. Sod was born in 1908 and passed away in 1978, and his exotic novels which discussed in this study were mainly written in 1940s to 1960s. By giving the discussion of this part will provide a general understanding of the image of China in Thai society during that time. When combined with the analysis of the image of China in Sod's exotic novels, this chapter will show the differences between the image of China in Sod's exotic novels and Thai society in the same period.

### **3.1 The Image of China in Thai Conception**

#### **3.1.1 Chinese in Thailand as an Imminent Threat to Thai Society (1910-1945)**

The image of China or the Chinese in Thai conception during 1910 to 1946 can be said to be the worst in modern times (Jiranuwat and Tai 2013) (Tang 2017). With the Thai economy's control and the rising wealth of the Chinese in Thai society and

Thailand's official anti-Chinese policies and ideologies, the Chinese during this period were mainly regarded as a severe threat to Thai society.

The year of 1910 was the turning point in the history of the Siamese Chinese. King Chulalongkorn passed away in that year, and his son Prince Vajiravudh ascended the throne. He was a romantic nationalist and anti-China advocate (Chaiching 1979) (Skinner 1957). Firstly, the Manchu dynasty's demise in China in 1911 to a republican Kuomintang made King Vajiravudh worry that the security of his position as an absolute monarch was in jeopardy. He also resented Sun Yat-sen's visit to Thailand to raise money from the local Chinese population (Wongsurawat 2008).

Two other local incidents may have also contributed to the king's ire. The Chinese riots in 1910 in Siam deepened the prejudice of the Thai against the Chinese (P. L. Kenneth 1941). As the Thai official realized that if the Chinese were to expand further their role in the country's economy, then the Thai population would be entirely at their mercy. Furthermore, the riots served to demonstrate that the resident Chinese were in Siam only to get what they could out of the country, but they were unwilling to contribute their share and valued money above loyalty, obedience, and justice. The whole fiasco placed the Chinese in an extremely unfavorable light and vulnerable position. The second event was an attempted coup by young military officers in 1912. Among its leaders, several were Sino-Thai officers who protested the unfair increase of the Chinese annual head tax and the awarding of privileges to the Wild Tigers Corps over the regular army, and they advocated the need for political freedom and the

rejection of the one-person rule (Komutphisamai 1997). The Thai monarch undoubtedly viewed these developments with alarm. To consolidate his position, King Vajiravudh advocated and promoted the concept “Nation, Religion, and King” as the main pillars of Thai nationalism.

In 1914, King Vajiravudh published *The Jews of the East* article using his pen name “Asavabahu” (Chaloemtiarana 2014) (Victor 1951) (Baker and Phongpaichit 2009) (Chen 2015) (Lee 2015).

“That short essay, published in both Thai and English, made it clear that the Thai and Chinese were separate “races”, and that the Chinese, very much like the Jews in Europe, exploited the country where they resided to amass wealth, yet remained separate, aloof, and ungrateful—never becoming good citizens. In the article, the King demonized the Thai Chinese for their relentless avarice, their willingness to do anything for money, their insistence on Chinese cultural superiority, and their attempts to raise their children, even those by Thai wives, as Chinese” (Chaloemtiarana 2014:481).

Kenneth (1941) made a more detailed analysis of that article, and the main ideas he summarized are as follows: Firstly, the Chinese people are considered inassimilable. They will always be Chinese because of their ethnic loyalty and sense of superiority. They thought that living in Siam was temporary. The only purpose they came to Siam was to make as much money as possible. When they married Thai women, they forced them to become Chinese and raised their children as Chinese. Secondly, the Chinese were denounced as opportunistic and double-dealing. The Chinese claimed to believe

in Buddhism and to be loyal to Siam in politics just for profit. They were neither loyal nor Buddhist. Their moderate attitude towards the Taiwanese was an opportunist's trick. Thirdly, the Chinese are considered to lack civic morality. They wanted all the rights and privileges of a citizen but refused to assume the duties and responsibilities of a citizen. Their attitude towards Siam was unreliable, secretive, and counter-intuitive. Furthermore, the Chinese only worship the god of wealth; for money the Chinese would throw in the towel, suffer any hardship, and even commit the most despicable acts of fraud, embezzlement, theft, and murder. When it comes to money, the Chinese people are neither virtuous nor benevolent. Finally, the Chinese were accused of being parasites feeding on the Thai economy: the Chinese rarely bought Siamese products for their daily consumption and preferred imported Chinese clothes and food. They transferred their money to China, which gradually drained Thailand's wealth (Kenneth 1941:20-21).

Through the feeling of nationalism initiated by King Vajiravudh, we can see that King Vajiravudh only targeted the Chinese, ignoring any other races living in Siam, such as Malays, Lao, Mon, Shan, Yuan, Indians, Europeans, and many others. Nevertheless, these other races seemed harmless to the Thai state. Because by the 1930s, the Chinese were estimated to account for 85% of the "business class" and controlled 90% of Thailand's business and trade (Kanchananaga 1941)(P. L. Kenneth 1941). At that time, the unemployed people in Thai society were mostly Thais, because the Chinese generally returned to China when they could not find a job (Thompson 1947). Therefore, the Chinese represented an imminent threat because of their growing



numbers, especially in the urban centers, and their control of business and rising wealth, and their propagation of subversive ideologies arising from China itself (Chaloemtiarana 2014).

The research results of Pennapa (2007) also show that the Chinese in Thailand as portrayed in the selected Thai novels during 1937-1957 were referred to as the “other”, “criminals”, “enemies”, “mafia” or “influential people”, “communists” and “unethical people”. The nationalism initiated by King Vajiravudh, and later enhanced by the Phibun regime in the late 1930s and early 1940s, facilitated or forced the assimilation of the Chinese into Thai society. The Chinese within Thai society became an imminent problem to Thai society needed to overcome.

### 3.1.2 Chinese Oversea as an Ideological Threat to The Thai Government (1946-1955)

After the end of the Second World War, with the two countries' efforts, the "Treaty of Amity between The Republic of China and The Kingdom of Siam" was finally signed in Bangkok in 1946. Two years later, Phibun Songkhram returned to the Thai political scene serving as the prime minister of Thailand from 1948. Besides, from the spring of 1948 to the summer of 1950, the prestige and local power of the communist elements among the Chinese in Thailand increased steadily (Skinner 1957). In July 1948, Phibun himself estimated the number of communist Chinese in the country at about 50,000 (New York Times, 1948). In March 1949, Phibun minimized the communist threat and expressed belief that the government's press censorship and policy of deporting Chinese for illegal organized criminal activities constituted “a sufficient check on

communism or other alien penetration” (Thompson and Adloff 1950).

When Phibun was in power, anti-communist sentiment such as “Thailand's security danger comes from China” and “we must prevent the Communist Party invading Thailand” were endless (Skinner 1957). The second term of Phibun was also regarded as the most serious period of anti-Chinese and anti-Communist sentiment (Chaiching 1979)(Yu and Chen 2008).

The following policies implemented during this period were the most substantial evidence. For example, in September 1952, the Thai government issued a decision to revoke the "pro-communist" positions in the state's organization, and many civil servants were investigated and interrogated (Songprasert 1974). In November 1952, the new “Anti-Communist Regulations” law was passed, which announced the ban on Communist Party activities and sentenced pro-communists to ten years in prison or life imprisonment (Jiranuwat and Tai 2013). The Thai government cited that Chinese schools in Thailand were a breeding ground for nurturing communism and posed a threat to national security; therefore imposing restrictions on Chinese schools and Chinese education in Thailand (Soonthornthamnit 1981, Jiranuwat and Tai 2013, Songprasert 1974). During this period, the many Chinese language schools were weakened and demoralized. The Sino-Thai people gradually lost the ability to read, write, and speak Chinese. Eventually, Chinese language education in Thailand ended.

Following its participation in the Korean War, the Thai government became a member of the “free world” in its struggle against communism. By the early 1960s,

China under Mao was beginning to flex its muscles by supporting overseas Maoist parties. Communism and especially communists, were demonized in both the press and through the Thai Government's pronouncements. There was also a fear that the local Chinese would become communists (Chaloemtiarana 2014).

In a recently declassified government secret policy document about the local Chinese and their descendants, the National Security Council (1965) set the policy regarding the treatment of the local Chinese by the Thai Government of that time and the detailed steps to be implemented by various governmental departments.

“This document is the first I have seen that spelled out the full range of goals and policies to reinvigorate the assimilation process begun by King Vajiravudh. The document warned against using repressive measures against the local Chinese, noting that the implementation of extreme nationalism intended to eliminate Chinese influence in commerce and politics, the closing of Chinese schools, the formation of Chinese living zones, and the elimination of Chinese associations and newspapers would only lead to unrest, resentment, and eventual friction within the country. All governmental agencies are urged to find ways to help make the local Chinese loyal Thai citizens. These new guidelines shall prevent the spread of communism among the Chinese community by creating security for both the Thai and Chinese”. (Chaloemtiarana 2014:490)

The novel *Lep Khrut* by Phanom Thian is an excellent example reflecting the heightened threat of a potential spread of the political influence of Maoist China.

Chinese characters in the novel include spies, professional killers, hooligans, members of secret organizations, multinational businessmen, police informants, and other villainous characters. This novel clearly differentiates the oversea (bad) Chinese from the Chinese in Thailand (good). Once again, the oversea Chinese became a danger to Thai society.

By the end of the 1960s, increasingly, the Chinese descendants had infiltrated into not only business and banking but also higher education, government, the military, and politics (Anderson 1998). As a community, they had become part of the new educated middle-class and even members of the power elite poised to take over from the old bureaucrat-dominated elite. This new generation of educated Sino-Thai people were no longer cowed or intimidated by the negative image painted by King Vajiravudh (Chaloemtiarana 2014).

During the early 1970s, a significant worry for the Thai state was communism entering Thailand. The Communist Party of Thailand (CPT) is already operating internally, albeit in peripheral areas in the northeast and south. The Thai authorities were anxious about the CPT. No different from the threat King Vajiravudh felt regarding the spread of Chinese Republican ideology, was the anxiety centered on the loyalty of the local Chinese.

Until the late 1970s, because of both sides' unremitting efforts, diplomatic relations between China and Thailand were officially established on July 1, 1975, which also marked a new historical period in friendly relations between China and Thailand. Since

then, bilateral trade between China and Thailand has developed rapidly.

### **3.2 The Image of China in Sod's Exotic Novels**

#### **3.2.1 China as a Country of Constant Warfare**

The first image of China that Sod portrayed in his exotic novels is “China as a country of constant warfare”. To explain modern Chinese history in one sentence the Chinese often say it is one of struggles for national political power and resistance against outside powers. For the purpose of this research, we need to consider first which among those are mentioned in Sod's exotic novels.

There are three wars contribute to the portrayal of this image. The first war that Sod mentions in his exotic novels is the Warlord Era. In historiography, the Warlord Era began in 1916 upon the death of Yuan Shikai<sup>45</sup>. Yuan's death created a power vacuum that spread across the mainland regions of China including, Sichuan, Shanxi, Qinghai, Ningxia, Guangdong, Guangxi, Gansu, Yunnan and Xinjiang. The Nationalist Kuomintang government of Sun Yat-sen based in Guangzhou began to contest Yuan's Beiyang Government<sup>46</sup> based in Beijing as the legitimate government of China. The Warlord Era was characterized by a constant civil war between different factions, the largest of which was the Central Plains War, which involved more than one million soldiers (Mao 2017). The Warlord Era ended in 1928 when the Kuomintang under

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<sup>45</sup> Yuan Shikai, the de facto dictator of China after the 1911 Revolution, who overthrew the Qing dynasty and established the Republic of China in 1912.

<sup>46</sup> The Beiyang government, officially the Republic of China, refers to the government of the Republic of China which sat in its capital Peking between 1912 and 1928. It was internationally recognized as the legitimate Chinese government.

Chiang Kai-shek officially unified China through the Northern Expedition<sup>47</sup>, marking the beginning of the Nanjing decade.

The second war mentioned in Sod's exotic novels is The Japanese Invasion of Manchuria. The Japanese invasion of Manchuria began on 18 September 1931, when the Kwantung Army of the Empire of Japan invaded Manchuria immediately following the Mukden Incident<sup>48</sup>. After the war, the Japanese established the puppet state of Manchukuo. Their occupation lasted until the Soviet Union and Mongolia launched the Manchurian Strategic Offensive Operation in 1945.

The third war that Sod covers in his exotic novels is the Second Sino-Japanese War. In China, this is known as the War of Resistance Against Japanese Aggression. The Second Sino-Japanese War was a military conflict that was primarily waged between the Republic of China and the Empire of Japan from July 7, 1937 to September 2, 1945.

The construction of this image in Sod's exotic novels mainly drives from "Narrative Discourse", in other words, the texts related to the story. And the first narrative method that Sod uses to represent these wars in his exotic novels is "detailed description". The narratives of the Japanese Invasion of Manchuria and the Warlord Era are represented in Chapters 41 to 59 in the novel *Kon Di Thi Lok Mai Tongkan*, and accounts for almost one third of the novel's full length. It describes in great detail about

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<sup>47</sup> The Northern Expedition was a military campaign launched by the National Revolutionary Army (NRA) of the Kuomintang (KMT), also known as the "Chinese Nationalist Party", against the Beiyang government and other regional warlords in 1926.

<sup>48</sup> The Mukden Incident, or Manchurian Incident, was an event staged by Japanese military personnel as a pretext for the Japanese invasion in 1931 of northeastern China, known as Manchuria.

the social environment of the protagonist Zhang Lin at that time, including the whole process of how Yuan Shi-kai forced Dr. Sun Yat-sen to give up the presidential position and the restoration of the absolute monarchy, along with the Chinese social situation of warlords who tore the territory to shreds. In the novel *Khabuan Seri Chin*, almost 90% of the narratives are about the battles of Lu Ping Fei and his friends against the Japanese army during the Second Sino-Japanese War. Firstly, these three wars provide the social background in Sod's exotic novels. The stories of Chinese characters in the novel *Kon Di Thi Lok Mai Tongkan*, *Phu Sia Sala*, *Jiang Fei* and *Muea Hima Lalai* all took place during the time from 1926 to 1936. Moreover, the story of *Khabuan Seri Chin* talks about the story of Lu Ping Fei and his friends in the Second Sino-Japanese war.

Accordingly, describing these three wars in detail first will help readers have a better understanding of the social background of the stories in Sod's exotic novels. It is beneficial to understand the actions and attitudes of the Chinese characters and the comments of the narrator Rapin in the novels. Secondly, the detailed description of the cruelty of these wars can arouse the readers' sympathy for the Chinese characters' suffering. Finally, the detailed description of the cruelty of the war can better reflect the Chinese characters' fighting spirit.

The second narrative method is the "Narrator-changing". According to Yamin Hu (2004), in general, once the narrator is identified, this cannot be changed anymore. However, to seek a richer narrative mode and obtain a freer narrative logic, it is also possible to break through this fixed pattern and change the identity of the narrator in

the work, which is called the violation of the narrator. In Sod's exotic novels, he uses this method. The original narrator in Sod's exotic novels is "Rapin Phonloet", Rapin was in the first-person, all of the stories are represented from Rapin's memory of his Chinese friends. In the narratives of the three wars, Sod changes the narrator from Rapin to the Chinese characters in his exotic novels. The narrator of the Japanese Invasion of Manchuria and the Warlord Wars is Zhang Lin (张林); the narrator of the Second Sino-Japanese War is Lu Ping Fei (鲁平飞). Firstly, this can enrich the narrative style of the novel; and it avoids the situation that all the characters and events are narrated by a single narrator; thus, making the readers feel bored with the narratives. Secondly, changing the identity of the narrator can also avoid any shortcoming of the narrative from the omniscient perspective<sup>49</sup>, which creates distance between the reader and the characters in the novel (Berve 2018). At the same time, in these wars, Zhang Lin and Lu Ping Fei are the witnesses and experiencers, with the narrative coming from their perspective, it appears more real and objective, the expression of emotions is also stronger.

### 3.2.2 China as a Country Experiencing Changes Triggered by the Influence of Western Customs and Ideologies

The second image that Sod portrayed in his exotic novels is China as a country in experiencing changes triggered by the influence of western customs and ideologies. To portray this image, Sod mainly discussed two cases about China in experiencing

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<sup>49</sup> Omniscient perspective, often called the god-perspective, omniscient is the all-knowing point of view. Here the narrator knows and sees everything each of the characters is thinking, feeling, doing, etc.



changes triggered by the influence of western customs and ideologies. The first is the development of western democratic thought in China.

Since the Opium War in 1840, due to the invasion by western forces, China began to be a semi-colonial and semi-feudal society. Although the invasion by the western countries brought heavy disaster and much suffering to China and the Chinese people, it also introduced advanced western science, technology, and ideas into China, which had an unprecedented impact on the old system and ideas in China. In particular, the spread and development of democratic thought in China had a very important impact on the development of modern Chinese society (Ma 2014) (Xu 2005) (Liu 2016).

Firstly, to support this image, Sod introduces some major historical movements with the nature of western democracy in China in his exotic novels. Textual analysis shows that there are overall five democratic movements of Chinese people mentioned by Sod: The Taiping Heavenly Kingdom Movement<sup>50</sup>, The Hundred Day's Reform<sup>51</sup>, The Gongche Shangshu Movement<sup>52</sup>, The Xin Hai Revolution<sup>53</sup>, and The May Fourth Movement<sup>54</sup>.

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<sup>50</sup> The Taiping Heavenly Kingdom Movement, was regarded as the Peasant Uprising war with the bourgeois-democratic revolution in the late Qing dynasty.

<sup>51</sup> The Hundred Day's Reform, is the reform movement of a bourgeois nature in modern China, it promoted the further spread of democratic ideas in China.

<sup>52</sup> The Gongche Shangshu Movement, was a political idea that was put forward at the critical moment when the Sino-Japanese War failed and the western powers invaded China. It had a strong patriotic nature.

<sup>53</sup> The Xin Hai Revolution, or the 1911 Revolution was a bourgeois-democratic revolution. It was a revolutionary movement aimed at overthrowing the dictatorship of the monarchy of the Qing Dynasty and establishing a democratic country.

<sup>54</sup> The May Fourth Movement, was a complete anti-imperialist, anti-feudal, and patriotic movement. The spirits of the May Fourth Movement are: Patriotic salvation, democracy, science, and cultural enlightenment.

The narrative method of describing these movements is initially represented in a relatively brief way. Rapin details very little about the process of each movement, but mainly emphasizes the admiration of its progressive impacts and significance on Chinese society. First of all, these events are not related to the background of the novel, and whether the reader knows the process of these events clearly has no bearing on whether the reader can understand the plot of the novel. However, by introducing these major historical movements in China, it could help readers understand the time when western democratic thoughts had been exerting its influence in China. It also has the function of helping the readers know that Chinese society was experiencing the impact of western democratic thoughts. Thus, a brief introduction is the most appropriate narrative mode of description for these movements.

In addition, the narrative of these historical movements always appears before or after the narrative of the movements led or participated in by the characters in Sod's exotic novels. Sod then compares two kinds of movements and give his comments. Thus, a comparison is formed. These comparisons prove that China's democratic reform or revolution has not only never stopped, but has been well-inherited by the Chinese people, even done better.

For example, in the novel *Jiang Fei*, the introduction of the May Fourth Movement is interluded in front of the student parade led by Jiang Fei.

“The year of 1919 was a historic year for Chinese students ... It was the year that shows the impact of learning from western education, which began to influence

since 1905, and the big incubation after 1911 (the year of China changed the ruling system).”<sup>55</sup>

“I feel sympathy with Jiang Fei..... the vehemence felt by him and his schoolmates is not lose to the students of 30 years ago (1919). At that time, a similar situation happened..... It was the first time a Chinese student had faced a knife, gun, and prison.”<sup>56</sup>

“Thirteen years passed. It is Jiang Fei's time. The student movement, led by jiang Fei and his classmates, do not loss than that of 13 years ago.”<sup>57</sup>

From the above examples, we can see that they initially admit the progressive impact of western thought on Chinese society. Simultaneously, by using the organization’s function of the narrator, Sod built the connection between the historical democratic movements and movement led by Jiang Fei. Thus, connected the historical and contemporary society, and showed the inheritance and development of western democratic thought in China since its introduction to China.

The second case that Sod discussed in his exotic novels is “the conflict between the local religions in China and Christianity”. The narrative of this aspect is mainly

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<sup>55</sup> “ปี ค.ศ. ๑๙๑๕ เป็นปีประวัติศาสตร์ของนักศึกษาจีน... เป็นปีที่แสดงว่าการศึกษาระบบตะวันตกซึ่งเริ่มส่งอิทธิพลแต่ ค.ศ. ๑๙๐๕ และมาพักตัวครั้งใหญ่หลังค.ศ.๑๙๑๑(ปีจีนปฏิวัติเปลี่ยนแปลงการปกครอง)” (Jiang Fei, p. 5)

<sup>56</sup> “ข้าพเจ้าเห็นใจเจียงเฟ...ความรู้สึกของเขากับของนักศึกษาทั้งปวงมีความคู่เคียดไม่แพ้ความรู้สึกของนักศึกษาที่เดินขบวนรุ่นแรกเมื่อประมาณ ๓๐ ปีมาแล้ว (ค.ศ. ๑๙๑๕) ในสมัยนั้นก็มีเหตุการณ์เกิดขึ้นคล้ายคลึงกัน...นั่นคือความสำเร็จครั้งแรกของนักศึกษาจีนที่มีใจกล้าพอที่จะเผชิญหน้ากับดาบและปืน” (Jiang Fei, p. 41-6)

<sup>57</sup> “ตลอดจนคุกตะราง เวลาผ่านไป ๑๓ ปี ก็ถึงยุคของเจียงเฟ (ค.ศ. ๑๙๓๒) การเดินขบวนของเจียงเฟ กับเพื่อนนักศึกษาของเขา นับว่าเป็นงานใหญ่ไม่แพ้การเดินขบวนเมื่อ ๑๓ ปีก่อน” (Jiang Fei, p. 47)

represented in the novel *Kon Di Thi Lok Mai Tongkan*, and it is reflected by narrator Rapin. In this monologue, he first introduces how the Christian missionaries preached their religion to the Chinese people.

“I saw missionaries everywhere in China. These people were responsible for spreading Jesus' teachings to the Chinese people. They preached in many ways, all of which tempt the Chinese people to see that their religion is excellent, and is a religion full of compassion. They constructed hospitals to help the homeless; built schools to help the poor in winter, which is the season when a small number of Chinese people may die because of starvation and a lack of clothing, and they cooked food and handed out the clothing.”<sup>58</sup>

The following narrative then describes the changes in the local religious beliefs in Chinese society after the introduction of Christianity into China. For example, the Chinese not only fully welcome Christians, they even reprimanded their own religion. whether Confucianism or Buddhism, both were degenerating now in China.

“Nowadays, China is filled with the cross of Jesus. China is turning its back on—its original religious culture, such as Confucianism and Buddhism. Many Chinese leaders also gave their hearts and minds to Jesus. The Chinese not only fully welcome Christians, they even reprimanded their own religion. They claimed

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<sup>58</sup> “ข้าพเจ้าพบพวกหมอสอนศาสนาในเมืองจีนทุกหัวระแหง คนพวกนี้มีหน้าที่คอยเผยแพร่คำสอนของพระเยซูเข้าไปในจิตใจของชาวจีน วิธีการเผยแพร่ของเขามีอยู่หลายอย่างแต่ละอย่างล้วนล่อใจให้ชาวจีนเห็นว่าศาสนาของเขาเป็นศาสนาที่ดีที่สุด เป็นศาสนาที่เต็มไปด้วยความเมตตาปราณี เขาสร้างโรงพยาบาลช่วยคนอนาถา สร้างโรงเรียนช่วยเด็กที่ยากจนในฤดูหนาว ซึ่งเป็นฤดูที่คนจีนเป็นจำนวนมากไม่น้อยต้องตายเพราะความอดอยากและการขาดแคลนเสื้อผ้า เขาก็ทำอาหารขึ้นแจกจ่ายวิ่งเต็นหาเสื้อผ้ามาให้” (*Kon Di Thi Lok Mai Tongkan*, p. 23)

that Confucianism and Buddhism were outdated, which could not help with nation-building... whether Confucianism or Buddhism, both were degenerating in China. These two religions are historical stories. The abandoned temples are historic sites for the enjoyment of tourists. The philosophical power of Confucianism and Buddhism is about to end.”<sup>59</sup>

In the end, Rapin uses a series of questions that strongly criticizes this phenomenon in China, which blindly worshipped western religious beliefs and forgot to adhere to their own local beliefs.

“I said that these Christian missionaries were about to show the Chinese people that they are more merciful than anyone else. But I haven’t said what is hidden behind the mercy. What do they want to get from the spread of Christianity in China? Is it true that these people do not have a selfish mind? Certainly, for every coin that they drew out to build schools and hospitals, they didn't expect anything in return?”<sup>60</sup>

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<sup>59</sup> “ผลที่เกิดขึ้นก็คือความสำเร็จอันกว้างขวาง ทุกวันนี้เมืองจีนกำลังเต็มไปด้วยไม้กางเขนของพระเยซู เมืองจีนกำลังหันหลังให้แก่วัฒนธรรมของศาสนาเดิมเช่นศาสนาขงจื้อและศาสนาพุทธเป็นต้น ผู้นำของจีนก็มอบชีวิตจิตใจให้แก่พระเยซูไปแล้วเป็นจำนวนมากไม่น้อย ชาวจีนไม่แต่ต้อนรับศาสนาคริสต์กันอย่างเต็มอกเต็มใจเท่านั้น ช้ำยังตำหนิติเตียนศาสนาเดิมของตนเสียด้วย เขาพากันเห็นว่าศาสนาขงจื้อกับศาสนาพุทธเป็นศาสนาที่ล้าสมัยไม่ได้ช่วยอะไรในการสร้างชาติ... ในเมื่อศาสนาขงจื้อก็ดี ศาสนาพุทธก็ดี ล้วนกำลังเสื่อมโทรมอยู่ทั่วไปตลอดเมืองจีน ศาสนาทั้งสองนี้เป็นแต่เรื่องราวในประวัติศาสตร์ โบสถ์ที่ทิ้งร้างอยู่เป็นแต่โบราณสถานสำหรับบ้ำารอคความเพลิดเพลินให้แก่นักท่องเที่ยว กำลังอำนาจทางปรัชญาของศาสนาขงจื้อกับศาสนาพุทธกำลังจะสิ้นสูญไป” (Kon Di Thi Lok Mai Tongkan, p. 25)

<sup>60</sup> “ข้าพเจ้าได้พูดไว้ว่าพวกหมอสอนศาสนาชาวคริสเตียนกำลังจะแสดงตัวให้ชาวจีนเห็นว่าพวกเขาเป็นผู้ที่มีความเมตตาอารมากกว่าใคร ๆ แต่ข้าพเจ้ายังไม่ได้พูดว่าเบื้องหลังของการแสดงความเมตตาอารินั้นมีอะไรชุกซ่อนอยู่อย่างลึกลับและเงิบกิบ เขาต้องการอะไรในการที่เข้าไปเผยแพร่ศาสนาของพระเยซูในเมืองจีน? แน่แล้วหรือที่หลาย ๆ คนในบุคคลจำพวกนี้ไม่มีจิตใจที่เห็นแก่ตัวเลย? แน่แล้วหรือที่เงินทุก ๆ เหรียญซึ่งเขาคัดออกสร้างโรงเรียนและโรงพยาบาลนั้นเขาไม่ได้หวังอะไรเป็นการตอบแทน?” (Kon Di Thi Lok Mai Tongkan, p. 26)

In conclusion, this part analyses how Sod constructed the image of China as a country in experiencing changes triggered by the influence of western cultures and ideologies in his exotic novels. Two cases of China in experiencing changes triggered by the influence of western customs and ideologies support this image.

The first is the spread of western democratic thoughts in China, and the second is the conflict between the local religions in China and the Christian belief coming from the western countries. These two cases illustrate exactly the two ways of communication between different cultures, positive cultural communication, and negative cultural invasion. The attitude of the author is quite objective. Sod much admires cultural communication which can improve the development of society. However, he criticizes very forcefully any cultural invasion that impairs local culture.

### 3.2.3 China as a Country of Abundant Culture and Foreigners-Friendly

Apart from the above three images of China, Sod also portrayed other images of China in his exotic novels. Although this image is not the image that Sod mainly to construct, it enriched the image of China in Sod exotic novels, and to some extent, it will weaken the stereotypes of Thai society toward China and the Chinese people.

The first is “China is a country with long history and abundant culture”. It can say that as long as people talk about China, this image will appear for the first time, no matter which country’s perspective. And there is no exception in Sod’s exotic novels.

In Sod's exotic novels, he mentioned *Hutong*<sup>61</sup> in Beijing, *Dongsipailou*<sup>62</sup>, a two-hundred-year-old roast duck restaurant, *Siheyuan*<sup>63</sup>, *Duilian*<sup>64</sup>, and *Qipao*<sup>65</sup>. These description of these traditional cultural elements in Sod's exotic novels let the reader have a concrete understanding of China's long history and colorful culture.

For example, in the novel *Muea Hima Lalai*, there is a narrative about traditional Chinese house *Siheyuan* (四合院),

“Mr. Chang's house located at the Qian Liang Hutong, is a very luxury and big house...It's a Yellow River valley style Chinese house. It's a one-story building made of a mixture of clay and straw, with corrugated roofs facing each other in four directions, and a large courtyard in the middle, called “Yuan”. Beijing's house never changed the structure as time goes on, it still maintained the style of tent 5000 years before.”<sup>66</sup>

<sup>61</sup> Hutong are a type of narrow street or alley commonly associated with northern Chinese cities, especially Beijing.

<sup>62</sup> Dongsipailou (simplified Chinese: 东四) literally, the "Eastern Four" or the "Eastern Quadrangle", is the name of an intersection and surrounding neighborhood in Dongcheng District, Beijing. Dongsipailou, at the intersection of what is now Dongsipailou Avenues North, South and West and Chaoyangmen Inner Street, dates to the Yuan Dynasty. The intersection is named after four paifangs or Chinese sign gates that marked the location and is known in Chinese as the Eastern Four Sign Gates or "Eastern Four" for short. Directly due west in Xicheng District, another intersection with four sign gates is called Xisi or the "Western Four"

<sup>63</sup> A siheyuan is a historical type of residence that was commonly found throughout China, most famously in Beijing and rural Shanxi. Throughout Chinese history, the siheyuan composition was the basic pattern used for residences, palaces, temples, monasteries, family businesses, and government offices. In ancient times, a spacious siheyuan would be occupied by a single, usually large and extended family, signifying wealth and prosperity. Today, remaining siheyuan are often still used as subdivided housing complexes, although many lack modern amenities.

<sup>64</sup> In Chinese poetry, a couplet (simplified Chinese: 对联) is a pair of lines of poetry which adhere to certain rules (see below). Outside of poems, they are usually seen on the sides of doors leading to people's homes or as hanging scrolls in an interior. It often called antithetical couplet.

<sup>65</sup> The Qipao, also known as the changshan or cheongsam, is a type of feminine body-hugging dress with distinctive Chinese features of Manchu origin.

<sup>66</sup> “บ้านนายหลอซำง ที่เขียนเลียงหู่ท่ง เป็นบ้านคหบดีที่ใหญ่โตมาก...เป็นแบบบ้านชาวจีนแห่งลุ่มแม่น้ำเหลืองอยู่นั่นเอง คือเป็นตึกชั้นเดียวสร้างด้วยดินเหนียวผสมฟาง หลังคาลูกฟูก ปลูกหันหน้าเข้าหากันทั้ง ๔ ทิศตรงกลางเป็นลานสี่มนต์ใหญ่ เรียกว่า ย่าน บ้านในปักกิ่งไม่เคยเปลี่ยนรูปทรงให้พลิกแปลงไปตามสมัยเวลา ยังคงรักษารูปแบบที่จำลองมาจากเต็นท์ในสมัยมากกว่าห้าพันปี” (*Muea Hima Lalai*, p. 61)

In the novel *Kon Di Thi Lok Mai Tongkan*, the narrative of *Hutong* and *Dongsipailou* is as follows:

“This kind of narrow street called “Hutong” ... at the intersection is “Dongsipailou” in the Qing dynasty still stand there beautifully, the green and the red setting off each other, even though the desert is blown away by the wind every year for hundreds of years.”<sup>67</sup>

The second is “China as a country of foreigners-friendly (especially the Orientals)”. This image mainly comes from the narrative of Rapin’s treatment in China. In the novel *Jiang Fei*, Rapin narrates that,

“I have a special room in my dormitory room at Peking University, and university officials have given me a private place for academic research, which has benefited me a lot. In addition to regular books in large libraries, I was able to connect with classmates who were generous to me.”<sup>68</sup>

From this narrative, we can see that Rapin, the narrator, thinks that China is a country of foreigners-friendly because he got a lot of care, love, and attention from his Chinese friends and university. The narrator soon explains that this kind of treatment is

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<sup>67</sup> “ตรอกเล็กตรอกน้อยที่เรียกว่า หูทง..... ที่สี่แยกใหญ่ ๆ ฝายโล้ว หรือประตูซันอันมหึมา สมัยแผ่นดินชิง ยังคงยืนตระหง่านอยู่ เกาะสลักอย่างงดงาม สีเขียวและสีแดงฉูด ทั้ง ๆ ที่ฝุ่นแห่งทะเลทรายโกบีที่ถูกลมหอบเอามาทุก ๆ ปี ได้จับเกรอะกรังอยู่บนันต์ ด้วยศตวรรษ ตลอดทางที่รถยนต์แล่นผ่านไป” (Kon Di Thi Lok Mai Tongkan, p. 54)

<sup>68</sup> “ข้าพเจ้ามีห้องพิเศษอยู่ในหอนอนของมหาวิทยาลัยปักกิ่ง ทางการของมหาวิทยาลัยได้มอบให้เป็นที่ทำงานส่วนตัวสำหรับค้นคว้าวิชาการที่ข้าพเจ้าได้รับมอบหมายให้เรียนข้าพเจ้าใช้ห้องนี้ทำประโยชน์ให้แก่การศึกษาของข้าพเจ้าเป็นอย่างมาก นอกจากจะได้หอสมุดอันใหญ่โตเป็นสมุดประจำแล้วยังได้มีโอกาสคลุกคลีกับบรรดานิสิตนักศึกษาซึ่งล้วนมีความเอื้อเฟื้อต่อข้าพเจ้าเป็นอย่างดียิ่ง” (Jiang Fei, p. 66)



not for every foreigner, but especially for the Orientals. Below is the narrative of Rapin.

“In China, I am a foreigner, just like Americans, British, Dutch, and Russians. Chinese people called me ‘Wai Guo Ren’, which means foreigner. But they said that foreigner like me is different with other foreigners, I am the special foreigner for Chinese people. Because I am an Oriental like them, with the same points of views on caste, have friendship, culturally connected with each other, and the national territory is also next to them. Importantly, the Chinese and Thais have been like brothers and sisters for centuries. There is absolutely nothing that can separate them, nothing that can break the bond between the people of these two countries.”<sup>69</sup>

Also, in the novel *Kon Di Thi Lok Mai Tongkan*, there is a conversation between Rapin and Zhou Guo Xian, a former consul of Java island. This conversation directly described the ideas that Chinese people are friendly.

“What do you like in China?” Zhou stared at me with sharp eyes, as if searching for the truth that he thought I had tried to conceal.

I stopped to think for a moment and replied, “I like the flowers in spring, like the snow in winter, like the beautiful royal palaces, like friendly Chinese people.

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<sup>69</sup> “ในเมืองจีนข้าพเจ้าเป็นชาวต่างประเทศเช่นเดียวกับพวกอเมริกัน, พวกอังกฤษ, พวกฮอลันดา, พวกรัสเซีย คนจีนเขาเรียกข้าพเจ้าว่า “ว่ายกวอเหริน” ซึ่งแปลว่าคนนอกประเทศ นั่นคือ ชาวต่างประเทศ แต่ว่าว่ายกวอเหรินอย่างข้าพเจ้าต่างกับว่ายกวอเหรินอื่น ๆ ข้าพเจ้าเป็นว่ายกวอเหรินชั้นพิเศษสำหรับมิตรสหายชาวจีน ทั้งนี้เพราะเขาถือว่า ข้าพเจ้าเป็นชาวบูรพาเช่นกับเขา มีความรู้สึกนึกคิดในเรื่องวรรณะเช่นเดียวกับเขา, มีความเกี่ยวโยงทางไมตรีจิตมิตรภาพ ตลอดจนทางวัฒนธรรมร่วมกับเขา มีมาตุภูมิอยู่ติดกับเขา และที่สำคัญมากก็คือคนจีนกับคนไทยได้คบค้าสมาคมกันมาอย่างฉันทน์พี่น้อง เป็นเวลานานับด้วยศตวรรษ ไม่มีอะไรจะแยกออกจากกันได้ อย่างเด็ดขาด ไม่มีอะไรทำให้มนุษย์สองชาตินี้หันหลังให้แก่กันได้โดยไร้เสียซึ่งเชื้อสายต่อกัน” (Jiang Fei, p. 66-7)

“Thank you for trying to admire my country.”

“No! I am serious.” I quickly interrupted. “Juan Fang is the witness who can prove I like China very much.

“Rapin had said he wanted to stay in Beijing for many years.” Juan Fang said.<sup>70</sup>

From this narrative, we can clearly see the attitude of Rapin towards Chinese people. He loves China not only because of the beautiful natural scenery but also the friendly Chinese people.

### 3.2.4 The Chinese People Possess the Fighting Spirit and the Selfless Spirit of Patriotism

The third image that Sod portrayed in his exotic novels is the Chinese people possess the fighting spirit and the selfless spirit of patriotism. To portray this image, Sod combined the methods of narrative discourse and non-narrative discourse together, firstly, through the narrative discourse to tell the fighting stories of the Chinese people, then by using non-narrative discourse to clarify and promote such selflessness fighting spirit for country and nation.

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<sup>70</sup> “ท่านชอบอะไรในเมืองจีนบ้าง” โจวมองหน้าข้าพเจ้าด้วยสายตาคอันคมวาว คล้ายกับจะค้นหาความจริงซึ่งเขาคิดว่าข้าพเจ้าพยายามปกปิดไว้

ข้าพเจ้าหยุดคิดหนึ่งแล้วตอบว่า“ฉันชอบดอกไม้ในฤดูสปริง ชอบหิมะในฤดูหนาว ชอบปราสาทราชวังที่สวยงามมาก ชอบนิสัยชาวจีนที่เต็มไปด้วยไมตรีจิตมิตรภาพ”

“ขอบใจที่ท่านพยายามให้เกียรติยศแก่บ้านเมืองของฉัน”

“เปล่า! ฉันพูดด้วยความจริงใจ” ข้าพเจ้าขัดขึ้นโดยเร็ว“ จวนฟางเป็นพยานได้ว่าฉันชอบเมืองจีนมาก

“ระพิทร์เคยพูดว่าอยากจะทำที่ปักกิ่งหลายปี” จวนฟางเอ่ยขึ้น (Kon Di Thi Lok Mai Tongkan, p. 123)

The narrative discourse in Sod's exotic novels is mainly reflected in the words, actions, and emotions of the Chinese characters in the novels. For example, in the novel *Khabuan Seri Chin*, there is a description of how Chinese people make weapons to fight the Japanese invaders. This demonstrates the determination of the Chinese people against the Japanese forces, even though they were in an extremely difficult condition. It clearly shows the fighting spirit and the selfless spirit of patriotism of the Chinese people.

“Because, when the Japanese soldiers took over Beijing, the gunpowder was stolen. Wang then got some Chinese medicine with similar characteristics. He wrapped it in cotton and fixed it with a wooden handle to hurl by hand because there was no better way better than this. When obtaining enough rough fire weapons, I called six people together who do not fear death and then practice to use fire weapons to be able to be fast.....”<sup>71</sup>

In the same novel, there is a description of the language of the Chinese character Lu Ping Fei, which can reflect the firm patriotism spirit of the Chinese people.

“I clearly remember my determination when I was in Beijing. I swear that I will personally destroy the enemy with my own hands, no matter in which way.

The easiest way is to be a soldier, but if the army doesn't need me for a while, it's

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<sup>71</sup> “เพราะตั้งแต่ทหารญี่ปุ่นเข้ายึดปักกิ่ง เหมียวัดถุที่เกิดไฟถูกกวาดเอาไปหมด หวางจึงได้แต่เครื่องยาจีนบางชนิด ที่มีลักษณะคล้ายกำมะถัน เขาเอาฝ้ายห่อและพันเข้ากับด้ามไม้ สำหรับขว้างด้วยมือ เพราะจะทำให้ดีกว่านี้ทั้งหมดวิธี เมื่อได้อาวุธไปอย่างหยาบ ๆ พอจะใช้การได้แล้ว ข้าพเจ้าก็เรียกพวกกล้าตายมาได้ 6 คนแล้วฝึกหัดใช้อาวุธไฟให้แคล่วคล่อง.....” (*Khabuan Seri Chin*, p. 214-32)

probably because they want me to live and take on more important tasks in the future. I will certainly find ways not to make myself feel ashamed. Because I would be ashamed to be a do-nothing man when so many of my fellow enemies were losing their lives every day.”<sup>72</sup>

Regarding the non-narrative discourse which refers to the narrator's understanding and evaluation of the story, also known as commentary. Yamin Hu (2004) divided it into two types, overt comment and covert comment. Firstly, overt comment refers to the narrator directly putting forward his own opinions to describe the understanding of the story, telling the readers how to treat the characters and events in the story, and how to understand the meaning of the literary works. Overt comment includes explanatory comment and discursive comment. Explanatory comment refers to telling the readers some facts that are difficult to know and understand through other ways so that they can have a more complete and clear understanding of the truth and meaning of the matter. Explanatory comment includes introduction, analysis, and modification. Discursive comment refers to the various views and opinions expressed by the narrator. Its purpose is not only to help the reader understand the plot and the characters but also to try to get the reader to agree with him, to achieve some kind of consensus on the values of the work (Hu 2004).

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<sup>72</sup> “ข้าพเจ้ายังจำความตั้งใจของข้าพเจ้าได้ดีเมื่อสมัยอยู่ในปักกิ่ง ข้าพเจ้าได้ปฏิญาณตนว่า จะทำลายล้างศัตรูให้ได้ด้วยมือของข้าพเจ้าเอง จะเป็นวิธีใดก็ตาม วิธีที่ง่ายที่สุดก็คือเข้าสมัครเป็นทหาร แต่เมื่อทหารเขาไม่ต้องการ เพราะเขาจะให้ข้าพเจ้าได้รอดอยู่เพื่อรับช่วงภาระของชาติต่อไปในอนาคต ข้าพเจ้าก็ต้องหาวิธีอื่นเพื่อไม่ให้ตนเองต้องละอายใจ ข้าพเจ้าอายุที่จะจะต้องกลายเป็นคนอยู่เปล่า ๆ ในขณะที่เพื่อนร่วมชาติต้องล้มตายลงทุกวันเพราะมือศัตรู” (Khabuan Seri Chin, p. 115)

For example, in the novel *Jiang Fei*, there is an explanatory comment about the Chinese students' parade led by Jiang Fei.

“Everyone's face is full of energy, eyes are full of hope, and patriotic blood flows in their hearts. The hearts are beating not out of fear, but with the ambition to be a builder of China.”<sup>73</sup>

“Most of the students shout periodically to convey their thoughts to the public. The slogan shouted out were prepared, short, clear, and arousing. The sounds of thousands of people shouting together, let Beijing, the city of quietly located in the foothills of Yu Quan Mountain also shocked for them. The sound of patriotism, shrill and hoarse, weaves together like a fighting song full of the spirit of the warrior that arouses the sympathy of people at the side of the road, etc.”<sup>74</sup>

From the above descriptions, we can see that Rapin introduces to the readers real scenes of these Chinese students involved in the struggle, respectively from the aspects of the students' expression, the voice volume, and the procession by the students. In the description, Rapin adds serious explanatory words, such as “hopeful eyes”, “patriotic blood”, “brave hearts”, “husky but determined patriotic sounds”, and “fighting songs with the spirit of the struggle” and so on. This type of description is difficult for readers

<sup>73</sup> “ทุกคนมีสีหน้าอึดอึด ดวงตาเป็นประกายเปี่ยมไปด้วยความหวัง หัวใจที่บรรจุเลือดรักชาติเต้นแรงผิดปกติ มิใช่เต้นด้วยความกลัว แต่เต้นด้วยความทะเยอทะยานที่จะได้เป็นผู้หนึ่งที่ปลุกจีน ให้ตื่นขึ้นทั้งชาติ” (Jiang Fei, p. 29).

<sup>74</sup> “นักศึกษาส่วนมากยังตะโกนร้องเป็นระยะ ๆ บอกกล่าวความในใจของตนให้ประชาชนทราบ ถ้อยคำที่ตะโกนออกไปเป็นถ้อยคำที่แต่งเตรียมไว้ล่วงหน้าสั้น, ได้ความชัด, และปลุกใจ เสียงคนอันมีจำนวนพันตะโกนขึ้นพร้อม ๆ กันเช่นนี้ ทำให้ปีกกึ่งนครแห่งความสงบประหนึ่งความนิ่งบนพื้นน้ำในบึงเชิงเขาน้ำพุหยกขยาดชาน ต้องสะท้านสะเทือนไปทั่ว เสียงของความรักชาติทั้งที่แหลมเล็กและแหบห้าวดังคล้ายกันไปประดุจเพลงรบที่ลึกลับของไปด้วยวิญญาณของนักสู้ เสียงเหล่านี้ได้เรียกร้องเอาความเห็นอกเห็นใจจากประชาชนสองฟากถนนมาได้เป็นอย่างมาก” (Jiang Fei, p. 29).

to perceive the characters themselves if the narrator does not use suitable words to explain and illustrate. This is the significance and importance of this kind of explanatory comment in the construction of the image.

Discursive comment is the method that Sod uses most commonly to construct the image of China. For example, in the novel *Kon Di Thi Lok Mai Tongkan*,

“Zhang Lin is as patriotic as anyone who should loves their country. But his patriotism does not make him lose his love of humanity. He thinks that humanity is the mother of the nation. If we have run out of love for our mother, the world will become a rainforest full of the doctrine of the tune of ‘finders keepers, losers weepers’.”<sup>75</sup>

Then, in the novel *Jiang Fei*, the discursive comments of narrator Rapin shows the spirit of fights of Jiang Fei, the comments are as below:

“Refers to Jiang Fei, the Fu Ren University student. I have a special feeling of the life of this young man full of struggles. Different from the life of ordinary university students, Jiang Fei had the thoughts and actions as a revolutionary.”<sup>76</sup>

Regarding the typical example of discursive comments which reflects the spirit of selflessness, it appeared in the novel *Kon Di Thi Lok Mai Tongkan*. Different from other

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<sup>75</sup> “จางหลินรักชาติของเขาไม่น้อยกว่าพลเมืองดีในประเทศอื่นจะพึงรักชาติของตน แต่ความรักชาติของคนผู้นี้ไม่ได้ทำให้เขาหมดความรักในมนุษยชาติ เขามีความเห็นว่าเป็นแม่ของชาติ ถ้าเราหมดความรักในแม่ของเราแล้ว โลกก็จะกลายเป็นป่าดงพงพีซึ่งเต็มไปด้วยลัทธิใครดีใครได้ที่ใครที่มัน” (Phu Sia Sala, p. 16).

<sup>76</sup> “ในการกล่าวขวัญถึงเจียงเฟินศิษย์มหาวิทยาลัยฟูเหรินผู้นี้ ข้าพเจ้ามีความรู้สึกเป็นพิเศษอยู่ข้อหนึ่งนั่นคือรู้สึกว่าชีวิตของชายหนุ่มผู้นี้เต็มไปด้วยการต่อสู้ดิ้นรน ผิดกับชีวิตของนิสิตมหาวิทยาลัยธรรมศา เจียงเฟินมีความรู้สึกนี้กลดตลอดจนการกระทำเป็นนักปฏิวัติ” (Jiang Fei, p. 4)

characters, this person was not an ordinary Chinese people, he is the emperor of the Qing dynasty. The appearance of this character reflects that not only the ordinary people were fighting for peace, freedom, and democracy, not only the ordinary people are selfless and patriotic, but also the leader of China also had the same spirits. The comments are as follows:

“The good people who have sacrificed for our nation are not only among the general people. Those born with silver plates. Those who have glorified the nation as well. An example that we know is the Guangxu emperor of Qing dynasty, who has the thoughts of democracy, do not need personal gains and would like to see China progress beyond the shoulders of other countries.....Emperor Guangxu is the one who has demonstrated generosity to the people. The amendment to the rule of care without power is a kind of symbol which shows his unselfishness, shows the love of the nation. And at that time this concept that was not prevalent in China.”<sup>77</sup>

Covert comment refers to the narrator hiding within the story, and using the story's structure and his narrative skills to reflect his view of the world, but he does not directly express his views in the work. Covert comment mainly includes dramatic comments and rhetorical comments. Dramatic comment refers to the narrator himself without him being represented, but through the characters and scenes he shows his views. The

<sup>77</sup> “คนดีที่เสียสละเพื่อประเทศชาติของเราไม่ได้มีอยู่ในหมู่พวกราษฎรสามัญเท่านั้น.....พระเจ้ากวางซู่ทรงมีหัวเป็นประชาธิปไตย ไม่ต้องการอำนาจส่วนตัว ต้องการจะเห็นประเทศจีนก้าวหน้าทันกับประเทศอื่น .....พระเจ้ากวางซู่ทรงเป็นผู้หนึ่งที่ได้แสดงน้ำพระทัยให้ราษฎรเห็นอย่างถนัด การแก้ไขการปกครองโดยไม่หวังอำนาจได้เป็นเครื่องหมาย ที่แสดงให้เห็นความไม่เห็นแก่ตัวของพระองค์, แสดงให้เห็นความรักประเทศชาติ ซึ่งเวลานั้นเป็นความรู้สึกที่ไม่ค่อยจะแพร่หลายนักในประเทศจีน” (Kon Di Thi Lok Mai Tongkan, p. 199-200)

dialogue and thinking of the characters are the main forms of dramatic comment. Rhetorical criticism refers to how the narrator implies the meaning through various narrative means, such as symbolism and contrast (Hu 2004).

Regarding the covert comments in Sod's exotic novels, he mainly uses the dramatic comments to portray the image mainly in the dialogue. For example, in the novel "Phu Sia Sala", there is the following dialogue between narrator Rapin with one of the Chinese characters Dusit, they were talking about Zhang Lin, the dialogue is as follows:

"Zhang Lin was born at the wrong time." Then Dusit added, "Now this time is the time we have to sacrifice ourselves for our country. We've talked well for a long time about peace. But the Japanese Samurai has been planning for a long time that they want to turn China into their slave. What we should do if we are invaded? I am willing to fight until dearth."<sup>78</sup>

From above dialogue, we can find that the construction of the spirit of patriotism and selflessness of Chinese people is directly portrayed by the words of characters in a dialogue. This kind of dramatic comment also exists in the novel "Kon Di Thi Lok Mai Tongkan". Here shows a conversation of Rapin with Zhang Lin, in the conversation, Zhang Lin told the reason of him to become an editor in China.

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<sup>78</sup> "จางหลินเกิดมาผิดเวลา" ดุสิตพูดต่อไป "เวลานี้เป็นเวลาที่เราต้องเอาเลือดทาแผ่นดินกันแล้ว เราได้พูดกันดี ๆ มานานเรื่องสันติภาพ แต่กองทัพขามูไรเขาได้วางแผนการมานานที่จะเอาประเทศจีนเป็นทาสของเขา จะให้เราทำอย่างไรในเมื่อเราถูกรุกราน ผมยอมสู้ตาย" (Phu Sia Sala, p. 30)



“Being a journalist one does not need to choose a time. Nevertheless, if had to choose, I would choose the time when the country is like this. It is an opportunity for me to serve my friends wholeheartedly.....I have an uncle who is a rich business man in Java. He has invited me to be the manager of a mining company in Malaya. I would have a fully satisfying income, which offers ten times the salary for publishing a newspaper, but is it strange? I refused! I don't want to be a company manager ruling thousands of workers. I have decided to hold the pen until now. I wondered why I would not run away to find the happiness that I could have.

- Runaway from China - Don't sit and watch the chaos and the misery of my friends at this time.”

“This ideal, I think it must be kept” I said.<sup>79</sup>

From this dialogue, we can see that the narrator does not directly express what kind of person Zhang Lin is. However, the main idea is expressed by the character himself, the character narrates his personal story, then the narrator shows the affirmative attitude towards the expression of the character. It is also a reflection of Zhang Lin's image of selflessness.

<sup>79</sup> “การเป็นนักหนังสือพิมพ์ไม่จำเป็นจะต้องเลือกสมัยเวลาแต่ถ้าจะถึงกับเลือกสมัยเวลากันแล้วฉันก็จะเลือกเอาเวลาที่บ้านเมืองเป็นอย่างนี้ มันเป็นโอกาสที่ฉันจะได้รับใช้เพื่อนร่วมชาติอย่างเต็มศติกำลัง...ฉันมีลุงอยู่คนหนึ่งเป็นเศรษฐีใหญ่อยู่ในชวา ท่านเลขชวนให้ฉันไปเป็นผู้จัดการบริษัทเหมืองแร่ที่มลายู ฉันมีรายได้อย่างจุใจทีเดียวเป็นรายได้ที่สูงกว่าการทำหนังสือพิมพ์หลายสิบเท่า แต่แปลกไหม ระพินทร์ ฉันปฏิเสธ! ฉันไม่ต้องการจะเป็นผู้จัดการบริษัทที่ปกครองคนงานนับพัน ฉันตัดสินใจถือปากกาเรื่อยมาจนกระทั่งบัดนี้ ฉันประหลาดใจตัวเองว่าทำไมจึงไม่หนีออกไปหาความสุขที่ฉันจะต้องได้รับอย่างแน่ๆ - หนีไปให้พ้นประเทศจีน-ไม่ต้องมานั่งทนดูความซุลมุนวุ่นวาย และความทุกข์ยากของเพื่อนร่วมชาติอย่างเช่นเวลานี้”

“อุดมคติอันนี้ ฉันเห็นจะต้องจำไว้บ้าง” ข้าพเจ้าพูด (Kon Di Thi Lok Mai Tongkan, p. 150)

The last comment type in Sod's exotic novels, is the rhetorical comments. This refers to the use of rhetorical devices to portray the image. For example,

“The parade is like thousands of houses keep moving – moving, like a huge wave caused by a bomb exploding in the sea, like an indestructible wall”<sup>80</sup>

In a brief summary, based on narrative discourse with abundant non-narrative discourse (comments) is the highlight writing technique of the construction of this image in Sod's exotic novels. In reflecting the fighting, patriotic and selfless spirits of Chinese people, the writer goes from its manifestations in wartime to their personal life such as attend the fight against Japanese forces, write articles appeal peace and freedom, launch student parade, as well as sacrifice peace and stable life even their life for their country. Moreover, supplement with two types of comments in narratives directly shows Chinese people's image with the spirits of fighters, patriotism, and selflessness. This image provides Thai readers with a better understanding of Chinese people than a one-sided image and stereotype in traditional Thai society.

In conclusion, this Chapter firstly analyzes the image of China in Thai conception, the analysis shows that when Sod was writing his exotic novels, the image of China in Thai conception was quite negative. During that such long time, the Chinese always be regarded as a threat to Thai society, firstly in terms of commerce, then change to a threat of ideology. However, the images of China in Sod's exotic novels are more objective

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<sup>80</sup> “ขบวนมนุษย์อันมีจำนวนเรือนพันเคลื่อนไป-เคลื่อนไป เหมือนลูกคลื่นในท้องทะเลที่กำลังปั่นป่วนไปด้วยลมพายุ เหมือนกำแพงเหล็กที่แข็งกร้าวมันคงเกือบไม่มีอะไรจะมาทำลายได้” (Jiang Fei, p. 30)

and relatively more positive. For example, China as country suffering warfare constantly; China as a country in experiencing changes triggered by the influence of western customs and ideologies; the Chinese people and their fighting spirit of patriotism and selflessness; and China is a country of abundant culture and foreigners-friendly.

Narration interspersed with comments is also a highlight for construction of the image of China in Sod's exotic novels. According to different writing purposes, Sod changes the narrator of the story. For example, regarding the social background of the stories, Sod chooses the characters in the novels as the main narrator. Regarding the construction of the image of China, Sod chooses Rapin, a Thai student, the narrator. Thus, putting the narrator in the same position as the readers closes the distance between the narrator and the reader, which enhances the reader's sense of identity to the narrator's point of view in the novels. Regarding construction of the image of China in Sod's exotic novels, the narrator's comments also play an irreplaceable role. According to the classification of the narrator's comments in narratology, the narrator's comments in Sod's exotic novels can be divided into two categories and overall four subcategories. The two categories include overt comments and covert comments, and the four subcategories include explanatory comments, discursive comments, dramatic comments, and rhetorical comments.

Therefore, we can claim that firstly, the image of China in Sod's exotic novels is a shock on the stereotype of China in Thai conception. He portrayed a comparatively new

and more objective image of China to Thai readers, not as negative as the traditional stereotype of China in Thai society, and do not deliberately inclined to China's side. Among the literary works about China in the same period, this kind of image can be said as innovative and unique. So, this image of China in Sod's exotic novels also enriched and developed the existing image of China in Thai society.

## **CHAPTER IV: SOCIAL AWARENESS IN THE IMAGE OF CHINA IN SOD KURAMAROHIT'S EXOTIC NOVELS**

This chapter is divided into three parts. The first part is the introduction to the historical contexts of Siam (Thailand) from 1910 to 1978, include major historical events which could reflect social problems of Thailand at that time. It will support the idea of why Sod has to construct such social awareness through the image of China in his exotic novels. The second part focuses on the analysis of social awareness Sod constructed and the constructing technique of such social awareness that Sod used in his exotic novels. The last part is the discussion of the significance of constructing such social awareness in the image of China in Sod's exotic novels towards Thai readers and Thai society.

### **4.1 Historical Contexts of Thailand from 1910 to 1978**

#### 4.1.1 Rama VI Period (1910-1925)

##### 4.1.1.1 Palace Revolt of 1912

The first historical event in the period of King Rama VI, which should be mentioned, is the Palace Revolt of 1912. On October 23, 1910, the Crown Prince Vajiravudh ascended the throne, known as Rama VI. The new king spent lavishly on his coronation and lived a life of extreme luxury in a period when most Siamese people were rural farmers and feudal serfs. Obsessed with western culture and customs, King Vajiravudh spent more time translating Shakespeare into Thai, staging dramatic productions, hunting, and overseeing his Wild Tigers Corps. On January 13, 1912,

dissatisfied with his reign and with the absolutist regime (especially his favoritism towards the Wild Tiger Corps), seven army officers decided to overthrow the King. They failed because their plans were unclear and their goals contradictory. Finally, they were imprisoned.

#### 4.1.1.2 Actions and Reforms by King Vajiravudh

“After this failed uprising, King Vajiravudh, initiated several actions and reforms to safeguard his throne. From the social aspect, King Vajiravudh enacted a law that required all families to have surnames. He also encouraged Thai women to adopt western hairstyles and clothing. As regards education, King Vajiravudh proclaimed a new national scheme of education in 1913, whereby a primary school became a three-year ordinary course of study and a two-year vocational course, while secondary school became an eight-year course. Regarding university education, King Vajiravudh turned the Royal Pages School into the Civil Service College. Finally, on March 26, 1917, the status of the Civil Service College was raised to be Chulalongkorn University.” (Syamananda 1993:149)

King Vajiravudh also promoted a series of reforms in the healthcare system, banking systems, and built new hospitals in Siam. Because of his reforms, Siam's domestic affairs enjoyed the status of political clarity, economic growth, as well as cultural prosperity (Duan 2014).

#### 4.1.1.3 World War I

“King Vajiravudh's most significant accomplishment, which will never pass into oblivion, was the successful revision of the various treaties with other countries”.

(Syamananda 1993:151). When World War I broke out in 1914, Rama VI's government declared itself neutral. Due to the refusal to protest the unlimited submarine war of Germany, on July 22, 1917, Siam entered World War I on the Allies' side. In 1919, Siam attended the Peace Conference of Versailles as one of the victors and signed the Treaty of Versailles, and she became a founder member of the League of Nations. After World War I, Siam revised the former treaties with America, Japan, England, and subsequently France that finally abolished the extraterritoriality of foreign powers and took back the tariff autonomy. Precisely because of King Vajiravudh's most significant diplomatic policies, Siam successfully revised the treaties with the other countries and avoided being oppressed and invaded by those major powers in World War I.

#### 4.1.1.4 Financial Crisis

However, during the financial crisis that followed Siam dropped into another predicament instead. "As early as 1916, the price of silver began to rise, the Financial Adviser warned that Siam's silver coins soon could become worth more than their face value and the danger would arise of people melting down the coins and exporting the silver" (Terwiel 2011:246). "The Financial Adviser recommends debasing the Baht by reducing its silver content" (J.C. Ingram 1955:156-157). This was "A measure that had been adopted as early as 1906 in the Philippines and the Straits Settlements." (Brown: 1979:395). King Vajiravudh eventually forbade exports of Siamese coins. In 1918, the usage of 1-Baht coins was nullified and 1-Baht banknotes were introduced. Coins were recalled and kept as a national reserve. By the end of 1919, Siam suffered from drought conditions and rice shortages ensued. The government forbade the export of rice. These

factors proved very damaging to the economy of Siam. For example, the crisis had cost the country massive amounts of revenue, foreign loans had to be raised, imports increased significantly, and the revaluation costs were partially borne by the rice farmer (Terwiel 2011).

#### 4.1.2 King Rama VII Period (1925-1935)

##### 4.1.2.1 Siam During the Great Depression

The Great Depression was a severe worldwide economic depression that took place mostly during the 1930s, beginning in the United States (Garraty 1986). It was the most prolonged, profound, and widespread depression of the twentieth century (Charles 2008). After Siam signed the Bowring Treaty with Britain in 1855, Siam entered the capitalist world's economic system, and this world economic crisis was undoubtedly a heavy blow to Siam that was just been incorporated into the capitalist world's economic system after World War I. It inevitably had severe and devastating effects on the social and economic life of Siam (Duan 2014), especially, in the sector of the rice industry. As a traditional agricultural country, rice was the main exported product of Siam and the primary source of national revenue and foreign exchange.

“The Bangkok export price of rice fell from a peak in 1926-7 of 7.58 Baht per picul (60kg) to below 4.10 during the 1930s (Elliott 1978). Calculated based on the export volume and price of rice exported from Bangkok, the output before the Great Depression in 1928 was 1,669,000 tons (valued at 218,239 million Baht) at 131 baht per ton; the output in 1929 was 1,148,000 tons (valued at 143.5 million Baht), at a



selling price of 125 Baht per ton; output in 1930 was 1,019,000 tons (valued at 66,235,000 Baht), the selling price per ton fell to 65 Baht. In other words, the selling price per ton had fallen by more than 50% compared with the level before the Great Depression” (Dixon 1998:1936).

In addition to the falling rice price, other traditional export products' export prices went down, such as teak, tin, and rubber. However, besides, to overcome the harmful consequences, the Siamese people must also bear the government's burden of various taxes. To make up for the enormous fiscal deficit caused by the Great Depression, the Siamese government continuously increased new taxes in addition to the old ones. During this period, land tax increased by 9%, house property tax increased by 7%, and salaries tax and stamp tax were added as well (Duan 2014).

Simultaneously, as with the agricultural recession, Siam's industrial production also fell into stagnation, and a large number of workers lost their jobs. Although the government also cut government spending, the royal nobles and high-ranking officials still lived lives of luxury. As mentioned above, the circumstances indicated that under the impact of the Great Depression, the Siamese national economy was impacted severely, and the industrial and agricultural sectors suffered in a state of stagnation. The life of the majority of workers and peasants deteriorated. The dissatisfaction felt by the middle- and lower- level government officials grew, and social conflicts intensified. The feudal dictatorship was already in a deep political crisis. Eventually, the economic crisis brought about a political crisis and gave birth to the coup on June 24, 1932 (Duan 2014)(Buchanan 2014)(Stowe 1911).

#### 4.1.2.2 The 1932 Revolution

On 23 June 1932, launched by the *Khana Ratsadon* Peoples' Party and led by a comparatively small group of civilians and military headed by Pridi Banomyong and Plaek Phibunsongkhram, the government of King Prajadhipok of the Rattanakosin Kingdom was overthrown, ending almost 800 years of absolute monarchy under the Kings of Siam. The 1932 revolution resulted in the transition by Siam into a constitutional monarchy system of government, the introduction of democracy and the first constitution of Thailand, the creation of the National Assembly of Thailand, and the domination of the *Khana Ratsadon* in Thai politics until the 1950s (Mokarapong 1972).

Siam finally changed the system of government from an absolute monarchy to a constitutional monarchy in 1932.

#### 4.1.2.3 Constant Coups

However, this did not mean a stable society had really come to Siam. According to Paul Chambers, there have been almost thirty coups attempts in Thailand since 1912 (either successful or unsuccessful). Some count eleven coups since the Siamese Revolution in 1932 (Taylor and Kaphle 2014), and others claim that there have been thirteen coups since 1932 (Kamnuansilpa and Khan Minh 2019).

#### 4.1.3 The Period of the Plaek Phibunsongkhram's Government (1938-1944)

On 16 December 1938, Phibun staged a coup d'état and replaced Phraya Phahol as the Prime Minister of Thailand and as the Commander of the Royal Siamese Army.

#### 4.1.3.1 “Pan-Thaiism” or the Thai Cultural Evolution

The first nationalism policy Phibun promoted was Pan-Thaiism or the Thai Cultural Evolution. This policy aimed to uplift the nation's national spirit and moral code, and instill progressive tendencies and newness into Thai life. To support this policy, a series of Rattha Niyom or cultural mandates were issued by the government. For example, the country's name changed from “Siam” to “Thailand”, the date of the 1932 revolution as adopted as the National Day, and a standardized Thai language, not regional dialects or languages, etc. was adopted. However, among these cultural mandates, many of them were aimed at the Chinese in Thai society, in order to reduce the economic power of Siam's Chinese minority (Numnonda 1978).

#### 4.1.3.2 The Franco-Thai War (1940-1941)

In October 1940, the Franco-Thai War broke out. This war was a sporadic battle between Thai and French forces along Thailand's eastern frontier that culminated in an invasion of Laos and Cambodia. The Royal Thai Armed Forces were victorious in occupying the disputed territories in French Indochina. Japan used its influence with Vichy France to obtain concessions for Thailand. As a result, France agreed in March 1941 to cede 54,000 square kilometers of Laotian territory west of the Mekong and most of the Cambodian province of Battambang to Thailand, which reinstated the original name of Phra Tabong Province.

However, the real beneficiaries of the conflict were the Japanese. Thailand was forced to accept only a quarter of the territory that they had lost to the French, in addition to having to pay six million piastres as a concession to the French (E. Reynolds

1994). Relations between Japan and Thailand were subsequently stressed as a disappointed Phibun switched to courting the British and Americans in the hope of warding off what he saw as an imminent Japanese invasion (E. Reynolds 1994)(Santaputra 1985)(Stowe 1911). After the Franco-Thai War, the Thai Government adopted the policy of neutrality.

#### 4.1.3.3 Thailand in World War II

On 7 December 1941, the Japanese presented the Thai Government with an ultimatum to allow the Japanese military to enter Thailand. On the next day, the Japanese army invaded Thailand. After several hours of fighting, the Thai Government acceded to the Japanese demands for passage through the country for the Japanese forces invading Burma and Malaya. An alliance between Thailand and Japan was formally signed on 21 December 1941(E. Reynolds 1994). The agreement, revised on 30 December, gave the Japanese full access to Thai weaponry and Thailand's railways, roads, airfields, naval bases, warehouses, communication systems, and barracks (Stowe 1911). On 25 January 1942, the Thai Government declared war on the United States and the United Kingdom.

The first influence of World War II on Siam was on the Thai economy. Because of the war, the demand by foreign markets decreased with the problem of shipping, thus, the export of products became extremely difficult. In addition, there was a shortage of domestic goods in Thailand, and prices increased dramatically. Furthermore, Japan introduced a tax exemption policy for imported goods, which further reduced the Thai Government's income (E. Reynolds 1994).

Secondly, the war brought tremendous suffering to the Thai people. For example, during the time from June 1942 to October 1943, to support its forces in the Burma campaign of World War II, Japan employed many Southeast Asian laborers to build the Burma Railway, also known as the Death Railway. This railway ran for 415 kilometers, with the start point in Thailand in Kanchanaburi Province. The number of Southeast Asian workers recruited or impressed to work on the Burma Railway has been estimated to have been more than 180,000 civilian laborers. Japanese, Malayan Tamils of Indian origin, Burmese, Chinese, Thai, and other Southeast Asians, were forcibly drafted by the Imperial Japanese Army to work on the railway, and many died during the construction work (Minderjeet 2016).

#### 4.1.4 The Period From 1945 to 1978

##### 4.1.4.1 The Influence of Communist Ideology

At the beginning of this period, the social problem that the Thai authorities faced was the spread of communist ideology in Thai society. The origin of the Communist Party of Thailand (CPT) dated to the 1920s when Ho Chi Minh<sup>81</sup> attempted to create a communist organization in Bangkok before being arrested (Bartlett and Merrill 1973). After the 1932 Revolution, the conservative Prime Minister Phraya Manopakorn accused Pridi Panomyong of being a communist, and soon after passed a law criminalizing communism. During the Second World War, the Communist Party allied

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<sup>81</sup> **Ho Chi Minh** (19 May 1890 – 2 September 1969), born Nguyễn Sinh Cung, was a Vietnamese revolutionary and politician. He served as Prime Minister of Vietnam from 1945 to 1955 and President from 1945 to 1969. Ideologically a Marxist–Leninist, he served as Chairman and First Secretary of the Workers' Party of Vietnam.

with the Free Thai Movement<sup>82</sup>. At the end of the Second World War, when Pridi Panomyong became Prime Minister in April 1946, the social status of the CPT improved markedly. For example, the Pridi government repealed the *Anti-Communist Act of 1933* and established diplomatic relations with the Soviet Union. While the diplomatic move may have been aimed at ensuring Soviet support for the admission of Thailand into the United Nations, however, political events followed that made the fate of the CPT short-lived (Bartlett and Merrill 1973). In 1947, Pibun Songkhram staged a coup d'etat and Pridi was finally removed from the position. Following the McCarthyism<sup>83</sup> in the US. Pibun Government initiated an anti-Communist movement in Thailand's cultural and educational circles, and many Chinese were suspected of being “Spies of the Communist Party” or “sympathizers of the Communist Party”, they were imprisoned or deported. The Chinese language was regarded as the “language of the Communist Party”. All Chinese books were banned and Chinese schools closed. Additionally, the *Un-Thai Activities Act* of 1952 was passed during the Korean War, which gave the government wide powers to eradicate communist subversion and was directed against the Chinese community.

#### 4.1.4.2 Religious Problems in South Thailand

During the Cold War period, a religious separatist insurgency occurred in the south

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<sup>82</sup> The Free Thai Movement was organized by the Thai Minister to the United States, Seni Pramot, who refused to abide by Bangkok's decision to ally themselves with the Japanese. Pridi Panomyong, Prime Minister Pibun's rival for power, led the Free Thai Movement at home while Seni acted as the Movement's leader in Washington. By the end of WWII, the Free Thai Movement included some 50,000 resistance fighters supported and supplied by the United States Office of Strategic Services (OSS).

<sup>83</sup> McCarthyism is the practice of making accusations of subversion or treason without proper regard for evidence. The term refers to U.S. senator Joseph McCarthy (R-Wisconsin) and has its origins in the period in the United States known as the Second Red Scare, lasting from the late 1940s through the 1950s. It was characterized by heightened political repression and a campaign spreading fear of communist influence on American institutions and of espionage by Soviet agents.

of Thailand, that brought about another crisis to the peace and stability of Thai society. The insurgency originated in 1948 as an ethnic and religious separatist insurgency. Malay Muslims began a secessionist movement against the Thai Government in the southern provinces of Pattani, Yala, Narathiwatin, and Setul in February 1948. During the same month, Thai Government police and Muslims clashed near Kampung Resab, resulting in the deaths of eight Thai policemen. In September 1948, the Thai Government declared a state-of-emergency (University of Central Arkansas 2015). In the following two decades, many different separatist groups were formed, including the National Revolution Front (Barisan Revolusi Nasional, BRN), the Patani United Liberation Organization (PULO, Bertubuhan Pembebasan Patani Bersatu) and the Islamic Mujahadin Movement of Patani (Gerakan Mujahidin Islam Patani, GMIP) (Rahimmula 2005). After that, there were several conflicts between Thai government and Muslim rebels.

#### 4.1.4.3 Thailand during the Korean War

On 25 June 1950, the Korean War broke out. As one of twenty-one countries, Thailand responded to the United Nations' request to send troops to aid South Korea during the Korean War from 1950-1953. Phibun told parliament that, "by sending just a small number of troops as a token of our friendship, we will receive various things in return." A month after agreeing to commit troops, Thailand received US\$10 million in US economic aid and a US\$25 million loan from the World Bank (Chris and Phongpaichit 2009). Four tons of rice were sent to Korea immediately as food aid, followed by an infantry battalion from the 21st Combined Regiment (later renamed the

21st Infantry Regiment, Queen's Guard) and a number of warships. Later in the conflict, many aircraft were sent by the Thai Government. The support by Thailand was important in the battles determining the war's outcome, including Pork Chop Hill and the Third Battle of Seoul. Mostly, in the battle of Pork Chop Hill, Thai soldiers successfully defended the hill till the end of the attack by the Chinese forces. Through this battle, Thai soldiers came to have the nickname, "Little Tigers"(UN Allies 2012).

During the Korean War, Thailand dispatched a total of 11,786 soldiers to Korea (Satjipanon 2010). According to the records, 129 Thai soldiers were killed, 1,139, wounded and 5 recorded as missing in action (MIA)(UN Allies 2012).

#### 4.1.4.3 Constant Coups and the Demand for Economy Recovery

After the Cold War period, besides the problems related to those outside powers, Thailand's imminent problem was economic recovery. However, constant coups destroyed the stable social environment required for economic recovery. Paul Chambers (2014) states that eleven coup attempts were staged between 1945 to 1978 (either successful or unsuccessful).

Moreover, during the World War II, Thailand supplied Britain with 1.2 million tons of rice as part of the Anglo-Thai Peace Treaty. Also, Thailand had to compensate Britain and Australia's for the loss in the tin mines' production in Thailand during the war, totaling 16,000 tons of tin, plus the operating profit per ton of tin. However, Thailand was carrying out the Rice Rationing policy to her people, and the production of tin was slow. Teak production, one of the important exports before the war, was halted. All of these factors placed a heavy burden on Thailand's economic recovery. In general, after



the war, Thailand's economy faced a difficult situation of stagnant production, shrinking foreign trade, scarce commodities, and inflation (Nilnopkoon 2012)(Duan 2014).

In 1952, the Phibun government planned to support over twenty factories covering rubber products, paper, cement, glass, tapioca, leather, electricity, jute bags, etc. (Dixon 1998)(Ingram 1971). Simultaneously, investments in irrigation and the transport network contributed to high rates of growth in agricultural output and exports. By adopting an industrial strategy that was oriented towards the private sector, combined with a rapid improvement in infrastructure, the Thai economy achieved significantly rapid development (Robinson, et al. 1991). Then, by implementing Five-year Economic and Social Development Plans since 1961, the Thai economy has achieved further rapid development. Then, by implementing the Five-year Economic and Social Development Plans since 1961, the Thai economy got rapid development.

“In the first two plan periods (1961-1971), the development aimed to promote economic growth through the construction of infrastructure, such as the construction of dams for irrigation purposes and hydro-electric power as well as other public utilities. There was also the construction of roads for the transportation of goods, particularly agricultural products. Then, during the second period (1972-1981), namely, the Third and Fourth Plans, these two Plans aimed at accelerating the improvement of the economic structure, the increase of productivity, and stabilization of the country's economy, and a fairer distribution of income and social services” (Pawakaranond 1990:3).

#### 4.2 Social Awareness in the Image of China in Sod Kuramarohit's Exotic Novels

“Literature is a mirror of life” and “Literature is the expression of society” these kinds of phrases were often used for the relationship of literature and society. The idea that literature reflects society is at least as old as Plato's imitation (Plato 1892). Literature not only reflects society; it also judges society; it not only reverts society, but also recreates society artistically; not only accepts the choices by society, but also chooses society in turn; not only being portrayed by society, but also portraying society in turn (Gao and Chen 2015).

Also, literature is the art of language. It has the function of reflecting life and has the function of criticizing, intervening, and guiding life. As Marcel Proust said, the novel does not help us to solve the practical problems in life, but it is like a mirror of life, ordinary people due to various reasons, such as talent is no way to see some essence of life, but artists' perception and expressive skills, they can let us see the world through their eyes, look at the heart of human beings. Through this process, ordinary people can learn about the real world and themselves and make the right decisions for themselves. This is the guiding function of the novel in our society.

In Sod's exotic novels, he also discussed the function of literary works, especially talking about “others” to “I”. For example, in the novel *Kon Di Thi Lok Mai Tongkan*, he describes why we have to talk about “the past”.

“I believe that the past is a mirror that can benefit us if we try to remember for a moment. The past is precious because it allows us to examine the life that has passed, compare it with the life that is going on, and continue in the future full of impermanence. The past is a great lesson that teaches us to know a life that we cannot hope for anything from life.”<sup>84</sup>

Then, Sod explains why we have to talk about others, especially referring to why we have to talk about China and the Chinese people.

“‘China is a big theater.’ M.C. Arkartdamgeung, a schoolmate and a close friend of mine ever said this. I think what he said in the finished story Lakhon Haeng Chiwit is correct. China is the largest theater in the world. That is the largest because of this Chinese drama is acted by 450 million people, and there is a big stage, they have thousands of years of history or more of history. This drama is not finished yet. Even while I was recording this story, this big theater continues its show. There are still many teachings that we will see in this drama – The sorrow of history always repeats its traces. Moreover, I think Chinese drama is a drama that can be a lesson of life for us Orientals.”<sup>85</sup>

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<sup>84</sup> “ข้าพเจ้าคิดว่า ความหลังเป็นกระจกเงาจากเงาที่ให้ประโยชน์แก่เรามาก ถ้าเราจะพยายามระลึกถึงมันสักนิดหนึ่ง ความหลังเป็นของมีค่าเพราะมันช่วยให้เราได้สำรวจชีวิตที่ได้ผ่านไปแล้วเพื่อเปรียบเทียบกับชีวิตที่กำลังดำรงอยู่และจะดำรงต่อไปในอนาคตที่เต็มไปด้วยอนิจจัง ความหลังเป็นบทเรียนที่เลิศซึ่งสอนให้เรารู้จักชีวิตให้เราเข้าใจว่า เราจะหวังอะไรจากชีวิตนักไม่ได้” (Kon Di Thi Lok Mai Tongkan, p. 99)

<sup>85</sup> “‘เมืองจีนเป็นละคร โรงใหญ่’ หม่อมเจ้าอากาศคำกิ่งเพื่อนร่วมโรงเรียนผู้เป็นที่คุ้นเคยกันสนิทของข้าพเจ้า ได้กล่าวไว้ดังนี้ ข้าพเจ้าเห็นว่าท่านนักประพันธ์ผู้เล่นละครแห่งชีวิตจบเรื่องไปแล้วผู้นี้ได้กล่าวไว้ด้วยความถูกต้องทุกประการ เมืองจีนเป็นละครโรงใหญ่ที่สุดในโลก ที่ว่าใหญ่ที่สุด ก็เพราะว่าละครเมืองจีนมีคนแสดงถึง ๔๕๐ ล้าน มีเวทีกว้างใหญ่ไพศาล มีประวัติความเป็นมาเป็นเวลาพัน ๆ ปีขึ้นไป ละครโรงนี้ยังแสดงไม่จบเรื่อง แม้ในขณะที่ข้าพเจ้าบันทึกเรื่องนี้อยู่ ละครโรงใหญ่ก็ยังคงแสดงต่อไป ยังมี

Speculation about social awareness, which is the ability to take the perspective of and empathize with others from diverse backgrounds and cultures; to understand social and ethical norms for behavior; and to recognize family, school, and community resources and support (Schlinger 2019)(Larocca 2017). Broadly, social awareness refers to having an in-depth understanding of societal and communal set-ups, environments, problems, struggles, norms, and cultures. It is as if you can feel the pulse and vibes of the society you are living in. In a nutshell, we can say that having social awareness means dealing with the societal and interpersonal problems and struggles appropriately. Having higher social awareness levels allows you to perceive and solve social and interpersonal problems in a much better way. This, in turn, results in having great relationships, reputation, and professional success (Mindvalley 2018).

Also, as an exotic novel, the most outstanding feature about it is that it does not describe what happens in the readers' familiar living environment, it writes about foreign countries and foreigners. The old Chinese saying “The person on the spot is baffled, the onlooker sees clearly, or the onlooker sees more of the game,” which means that people who are playing chess are sometimes confused. However, the one who is watching chess may know it more clearly. It is used to describe the situation that the interested parties sometimes cannot make an objective and correct judgment on a matter

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บทบาทยิ่งมากที่เราจะได้ดูจากละครเรื่องนี้ – บทโลกของประวัติศาสตร์ที่ชอบซ้ำรอยของมันเสมอ ละครเมืองจีนเป็นละครที่ข้าพเจ้าคิดว่าสามารถเป็นบทเรียนของชีวิตแก่พวกเราชาวตะวันออกได้เป็นอย่างดี” (Kon Di Thi Lok Mai Tongkan, p. 157-8)

due to their direct involvement of interest and gain, but outsiders can see it more straightforwardly.

Similarly, when the same thing happens to our own country, we tend to take sides and even deceive ourselves. Furthermore, when it happens to other countries or other people, we tend to make relatively objective judgments. Therefore, the advantage of exotic novels is that the author describes the same thing from a third-person's perspective, enabling the reader to look at the same or very similar things happening in his/her own country or himself/herself from the perspective of a third person, in order to stimulate their thinking and make an objective judgment.

Therefore, the following sections aim to analyze the significance of the image of China in Sod's exotic novels regarding Thai society, in other words, the social awareness that Sod constructed through the image of China in his exotic novels.

#### 4.2.1 Fighting for Lasting Peace and Freedom

The first social awareness that Sod raised from the image of China that he portrayed in his exotic novels is that people should have the social awareness of fighting for lasting peace and freedom. This social awareness is mainly derived from the image of China as in constant warfare, and the Chinese people and their fighting spirit for peace and freedom. According to the textual analysis in Sod's exotic novels, I found that there are four steps used by Sod to connect the image of China, Thai readers, and the social awareness which are beneficial to better social development.

The first step of the construction of this social awareness in Sod's exotic novels is "To Tell". This mainly refers to tell stories about China and the Chinese people at that time. Textual analysis in the third chapter of this study affirms that Sod firstly used a detailed-narrative writing method, detailed that tells of the three main wars in China, such as the Warlord Era, the Japanese Invasion of Manchuria, and the Second Sino-Japanese War.

Then, through the second step "To Portray", Sod finished the portrayal of the image of China as a country of constant warfare, and the Chinese people's fighting spirit of peace and freedom in his exotic novels. Sod described the suffering of the Chinese people in detail during the wars in order to indicate how the war did harm the Chinese people and their country, as well as the struggles and endeavors that the Chinese people did for their country to show their fighting spirit for peace and freedom.

For example, the following text is quoted from Sod's exotic novel *Kon Di Thi Lok Mai Tongkan*, it firstly introduces the warlords in China at that time, then describes the pain of fighting for power for the people and country.

"But where is China's freedom? China is full of warlords who divide the country into several regions. I cannot forget Zhang Shou Lin, Jang Chang Joon, Chun Fang Wu, Wu Pei Fu, Feng Yuk, etc. These warlords have kept the bloodshed in China since the revolution days. The freedom of the Chinese people has been completely robbed because of the fire of the civil war. Besides, until it is full of the influence of the British superpower, America's flag is placed in almost every major

city.”<sup>86</sup>

By analyzing this narrative, we find that firstly, this idea’s expression starts with a rhetorical question “But where is China’s freedom?”, theoretically, the form of the rhetorical question is stronger than the general statement of the expression's feelings and emotions, and could arouse people’s thinking and deeper reflections. Then the following narratives discuss two social problems about China at that time, one is the inner warlord conflicts in Chinese society, the other is the invasion by foreign powers. By discussing the wars, we can clearly understand what happened in China and why is a country suffering constant warfare.

Finally, through adding plenty of comments or emotions expressing, Sod portrays as constantly at war and the fighting spirit of the Chinese people becomes clearer. Judging from the writing style of Sod’s five exotic novels, we can also find out that there is much more discussion than simply the narratives and stories. The first part of Sod’s discussion shows sympathy for China and Chinese people, thus, illustrating the cruelty of war that strikes a responsive chord in the heart of the readers.

For example, in the novel *Jiang Fei*, after describing the scene of the student movement against the warlords led by Jiang Fei, Sod expresses his sympathy for these Chinese students by the following narrative:

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<sup>86</sup> “แต่ในเมืองจีนอิสรภาพอยู่ที่ไหน? จีนเต็มไปด้วยขุนศึกที่แบ่งประเทศออกเป็นแคว้น ๆ ข้าพเจ้าไม่ลืม จางโซหลิน จางจุงซาง ชุนจวนฟาง หวูเพ่ฝู(วแปะฟู) เฟงซุกเสียง ฯลฯ ขุนศึกเหล่านี้ได้ทำให้จีนนองเลือดเรื่อยมาตั้งแต่วันปฏิวัติ อิสรภาพของชนชาวจีนได้ถูกปล้นเอาไปจนหมดสิ้น เพราะเพลิงของสงครามกลางเมือง นอกจากนี้จีนยังเต็มไปด้วยอิทธิพลของมหาอำนาจ อังกฤษ อเมริกา ปักกิ่ง ไร่ไถตามเมืองสำคัญแทบทุกเมือง” (Kon Di Thi Lok Mai Tongkan p. 33-34)

“The event on that day still impressed me. I have been firm until now. I saw cruelty that I didn't think I would see. My kindly Chinese friends, especially my schoolmates, I can't help but sympathize with the students who were stabbed by the police that day. I am ‘Wai Guo Ren’ or a foreigner. Therefore, I should remain neutral. But the cruel things that were seen that day made me unable to remain as a neutral.”<sup>87</sup>

After inspiring the sympathy of the reader to the Chinese people and the feeling of abhorrence of war, the third step that Sod used is “To Ask”, or asking some subject questions. This has the function of encouraging and leading the reader to consider the specific question that Sod raised in his novels, thus to connect the readers with the following expressions of Sod’s ideas concerning social development.

This method was originally used frequently for education in the classroom. It mainly refers to a teacher's choice of a literary work, then asking questions to make the students to think about the problems facing the protagonist in terms of their own understanding or awareness of relationships and social and personal risks.

In addition, related research by Selman and Dray proved that by encouraging students to consider the refined questions that the teacher asked is beneficial to convey the aspects of social awareness to the students (Selman and Dray 2003). Textual

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<sup>87</sup> “เหตุการณ์ในวันนั้นยังตรึงใจ ข้าพเจ้าอยู่อย่างแน่นแฟ้นจนบัดนี้ ข้าพเจ้าได้เห็นทารุณกรรมอันไม่คิดว่าจะได้เห็น...มิตรจิตมิตรใจที่เพื่อนชาวจีนได้มอบให้แก่ข้าพเจ้า โดยเฉพาะอย่างยิ่งเพื่อนในวงการศึกษา ได้ทำให้ข้าพเจ้าอดที่จะมีความเห็นอกเห็นใจบรรดานิสิตนักศึกษาที่ถูกหั่นแหลกไปเพราะคมดาบของตำรวจในวันนั้นไม่ได้ ข้าพเจ้าเป็น ว่ายกวอเหริน หรือชาวต่างประเทศ ข้าพเจ้าควรจะรักษาความเป็นกลาง แต่เหตุการณ์อันโหดร้ายที่เห็นอยู่เต็มตาในวันนั้น ทำให้ข้าพเจ้ารักษาความเป็นกลางไว้ไม่ได้” (Jiang Fei, p. 74)



analysis affirms that the connection of the image of China and the social awareness in Sod's exotic novels is a successful application of this method.

For example, in the novel *Kon Di Thi Lok Mai Tongkan*, Sod through the narrator Rapin raises the following question to Thai readers,

“What do you think ? Do you think if humans still seek revenge for each other, will there be any peace left in this world?”<sup>88</sup>

From above quotation, we can see that firstly this question is both a rhetorical question and also a subject question. It directly leads the reader to think about the relationship between hurting one another and maintaining peace.

Also, in the novel *Phu Sia Sala*, the narrator Rapin asks,

“Dear all, dictatorship and the Great War last year just passed by. But do you believe that the war that caused your home and relatives to perish won't come back before this moment?”<sup>89</sup>

This citation could also prove the above opinions, through a rhetorical and subject question that has enhanced the power of this question first, then leading the reader to think about the peace we seek that should pay more attention to the term “lasting”.

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<sup>88</sup> “ท่านเข้าใจอย่างไร? ท่านคิดหรือว่า ถ้ามนุษย์ยังคงจองเวรอยู่ เศษของสันติภาพจะมีอยู่ในโลกนี้?” (Kon Di Thi Lok Mai Tongkan p. 52)

<sup>89</sup> “ท่านผู้เจริญทั้งหลาย บัดนี้ ลัทธิเผด็จการและสงครามมหาประลัยผ่านไปแล้วเมื่อปีกลาย แต่ท่านเชื่อหรือว่าสงครามที่ทำให้บ้านเรือนและญาติมิตรของท่านต้องพินาศอดวายไปเมื่อหยก ๆ นี้เอง จะไม่ผ่านกลับมาอีก?” (Phu Sia Sala, p. 1)

In the novel *Jiang Fei*, Sod firstly explains the relationship of equality, democracy and permanent or lasting peace, followed by a subject question to encourage the reader to think about whether our Thai society will have this kind of real democracy in the future, thus to leave a space for Sod to explain what we should do to achieve this democratic society.

“Equality is the heart of permanent peace...The completely happy democracy that we need is the democracy of the world, not the democracy of each country ... Democracy is the mother of permanent peace; is the origin of meritocracy. But - Dear readers - Do you think in our period, the world will flourish enough to be able to have this kind of democracy?”<sup>90</sup>

From the above quotations, we see that from the questions that Sod raises in his exotic novels we discover that the peace and freedom that Sod appeals to the reader to consider pays more attention to the term *Thawon*, or lasting permanent peace. Lasting peace and a free society is the real society that all of us dream and fight for.

As for how to develop a lasting society, also the last step of the social awareness’s construction, “To Express”, Sod uses the following method. Firstly, he illustrates the damage and suffering caused by war and conflict on China and the Chinese people, thus

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<sup>90</sup> “ความเสมอภาคอันเป็นหัวใจของสันติภาพถาวร เราต้องการประชาธิปไตยที่สุขสมบูรณ์คือประชาธิปไตยของโลกไม่ใช่ประชาธิปไตยของแต่ละชาติ...ประชาธิปไตยในรูปแบบนี้แหละ คือแม่ของสันติภาพถาวร คือบ่อเกิดของธรรมาธิปไตย แต่ว่า-ท่านผู้อ่านที่รัก - ท่านคิดหรือว่าในสมัยของท่านและข้าพเจ้าโลกจะเจริญมากพอนกระทั่งสามารถจะมีประชาธิปไตยชนิดนี้ได้” (Jiang Fei, p. 85)

to tell Thai readers about the harm of wars. For example, in the novel *Khabuan Seri Chin*,

“Throughout the long warring period, China was filled with conflict which resulted in killing one another, and only the people suffered, were oppressed and exploited, lost all freedom and independence in every aspect during the period of Japan's occupation of China as narrated in the book *Khabuan Seri Chin*. People suffered too much pain, innumerable people died because of weapons, suffered from starvation, became ill, and so on.”<sup>91</sup>

Then, Sod explains the reason of the origin of war and conflict. For example, in the novel *Kon Di Thi Lok Mai Tongkan*, Sod argues that:

“I know this world much better now, humans have to continue to live with their nature of selfishness for a long time. I’m even more sure about another thing about the selfishness of humans, if the owner cannot better control instinct, but lets it grow, it will make the world full of misery. No sympathy. No equality. No sacrifice of his/her personal benefit for the community. The selfishness of people is the origin of turbulence, which can destroy our happiness anytime. No matter oppression or exploitation, all originate from selfishness.”<sup>92</sup>

<sup>91</sup> “ตลอดเวลานับยาวนานของการต่อสู้จีนก็ได้เต็มไปด้วกับความขัดแย้งซึ่งต้องตัดสินด้วยการฆ่ากันเอง และราษฎรก็ได้รับแต่ความทุกข์ยากและกดขี่บังคับ หมดเสรีภาพ และอิสรภาพด้วยประการทั้งปวงตลอดยุคญี่ปุ่นย้ายแผ่นดินจีนดังที่ปรากฏในหนังสือขบวนการจีนเล่มนี้ ราษฎรได้รับความทุกข์ยากอย่างแสนสาหัส คนตายเพราะถูกอาวุธ อดอาหาร โรคภัยไข้เจ็บ ฯลฯ สุดคณนา” (*Khabuan Seri Chin*, p. 29)

<sup>92</sup> “ข้าพเจ้ารู้จักโลกดีขึ้น ก็รู้ว่ามนุษย์ยังจะต้องมีชีวิตต่อไปอีกนานด้วยนิสัยสันดานที่หนาแน่นไปด้วความเห็นแก่ตัว ข้าพเจ้าน่าใจยังขึ้นอีกในเรื่องความเห็นแก่ตัวของมนุษย์ สัตว์ขาดคุณที่เจ้าของไม่พยายามขัดเกลาก็ดีขึ้น จนได้ส่วนกับความเจริญก้าวหน้าของวัตถุนี้แหละ ได้ทำให้โลกเต็มไปด้วความทุกข์ยาก ไม่มีความเห็นใจกัน ไม่มีความเสมอภาค ไม่มีการเสียสละประโยชน์ส่วนตัว

We see that this discussion directly shows the opinion of Sod, that all turbulence, oppression and exploitation originate from people's selfishness. Therefore, to build a lasting peaceful and free society, Sod provides his own ideas and opinions about how to achieve lasting peace and freedom in society.

For example, in the novel *Khabuan Seri Chin*,

“Lu Ping Fei's letter let me have a kind of feeling. I believe that at least we still have some people who have same mind as us to exist in this world. Although the great destructive war has killed tens of millions of lives, there are still some people alive and they have to fight against war. As long as we still can breathe we have to continue our work for those who love peace and equality.”<sup>93</sup>

From this quotation, we can see that Sod intends to tell the reader that as long as we still breathe we should not forget to fight. The same opinion also appears in the novel *Muea Hima Lalai*,

“While we're still alive, we have to keep fighting like the athletes. We have responsibilities, and we must never forget to make this world become a paradise, more justice in terms of freedom and income, free from exploitation and

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เพื่อประโยชน์ส่วนรวม ความเห็นแก่ตัวของคนเป็นบ่อเกิดของความปั่นป่วน ซึ่งได้ทำลายความสุขของตัวเองมาแล้วทุกยุคทุกสมัย ความกตัญญู การเอาเปรียบกันแรงกันก็ดี ส่วนเอากำเนิดมาจากความเห็นแก่ตัวทั้งสิ้น” (Kon Di Thi Lok Mai Tongkan, p. 68)

<sup>93</sup> “จดหมายของหลูผิงเฟอทำให้ข้าพเจ้าเต็มตื่นไปด้วยความรู้สึกรูปหนึ่ง ข้าพเจ้าเกิดความเชื่ออย่างน้อยเราก็มีคนที่มีจิตใจตรงกันเหลืออยู่บนพิภพนี้บ้าง แม้สงครามมหาประลัยจะได้ผลาญชีวิตคนไปแล้วเป็นจำนวนสิบ ๆ ล้าน แต่พวกเราก็งงเหลือชีวิตอยู่เพื่อต่อต้านพวกกระหายสงครามต่อไป พวกเรายังมีลมหายใจที่จะทำงานของเราต่อไปอีก คืองานของผู้รักสันติสุข และความเสมอภาค พวกเรายังมั่นคงอยู่ในอุดมคติของความรักแห่งชาติมนุษย์ เราไม่คำนึงถึงชาติชั้นวรรณะตลอดจนความมีความจน เราต้องการแต่ร่วมมือ และความเข้าใจกันระหว่างราษฎรทุกชาติทุกภาษา เพื่อจะได้ตั้งแนวราษฎรขึ้นให้มั่นคงแข็งแรง สำหรับต่อต้านชนกลุ่มน้อยที่กอบโกยเอาประโยชน์ ส่วนตัวซึ่งเป็นมูลรากของสงคราม” (Khabuan Seri Chin, p. 82)

oppression.”<sup>94</sup>

In the novel *Jiang Fei*, Sod tells the reader what we should actually do to fight for a more peaceful society, which is to cooperate together and love each other.

“I'm very confident that the world will more peaceful if the people of all nations, all languages, have enough compassion, and can band together to share the benefits generously.”<sup>95</sup>

Also, in the novel *Kon Di Thi Lok Mai Tongkan*, the idea about cooperate, unity, and love each other was also emphasized, for example,

“I saw the basic path to peace. I saw selfish people walking this way. I believe that the world can be peaceful and safe by depending on less selfishness and by depending on more unity.”<sup>96</sup>

In conclusion, two images of China portrayed by Sod have contributed to the first social awareness of fighting for peace and freedom, one is China as a country of constant warfare, the other is Chinese people with the spirit of fighters. The first image depicts the three major wars in China and presents the real life of the Chinese people's suffering in the wars so that Thai readers can understand how much the war causes pain and hurt to the people. The second image portrays the fighting spirit of the Chinese

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<sup>94</sup> “เมื่อชีวิตยังอยู่ เราก็จะต่อสู้ไปอีกสู้ด้วยอุดมคติของนักกีฬา เราผู้เจริญมีหน้าที่อันหนึ่งซึ่งเราไม่ลืม นั่นคือ สร้างโลกนี้ให้เป็นสวรรค์ ให้มีความเป็นธรรมมากกว่านี้ ในการใช้แรงงานอย่างเสรีและในการเก็บเกี่ยวผลได้ของแรงงานโดยไม่ถูกกินแรงและไม่กินแรงใคร” (Muea Hima Lalai, p. 235)

<sup>95</sup> “ข้าพเจ้ามีความมั่นใจอยู่ข้อหนึ่งว่าสันติภาพของโลกจะมีลักษณะดีกว่านี้อีกมาก ถ้าราษฎรทุกชาติทุกภาษามีความเห็นอกเห็นใจกันมากพอ และร่วมกันมากพอที่จะแบ่งปันประโยชน์กันและเอื้อเฟื้อต่อแผ่กันในทางที่ควร” (Jiang Fei, p. 75)

<sup>96</sup> “ข้าพเจ้าแลเห็น หนทางแห่งสันติสุขอันเดือน โส่ง แลเห็นผู้ที่ปราศจากความเห็นแก่ตัวกำลังแสวงหาทางเส้นนี้อยู่ ข้าพเจ้าเชื่อมั่นว่าโลกเราจะปลอดภัยได้เพราะมนุษย์มีความเห็นแก่ตัวน้อยลงกว่านี้ การร่วมมือกันเยอะกว่านี้” (Kon Di Thi Lok Mai Tongkan, p. 114)

people for peace, freedom, and democracy. Through this image, Sod emphasizes his ideas about the importance of the spirit of fighters in a society, and by taking advantage of this strong contrast between the tough war, and the tremendous suffering and pain of China and the Chinese people in the wars and the noble fighting spirit of the Chinese people, Sod has refined the question of “why we need peace and freedom, and how to fight for lasting peace and freedom?”, thus, encouraging the reader to consider this question, to remind the Thai people to value their peaceful and stable life today, as well as be prepared to present their own ideas about the goal of social development, which is constructing a lasting peaceful and free society.

According to the analysis of the historical contests in Thailand from 1910 to 1978, we can see that even though Thailand did not face the same scale of social problems as China, it was still a period of big social change in Thailand. During this period, Thailand changed its political system from an absolute monarchy to a constitutional monarchy, suffered from two world wars, economic crises, even several coups. To some extent, the social problems that Thailand has faced are the same as in China that Sod discusses in his exotic novels. Thus, we can argue that Thai society needs to enhance such social awareness that Sod has constructed from the image of China.

#### 4.2.2 Fostering the Selfless and Dedicatory Spirit of Patriotism

Through the first social awareness, Sod appeals to people to fight for peace and freedom, this social awareness shows the goal and direction of Sod’s ideas on social development. The second social awareness is showing ideas of how to fight for a more

peaceful and free society, that is “fostering the selfless and dedicatory spirit of patriotism”.

The method that Sod uses in constructing this social awareness is same as the last social awareness discussed in this section. Sod firstly introduces several Chinese characters who have the selfless dedicatory spirit of patriotism in his exotic novels, all of them willing to sacrifice everything for their country and the nation, including their life. For example, Zhang Lin sacrificed a rich, stable and peaceful life in Java for his country; Lu Ping Fei joined the war to fight for the peace of his country; Jiang Mei broke up with her lover for her community development; Jiang Fei even sacrificed his life for his country. This is the first step of constructing the social awareness already discussed in the first section, namely, “To Tell” or tell the stories of the Chinese people.

Then, through his comments and evaluations to demonstrate the selfless and dedicatory spirit of patriotism of these characters in the exotic novels, Sod completes portrayal of the image of China that the Chinese people have the spirit of patriotism and selflessness. This is the second step of constructing the social awareness of “fostering a selfless and dedicatory spirit of patriotism”.

For example, in the novel *Jing Fei*, Sod shows his memories about Jiang Fei, as the narrative directly shows the image of Jiang Fei as a person with a great spirit of fighting for his country, even if he could sacrifice his life.

“When talking about Jiang Fei, I have a special feeling that this young man's life is full of struggle. He has a duty to fight for his country. He was ready to die

for his country.”<sup>97</sup>

Another Chinese character, Zhang Lin, that Sod talks about in his exotic novels also has the same great spirit. For example, in the novel *Kon Di Thi Lok Mai Tongkan*, Sod evaluates Zhang Lin as follows,

“Speaking of Zhang Lin, I just want to say that Zhang Lin is too pure for this world. Telling the truth is brave, but not stupid or ignorant. He dares to express himself, even though he knew what he would get in return. He was sure he was doing all this for the country he loved, not for himself or anyone else. He is satisfied with the result, because he believes that sacrificing everything for his country is an act that cannot be measured.”<sup>98</sup>

The above two steps complete the process of summarizing the image from Chinese people’s stories. Then, the same as the first social awareness that Sod constructs in his exotic novels, the method that Sod uses to connect this second social awareness with the patriotic and selfless Chinese characters, also the third step of the social awareness construction in Sod's exotic novels is “To Ask”. By asking subject questions to encourage the reader to think about the significance of the spirit of patriotism,

<sup>97</sup> “ในการกล่าวถึงเจียงเฟ่ ข้าพเจ้ามีความรู้สึกพิเศษอยู่ข้อหนึ่งนั่นคือรู้สึกชีวิตของชายหนุ่มผู้นี้เต็มไปด้วยการต่อสู้ดิ้นรน เขามีหน้าที่จะต้องต่อสู้เพื่อชาติของเรา เขาพร้อมจะตายเพื่อชาติได้ทุกเวลา” (Jiang Fei, p. 4)

<sup>98</sup> “ขอให้ข้าพเจ้าได้กล่าวแต่เพียงว่า จางหลินบริสุทธิ์เกินไปสำหรับโลกนี้ กล่าวเกินไปที่จะพูดถึงความจริง แต่ไม่ใช่โง่งหรือรู้เท่าไม่ถึงการณ์ เขากล้าพูดทั้ง ๆ ที่เขารู้ว่าเขาจะได้รับผลตอบแทนอะไรบ้าง เขาแน่ใจว่าเขาได้ทำทุกสิ่งทุกอย่างเพื่อชาติที่เขารัก ไม่ใช่เพื่อตัวเองหรือเพื่อใคร เขาพอใจต่อผลที่เขาได้รับนั้น เพราะเขาถือว่าการพลีทุกสิ่งทุกอย่างเพื่อชาติบ้านเมือง ย่อมเป็นการกระทำที่มีค่าสูงเลิศยากที่จะมีอะไรวัดได้” (Kon Di Thi Lok Mai Tongkan, p. 155)



selflessness, and sacrifice towards social development. For example, in the novel *Jiang Fei*,

“Dear readers...What have humans achieved already? The prosperity of life and the prosperity of the mind do not seem to have a chance to match with each other at all. Money and power are still the things that people pursue. Patriotism and sacrifice are just the nonsense of conversation at the dinner table. The revolutionaries claim that they have sacrificed for the nation, for democracy, and for the people to be Thai in the land, it is just a funny character who shows us tricks. The experience of these people already proves to us why they fight the revolution.”<sup>99</sup>

From this quotation, we can see that firstly Sod has raised the question that leads people to reflect on our own. Then he points out the problems that we have, such as paying more attention to money and power, selfishness, etc. Finally, by using one more question to explain that these Chinese people already tell us what we should do, and why we should fight for the revolution.

Also, in the following quotation from the novel *Kon Di Thi Lok Mai Tongkan*, we can see that Sod firstly discusses the spirit of daring to say and daring to do of the Chinese character Zhang Lin, and comments that this action that Zhang Lin dares to

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<sup>99</sup> “ทำผู้อ่านที่รัก... มนุษย์เราได้เป็นอะไรไปแล้ว ความเจริญของชีวิตกับความเจริญของจิตใจดูไม่มีโอกาสที่จะติดตามกันทันได้เลย เงินกับอำนาจยังเป็นสิ่งที่คนเป็นอันมากต้องการอยู่เสมอ ความรักชาติและความเสียสละเป็นแต่เรื่องเหลว ๆ ของการสนทนาที่โต๊ะอาหาร นักปฏิวัติที่ตะโกนบอกว่าเขาเสียสละเพื่อชาติ-เพื่อประชาธิปไตย เพื่อให้ประชาชนเป็นไทยในแผ่นดินมักเป็นแต่เพียงตัวละครตลกที่แสดงบทหลอกลวงให้เราดู ประวัตินี้ของคนเหล่านี้ได้พิสูจน์ให้เห็นว่า เขาปฏิวัติเพื่ออะไร” (Jiang Fei, p. 38)

say and dares to do is because of his sacrificing spirit for his nation. Then, raising the question to the reader, and he encourage the reader to think about Zhang Lin and his sacrificing story carefully, thus to lay down the space for Sod himself to show the ideas about the spirit of sacrifice.

“I ever talked about Zhang Lin daring to speak the truth, because he considers it to be a sacrifice for the nation. When reading this you may wonder what did this man dare to say? What did he receive? I suggest you wait patiently and wait for this story to answer your questions.”<sup>100</sup>

The final step “To Express”, refers directly to the expression of Sod's opinions about the significance of having the spirit of patriotism, selflessness and sacrifice in constructing a peaceful and free society, for example, in the novel *Kon Di Thi Lok Mai Tongkan*, the author narrates,

“I think patriotism is one of the highest virtues of humanity. The evaluation of “highest” comes from the spirit of sacrifice for the community's interest, and how much more you sacrifice and how selfless you are. When you are selfless, your mind will also become noble.”<sup>101</sup>

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<sup>100</sup> “ข้าพเจ้าได้กล่าวถึงจางหลินกลั่นกินไปที่จะพูดความจริง เพราะเขาถือว่าเป็นการเสียสละเพื่อชาติ บางทีเมื่ออ่านถึงตรงนี้ท่านอาจสงสัยก็ได้ว่า บุรุษผู้นี้กล้าพูดอะไรออกไป และได้รับผลตอบแทนอย่างไร ข้าพเจ้าขอให้ท่านอดใจรอให้เรื่องนี้ตอบข้อสงสัยแก่ท่านเอง” (Kon Di Thi Lok Mai Tongkan, p. 155)

<sup>101</sup> “ข้าพเจ้ารู้สึกว่าการรักชาติเป็นคุณธรรมอันสูงเลิศอย่างหนึ่งของมนุษย ที่ว่าสูงเลิศก็เพราะความรักชาติเป็นที่เกิดของการเสียสละเพื่อประโยชน์ส่วนใหญ การเสียสละเป็นเสมือนปรอทที่วัดความสูงต่ำของจิตใจ ผู้ใดเสียสละมากเท่าใดก็เห็นแก่ตัวน้อยเท่านั้น เมื่อความเห็นแก่ตัวน้อยลง จิตใจก็ขอมเจริญมากขึ้นไปตามส่วน” (Kon Di Thi Lok Mai Tongkan, p. 175)

We can see that, this narrative clearly showed Sod's ideas about the relations of patriotism, sacrifice and selflessness. He evaluated that the spirit of patriotism is one of the highest virtues of humans, and the evaluation of "highest" mainly depend on how much spirit of sacrificing for one's own community interests you have and how much selflessness you are.

Also, in the novel *Kon Di Thi Lok Mai Tongkan*, Sod makes a clear definition of the patriotism that he has discussed and promoted, firstly, that patriotism should have the spirit of selflessness and sacrifice.

"Selfishness is an evil that cannot be measured; selfishness is an important cause of human society to be full of disasters, without peace or sympathy; Selfishness makes people think only of themselves when they are sad, instead of caring about others; Let me say that real patriotism is always opposed to selfishness."<sup>102</sup>

In the novel *Phu Sia Sala*, the same ideas about sacrifice and patriotism appear. The text shows that the spirit of sacrificing one's own happiness for one's community is one of the key features of patriotism. The narrative is as follows:

"The success of everything from digging the ground to building the country is ultimately a matter for human beings. So long as there are not enough good people,

<sup>102</sup> "ความเห็นแก่ตัวเป็นความชั่วร้ายที่ไม่มีอะไรจะวัดได้ ความเห็นแก่ตัวเป็นต้นเหตุสำคัญที่ทำให้สังคมของมนุษย์เต็มไปด้วยวิบัติ ไม่มีความสงบ ไม่มีความเห็นใจ ความเห็นแก่ตัวทำให้มนุษย์คิดแต่เรื่องของตัว เอาตัวรอดอย่างไรก็ได้ที่ใครที่มัน ใครจะเป็นอย่างไรก็ช่าง ขอให้ฉันได้ประโยชน์ก็แล้วกัน ความรักชาติที่ถูกทางย่อมจะอยู่ตรงกันข้ามกับความเห็นแก่ตัวเสมอ" (*Kon Di Thi Lok Mai Tongkan*, p. 175)

so long as most people do not know the importance of responsibility and obligation, and so long as a few are still minded only by their interests, and unwilling to sacrifice themselves for the interest of the majority, therefore each step forward will need correspondingly more prudence in making decisions, there is no doubt that any step that destroys national unity is like death.”<sup>103</sup>

In a brief summary from above quotations in Sod’s exotic novels, which relate to the ideas and evaluations about the significance of having a selfless dedicatory spirit of patriotism for social development, we can affirm that such sentiments are highly recommended by Sod to Thai readers and Thai society.

However, in terms of the patriotism, Sod makes a further explanation in his exotic novels. The correct patriotism which we should foster not only requires the spirit of selflessness, dedication, even sacrifice, but it is also the most important thing we have to avoid to become *Longchat* when promoting awareness of patriotism. *Longchat*, or jingoism is nationalism in the form of aggressive and proactive foreign policy, such as a country’s advocacy for the use of threats or actual force, as opposed to peaceful relations, as the effort to safeguard what it perceives as its national interest,(Catherine 2006).

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<sup>103</sup> “ทั้งนี้เพราะว่าผลสำเร็จของงานทุกชนิดในโลกนี้ ตั้งแต่งานขุดดินขึ้นไปจนถึงงานสร้างบ้านสร้างเมือง ย่อมขึ้นอยู่กับปัญหาเรื่องคนโดยตรง ทรายใดที่คนดียังไม่พอก็ ทรายใดที่คนหลายคนยังไม่รู้จักความสำคัญของหน้าที่และความรับผิดชอบ ทรายใดที่คนเป็นจำนวนไม่น้อยยังคิดถึงแต่ประโยชน์ส่วนตัว ไม่มีใจเพื่อแต่ยอมเสียสละเพื่อประโยชน์ส่วนใหญ่ ทรายนั้นการก้าวออกไปข้างหน้าทุกก้าวก็ต้องการความละเอียดสูงมากขึ้นตามส่วน ก้าวใดที่ทำลายเอกภาพของชาติก้าวนั้นคือก้าวแห่งความตาย---อย่าได้สงสัยเลย” (Phu Sia Sala, p.33)

As Sod mentions in his exotic novels, once patriotism becomes *Longchat*, peace and freedom will not be achieved for sure. For example, in the novel *Jiang Fei*, through discussing patriotism which Jiang Fei respects and insists is in his heart, Sod therefore expresses his idea of what is *Longchat*, namely, *Longchat* is the tool some people use to harm other countries. The related narrative is as follows:

“When I think of Jiang Fei's patriotism, I cannot control myself to not admire him. His patriotism was not extreme patriotism. Jiang Fei loves his country, but he does not use his patriotism as a tool to disparage other nations.”<sup>104</sup>

In the novel *Khabuan Seri Chin*, Sod also points out the same idea that the patriotism which Sod promotes is not *Longchat*, or the jingoism which threatens the well-being of people, the narrative in Sod's exotic novels is as follows,

“Patriotism here does not imply overt patriotism, which is a serious threat to the well-being of mankind. I adore nationalism which does not neglect the love of man, which is nobler than patriotism.”<sup>105</sup>

From this narrative, we see that Sod mentions the term “nationalism”, reviews the historical context of Thailand, and when writing his exotic novels, we find that at that time the Phibun government initiated a series of policies to promote Thai nationalism.

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<sup>104</sup> “เมื่อข้าพเจ้าระลึกถึงหัวใจรักชาติของ เจียงเฟิ่ ข้าพเจ้าก็อดที่จะนิยมเขาไม่ได้ หัวใจรักชาติของเขาไม่ใช่หัวใจรักชาติของผู้หลงชาติ เจียงเฟิ่รักบ้านเกิดเมืองนอน แต่เขาไม่ได้เอาความรักนั้นมาเป็นเครื่องมือสำหรับเหยียบย่ำชาติอื่น” (Jiang Fei, p. 7)

<sup>105</sup> “ความรักชาติที่นี้ ไม่ได้หมายถึงความหลงชาติ ซึ่งเป็นภัยร้ายแรงต่อสวัสดิภาพของชาติมนุษย์ ข้าพเจ้าได้บูชาลัทธิชาตินิยม โดยไม่ได้เหยียบย่ำความรักของมนุษยชาติ ซึ่งเป็นความรักที่สูงสุดเหนือความรักชาติของเราทั้งปวง” (Khabuan Seri Chin, p. 95)

Therefore, we can argue that every aspect of social awareness that Sod constructs in the image of China in his exotic novels is arbitrary.

Finally, to make the social awareness “fostering a selfless and dedicatory spirit of patriotism” clear, the last step which Sod uses is also the method “To express”, which means to directly show the idea of the significance of having patriotism combined with the spirit of selflessness and sacrifice for social development, and the impact of lost *Longchat* or jingoism.

For example, in the novel *Kon Di Thi Lok Mai Tongkan*, the following narrative shows the significance of having awareness of patriotism combined with the spirit of selflessness and sacrifice to ensure social development,

“Patriotism makes people see more widely, which considers the happiness of all people in the country, and is ready to sacrifice for the collective interest anytime. The pull of patriotism, this kind of the noblest virtue everywhere, is an important step that leads the mind to reach the widest love, which is the compassion of the Lord Buddha. This generous love and compassion are the desire of the advanced and the only power that will bring peace back.”<sup>106</sup>

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<sup>106</sup> “ความรักชาติทำให้ของมนุษย์ขยายวงความคิดกว้างออกไป คือคิดถึงทุกข์สุขของพี่น้องร่วมชาติ และพร้อมที่จะเสียสละเพื่อประโยชน์ของพี่น้องร่วมชาติทุกขณะ ความรักชาติที่ละมุนละไมเต็มไปด้วยศีลธรรมอันสูงเช่นนี้แหละ เป็นบันไดขั้นสำคัญที่นำดวงความคิดให้วงออกไปถึงความรักที่กว้างขวางที่สุด นั่นคือความรักความเมตตาของพระพุทธเจ้า ความรักความเมตตาอันกว้างขวางนี้เองเป็นยอดปรารถนาของผู้ที่เจริญแล้ว เป็นอานุภาพอันเดียวที่จะกัสน์ดิภาพให้คืนมา” (*Kon Di Thi Lok Mai Tongkan*, p. 176)

In the novel *Jiang Fei*, the impact of jingoism on social development is shown in the following narrative,

“I have one confidence that is as long as we have taught humans to be lost in jingoism then the world cannot have peace.”<sup>107</sup>

Therefore, in summary, we can conclude that the second social awareness that Sod promotes in his exotic novels, which is to appeal to people to foster a selfless and dedicatory spirit of patriotism, and when the nation or community is in trouble, we could dedicate or sacrifice our personal happiness for our community and nation.

#### 4.2.3 Embracing Cultural Diversity While Preserving One’s Own Cultural Identity

The first two social awareness aspects are the ideas of Sod refined from a political perspective concerning the method for social development when a country faces invasion and oppression by foreign powers. The construction of the third social awareness aspect in Sod’s exotic novels, which appeals to people to embrace cultural diversity but preserve one’s own cultural identity, should be regarded as the method that Sod promotes in culture. It mainly refers to accept an excellent foreign culture which can promote the development of our society, at the same time, we have to preserve and promote our own cultural identity’s development.

The image of China as a country experiencing the influence triggered by western

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<sup>107</sup> “ข้าพเจ้ามีความเชื่อมั่นอยู่ข้อหนึ่งคือว่า トラบใดที่เราจะมีการสอนให้มนุษย์หลงชาติของคนอยู่ トラบนั้น โลกก็ยังมีสันติภาพไม่ได้” (Jiang Fei, p. 9-10)

customs and ideologies supports the construction of this social awareness. According to the textual analysis of this image in Sod's exotic novels, we can affirm that when facing the spread of western democratic thought in their country, China and the Chinese people did a very good job. They raised several democratic movements for developing a better society, such as the Taiping Heavenly Kingdom Movement, the Hundred Day's Reform, the Gongche Shangshu Movement, the Xin Hai Revolution, and the May Fourth Movement. Chinese youths as the future of their county still keep fighting for the construction of a real democratic society, such as Jiang Fei, Zhang Lin, Lu Ping Fei that Sod mentions in his novels. Sod offers a high admiration to these movements and these characters in his novels.

On the other hand, Sod also introduces an opposite example of embracing foreign cultures and the customs of Chinese people, which is the spread of Christianity in China. As analyzed in the last chapter of this paper, when facing the spread of Christianity in their community, most Chinese people, even high-class people or leaders, also gave their hearts and minds to Jesus. Sod believes that these Chinese people were blinded by the profits that Christians brought them, such as building schools and hospitals, or by cooking food and handing out clothing to the Chinese people. But they ignored two important points, one is what do these Christians want from their society? Do they have any selfish motives in their mind? The other is do Chinese people want to let their authentic or local beliefs, such as Confucianism and Buddhism, become a kind of tourist attraction. Related narratives already show in the last chapter of this paper.



Through these two cases, Sod encourages the following question to readers.

“In fact, China gets a lot of help from missionary groups. Yan Jing University has been their students’ office before, and was built with money associated with religion. This is the biggest university in the northern part of China, attended by thousands of students from every part of China. Construction of these magnificent buildings always tried to preserve Chinese art, such as the corrugated tile roofs, colors, designs etc. This effort to preserve their art is as impressive as the spread of Christianity across the continent. How to build a new society is a question that we must consider deeply. More importantly, what should we get rid of and preserve?”<sup>108</sup>

For the opinions expressed of this social awareness in Sod’s exotic novels, he uses two methods mainly, one is indirect reflection, the other is direct description. In the novel *Kon Di Thi Lok Mai Tongkan*, by expressing his views on Beijing and Shanghai, the change of these two representative cities during the period of being invaded, Sod indirectly expresses his hatred for the behavior of not maintaining the cultural characteristics of their own country, the narrative is as follows:

“In China, everyone knows to always try to protect their culture, especially in

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<sup>108</sup> “ประเทศจีนแท้จริงได้รับความช่วยเหลือจากสมาคมหมอสอนศาสนา มาก มหาวิทยาลัยเยียนจิงที่เคยเป็นสำนักนักศึกษาเดิมของ หล่อน ก็สร้างขึ้นด้วยทุนที่เกี่ยวกับการศาสนา มหาวิทยาลัยแห่งนี้ใหญ่โตมากในจีนเหนือ มีนักศึกษานับพัน ทั่วบริเวณเต็มไปด้วย อาคาร หลังมึ่ม การก่อสร้างพยายามรักษาศิลปะของจีนไว้เสมอ เช่นหลังคาถูกผูกและสีกับลวดลายเป็นต้น ความพยายามที่จะรักษาศิลปะ ของคนไว้เป็นเรื่องน่าหนักมากเท่ากับเรื่องเผยแพร่ศาสนาคริสต์ในบูรพาทวีป ปัญหาของการสร้างชีวิตใหม่ เป็นปัญหาที่ชาว บูรพาต้องคิดมากสักหน่อย ข้อสำคัญยิ่งอยู่ที่เราจะทิ้งอะไร และรักษาอะไร” (*Kon Di Thi Lok Mai Tongkan*, p. 116)

Beijing. But when I see the western church, when I see the cross of Jesus, when I see a lot of transports from Europe, I have lost the feeling that China has an amazing and holy history of 5,000 years. This feeling made me hate Shanghai into my bones, and love Beijing which cannot be translated into words.”<sup>109</sup>

In the novel *Muea Hima Lalai*, the narrative directly shows the significance of preserving one's own culture in order to call on the people to pay attention to protect and adhere to their own culture, with the narrative as follows,

“In this world, we must have our art. Art is like a ruler that can measure how prosperous is our country. Art is also a witness for the world to see the prosperity of this country. It is also a tool in our life that one uses to stick on oneself, and know who you are, how prosperous and old you are?”<sup>110</sup>

As for the reason of raising this social awareness to embrace cultural diversity but preserve one's own cultural identity in Sod's exotic novels, we find information from the historical situation of Thai society at that time. During the time when Sod Kuramarohit was writing his exotic novels, Thailand was also undergoing the influence of another ideology, the communist Ideology. From 1946 to 1975, the Chinese people are a threat in terms of ideology. During the anti-Chinese and anti-communist period in Thailand, almost all things about China and the Chinese people were resisted, for

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<sup>109</sup> “ในเมืองจีน ผู้รู้ทุกคนเขาพยายามรักษาศิลปะของเขาไว้เสมอ โดยเฉพาะอย่างยิ่งในนครปักกิ่ง แต่เวลาข้าพเจ้าเห็นโบสถ์ฝรั่ง เห็นกางเขนพระเยซู และเห็นอะไรเรื่อยเปื่อยที่ ‘บรรทุกเรือ’ มาจากยุโรป ข้าพเจ้าก็เสียดายความรู้สึกรู้สึกในเรื่องความขลังหรือความศักดิ์สิทธิ์ของชีวิตประวัติแห่งประเทศจีน ซึ่งมีอายุมาแล้วอย่างน้อยห้าพันปี ความรู้สึกเช่นนี้แหละที่ทำให้ข้าพเจ้าเกลียดเขียงไส้เข้ากระดูกและชอบปักกิ่งอย่างพรรณานาไม่ได้อ” (Kon Di Thi Lok Mai Tongkan, p. 118)

<sup>110</sup> “โลกเรานี้ต้องการศิลปะที่เป็นของตนเอง ศิลปะคือเครื่องหมายที่แสดงให้เห็นว่า ชาติของเขาได้เจริญรุ่งโรจน์มาแล้วอย่างไร ศิลปะเป็นพยานสำคัญยิ่งที่ยืนยันให้โลกเห็นความรุ่งเรืองของผู้เป็นเจ้าของ เป็นอุปกรณ์ของชีวิตที่ทำให้เจ้ารักษาตัวของเขาเองไว้ได้มองดูแลแล้วก็รู้ว่า เป็นใคร มีความเจริญมีความเก่าแก่มาแล้วอย่างไร” (Muea Hima Lalai, p. 188)

example, the Pihun Government initiated an anti-communist movement in Thailand's cultural and educational circles, and many Chinese were suspected of being “Spies of the Communist Party” or “Sympathizers of the Communist Party”, they were imprisoned or deported. The Chinese language was regarded as the “language of the Communist Party”. All Chinese books were banned and Chinese schools were closed during this time. The anti-Chinese policies and movements at that time are the best evidence to show Thailand actually was in a similar situation as China in experiencing other countries’ ideology. Therefore, Sod firstly reminds the Thai people to preserve their own cultural identity.

In contrast, regarding the image of China that Sod constructs in his exotic novels, we can see that Sod stands in a very neutral position, because he not only criticizes the bad aspects, such as constant war, but also at the same time he pursues the fighting spirit of the Chinese people for their community. Thus, to show readers the idea of not over generalizing one nation or one ideology, if it can serve the development of our own society, we have to embrace and accept it, and try to make it become useful to our social improvement.

#### 4.2.4 Promoting the Notion of Cooperation

Lastly, also the most important aspect of social awareness that Sod constructs in his exotic novels, is promoting the notion of cooperation among people worldwide. According to the analysis of the previous three social awareness, such as fighting for lasting peace and freedom, fostering the selfless and dedicatory spirit of patriotism,

embracing cultural diversity but preserving one's own cultural identity, we find that this social awareness aims to tell people how to protect and develop, and does not refer about how to treat others. Furthermore, China and the Chinese people's sufferings also tell us that we cannot control others' actions. Therefore, Sod promotes this last social awareness, namely, appealing for the whole human race's cooperation.

As Sod writes in his exotic novels, he believes that the origin of endless wars derives from the disunity, without sympathy and due to the ultra-nationalism of people. As long as people hurt each other and have no sympathy for others, fighting will not stop, ever. For example, in the novel *Jiang Fei*, Sod writes,

“I believe that the world can only be happy if people worldwide show kindness and compassion, and help each other. I believe that if people still hold the notion of a nation greater than love and sympathy, our world will never have peace. As long as we cannot make the people of the world love each other, as long as those who never express their anger at all, they will still be forced and instigated by those few people who hold the power to take weapons to kill each other like fierce and stupid animals. That means endless wars.”<sup>111</sup>

In the following narrative in the novel *Jiang Fei*, Sod demonstrates his ideas about the notion of cooperation: we have to be compassionate and generous enough, no matter

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<sup>111</sup> “เราเชื่อว่าโลกจะเป็นสุขได้ก็เพราะมนุษย์ทั้งปวงได้สำแดงอัธยาศัยไมตรีต่อกันมีความเห็นอกเห็นใจกัน เอื้อเพื่อช่วยเหลือซึ่งกันและกัน เรามีความแน่ใจว่าโลกจะไม่มีสันติภาพ ถ้ามนุษย์ยังถือชาติเป็นใหญ่กว่าความรักและความเห็นใจ トラバไตเรายังทำให้คนทั้งโลกรักกันไม่ได้ トラบนั้นคนที่ไม่มีวาทะเรื่องกันเลยก็จะต้องถูกคนหมู่นิ่งขณะหนึ่ง ซึ่งมีจำนวนเพียงไม่กี่คนถูกลาก, บังคับเกี่ยวเช็ญ, ปลูกปั้นต่อหลอก ให้จับอาวุธเข้าเข่นฆ่ากันเหมือนสัตว์ป่าที่ดุร้ายและโง่เขลา นั้นย่อหมายถึงสงครามครั้งแล้วครั้งเล่า” (Jiang Fei, p. 67)

what nationality you are and what language you speak. Only doing in this way can make our world peaceful.

“I am sure that as long as people of all nationalities speak all kinds of languages, are compassionate and generous enough, cooperate in the way they should follow, our world will become more peaceful.”<sup>112</sup>

Also, in the novel *Kon Di Thi Lok Mai Tongkan*, Sod states that for the world to become peaceful it also needs selflessness.

“I see the moderate way to peace, and I also see that those selfish people are clearing this way. I believe that the world will enjoy peace and safety depending on how less and less selfish we are, and more and more unity we have.”<sup>113</sup>

From these narratives, we can conclude that Sod's idea of constructing a peaceful and happy society cannot be divorced from people's kindness and compassion for others, help each other, love each other, unity, and cooperation among people all over the world. As long as people worldwide cooperate together, there will not be any conflicts or wars anymore.

In summary, Sod mainly constructs four social awareness aspects in the image of China in his exotic novels. The first three social awareness aspects are defined at the

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<sup>112</sup> “ข้าพเจ้ามีความมั่นใจอยู่ข้อหนึ่งว่าสันติภาพของโลกจะมีลักษณะดีกว่านี้อีกมาก ถ้าราษฎรทุกชาติทุกภาษามีความเห็นอกเห็นใจกันมากพอ และร่วมใจกันมากพอที่จะแบ่งปันประโยชน์กันและเอื้อเฟื้อต่อแก่กันในทางที่ควร” (Jiang Fei, p. 75)

<sup>113</sup> “ข้าพเจ้าแลเห็น หนทางแห่งสันติสุขอันดีเยี่ยม โลง แลเห็นผู้ที่ปราศจากความเห็นแก่ตัวกำลังแผ้วถางทางเสด็จอยู่ ข้าพเจ้าเชื่อมั่นว่าโลกเราจะปลอดภัยได้เพราะมนุษยย์มีความเห็นแก่ตัวน้อยลงกว่านี้ การร่วมมือกันเยอะกว่านี้” (*Kon Di Thi Lok Mai Tongkan*, p. 114)

national level, which are promoted by Sod in order to solve the social problems ourselves, such as by promoting the awareness of value, and fighting for peace and freedom; fostering a selfless and dedicatory spirit of patriotism; embracing cultural diversity but preserving one's own cultural identity. The last social awareness aspect is promoted from the perspective of the whole world, and Sod believes that as long as people all over the world cooperate and love each other, the problems such as wars, inequality, having no freedom will not exist in our world. In other words, promoting the notion of cooperation among people all over the world.

Moreover, each social awareness aspect is comprised of the image of China that Sod constructs in his exotic novels. The construction method includes four steps; first, "to tell" or telling stories about China and the Chinese people. Second, "to portray," by discussing stories that define such images. Third, "to ask" or raise questions to lead the readers' consideration, thus bridging the connection between the image of China and the readers. Finally, "to express" or to show Sod's ideas of social development.

Compared to China's period and the Chinese people portrayed by Sod in his exotic novels with Thailand's social background, when that Sod was writing his exotic novels, Thailand also faced the same social problems in their society. For example, both societies were in a period of social change. China changed from an absolute monarchy to a republican style democracy; Siam changed from an absolute monarchy to a constitutional monarchy. Both faced threats from outside powers, and internal fights for political power. In China, they suffered a warlord war and two world wars. In Siam, they endured several coups and the impact from two world wars as well. Therefore, the

remarkably similar social situation in China and Thailand gives the writer space to talk about "others" and recognize "self." The image of China in Sod's exotic novels, therefore, is a reflection of Thailand. Furthermore, from the image of China that Sod has constructed, we find more sympathy and respect than criticism. Sometimes, nationalist sentiments pop up at times, but Sod tries to keep neutral and expresses objective views in general.

Witnessing the remaining consequences of the wars in China and the Chinese people's suffering, the writer finds a lesson for Thai people about their domestic social problem, and tells the Thai people that they have to fight for peace, freedom, and democracy. Witnessing foreign cultures' shock to China, the writer finds a lesson for the Thai people about protecting their own culture. Admiring the Chinese people with the spirit of patriotism, fighting, and selflessness, the writer finds a lesson for the Thai people about being good citizens. Summarizing the origin of China's suffering and its people and promoting the idea of cooperation, the writer finds a lesson for the Thai people about what they should do to achieve a better society. Accordingly, the image of China and the Chinese people in Sod's exotic novels as the "others" is used by Sod to help "I," in other words, helping Thailand and the Thai people to have a better development of Thai society. Thus, it becomes a space for the author Sod Kuramarohit to express his ideas concerning social development.

Then, in Sod's exotic novels, from the change of attitude by the narrator Rapin towards Thai society, we can also see that Thai society needs development. For example,

in the novel *Kon Di Thi Lok Mai Tongkan*, the earliest published novel in Sod's five exotic novels, the attitude of Sod towards Thai society is as follows:

“I am Thai, born in Thailand...I am Thai enough to love Thailand and proud of myself as a lucky person who was born as a Thai. In the time when this world is full of misery, I think that every Thai citizen who loves the country would probably agree with me that Thailand should be a paradise...”<sup>114</sup>

From this narrative, we can see that Rapin's attitude to Thailand is *Phum Jai* or proud. Moreover, in the same novel, he expresses what he proud?

“I have a personal feeling that the freedom of Thai people and the nation is the thing that is over everything in Thai people's life. Thailand has freedom. Because Thai people know solidarity, know to take care of each other, do not force and oppress others. Because Thai people are free. These things are the guarantee of the Thai people and Thailand's freedom.”<sup>115</sup>

From the above narratives, we can feel how proud the author is that he is Thai, because Thai people never lack freedom; all the people love and help each other. Also, in the novel *Phu Sia Sala*, there is expression of the same opinion as above, for example,

<sup>114</sup> “ข้าพเจ้าเป็นคนไทยเกิดในเมืองไทย... ข้าพเจ้ามีความเป็นคนไทยมากพอที่จะรักเมืองไทยได้ และคิดภูมิใจตัวเองว่าตนเป็นคนโชคดีที่ได้มาเกิดเป็นคนไทย ในสมัยที่โลกกำลังเต็มไปด้วยความทุกข์ยาก ข้าพเจ้าคิดว่าคนไทยที่รักชาติบ้านเมืองทุกคน คงจะมีความเห็นพ้องกับข้าพเจ้าในข้อที่ว่าเมืองไทยควรจะเป็นเมืองสวรรค์...” (Kon Di Thi Lok Mai Tongkan, p. 13)

<sup>115</sup> “ข้าพเจ้ามีความรู้สึกประจําใจอยู่ว่า อิศรภาพของคนไทยและของชาติไทย เป็นสิ่งที่เหนือทุกสิ่งทุกอย่างในชีวิตของคนไทย... เมืองไทยมีอิสรภาพ เพราะคนไทยรู้จักความเป็นปึกแผ่น รู้จักถนอมน้ำใจกัน ไม่บึ้งคับคดขี่เข็ญกัน เพราะเราไทยเป็นอิสรชนด้วยกัน สิ่งเหล่านี้แหละ คือเครื่องประกันอิสรภาพของคนไทยและชาติไทย” (Kon Di Thi Lok Mai Tongkan, p. 33)



“I thought about my birthplace, Thailand... whatever, Thailand is still Thailand and I am still happy to be born Thai.”<sup>116</sup>

But in the novel *Khabuan Seri Chin*, in the letter Rapin wrote to Lu Ping Fei, Sod calls himself a *That* or slave. It is relevant to Sod’s personal life experience, but the term *That* already shows the attitude change of Sod toward Thai people’s freedom. It should be emphasized that the novels *Kon Di Thi Lok Mai Tongkan* and *Phu Sia Sala* were written in China, while the author wrote the novel *Khabuan Seri Chin* after he returned to Thailand. Therefore, we can be sure that this change in attitude must be related to the changes in Thailand's social background. Moreover, the author's own experience is one of the best proofs.

“I am okay, still working. You probably already know that I became a slave with a 12-year contract. I have to work to pay off his debt for many years. But one day it will pass, I will be free. And I will retire after I pay off the debt to him. I still do not have anything to tell you about Thailand. Because I am entirely fresh, but I think the power that belongs to all people will be wholly fulfilled in the future, but not now. When it comes to equality, I want to laugh. It is a comedy that challenges comedy.”<sup>117</sup>

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<sup>116</sup> “ข้าพเจ้าคิดไปถึงเมืองไทยที่เป็นบ้านเกิด... จะอย่างไรก็ตาม เมืองไทยก็ยังเป็นเมืองไทยอยู่ และข้าพเจ้าก็ยังพอใจที่ได้เกิดมาเป็นคนไทย” (Phu Sia Sala, p. 30)

<sup>117</sup> “ฉันสบายดี ยังคงทำงานเรื่อย ๆ เธอกงรู้อแล้วว่าฉันเป็นทาสของสัญญาถึง 12 ปี ฉันจะต้องทำงานใช้หนี้เขาอีกหลายปีนัก แต่วันหนึ่งก็จะต้องผ่านมาให้ฉันเป็นอิสระได้ และฉันจะลาออกทันทีเมื่อใช้หนี้สุดทายให้แก่เขาแล้ว... ฉันยังไม่มื่ออะไรเล่าให้เธอฟังมากสำหรับรับเมืองไทย เพราะฉันยังหน้าใหม่เต็มที แต่ฉันคิดว่าอำนาจเป็นของปวงชนนั้น คงจะเป็นจริงได้อย่างสมบูรณ์ในเวลาต่อไปซึ่งไม่ใช่เวลานี้... เมื่อพูดถึงความเสมอภาคแล้ว ฉันก็อยากหัวเราะออกมา มันเป็นละครตลกที่น่าขบขันแท้ ” (Khabuan Seri Chin, p. 65-7)

And the historical events about Thailand that Sod mentions in his exotic novels is another proof. For example, in the novel *Khabuan Seri Chin*, Sod mentions the war in Thailand.

“Then the Pacific War occurred in the year 1941. Japan invaded Thailand! Is it the moment of the Tanaka Memorial?”<sup>118</sup>

In the novel *Jiang Fei*, there is a chapter that Sod writes to the readers, namely, *Than Phuan Tang Lai* or Dear readers. It clearly shows the concerns of Sod towards the social problems in Thailand.

“Dear readers... What have we been already? The prosperity of life and the prosperity of the mind do not seem to have a chance to match each other. Money and power are still the things that people pursue. Patriotism and sacrifice are just the nonsense of conversation at the dinner table. The revolutionaries claim that they have sacrificed for the nation, for democracy, and for the people to be Thai in the land, it is just a funny character who shows us tricks. The experience of these people already proves to us that why they fight for the revolution?”<sup>119</sup>

From this statement, we can see that the author is very disappointed by the world.

People pay too much attention to material prosperity and neglect the improvement of

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<sup>118</sup> “แล้วสงครามแปซิฟิกก็เกิดตามในพ.ศ. 2484 ญี่ปุ่นบุกไทย! มันเป็นจังหวะหนึ่งของ Tanaka Memorial เช่นนั้นหรือ” (*Khabuan Seri Chin*, p. 60)

<sup>119</sup> “ท่านผู้อ่านที่รัก... มนุษย์เราได้เป็นอะไรไปแล้ว ความเจริญของชีวิตกับความเจริญของจิตใจคู่มิมีโอกาสที่จะติดตามกันทันได้เลย เงินกับอำนาจยังเป็นสิ่งที่คนเป็นอันมากต้องการอยู่เสมอ ความรักชาติและความเสียสละเป็นแต่เรื่องเหลว ๆ ของการสนทนาที่โต๊ะอาหาร นักปฏิวัติที่ตะโกนบอกว่าเขาเสียสละเพื่อชาติ—เพื่อประชาธิปไตย เพื่อให้ประชาชนเป็นไทยในแผ่นดินมักเป็นแต่เพียงตัวละครตลกที่แสดงบทหลอกลวงให้เราดู ประวัติของคนเหล่านี้ได้พิสูจน์ให้เห็นว่า เขาปฏิวัติเพื่ออะไร” (*Jiang Fei*, p. 38)

spiritual qualities. Power and money became the chief things people sought. Those reformers claim that they are fighting for democracy and the nation's development, but it is only the excuse they use for cheating the people. These are the main problems existing in Thai society that Sod summarizes in his novels.

In the novel *Muea Hima Lalai*, Sod mentions one of the social movements happening at that time. From some details in this narrative, I presume that the movement mentioned here by the author refers to the Freedom Thai movement, which was a Thai underground resistance movement against Imperial Japan during World War II.

“It seems that the situation is tightening gradually throughout the world ... And My country is also getting news that a group of Thai students returning from Paris are conspiring to seize power to change the administration to give people more freedom.”<sup>120</sup>

In summary, these narratives show a clear attitude change by Sod towards Thai society. From Phum Jai or proud to Pho Jai or satisfy. Then, the personal life experience of Sod and the harsh social reality let Sod rethink his country. The disappointment and disgust at the selfish leadership and the sobriety of the people who have not yet awakened finally lets Sod Kuramarohit create these exotic novels, using China's image as the space to express his ideas concerning social improvement.

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<sup>120</sup> “ดูเหมือนว่าเหตุการณ์กำลังคับขันไปทั้งโลก...แล้วก็เมืองไทยของข้าพเจ้าก็กำลังมีข่าวหนาหูขึ้นว่า นักเรียนไทยที่กลับจาก ปารีส กำลังคบคิดกันจะยึดอำนาจเปลี่ยนแปลงการปกครอง เพื่อให้ราษฎรมีเสรีภาพมากขึ้น” (*Muea Hima Lalai*, p. 701)

## CHAPTER V: CONCLUSION

The study *The Image of China and the construction of social awareness in Sod Kuramarohit's exotic novels* analyzes the image of China and the process of constructing such images and the social awareness expressed in Sod's exotic novels. Five exotic novels by Sod Kuramarohit are the subject of this study, including *Kon Di Thi Lok Mai Tongkan*, *Khabuan Seri Chin*, *Phu Sia Sala*, *Jiang Fei*, and *Muea Hima Lalai*. The textual analysis brings out the following significant findings:

The reality-based portrayal of China consists of a series of images about the country and its people, including a review of the war period, the influence of western customs and ideologies, and recognition of Chinese people with the spirit of fighters, patriotism, and selflessness. Each of these images is comprised of the complex process of construction from many aspects and perspectives.

The first outstanding image of China that Sod portrays in his exotic novels is "China as a country of constant warfare". It is initially constructed from the narratives of the Chinese characters in Sod's exotic novels about China's wars at that time. Three wars contribute to this image, the Warlord Era, the Japanese Invasion of Manchuria, and the Second Sino-Japanese War. These tough wars have caused tremendous suffering and pain in China and its people. On the other hand, Sod also tells individual stories highlighting the emotion about war and the anti-war movements by the Chinese people, employing literary techniques to construct the image of a brave fight for peace, freedom, and democracy, and using the image of China as a war torn nation to warn the

Thai people about domestic conflict.

The second image of China in Sod's exotic novels is "China as a country experiencing changes triggered by the influence of western customs and ideologies." Sod discusses two cultural elements in his exotic novels, the western democratic thought and Christian religious beliefs in China. The precise point of view of Sod towards these two foreign cultural elements in China is a good illustration of dealing with the foreign cultures in one's own country. Speaking highly of the inheritance and development of the Chinese people towards western democratic thought proves that the host country should show a welcoming attitude when facing excellent foreign cultures, namely, cultures that will promote society's development. On the other hand, the intense criticism of Sod towards the treatments of "Blind Worship of Christian Religions" by the Chinese people on the spread of Christian religion supports the view that retaining our good traditions and protecting our own culture should be the most important thing that a nation should do when facing foreign cultures. These two cases' discussions demonstrate that there is no conflict between preserving our cultural heritage and absorbing nutrients from other cultures. A country should retain in its cultural development its good traditions and absorb and incorporate the good aspects of the foreign cultures.

The third image of China that Sod portrays in his exotic novels is that the Chinese people have the fighting spirit and the selfless spirit of patriotism. Based on the narrative discourse with abundant non-narrative discourse (comments) is the highlight writing technique of the construction of this image in Sod's exotic novels. In reflecting

the fighting, patriotic and selfless spirit of Chinese people, the writer goes from its manifestations in wartime to their personal life, such as attending the fight against the Japanese forces, writing articles appealing to peace and freedom, launching student parades, as well as sacrificing a peaceful and stable life, even their life, for their country. Moreover, supplemented by two types of comments in the narratives directly shows the Chinese people's image with the spirit of fighters, patriotism, and selflessness. This image provides Thai readers with a better understanding of Chinese people than a one-sided image and the stereotype in traditional Thai society.

The last image of China that Sod portrays in his exotic novel is China as a country of abundant culture that is foreigner-friendly. Although this image is not the image that Sod mainly constructs, it enriches the image of China in Sod's exotic novels, and to some extent, it weakens the stereotype of Thai society toward China and the Chinese people.

The above four images of China construct a multi-dimensional picture of China and the Chinese people. It enriches China's existing image in Thai society and provides a more objective and comparatively positive image of China to Thai readers. It is a unique Thai literary work about China and the Chinese people.

The analysis of Chapter IV shows four social awareness aspects in the image of China in Sod's exotic novels. The previous three social awareness aspects constructed from the national level can solve the social problems from within our own country,, such as promoting the awareness of fighting for peace and freedom; fostering a selfless and dedicatory spirit of patriotism; embracing cultural diversity but preserving one's

own cultural identity. The last social awareness aspect, which promotes the notion of cooperation, can avoid the phenomenon of invading and oppressing others, thus building a better world.

Each social awareness aspect is comprised of the image of China that Sod constructs in his exotic novels. The construction method includes four steps, first, “to tell” or telling stories about China and the Chinese people. Second, “to portray”, by discussing the stories that define such images. Third, “to ask” or raise questions to lead the readers’ consideration, thus bridging the connection between China and the readers’ image. Finally, “to express” or to show Sod’s ideas concerning social development.

For example, two images of China that Sod portrays have contributed to the first social awareness aspect of fighting for peace and freedom. One is China as a country of constant warfare, and the other is of the Chinese people having the spirit of fighters. The first image depicts three big wars in China and presents the real life of the Chinese people's suffering in the wars, so that Thai readers can understand how much war inflicts pain and hurt on people. The second image portrays the fighting spirit of the Chinese people for peace, freedom, and democracy. Through this image, Sod emphasizes his ideas about the fighters' spirit's importance in society. Furthermore, by taking advantage of this strong contrast between the tough war, tremendous suffering and pain of China and its people in the wars and the noble fighting spirit of the Chinese people, Sod has refined the question of "why we need peace and freedom, and how to fight for lasting peace and freedom?", thus, encouraging the readers to consider this question, to remind the Thai people to value peaceful and stable life nowadays, as well

as be prepared to present his ideas about the goal of social development, that is constructing lasting peace and freedom in society.

The second social awareness aspect that Sod constructs in his exotic novels fosters the selfless and dedicatory spirit of patriotism. To support this social awareness aspect, Sod introduces Chinese characters who are selfless and willing to sacrifice everything for their country and nation, including their life. For example, Zhang Lin sacrifices a prosperous, stable, and peaceful life in Java for his nation; Lu Ping Fei joins the war to fight for peace in his country; Jiang Mei breaks up with her lover for her community's development; and Jiang Fei even sacrifices his life for his country. Then, by raising the question about the spirit of patriotism, selflessness, and sacrifice by these characters to encourage people's consideration, and finally by expressing his ideas about patriotism, to appeal to love their community and country in the right way, such as to be brave, selfless, and to sacrifice personal happiness when the country or society is in trouble.

The first two social awareness aspects mainly show Sod's ideas from a political perspective concerning social development. Construction of the third social awareness aspect in Sod's exotic novels, which appeals to people to embrace cultural diversity but preserve their own cultural identity, should be regarded as the method that Sod uses to promote in culture. Through different Chinese people's varied treatment towards Christian belief and their communism and Buddhism, Sod raises the third social awareness aspect, that of embracing diversity and sticking to one's own. In this social awareness, Sod promotes that when we face foreign cultures in our own country, we



first welcome the spread of foreign cultures in our country, significantly that those may contribute to our social development. However, we have to keep in mind that protecting and promoting our cultural identity is essential. In other words, when facing the spread of foreign cultures, the principle we have to hold is “embracing cultural diversity while preserve one's own cultural identity.”

The last but also the most important social awareness aspect that Sod constructs in his exotic novels is to promote the notion of cooperation among people all over the world, and it mainly promotes from the perspective of the world, he tells of the importance and significance of people loving each other, helping each other and unity for social development. As long as people worldwide unite as one and cooperate sincerely, then we will create a better world for sure.

The textual analysis of this study affirms that compared with China's war period and the Chinese people portrayed by Sod in his exotic novels and Thailand's social background, when Sod was writing his exotic novels, Thailand was also facing the same social problems in its society. For example, both countries were in a period of social change. China changed from an absolute monarchy to a republican style democracy; Siam changed from an absolute monarchy to a constitutional monarchy. Both nations faced threats from outside powers, and internal fights for political power. In China, they had a warlord war and two world wars. In Siam, they have experienced several coups and the impact from the two world wars as well. Therefore, the remarkably similar social situation in China and Thailand gives the writer space to talk about “others” in

order to recognize “self.” The image of China in Sod’s exotic novels, therefore, is a reflection of Thailand. Furthermore, from the image of China that Sod has constructed, we find more sympathy and respect than criticism. Sometimes, nationalist sentiments pop up at times, but Sod tries to keep a neutral and objective view in general.

Witnessing the remaining consequences of the wars in China and the Chinese people's suffering, the writer finds a lesson for Thai people about their domestic social problems, tells the Thai people that they have to fight for peace, freedom, and democracy. Witnessing foreign cultures' shock in China, the writer finds a lesson for the Thai people about protecting their own culture. Admiring the Chinese people with the spirit of patriotism, fighting, and selflessness, the writer finds a lesson for the Thai people about being good citizens. Summarizing the origin of China's suffering and its people and promoting the notion of cooperation, the writer finds a lesson for the Thai people about what they should do to achieve a better society. Accordingly, the image of China and the Chinese people in Sod’s exotic novels as the “others” is used by Sod to help “I”, in other words, help Thailand and the Thai people to achieve a better development of Thai society. Thus, it becomes a space for the author Sod Kuramarohit to express his ideas concerning social development.

In conclusion, this study has analyzed the construction of the image of China and social awareness in Sod’s Kuramarohit’s exotic novels. Using the research methods of textual analysis and narratology analysis that focuses on how the writer Sod Kuramarohit constructs China's image and conveys social awareness to Thai readers. It regards the image China in Sod’s five exotic novels as a whole; it did not involve the

subtle changes of the image of China in these five different exotic novels, such as the change of the attitude of Sod towards the Chinese communist party and communism. Therefore, further studies could start from this perspective, hence, to perfect the image of China in Sod's exotic novels.

Moreover, the study of the image of China and the social awareness in Sod's exotic novels is also helpful for the research of political thoughts that Sod promotes in his later writings, because we can find the prototype of Sod's "Cooperative thought" in these exotic novels. Therefore, further studies could combine these exotic novels and Sod's political thought writings to determine the origin and development of Sod Kuramarohit's cooperative thoughts.

Finally, Sod's exotic novels do not have a Chinese translation version, and this is also space for scholars interested in this aspect.

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