

**COMMUNICATION FOR CULTURAL NEGOTIATION OF
E-SAN CULTURE**

Sirikarn Suvannapoo

**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Communication Arts and Innovation)
The Graduate School of Communication Arts
and Management Innovation
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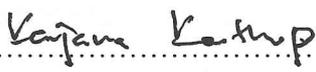
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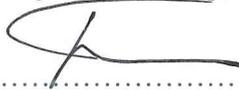
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ABSTRACT

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|------------------------------|--|
| Title of Dissertation | Communication for Cultural Negotiation of E-San Culture |
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This research is to study the intensity of E-San cultural negotiation through messages, to study the qualifications of media as a tool for E-San cultural negotiation, and the perception of cultural negation by E-San and non E-San messages' receivers. This study applies the mixed method of qualitative and quantitative research. Through the content analysis, focusing on type and frequency of E-San culture appeared, and the textual analysis of E-San culture representation (E-San folk songs, E-San movies, and E-San television series), and the survey research technique. The results show that:

The intensity of E-San cultural negotiation through messages the representation of E-San culture is presented by the senders in various dimensions ranging from negotiating cultural, difference, conflict, resisting, and hierarchy to refusing dominance. The result challenges the theory of semiology scholars, Roland Barthes, which stated that in each society, there are only three processes of ideology meaning construction that are different, contradicting, and resisting, as follows:

1) Negotiation at the difference level, the most frequently found E-San cultures at E-San television series, secondary at E-San movies, and E-San folk songs, respectively.

2) Negotiation at the conflict level found that the senders used various criteria in defining We/ They or E-San people/ non E-San people by creating oppositional pair that are complicated and always changing.

3) Negotiation at the resisting level found negotiation by issues E-San is rich in nature, E-San people are generous and kind, E-San can survive without spending money, E-San people give sincere love, E-San people can adapt themselves to the international standard.

4) Negotiation at the hierarchy level found negotiation by issues of poverty of E-San region is caused by others and drought, E-San people value the heart more than the price, E-San people are generous and kind, E-San land is rich in nature, E-San people do not look down on other people, E-San people do not take advantage of other people to get rich, E-San can survive without spending money, E-San people give sincere love, E-San people have good hearts, E-San people have huge family, E-San people have more knowledge in some areas, E-San people are more mature, E-San people have more endurance for hardships, E-San people do have hostility toward others, and E-San people's actions are consistent with words.

5) Negotiation at the refusing dominance level found negotiation by issues of E-San people are full of local intelligences, E-San people are full of ideologies, E-San people give sincere love, E-San can survive without spending money, E-San people have good hearts, E-San people do not depend on fate or help from others, E-San people can improve their status by ability and education. All of negotiation level it suggests that some issues can negotiation on several levels.

The qualifications of media as a tool for E-San cultural negotiation found that the respondent's reasons of media exposure because they fond of E-San culture. The recipients' views on the qualifications of media representing E-San culture in all issues at a high level. And the sample group shows a high level of opinions regarding the media influence of E-San folk song, movies and television series toward recipients.

The perception of cultural negation by E-San and non E-San messages' receivers found that the sample group shows a high level of the perception on the definition of the E-San identity, a medium level of the perception on the negative definition of the E-San identity, and a high level of the perception on the positive definition of the E-San identity. Overall, the hypothesis testing found that there is no mean difference in the perception of cultural negotiation between the difference gender, occupation, age, and income. But there is a mean difference in the perception of cultural negotiation between the difference level of education, Native Habitat, Experience/Understanding about E-San culture such

as; the receivers with graduate degree will be perceived of the cultural negotiation less than the receivers with secondary school/vocational education/associate, the receivers with E-San people will be perceived of the cultural negotiation more than the receivers with non E-San people, and the receivers with low experience/understanding about E-San culture will be perceived of the cultural hegemony less than the receivers with high experience/ understanding about E- San culture. Nevertheless, there are no mean differences between native habitat, and experience/understanding about E-San culture and the perception of E-San cultural hegemony. Furthermore, the results of the studied as E-San and E-San culture of the receivers' perception from E-San media, get open-ended questions show that the audiences' perception that E-San culture about the culture, the way of life, the environment, the ideas and way of thinking, the appearance and personality, and the relationships with others in society.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The extending of power by the ruling class is usually done through political methods, which can be easily challenged by other groups with different ideologies. Therefore, while those groups in the ruling class are trying to develop their righteousness in politics, they should also develop righteousness in other areas simultaneously. As said by Antonio Gramsci (1891-1937), the development of righteousness can be done by trying to possess hegemony (or dominant influence in ideology), so that other groups and classes in the society agree with the ideology of their groups. Hegemony includes 2 dimensions of dominant influence: political ideology and cultural ideology (Antonio Gramsci, as cited in Kanjana Kaewthep, 2001, pp. 120-121). The ruling class that wants to have power over other groups must have dominant influence over both political and cultural ideology, such as the authority to officially decide on national costume, national food, or national language. It is an effort to establish single standard in society, and putting others in the position of not meeting standard or having no honor or being inferior. In such a process, media is an important mechanism in creating a picture that replaces reality and makes other accept or give consent to their righteousness and sovereignty. This way, their possession of power can be complete, absolute, and enduring.

According to the scholars of Cultural Domination Office (Kanjana Kaewthep, as cited in Pittaya Wongkul, 1998, pp. 165-166) said, originally the expansion of colonialism by the Roman Empire, Spain, and Britain was mainly the creating of righteousness through military force and war weapons. However, the modern colonialism, which include the United States of America, also uses economical and media weapons as tools. The objective has changed from possessing geographical area into possessing cultural area and consciousness of the people, standardizing all cultures around the world. An example of successful efforts to possess both cultural ideology

and political ideology were those of Benito Mussolini (1883-1945); the Fascist leader of Italy, who used the strategy of gaining support from the mass through various mechanism, including factories, families, schools, religions, as well as communication and culture. That was why Mussolini's Fascism received strong support from farmers and labor workers all over the country. They became the foundation of his political power. Although the farmers were more likely to have common interest with the working class (Labor Union, Trade Union), the fostering of such ideology made the farmers and labor workers have different consciousness and decide to support the government. In the case of Mao Tse -Tung (1893-1976), a political leader of China, military force was used to create political revolution and to create a new common ideology by nationalism. He also made the effort to make Chinese people have single cultural ideology so that they may give consent to his ruling power.

To explicate this point, such possession of dominant influence in cultural ideology usually produces diverse results. According to Gramsci (as cited in Kanjana Kaewthep, 2001, pp. 120-121), the process of trying to have dominant influence has never reached absolute completion because wherever there is the effort to dominate, there is always resistance. As he call this "negotiation" between the culture of the ruling class and various groups of people. Therefore, "negotiation" is the other side of "dominance" and both usually occur together.

In this regard, similarly to Canada after was dominated by American culture through Hollywood motion pictures, so the government decided to establish measures that motivated the people to watch movies that had been produced and performed by Canadians, under the policy called Canadianization. Finally, they were able to reduce the Western influence that came through motion pictures. Another case is the countries in Southeast Asia being culturally dominated by the influx or monopoly of Western mass media. Consequently, they try to establish regional institutes and organizations with agreement to do activities with a goal in balancing such the influx or monopoly of Western mass media. These activities include exchanging news documentaries and training local mass media in order to upgrade the quality of the programs. As a result, the chances that Western influence could dominate them through mass media were reduced and their local cultures became stronger. To elaborate in another case happened in Hong Kong, the country had been a colony of Britain since 1840 so it was the receiver

of culture from Western mass media. Later, during the year 1960-1970, American movies were very popular in Hong Kong and film production companies in Hong Kong began to imitate some techniques from the Western countries, while using its own unique characters (Kungfufighter and Chinese boxer) such as Bruce Lee. They also blended Chinese beliefs into the stories, making such movies unique. Some Western songs were adapted and foreign language lyrics were replaced with Chinese lyrics. Therefore, Chinese culture has more space to express itself when comparing with Western culture (Kanjana Kaewthep, as cited in Pittaya Wongkul, 1998, pp. 169-170). All of these case studies show that negotiation in cultural ideology often occurs together with the possession of dominant influence in cultural ideology in a society. It can be said that media is a very significant mechanism in this process.

Up to this point, political dominance and cultural dominance in Thailand began in social and cultural context of colony hunting by Western countries and resistance from various groups of people. Thus, the ruling class of Thailand was so afraid of losing their power base that they tried to create righteousness in order to maintain the dominating power of their class in the most stable condition. There have been 3 major changes since the year 1868. First is the Westernization of the bureaucracy systems. Second is the centralizing of power by reducing or depriving authority of the rulers and the officials in provinces and dependencies, as well as re-organizing the command line, and third is the increasing of personnel in government offices (Thanet Charoenmueng, 2001, p. 23). These are considered the efforts of Thailand in maintaining its dominant influence in political ideology.

Nevertheless, Thailand's possession of dominant influence in political power has a problem in creating righteousness of the authority. Thailand at that time lacked unity in politics, economics, and culture, especially in the overall conscience of the people. They did not really have shared benefits and ideology (Saichon Sattayanurak, 2002, p. 35). This can be seen from resistance towards federal government that occurred every now and then: Blessed People of E-San Rebels in the ending of the year 1899, Ngeow of Prae Rebels in 1902, Phraya Raek Ched Huamueng Rebels in the ending of the year 1902, and the case of RorSor (Rattanakosin era) 130 Rebels. This fact shows that having dominant influence in political ideology alone is not enough to create complete righteousness of the authority for the ruling class in Thailand.

The effort to possess both dominant influence in political ideology and dominant influence in cultural ideology by establishing standards so that Thai culture is the only righteous culture in society through various mechanism, especially communication mechanism. Conservationist groups in Thai society were the nobles, government officials, politicians, soldiers, and mass media. They tried to reproduce the mainstream discourse, to create “the sense of being Thai” with particular features, which is called Thai culture. This includes national costumes, communication by using standard Thai language, Thai recreations, Thai traditions, and establishing Buddhism as the national religion. The process to gain such dominance in cultural ideology became distinct in the year 1868 when Thailand changed its administrative system by centralizing the power and establishing Thai culture as the standard of society through the mechanism of politics, administration, education and religion. The effort became successful during the era of Field Marshal Pleak Phibulsongkhram, in which the state of Thailand tried to dominate its culture by controlling all the mass media, both the newspapers and radio (television did not exist at that time).

Seen upon this point, the ruling class tried very hard to lift the main Thai culture above other sub- cultures through the mentioned mechanisms resulted in the transformation of Thailand from the land of pluralism in the early period, with diverse local sub-culture and various ethnic groups such as E-San culture, Lanna culture, Thai-Malay culture, Thai-Chinese culture, Thai-Vietnamese culture, into a land that has only Thai culture as the single standard culture. However, the effort to dominate cultural ideology had different effects on each sub-group. The new policy of education and media development made the people of the North, the Northeast and the South accept the main Thai culture. On the other hand, it is not the case of the Malaysians in the Deep South of the country. There are several reasons that the people there need to maintain their cultural identities more firmly than the E-San people, the Northern people and the Southern people. This includes religion, race and lifestyle that are much different from the Thai people in the central region (Niti Eawsriwong, 2005, p. 6).

As noted, the process of Thai culture gaining dominant influence in cultural ideology above E-San culture had occurred together with the process of gaining of dominant influence in political ideology systematically and strategically since France spread its military dominance and took over the land of Khmer and Vietnamese.

Therefore, the government needed to improve the administrative system in such areas to be more strict and cautious, which led to several changes in life quality of the people in society as well as changes in the governing of the people in “Local E-San Area”, such as the tradition of governance, collecting of fee, and justice affairs. However, most of such changes were for the benefits of the government. Therefore, the relationship between State and this area is based mostly on duties and responsibilities. Most traditions remain the same although it has blended with a lot of changes (Uralak Sithirabut, 1983)

Later, a reformative policy for E-San region in the year 1893 brought significant changes to the local areas again (Phaithun Mikuson, 1974; Uthathit Boonchu, 1993). This led to the effort to centralize the power and demolish the administrative system with dependencies, making E-San a part of Siam in the year 1899, together with the effort to blend the cultural conscience of Thai people into one by creating national uniqueness so that everyone have the awareness of “being Thai.” The government also reproduced E-San culture to create the feeling of being “others” through the use of power in 3 major forms, as follows.

The first form is to establish legal measures that assimilate local traditions with the standard norm. This began with the reformation of monks, who play significant roles in transferring local cultures, by announcing The Sangha Act RorSor 121 in the year 1902. All levels of monks were given the responsibility of maintaining education. Consequently, modern knowledge and knowledge about Thai culture were spread to many local areas by the monks. In order to reduce the influence of local leaders who are highly respected by the people in some areas, the government abolishes some traditions so that the status of these leaders become just ordinary citizen under the King Monarchy. For example, In Ubon Rachathani Province, the worship of Mahesak Spirit, the guardian Spirit of the governor’s family, was abolished, as well as Rocket Festival, a tradition that the governor has an important role in conserving. The special funeral ceremony for the governor and his family members, which used to be arranged publicly in Thung Sri Mueang (a large field), was abolished too, because it reminds the people of the royal funeral ceremony for the family members of the King at Sanam Luang of Bangkok (Iamkamon Chantaprated, 1995, pp. 115-117).

The second form is creating unity through the education management policy or “the Announcement of Learning Management for Provinces, RorSor 177” in the year 1898. According to this policy, the education is provided for the people all over the country. Thai language subject and Chronicle subject helped E-San people to perceive “the awareness of being Thai” that comes from having common language, culture, and history with other groups within the “nation.” This could be seen from many people expressing their “love for the nation” through newspapers, petitions, and books like “Lak Chu Chart” (Principles for Uplifting the Nation) by Provost Ubalee Khunupramacharn (Chan Sirichantho), which is about professions that contribute to the building of the nation, such as cultivation, handcraft, and commerce (Veerasak Charuphaet, 1990, p. 64). The policy was continued and there was the education management for E-San region under the reign of King Rama the 5th (Sompong Khammungskul, 1988) and the Reformation of Education in E-San Region during the year 1899-1932 (Phirun Sawatram, 1987). The government also established language policy by stipulating a law that standard Thai language must be learned and spoken by students in every part of the country, in order to create national unity and patriotism.

The third form is the discrimination against local cultures. It was clearly seen that local cultures had smaller space to express itself. For example, “during the reign of King Rama the 5th, the hiring and performing of Eaw Lao Tradition (or Morlum) was forbidden in the Capital city of Thailand because it was believed to bring economic downfall to the land” (Prayut Wanna-Udom, 2006, p. 32). This is clearly a case of cultural dominance by the use of political power.

Besides that, social circumstances surrounded the Events of October 14, 1976 created fear of being intervened politically by Communism ideology. Most of the people who support Communism have their bases in E-San region. Consequently, presenting messages about E-San culture and lifestyle as distinctive from the standard culture of Thailand was viewed as supporting the political ideology of the enemy. A Thai motion picture titled “Thongparn” was banned because the filming and editing of this movie was completed very close to the October 14 Events, so the production team and the cast were charged with being communists. They had to run and hide in the forest. Mr. Paichong Laisakul, the producer, writer and director of the film, escaped to another country and took the forbidden film with him. This film had never been allowed

to show in cinema theatres in Thailand during regular hours ever since. This is similar to the song “KhonKabKwai” (Man and Buffalo) by Surachai Chanthimathorn from the movie soundtrack was also banned. (Thongparn, 2014).

These above-mentioned factors lead to the fact that perceptions and opinions about E-San culture by other groups of people in Thailand were only a picture created to replace reality. E-San region was viewed as an area needed development from the government in Bangkok. Most E-San people acknowledge that they have such an image (Usana Nasrikhen, 2005) of being the people who are “so much like the Laotian that their noses are crooked, eating sticky rice and fermented fish by hand” (Prayut Wannadom, 2006, p. 32). Perceptions of E-San culture in the main group of Thai culture or other sub-cultures are knowledge created by one’s personal experience. It is linked to the interest, roles and responsibilities of each leader of Siam. This knowledge has been used by Siamese ruling class as an important tool for governing. It gave them the ability to control and manage the people and the land of E-San to be in a state desired by the new Siam more effectively. (Arin Wannachat, 2010)

Therefore, the efforts of Thailand to gain cultural dominance influence through various mechanisms are considered the efforts to assimilate and to blend the conscience of E-San people with the standard Thai culture in order to destroy their unique identities and distinctive culture. They were also the efforts to sabotage and destroy the pride that E-San people have for their own culture by making standard Thai culture look grand and modern. It made E-San culture become the marginal culture and look inferior when compared with the main culture of the society or even other sub-cultures of Thailand. This happened because the representation of E-San people and culture. These representations were created by political institution, education institution and, especially, mass media.

In this regard, that circumstance did not exist permanently. After the State of Thailand was successful in gaining cultural dominant influence and assimilating E-San culture, the context of Thai society enabled the fostering of localism. Consequently, we often found negotiations with E-San culture which included political mechanism, such as the period of changing the system of government in the year 1932 when Thai society became “the nation-state” and more significance was given to the people. The more open political atmosphere allowed E-San people to speak out their political opinions

which they had kept unexpressed for a long time, especially among representatives from E-San region who came together and formed a movement of requesting the government to improve their local areas. This promotes their awareness of being a region (Dararat Mettarikanon, 2000, p. 58). There was also the use of communication mechanism, as can be seen very clearly in the book “Puzzle of Clues”, the legend of Blessed Rebels during 1901-2002, which tells the story of the wickedness in the society when political power of the government of Thailand forces local cultures to assimilate. Another one is “The chronicle of Sakon Nakhorn” in which the content does not speak directly about this, but its interesting style of story-telling makes us believe that the abolishing of Crimes 4 System in the year 1900 and the sending of central government officers to local areas led to the Blessed Rebels Movement in the year 1901. The rebels aroused the people to “kill the pigs and the white buffaloes...(and) throw away the bullet money and Siamese coins” (Surat Warangrat, 1980, p. 30) because they represent standard Thai culture. A writer with the pen name “PheunMueangUbon” expresses her sadness about the abolishment of Crimes 4 System (Preecha Phinthong, 1992, p. 239). In the present time, there is also an effort from a music band from the plateau region called “Khon Dan Kwian”. The leader of the band was Isara Anantathat (or Si Phuek Khon Dan Kwian) and the band’s debut album came out in the year 1984. It contains a song called “Dek Pump” (The Gas Station Boy), which was composed by Boonnoi Lamduan (or Sek Saksit). The lyrics of the song is about the life of a gas station boy who is a presentative of E-San people who move to the big city to find jobs and have to face terrible ordeals. The song made the band become as famous as Karabao, the popular band that produced songs which criticized society and people. Khon Dan Kwian also tried to present the sad life of E-San people who were negatively affected by the country’s development through their songs, for example, “the sad farmer”, “Grandpa Phui of Chumphae”, “The Rose of Pakchan” and “Full Moon” (Si Phuek of Kon Dan Kwian, 2014). This is because, under the dominance of power structure, the human agency has an amount of freedom to make choices for their lives.

On this matter, Antonio Gramsci (1891-1937) said that not all human can have the status of human agency. Only those who have strong free will can select, adapt and create their own history (Antonio Gramsci, as cited in Kanjana Kaewthep and Somkuk Hinviman, 2008, p. 175). All along, the message senders who are E-San and non-E-

San people use other images to replace to reality about E-San region. Some were in the form of cultural dominance such as the research on “Communication of E-San Culture Through NooHin Inter Comic Books Among Higher Secondary School Students” by Punisa Sirotamaporn 2009). According to the research, it was found that NooHin Inter comic books send hidden messages in its elements. The messages are sent through the character “NooHin”, showing that she has differences of social status, social class, and financial status. NooHin (E-San culture) is shown as having inferior of culture and value and which always being second to Khun Milk (Thai culture). Most of the message receivers, both in E-San culture (sub-culture) and in Thai culture (main culture), have preferred reading or able to decode and interpret the message in the way that the sender intended. However, the part of oppositional reading are decoded and interpreted by the receivers differently from the sender’s intention is the building of stereotype housemaid as a representative of E-San people. This is because each person, as a receiver, has different experience of life and cultural background. The study of “E-San lifestyle from Mike Phromphon’s Folk Songs” by Songsil Suksaen (2004) shows that Mike’s folk songs present messages that reflect the movement of labor force inside and outside the country, as well as occupational problems that the workers encounter. According to a research titled “The Analysis E- San Culture Reflected from Poetry of Morlum Performer Chaweewan Damnoen” (Chaichana Pimkiri, 2005), the lyrics of the songs were composed by Chaweewan Damnoen reflect that there is severe lack of water for agriculture in E- San region and the people lack the knowledge of water management. Consequently, E-San people turn from agriculture to other occupations, such as trishaw taxi riders, traders, or artists. However, after the government has done a “Ngern Phan” (financial assistance) Project and Green E-San Project, quality of life of E-San people improved. From the study “Literary Analysis of the Lyrics of E- San Contemporary Folk Songs during B.E. 2500-2545” by Sanong Sawaiwan (2002) found that such lyrics contain messages about temporary migration of young E- San people to Bangkok and other countries, reflecting the conditions of E-San people in the capital city, on the aspect of work, being deceived, being killed, and being suicide. From the study “Reflection of E-San People’s Identity from Television Series” by Sutaphat Niyomsit (2012), it was found that the image of E- San people reflected from television series during B.E. 2550-2554 is the picture of people who live with poverty and have obsolete

traditions and beliefs, as well as funny language. We can see that these messages create a picture of E-San culture as low value, poverty, labor working class, and a region that needs development from federal government.

Nevertheless, there is also a phenomenon of using an image to replace reality about E-San culture for negotiation and acceptance from wider audience. An example is a novel titled “Luk E-San” (Son of E-San) by Khamphun Boonthawee, a story that reflects the way of life of E-San people. The book won several awards which shows that the society accepts the value of the message about E-San people in this story. The awards include “Outstanding Novel Selected by Book Development Committee of National Book Fair 1976” and “Best Creative Literature of Asian 1979”. The book is also on the list of “100 Books That Thai People Should Read” (Luk E-San novel, 2014). When the Five Star Production produced a film based on the novel in the year 1982, the film received many awards which shows that there is an acceptance of E-San culture reflected from the movie. The awards included: 14th Surasawadee Awards 1982 for Best Picture, Best Adapted Script, and Best Editing – Vichit Khunawut, and Thailand National Film Association Awards (Golden Suphannahong) 1982 for Best Script and Best Editing-VichitKhunawut (Luk E-San film:, 2014). In the year 1472, there was a song that began the era of “E-San folk songs.” The song was called “E-San Lam Ploen” which was composed by Surin Phaksiri and performed by Angkhana Khunchaiya. It is the first song that announces the dignity of E-San people because the message sender is an E-San person who views his own region from the perspective of an insider. This makes it distinctive from the novel and the movie “Luk E-San”, which was created from the perspective of an outsider. This song sparks the beginning of E-San folk music trends used in the soundtrack of the movie “Bua Lumphu” by Master Rangsi Thassanaphayak. It was the Master’s idea to avoid using Thai folk music repeatedly in the soundtrack as in the other films he composed for, like “Mon Rak Luk Thung.” This time he decided to use “Morlum” music after the film “Bua Lumphu” and the recording of “ E- San Lum Ploen” were released, they were welcomed by the audience overwhelmingly (Weang Phalangwan, 2002, pp. 315-317). In the year 1977, there was a film called “Mon Rak Maenam Moon” which presented the way of life and the culture of E-San people in the basin of River Moon. The movie was directed by Phongsak Chantarukkha so it was the first movie which had been produced and directed by an E-

San person in order to fulfill his longing for hometown. For E-San people working in Bangkok, this movie reflects their real life. It has folk songs in the soundtrack and is dubbed in E-San language, making E-San audience feel a longing for home and familiar neighborhood. Therefore, “Mon Krak Maenam Moon” is truly a film produced by and made for E-San people. It was scheduled to release on August 20, 1977, the worst time for movie release, because it was the period after the revolution by the Council of Democratic Reform by Admiral Sa-ngad Chonyu. The country was on curfew and the people were ordered not to go outside their houses at night. Unexpectedly, on the premier day, the pressure and the anger of E-San people caused by the difficulty of their lives in Bangkok, as well as their excitement to see the first film produced by an E-San person and the effectiveness of public relation by E-San radio announcer, made a large crowd of E-San people flocking to see the movie at Phetrama Theatre on Petchaburi Road, Pratunam area. They were such a large crowd that the theatre could not contain them all and some had to stand on the road in front the movie made huge profits (Weang Phalangwan, 2002, pp. 308-312). Another film was “Khru Baan Nok” (Provincial Teacher) which was directed by Surasee Phatham and released in the year 1978. It presented the life of E-San teacher as well as the way of life and the education of E-San people. The film was successful and was praised by the critics. The movie grossed 9 million Baht and was released in other countries. It was granted Creative Movie Award in Russia, which showed an acceptance of the message about E-San culture in the movie (Khru Baan Nok, 2014).

Furthermore, there was a music band that loved traditional art of E-San and founded itself on local culture, which is “Ponglang Sa-On” in the year 2005 (Suwimon Tonwut, 2006, back cover). In the same year there was a hit movie named “Yam Yasothorn” which was distinctive the way it which used local E-San language in the dialogue and standard Thai language in the subtitle. It reflects that E-San language, a sub-culture, is given more significance than standard Thai language, the main culture of the state of Thailand. The movie was written and produced by Petthai Wongkhamlao (Mum JokMok) and was a comedy that grossed as high as 99.14 million Baht (Yam Yasothorn, 2013). Even in the year that Thai movies did not earn much profit like the year 2014, there was an independence movie called “Phubao Thai Baan E-San Indy” that became a trend in itself. The film which was produced by a group of non-

professional E-San movie makers called “E-San Indy” and directed by Uthen Siriwi and Chinnaphat Ladarat became a phenomenon by earning 8.9 K Baht on the first day of release. The theatre was so packed in every show time that they had to increase the number of show times. Some E-San people living in other regions were pleaded to have the movie showed nearby where they live. Finally, the theatres in Bangkok had to show the film (Phubao Thai Baan E-San Indy, 2014). In the year 2016, television series of “Naki” in which the story involved with E-San way of life and beliefs, became such a big hit that it was considered “one of the most successful series this year. It was not popular on television screen only, but also people on the internet when all talking about it that words of mouth spread into every social networks. Therefore, it became series of the year.” (Naki, 2017). In conclusion, the messages presented through these forms of media uplift the value of culture, lifestyle, identity, and ideology of E-San people, which is the opposite to the picture of inferiority of E-San people that was discussed earlier.

In this sense, the senders who create representation of E-San culture are insiders (E-San people) and outsiders (non-E-San people). Some images that represent the E-San culture were created for dominance and some were created for negotiation. The process was done through various types of media and affects the perception of message receivers differently. On the aspect of communicating for cultural negotiation. I am as the researcher interested in examining the occurring of social phenomenon when E-San people realize the value of their local culture, become proud of it, and want to create their identities and present it to the society at large. I want to find out how the message sent through representation negotiate for E-San culture, and how each form of media works in cultural negotiation. These types of media include E-San folk songs, E-San movies, and E-San television series.

Folk songs: Music, as a media, can be more than entertainment. Message sender can express his/her emotions and feelings as well as sending anti-society messages through music. Examples are rock songs by Elvis Presley and The Beatles, which were used to express anti-Western society (Western pop songs), the same as what Heavy Metal music does today. The most recent movement in music industry is “New Age.” They are songs that are composed not just for entertainment, but to purify the mind of the audience and lead them to their peace of mind the way meditation does for religious

people. Examples of these New Age artists are George Winston and Kitaro; both are well-known among Thai fans (Kanjana Kaewthep, as cited in Pittaya Wongkul, 1998, p. 168).

Movies: It is a powerful tool for telling stories because it has some unique elements that attract people to give their consent in absorbing such power, thinking that they are the ones who “choose” to watch it. In viewing a movie, the audience sits in a dark room for a long period of time and they are open to receive the message for 1-2 hours. It also has uniqueness in creating pictures that are very realistic. Roland Barthes (1915-1980) said about the function of movie media that it is the dramatization of the real unreality. Therefore, movies become a battlefield in which various ideologies compete with one another, for they function best when existing in a world that is half real and unreal (Kanjana Kaewthep and others, 2012, p. 290).

Television Series: It is a media that can promote some social values by designating responsibilities and limiting the roles of some behaviors in society. Also, it can be used as a forum for the discussion of sensitive matters. Television series is a kind of media that can have the impact on the fostering of thoughts more than other institutions in the society. People spend their time on mass media longer and much more than they do with other institutions. They watch series on TV more often than other kinds of programs. They are willingly open to receive mass media. People turn on their televisions willingly or even excitedly. This is because television series give them a result of satisfaction after watching. It is a form of entertainment that looks realistic or close to their real life. It provides them with entertainment and pleasure, and reduces their stress. That is why the content in the story shown through television series can have powerful influence on the audience (Kanjana Kaewthep, 2011, pp. 265-266).

The main questions are: Through which media that these messages in representation should be sent in order to have cultural negotiation with both E-San and non- E- San receivers? Whether and how differently these two groups of receivers perceive and aware of the negotiation of E- San culture? The answers provided by this study will be used as guideline for future study of identity building in other sub-cultures of Thailand, so that local intelligence transferred from our ancestors will continue on.

1.2 Research Questions

The content of cultural negotiation in E-San is which form of negotiation? What type of media has the qualification to be used as the media for cultural negotiation? Do the E-San and non E-San receivers perceive the cultural negotiation differently? and How?

1.3 Research Objectives

- 1) To study the intensity of E-San cultural negotiation through messages
- 2) To study the qualifications of media as a tool for E-San cultural negotiation
- 3) To study the perception of cultural negotiation by E-San and non E-San people who are the message receivers

1.4 Hypothesis

The message senders who are E-San people are proud and are aware of the importance of E-San culture reproduction. They also have the ability to reproduce E-San culture, sending messages of representation of E-San culture that difference, conflict, resisting, hierarchy and refusing dominance with the main Thai culture. They refuse to be dominated by the main Thai culture through the media that can be used in cultural negotiation. This will affect the perception of E-San culture in the eyes of E-San and non E-San people who are the receivers.

1.5 Scope of Study

1.5.1 Content Scope

The scope of content in this research is the study of E-San cultural negotiation through E-San folk songs, E-San movies, and E-San television series that are broadcast through media. The study was conducted by focusing on the senders of message who

were born in E-San region and have the authority to encode the message in each kind of media that are accepted by both E-San and non E-San receivers.

E-San Folk Song – The study was conducted on E-San folk songs that were broadcast and popular among the people in each period, ranging from the Exploration Period (the beginning of folk songs that reflect the picture of E-San people and Lao people, using meaningful Lao language in the songs; some words were extracted from Morlum songs), the Early Development Period (songs are more steady and distinct in the form), the Development Period (E-San folk songs were produced by E-San and Lao people in other provinces, unique in the form, content, quantity, and quality), Distinction Period (changing from the time that Lao-Esan artists relying on arts and assistance from other artists in central region in order to create the form, content and melody to the time that they use their own local arts and add more details that clearly reflect Lao-Esan culture, both in quality and quantity; the line and the melody of E-San songs become very distinct), to Golden Period (Folk songs clearly reflect E-San culture in every detail, especially the lyrics and words that are mainly E-San language, leading to the emerge of a specific branch of folk song: E-San folk songs, during the year 1982-1983). Reference of this information is an E-San documentary series called “Lukthung E-San” (Weang Phalangwan, 2002, pp. 186-321). There are 13 songs in total.

E-San Movies - The study was conducted on films that reflect E-San culture from the year 1977, in which the movie “Monrak Maenam Moon” was on show, (E-San people were able to produce their own movies to satisfy their longing for native land for the first time...) (Weang Phalangwan, 2002, p. 308) to the present time (2015). Six movies written and directed by E-San people and well-accepted by society, were studied.

E-San Television Series – The study was conducted on television series that reflect E-San culture by Khamphodee Company, under the management of Thongchai and Maneerat Prasongsanti (Khamphodee is an affiliation of the Workpoint Entertainment Limited (Public) Company, established in the year 2007, soon its name was changed to “Phodee Kham”. In the year 2010, the Phodeekham Entertainment was established to produce series for Channel 7; later the company separated itself from the Workpoint Entertainment) (Phodeekham, 2015) from the year 2007 to the present time

(2015). There are 3 E-San TV series produced by the Phodeekham Company that were studied in total.

1.5.2 Area Scope

The area scope of this research is determined by the native habitat of receivers and their own perception of experience and understanding about E-San culture. In other words, there are E-San and non E-San people who are message receivers.

1.5.3 Population and Sample Scope

Population and sample scope of this research is the study of each media's qualifications to be used in E-San cultural negotiation and the study of perception about E-San cultural negotiation by receivers from other cultures. The study was conducted on 400 people who have been opened to E-San folk songs, E-San movies, and E-San television series. The tool used was an online questionnaire.

1.5.4 Variable Scope

Variable scope of this research is the qualifications of media and the culture difference of the receivers. This is in connection with dependent variable, which is the perception of E-San cultural negotiation by the message receivers.

1.6 Operational Definitions

Communication for Cultural Negotiation means the content of cultural negotiation presenting representation of E-San culture in the way that the sender intends in order to create a new meaning of E-San culture that difference, conflict, resisting, hierarchy and refusing dominance of the main culture. The content is sent through E-San folk songs, E-San movies, and E-San television series to the receivers. That helps create their perception about E-San cultural negotiation.

E-San Culture means culture (language, music, dance, local games, local sports, customs and traditions, morality, belief/ religion, food/ cooking, clothes/ costumes, houses/ architecture, child raising, occupation, medicine/ medical care, needlework, weaving/basketry), lifestyle, social context, environment, identity, thoughts, and ideology

of E-San people (the Northeastern region includes Kalasin, Khonkaen, Chaiyaphum, Nakhon Panom, Nakhon Ratchasima, Buengkan, Buriram, Mahasarakham, Mukdahan, Yasothorn, Roi-Ed, Loei, Sri Saket, Sakon Nakhon, Surin, Nongkhai, Nong Bualumphu, Amnajcharoen, Udonthani, and Ubon Ratchathani).

Intensity of cultural negotiation through the content of message means level of differences in the negotiation of E-San culture through the content of message, which are:

1) Negotiation at difference level – presenting representation of E-San culture in folk songs, movies, and television series (frequency of presentation)

2) Negotiation at conflict level – building categories to separate oneself and others, between E-San people and others

3) Negotiation at resisting level – building categories and arranging hierarchy of categories by showing different representation of E-San but not showing the representation of others in comparison in order to show that E-San culture is equal to other cultures

4) Negotiation at hierarchy level – building categories and arranging hierarchy of categories by showing different representation of E-San, then presenting the representation of others in comparison in order to show that E-San culture is superior to other cultures

5) Negotiation at refusing dominance level – creating meaning in a way that refuses dominance in the areas that used to be dominant by others

Qualifications of media in cultural negotiation means the qualifications of media in representation of E-San culture and creating perception of value of E-San culture in message receivers.

1) E-San folk songs – the descriptive language that express feelings and frustration (anti-society)

2) E-San movies – the ability to create belief about E-San people and culture (people are willingly open to receive the message), viewing movies is sitting in the dark for a long period of time and receive the message about E-San culture continuously for 1-2 hours, making them fully absorbed the message, and the quality of being realistic in presenting E-San culture.

3) E-San television series –Series have a long period of time to show themselves on television so they are able to carry a lot of messages about culture, watching E-San television series more frequently than other media makes one absorb much of E-San culture, turning the program on because one desires to (willingly open to receive the message) makes people learn much about E-San culture, and the ability to give entertainment and reduce stress makes the audience enjoys watching series and perceiving E-San culture.

E-San folk songs means folk songs that have E-San in tune and melody or mixed between E-San and other types of music in tune and melody, the lyrics of the songs are all E-San language or mixed between E-San language and standard Thai language, the whole content or part of the content reflects E-San culture.

E-San movies means movies that have all or part of the content about E-San people or E-San culture, with viewing time not less than 40 minutes, showing in theatres and selling tickets to the audience.

E-San television series means T. V. serials (soap opera) that has the whole or part of the content concerns with E-San people or E-San culture, having long story that cover about 20-30 sequences, which are connected and use the same cast, frequently broadcast on TV.

Perception of cultural negotiation in receivers means the fact that the receivers perceive E-San culture as different from the main culture, conflicting or resisting the main culture, superior to the main culture, and refusing dominance from the main culture through the presentation of representation of E-San people and E-San culture in E-San folk songs, E-San movies, and E-San television series.

Grouping of receivers means the form of categorizing the receivers by the criteria of gender, age, education, occupation, income, native habitat, and experience/understanding about E-San culture.

E-San receivers means the message receivers who have native habitat in E-San region or having much of experience/understanding of E-San culture.

Non E-San receivers means the message receivers who have native habitat in Bangkok, Central region, Northern region and Southern region, or having little understanding/experience about E-San culture.

1.7 Significance of the Study

1) The results of this research will expand the bodies of knowledge in communication and lead to the construction of sub-culture acceptance and inter-cultural communication in Thailand in the future.

2) The results of this research will develop and promote the value of sub-culture among local people, helping them to realize the important of such cultures, and promote understanding between people of different culture groups.

CHAPTER 2

LITERATURE REVIEW

The research title of the, “Communication for Cultural Negotiation of E-San Culture” has adopted theoretical concepts, theories, and previous studies as a basis for framework. This chapter is aimed to provide an overview of these previous works:

- 2.1 Concept and Theories on Ideological Hegemony
- 2.2 Concept and Theory on Communication for Cultural Negotiation
- 2.3 Concept and Theory on Identity
- 2.4 Concept and Theory on Localism
- 2.5 Concept and Theory of Pluralism
- 2.6 The Context of Political and Cultural Hegemony Over E-San
- 2.7 The Related Research
- 2.8 The Conceptual Framework

2.1 Concept and Theories on Ideological Hegemony

The theory of Hegemony in ideology is a concept of Antonio Gramsci (1891-1937), an Italian socialist. The concept came to him after he participated in a movement of the working class in Turin, Italy, during 1919-1920. During the movement, he did not receive supporting from farmers and the working class in other parts of Italy. On the opposite, Mussolini’s fascism received strong supporting from farmers and workers widely and they became the base of his political power. This event led Antonio Gramsci to review the conditions that motivated the farmers, who should have the same conscience as other groups of working class, to support the government instead of supporting the working class. From the study of this phenomenon, fascism used a strategy that demands support from the mass through various mechanisms, such as families, schools, religions, as well as communication and culture, in order to call the people to support the ideology. The event has later developed into a significance

concept called “Hegemony” by Antonio Gramsci (Kanjana Kaewthep & Somsuk Hinvimarn, 2008, p. 167).

“Hegemony” is an English term that means having the dominant power in ideologies. Its root comes from the word “egermon” which means, “leaders or rulers who often need to use wit to govern other states that is not their own.” The word has been used since the 19th century to express political superiority that one state has over another (Williams Raymond, 1985. p. 144). The person who developed a theory closely related to the word “Hegemony” was Antonio Gramsci. He invented a theory which states that having ideological hegemony is only an important condition to topple the middle class, the working class and other related groups such as farmers, but it is also a strong structure for the middle class in the free world of Western Europe during 19th -20th century (Perry, 1976, pp. 5-78).

Before the times of Antonio Gramsci, the theory that criticized Marxism was under the concept of economic determinism, which believes that all mechanisms of the state are determined by the economic base/infrastructure. However, Antonio Gramsci emphasized the analysis of super structure. He viewed that the power of conscience and ideology is a primary condition for maintaining social power. It is the building of consent or willingness, not accepting something because one is being forced to (Kanjana Kaewthep and Somsuk Hinviman, 2008, p. 167). Furthermore, Antonio Gramsci was also interested in the negotiation between the base structure and the super structure. He viewed that the super structure or culture/conscience is not a reflection of basic economic relationship, but culture, politics and economics are related to one another by network or mutual relationship (Kanjana Kaewthezp & Somsuk Hinviman, 2008, p. 172). The elaborate this point, the phenomenon that happens with E-San culture is based on political factors that control the changes of other factors, including society, culture and economics. When politics changes and makes impacts on the social structure, society needs to develop in order to support such changes. This change also has an effect on culture, making E-San culture blended with Thai culture. Nevertheless, although politics may affect changes in other areas, one can still depend on the power of culture and make the effort to build the value of the culture of one’s own group. This includes E-San culture and other sub-cultures in Thailand. This is why many sub-cultures are accepted by the society and leads to the legislation of administrative law

that focuses on the conservation of uniqueness in local cultures, which was in the Constitution B.E. 2540. However, the most interesting point is that before this law was legislated, much of local cultures have been destroyed and local people were hopeless about resisting the dominating influence.

Therefore, a conclusion of ideological hegemony is that capitalism has developed itself to another level. It does not control the mass by the mechanism of suppression or violence in economics and politics, but it uses an ideology mechanism or an ideological hegemony that infiltrates daily life of the people. Thus, when a class of people wishes to be on the top or be the leader, they firstly have to create alliance with other classes or other groups of people, then began to control the conscience of most people. This is an ideological hegemony; one must possess dominating influence over 2 dimensions simultaneously: the political hegemony and the cultural hegemony. It is the use of political act or coercion together with the building of righteousness in thought/conscience; in other word, using the mechanism of consent. These two sides are indivisible. As for the mechanism of consent that has just been mentioned, mass media is viewed as the most powerful tool (Kajana Kaewthep & Somsuk Hinviman, 2008, p. 182).

Building upon the above concept, the political hegemony means establishing a political system as the main system of the society. For example, the State of Thailand had made the effort to change its administrative system by centralizing the power since the year 1868. As a result, all the authority fell into the hand of the ruling class of the country. Other local authorities lost their righteousness implicitly. As for the cultural hegemony, it means to establish a system of thought, a system of ideology, and a system of culture as the standard system and the culture of the society, in order to create “consensus” that discriminates other systems of thought or other cultures as being unrighteous. The creation and propagation of the main thought and culture is done by using mass media as the major mechanism that motivates thought/conscience of the people in their daily lives, for an instance, the effort to create the idea that central Thai language is the main language for communication in Thailand and it is the national standard language. This effort was done through many types of intermediary, including people, education system, and mass media, until it became the idea of most people in the society. This resulted in some people who were unable to communicate in central

Thai language losing their rights in being Thai citizen. Local language is considered as not up to standard and not the language to be officially used in communication.

However, Antonio Gramsci believed that although there is the pursuit of hegemony in power and righteousness, power has never been static or happened “once and forever.” On the opposite, the operation of power is always in “the process of becoming” (Antonio Gramsci, as cited in Kanjana Kaewthep, 2004, pp. 112-113). There has always been more than one route towards dominance/control. On the one hand, the main ideology has influence on the thoughts of people, but on the other hand, under the dominance of power structure, the human agency has a level of freedom to make choices for their lives. Therefore, the ideological hegemony is a never-ending process. None of the classes of people and no particular set of idea can monopolize the leading position all the time. Wherever there is hegemony, there are always challenges or counter-hegemony. Each group of people always tries to fight for their ideologies according to their conditions. Conflicts between classes of people are like two sides of one coin. One side is control/dominance and the other side is refusal/resistance, which is called the negotiation of hegemonizing through the discursive practice, such as explaining, teaching, advertising, and disseminating ideas through various kinds of media. There are also operations that are done in the form of action and activities, such as local leaders talking in local dialect, using local language to communicate in government offices, etc. However, Antonio Gramsci said that not everybody can be a human agency that is able to struggle, negotiate, adapt, or resist against social structure. Only those with strong free will can select, adapt, and create one’s own history (Antonio Gramsci, as cited in Kajana Kaewthep & Somsuk Hinviman, 2008, p. 175). In this research it means the sender who uses the content for the cultural negotiation of E-San culture.

This concept views “culture” as dynamic, always moving and changing. Since there are more than one culture in a society and they are always fighting in order to gain more space, production and reproduction are needed regularly for survival of a culture. From this perspective, there are more than one culture in Thai society. Several sub-cultures are fighting for their cultural spaces through regular reproduction, as well as the discursive practice and actions. A special group of people which Antonio Gramsci called “the intellectual” has very important role. There are traditional intellectual,

progressive intellectual, and organic intellectual. Traditional intellectuals are thinkers who disseminate the main ideology of the society. The method they use in creating and spreading the ideology is top-down approach. The leading class trains and teaches the other classes of people about the ideology. Progressive intellectuals are thinkers who propose a new idea that is more advanced than the idea already existed in the period. They do not only teach and disseminate the main ideology, but also criticize or try to reform the old way of thinking. Organic intellectuals represent a class or a specific group of stakeholders. They are those who create and spread an ideology that is closely attached to a particular group or class of people (Antonio Gramsci, as cited in Kanjana Kaewthep, 2004, pp. 114-116).

In this regard of E-San cultural negotiation, if one studies it by using the framework of Hegemony Theory, it can be concluded that the process which establishes the main Thai culture as the standard culture of Thailand is the process of cultural hegemony, which the State implements together with the political hegemony through centralizing of power. E-San region has always tried to negotiate culturally. For example, the effort to present local E-San history that shows how the culture has a deep root from the past, local intelligence, beliefs and traditional literature of Master Thawat Poonnothok like “E-San: Past, Present and Future,” “Local Beliefs Related to Lifestyles in E-San Society,” and “Local Intelligence of E-San people,” Literature of the Northern region, and Comparative a Literature (Ramkhamhaeng University, Faculty of Humanities, 1994), including the presentation of E-San culture through local media by E-San-born producers. This is to gain acceptance of E-San culture from the society at large. Nevertheless, the negotiation has its limit in the scope of receivers, which are mostly scholars or those who are in the educational field, because such literatures are in the form of academic books.

Later, there are presentations of E-San sub cultures through other forms of media, such as movies and television series, which are easily to reproduce and able to reach far and wide receivers. E-San sub cultures are presented to a large number of receivers which are diverse in their political ideology, economical ideology, and especially, cultural ideology. The receivers include those who are from E-San culture, other sub-cultures, and the main Thai culture. Operating both actions and discursive information through the media results in the receivers who have more understanding

that E-San culture is of equal status as the main Thai culture. The process that occurs is considered the cultural negotiation in order to gain acceptance and more space in society for E-San culture, in order to be equal with the standard Thai culture or the main culture of Thailand.

2.2 Concept and Theory on Communication for Cultural Negotiation

As for the relationship between “culture” and “communication”, some scholars suggest that modern society is information society in which mass media can spread itself vastly. Therefore, status and roles of communication is inseparable from culture. In present society, communication does not have only the role of “culture conveyer,” but it is also the “heart of culture.” In other word, communication has a status of “generator” of culture in society (Kanjana Kaewthep, 2001, p. 28). Such concepts belong to the study of communication in the Cultural Studies.

There are two ways to study communication by using the Cultural Studies. The first one is called “the Transmission Model” and viewed that communication is sending news and information flowing into various channels of media to receivers. At this position, the status of sender and receiver is different. The sender is superior to the receiver because the sender is the one who controls the communication. The second way is called “the Ritualistic Model” and viewed that communication is the process of exchange of information between sender and receiver. They change their roles alternately and have shared meaning. While the Transmission Model is a one-way communication in which the sender giving information to the receiver (fixed status of the sender and receiver), the Ritualistic Model is two-way communication in which no party is permanently fixed as the sender or the receiver. As for the message and channels of communication, the Transmission Model seems to focus on the channels more than the message, while the Ritualistic Model are more interested in “a shared meaning” and focuses on “the content and message” more than channels of communication. As shown in Figure 2.1 and Figure 2.2 below

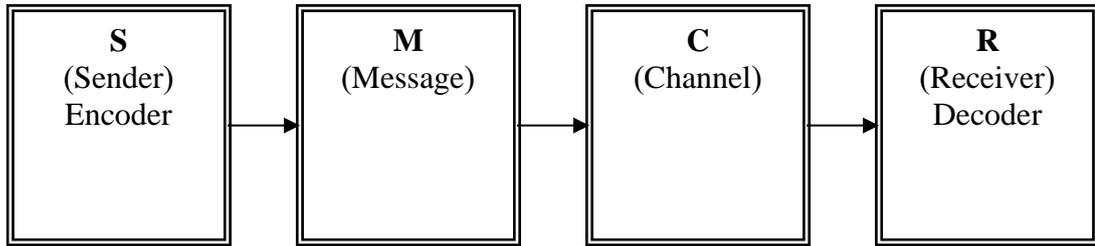


Figure 2.1 The Transmission Model

Source: Kanchana Kaewthep, 2004, p. 29.

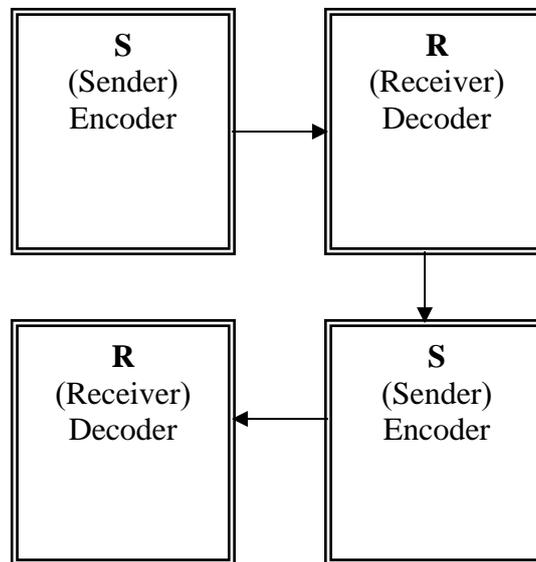


Figure 2.2 The Ritualistic Model

Source: Kanchana Kaewthep, 2004, p. 29.

In this study, the researcher chooses to study the process of communication for the cultural negotiation according to the approach of Critical Cultural Studies, based on the Ritualistic Model. This approach emphasizes on analyzing to find the relation between meaning in the news information and the current structure of economics/politics/society. This is based on the basic concept that the process of constructing meaning is the cultural struggle between different groups of people that are in conflict with one another (Kanjana Kaewthep, 2001, p. 32). According to the Cultural Studies, a society consists of various groups of people categorized by criteria such as class, gender, generation, habitat and race. The people are placed in society by the hierarchy

structure. Therefore, the roles of communication towards social structure are diverse. Culture may maintain such a hierarchy structure or may challenge such categorizing by using meaning to struggle against it (Kanjana Kaewthep, 2001, p. 34).

According to the perspective of Stuart Hall (1932-2014), a thinker who supports the Critical Theory, there are 3 significant concepts related to this study: culture, ideology, and identity. Brooker (1970) observed that Hall's view on ideological culture in his literature had been greatly influenced by the theory of Richard Hoggart and Raymon Williams. Besides that, his view is a continuous development of Antonio Gramsci's hegemony concept and the principles of Critical Semiology (Brooker, as cited in Kajana Kaewthep and Somsuk Hinviman, 2008, p. 667).

Hall (1932-2014) blended new concepts from Post-Structuralism with critical theories by early thinkers like Antonio Gramsci. He created new terms to be used in analyzing communication and presented basic concepts about the process of communication, which is different from the existing ones and corresponds with the concept of ideological hegemony and the cultural negotiation. Thus, it can be concluded that the process of communication for the cultural negotiation requires production and reproduction of E-San culture through media to place it at equal status with the main Thai culture and to ensure that the sender and the receiver have the same understanding about the message. It also requires a process of communication that has systematic relation between its elements: sender, message, media, and receiver.

2.2.1 Sender

The perspective about the sender of Stuart Hall is a new one and is different from the perspectives about the sender in earlier periods, in which the sender is just the party who send news and information. According to Hall (1932-2014), the sender has to encode the message. He or she is not just "one who sends news and information" but also "encoder of the message." This change of perspective also has the implication that when the sender "sends" the message, he or she sends two things at the same time, the message and the tools to decode the message (Hall, as cited in Kanjana Kaewthep, 2004, p. 55). Encoding and decoding a message may create gap between the understanding of senders and receivers, in other word, the receiver may interpret the message not in the way that the sender intended. However, Hall views that at least the receiver will be able to

decode the primary meaning or the most significant meaning of the message correctly, through verbal, visual, audio media and other types of media. For example, when the audiences watch the screen of television, not only they interpret the message from the screen, but in the process they also learn or receive encoded message. When the receivers listen to E-San folk songs, watch E-San movies, or watch E-San television series, they also learn the code of meaning about differences, conflicts, struggle, hierarchy, and dominance resistance between E-San culture and the main Thai culture, which the sender has encoded.

In addition to the encoding, the senders always determine the condition of perception. Not only they provide the decoding tools in the message, but they also use another mechanism to transfer the intended meaning to the receivers, which is the condition of perception. According to this theory, it is observed that the icon sign helps the receivers to see the object very close to reality (Stuart Hall, as cited in Kanjana Kaewthep, 2004, p. 56). What should not be looked over is that the receivers will be able to view a picture in a realistic way when they are given a standpoint for viewing or a specific direction of viewing. In this case, it is viewing from the perspective of local E-San people. The senders make the viewers see from that point without any alternatives. The standpoint, the perspective, and the direction of viewing are condition of perception mechanism. When E-San culture is presented through the media, the message does not only come with decoding tools, but the condition of perception is also determined by the senders. For example, in the movie “Luk E-San”, the receiver’s standpoint, the perspective and the direction of viewing are fixed and they have to view the culture in the aspect of struggles of life and earning a living. As a result, the receiver can have any standpoints in the beginning, they could admire, disdain or have neutral opinion about E-San culture, but they will be gradually pulled to view from the standpoint intended by the sender. The picture that the receivers see will be from the same perspective as the sender, seeing the value of E-San culture. The technique of condition of perception mechanism can be used in many forms, such as through dialogues, through the amount of content (if one wants to emphasize E-San culture, there will be more content concerning E-San culture) and through music, like using the traditional musical instruments to show local culture and to emphasize the value of the culture.

Encoding and determining the condition of perception for the receivers resulted in the recognizing of the codes. Some coding that has been installed are presented as if they are natural and require no learning, especially when the message is sent through mass media. Social values make Thai people choose to receive news and information through mass media, accepting that it is credible. Thus, E-San culture is communicated through mass media in a way that praises it, which contrasts to the presentation of E-San culture as being inferior. For example, maids in TV series are usually E-San people and expresses E-San culture. It enables the viewers to perceive that E-San culture is inferior to the culture of the masters in the house, which is the standard Thai culture. These meanings are embedded in such conditions. They all require the ability of encoding in the sender. Stuart Hall suggests that the procedure of creating or producing information in which the sender uses the discursive practice depends on many elements: framing meaning and idea, knowledge-in-use, technical skill, vocational ideology, knowledge about institutions, understanding about social values and beliefs, and having clear picture of the receivers in mind (Hall, as cited in Kanjana Kaewthep, 2004, p. 61).

In communication for negotiation of E-San culture, the sender needs to send messages that the values of E-San culture, which is different, conflicting, resisting, hierarchical, and refusing to be dominated by the main Thai culture. Various conditions of perception are needed as well, such as having conversation about E-San culture, showing identity of E-San culture, determining the frequency of the media, or using presentation techniques. The procedure of production and reproduction compels the sender to depend on the framing of meaning and idea, in order to produce and reproduce images that represent the reality of E-San culture value, as well as having the knowledge-in-use and technical skill, which are important elements in the operation of language and a qualification of sender in the cultural negotiation.

2.2.2 Message

Hall (1932-2014) developed the concept of message from a theory of de Saussure (1857-1913), a linguist who became the pioneer in semiology theories. He explained the relation between “language” and “reality.” Linguistics used to view that people naming things because they want to refer to those things in a later time. However, Saussure views that the function of naming things in language has more benefits than that. It

helps human to organize, to construct, and to have the instrument for entering “reality.” It is noticeable that we do not just name things, but we are also very careful in selecting name for each thing (de Saussure, as cited in Kanjana Kaewthep, 2001, pp. 48-49).

Ferdinand de Saussure concluded that there are many versions of “reality” surrounding a person. The sender in each version selects the kind of language that creates images which represent reality in a particular way. Using this concept with the stories that mass media present about “E-San culture” means that mass media creates a picture of E-San culture. Publicizing information by using language as a medium also makes the receiver enter “reality about E-San culture” in the way that the sender desires. So, whenever we perceive such realities, we need to be aware that they are all “selective realities.”

According to the semiology scholars like Roland Barthes, ideology is embedded in the level of connotative meaning and in sub-consciousness of people. In each society, there is a process of meaning construction that is different, contradicting, and resisting. It is considered as a part of ideological struggle that uses mechanisms and strategies of meaning construction, such as limiting the original connotative meaning, maintaining some of the original meaning, and constructing a new meaning (Kanjana Kaewthep, 2001, p. 304). Therefore, the message used in the negotiation of E-San culture must create a meaning that is different, contradicting, and resisting to the main Thai culture.

The process to create and transfer such meaning depends on language as a tool in all kinds of media, such as verbal language in music, visual and audio language in movies, visual and symbol language in printed media, etc. Saussure developed this concept by analyzing how language generates meaning from the sender and the receiver. Stuart Hall created terms for this process: “encoding” and “decoding” (Kanjana Kaewthep, 2001, p. 51). An example of how language generates meaning is the explanation that there must be a system of relationship between the main and the sub-elements in every process, such as there is E-San culture, a sub-culture, within the main Thai culture. Another example is the principle of Similarity and Difference, such as E-San culture has some common characteristic with the main Thai culture, but also has its own identity as a culture (negotiation at a level of difference and negotiation as a level of struggle). Categories and hierarchy of categories are created to construct contradicting meaning, such as there is Thai culture and E-San culture and there is the

hierarchy of the two cultures. From initial study, in the creation of contradicting meaning, there is a hierarchical comparison that presents the equality of status (negotiation at a struggle level) and the hierarchical comparison that presents the superiority of status (negotiation at hierarchy level). There is also the construction of meaning that refuses some aspects that used to be dominated by the main Thai culture (negotiation at completion level or refusing domination).

We can conclude from Saussure's theory that in the beginning the sender creates reality about E-San culture by giving it some value, making it equal in status with the main Thai culture. In the second step, the sender disseminates the selected version of reality to the receivers. If the process of constructing and transferring the reality is successful, there is a shared meaning between the sender and the receiver. In other words, the sender is able to make the receiver perceive the shared meaning of E-San culture in the way that the sender intended. The point that we should focus is that the sender creates such version of reality from the close relationship between communication and social structure. On the one hand, communication reflects the existing condition of individuals and society, but on the other hand, it creates the identity of individuals and society (Kanjana Kaewthep, 2001, p. 41).

To summarize, communication for cultural negotiation of E-San culture requires a content or message that presents the reality about E-San culture in a way that increases its value. For example, one can use the principle of Similarity and Difference by stating the characteristics that E-San culture has in common with the main Thai culture, such as eating rice as the staple food, but also present that E-San culture has its own uniqueness because the people eat sticky rice regularly. This is the negotiation at difference level. Creating categories that separate E-San culture (we) and Thai culture (them) is the negotiation at a contradicting level. For example, the eating of sticky rice separates E-San people (we) from other people who do not eat sticky rice regularly (them). Creating hierarchy of categories to make E-San culture equal in status to the main Thai culture is the negotiation at struggle level. It is a perspective that although E-San people do not have common cooked rice to eat, they have their own sticky rice. As for the negotiation at a hierarchy level or making E-San culture seem superior than Thai culture, one can present that E-San people can find food from natural resources without having to spend money, while Bangkok people need money to buy everything.

At this level, E-San culture refuses to be dominated by Thai culture. For example, E-San people are not stupid. They have their local intelligence such as knowing how to make a living from nature. This is the transferring of a created version of reality to the receivers through media.

2.2.3 Media

As for the concept of media, Stuart Hall (1932-2014) explained that no matter how effective the strategy of meaning generation is, the presentation of picture that represents reality would achieve its goal in reality or not depends on a condition: how much authority that the sender has. The authority of the sender in creating and transferring reality through the mechanism of language varies according to the culture of each society and each local area. For example, modern society gives much authority to the mass media, so when E-San culture is presented through the mass media, that the version of reality is powerful enough to change the actual reality of E-San culture.

In communication through the media, the nature of the media and the form of presentation are significant factors that can have effects on the sender's encoding and the receiver's decoding. Stuart Hall observed and recorded the qualifications of various types of media. For example, if the content is presented through literary printed media, there is a high probability that the receiver might not notice the attributes of the subject being described. Television is a media that creates the virtual reality and makes the code look like naturalized code. Therefore, television is a media with transparency, making it look like a medium that transports the actual reality. However, the reality presented on the television screen is not the actual reality, but a created one.

In conclusion, communicating for the cultural negotiation of E-San culture requires the forms of media that has proper qualifications for the cultural negotiation. For example, E-San folk songs have the qualities of expressing feelings and frustration (anti-society). E-San movies allow the viewers to willingly open to receive the message (so they believe the message about E-San people and E-San culture). The audience has to sit in a dark room for a period of 1-2 hours while receiving the message through E-San movies (so the receiver fully receive absorbed the message about E-San culture). The construction of reality or images that seems real by E-San movies (gives the quality of being realistic in its presentation). Television series has the quality of presenting a

message for a long period of time (so the sender can present a lot of messages about E-San culture). People are inclined to spend more time with mass media than other institutions and spend more time watching series on television than other programs (so they can perceive a lot of messages about culture). The receivers approach and open themselves to mass media willingly, especially television, which some people turn on enthusiastically (so they perceive a lot of messages about culture). Television is a media that provides entertainment and pleasure, as well as reduces stress. It imitates reality very well so the content presented in television series have much influence on the audience (the receivers enjoy watching series and perceive much content about E-San culture).

2.2.4 Receiver

The concept of message receiver by Stuart Hall has some points in common with and some points differ from that of other theories. The different point is the comparison of code perceived by the sender and the receiver. Hall said that the code system of sender and receiver may not be the same. In most cases, they are different. There are many reasons that make the code system in the encoding and decoding between the sender and the receiver differ. They are inconsistent and may contradict with each other. These reasons include background, experience, education, occupation, economic benefits, political standpoint, gender, class, ideology, and culture. These differences between the sender and the receiver result in that receiver interpreting the message differently from what the sender intended (Stuart Hall, as cited in Kanjana Kaewthep, 2004, pp. 52-53). Therefore, the coding system of sender and receiver do not have to be the same. Decoding can vary from “the preferred reading” or decoding the message in the way that the sender intended, “the negotiated reading” or decoding the message differently from the intension of the sender, but not directly conflicting with it, to “the oppositional reading” or decoding the message from an opposing viewpoint or contradicting with the intension of the sender (Kajana Kaewthep & Somsuk Hinviman, 2008, p. 668).

The above explanation may seem similar to the Uses and Gratification Approach. Nevertheless, the difference between Stuart Hall's concept and that approach is the unit of analysis. The unit of analysis used in the concept of media is based on each individual (with his/her unique needs), but here, Hall analyzes by using group of people, categorized by the structure of economics, politics, society, and culture, as the unit of analysis. Therefore, in the concept of Stuart Hall, the receivers are not homo-generous group. The categorizing of receivers is in relation with forms and meanings of the message. It is not static grouping but dynamic one. For example, if the content of the message is about nationalism, the receivers are categorized according to the type of nationalism, such as the cultural nationalism, the open nationalism, and the patriotic nationalism (Stuart Hall, as cited in Kanjana Kaewthep, 2004, pp. 53-54).

Grouping or categorizing of receivers also systematically corresponds to the way that they interpret the message. If the messages are interpreted by the receivers that distorts from the intention of the sender, it is considered systematically distorted communication, in which all receivers in one group seem to misunderstand the message. Stuart Hall views that this process is being constructed by the communication system in society. The meanings that come from misinterpreting is not without direction. The distorting interpretations also contain a set of meanings that have common characteristics. According to the polysemic concept, the receivers may have various ways to interpret the message, but it is variety within framework. Stuart Hall calls it "Polysemic Values." However, among the various ways of interpretation, there is one that is the most outstanding or "the dominant meaning", which leads to the conclusion of Hall that the content presented through mass media can have ideological functions as desired by the authority of the media user, such as negotiating between the main culture and other sub-cultures in society.

Interpreting the content about E-San culture is relating to the categorizing of receivers by the content of messages about the main culture and sub-culture. The unit of receiver analysis in communication for the cultural negotiation should be divided into groups according to their own cultures: E-San receivers and non E-San receivers.

The concept, idea, and theory of communication for the cultural negotiation by Stuart Hall can be summarized it is a negotiation of E-San culture through media. It has

to be a systematic communication with relationships between sender, content, media, and receiver. The sender is one who adores E-San culture and wishes to reproduce the message about E-San culture. He or she produces the messages that emphasize the values of E-San culture and present them through the media used in the cultural negotiation so that the receiver may perceive the values of E-San culture in a way that is different, contradicting, struggling, hierarchical, and refusing to be dominated. If E-San culture has more space to express itself with stability, it means that the cultural negotiation of E-San culture is successful.

2.3 Concept and Theory on Identity

The concept of “identity” is usually mentioned together with the concept of power, definition, or representation. The description of “identity” or the construction of “self” can be explained in 2 ways: the structural view of self, and the post-modern view of self.

According to the research by Rattana Boonmatthaya (2002, p. 4), it can be concluded that the structural view of self is associated with overlapping meaning between identity and society. The structure of society determines behaviors about roles, responsibilities, and relationships with other individuals in society. This is called “the social structure determinism.” There is also identity in another dimension, which is related to thoughts, feelings, emotions, and how the individual define himself or herself in relation to the world, other people, and the environment. This is called “the actor-oriented approach.” Therefore, the construction of self is the overlapping between the social structure determinism and the actor-oriented approach. This idea corresponds with the concept of identity by Stuart Hall which defines the constructing of self as an inconstant process that flows with circumstances (Stuart Hall, 1997, as cited in Rattana Boonmatthaya, 2002, p. 4). Thus, identity is constructed by society and personal interpretation of each individual. It is resulted from the society because human beings are subjected to social context. It is also a result of personal interpretation because each individual views himself or herself in relation to other people in society. These procedures occur in various historical and social contexts in different periods and circumstances.

Therefore, it can be concluded that each set of discourse elements of identity does not need to be logically related. Self is constructed according to the context and it is the product of social and cultural process. There is also the right to construct identity as a result of personal adjustment of people to change in the age of globalization. These changes affect power-based relationships between groups of people in society, which are still unsettled and make the society pluralistic. Therefore, each group of people tries to create their own identities. This is directly related to the defining of one's rights or the creation of new space in society in order to adjust their relationships with other groups of people so that they can have their own standing in the society instead of being driven to the edge as marginalized people. By these conditions, there are several movements in society to demand the rights of small groups of people, such as ethnic groups, sub-culture groups, handicapped people, slum people, poor people, female, etc. (Arnan Kanjanaphan, as cited in Rattana Boonmathaya, 2002, pp. 4-5). According to the structural view of self, therefore, the structure of society contributes much to the determination of identity in a fixed and permanent way within the same social context.

As for the post-modern view of self, the concept of identity differs from that in the structural view for it states that an identity does not occur independently, but it is a composition of many elements, a process that comes from the relationship between elements. According to Judith Butler (1956), an identity is constructed from motivation that varies and changes with circumstance. It is not permanent or substantial (Judith Butler, as cited in Yanee Phanurak, 2005, p. 43). This corresponds to the concept of identity by Weedon (1978, as cited in Aphinya Fuangfusakul, 2000, p. 38) which states that identity is a "decent ring subject"; central significance is not given to the individual as the actor. An identity is a product of history and culture that changes with time. It is also a result of power negotiation in many levels of social relationships, ranging from micro unit like a family to macro unit like a nation. Identity is the process of constructing social meaning in oneself, which could be an individual or a group of people. Individuality or self is more of a social procedure that creates identity than the permanent core characteristics. In other word, self-changes all the time. It can be modified, adapted, added and reduced according to social and cultural context of the period of time.

To conclude, identity construction is connecting a person with others in order to find out who the person is and how he or she should relate to others. Identity is the way we relate to another human. It is not telling others and ourselves who we are as often misunderstood (Arnan Kanjanaphan, as cited in Thanet Charoenmuang & Wasan Panyakaew, 2000, p. 52). Furthermore, identity has significant implication for movements in society. It is the expression of efforts by those who are seeking social and cultural space and demanding the right to live distinctively and equally with other groups of people. Sub-cultures in Thailand are usually dominated by the main Thai culture, so they struggle to build their own identities and to find cultural spaces. People in sub-cultures do not allow others to determine their places in society and always look for a way to resist that in their daily lives. However, in order to avoid conflicts, the identity construction often takes the form of vagueness or the combination of identity. Therefore, the struggle to find identity in one's society is usually unstable and does not express itself very clearly.

As for the process of identity construction, the identity is produced by a social process of creating representation of identity, which is politics of space, a struggle to gain space for expressing oneself. The process begins with some vivid characteristics that are cheerful, easy to understand, and well-known, then reduce it to a few characteristics of identity. There are 3 elements in the method of reduction: over exaggerating the characteristics for easy comprehension, creating the opposing identity, and giving unequal value to the opposing identity.

From the study of cultural negotiation of E-San culture, the senders are seeking social space and cultural expression, driven by the fact that E-San culture has been dominated by Thai culture in the process of building the state of Thailand, which occurs simultaneously with the construction of Thai culture. The effort is in the form of being different, contradicting, struggling, hierarchical, and refusing cultural domination, by using the tools such as Linguistics and Historicism. This process also occurs in parallel with the building of the nation (Theeyut Boonmee, 2003, pp. 17-18). At the same time, the senders try to create identify of E-San culture by producing representation of E-San culture, highlighting some characteristics and reducing the number of characteristics so that the identity is easy to remember. This is done by creating the opposite pair,

contradicting, struggling, creating hierarchy and resisting domination by standard Thai culture, which is the main culture of Thailand.

2.4 Localism

The word “local area” has various meanings. In terms of geography, each “local area” has its own uniqueness, depending on the latitude, soil components, humidity, climate, temperature, etc., which are the elements of ecology structure in each area. For example, E-San region is a plateau formed by the raising of land in the West and the South of the area, so the land is sloping towards the East, forming basins (Khorat Basin and Sakon Nakhon Basin) and highland area. This is dividing of area by geography. In terms of history and administrative organization by the government of Thailand, an example is the Ministry of Interior divides the country into regions (E-San region, Southern region, etc.) by considering the culture and the way of life of the people in each area. Therefore, each local area has uniqueness according to its social and cultural context. At the same time, local area can also be categorized into province, district, sub-district, and village. Recently, some groups of scholars use river basin to indicate a local area, such as the Tha Chin River Basin, the Thai-Lao Culture Area, and the Chi River Basin. There are also other types of local area division by other group of scholars. Examples are the seminars about highland rural area or ethnic groups by government units in the Northern region.

In this research, localism or localization is part of the large global trends the occurs everywhere in the world, similarly to globalization. A local area is not a closed area that blocks itself from the world. On the opposite, it is related and connected to the economics, society, and politics at regional, national and global level. Therefore, it is undeniable that local communities are also part of the global trend. Localism is not the opposite or the enemy of globalization as misunderstood by many people. It is not “glocalization” or “glocalizing,” either. Localization or localism are defined by several scholars as follows.

Sany Chammarik (2000, p. 12) – localism or localization is “the process of persisting, struggling, restoring, and recovering the identity and freedom of local communities.” However, “the trend of localism does not imply only the struggle to

survive or the defending of oneself, but it also offers an alternative of new social order reformation, with a lot of space for diversity in society, economics, and culture, as well as human liberty and dignity.”

Patthana Kitti-Arsa (2003, p. 5) – Localization is a trend of local communities founded on independent intelligence, development, and history. Locality is not fixed or permanent, but is complex and full of varieties. Local areas are also related to one another in economics, politics, society, culture and landscape ecology. They are indistinguishably connected to regions, nations, and the world. We cannot separate localization from globalization. They are two sides of the same coin that are closely related.

Giddens, Anthony (1991, p. 242) – He explains the relations between globalization and localization as the dialect between the local and the global, emphasizing any interactions between local events and global trend of changes instead of viewing this relationship by using dichotomization or viewing localization and globalization as binary oppositions. He focuses on the perspective of positivism and essentialism.

In conclusion, localism means the process of persisting, struggling, restoring, and recovering the identity and freedom of local communities, and an alternative of new social order reformation under differences, diversity, complexity, in economics, social and culture, as well as liberty and dignity of human. Thus, it is inseparably related regions, nations and the world, and is focused on interactions between local events and global trend of changes.

As for Thailand, the concept of localism was apparently formed after the economic crisis in the year 1997. Thailand received negative effects from the changes in global society. The trend of globalization has gradually spread into many capitalism societies and Thailand was one of the countries facing the problem. Modernity is spreading over “urban society,” especially technological development that affected the way of life of city people, pressuring them to keep pace with global changes. On the opposite, “local society” can maintain their own way of lives in peace because they are far away from the culture of consumerism in urban society. This is why the trend of local development received much interest from many sectors that want to protect local communities. They empower the communities to manage and administrate their own

affairs as appropriate, in the form of collaboration. Roles and responsibilities of central government are reduced, changing from controlling to support and building mechanism that foster communities to develop themselves in a sustainable and appropriate way (Kulawit Samdaengdech, 2008, p. 27). Therefore, after the promulgation of the Constitution of Thailand B.E. 2540 and the economic crisis in the month of July of the same year, Thailand had the tendency to open more space for trends like “localism” or “localization” although the main stream of nation development had been focusing on “globalization” all along. Pasuk Phongpaichit (1990, p. 1) called the trend of localization that was even more intensified in Thai society after the economic crisis in the year 1997 that was called “localism discourse,” a discourse constructed from concepts and operations in society, economics and politics. It demands that Thai society return to and gives more importance to local areas, especially provincial communities in various forms. Examples are self-reliance in many areas, rejection of consumerism and development that focuses on industrial growth, community cultures, local intelligence (E-San region has a lot of this, especially intelligence in food), authority and rights of communities, and economic system initiated and granted by His Majesty the King on December 4, 1997. It also includes the return to nationalism in order to resist dominance of multinational corporations and international economic and political organizations.

Upon in the context of globalization, it is widely accepted that “localism” in modern societies is not a separation or isolation like it used to be in the past. The advance of technology and over all structure development made it hard for cities and local communities to be completely separated. Focusing the context of globalization or the process that all nations around the world are blended into one led to the emergence of “global society” in which the members can rapidly communicate with one another through modern technology. This is very different from 20- 30 years ago. The phenomenon occurs from the shared influence between economics, society, technology and politics. It is stepping over authority and borders of the State into global boundary monopoly. This phenomenon did not only affect the economic system, but it also infiltrated every dimensions of society. There is no exception, not even locality that is based on the natural resources and local intelligences that our ancestors had gathered (Boonying Prathum, 2008, p. 2).

Asawin Nedpogaeo (2003, p. 228) expresses an interesting perspective on societies in the age of globalization and the local communities. He views that such a process occurs from an interaction between the local and the global level, which are integrated. It is also motivated by borderless economics and moves toward consumerism and materialism. Bangkok used to be the center that powerfully and quickly spread value of consumerism to the local communities. Some teenagers from other provinces allowed themselves to break the law (selling amphetamine) because they wanted money to buy mobile phones and motorcycles just for gallivanting. Local intelligence was affected by the growth of capitalism. These correspond to what Siriporn Phakdeephasuk (2005, pp. 33-35) that mentioned localism in the context of modern society by concluding that the flooding of globalization into Thailand made many people fear that “universal oneness” would erase “local identities.” Thus, the conservation of local uniqueness became a matter that every sector in the society seriously reviewed in order to maintain “identities” and resist the strong flooding of globalization. In the past, not many people longed for the old times or found the local communities precious in their eyes. Now, it is a major discourse of Thai society. Its conceptual point is that local intelligence is also a part of globalization or a global culture.

Building upon these thoughts above, they show that the localism and the globalism are hard to separate entirely from each other. The media that presented the value of E-San culture began to enter the area of mass production and consumption, allowing listeners and audience to have more perception of value and meaning of E-San culture through itself. Communication for negotiation of E-San culture is a struggle to maintain a local culture under economic, social and cultural diversity and complexity of Thailand. Certainly, there is an inseparable connection between E-San region, other regions, nation-state of Thailand, other nation states, and the world. Therefore, it is important to focus on the study of relationship between local, national and global events, which is connected to dominance of the main culture and the negotiation of E-San culture in economics, politics, society and culture, as well as the study of changes that may occur if there are more communication for E-San cultural negotiation at a global level in the future.

2.5 Concept and Theory of Pluralism

Pluralism is the concept of perceiving the world as having plurality and diversity of objects, things, animals, plants, people and culture. Human used to have a primitive belief in polytheism, such as the worship of spirits, sky, mountain, river, and the creators of human being. Later, religious beliefs contradicted with such belief, so there was an argumentation whether the core of the universe or life should be one or many (Theerayut Boonmee, 2003, p. 4). The emergence of kingdoms that wanted absolute power in the period of building nation-states less than three centuries ago led to the concept of “monism” that believes that the origin of all creatures is one Sovereign Power. Therefore, each nation-state wants to have a single identity, a single culture, shared benefits, and the striving towards the same goals. In reality, a specific territory that people live together or a nation-state also consists of the diversity of cultures, languages, traditions, problems, benefits, and objectives. For example, the diversity of languages can be calculated in simple numbers so that we can clearly see the overall picture of the problem. Linguists said that there are more than 8,000 languages in the world, while there are only about 200 countries. Thus, on average, one country has 40 groups of people using their own languages (Theerayut Boonmee, 2003, p. 6). These languages are part of the culture of each group of people and they are related to the social structure in each local area when the idea of unity occurs during the building of nation-states. Many nations, Thailand included, tried to have its official language. Thailand made the effort to establish central Thai language as the main language of the society. However, it did not harmonize with the social structure in local communities.

The effort to create a single identity of nation-state and the building of nation-state that requires one national language, one standard culture, as well as the effort to use the same methodology in Science and Technology all over the world, create conflicts in societies. These conflicts often lead to loss, such as a mob of people with different political ideologies and the flight between different religious believers. In the ending of 20th century, the conflicts between races, regions, beliefs, thoughts, cultures, lifestyles, tastes, ethical and moral perspective became major policy problems in nations while they are trying to integrate the desirable vision with reality. The effort to create national unity often failed or changed by some factors. A new trend that respects

difference and diversity emerged in many dimensions of a nation (language, culture, society, and politics) and it became the origin of “pluralism.”

Pluralism is a most-modern trend of thought that believes in diversity and plurality. It emerged from the pressure of localization that seems to melt away the borders of nation-states and the drive to recover one’s identity. It changed the interest of people from trying to be uniformly similar to one another in trying to find one’s own unique identity (Goulbourn, as cited in Theerayut Boonmee, 2003, p. 61). This is sometimes called a politics of differences, a politics of diversity, and a politics of identity.

To be specific, there is pluralism that relates to culture or “multiculturalism”. The origin of this concept came from the desire to resist and to modify Americanism in the United States during World War I. It was proposed by Harace Kellen (1882-1974) and it influenced the forming of “National Alliance for Multiculturalism” which led to changes in many laws and policies, making them respect the diversity of cultures (Theerayut Boonmee, 2003, p. 65). This corresponds with the idea of L. William Seidman (1921-2009) who said that, “the heart of post-modern culture is the acceptance of plurality in social experience, the identity and standard of reality, beauty and morality” (Seidman, as cited in Theerayut Boonmee, 2003, p. 58). An outstanding characteristic of multiculturalism is the breaking up of oneness and throwing it away in the name of diversity, differences, and multi-dimensions. It is the rejection of the abstract idea of universalism and commonness, and the acceptance of concrete reality in diversity, uniqueness, and special features. This makes pluralism in a society depends on its context and history. Much importance is given to changes, transition, variables, discontinuity, and separation (West, as cited in Theerayut Boonmee, 2003, p. 58) in each society.

The study of cultural negotiation of E-San culture within the framework of pluralism requires me as the researcher to have pluralism concept of culture. In other word, it is necessary to view that a society has many different cultures. Therefore, the encoding of E-San cultural value by the sender must not be done in the way that compares and contrasts E-San culture and the main Thai culture as being opposite pair by explicitly rejecting or attacking. One should use other conditions of perception to make the receivers aware of the value of E-San culture as being equal to Thai culture. For example, presenting images that represent the reality of E-San culture enable the receivers to see that negative changes that occur in E-San society and culture are caused

by external factors. The construction of images that represent the reality of urban society as being different from rural society will not make the receivers in the main culture of the country have conflicting and rejecting feelings toward the message. They will continue to learn the value of E-San culture as being equal to Thai culture.

2.6 The Context of Political and Cultural Hegemony Over E-San

The political and cultural hegemony over E-San culture has consistently occurred and been linked to the history of Laos and Thailand. This has taken place alongside the E-San people's negotiation on the hegemony.

When Laos established the Kingdom of Lan Chang and spread its influence to Northeastern area during King Fah-Ngum. This is considered as the first migration of Lao people in E-San resulting in the conflict of power between Laos and Thailand in lower E-San area. At that time Laos dominated the culture, such as the building of great palaces... as symbol of the royalty (Yoshisuki Masuhara, 2003, pp. 94-98) and the compilation of code of laws, literary and historical record in order to legitimize the monarchy. Later on, King Sri Samut Bhuddhangkoon found the Kingdom of Lan Chang Champasak (Southern Laos) and allocated people to establish Ban Pang at Chi river basin. (Suvarnabhumi district, Roi Et province) around 1713. In 1767 he sent his children to settle down in central E-San area, resulting in the establishment of Lao community.

In 1771 King Suriyawongsa jointed force with Thailand to attack Vientiane. After the great victory, the whole Kingdom of Lan Chang Luang Prabang and Vientiane was the colony of Thailand. As a result, Thailand's political influence played a role in this region and Thailand dominated the culture to frame and reduce ethnic identities of E-San and Lao people, e.g. the ban on singing and playing Lao folk music in 1865 and the amendment of local traditions.

Thailand played an active political and the cultural hegemonic role in E-San since the government reform in 1882 and the revision of E-San city government. The term of "Northeast" was used to avoid the word Laos (1890). Later on, Thailand had to give up power over the left bank of the Mekong River in Laos to France (1893). This was the beginning of clear secession between Laos, Thailand and E-San. During the French occupation of Laos (1893-1924), Laos had developed faster than E-San. A number of E-

San people thus crossed the Mekong River to work there. At the same time, Thailand (during King Rama V) had built the modern nation in order to have unity in terms of politics, race and culture. Of course, E-San was one of the key areas as it was adjacent to Laos, the colony of France. After the border demarcation was completed in 1894, the Tesapibal countries administrative management was launched and the enactment of the Local Government Act B.E. 2440 required the people in the area to elect their village headman and subdistrict headman (Dararat Mattariganon, 2000, p. 56) to create a sense of belonging to the Kingdom of Thailand. The district administrative reform according to the provincial administration regulation in 1898 denounced governors, city rulers, dynasties and royal families and changed to the system governed by provincial governors, deputy governors, attorneys in order to reduce power of the local ruling elites as well as to dominate the culture by supporting education in E-San and the region to have a unified learning process. “Declaration of Education in Provinces 1898” promoted the modern education in E-San. Thai language was taught alongside the local dialects. The people learned the dialect and Thai together. E-San language textbook was printed using Thai alphabets to ensure that E-San people learn Thai alongside the local dialects.

The tributary state regime made E-San become part of Siam completely in 1899. The name was changed by cutting off the word “Laos” and using “Northeast” instead to reduce ethnic differences (Taweasilp Suebwattana, 1988, pp. 104-121). People must select “Thai nationality”, not “Lao, Khmer, Suay or Phuthai” in the population census questionnaire (Term Vipakpojanakij, 1970, p. 464). The promulgation of Feudal Act was to abolish Aya Si system that inherit ruling power by the clan line of local leaders, to regulate the feudal system for local noblemen to be similar to Thai government officials, to direct the central administrative rules and to create political consciousness as government officials among local leaders. In 1900 the Ministry of Interior announced the name change from Northeast district to “E-San district”. This was the first time the term “E-San” was used officially.

Regarding the cultural hegemony, Thailand had issued laws and regulations to define local customs to be united with the central customs. It started with the reformation of monastic organizations, which played significant roles in conveying local culture (Hierocracy Act B.E. 2445) and communicating modern knowledge and knowledge about Thai culture to local people. In addition, for some cities where local leaders were native

royalty, Thai government ordered certain traditions to be abolished with the aim to limit the status and power of local leaders. These abolished traditions were royal spirit worship of all rulers, rocket festival, which rulers played a key role, and the royal cremation at Thung Si Muang as it was resemblance to the royal cremation at Sanam Luang (Iamkamon Chantaprathet, 1995, pp. 115-117). One strong attempt to create a sense of Thainess among E-San people was through the enactment of the Elementary Education Act in 1964 requiring parents to send their children to elementary school. Studying Thai and its history cultivated the people of E-San about the Thainess-culture, language and historical background. At that time, patriots started petitions or to write to newspapers or other print media.

On the other side, the local people always tried to negotiate with such dominance. A concrete example is the rebellion of E-San people (1901-1902) in which the locals dissatisfied at the taxation and local noblemen at the reform that took their power and benefit away. All administrative agencies were governed under the central system to consolidate the power scattered into the monarchy, resulting in the formation of E-San localism or regionalism as some comments on the development of E-San began to appear in newspapers (Dararat Mettarikanon, 2000, pp. 57-58). Nonetheless, the effort of cultural hegemony of Thailand through the national-building policy of Field Marshal Plaek Pibulsongkram (1938-1944) culminated in the acceptance of Thai culture in by means of negotiation, such as taking Ramthone (Nationalism) and developing it into LanPlern (Morlam mix Ranthone)

The advent of the railways in 1946 led a large number of E-San people, Southeastern in particular, migrate to Bangkok for work. After work the workers from E-San usually gathered not only to exchange information about jobs, but also to sing and enjoy folk music to relax and heal homesickness. This can be considered as the beginning of cultural negotiation of E-San folk songs. In 1952 the drought crisis occurred in E-San. While the local people were suffering from this extensive drought, they had been pressured in many ways, such as the proclamation of “No Tricycle” (one of the main occupations of E-San people in those days) in Phra Nakhon district (1959) or the establishment of rural settlements in Chanthaburi and Rayong, where malaria was widely spread, during Field Marshal Sarit Thanarat’s regime, These had distressed and forced them to be in pain. Since the launch of the National Economic

and Social Development Plan in 1961, the degree of derogation had increased as greater disparities accumulated and the centralization was in place. Consequently, more and more E-San people migrated to Bangkok during the National Economic and Social Development Plan No. 1-3 (1961-1976) and reached its peak during the Plan No. 4-5 (1977-1986) as a number of industrial factories were situated in Bangkok Metropolitan Region. During the year 1972 to 1981 it was the flourishing period of the E-San music. The term “Pleng Looktung E-San” (E-San folk song) was coined in 1973 and “Mon Rak Mae Nam Moon” (A love story at Moon River), the first E-San film produced by the native, was made in 1977 (Weang Phalangwan, 2002, p. 315). But when there were situations involving national security, such as the 14 October 1973 incident, E-San way of life and culture appeared on media were often banned or censored as the government was afraid of the communist interference in which many activists camped in E-San region. As an objective of the National Economic and Social Development Plan No. 8 (1997-2001) shifted to support the decentralization, localism became popular in the society and E-San people began to strive for identity restoration and freedom of local communities.

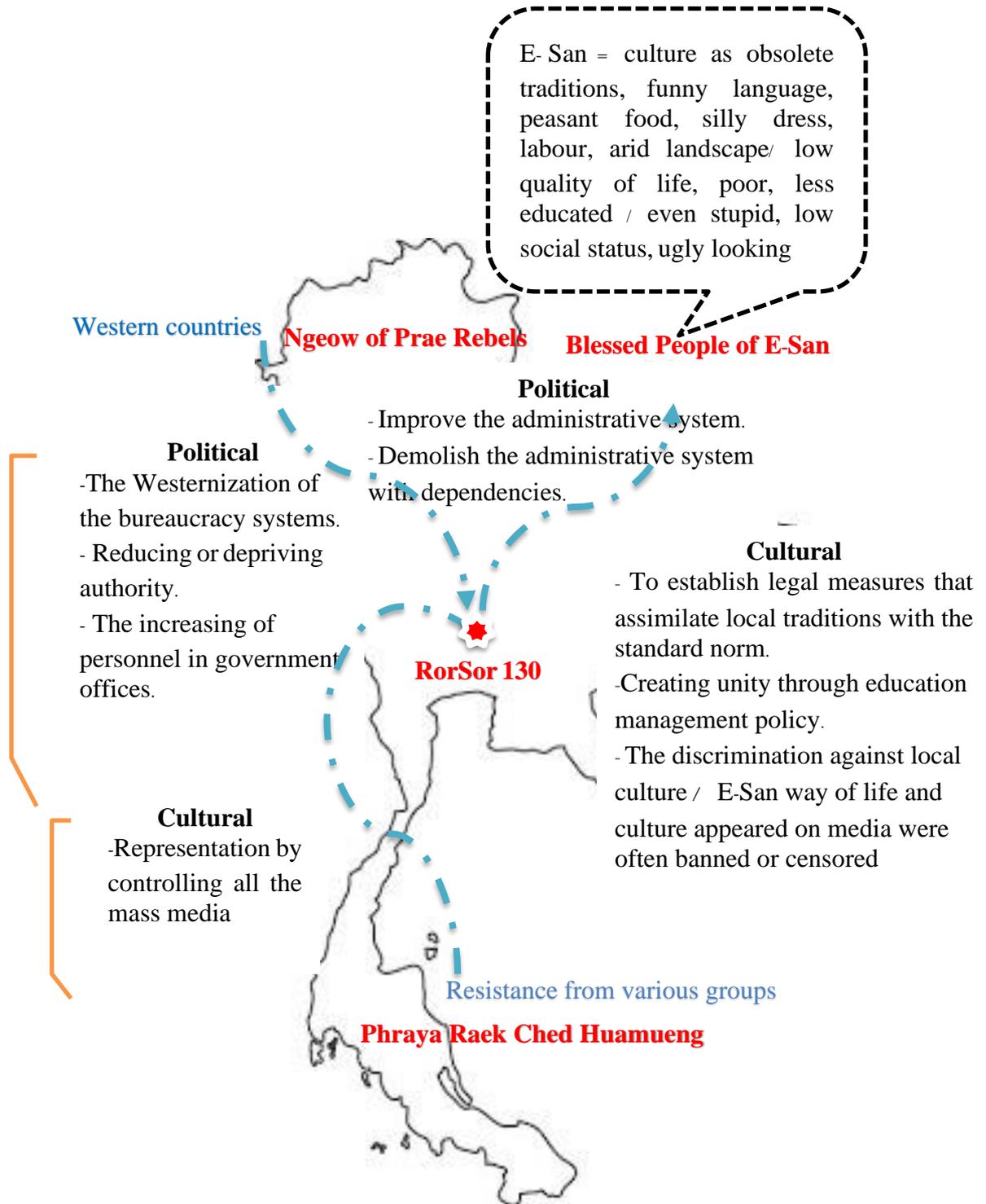


Figure 2.3 The Context of Political and Cultural Hegemony Over E-San Diagram

2.7 The Related Research

According to the research documents and the recent researches, these allow me to find the literature reviews related to media and E-San culture and researches on the negotiation as follows.

2.7.1 Research Related to Media and E-San Culture

1) Songsil Suksaen (2004) studied in “Isan folkway from the country song of Mike Piromporn”. The results showed that Mike’s folk songs present messages that reflect; lifestyle of the E-San people such as family and kinship with love, respect and caring for each other. The characteristics of E-San people and activities were presented in the community. The movement of labor force in and outside the country. Occupational problems that the workers encounter are the traditions and values of E-San.

2) Kittiwut paobanfang (1978) studied in “The imagine of E-San thai dialect in country song by Sala Kunnawut”. The results showed that Sala Kunnawut’ songs present message that reflect the imagination of society (love/commitment, environmental/social, occupation, status/social classes, nostalgia/love local) and the imagination of culture (lifestyle, religion/belief, the way of living/traditions).

3) Ratcahnee Saenwoem (2005) studied in “The concept of social and cultural in country song by Sala Kunnawut” The results showed that; the author presents the concept of conservation culture (living conditions/the way of life, traditions, belief, values), to build unity, to build morality (patience, responsibility, diligence), messages (love, living conditions, the way of life, occupation/income, encouragement, problem/the situation in the society).

4) Chaichana Pimkiri (2005) studied in “The Analysis Northeast social reflective picture from extemporaneous rhyme of Northeastern folksinger, Chawiwan Damnuern”. The results showed that the northeastern social reflective picture in the history aspect was 22%, the Northeastern social reflective picture in the livelihood aspect was 21%, the Northeastern social reflective picture in the bringing up aspect was 40%, and the Northeastern social reflective picture in the faithfulness aspect was 21%.

In the history aspect, the research found that the body was concerning to Thai nation history, building up the heroic deed of the king to retrieve the independence, building up the act of folks in war to protect the nation, and international relationship.

In the livelihood aspect, the research found that the body was concerning to the majority of Northeastern people' livelihood have the main occupation in agriculture. The most of problems of Northeastern people are dryness, lack of water to use in the agriculture, lack of knowledge for the water management, otherwise they have to do other occupations such as riding trishaw for hire, commerce, and artist. However, after the government brought the installment payment project and the Green Northeastern project to help the northeastern people, their livelihood were better.

In the bringing up aspect, the research found that the body was concerning to women behaviors, teaching children to escape from ruination, teaching the reality of life, giving the proverbs. Teaching the children to know and realize in the benefit of their ascendants, and the body concerning to having a family.

In the faithfulness aspect, the research found that the body was concerning to the faithfulness of Northeastern people in Buddhism, belief about hell and heaven, misfortune, ghosts, dream, former and next life, belief that the body is uncertain, culture, value and found that Northeastern people have the value to make a merit, this by this they may be received the effect of Buddhism principle.

5) Sanong Sawaiwan. (2002) studied in "An Analysis of Contemporary Isan Folk Songs during B.E. 2500-2545" The results show that:

(1) The most frequent type of content regarding the Isan way of life dealt with love stories concerning teenagers and disappointment in love. In a typical Morlam performance of Isan, performers use a Khaen (a kind of bamboo pipes of Pan), a phin (an indian lute-like instrument), and a sor (a bowed instrument made form coconut shell). As for the Isan cuisine, food is cooked by local residents themselves from vegetables and wildlife found in the locality. The greatest problem facing the area is drought.

(2) The most highly prized value is a love of Isan itself, and the belief in karma. The Songkran festival is the one most frequently alluded to, although reference is also made to Heet sipsong-a serious of religious rites, with a special one performed for each month. For example, the following festivals are observed: Boom

Bung Fai and Boom Prawet. 3) The changes that are taking place in society at large and local culture are alluded to in most folksong, particularly by the young to big city and abroad in search of work. The song reflects the Isan experience in the big city, including their working experiences, deception and suicide. Other changes in rural life involve the adoption of “foreign” cultural habits, including changes in dress and the kind of appliances used in the home.

6) Passapong Phiwphochai (2006) studied in “Isarn countrysongs and characteristics of the language and their reflections on local culture: The study of Siriporn Ampaipongsa's songs”. Results obtained from the study reveal that an easy straightforward language has been employed. Analyses of the songs also show two distinctive aspects of the Isarn culture: lifestyles of country people, and social changes.

7) Sanong klangprasri (1998) studied in “Mawlam cing: a survival strategy of Isan folk singer”. The qualitative data were collected during 1994-1997 show that the role of Morlom' cing in Isan culture is public entertaining. The processes of musical culture change in Isan Morlam are related of factors such as people beliefs, suppression politics and governing from central government in clouding socio-economic changes and marketing demand of modern Isan culture. In addition, because of different appreciation in music between two age groups, the Morlam' cing will develop itself without any relationship its original form.

8) Sutaphat Niyomsit (2012) studied in “Reflections on Isan People Identity from Television Drama” the results regarding language and content studied on the television drama showed that there were seven aspects that reflected on Isan people identity: way of life and activities, music, geography, language, belief, tradition, and martial art respectively. In the way of life and activities aspect was found to give highly presented on food, residence, and costume respectively. In the music aspect, there were three characteristics found on music instruments, Morlam, and Serng. In the language aspects found that six characteristics presented highly respectively on accent, kinship term, term of address, pronoun, adjective, and verb. In the belief aspect found four characteristics on religion, ghost, natural phenomenon, and herb belief. In the tradition aspects, there were two traditions found on individual tradition and social tradition. Similarly, in the martial art aspect found on ancient Thai boxing. Further, studied on three strategies in presenting reflections on Isan people identity was found presented

though three characters; those were the strategies in presenting though the characteristics, scripts, and scenes respectively.

The research on “communication for E-San cultural negotiation” is not only the study of type and frequency of E-San culture presence, media and E-San culture (as stated earlier), and the differences between E-San culture and the main Thai culture, but it is also an in-depth study of interpretation of meanings from images that represent reality of E-San culture to find out whether and how the meanings in the images create differences, contradict, and struggle against the main culture with the intensity of cultural negotiation through the content of the message.

9) Wiwat Sengklin (2002) studied in “The Country Song listening and Cassette Tape Buying Behavior in The Era When Thai Country Song are Broadcast on F.M. Radio” The results showed that the sample group expresses positive opinions towards the country music program broadcasting of F.M. radio station. Their appreciation, satisfaction and agreement with various issues are at a high level. Most of them think that the country music program broadcasting on F.M. radio station is much better than A.M. station in terms of clarity and sharpness of sound. This makes country music more popular and reached out to a larger group of listeners in Bangkok.

10) Thatsani Buarapha (1992-1993) studied in “Students’ Attitudes Toward Isan Cultures at Srinakharinwirot University, Mahasarakham Campus. The data were analyzed using mean (\bar{x}), standard deviation (SD), and analysis of variance from full score of five. The results showed that two cultures of the social cultures were rated the highest. They were “Isan culture makes a mankind close to Lord Buddha’s Teaching which leads to the love and concerns of people and the society”. There is no significant change in students’ attitudes toward Isan cultures at Srinakharinwirot University, Mahasarakham Campus with difference in students’ parents’ occupations, students’ faculty enrolled, and students’ demographic backgrounds.

11) Poonnisa Sirottamaphorn (2009) studied in “The dissemination of Northeastern culture via NOO-Hin INTER to secondary-level students”. The results showed that:

(1) NOO-HIN INTER Comics presents Northeastern culture content of all 5 types with domestic art at most including firstly on clothes and dressing;

secondly, is the arts including on language, craft type including weaving, sports and recreation type including plays, and humanities including traditions and cultures.

(2) The overall image of the dissemination of Northeastern culture was found that the content and picture that obviously conveyed the Northeastern culture appeared including the use of the Northeastern language, the pictures of music instrument, the dressing, the houses, the weaving tools used, the way of lives of the characters in finding food from nature and the simple living including the reflection on traditions, values, and beliefs of the Northeastern. The latent meaning appeared in the elements of comics through the main characters including characters, scenes, and dressing, were found that the characteristics of characters were determined demonstrating the social status, class, and financial status that were clearly different. The NooHin character had less advantage or lower qualification on cultural characteristics and value than Khun Milk including the study of only primary level, the occupation of house keeper, the dressing, and poor financial status of the family and the look which was not beautiful or fine; these things could be conveyed from using picture language in the elements of this comics.

(3) Most audiences both in sub-culture or those living in Northeastern culture and dominant culture or those living outside Northeastern culture would decode the meaning and making sense corresponding directly to the issues aimed by author to convey (the Preferred Reading). About the decoding and interpreting that were different from the point that the sender encode (the Oppositional Reading) at most was the stereotype of laborer as the representative of people in the Northeastern region since each audience had different experience, way of life, and cultural background.

12) Wiyada Thongpakde (2013) studied in “Communication for cultural transmission of the traditional Thai food known as Khanomjeen Paradok in Nakhon Ratchasima Province”. It could be summarized from the study that communication in the production procedure was a form of participatory and interpersonal communication by transferring know-how of making Khanomjeen. On the other hand, the distribution was a step which required an interaction from external society. The communication characteristics during distribution consisted of selling and dissemination Khanomjeen Paradok via two-way communication, participatory communication, mass communication, word of mouth communication with acquaintances or even purchasing as souvenir, new

media communication through internet network, such as websites, YouTube, etc; as well as traditional and religious ceremonies together with variety forms of media and activity via Khanomjeen annual festival. For consumption, consumers perceived the identity of Khanomjeen Pradok in every dimensions through five senses-shape. In addition, interpersonal communication has been occurred within consumers group during eating Khanomjeen together.

13) Napaporn Ativanichayapong (2013) studied in “A Decade of E-San Communities from the Perspective of Graduate Volunteers, Thammasat University”. The results synthesized knowledge from an independent study research of the Perspectives of Graduate Volunteers, Thammasat University. Who lives in a rural village in Northeastern Thailand almost months each time, during operations in the field. Which is a part of the graduate during the academic year, 2003-2012. E-San society is integrated between modernity and traditional society. The livelihood of E-San people there are a variety of under Modern Capitalism; manufacturer to sell intensive, contract farming system, Increasing the value of the output using the identity of community, and support from government institutions or mechanisms. But at the same time, E-San people also produce to consume and they have a tradition of philanthropy like agricultural society in bygone era.

Accordingly, to the research of “Communication for E-San cultural negotiation,” I will examine the study of opinions about the effects of media in presenting E-San culture to the receivers, in order to validate the results from the study “Folk music Listening Behavior and the Purchase of Song Albums When Folk Music was Broadcast in F.M Radio.” The study of relationship between the criteria for categorizing receivers and the decoding and the interpreting meaning of E-San culture by the receivers is similar to the research on “Attitude of Students in Srinakharinwirot University in Maha Sarakham toward E-San Culture” and the on research “The Transfer of E-San Culture through Noo Hin Inter Comic Books and the Effects on High School Students.” Nevertheless, this research studies the media such as E-San folk songs, E-San movies and E-San television series, which have different qualifications for an ideological negotiation. The criteria that the study used in categorizing the receivers were gender, occupation, age, income, education, habitat, and one’s perception of experience and understanding of E-San culture.

2.7.2 The Research Related to the Counter-Hegemony

1) Sirikarn Suvannapoo (2011) studied in “Communication for Cultural Negotiation of Kham Muang Culture: A Case Study of Charan Manophet’s Northern Folksongs”. The result of the study showed that the communication process for Kham Muang’s cultural negotiation via Charan Manophet’s folksongs was systematically involved sender, message, channel, and receiver. The sender was an artist who appreciated Kham Muang culture and was capable of producing the content which highlighted the values of kham Muang culture. The artist chose to deliver the messages through Northern-styled folksongs which effectively reached a wide range of audience. Receivers could perceive the messages and continue cultural negotiation in similar fashion. These factors demonstrated an attempt in cultural negotiation which can be explained as follows.

(1) The quality of the sender for cultural negotiation included the sender’s pride in Kham Muang culture. As a member of an elite family, he was raised in a family proud of Lanna culture. He also witnessed Lanna’s socio-cultural transition from traditional to compromised cultures under central Thai influences. These factors contributed to an awareness to preserve Kham Muang culture. He then created a unique style of Kham Muang folksongs and reproduced them through live concerts, tape cassettes, community theatres and various activities. Furthermore, Kham Muang cultural awareness could be seen in the sender’s lifestyle which reflected Kham Muang identity.

(2) The quality of content for cultural negotiation was seen in the song lyrics which defined the sense of “us” among people who shared Kham Muang culture to raise awareness and prided in local culture. At the same time, the song lyrics labeled mainstream culture as “them” to distance the ruling Thai culture as the culture of “the other.” In addition, the messages were seen to value Lanna culture to the same hierarchical level as central Thai culture by contrasting beautiful traditional Lanna and current Lanna culture under the Thai state with social, economic, and cultural changes.

(3) The quality of Kham Muang folksongs as the medium used for cultural negotiation emphasizing the creation of a new medium which was characteristically different from those of Thai culture. It was a unique blend between contemporary western music and traditional Lanna culture. It then resulted in a distinct

medium of modern Lanna which was uniquely found in its language, content, musical instruments, and melody.

For all the above reasons, Charan Manophet's Kham Muang folksongs could reach a wide range of audience. As a result, receivers including ones who shared the Kham Muang culture, those among other minor culture groups, and those of central Thai culture have become aware of communication process for Kham Muang's cultural negotiation particularly among the followers who chose to reproduce and preserve Kham Muang cultural ideology.

2) Prayut Wanna-Udom (2006) studied in "Negotiation process of "Morlum" and its audiences regarding the roles and influences of culture industry system". The results show that due to the transition of traditional Morlum to respond to the rules of present day cultural industry, Morlum entered the three circles of industrial production, distribution and consumption. The three Morlum sub genres that survive in the age of cultural industry are "Morlum Ruaeng tor klon", "Morlum Concert" and "Morlum Sing." were that for Morlum to survive in the changing and the fast-moving cultural industry, Morlum artists need to maintain the original cultural roots, which means the art of Morlum, to create Morlum successors, to pass on the arts to the younger generations of Morlum artists, to build and extend its cultural capitals, to keep open the means of negotiation for new meanings, to propagate the cultural practice of Morlum, and the ultimate goal of Morlum art, to be free from the hold of cultural industry as much as possible.

3) Rungarun Bunsan, Prayun Lasaeng and Saichon Singsuwan (2000) studied in "A study of model of learning and teaching Morlum of national artists in Northeast of Thailand". The results showed that the motivation affecting on art creativity of Morlum performance of national artists were personal talent, family circumstances, communities and also outside environment of the communities. The content distinguished lyrics with which the national artists were pleased, most were useful and educational for the audience to know about Buddhism, Northeast of Thailand culture, living in each stage of life, and social development. The content of lyrics with the audience were satisfied most were varied depending on group of audience.

4) Kajitkwan Kijvisala (2010) studied in "Meaning of counter-social power through narrative form of Thai Films during 1970-2007". The result of this

research found that, from 57 studied movies, in a term of the meaning construction process, the social-counter power film genre, on the one hand, has shared a common narrative structure to other sorts of film. On the other hand, it has its specific character of the meaning construction process in terms of character, plot, theme and the construction in real and seemly spaces.

In the part of relationship between the resistant and public, this research discovered that the resistant in the films have been constructed as a person who has good relationship with their family and society. They also have various sorts of friends but a half of them are friends that incommode their fighting's. Meanwhile enemy they have faced mostly ate in form of personal level, only less of them are in form of institutional or social level.

In the part of an ideology, although, these films have told stories about the counter-social power people, half of them ideologically made these resistant retreating from their fights. Moreover, it has discovered a function of a non-class ideologies are namely generosity, a legal occupation in accordance with social norm, enthusiasm and sedulousness.

In the part of identity, the resistant have been majorly constructed as a man, age between 15-16 year olds. They might be a lower or middle class man with a low education who is a white-collar shirt or a person who works dissonantly to social norm. They have a proper manner, generosity and sedulousness. They provide a well treat to their own family as same as to weakling and love to their friends. They actively protect their own rights but less of them are progressively protect rights of the others of the public.

5) Thananuch Sanguanasak (2003) studied in “Negotiation and content control between sponsor and production unit for Khon Jon Academic Documentary”. This results found that negotiation and content control between sponsor and production unit had taken place in all five episodes. There are three types of negotiation: ideological negotiation, content negotiation, and technical negotiation. The three types of negotiation are not totally separated. They are intertwined. One type of negotiation can link to another type of negotiation.

Negotiation also takes place in all phases of production: pre-production, production, post-production, and review. Most of the negotiations took place in

reviewing phase since the sponsor was able to see the total form and the content of documentary.

Negotiation that took place in Khon Jon documentary ranges from a total restructuring of documentary structure to minor changes. Most of the negotiation resulted in minor changes while the original structures remain intact. Even though negotiation has occurred since pre-production phase, the production unit, with its journalism background and professionalism, tried to re-negotiate all through the production process.

6) Kuwit Samdaengdech (2008) studied in “Media usage for identity construction and maintenance of Chonburi Football Club’s Fans”. The research revealed that Chonburi football club’s fans media usage for identity construction and maintenance in general area or daily life is utilization of new media, public media, person media, and object media depending on convenience to inventive identity production. In this area, Chonburi fan will be absorbed general identity and bind fans relation together. Media usage for identity construction and maintenance in special area like in soccer match and fanclub activity area is utilization of activity media, person media, and object media to real getting in touch with team and intensively identity production including learning of cheer identity and relation binding amongst fans of Chonburi team.

Noted in this research, Chonburi fans are “active” fan, Chonburi fans are energetic and able to self-create media and area for their own culture preservation e.g. www.chonburifc.net and fanclub area. Furthermore, it is found that Chonburi football club characterize as local activity requiring participation of local people. Besides characteristic of Chonburi fans and European football club fans are nearly same but base thought, most of Chonburi fans are local people so their supporting’s able to being local team leading to sense of ownership, while European football club fans due to their own favor without any sense of ownership.

7) Surasom Krisnachuta (2004) studied in “Cultural Politics of Otherness in the Media Space: The Contending Discourses on Energy. Master of Arts (Social Development), Chiang Mai University” This study looks at three controversial case of energy production, namely, Park Mun hydropower plant, Ubon Ratchathani, and the coal-fuelled projects at Bor Nok and Hin Krut, Prachub Khiri Khan. The history

of the conflicts from 1989-2003 of the former and those of the latter from 1995-2003 have provided the background information of the struggle between the two principal actors, i.e., the concern state authorities on one side and the effected communities on the other.

Both sides and their respective supporters had engaged in confrontation as well as in argumentation in the public domain. The confrontation, occasionally violent, is social as much as political by nature. It had not been restricted to institutional politics, but far extended to “street politics”. Likewise, the argumentation, hotly debated, had not been confined within the “chamber meeting”, but had extensively involved the public in the media space.

The study attempted to decipher the underlying assumptions and the presentations of the contending discourses on energy. It regards not as an “object”, being neutral in meaning and utilization, rather it can be “objectified” by different “subjects”. Different discourses from different “subjects” had emerged from different sides of “the battle line”, and had fought in the field of “meaning” for the public understanding and the acceptance. In the course of discursive construction, a frequent “tactical manoeuvre” from the dominant discourse was to portray the contender as “others”, and by so doing, it was to marginalize and delegitimize them. The discourse from the other side did not only make counterattacks and presented themselves as an integral socially responsible unit, but more importantly, they had tried to transcend the conventional dichotomy between “us” and “them”.

The contending discourses in the media space of Thailand are caused by many factors. Which affect the selection of the text and layout in the area of media texts, that is, information not from the sender, but from the power relations in society associated with the condition of political, economical conditions and cultural conditions.

8) Sujitra Pianroong (2010) studied in “Communication for the Construction, Maintenance and Negotiation of a Monness Identity by A Diasporic Ethnic Mon Group Under Globalization Currents”. The research found that historical awareness in the context of community shapes their identities into different types such as high class Mon of Prapadaeng, traders of Mon in Koh Kred, and fisherman of Bangkradi. The most important factor in shaping these different appearances were

numbers and control of old generation. The construction, maintenance and negotiation of identity were done through six integrated communicative genres. They were printed media, interpersonal communication, traditional media, material media, networks and organization of Mon's, and language of everyday use.

Additionally, the research also found that mutual perception of Mon identity in the eyes of insiders and outsiders were divided into two ways by those who were people who rich in civilization and those who were strict Buddhist. These types mingled with the otherness of Myanmar and can make Mon diasporic ethnic group live in Thai society smoothly.

9) Ladda Chittakuttanon (2009) studied in "Analysis of Cultural Communication for Existence and Transmission of Inthakin Festival". The result of interaction of association in two cultures of Inthakin tradition, found that most of interaction was in style of hybridization, secondly resistance, thirdly accommodations and negotiation. At the same time, interaction in style of substitution, dominance and rejection were in the same level. In term of factors affected to existence and change of Inthakin tradition, internal factors were changes of civil administration, moving Inthakin pillar, changes of community context. Internal factors were people relating to this tradition and intruding of new media. Lastly, factors limiting this tradition were age and border of tradition, belief in sacredness of tradition and deterioration of successor and experts of Inthakin tradition.

10) Jiraporn Khunsri (2016) studied in "Power Negotiation of local Culture in Media Globalization Era" The findings indicated that "Sor" should adapt its characteristics to balance Lanna identity and apply itself based on the "Fish way of Arts", the principle which is used to transmit the core value of "Sor" to both the performers and the audiences. The importance of irreplaceable roles and functions of "Sor" should be acknowledged as they are important to the society. Moreover, "Sor" as a performing medium has highly distinct characteristics as a medium which combines the worldly dimension with the Dhamma dimension. The "Sor" content is highly connected to the audience's lifestyle due to flexibility of the lyrics, rhythm, and appropriateness. It was found that "Sor" is a type of medium sized media with a local identity and friendly Lanna style management.

11) Nuttapot Phocharoen, Supanee lueboonchoo, and Pattamawadee Chansuwan (2016) studied in “Transmission and Preservation of music of the Lao Vieng Ethnics Group at Tumbol Don Kha, U-thong Distric Suphan-Buri province”. The results showed that the music of ethnic Lao Wiang Thong, Suphan Buri Province Don Kha, originally a folk music as well as the East. Originally, Canada is the main instrument. Vientiane, Laos ethnic group influenced society and culture outside to inside. The group of friends was popular with the younger generation who lack of support from local organizations People who know less. Make music, ethnic Vieng, Laos began to fade with time. Ceremony, a ritual is believed the disease. This is similar to the medium by a worship of ancestors. Conservation and musical heritage of ethnic groups in Laos Don Kha Vieng Thong, Suphan Buri are passed down from generation to generation through teaching, saying to each other in kinship. There are performances at various events Playing music in various applications and shows for visitors to watch.

12) Sirimit Praphanturakit (2008) studied in “Entertainment Media and the Relationship between Thailand and Laos: A Construction of Lao Identity in the Film Lucky Loser”. The results showed that the meaning of being Lao was produced through the standpoint of “the main stream Thai people. So Lao characters in the film were “presented as” being ridiculous, outmoded, underdeveloped, having to rely on the resources of Thailand (economic and knowledge), and being marginal citizens of the world. Such meaning has been produced and reproduced to create righteousness in insisting that “Thai are superior to Lao.” However, even with the modified name and symbol of the “Lao” from the movie already. But the main (dominant meaning) have also been preserved intact. In terms of decoding “Lao” is transcription of a variety of different samples (polysemy). In the case of receivers who are government officers or work closely with the central authority tend to strongly negotiate/resist this set of codes on Lao ideology, while general people or those further ways from the central authority tend to have less negotiation/resistance toward the set of codes, or even accept the image of Lao presented in the film. In the even case of receivers who do not have direct experience of Lao society and culture tend to agree and acknowledge the identity of Lao constructed by the movie. However, the sample group with direct experience decodes the message in various ways, depending on their experiences. At the same Thai people in E-San region are likely to decode their identities as being Thai and being Lao,

which shows that E-San people clearly acknowledge themselves as being Thai and partially acknowledge themselves as being Lao. Although this belittling meaning does not lead to conflict that clearly create physical violence, such ideology does lead to the suppressing of Lao's identity and the persisting of distrustful atmosphere in the relationship between Thailand and Lao.

These researches show us that most studies of ideological negotiation are about the process of creating, transferring and maintaining local cultures. They did not make connection between media, which is a significant tool for the cultural negotiation in present society. Some studies may focused on an ideological negotiation but they did not emphasize the aspect of cultural negotiation. The examples are "The Study of Negotiation Process of Morlum and the Audience toward the Roles and Influence of Culture Industry System" and "The Study of the Meaning of Resistance against Social Power through Story-telling in Thai Motion Pictures between B.E. 2513-2550." There was only "The Research of Communication for Ideological Negotiation of Kham Mueng Culture: Case Study of Folk Songs by Charan Manopetch" that studied the ideological-cultural negotiation of culture through media.

As noted, the research studies communication for cultural negotiation of E-San culture, which is a different context. It is also a study of media types that have qualifications for ideological negotiation, such as music, movies, and television series. Therefore, the research also includes the perception of cultural negotiation among receivers who are inside and outside E-San culture. This will be discussed in the next chapter.

2.8 The Conceptual Framework of the Study

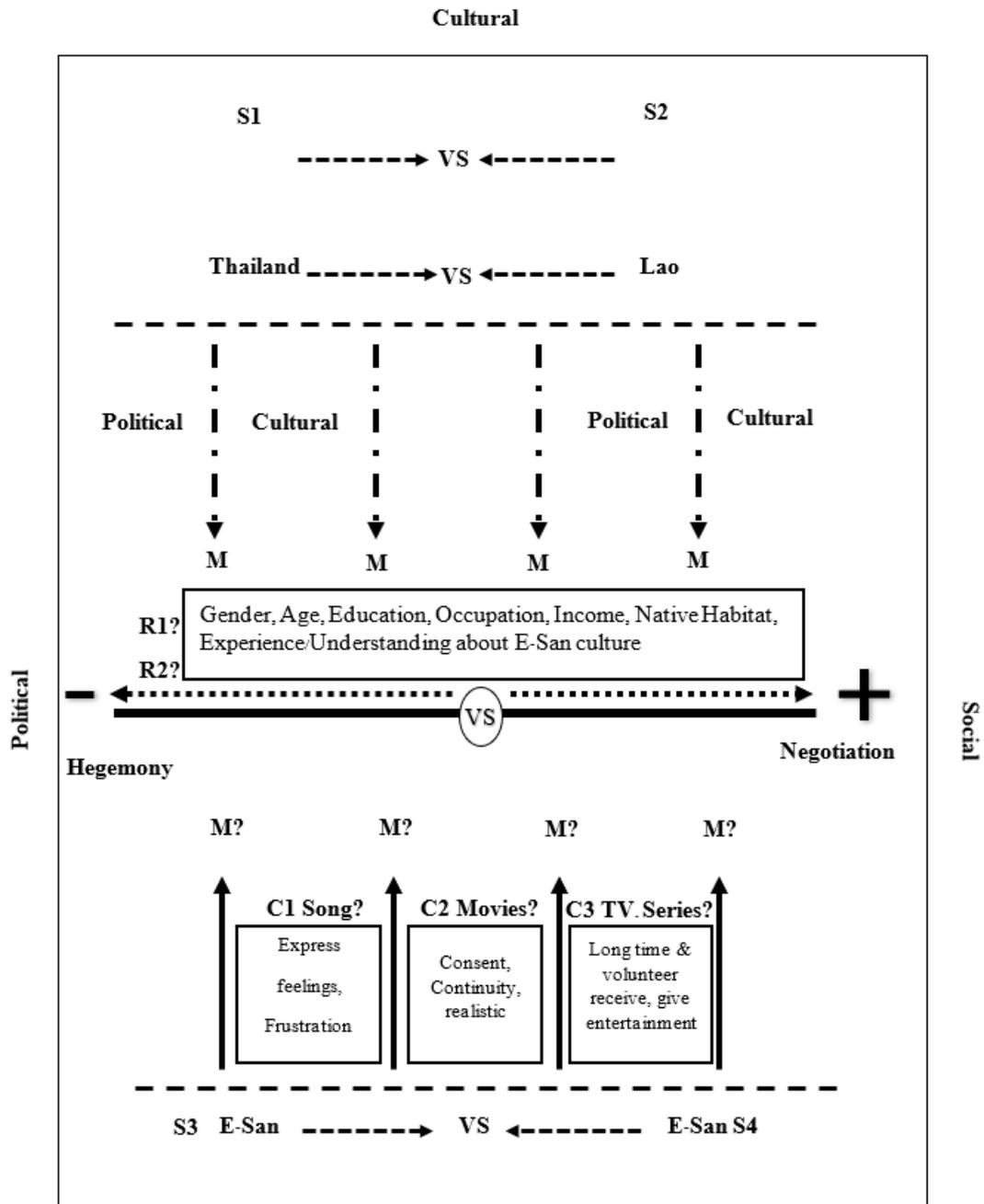


Figure 2.4 The Conceptual Framework of the Study

CHAPTER 3

RESERCH METHODOLOGY

The research titled on “Communication for Cultural Negotiation of E-San Culture” was implemented using the mixed method technique. Which are categorized into 3 part: Part 1 is study the intensity of E-San cultural negotiation through message by employing mixed methods between the content and context analyses of E-San folk song, E-San films, and E-San television series. Part 2 and 3 is study the qualifications of media as a tool for cultural negotiation, and the perception of E-San cultural negotiation by E-San and non E-San message receivers by quantitative method with utilizing the survey research technique. It is a close-ended questionnaire that was employed for collecting data.

Part 1 Study the Intensity of E-San Cultural Negotiation through Messages

In this study of “communication for cultural negotiation of E-San culture,” the part will studies the intensity of E-San cultural negotiation through messages by employing mixed methods between the content and context analyses. The Population and sample group will be described as below.

3.1 The Population and Sample Group who are Media Producer

The population in this research is the content of message about E- San culture which can be classified in E-San folk songs, E-San movies and E-San television series. The selection of samples was conducted by purposive sampling. They are media of which the senders who are a local E- San people with authority to encode the message. These senders are widely accepted in presenting messages about E-San culture.

3.1.1 Folk Songs

By examining this, I conducted a purposive sampling from the senders who have native habitat in E- San regions. They have the authority to encode the messages into

E-San folk songs and they are accepted as presenters of E-San culture. There were 13 popular E-San folk songs composed by E-San people that were selected for this research (Weang Phalangwan, 2002).

Exploration Period (before year 1958)

- 1) Berng Khong by Chalermchai Sriruecha

Early Development Period (year 1958)

- 2) Sao Fang Khong by Khampan Phewkham

Development Period (year 1959-1971)

- 3) La Korn Bangkok by Sanya Chulaphon
- 4) Sama Kack Thae Nor by Sanya Chulaphorn
- 5) Serng Swing by Sanya Chulaphorn

Distinction Period (year 1959-1971)

- 6) Khao Neow Tid Mue by Chor Khamcha-ee

Golden Period (year 1972-1981)

- 7) E-San Lumplern by Surin Phaksiri
- 8) Tam Nong Klab Sarakham by Thawin Thitibutta
- 9) Lamplern Charoen Chai by Dao Baandon
- 10) Khid Hod Ai Nae Der by Thepphorn Petch-ubon
- 11) E-San Baan Khong Hao by Phongsak Chantharukka
- 12) Duan Bor Kor Sor by Phongsak Chantharukka
- 13) Sao Ubon Ror Rak by PhongsakChantarukka

3.1.2 Movies

As a way of doing this, I selected a sample group by purposive sampling with choosing from senders who have native habitat in E-San region. They have authority to encode the messages in movies that present E-San culture, and are accepted as presenters of E-San culture. There were 6 popular E-San movies directed by E-San people that were selected for this research (Weang Phalangwan, 2002, and literature review).

- 1) Mon Rak Mae Nam Moon by Phongsak Chantaruuka, year 1977
- 2) Khru Baannok directed by Surasee Phatham, year 1978
- 3) Kong Khao Noi Kha Mae by Phongsak Chantarukka, year 1980

- 4) Yaem Yasothorn by Phetthai Wongkhamlao, year 2005
- 5) Khru Baannok Baan Nongheyai by Surasee Phatham, year 2010
- 6) Phubao Taibaan E-San Indy by Uthane Sriwi, year 2014

3.1.3 Television Series

With viewing this, I selected a sample group by purposive sampling with choosing from the senders who have native habitat in E-San region who have authority to encode the messages in television series that present E-San culture, and are accepted as presenters of E-San culture (Phodeekham Entertainment, under the management of Thongchai Prasongsanti. There were 3 popular E-San television series produced by E-San people that were selected for this research.

1) Plengrak Rim Fang Khong on aired in year 2007 at channel 7 on Monday and Tuesday at 8.30 pm. The script was written by Thongchai Prasongsanti. The television script was written by Phanlop Sincharoen, Chonlada Tieosuwan, and Sonthaya Suchada. Directed by Thongchai Prasongsanti.

2) Rayrai Luksao Baanpa on aired in year 2008 at channel 7 on Friday - Saturday at 8.30 pm. The script was written by Thongchai Prasongsanti. The television script was written by Na Phat. Directed by Thongchai Prasongsanti.

3) Mon Rak Maenam Moon on aired in year 2011 at channel 7 on Monday and Tuesday at 8.30 pm. The script was written by Phongsak Chantaruuka. The television script was written by Khathahat Butpaket. Directed by Thongchai Prasongsanti.

3.2 Research Tools

The research tools used in studying the intensity of cultural negotiation of E-San culture through the content of message in this research were the content analysis and textual analysis.

3.2.1 Content Analysis

It is an instrument for analyzing the content, including coding sheet for counting the number of types and frequency of E-San cultures presented in media. The frequency in E-San folk songs were counted by the number of appearances of E-San culture in each verse, not counting the same culture that reappear in the verse. In movies and television series, the frequency was counted by the number of appearances of E-San culture in each screen of a movie or a television series. The re-appearing of the same culture was not counted. This can be seen in the coding sheet that shows the types and frequency of E-San culture appearances.

Table 3.1 Coding Sheet for Counting the Number of Types and the Frequency of E-San Cultures Presented in Media

| Verses/Screen | E-San Culture | | | | | | | | | | | | | | | | |
|---------------|---------------|----------|-------|-------|-------------|--------------|------------------------|----------|-----------------|--------------|------------------|---------------------|---------------|------------|-----------------------|------------|------------------|
| | Content | language | Music | Dance | Local games | Local sports | Customs and traditions | Morality | Belief/Religion | Food/Cooking | Clothes/Costumes | Houses/Architecture | Child raising | Occupation | Medicine/Medical care | Needlework | Weaving/Basketry |
| 1 | | | | | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | | | | | |
| 3 | | | | | | | | | | | | | | | | | |
| 4 | | | | | | | | | | | | | | | | | |
| 5 | | | | | | | | | | | | | | | | | |
| SUM | | | | | | | | | | | | | | | | | |

3.2.2 Textual Analysis

It is a research instrument for analyzing text. This tool is a concept-driven because it was constructed from theory/concept/idea/research. At the same time, it is also data driven for the analysis was based data as well. An example is the interpretation

of text about E-San culture by using the theory of Roland Barthes (1915-1980), which states that every society has its own process of the meaning construction that is different, contradicting and struggling, like the battle of ideologies going on all the time (Kanjana Kaewthep, 2001, p. 304). This was conducted along with the analysis of data from the content of E-San folk songs, E-San movies, and E-San television series. It was found that there were many levels in the construction of meaning. At the level of struggling, the comparison shows the equality of both sides. At the level of hierarchy, the subject was shown as being superior. At the level of complete rejection of dominance, the subject refuses to be dominated. Therefore, in addition to the construction of meaning at the level of difference in the content analysis, the textual analysis in this research has established 4 levels of intensity in cultural negotiation of E-San culture through messages: the contradicting level (establishing criteria to separate between “them” and “us”, between E-San people and non E-San people), the struggling level (establishing categories and hierarchy of categories in order to show that E-San culture is equal to other cultures), the hierarchical level (establishing categories and hierarchy of categories in order to show superiority of E-San culture), and rejecting the dominance level (constructing meaning in ways that refuses the aspect that used to be dominated by others).

3.3 Data Collection

In this research, there were 2 stages of data collection, which are:

Stage 1 – The researcher I studied and gathered secondary data from the sources such as concepts and theories used in this study, the related research, the context of political dominance and the domination over E-San culture, including general information of the senders, in order to establish the research framework.

Stage 2 – The researcher I studied and analyzed the data by using the content analysis on cultural negotiation of E-San culture at the level of differentiating. The frequency of appearances of E-San culture were counted on the aspect of arts (language, music, traditional dances), sports and recreation (traditional games and sports), humanity (customs, traditions, morality, beliefs/religions), domestic arts, (food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment),

craftwork (needlework, weaving, basket making). This stage also includes textual analysis of the content that has cultural negotiation of E-San culture at the level of struggling, contradicting, hierarchy, and rejecting dominance.

3.4 Data Analysis and Conclusion

The researcher analyzed the data by the content analysis and textual analysis in order to present the results in the form of descriptive analysis. The data is extracted from the content analysis and the study of documents, then it was arranged and more analysis was conducted by interpreting and connecting the data according to the objectives of this research so that the researcher can point out the intensity of cultural negotiation of E-San culture through the content. This will be seen in the next chapter.

Part 2 Study the qualifications of media as a tool for cultural negotiation

In this study of “communication for cultural negotiation of E-San culture,” there is a part that studies the qualifications of media as a tool for cultural negotiation by quantitative method with utilizing the survey research technique.

3.5 Research Variables

1) Independent variables are the qualifications of media for cultural negotiation of E-San culture.

2) Dependent variables are the perception of cultural negotiation by message receivers.

Part 3 Studies the perception of E-San cultural negotiation by E-San and non E-San message receivers

In this study of “communication for cultural negotiation of E-San culture,” there is a part that studies the perception of E-San cultural negotiation by E-San and non E-San message receivers by quantitative method with utilizing the survey research technique.

3.6 Research Variables

1) Independent variables are the grouping of receivers according to gender, age, education, occupation, income, native habitat, and experience/understanding of E-San culture.

2) Dependent variables are the perception of cultural negotiation by message receivers (perception of self-definition, perception of dominance by the main culture, perception of negotiation by E-San culture). The second part (the study of media qualifications) and the third part (the study of perception of E-San cultural negotiation) of the research are quantitative research. The details are as follows.

3.7 Hypothesis

3.7.1 Hypothesis 1: The Categorizing of Receivers with Different Predictors (Gender, Age, Education, Occupation, Income, Native Habitat, Experience/Understanding about E-San culture) towards the Difference in the Perception of Cultural Negotiation

1) Hypothesis 1.1: There is a mean difference in the perception of cultural negotiation between the male group and the female group.

H0: There is no a mean difference in the perception of cultural negotiation between the male group and the female group.

H1: There is a mean difference in the perception of cultural negotiation between the male group and the female group.

2) Hypothesis 1.2: There is statistically significant relationship between ages of receivers and the perception of cultural negotiation.

H0: There is no statistically significant relationship between ages of receivers and the perception of cultural negotiation.

H1: There is statistically significant relationship between ages of receivers and the perception of cultural negotiation.

3) Hypothesis 1.3: There are differences between levels of education and the perception of E-San cultural negotiation.

H0: There are no differences between levels of education and the perception of E-San cultural negotiation.

H1: There are differences between levels of education and the perception of E-San cultural negotiation.

4) Hypothesis 1.4: There are differences between occupation and the perception of E-San cultural negotiation.

H0: There are no differences between occupation and the perception of E-San cultural negotiation.

H1: There are differences between occupation and the perception of E-San cultural negotiation.

5) Hypothesis 1.5: There are differences between income and the perception of E-San cultural negotiation.

H0: There are no differences between income and the perception of E-San cultural negotiation.

H1: There are differences between income and the perception of E-San cultural negotiation.

3.7.2 Hypothesis 2: There are Differences between Receiver's Culture and the Perception of E-San Cultural Negotiation

1) Hypothesis 2.1: There are differences between native habitat and the perception of E-San cultural hegemony.

H0: There are no differences between native habitat and the perception of E-San cultural hegemony.

H1: There are differences between native habitat and the perception of E-San cultural hegemony.

2) Hypothesis 2.2: There are differences between native habitat and the perception of E-San cultural negotiation.

H0: There are no differences between native habitat and the perception of E-San cultural negotiation.

H1: There are differences between native habitat and the perception of E-San cultural negotiation.

3) Hypothesis 2.3: There are differences between experiences/ understanding about E-San culture and the perception of E-San cultural hegemony and the perception of E-San cultural hegemony.

H0: There are no differences between experience/understanding about E-San culture and the perception of E-San cultural hegemony.

H1: There are differences between experience/understanding about E-San culture and the perception of E-San cultural hegemony.

4) Hypothesis 2.4: There are differences between experience/ understanding about E-San culture and the perception of E-San cultural negotiation.

H0: There are no differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

H1: There are differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

Both studies of part 2, study the qualifications of media as a tool for cultural negotiation and part 3 study the qualifications of media as a tool for cultural negotiation is a quantitative research, the details are as follows;

Part 4 More details for part 2 and part 3

3.8 Population and Sample Group of Receivers

3.8.1 Population

The population in this research are the receivers that consume information of E-San culture through folk songs, movies and television series. They were selected from the receivers who are open to receive the messages from these three types of media.

3.8.2 Sampling

In this context, the researcher I used the method of accidental random sampling, selecting from 400 people who received message through E-San folk songs, E-San movies and E-San television series. They were given online questionnaire through Facebook and Fanpage about E-San culture, and through YouTube channels that publicize E-San culture.

3.9 Research Tools

In this regard, I have reviewed literature, concepts, theories, related research and results of content study about cultural negotiation of E-San culture, in order to create a framework. Once the framework was established, it was used in creating questionnaire for validating the hypothesis. After that, quantitative data was gathered by using close-ended questions, open-ended questionnaire, and a checklist of five items. They were used with the population who were the message receivers. To complete statistically questionnaires, I used the instant program for sociology research to process the descriptive statistics, such as percentage, average, and standard deviation, as well as inferential statistics like t-test, Oneway ANOVA (F-test), and Pearson Correlation. The questionnaire used in data gathering consists of 3 parts of questions, as follows.

Part 1- Personal information, a set of questions about the person filling the questionnaire, asking about gender, age, occupation, education, income, native habitat, and experience/understanding about E-San culture. There are 7 items in total.

Part 2- Qualifications of media for effective cultural negotiation, this part is a closed-ended questionnaire, a checklist, and interval scale.

Part 3- Perception of E-San cultural negotiation by the message receivers, here is a set of questions about how one perceives E-San culture. There is an interval scale and use Likert scale with 5 levels: Very much, Much, Moderately, Little, Very little. Each level has a 1-score gap. This is open-ended questionnaire.

The measurement of perception of E-San cultural negotiation by the message receivers, and the perception of qualifications of media for effective cultural negotiation by the receivers was rate on five-point Likert scale:

| Evaluation Level | Score |
|------------------|-------|
| Highest | 5 |
| High | 4 |
| Medium | 3 |
| Low | 2 |
| Lowest | 1 |

Interpreted Criteria

| | | |
|-------------|-------|---------------------------------|
| 4.21 - 4.50 | means | the highest level in perception |
| 3.41 - 4.20 | means | the high level in perception |
| 2.61 – 3.40 | means | the medium level in perception |
| 1.81 – 2.60 | means | the low level in perception |
| 1.00 – 1.80 | means | the lowest level in perception |

3.10 Quality Testing of Research Tools

After creating the questionnaire, the researcher I tested it before using it to collect information, to ensure that it has the content validity and the reliability.

1) The Content Validity – The questionnaire was presented to the advisor of this research so that it can be checked for accuracy and appropriateness of the content. The suggestions from the advisor were used in improving the questionnaire to be more accurate and inclusive, with easy-to-understand language.

2) The Reliability Test – After the questionnaire was improved according to the suggestions of the advisor, it was distributed to the try-out group, or 40 message receivers who consume media that present E-San culture. It was a different group, not the same one as the sample group in the research. The data received from this process were used in quality analysis of each item in the questionnaire by Item Total Correlation. After that, all the validated items were tested for reliability by using Cronbach's Alpha Coefficient. If any item receives Cronbach's Alpha higher than or equal to 0.70, it passes the test. Any item receives Cronbach's Alpha lower than 0.70 needs to be improved and tested with Cronbach's Alpha again. After all items received not less than 0.70 Cronbach's Alpha, the questionnaires were distributed to the sample group to collect data.

3.11 Method of Data Collection

The questionnaire was used in collecting data from the sample group who are the message receivers who willingly receive E-San culture-related message through E-San folk songs, E-San movies, and E-San television series. There were 400 people in total. Process to collect data was follows:

- 1) Developing online questionnaire by program google drive.
- 2) Distributed internet questionnaire.
- 3) To verify the integrity of the questionnaire data.
- 4) Bringing complete a questionnaire to the criteria already applied to statistical analysis. By using a computer program to determine the following statistics.

3.12 Data Analysis

After the data was collected into the questionnaire, the researcher checked the questionnaire, did the encoding, and processed the data by using computer program for calculating statistics in sociology research. The level of reliability at 95% or statistical significance of 0.05 was the criteria for validating or rejecting the hypothesis of the research. The data was analyzed for statistics as follows

1) Descriptive Statistics – They are percentage, mean, and standard deviation for presenting personal information of the sample group.

(1) Personal information, a set of questions about the person filling the questionnaire, asking about gender, age, occupation, education, income, native habitat, and experience/understanding about E-San culture.

(2) Qualifications of media for effective cultural negotiation

(3) Perception of E-San cultural negotiation by the message receivers

2) Inferential Statistics – To compare the difference between the averages of dependent variables in two groups of independent variables, Independent Samples T-Test was used. To compare between three groups of independent variables, Oneway ANOVA (F-test) was used. The relation between variables was tested by Pearson's Correlation (Pearson's Product Moment Correlation Coefficient).

To conclude, in this research, the data was presented in the form of descriptive analysis. Data was extracted from the content analysis, textual analysis and questionnaires. Then it was categorized and analyzed by interpreting and making connection according to the objectives of the research. This is to show illustrate that the study of Communication for Cultural Negotiation of E-San Culture focuses on the study of intensity of cultural negotiation and the perception of cultural negotiation by E-San and non E-San receivers.

CHAPTER 4

RESEULTS FROM THE STUDY ON INTENSITY OF CULTURAL NEGOTIATION OF E-SAN CULTURE THROUGH MESSAGES

In the research of “the Communication for Cultural Negotiation of E-San Culture”, this chapter will examine the intensity on cultural negotiation through messages by applying the mix method of qualitative and quantitative research. According to qualitative research, the textual analysis will employ to illustrate the frequency of E-San culture representation in E-San folk song and E-San movies including E-San television series. On the other hand, the content analysis in terms of qualitative research which focusing on types will be discussed and described as follows.

Part 1 E-San Folksong

In the research of “Communication for Cultural Negotiation of E-San Culture,” there is a part that studied the intensity of cultural negotiation through messages E-San folk songs. The sample group by purposive sampling method was selected from the senders who have native habitat in E-San region and have authority to encode messages in E-San folk songs which are accepted as the presenters of E-San culture.

Thirteen popular E-San folk songs composed by E-San people were used in this research. The results of the study on the intensity of cultural negotiation of E-San culture through messages content are as follows.

4.1 The Song “Berng Khong”

“Berng Khong” is a song composed by Chalermchai Sriruecha and it was very popular during the pioneering period of E-San folk songs. Weang Phalangwan said, “First of all I want to mention the talent of Chalermchai Sriruecha in composing songs. His most famous song was “Berng Khong” He composed

and sang this song by himself. Later, there were several singers who covered this song and recorded in cassettes and gramophone records...The song was the prototype for other songs about River Khong produced in the later periods. “Berng Khong” was the prototype for the song “Sao Fang Khong” by Khampan Phewkham, who was nicknamed Pong Preeda. Without the song “Berng Khong,” the song “Sao Fang Khong” and the singer Pong Preeda might not even come to exist.” (Weang Phalangwan, 2002, p. 231).

The theme of the song is about the way of life on E-San young people that is related to the River Khong (bathing) and the entertainment of Morlum. The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.1.1 Different Level - There were 5 kinds of E-San culture found in the song: language, music, dances, clothes/clothing, and house/architecture. The cultures that was found most frequently was language, which appeared in 6 verses. The next most frequently found were music, dances, house/architecture, each one appeared in 4 verses. The least frequently found was clothes/clothing, which appeared in 1 verse. The cultures not found were traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 9 verses from 24 verses of the song. It can be calculated into the percentage of 37.5%.

4.1.2 Contradicting Level - The author present representation in a way that separates between E-San and non E-San people, between “them” and “us” by using geography and unclear self-definition. The girl described in the song by the young man was mentioned as only a girl bathing in the River Khong, “I watch the River Khong slowly flowing along its bends. In the evening hours, the sunlight is fading away and the sky looks magnificent. I am waiting to see the beautiful girl coming to bath at the river pier.” In this song, “We” could refer to E-San region or the country of Laos, which is connected to the River Khong. However, they are not mentioned in the song.

4.1.3 Struggling Level - The sender presents representation in a way that places E-San culture at a status equal to other cultures.

E-San region is rich in natural resources – The sender presents an image of E-San region as having beautiful nature. The scenic view of people life at the bank of River Khong during the hours when the sky is gray, the sun is not so bright, and the girls coming to bath at the pier, is an image that represents E-San way of life along the River Khong in the past (Sepia).

4.1.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.1.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.2 The Song “Sao Fang Khong”

The song “Sao Fang Khong” by Khampan Phewkham was very popular during the early development of E-San folk songs. Weang Phalangwan said, “It was B.E. 2501. The song “Sao Fang Khong” was overwhelmingly welcomed by the audience. Many fans wrote letters to radio stations, asking them to play this song. The singer was asked by the fans to have pictures taken with them wherever he went. The record stores received so many orders. “Sao Fang Khong” was truly the song enabled Pong Preeda to become alive in the music field. Its vocal, melody, and music, as well as the whistling sound were the charm that makes this song stay very long in the memory of folk music lovers, from the past to the present.” (Weang Phalangwan, 2002, p. 231).

The theme of the song is about expression of a young man’s feeling towards a girl on the other side of River Khong. The results from the studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.2.1 Different Level - There were 2 kinds of E-San culture found in the song: Language, and belief/ religion. The cultures that were found most frequently was language, which appeared in 13 verses. The next most frequently found was belief/religion, which appeared in 1 verse. The cultures not found were music, dances, traditional games, traditional sports, customs & traditions, morality, food/ cooking,

clothes/ clothing, house/ architecture, child caring, occupation, medicine/ medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 14 verses from 20 verses of the song. It can be calculated into the percentage of 70%.

4.2.2 Contradicting Level - The author present representation in a way that separates between E-San and non E-San people, between “them” and “us” by using geography and unclear self-definition. The girl described in the song by the young man was mentioned as only a girl bathing in the River Khong, “On the banks of River Khong late in the evening, the girl might come to bath at the waterside and enjoy herself there. I now come to wait for you, please don’t just keep playing in the water....” In this song, “We” could refer to E-San region or the country of Laos, which is connected to River Khong. However, they are not mentioned in the song.

4.2.3 Struggling Level – There was no cultural negotiation at the struggling level in this song, the same as in “Berg Khong.” The theme of the song focuses on the expression of a young man’s feeling towards a girl on the other side of River Khong, so there was not much descriptive language or representation about the River Khong natural scenery as in the previous song.

4.2.4 Hierarchical Level – There was no cultural negotiation at the hierarchical level in this song.

4.2.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.3 The Song “La Korn Bangkok” (Goodbye Bangkok)

“La Korn Bangkok” is a song composed by Sanya Chulaphon. It was very famous during the early development of E-San folk songs. Weang Phalangwan said, “La Korn Bangkok was the song that transformed the master of E-Saew music like Vaipot Phetchsuphan into the “Lae singer” of E-San culture. It was also an inspiration for Phongsak Chantharukkha who composed music for Vaipot” (Weang Phalangwan, 2002, p. 19).

The theme of the song is about the cruelty of Bangkok towards poor E-San people. This includes meanness of Bangkok people, deceptive women, materialism and

pursuit of wealth. All of these are different from rural society where people are kind and help one another. Although they do not have much material wealth but they have many things to compensate it. The results from the studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.3.1 Different Level - There were 4 kinds of E-San culture found in the song: language, music, customs & traditions, and occupation. The cultures that was found most frequently was language, which appeared in 13 verses. The next most frequently found was music, which appeared in 9 verses. The least most frequently found were customs & traditions, and occupation, each one appeared in 2 verses. The cultures not found were dances, traditional games, traditional sports, morality, belief/ religion, food/ cooking, clothes/ clothing, house/ architecture, child caring, medicine/ medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 22 verses from 22 verses of the song. It can be calculated into the percentage of 100%.

4.3.2 Contradicting Level - The author present representation in a way that separate between E-San and non E-San people, between “them” and “us” by using administrative territory and a clear self-definition of E-San people. This is reflected from the verse “E-San is my home land” and contradiction between E-San and others is shown in the verse, “differ from deceptive women of Bangkok.” In this song, “We” is E-San people and “They” is Bangkok people.

4.3.3 Struggling Level - The sender presents representation in a way that places E-San culture in equal status with other cultures.

E-San people can live without spending money - Although E-San people do not have material wealth or technology such as cars, they are able to live and travel by wagons instead.

4.3.4 Hierarchical Level - The sender presents representation in a way that shows superiority of E-San culture over other cultures.

1) E-San people are generous - A picture of E-San people helping one another is presented (E-San is our homeland... We helped one another plow the field and we harvest together when the season comes.) in contrast with Bangkok, which is presented as a society of the rich, but it is like Hell for E-San people. There are many beautiful buildings but the hearts of people there are without kindness (Hell for the

poor, Heaven for the rich. The buildings never lack colors and lights but the hearts lack kindness).

2) E-San people love sincerely - There are representations that show E-San people having a true and enduring love, while Bangkok women are full of deceits and desire money and materials more than a sincere heart, “The truth is we love sincerely, but the women in Bangkok deceived us. These beautiful girls with swaying mind, when they find piles of money and gold, didn’t even mind if men are old. They beg for big cars, diamond rings and bridal houses”

4.3.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.4 The Song “Sama Kack Thae Nor”

The song “Sama Kack Thae Nor” by Sanya Chulaphorn was popular during the development period of E-San folk songs. Weang Phalangwan said, “Santi Silpradit or Sanya Chulaphorn produced many unique songs full of creativity... He adapted Thai folk dance music, transforming them into folk songs. This can be seen in the songs of Vaipot Petchsuphan like “Sama Kack Thae Nor” (Weang Phalangwan, 2002, p. 19).

The theme of the song is sarcastic reactions toward unreasonable anger expressed from a woman. The results from the studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.4.1 Different Level - There were 9 kinds of E-San culture found in the song: language, music, dances, customs & traditions, food/ cooking, clothes/ clothing, house/architecture, child caring, and occupation. The cultures that was found most frequently was language, which appeared in 30 verses. The next most frequently found was food/cooking, which appeared in 7 verses. The least most frequently found was dances, which appeared in 5 verses. The cultures not found were traditional games, traditional sports, morality, belief/religion, medicine/medical treatment, needlework,

and weaving/basket making. In total, E-San culture appeared in 39 verses from 44 verses of the song. It can be calculated into the percentage of 88.64%.

4.4.2 Contradicting Level - The author present representation in a way that separate between E-San and non E-San people, between “them” and “us” by using administrative territory. He did not define E-San people, but define others by using the words Capital City and Bangkok, “She strutted to the Capital City, this girl who hated me and the fields, she ran away to Bangkok.” From a standpoint of expressing sarcasm to an E-San who left her rice fields and fled to Bangkok. There is no “we” in this song but there is “they”, which is clearly Bangkok or the Capital City.

4.4.3 Struggling Level - There was no cultural negotiation at the struggling level in this song.

4.4.4 Hierarchical Level - The sender presents representation in a way that shows E-San culture as being superior than other regions or other cultures, as follows.

E-San people value the heart more than money - The representation shown in the song is one that reflects how young E-San women behave inappropriately. They feel unsatisfied about the work and venture out to Bangkok just for economic reason only, without considering morality and traditions of their own regions. The verse, “she has gone to Bangkok, some said she’s dating a nigger” has sarcastic voice of the sender, which establishes a standpoint for the receivers to view that E-San women in Bangkok behave inappropriately and have no pride for their local professions.

4.3.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.5 The Song “Serng Swing”

The song “Serng Swing” by Sanya Chulaphorn was popular during the development period of E-San folk songs. Weang Phalangwan said, “Sanya Chulaphorn was one of the top four composers that diligently produced E-San songs during the golden age of E-San folk songs. The four composers that cooperated with one another were Phongsak Chantharukkha, Surin Phaksiri, Thinnakorn Thippamart (a Pichit-born person but could compose E-San songs), and Sanya Chulaphorn (Weang Phalangwan, 2002, p. 240) Sanya Chulaphorn

...was a producer who changed “the King of Sweet Voice” like Phanom Nopporn into an E-San folk song singer by the song *Serng Swing*” (Weang Phalangwan, 2002, p. 240).

The theme of the song is the expression of satisfaction while watching some girls dancing *Serng Swing*. The results from studied the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.5.1 Different Level - There were 5 kinds of E-San culture found in the song: language, music, dances, belief/religion, and food/cooking. The cultures that were found most frequently was language, which appeared in 11 verses. The next most frequently found was food/cooking (found in 8 verses). The least most frequently found was dances, which appeared in 6 verses. The cultures not found were traditional games, traditional sports, customs & traditions, morality, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 18 verses from 20 verses of the song. It can be calculated into the percentage of 90%.

4.5.2 Contradicting Level - The author separates between “we” (E-San people and “They” (others). He did not define what is E-San nor others because the theme of this song is just a man flirting with girl dancers. The content in this song is just representation E-San culture as being different. It does not build criteria to compare it with others.

4.5.3 Struggling Level - There was no cultural negotiation at the struggling level in this song.

4.5.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.5.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.6 The Song “Khao Neow Tid Mue”

In the early period, E-San folk songs usually contain “Lum Poetry,” which is a traditional E-San art. Chor Khamcha-ee was one of a few composers who combined Morlum music with E-San folk songs and put them on records. He was only second to Surin Phaksirir... Most lum poetry that he adapted into E-San folk songs belong to the Laos in the Southern region like Sawannakhet, on the opposite side of the Khong River, across from Mukdahaan. Especially “Baan Sork” which was the origin of Si Thandorn Lum (or Si Phandorn). The proximity between Sawannakhet and Mukdahaan enabled them to transfer this lum art. Chor Khamcha-ee was one of the earlier composers who created “Lum Plern” style of music, another traditional E-San art that was put on records. Such music includes impromptu poetry with Lum Dern Dong style, and Lum Plern music combined with Lum Si Thandorn. He was also one of E-San composers who transformed professional slow & sweet singer like Phanom Nopphorn into Lao-Esan singer by the top hit song “Khao Neow Tid Mue.” (Weang Phalangwan, 2002, p. 258).

The theme of the song is the relationship between Thailand and Lao, and the romantic relationship between a Laotian young man and a Thai young girl. The results from studied the intensity of cultural negotiation through message by the content analysis and the textual analysis are as follows.

4.6.1 Different Level - There were 3 kinds of E-San culture found in the song: language, customs & traditions, and food/cooking. The cultures that were found most frequently was language, which appeared in 10 verses. The next most frequently found was food/cooking, which appeared in 3 verses. The least frequently found was customs & traditions, which appeared in 1 verse. The cultures not found were music, dances, traditional games, traditional sports, morality, belief/ religion, clothes/ clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 11 verses from 16 verses of the song. It can be calculated into the percentage of 68.75%.

4.6.2 Struggling Level - The author separates between “We” (E-San people) and “They” (other people) by using race as criteria. E-San was defined by the words “Laotian boy” and “Vientiane,” while others was define by “Thai girl” and “the Capital city”, as in the verse “I am a Laotian boy and you are a Thai girl. Our houses are not too close yet not too far. Girl, you live in the Capital city, and I come from Vientiane.” Although the sender seems to state clearly that the young man and woman in this song refer to a Laotian man (Vientiane) and a Thai girl (Capital city), we still need to consider the background of the composer, the singer, the social context and the political context in that period. The composer came from the district of Khamcha-ee in Nakhorn Phanom province (Now it is part of Mukdahaan). The singer, Phanom Nopphorn, came from Phanthong District in Chonburi (not an E-San person). During this period, there was administrative system reformation in the Republic of Laos that caused the Laos to flock into Thailand. However, the entering of Laos into Thailand was kept as a secret (Weang Phalangwan, 2002, p. 62), so it is not possible that the author wants to make this song as a representative of Lao people or the Republic of Laos. It is more likely that he refers to E-San people that have a Lao race. “We” in this song should be Lao-E-San people (Thai people with Lao race) and “They” should be Thai people (Bangkok people). Nevertheless, we can see that the sender has encoded the We/They concept in non-conflict way. They are not oppositional pairs. This is seen in the verse, “Thai and Laos are brothers and sisters.”

4.6.3 Struggling Level – There was no cultural negotiation at the struggling level in this song.

4.6.4 Hierarchical Level – There was no cultural negotiation at the hierarchical level in this song.

4.6.5 Rejecting Dominance Level – The author presents representation of E-San culture in a way that rejects dominance from other cultures.

E-San people are sincere and unswaying in love relationship – The culture of eating sticky rice is used as the title of the song. E-San people usually eat sticky rice with their hands and this matter was culturally dominated by the main culture, creating the view that such food is of lower value and eating by hand is uncivilized. However, the sender creates a new meaning for sticky rice and its consumption, by saying that the

rice which sticks on your Figure is the sign of being steady in loving relationship, sticking to the person one's love.

4.7 The Song “E-San Lumplern”

The song E-San Lumplern by Surin Phaksiri was very popular during the golden age of E-San folk songs. Weang Phalangwan said, “The song that actually inaugurated the beginning of E-San folk songs was E-San Lumplern, composed by Surin Phaksiri and performed by Angkhana Khunchai. It was the first song that announced the dignity of E-San people and sparked the trend of E-San folk songs... E-San Lumplern was used in the movie “Bua Lumphu” by Master Rangsi Thasanaphayak. It was the Master's idea that it is better to avoid repetitiveness of music types and use something different from Thai folk songs, which were in his past movies like “Monrak Lukthung.” He wanted to change the style of music to Morlum... After the movie “Bua Lumphu” was released, along with the record “E-San Lumplern,” it was overwhelmingly welcomed by the audience.” (Weang Phalangwan, 2002, pp. 315-317).

The theme of the song is the description of beautiful scenery on the banks of River Khong in the evening, how E-San young people swimming in the river at this time of day, and a beautiful dance of E-San girls. The results from studied the intensity on cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.7.1 Different Level - There were 5 kinds of E-San culture found in the song: language, music, dances, food/cooking, and clothes/clothing. The cultures that was found most frequently was language, which appeared in 8 verses. The next most frequently found was music, which appeared in 4 verses. The least frequently found were music, and clothes/clothing, each one appeared in 3 verses. The cultures not found were traditional games, traditional sports, customs & traditions, morality, belief/ religion, house/ architecture, child caring, occupation, medicine/ medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in

14 verses from 19 verses of the song. It can be calculated into the percentage of as 69.96%.

4.7.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (other people) by using the criteria of geography and culture. E-San identity was presented through the word “The shore of River Khong” as in the verses “On the shore of River Khong at dusk” and “See slender girls dancing E-San Lumplern” as the definition of “We.” There is no definition for “them.” The shore of River Khong refers to the land that is connected to River Khong, which could also mean E-San region and the Republic of Laos.

4.7.3 Struggling Level - The sender presents images that represent reality in a way that places E-San culture in equal status with other cultures, as follows.

E-San is rich in natural resources - The sender presents the representation of beautiful nature in E-San region, describing the scenery along the shore of River Khong with the fragrance of Khae flowers as the sun is going down and the sky is turning red.

4.7.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.7.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.8 The Song “Tam Nong Klab Sarakham”

The song “Tam Nong Klab Sarakham” by Thawin Thitibutta was very famous during the golden age of E-San folk songs. Weang Phalangwan said, “About the same time as the release of E-San Lumplern, the fans of E-San folk songs were impressed by another new song, fresh and outstanding in its content, lyrics, and music, with lively voice of the singer. All of these elements are blended into a hot E-San song called “Tam Nong Klab Sarakham.” This song was a super hit. It was broadcast in every radio station. The first verse of the song, “I... am looking for... this beautiful girl, from Sarakham to Khonkaen” quickly became a memorable tune for the fans. Even a plowboy was able to sing this song within the first month that the record was released. Tam Nong Klab Sarakham was a big hit all over E-San region.” (Weang Phalangwan, 2002, p. 407).

The theme of the song was about a man looking for his lover in many provinces of E-San regions and in Vientiane (Laos). The results from this studied the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.8.1 Different Level - There were 1 kinds of E-San culture found in the song: belief/religion which appeared in 1 verse. The cultures not found were language, music, dances, traditional games, traditional sports, customs & traditions, morality, food/ cooking, clothes/ clothing, house/ architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 1 verse from 18 verses of the song. It can be calculated into the percentage of 5.56%.

4.8.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (other people) by administrative territory, without specifically define the identity of E-San people. Only names of provinces in E-San region and the area along River Khong were mentioned, as in the verse “I am looking for you my beautiful girl, from Sarakham to Khonkaen... from Khonkaen to Udorn Thani, from Udorn Thani to Nongkhai, and when I reached the River Khong, I cried.” It can be understood that the author refers to E-San region and that is “We.” There is no mentioned of “They” in the words of this song. What interesting is the mention of Vientiane, as in the verse “I looked for you everywhere in Thailand, but you’d gone so far away. I must cross the River Khong to find you, my dear, in Vientiane.” This shows a close tie between E-San and Vientiane, which has been established for a long time, and also reflects “We” as Thai people and “They” as Lao people.

4.8.3 Struggling Level - There was no cultural negotiation at the struggling level in this song.

4.8.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.8.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.9 The Song “Lamplern Charoen Chai”

The song “Lamplern Charoen Chai” by Dao Baandon was very famous during the golden age of E-San folk songs. Weang Phalangwan said, “After Esan Lamplern and Tam Nong Klab Sarakham became so famous, the song Lamplern Charoen Chai by the new singer Dao Baandon became a hit at the about the same time. Its music is Lamplern style, the same as E-San Lamplern, so the song benefited from E-San Lamplern’s popularity and was able to become a big hit in a very short time. Lamplern Choroen Chai was one of the most famous song. Its fame lasted for decades. It was the masterpiece and the uniqueness of Dao Baandon (Weang Phalangwan, 2002, p. 435). Although “Lamplern Chaoren Chai” uses language and traditional art of E-San, it has fun and upbeat rhythm. Some verses are in standard Thai language, which is a common characteristic of a Lamplern song. This is why the song was a smash all over the country. Dao Baandon, a young man from Yasothorn, became widely known. The sound of base guitar from “Lamplern Charoen Chai” echoed not only in E-San region, but from the North to the South of Thailand.” (Weang Phalangwan, 2002, p. 453).

The theme of the song is the act of flirting with a young woman. The results from this studied found that the intensity of cultural negotiation through messages by the content analysis and the textual analysis which are as follows.

4.9.1 Different Level - There were 3 kinds of E-San culture found in the song: language, music, and dances. The cultures that were found most frequently were language, which appeared in 15 verses. The next most frequently found was music, which appeared in 11 verses. The least frequently found was dances, which appeared in 9 verses. The cultures not found were traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 17 verses from 27 verses of the song. It can be calculated into the percentage of 62.96%.

4.9.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (others) by the criteria of culture. E-San identity was not defined but

“Others” was defined by the word “Thai dance” and “Thai song” as in the verses, “With the tempo of Dok Krathin Thai Dance” and “Keep turning, that’s the way Thai song is.” The standpoint was established. Thai dance and Thai song (“They”) is a different culture from E-San Lamplern song. Furthermore, there is a mention of Thai musical instrument like Sor-U (alto fiddle), as in the verse, “The athletes enjoy playing Sor-U.” The song has a Lamplern style of melody, while Thai harp is included as part of the musical instruments. This shows Thai music and E-San music as the oppositional pair.

4.9.3 Struggling Level - There was no cultural negotiation at the struggling level in this song.

4.9.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.9.5 Rejecting Dominance Level - The sender presents the representation in a way that rejecting dominance from other cultures.

E-San people have local intelligence - The representation that the sender presents including traditional dance and Lamplern music, a local intelligence of E-San people. They have their own uniqueness, and it is different from standard Thai dance and Thai song. This is a rejection of cultural dominance, which forces a view that E-San people are stupid and poorly educated. The fact that the Lamplern verses were written in technical E-San terms and seems to be the same in quantity as the words written in central Thai language. It reflects that E-San culture and E-San receivers are given equal importance to Thai culture and non E-San receivers.

4.10 The Song “Khid Hod Ai Nae Der”

The song “Khid Hod Ai Nae Der” by Thepphorn Petch-ubon was a hit during the golden age of E-San folk songs. Weang Phalangwan said, “While the songs “E-San Lamplern”, “Tam Nong Klab Sarakham” and “Lamplern Charoen Chai” were popular among the fans, a new singer with a sexy body and warm playful voice in E-San style emerged with another hit song called “Khid Hod Ai Nae Der.” The singer was Thepphorn Petch-ubon. His first single spurred the love of E-San language and E-San region. Its popularity spread very widely, emphasizing the identity of E-San in succession to the other famous E-San folk

songs (Weang Phalangwan, 2002, p. 320). Small children, young people, and adults who were capable of singing could memorize and sing “Khid Hod Ai Nae Der” by heart. Some E-San words were selected to blend in perfectly with the song. The tempo of the song was “Cha Cha Cha” or as known by Thai folk dancers as “Calyso” (with its root from the word “Calypso”). His husky and vibrant voice made this song get to the heart of E-San people in just a short time. Its popularity was at the same level as “Lamplern Charoen Chai”, which had been on top of the chart for many months (Weang Phalangwan, 2002, p. 320).

The theme of the song is saying farewell to a beloved woman because one has to part to a faraway land. The results from this studied found that the intensity of cultural negotiation through messages by the content analysis and the textual analysis which are as follows.

4.10.1 Different Level - There were 1 kind of E-San culture found in the song: language, which appeared in 16 verses. The cultures that were not found were music, dances, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 16 verses from 28 verses of the song. It can be calculated into the percentage of 57.14%.

4.10.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (others) without specifically defining either of them. After analyzing the essence of the song, which it is about a young man saying farewell to his lover before traveling a long distance, along with social context in such period. It can be concluded that the young man was an E-San person who had to leave his local area because he had to go to work in a faraway place, maybe Bangkok, which has been made the economic center of Thailand by the National Plan of Economic and Social Development. It is another way to separate between we/E-San people and they/Bangkok people.

4.10.3 Struggling Level - The sender presents the representation in a way that places E-San culture in equal status with other cultures, as follows.

E-San is rich in nature - Images of beautiful scenery in E-San region like beaming full moon on the sky, like in the verse, “If you miss me, when it’s full moon, look up and see, look up and see. The moon is always shining on the sky to light your way. I will be looking upon the starry sky and thinking how the full moon resemble your face. We can send our hearts to each other.”

4.10.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.10.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.11 The Song “E-San Baan Khong Hao”

The song “E-San Baan Khong Hao” by Phongsak Chantharukka received much popularity during the golden age of E-San folk songs. Weang Phalangwan said, “In the year 1977, Phongsak produced one of the most outstanding songs in which all the elements being the symbols of “E-San folk song.” The form, the content, the melody & tempo, as well as beautiful language, clearly reflect the atmosphere of E-San region and way of life...The song was like E-San regional anthem. It never lost the popularity although more than 30 years have passed (Weang Phalangwan, 2002, p. 360).

The theme of the song is the calling for E-San young people who had gone to work in the city to return home and take care of E-San region. The results from studied the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.11.1 Different Level - There were 6 kinds of E-San culture found in the song: language, music, dances, food/cooking, clothes/clothing, and occupation. The cultures that were found most frequently was language (found in 15 verses). The next most frequently found was occupation (found in 6 verses). The least most frequently found was music (found in 4 verses). The cultures not found were traditional games, traditional sports, customs & traditions, morality, belief/religion, house/architecture, child caring, medicine/medical treatment, needlework, and weaving/basket making. In

total, E-San culture appeared in 20 verses from 29 verses of the song. It can be calculated into the percentage of 68.97%.

4.11.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (others) by administrative territory. E-San is defined by the words “E-San”, “Rain falling down on E-San”, “Our home E-San”, and “Oh E-San...our home.” Others are defined by the word “Capital City” as in the verse “As days passed, more and more young E-San people are flocking toward the Capital City.” Its standpoint is to present beautiful environment, simple way of life, and variety of food of E-San region. The mention of drought in some areas that drives young people to work in the city was a way to control the perception of receivers, especially E-San receivers, to love, esteem, and highly value their homelands.

4.11.3 Struggling Level - The sender presents images that represent reality in a way that places E-San culture in equal status with other cultures, as follows.

E-San is rich in nature - The sender presents the representation which are pictures of beautiful nature in E-San region in the evening or when it is raining including the sound of frogs, a field of green crowfoot grass with buffaloes grazing.

4.11.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.11.5 Rejecting Dominance Level - The sender presents the representation in a way that rejecting dominance from other cultures.

E-San people can live without spending money - The sender presents the representation of E-San by showing various kinds of food from natural sources that E-San people can get without spending any money, such as vegetables like in the verse, “Phak Mek, Phak Kradao, Phak Kradoan and Phak E-heen,” and frogs. This is a way to reject the earlier dominating influence which created the view that E-San food is of low value and E-San land is arid.

4.12 The Song “Duan Bor Kor Sor”

The song “Duan Bor Kor Sor” by Phongsak Chantharukka was popular during the golden age of E-San folk songs. Weang Phalangwan said, “Duan Bor Kor Sor was...one of the three songs that was able to break the fence of Udon Thani Teacher College, which had been under the domination of American music brought in by the G.I. during the time of “G.I. ruling.” Udon Thani was one of the provinces that the government allowed American military to establish their base. These three folk songs were able to amazingly blend with the tastes and values of young people in foreign music. The young people in that period were under the strong influence from Western culture. They were fans of hard rock music of many bands such as Led Zepelin, Uriah Heep, Black Sabbath, Mountain, Bad Company, UFO, Pink Floyd, Rolling Stone, CCR, etc, and pop music bands such as Lobo, Carpenters, The Wynners, and sweet-voice singer like Agnes Chan. The work of these artists were imprinted deep in the hearts of the students in this college during that period... The other two songs that were able to break into the popular trend of that period were “Chodmai Pen Man” and “Duan Bor Kor Sor” ... The three folk songs changed the behavior of male students...they began to hum folk songs tune openly and many letters were sent to college radio stations, requesting the song.” (Weang Phalangwan, 2002, pp. 385-386).

The theme of the song is a man saying farewell to his lover because he has to make a living somewhere else. The results from this studied the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.12.1 Different Level - There were 3 kinds of E-San culture found in the song: language, belief/religion, and food/cooking. The cultures that were found most frequently was language, which appeared in 10 verses. The next most frequently found were belief/religion, and food/cooking, each one appeared in 1 verse. The cultures not found were music, dances, traditional games, traditional sports, customs & traditions, morality, clothes/clothing, house/architecture, child caring, occupation, medicine/

medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 11 verses from 22 verses of the song. It can be calculated into the percentage of 50%.

4.12.2 Contradicting Level - The author separates between “We” (E-San people) and “They” (others) by using administrative territory, nature and geography. E-San is defined by the word Ubon Ratchathani, Kakalao flower, and River Moon. The song is about the parting between a man and a woman who are the people of Ubon Ratchathani (Express bus slowly begins to leave Ubon), the land that has Kakalao flowers (Kakalao flowers bloom in the morning of the fourth month), and the shore of River Moon (The promise on the shore of River Moon.) Kakalao is an E-San name of Inthanin Bok plant (Central Thai language). Others are not defined in this song. The most interesting point is using name of province to express one’s identity. This might be the reason why Duan Bor Kor Sor was very popular among E-San people, especially the young people. It is like an open text; another province name could replace Ubon Ratchathani in the songs.

4.12.3 Struggling Level - The sender presents the representation in a way that places E-San culture in equal status with other cultures, as follows.

E-San is rich in nature - Duan Bor Kor Sor does not clearly present E-San culture because it emphasizes the feelings of the man and woman. However, the sender has encoded the pride of E-San culture and sent it to the receivers by presenting beautiful natural scenery in E-San region Kakalao flowers blooming along the River Moon during the fourth month. It reminds E-San people about the atmosphere of their homelands and feels the love for it.

4.12.4 Hierarchical Level - The sender presents the representation in a way that making E-San culture seems superior than other cultures.

Poverty in E-San region is caused by others and by drought - The representation of the suffering that E-San people have to endure from leaving their lands and work somewhere else because of economic reasons, as in the verse “Today it breaks my heart for I have to leave you and go find some money.” It reflects that centralized development of economics is also a cause of economic problem that makes E-San people leave their lands.

4.12.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

4.13 The Song “Sao Ubon Ror Rak”

The song “Sao Ubon Ror Rak” by Phongsak Chantarukka was very popular during the golden age of E-San folk songs. Weang Phalangwan said, “Sao Ubon Ror Rak made E-San songs gain limitless popularity... the fame rapidly spread from E-San region to all over Thailand. This was not a result of any promotion or public relations, but it was because of the song’s quality, content, music, and voice of the singer. (Weang Phalangwan, 2002, p. 384). The target group of this song is not just E-San folk music fans, but “Sao Ubon Ror Rak” (or as some playfully called “Sao Ubon Kor Hak”) was one of the three songs that were able to break the fence of UdonThani Teacher College, which had been under the domination of American music brought in by the G.I. during the time of “G.I. ruling.” Udon Thani was one of the provinces that the government allowed American military to establish their base. These three folk songs were able to amazingly blend with the tastes and values of young people in foreign music. The young people in that period were under the strong influence from Western culture. They were fans of hard rock music of many bands such as Led Zepelin, Uriah Heep, Black Sabbath, Mountain, Bad Company, UFO, Pink Floyd, Rolling Stone, CCR, etc, and pop music bands such as Lobo, Carpenters, The Wynners, and sweet-voice singer like Agnes Chan. The work of these artists were imprinted deep in the hearts of the students in this college during that period... The other two songs that were able to break into the popular trend of that period were “Chodmai Pen Man” and “Duan Bor Kor Sor”... The three folk songs changed the behavior of male students... they began to hum folk songs tune openly and many letters were sent to college radio stations, requesting the song.”(Weang Phalangwan, 2002, pp. 385-386).

The theme of this song is an Ubon Ratchathani girl asking her lover to keep his promise. The results from this studied the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.13.1 Different Level - There were 1 kind of E-San culture found in the song: language, which appeared in 6 verses. The cultures not found were music, dances, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. In total, E-San culture appeared in 6 verses from 18 verses of the song. It can be calculated into the percentage of 33.33%.

4.13.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by using administrative territory and geography. The definition of E-San apparently comes from the word “Ubon Ratchathani” and “River Moon.” In this song “They” is not defined. The song is just a moaning of an Ubon Ratchathani woman about her beloved man, as in the verse “Please hear this distant voice of an Ubon girl asking about a promise.” Ubon Ratchathani was one of the provinces in E-San region that River moon runs through. Koon flower is a symbol of E-San region. This can be seen from the verse, “The promise on the shore of River Moon when the Koons were in bloom.”

4.13.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

E-San is rich in nature - The song “Sao Ubon Ror Rak” does not present E-San culture strongly or intensely because the main message is the expression of love between a man and a woman. Nevertheless, the sender encoded some cultural message about the pride of E-San region, which is the beautiful nature of yellow Koon flower blooming in the summer and rowing a boat along the crystal clear River Moon.

4.13.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this song.

4.13.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this song.

Conclusion of Part 1 Results from the study of intensity of cultural negotiation of E-San culture through messages in E-San folk song.

The results from the study of intensity of cultural negotiation of E-San culture through messages in 13 E-San folk song can be concluded as show in table 4.1 as follows.

Table 4.1 Conclusion of the Results from the Study on Intensity of Cultural Negotiation of E-San Culture through Messages in E-San Folk Song

| Period | The Name of Song | Different Level (Percentage) | Intensity of Cultural Negotiation | | | |
|--------------------------------|-------------------|------------------------------|--|------------------|--------------------|---------------------------|
| | | | Contradicting Level (Criteria) | Struggling Level | Hierarchical Level | Resisting Dominance Level |
| Exploration (before year 1958) | 1. Berg Khong | 37.5 | Geography: - River Khong /.... | 1 | - | - |
| | 2. Sao Fang Khong | 70 | Geography: - River Khong /.... | - | - | - |
| Early Development (year 1958) | 3. La Korn | 100 | Administrative territory: - E-San/Bangkok | 11 | 2 | |
| | 4. Sama Kack Thae | 88.64 | Administrative territory: - ... / Bangkok | - | 7 | - |
| Development (year 1959-1971) | 5. Serng Swing | 90 | - | - | - | |
| | 6. Khao Neow Tid | 68.75 | Race: - Loa/Thai | | | 3 |
| Distinction (year 1959-1971) | Mue | | - Vientiane/ Capital city | | | |

Table 4.1 (Continued)

| Period | The Name of Song | Different Level (Percentage) | Intensity of Cultural Negotiation | | | |
|----------------------------|-----------------------------|---------------------------------|---|------------------|--------------------|---------------------------|
| | | | Contradicting Level (Criteria) | Struggling Level | Hierarchical Level | Resisting Dominance Level |
| Golden (year 1972-1981) | 7. E-San Lumplern | 62.96 | Geography, Culture: -The shore of River Khong/... - E-San Lumplern /... | 1 | - | - |
| | 8. Tam Nong Klab Sarakhm | 5.56 | Administrative territory: - Sarakhm, Khonkaen, Udorn Thani, Nongkhai, River Khong/ Vientiane | - | - | - |
| | 9. Lamplern Charoen Chai | 62.96 | Culture: - .../ Thai dance and Thai song | | | 17 |
| | 10. Khid Hod Ai Nae Der | 57.14 | - | - | - | - |
| | 11. E-San Baan Khong Hao | 68.97 | Administrative territory: - E-San/Capital city | 1 | - | 11 |
| | 12. Duan Bor Kor Sor | 50 | Administrative territory, Nature, Geography: - Ubon Ratchathani /... - Kakalao flower/... - River Moon /... | 1 | 6 | |
| | 13. Sao Ubon RorRak | 33.33 | Administrative territory, geography: - Ubon Ratchathani /... - River Moon /... | 1 | | |

Note: The Meanings of the Symbols in the Appendix B

Table 4.1 shows that all of 13 E-San folk songs to appear the cultural negotiation of E-San culture in many intensities include: different level, contradicting level, struggling level, hierarchical level, and resisting dominance level as follows.

The negotiation in the different level found that the cultural negotiation of E-San culture through messages in every E-San folk song. The cultures that were found most frequently were language, music, and food/cooking respectively. The E-San folk song found most frequently of E-San representation was “La Korn Bangkok” as 100%, The next most frequently was “Serng Swing” as 90%, “Sama Kack Thae Nor” as 88.64%, “Sao Fang Khong” as 70%, “E-San Baan Khong Hao” as 68.97%, “Khao Neow Tid Mue” as 68.75%, “E-San Lumplern” and “Lamplern Charoen Chai” as each one appeared 62.96%, “Khid Hod Ai Nae Der” as 57.14%, “Duan Bor Kor Sor” as 50%, “Berng Khong” as 37.5%, “Sao Ubon RorRak” as 33.33%, and “Tam Nong Klab Sarakham” as 5.56% respectively. At the difference level, it can be observed that the representation appeared less frequently in songs during the Beginning Period. It is found more frequently in the Early Development Period, the Development Period, the Outstanding Period, then become less frequent again in the Golden Age.

The negotiation in the Contradicting level found that the author presents representation of E-San in difference criteria include; geography, administrative territory, race, culture, and nature. Most of songs the author not unclear self-definition between We/They. But present the representation E-San and E-San culture are different identity Thai people and Thai culture by “E-San”, “E-San people”, or identification symbol of E-San such as “River Khong”, “River Moon”. And definition “They” by using the words “Capital city people” At the contradicting level, an interesting point is who are “We” by the representation that show how E-San people are closely related with Lao people (The Republic of Laos) more than Thai people (Bangkok people).

The negotiation in the struggling level found that the author presents the representation by in a way that places E-San culture at a status equal to other cultures; E-San region is rich in natural resources, and E-San people can live without spending money.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E-San culture at a status superior to other cultures; E-San people are generous, E-San people love sincerely, poverty in E-San

region is caused by others and by drought, E-San people value the heart more than money.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E-San people love sincerely for reconstruct meaning of the culture of eating sticky rice for rejection of the domination view about peasant food before change to the eating sticky rice by hand and which sticks on Figure is the love sincerely, E-San people can live without spending money because E-San people can find food form nature for rejection of the domination view about peasant food and arid landscape/ low quality of life, E-San people have local intelligence because E-San have E-San culture resulting from local wisdom for rejection of the domination view about E-San have low education and stupid.

It can be observed that in some E-San folk songs there is negotiation at the difference level by presenting E-San images very frequently, such as Serng Swing (90%) and Kid Hod Ai Nae Der (57.14%) but there is no negotiation at the contradicting, the struggling, the hierarchical, and the rejecting dominance level.

Part 2 E-San Movie

In the research of “Communication for Cultural Negotiation of E-San Culture,” there is a part that studied on the intensity of cultural negotiation through messages E-San movie. The sample group was selected, by purposive sampling, choosing from senders who have native habitat in E-San region, have authority to encode the message in movies that present E-San culture, and are accepted as presenters of E-San culture. Six popular E-San movies composed by E-San people were used in this research. The results of the study on the intensity of cultural negotiation of E-San culture through messages content are as follows.

4.14 The Movie “Mon Rak Mae Nam Moon”

The film “Mon Rak Mae Nam Moon,” directed by Phongsak Chantaruuka, was released in the year 1977. During this period, there was another important supportive factor, which is the ability of E-San people to produce and direct their own movies to serve their purposes and fulfill their longing for the

homelands. The film is realistic style, reflecting the life of E-San people. It has many E-San songs in the soundtrack, making the thoughts of E-San audience drift away to the region where they were born and the familiar environment. Furthermore, the director also pleased E-San audience by dubbing the film with E-San language. It is truly a film about E-San people, for E-San people and by E-San people. *Mon Rak Mae Nam Moon* was that film...The film was scheduled to be released on August 20, 1977. That was the worst time for filmmakers because it was after the revolution by the Council for Democratic Reform under the lead of Admiral Sa-ngad Chonyoo. The country was on curfew. However, miracle happened on the first day of release or the premier show of the movie. The severe pressure that E-San people endured from living difficult life in Bangkok, their excitement to see a movie produced by an E-San person, and the effectiveness of public relations by E-San radio announcers, made E-San people from every corner gathered in front of Rama Cinema on Petchaburi Street in Pratunam area. The crowd spilled from the entrance of the cinema on to the surface of the street...*Mon Rak Mae Nam Moon* also made many million Baht (Weang Phalangwan, 2002, pp. 208-212). *Mon Rak Mae Nam Moon* was an epic of E-San film, the same as “*Mon Rak Luthung*.” It was released in the year 1977 and earned massive amount of money, both in Bangkok and in E-San region. Some people jokingly said that it was a film that every E-San person had watched (piss_it, 2007).

The theme of the movie is the love between a couple of lover in Ubon Ratchathani that have obstacles in the economics and social status. In the end, true love defeats everything. The results from the studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.14.1 Different Level - There were 14 kinds of E-San culture found in the movie: language, music, dances, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. The cultures that were found most frequently was music, which appeared in 8 screens. The next most frequently found was clothes/clothing, which appeared in 7 screens. The least most

frequently found were customs & traditions, and occupation, each one appeared in 5 screens. The cultures not found were traditional games, and traditional sports. In total, E-San culture appeared in 26 screens from 56 screens of the movie. It can be calculated into the percentage of 46.43%.

4.14.2 Contradicting level - The sender separates between “We” (E-San people) and “They” (other people) by geography. The definition of E-San is in the word “River Moon people”, but its opposite pair is not defined geographically. It also uses administrative territory by defining E-San people with the word “Ubon people” and “E-San” while people from other cultures is defined by “Bangkok people.” and “Bangkok” The separation between “We” and “them” is also emphasized by having Bangkok people view E-San people and Ubon people as being “outsiders.” The criteria of economics and race are used together. Others (Chinese people living in Ubon Ratchathani) is defined by the word “the rich,” which is opposite to the poor people of E-San, as in the sentence “you think you’re the rich and you can persecute the poor?” Here, E-San people are the poor and Chinese people are the rich.

4.14.3 Struggling Level -There was no cultural negotiation at the struggling level in this movie.

4.14.4 Hierarchical level - The senders present the representation in a way that places E-San culture in a superior status to other cultures.

1) E-San is rich in nature - The sender presents natural beauty and quietness of the River Moon, one of the major rivers in Thailand. The river was always used as a backdrop for the story. This is much different from the image of Bangkok, which is presented as being hectic. For example, when Khaen arrives in Bangkok, the image presented was a scene of street full of fast-moving vehicles.

2) Poverty of E-San region is caused by others and drought - The senders present the representation that E-San people are not willing to leave their lands to work or live in Bangkok. However, economic reasons force them to migrate there. A member of the band “Mae Moon Lamplern” in this movie decided to go Bangkok to try his luck. Although the sender presents the poverty of local E-San areas through some images, such as Khaen deciding to go to Bangkok because there is no more fish in the river for him to catch, a message about loving one’s hometown is also sent, such as a character named “Pin” saying that, “I still love the River Moon, she gave me

everything.” Besides presenting images of E-San people and E-San culture, the sender also presents the effects of government policies on E-San region in a sarcastic way. For example, the scene when students and teachers are doing an activity at school shows that mass physical exercise and standard Thai dance, which all students must learn, are not suitable with their cultures. When a teacher said that in the future “Khun Phor” (daddy) and “Khun Mae” (mommy) will make Thailand prosper, the local E-San people are not able to understand.

3) E-San people value the heart more than the price - The sender presents representation that show how Bangkok people value money more than the heart. For example, a close-up shot of Khaen’s torn sleeve communicates that people are judged by the economic status. When Duen’s father “Wai” or pays respect to Khet, a younger person, it shows that people in the city set hierarchy of people according to their financial status, not seniority.

4) E-San people do not look down on other people - The sender presents representation that show how Bangkok people often look down on other people, such as the band manager looking down on Khaen that he could not speak standard Thai accent clearly.

5) E-San people do not take advantage of other people to get rich - Images of Bangkok people that lack kindness and generosity are presented, such as the band manager collecting a large amount of money from Khan for registering him as a singer, Chinese people taking advantages of others, like Khamla’s parents having to yield to the will of the Chinese boss because they had borrowed him some money at a very high interest rate.

6) E-San can survive without spending money - The sender presents representation that show the frustration of E-San people living in Bangkok, for example, the female protagonist is frustrated while living with her stepparents; she misses the way of life in her hometown. Another example is the difficult life that Khaen has to face when going to Bangkok. He has to do all kinds of jobs to survive and become successful because city life requires money to live, while E-San way of life allows people to live without using money.

4.14.5 Rejecting dominance level – The sender presents the representation in a way that rejects the dominating view about some cultural aspects of E-San.

E-San people are full of local intelligences - The sender presents the representation of Khaen as having unrefined manner when entering Bangkok, but later he was able to use his local intelligences in music to uplift his own financial status. It sends a message that E-San people may not have refined manner like Bangkok people but they have equal intelligences. This is a rejection of the dominating view that E-San people are poorly-educated and stupid.

4.15 The Movie “Khru Baannok”

“Khru Baannok,” a film directed by Surasee Phatham, reflects social problems in the Northeastern region (E-San region) of Thailand. The story is about young teachers freshly graduated from college moving to a remote area where there is a lack of power supply, water supply and public health care. The film shows the original way of life of E-San people in rural area and the conflicts between the people and powerful persons in the area. It was shot in Baan Don Mei of Naa Chick, Amnaj Charoen, in Ubon Ratchathani province (Today it is the province of Amnaj Charoen). The place is the hometown of Kaman Khonkhai, the author of the novel on which the movie is based. In the story it was called “Baan Nong Ma Wor.” A new set of actors and actresses were used. The film was released on June 17, 1978 at Sala Chalermthai Cinema. The movie made 9 million Baht gross. It was praised by the critics and was showed in other countries as well. This film won Creative Film Award and Best Director Award from Russia (Wikipedia, 2014a).

The theme of the movie is about the fight for justice and what is right by (E-San) teachers. The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.15.1 Different Level - There were 14 kinds of E-San culture found in the movie: language, music, dances, traditional games, traditional sports, customs & traditions, morality, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, and weaving/basket making. The cultures that were found most frequently was house/architecture, which appeared in 24 screens. The

next most frequently found was clothes/clothing, which appeared in 21 screens. The least most frequently found was occupation, which appeared in 16 screens. The cultures not found were belief/religion, and needlework. In total, E-San culture appeared in 46 screens from 62 screens of the movie. It can be calculated into the percentage of 74.19%.

4.15.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by behavior, administrative territory, and race are used together. Behavior are the main criteria used. The Principal and Teacher Phisit are both E-San people, but their indecent behaviors categorize them as “they”. Teacher Piya has good behavior so he is categorized as “We”. In this film, if someone who is a doctor, an honorable profession that supposes to be helping people, has immoral behaviors such as supporting illegal logging, he will be categorized as “they” or other people. At the same time, a person that most people consider crazy or insane like Ajarn Ken or “Phee Bar” (Crazy Ghost) can become “We” because he thinks and acts morally. The message encoded by the sender is, E-San people are good people. Even some indecent characters who are E-San people will turn into good people in the end of the story, such as Teacher Phisit who decides to take the punishment in place of Teacher Piya and was transferred to another location because he views that Teacher Piya will bring much good to the people of Baan Nong Ma Wor. Even the Principal repents and becomes a good teacher at the end. Characters with immoral behaviors who never change to become better people are from other races or come from other locations, such as the people who take advantages of the villagers and bring in vices, the Indian dealer of gambling games, the Chinese boss who does illegal logging business (the movie does not label him directly as a Chinese, but it can be interpreted by his name “Mangkorn”), and higher level government officer from another region who behave improperly. These people stay bad until the end of the movie. Therefore, the message encoded in the film as the representation can be decoded as E-San = good people = We / Others (local, race) = bad people = They. This is We/They definition that is different from most other cultural negotiations or other E-San movies.

4.15.3 Struggling Level - The sender presents representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San people are generous and kind - In the scene that Piya travels to Baan Nong Ma Wor, E-San people help one another carry the luggage. When the bus got stuck in the mud, they collaboratively push the bus up from the pit without being asked. Siang and Phayom willingly let Piya on their wagon to go to Baan Nong Ma Wor together. The people in the village gather together at the house of the Village Head as soon as drum calling signal begins and they protect Piya.

2) E-San people can adapt themselves to the international standard - The sender encodes a messages by showing an E-San character playing a song that has content about E-San by using Western musical instrument. It represents a reality that when E-San people are educated or participate in city society, they can play Western musical instrument while maintaining their E-San spirit. That is why the song being played, “Dok Din Siam,” is about the character’s hometown.

4.15.4 Hierarchical level - The sender presents images that represent reality in a way that places E-San culture in a superior status to other cultures.

1) Poverty of E-San region is caused by others and drought - The sender encodes the messages by showing pictures of hardships in the lives of E-San people, such as difficulty in transportation like a rugged road that a public bus is running on, which is not a road constructed for buses, but just a dirt path near the rice field for wagons. The passengers on the bus have to avoid branches of trees from the windows and have to endure sitting on a very shaky bus when it runs through the pits and holes on the surface of the road. The picture of school lacking many necessities is also presented. They need to use an old hoe as a bell. The buildings in the school are constructed right on the ground with a hay roof. There is almost no partition. All the students have to study together in the same area. Poverty of the student is also presented by the pictures of students wearing tattered and torn school uniforms. A student is unable to go to school every day because there is only one uniform at home he needs to share it with his brother. Another student has to be absent from school because he has to work in the field. Poverty in the region is also reflected in a scene showing students unable to recognize marine fishes because in their lives they have only known fresh water fishes which they eat for survival. These are difficulties and hardships that the E-San people have to endure because they are neglected by the central government and they live in under-developed remote areas.

2) E-San people do not take advantages of others to get rich - The sender encodes a messages to show selfishness and advantage taking of higher level government officers in Thailand. The Principal of the school does not care about teaching and likes to gamble. The images of government officers in higher rank taking advantages of those in lower rank are also presented, such as extorting money from these low-salary officers by forcing them to buy gifts or make donation against their will. The school and the teachers have to prepare a grand welcome party for higher government officers who visit the school, but these officers did not do anything to make the school better. They just eat, drink, and bully lower-level officers.

3) E-San people have good hearts - The movie creates representation that makes E-San receivers proud of being E-San and proud of their cultures. E-San is presented by images of pitiful students and poor people, but all of them are sincere in their hearts. This cannot be found in the big city where there is much technological development but no purity of heart. This is part of the words spoken by Teacher Dao in her expression to Baan Nong Ma Wor.

4.15.5 Rejecting Dominance Level - Cultural negotiation of E-San culture through media is presented in a way that rejects the dominating view about some cultural aspects of E-San.

1) E-San people are full of intelligences - There is an encoded message that technological development is not always a good thing and local intelligence can be better. For example, buses got stuck in mud holes but wagons can smoothly go through muddy road and rice fields. This is to reject the view that E-San people are poorly educated and stupid.

2) E-San people are full of ideologies - The sender encodes a messages that show the bad side of technology and development. It made some E-San people lose their identities for example, Teacher Phisit who is influenced by Western culture rides a chic motorcycle and wears fashionable clothes, but he does not pay attention to his teaching in class. The principal is being dominated by higher officer from central government and he, too, does not care about his work in the classroom and often gambles. There are inappropriate behaviors of many teachers who gather together in the city to get their salary. They drink alcohol and go to brothel. This is different Teacher Piya, a representative of E-San people, who is a good person and always hold

on to traditional culture. He respects the code of conduct of a teacher. These images are to reject the view that E-San people is of lower social status. For if looking on the aspect of ideology, E-San people in this movie have higher social status than others.

4.16 The Movie “Kong Khao Noi Kha Mae”

“Kong Khao Noi Kha Mae”, released in 1980, was directed by Phongsak Chantarukka. In the year 1979, Phongsak who had composed many songs for movie soundtrack and had associated with the people in the film industry and involved in several movie units for quite a while felt a fire in his heart. He decided to produce an E-San film from a traditional tale called “Kong Khao Noi Kha Mae.” He did almost everything in this film, ranging from writing, directing, and composing songs. When the film was released, it was warmly welcomed by the audiences, which melt all of his exhaustion away. “Kong Khao Noi Kha Mae” received many awards, including a Plaque of Honour from General Serm Na Nakhorn, Vice Prime Minister, in 1981, two National Film Awards (Best Film for Youth and Best Soundtrack) from the National Federation of Thai Films Association on March 28, 1982, and a Plaque of Honour from National Youth Bureau on September 11, 1982. (Weang Phalangwan, 2002, pp. 365-366).

The theme of the movie is that one who hurts or kills one’s parent will suffer greatly afterward. The person will be punished with physical and emotional suffering. The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.16.1 Different Level - There were 16 kinds of E-San culture found in the movie: language, music, dances, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making is all kind of culture. The cultures that were found most frequently was clothes/clothing, which appeared in 49 screens. The next most frequently found was belief/religion, which appeared in 17 screens. The least most frequently found was

occupation, which appeared in 16 screens. In total, E-San culture appeared in 50 screens from 50 screens of the movie. It can be calculated into the percentage of 100%.

4.16.2 Contradicting level - The sender separates between “We” (E-San people) and “They” (other people) by culture and administrative territory. “We” is constructed by showing E-San region as a land with its own traditional tales (Kong Khao Noi Kha Mae). The villages mentioned in the tale were located in Yasothorn Province, including the exact place where the action occurred and is now commemorated with the Kong Khao Noi Buddha Relics Pagoda. These villages are Baan Tadthong Village and Katao Village. In this film there is no construction of “They” to make the opposite pair.

4.16.3 Struggling Level - There was no cultural negotiation at the struggling level in this movie.

4.16.4 Hierarchical Level - There was no cultural negotiation at the hierarchical level in this movie.

4.16.5 Resisting Dominance Level - There was no cultural negotiation at the resisting dominance level in this movie.

4.17 The Movie “Yaem Yasothorn”

“Yaem Yasothorn”, released in 2548, was directed by Phetthai Wongkhamlao. It is a period romantic film with Yasothorn province as the background. The film was produced by Sahamongkol Film International, in cooperation with Ba-Ram-Yu and Bangfai Film. The producer was Somsak Rattanaprasert and the associate producers were Praty Pinkaew and Sukanya Wongsathapat. The film was written and directed by the comedian “Mum Jokmok.” It was released on September 8, 2005. The outstanding feature of this film is that the all the dialogue was dubbed in E-San dialect with Thai subtitle. Yaem Yasothorn was not a big budget movie but it became a comedy film that made as much as 99.14 million Baht. (Wikipedia, 2013).

The theme of the movie is the love of a poor young man to for a woman from a wealthy family. The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.17.1 Different Level - There were 11 kinds of E-San culture found in the movie: language, music, traditional games, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, occupation, and weaving/basket making. The cultures that were found most frequently was language, which appeared in 48 screens. The next most frequently found was clothes/clothing, which appeared in 30 screens. The least most frequently found was occupation, which appeared in 20 screens. The cultures not found were dances, traditional sports, child caring, medicine/medical treatment, and needlework. In total, E-San culture appeared in 51 screens from 54 screens of the movie. It can be calculated into the percentage of 94.44%.

4.17.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by administrative territory. E-San is defined by Yasothorn province and Yasothorn people. Meanwhile, others are Bangkok and Bangkok people. The criteria of economic status are also used. Those who have the equal economic status are grouped together, such as the family of Mrs. Dokthong and the family of Kamnan are the rich. On the opposite, Thong is the poor. The way that Mrs. Dokthong treats Thong and the way she treats Kamnan family is different. Nevertheless, in the end, the sender sends a messages that E-San people are like people from the same family. They are kind to one another. Finally, Kamnan lets Thong borrow his money to marry Doksoi.

4.17.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

E-San people can survive without spending money - The movie presents representation of E-San people finding food from nature, such as Yaem cooking snake or fishing for food.

4.17.4 Hierarchical Level - The sender presents the representation in a way that places E-San culture in a superior status to other cultures, as follows:

1) E-San is rich in nature - Natural beauty of E-San region is presented. Mostly are the scenery of beautiful large fields, which is a contrast to hectic and confusing Bangkok.

2) E-San people are generous and kind - The movie presents the representation of kindness among E-San people who can depend on one another. They

collaboratively work on the filed together. The monk lent Thong and Yaem some money to go to Bangkok. This is a contrast to Bangkok people who lack generosity. It can be seen in several incidents when Thong and Yaem are looking for Jei and Doksoi in Bangkok.

4.17.5 Rejecting Dominance Level - Cultural negotiation of E-San culture through media is presented in the way in which rejects the dominating view about some cultural aspects of E-San.

E-San people are full of intelligences - The movie presents representation of E-San local intelligence in language. The outstanding point of the film is that all the dialogues are spoken in E-San dialect with standard Thai language as subtitles for audience that are not E-San people. This is a rejection of the view that E-San people are poorly educated and stupid. It constructs a standpoint that E-San people who have their own valuable culture. Besides, using E-San dialect as the main language is a way to give first priority to E-San culture and less significance to Thai culture which is the standard culture of Thailand.

4.18 The Movie “Khru Baannok Baan Nongheyai”

“Khru Bannok Baan Nongheyai,” released on January 14, 2010, was produced by Sahamongkol Film International Corporation and Krokmaithai Laomuanchuen Hosaew Company, directed by Surasee Phatham and performed by Pichet Kongkan, Fonfar Phatham, Mum Jokmok, Asongkhai Phatam, Khampani Wongthongkham and Phanna Ritkrai. It is a remade of the movie “Khru Baannok” from the year 1978 by using similar structure and adjusting the theme. Almost every scene was shot at Huensuantham in Kalasin Province. The film earned 3.52 million Baht. It was well-received by the audiences, especially those in E-San region (Wikipedia, 2015).

The theme of the story is the fight for righteousness and justice by E-San teachers. The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.18.1 Different Level - There were 15 kinds of E-San culture found in the movie: language, music, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, child caring, occupation, medicine/medical treatment, needlework, and weaving/basket making. The cultures that were found most frequently was language, which appeared in 38 screens. The next most frequently found was clothes/clothing, which appeared in 35 screens. The least most frequently found was house/architecture, which appeared in 34 screens. The cultures that were not found was dances. In total, E-San culture appeared in 58 screens from 67 screens of the movie. It can be calculated into the percentage of 86.57%.

4.18.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by behavior, administrative territory, and race are use together. Similarly, to the film *Khru Baan Nok* (1978), *Teacher Pichet* (E-San), *Ajarn Ken the Crazy Ghost* (E-San), and *Teacher Dao* (E-San, growing up in Bangkok) are characters that behave properly. On the opposite, the principal (E-San), *Teacher Somchart* (E-San), the doctor (E-San), higher government officer (from Central region interpreted from the fact that he uses standard Thai language) and *Hia Mong* (Chinese person interpreted from the name of the gunman he hires to kill *Teacher Pichet*) are E-San people who behave immorally. This is the separation between “We” and “They” using main by behavior and administrative territory, race was used in the combination. The end of the story, the sender has encoded the message that E-San people are good people and those who are from other places or of other races are bad people. This is because all the bad E-San characters (except the doctor) changed their behaviors and become good people at the end of the film.

4.18.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San land are rich in nature - The representation of beautiful nature is presented such as the green rice fields while *Teacher Pichet* is on a wagon going into the village, as well as the forest and the waterfall background in the scene that *Pichet* and *Sangdao* are talking about *Somchart*.

2) E-San people are full of generosity - When *Pichet* travels to *Baan Nongheyai*, there is a scene when people on the bus helping one another moving the

luggage, including those that are not theirs. When the bus got stuck in the mud, the people came to help push the bus without being asked to do so. Siang and Lamduan willingly allowed Pichet to join them on the wagon to the village. Thongkorn willingly helped Pichet construct his house. The people gather at the Village Headman house as soon as the calling signal is given. Kalon and Karn protect Pichet. Pichet shares some fish to Lamduan and Lamduan shares Huak with the principal. Kamnam invites Somchart to join a drink part at his house and a parent invites Saengdao to have dinner at her home.

4.18.4 Hierarchical Level - The sender presents the representation in a way that places E-San culture in a superior status to the culture of other regions, as follows:

1) Poverty of E-San region is caused by others and drought - The sender encodes a messages that show how government policies and neglecting from central government are causing poverty in E-San region. For example, the government put on a campaign, asking the people not to catch and to eat Huak (tadpole) for food because they want to prevent frogs from extinction, but that caused troubles to E-San people because they are cut off from the source of food that used to keep them survive. Publication department of newspapers stop the journalists from producing the news because of fearing the economic influence that illegal loggers may cause. The bus has to run through a terribly rugged road because the path is usually used by wagons so it has not been repaired, and the passengers have to avoid branches of trees from the window and endure the shaking of the bus along the way. The school is so poor that its bell is made from an old hoe. The buildings are constructed on the ground, with bamboo stick roof, and has almost no partitions so all the students have to study together in one area. Grade 1 students sit on the floor and Grade 3-4 students are jammed together on the benches. Each bench is made for two persons, but in reality three students have to sit on them. Poverty of the student is also presented by the pictures of students wearing tattered and torn school uniforms. A student is unable to go to school every day because there is only one uniform at home he needs to share it with his brother. Another student has to be absent from school because he has to work in the field.

2) E-San people can adapt themselves to international standard - The sender encodes a messages by showing an E-San character playing a song that has content about E-San by using Western musical instruments. It represents a reality that

when E-San people are educated or participate in city society, they can play Western musical instruments while maintaining their E-San spirit. The songs they sing are still about E-San, their homelands. An example is when Pichet is playing guitar and sing a song with the lyrics saying, “Oh, E-San...only children and the elderly are left in your fields. The sweat of the young people is sold in exchange for small money in the big city. That big city...is it a heaven to anyone? All lives struggle to survive, but no one escapes death in the end. Oh stars, you twinkle up there on the sky. Please be the light of faith, guiding the brave who dare to dry the tears of the people. They will not give up. They struggle until their last breath...for the poor and the miserable. Another example is the scene when the three teachers teach the students to sing a song about how the forest has been kind to the people.

3) E-San people do not take advantages of others to get rich - The sender encodes a messages to show selfishness and advantage taking of higher level government officers in Thailand. The Principal of the school does not care about teaching and likes to gamble. The images of government officers in higher rank taking advantages of those in lower rank are also presented, such as extorting money from these low-salary officers by forcing them to buy gifts or to make donation against their will. Government officers allow illegal logging to happen (Hia Mong seeing the Chief District Officer about a document). The school and the teachers have to prepare a grand welcome party for higher government officers who visit the school, but these officers did not do anything to make the school better. They just eat, drink, and bully lower-level officers. It shows that officers from the central government and people who are dominated by this power, such as the principal, take advantages of the others.

4) E-San people have good hearts - The movie creates representation that make E-San receivers proud of being E-San and proud of their cultures. E-San is presented by images of pitiful students and poor people, but all of them are sincere in their hearts. It is opposite to the big city where there is much technological development but no purity of heart. This is part of the words spoken by Teacher Dao in her expression to Baan Nong Ma Wor.

4.18.5 Rejecting Dominance Level - Cultural negotiation of E-San culture through media is presented in a way that rejects the dominating view about some cultural aspects of E-San culture.

1) E-San people are full of intelligences - There is an encoded message that technological development is not always a good thing and local intelligence can be better. The scene that the bus got stuck in the mud shows the audience that local intelligence is more fitting to the local area and the way of life of the people there. It is a rejection of the view that E-San people are poorly educated and stupid. Similarly, to “Yaem Yasothorn,” the dialogues in this film are in E-San dialect with Thai subtitle. It shows local intelligence of the people and that priority is given to E-San language more than central Thai language.

2) E-San people are full of ideologies - The sender encodes a message that shows the bad side of technology and development. It made some E-San people lose their identities. For example, Teacher Somchart who is influenced by Western culture rides a chic motorcycle and wears fashionable clothes, but he does not care about teaching. The principal used to be a person full of spirits of a teacher but he was transferred to work in so many places and finally ended up in Baan Nong Ma Wor, which makes him lose his inspiration in his work. In the end, both characters changed and become good people, showing that E-San people naturally have good heart. It is a rejection of the view that E-San people have lower social status than others. For in terms of ideology, E-San people in this film have higher status than others.

4.19 The Movie “Phubao Taibaan E-San Indy”

“Phubao Taibaan E-San Indy,” released in 2014, was directed by Uthane Sriwi. The film was released to cinema theatres only in E-San region on June 5. It made a phenomenal income of 890,000 Baht in just the first day only. From then to June 12, the movie grossed as high as 10 million Baht in total. The theaters were packed every time and they had to increase the number of show times. E-San people in Bangkok demanded for this movie until the cinemas in Bangkok welcomed it on June 10 (Phachachat Online, 2014).

The theme of the story is about a love between a poor man and a poor woman who tries to uplift her financial status by marrying a foreigner. The results from this

studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.19.1 Different Level - There were 12 kinds of E-San culture found in the movie: language, music, dances, traditional sports, customs & traditions, belief/religion, food/cooking, clothes/clothing, house/architecture, occupation, needlework, and weaving/basket making. The cultures that was found most frequently was language, which appeared in 44 screens. The next most frequently found was clothes/clothing, which appeared in 29 screens. The least most frequently found was house/architecture, which appeared in 23 screens. The cultures not found were traditional games, morality, child caring, and medicine/medical treatment. In total, E-San culture appeared in 48 screens from 48 screens of the movie. It can be calculated into the percentage of 100%.

4.19.2 Contradicting level - The sender separates between “We” (E-San people) and “They” (other people) by race. The definition of E-San is “E-San people” (Thongkham) and the definition of others is foreigner (Michael). The criteria of economic status are also used. E-San is defined by being poor and foreigner is defined by being wealthy. So, by using these two types of criteria, it can be concluded as: E-San = poor (We), Foreigner = rich (They).

4.19.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San land is rich in nature - The sender encodes a message to make E-San receivers feel proud of themselves and their cultures. Beautiful nature of E-San region is presented in the movie such as lush green fields and pretty flowers like Koon and Kakalao.

2) E-San people give sincere love - The sender encodes a message to stimulate the love for E-San local culture in the conscience of E-San people and remind them about their own identities. Images of E-San people loving and helping one another sincerely are presented, such as Art selling his motorcycle to bail Thongkham out of jail.

3) E-San people can adjust themselves to international standard - E-San region can prosper as much as developed countries or Western countries. This is done

by E-San people marrying a foreigner or letting one's descendant do so, as we can see in the story.

4.19.4 Hierarchical level - The sender presents the representation in a way that places E-San culture in a superior status to the culture of other regions, as follows:

1) Poverty of E-San region is caused by others and drought - The sender presents representation of barren E-San region, such as unpaved roads, to show that E-San is in such condition because it is remote and has not received much development from the central government (from the perspective of Thongkham).

2) E-San people can survive without spending money - The sender presents the representation that shows how E-San people do not need money as a factor for survival. They have their own habitat and are able to grow rice for their food, as in the expression "no need to rent a house, no need to buy the rice." They are able to find food from nature, such as river tamarind (Krathin). It is said that when E-San people want to make papaya salad, they can just pick a papaya from their kitchen garden. This is much different from Western food, like French fries or steak, that Michael mentions. One needs to pay money in exchange for such food. Furthermore, E-San people have the kind of life that does not need a lot of money to buy many things. Some things maybe precious in other societies, but they are not necessary for E-San people because they do not suit their lifestyles. For example, Pranee is wearing high-heel shoes, dragging a suitcase, and carrying many bags, while walking on the unpaved road toward the village. Such dressing is not suitable for non-asphalt road in E-San villages or the ridge of a field. Finally, Pranee has to take off her shoes and walk barefoot. It shows that Western culture of clothing that most people accept or view as being developed civilized is only appropriate for some places or some situations (big city or Western society). On the opposite, E-San culture is viewed as outmoded or uncivilized but it is appropriate for the lifestyle of E-San people and the local area of E-San region.

4.19.5 Rejecting dominance level - Cultural negotiation of E-San culture through media is presented in a way that rejects the dominating view about some cultural aspects of E-San culture.

1) E-San people are full of intelligences - The sender presents images that represent reality of E-San culture by using E-San dialogues and Thai subtitle, the same as in "Yaem Yasothorn" and "Khru Baannok Baan Nongheyai" to show local

intelligence and to give more priority to E-San dialect than standard Thai language. In this movie, many specific E-San words are used and only E-San audience can grasp the meaning of such words. Examples are “Lang,” “Khruba,” “Ying” and “Ja.”

2) E-San people are full of ideologies - Some images are presented through the words of Thongkham which say that E-San people can never developed because most of its people who are highly educated and knowledgeable move to live in other places. No one comes back to develop this provincial area (from the perspective of Thongkham). It communicates that there are some E-San people who are full of ideology to develop their homelands, such as Thongkham. “My home is always like this. Big dream is almost impossible. We’re just people who live and eat simply, without bothering anyone...When it’s time to work on the rice field, we work together...Now many things have changed; I understand you. Everybody has the rights to do anything with his own life...But our home is waiting for you, if one day you want to return.” Therefore, Thongkham does not want further his education or work in the city because of his ideology to develop his local area, not because he dislikes studying. This is a rejection to the view that E-San people have little education and are stupid.

The Conclusion of Part 2 Results from the study on intensity of cultural negotiation of E-San culture through messages in E-San movie.

The results from this study on intensity of cultural negotiation of E-San culture through messages in 6 E-San movies can be concluded as show in table 4.2 as follows.

Table 4.2 Conclusion of the Results from this Study of Intensity of Cultural Negotiation of E-San Culture through Messages in E-San Movie

| Movie | Intensity of Cultural Negotiation | | | | | |
|---------------------------------------|-----------------------------------|--|---|----|------------------|--------------------|
| | Different Level (percentage) | Contradicting Level | | | Struggling Level | Hierarchical Level |
| 1. Mon Rak Mae Nam Moon (1977) | | 46.43 | Geography: - River Moon people /... | - | | |
| | | Administrative territory: - Ubon people, E-San/ Bangkok people, Bangkok | | 6 | 7 | 8 |
| | | Economics & Race are use together: - E-San people = The poor / Chinese people = The rich | | 10 | 11 | |
| 2. Khru Baannok (1978) | 74.19 | Behavior (main), Administrative territory, and Race are use together: - E-San = good people / Others (local, race) = bad people | 2 | 6 | 17 | |
| | | | 9 | 10 | 18 | |
| | | | | 19 | | |
| 3. Kong Khao Noi Kha Mae (1980) | 100 | Culture: -Traditional tale “Kong Khao Noi Kha Mae”/... | - | - | - | |
| | | Administrative territory: -E-San (Yasothon Province)/... | | | | |
| 4. Yaem Yasothon (2005) | 94.44 | Administrative territory: - Yasothon Province /Bangkok | 11 | 1 | 17 | |
| | | Economic: - Thong = Poor /Family of Mrs. Dokthong and the family of Kamnan = The rich | | 2 | | |

Table 4.2 (Continued)

| Movie | Intensity of Cultural Negotiation | | | | | |
|--------------------------------------|-----------------------------------|--|--|----|------------------|--------------------|
| | Different Level (percentage) | Contradicting Level | | | Struggling Level | Hierarchical Level |
| 5. Khru Baannok | | 86.57 | Behavior (main), Administrative | 1 | | |
| Baan Nongheyai (2010) | | territory, and Race are use together: - E-San people= good people / Others (local, race) = bad people | 2 | 9 | 18 | |
| | | | | 10 | | |
| | | | | 19 | | |
| 6. Phubao Taibaaan E-San Indy (2014) | 100 | Race, and Economic are use together: - E-San = poor /Foreigner = rich | 1 | 6 | 17 | |
| | | | 3 | 11 | 18 | |
| | | | 9 | | | |

Note: The meanings of the symbols in the Appendix B.

Table 4.2 shows that all of 6 E-San movies to appear the cultural negotiation of E-San culture in many intensities include: the different level, the contradicting level, the struggling level, hierarchical level, and the resisting dominance level as follows.

The negotiation in the different level found that the cultural negotiation of E-San culture through messages in every E-San movie. The cultures that were found most frequently were clothes/clothing, language, and house/architecture respectively. The E-San movies found most frequently of E-San representation was “Kong Khao Noi Kha Mae” and “Phubao Taibaaan E-San Indy”, each one appeared in as 100%, The next most frequently was “Yaem Yasothorn” as 94.44%, “Khru Baannok Baan Nongheyai” as 86.57%, “Khru Baannok” as 74.19%, “Mon Rak Mae Nam Moon” as 46.43% respectively.

The negotiation in the contradicting level found that the author presents representation of E-San in difference criteria include; geography, administrative

territory, economic, behavior, race, and culture. The results fouled the author definition between We/They by many criteria for many group people include; Ubon people or E-San/ Bangkok people or Bangkok, and Yasothorn Province /Bangkok. The author definition between We/They by many criteria for one group people are many properties in group include; E-San people= good people / Others (local, race) = bad people, and E-San = poor /Foreigner = rich. The results fouled the author define E-San people and define others, and define E-San people but not define others include; River Moon people /..., Traditional tale “Kong Khao Noi Kha Mae”/..., E-San (Yasothorn Province)/....

The negotiation in the struggling level found that the author presents the representation by in a way that places E-San culture at a status equal to other cultures; E-San region is rich in natural resources, E-San people are generous and kind, E-San people give sincere love, E-San people can adapt themselves to international standard, and E-San people can survive without spending money.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E-San culture at a status superior to other cultures; E-San land is rich in nature, E-San people are generous and kind, Poverty of E-San region is caused by others and drought, E-San people value the heart more than the price, E-San people do not look down on other people, E-San people do not take advantage of other people to get rich, E-San can survive without spending money, and E-San people have good hearts.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E-San people are full of local intelligences for rejection of the domination view about E-San people less educated / even stupid, E-San people is full of ideologies for rejection of the domination view about E-San people less educated / even stupid and low social status, ugly looking.

It is noticeable that “Kong Khao Noi Kha Mae” is the only movie that negotiates in the difference level and contradicting level only (but no oppositional pair). There is no effort at struggling level, the hierarchical level and the rejecting dominance level in this movie. This is different from the other E-San movies that have all of these 3 levels,

with an exception of “Mon Rak Maenam Moon,” which does not have the struggling level.

An interesting point is the first movie that the sender is an E-San person and shows representation of E-San identities, “Mon Rak Maenam Moon,” have the least frequency of such images (46.43%). E-San films that came after this one have more frequency (70%) and some even have 100% frequency of images that represent representation of E-San identities. In other word, it is in every scene of the movie.

The representation that the sender uses to communicate cultural negotiation of E-San culture through the content of the message can vary in intensity, even in the same issue. It depends on the sender whether to juxtapose it with other cultures. For example, if the sender presents only the representation of beautiful nature in E-San region, it is a negotiation in struggling level because it places E-San culture in the same level with other cultures. Yet if the sender presents representation of beautiful nature of E-San region and presents representation of another local area as polluted and hectic, then it is a negotiation at the hierarchical level which places E-San culture above other cultures.

Lastly, we can see that an interesting way to negotiate at the rejecting dominance level is using E-San dialect in the dialogues and using standard Thai language in the subtitle for non E-San viewers. This is show a local intelligence of E-San people and a rejection of the view that E-San people are poorly educated and stupid. Furthermore, it is also a clear rejection of dominance because it places priority on E-San culture (E-San language) and E-San receivers instead of Thai culture (central Thai language) or the main culture of Thailand, and non E-San receivers, although they are a wider audience.

Part 3 E-San Television Series

In the research of “Communication for Cultural Negotiation of E-San Culture,” there is a part that studied on the intensity of cultural negotiation through messages E-San television series. The sample group was selected, by purposive sampling, choosing from senders who have native habitat in E-San region, have authority to encode the message in television series that present E-San culture, and are accepted as presenters of E-San culture (Phodeekham Entertainment, under the management of Thongchai Prasongsanti. Tree popular E-San television series composed by E-San

people were used in this research. The results of this study on the intensity of cultural negotiation of E-San culture through message content are as follows.

4.20 Television Series “Plengrak Rim Fang Khong”

“Plengrak Rim Fang Khong” was produced by Phordee Kham Entertainment Limited and broadcasted on Channel 7 in 2007. The script was written by Thongchai Prasongsanti. The theme of the story is about the love between a foreign man (from a Western country) and a Lao woman (from The Lao People’s Democratic Republic) in the generation of the mother, in which the obstacle was the differences of race, and a love relationship between a Thai man (E-San) and a Lao woman (The Lao People’s Democratic Republic) in the generation of her children, in which the obstacle is the difference in socio-economic status. The results from studying on the intensity in the cultural negotiation of E-San culture through the content of the messages by the content analysis and the textual analysis are shown below:

4.20.1 Different Level - There were 15 kinds of E-San culture found in the television series: language, music, dances, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/ architecture, occupation, medicine/medical treatment, needlework, and weaving/basket making. The cultures that were found most frequently was language, which appeared in 71 screens. The next most frequently found were music, which appeared in 65 screens. The least most frequently found was belief/religion, which appeared in 46 screens. The cultures not found was child caring. In total, E-San culture appeared in 86 screens from 86 screens of the television series. It can be calculated into the percentage of 100%.

4.20.2 Contradicting level - The sender separates between “We” (E-San people) and “They” (other people) by using race are defined E-San people, Lao people/Bangkok people. The criteria of race together with economic of E-San people and Lao people are defined (Savannakhet District of Lao).

They both are considered as being in the same ethnic group and sharing the same history. Bangkok people are defined as a different ethnic group. At the same time, E-San people and foreigners (dark skin) who have low social economic status are “We.”

The opposite groups are the Lao people, Bangkok people, and foreigner (white skin) are “They.” These are definitions that are complicated and always changing.

4.20.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San people are generous and kind - This message appears when the relatives and acquaintances help manage the funeral of Pin’s father before Pin returns. It communicates that E-San people are kind; they help without being asked and without asking anything in return.

2) E-San people have huge family - This message appears when Champa tries to watch Pin in Traditional Singing Contest near the River Khong. At first the security guard does not allow her to go inside, but Champa pleads with him. When the guard hears the dialect that she speaks, he says, “we’re from the same family,” and he lets Champa in. It communicates that wherever E-San people are or whatever region they are in; they consider one another as being relatives or members of the same family.

3) E-San people can be rich if they are supported - This appears in the last part of the film when Pin uses his ability to play a musical instrument (E-San harp) until he becomes famous and is able to afford the medical care for his father. He is supported by Hia, who has more financial power.

4.20.4 Hierarchical Level - The sender presents the representation in a way that places E-San culture in a superior status to other cultures, as follows:

1) E-San land is rich in nature - The message appears when the sender presents the representation of the River Khong scenery in different times of day, including the image of boat floating along the river, the sunset on the river, the birds flying home, and the lush green rice fields. This is in contrast with Bangkok, which is presented by the representation of skyscrapers and traffic jam. Another image that is presented to represent E-San region is foreign tourists flocking to visit the region. This communicates that although Bangkok people view E-San as being barren and underdeveloped, some other people, like foreign tourists, can see E-San from another perspective. E-San is an interesting place full of values for them.

2) E-San people do not look down on others - The message appears through the presentation of Rin, a Bangkok person, who always look at others with disdain. This is shown in some of her dialogues, “Why buy from Lotus? Siam Square

has much better quality goods”, “they look provincial”, or “They are the grass-root, not the tip of the grass.” She looked down on hand-woven clothes as being cheap. She expressed a look of disgust when smelling the fermented fish eaten by the workers who come to prepare the wedding. Adisorn may seem like a nice person at first but he looked down on Pin as being from low-class society and not a match for Champa. These images communicate that people from other regions often look at people from lower social class with disdain. E-San people do not behave that way.

3) E-San people can adjust themselves to international standard - Some representation is presented by the sender to show that although E-San people may be underdeveloped in some matters, they can progress to become successful at the international level. The sender presents Pin as being able to play Kan and violin together. At first he says, “I don’t think they can be mixed together. E-San Harp is just traditional but violin is international.” However, his music teacher says, “Music has no discrimination. There are no instruments that can’t be played together.” This is to communicate that E-San culture can be equal to Western culture. The meaning encoded is that E-San music and E-San culture can cross the boundaries toward international level, which is a status higher than Thai music and Thai culture.

4) E-San people do not take advantage of others to get rich - The sender presents the representation that although E-San people are not wealthy, they do not exploit others to get rich. In the beginning Hia gets benefits from Pin and Wong Sawan Band, but when they are no longer useful for him, he notifies them that they are not welcomed there anymore. Pin does not agree with the conditions but he is forced by the contract. On the opposite, Teacher Samarn, who has been betrayed, teaches Pin to be responsible and to do the right things. This communicates that E-San people do not exploit or take advantages of others, unlike Bangkok people.

5) E-San people have more knowledge in some areas - The sender shows a scene when Rosarin is not aware that she is being insulted by Pin. After Rosarin looked down on Pin by saying “Do you know how to sing English song? Well, being such a bumpkin, I bet you don’t,” Pin did not sing a Happy Birthday song but he said something in E-San dialect (“Kee Yod Lady”) that Rosarin does not understand the meaning. Thus, this communicates that there are some things that E-San people know and understand, while Bangkok people do not. Sometimes E-San people find that

amusing. It can be concluded that in some aspects E-San people have more knowledge and stay in higher status than other Thai people.

4.20.5 Rejecting Dominance Level - The sender presents the representation of E-San being in a way that rejects the dominance from other cultures.

1) E-San people are full of local intelligences - The message is sent through the presentation of Uncle Saen, a homeless man who teaches Pin to play E-San harp by exercising her Figures when massaging, carrying gallons of water to increase strength, and climbing a coconut tree to practice concentrating. It shows that although official education system provides very little education for E-San people, they are still full of intelligence for living life in their own ways. It is a rejection of the dominating view about E-San people's education.

2) E-San people are full of ideologies - The message is in the presentation of Pin as a person who has low education and is unable to speak English (in many scenes we see him trying to speak English or sing English songs) but he has an ideology to maintain and conserve to E-San culture (music) without expecting money or fame in return. We can see that in the beginning Pin does not want to participate in the music contest. He was happy just to play the music at home. He is not a materialistic person (saying he is unable to swim through such social values). In the end, when there is no more need to collect money for his father's medical care, Pin decides to go back to his hometown, by leaving fame and wealth behind. This is a rejection of the view that E-San people is of lower social status. In some aspects, particularly in the strong ideology to develop one's local area, E-San people can be considered as having a high status.

3) E-San people have good hearts - The sender presents the representation which communicates that E-San people may not have pleasant physical appearance, but their hearts are beautiful. They do not look down on others and do not care too much about one's financial status. Many times we see Pin talking to himself that he was rich, so that he would not be scorned at so much. He is often being looked down upon because of his low financial status. The movie sarcastically presents the behavior of rich Bangkok people who judge people only from external look. For example, they try to train Pin to have table manner and to speak English. Teacher Samarn tells his band members not to speak with E-San dialect so that no one will know

where they come from. In addition to all these, all the E-San characters in this film (especially Pin) were represented by good-looking actors and actresses in order to reject that view that E-San people do not have pleasant physical beauty.

4.21 Television Series “Rayrai Luksao Baanpa”

“Rayrai Luksao Baanpa” was produced by Pordeekham Entertainment Limited and was broadcasted on Channel 7 in the year 2008. The script was written by Thongchai Prasongsanti. The theme of the story is about the ideology in forest conservation of the people for all ages, places, and races.

The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.21.1 Different Level - There were 15 kinds of E-San culture found in the television series: language, music, dances, traditional games, traditional sports, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/ architecture, occupation, medicine/medical treatment, needlework, and weaving/basket making. The cultures that were found most frequently was clothes/clothing, which appeared in 96 screens. The next most frequently found was language, which appeared in 91 screens. The least most frequently found was house/architecture, which appeared in 38 screens. The cultures not found was child caring. In total, E-San culture appeared in 97 screens from 98 screens of the television series. It can be calculated into the percentage of 98.98%.

4.21.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by behavior of the characters in the series. The definition of forest lovers includes E-San people, foreign people (Westerner), Bangkok people (officer from the Forest Department), poor people (the villagers), and rich people. Those who do not love the forest and tries to hurt it include people in the local area and from other places. (The villain that commands the business of illegal logging is from Bangkok and the gunman hired by Sakaochai to attack Rayrai is from the South). The bad people also include the poor (villagers working for the villain) and the rich (the person who does illegal logging. However, in the end the sender encodes a message that some E-San people might fall into the wrong way of living but they can repent and transform themselves into good people, like Hunter Lamai and Kukikai. In

contrast, Bangkok people or other local people in the series show no positive development of characters, such as Sakaochai and Santisook.

4.21.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San land is rich in nature - The sender presents the representation of Phumok Forest, which is full of large shady trees that produce food for human and animals. There are also images of beautiful streams and waterfalls. The message is also sent through the presentation of foreign tourists visiting E-San region. It communicates that, in contrast to some people view E-San land as barren and underdeveloped, some foreigners recognize its values and want to learn about E-San culture. For example, in the ending part, there are foreign students coming to study the nature in Phumok Forest.

2) E-San people are generous and kind - When Tawan is about to construct a dam in the village, nobody helps him because they think he is the son of Santisook, the person involved in illegal logging. However, when everyone knows the truth and understands the whole story, they willingly come to help him construct the dam. Another image is in the scene that the villagers gather to plant new trees for the forest. It communicates that E-San people are kind and help one another without being asked and without expecting anything in return. They are happy to give the benefits to the public.

3) E-San people have huge family - Phraiwan used to be an orphan baby floating along the river whom Rayrai saved. He was raised by all the people in the village, including Nar Win and Nar Wang, and the monk who gave him education. Rayrai does not have a mother so Phuyai Nop and Maekaew took care of her instead of Mongkhol, who is a man living alone. It communicates that it does not matter if they are truly related in blood; E-San people can depend on one another in time of trouble. They respect one another as part of their families.

4) E-San people can be rich if they are supported - This message appears from the fact that when Baan Phumok villagers learn how to make their own insects repellent herbs, they stop using chemical insecticide in their farms, which reduces cost and gives a better financial status. Another image is Rayrai and Mongkol being supported by Tawan to make a research on herbs so that they will receive official

support from the government. Nevertheless, the sender also encodes a message that local areas still have to depend on support from the cities. This is reflected when Reedring and Rayrai are discussing why they grow up with the forest but they have to follow the order of Forest Department about what to do with their forest.

4.21.4 Hierarchical Level - The sender presents images that represent reality in a way that places E-San culture in a superior status to other cultures.

1) E-San people value the heart more than the price - This is shown when Reedring says that the simple elephant-tail ring that Phraiwan gave to Rayrai is very precious. It would not have been given if the receiver was not someone he dearly loved. It communicates E-San people do not measure the value of something by its market price, but by how much it is precious to someone's heart. This is opposite to Sakaochai who values diamond ring more than true love.

2) E-San people do not look down on others people - The character Sakaochai, a Bangkok girl, is often found scorning other characters with insulting words like "Savage people!", "That's how girls from the wild are, they don't really have manner", "Uneducated low-class woman...eating those ugly insects everyday like they are wild salad. For me, I want spaghetti only", "Low-class, uneducated, with flat nose!" "You better pray to the spirits of the wild that in your next life you are a high-society woman like me", "That's instinct of a beast!", and "Those wild people don't have a brain to think!" She looks down on rainwater as being dirty. She finds food that contains Kudjee insects disgusting. Another example is the way the sender shows inferiority complex that E-San people have deep in their mind because Bangkok people have always defined them as being "bumpkin", as reflected in the dialogue, "You have to dress well when going to Bangkok, or they will think that we're bumpkins." This is to communicate that people from other regions look down on others, but E-San people do not behave that way.

3) E-San people can adapt themselves to international standard - The sender presents that E-San musical instruments can be played in combination with Western musical instruments, such as E-San harp, E-San pan pipe, drum and guitar. This to communicate that E-San music and E-San culture can reach international success, which is a higher status than Thai music and Thai culture.

4) E-San people do not take advantages of others to get rich - The message is shown through the actions of Wachee and Sahaphop (Bangkok people) who do everything to gain benefits for themselves, including exploiting natural resources or destroying other people's lives. This is a contrast to Phumok villagers (E-San people) who are poor but try to conserve the forest as the public property.

5) E-San people can survive without spending money - This is perceived when Sakaochai looks down on E-San food, yet enjoys eating Koodchee insects and red ant eggs. Reedring and Rayrai catch fish from the river for food. When Rayrai wants to eat Phakwan soup, Reedring could go into the forest and pick some of this plant. On the opposite, Sakaochai cannot find any food in E-San region because she used to eat food from restaurants, which requires money.

6) E-San people have more knowledge in some areas- As we can see from the story, Sakaochai does not have any skills even for a simple thing that E-San people can easily do, like making papaya salad. She boasts that Rayrai's papaya salad is "too plain and simple...I'll make you a high-so papaya salad. Tawan, I bet you'll forget the taste of these wild people's salad." However, in practice, Sakaochai was unable to make a simple dish of papaya salad and she even breaks the mortar. In contrast, Rayrai has the ability to survive in critical situations and take care of injured Tawan by using natural materials as first aid tools. She can find food from the forest and make a fire from natural materials. This communicates that E-San may not have some kind of knowledge but that does not matter. Other people do not have the kind of knowledge that E-San people have, either.

7) E-San people are more mature - The sender presents the representation by presenting Rayrai as a more mature character. After Sahaphop apologizes on behalf of Sakaochai who hurt herself and blamed the fault on Rayrai, Rayrai says that she is not angry because sometimes she makes mistakes too. When comparing to Bangkok people like Sakaochai, E-San people are presented as doing things by logic and reason, not by impulses.

8) E-San people have more endurance for hardships - This can be seen from the fact that Rayrai is able to endure and to survive many difficult situations without complaining. In contrast, Sakaochai cannot even endure some inconveniences when caring for a sick person in the hospital.

9) E-San people do have hostility toward others - Sakaochai is presented as vengeful and trying to get Rayrai into jail by hurting herself and reporting that Rayrai hurt her. Sakaochai also attempts to drug Rayrai so that she will be raped by several men. It communicates that Bangkok people are hostile towards others and are capable of hurting others without considering whether it is right and just. On the opposite, Rayrai never try to harm Sakaochai.

10) E-San people's actions are consistent with words - This can be seen from Rayrai, Reedring, and Phraiwan, or even Kookkai (the bad E-San character) are open about the love and hate that they have towards others. On the opposite, Sakaochai is capable of treating someone nicely or speaking to someone kindly, while her real intention to revenge or to gain advantages from that person. This communicates that E-San people do not act pretentiously just to gain benefits from others.

4.21.5 Rejecting Dominance Level - The sender presents the representation of E-San being in a way that rejects the dominance from other cultures.

1) E-San people are full of intelligences - The sender presents the representation through the characteristics of Phumok villagers. For example, Phraiwan, Reedring and Rayrai do not have high education but they have thorough knowledge about the forest. This is a rejection of dominating view about E-San people's education. Rayrai was born and raised in the forest but her parents are academic people who are the experts in herbs. Being a child of a Westerner also helps Rayrai to communicate well in English and that enable her to interact with foreign scholars in international forum.

2) E-San people are full of ideologies - The sender presents that representation by showing Phraiwan as being lowly educated but having strong ideology in conserving the forest. This can be seen from the dialogue, "So that the hornbills can pair up with their partners and Bangkok people will not come bothering us again" or "We are wild people, but we separate between rights and wrongs." This is a rejection of the dominating view that E-San people do not know how to think or E-San people have no education.

3) E-San people have good hearts - The sender presents the representation which shows that E-San people may not have very pleasant in physical appearance, but they are not corrupted in the heart. They do not look down on others

and give too much value to money. Good-looking actors and actresses were selected to play the roles of E-San characters, in order to reject the dominating view that E-San people are not good looking. This is apparent particularly in the role of Rayrai, an E-San born woman. She has Western blood but she is also a representative of E-San people.

4.22 Television Series “Mon Rak Maenam Moon”

“Mon Rak Maenam Moon” was produced by Pordeekham Entertainment Limited and was broadcasted on Channel 7 in the year 2011. The script was written by Thongchai Prasongsanti. The theme of the story is the ideology of E-San people to develop one’s own homeland with the sacrifice of personal happiness (being with one’s lover). The results from this studied on the intensity of cultural negotiation through messages by the content analysis and the textual analysis are as follows.

4.22.1 Different Level - There were 14 kinds of E-San culture found in the television series: language, music, dances, traditional games, customs & traditions, morality, belief/religion, food/cooking, clothes/clothing, house/architecture, occupation, medicine/medical treatment, needlework, and weaving/basket making. The cultures that were found most frequently was language, which appeared in 90 screens. The next most frequently found was clothes/clothing, which appeared in 78 screens. The least most frequently found was music, which appeared in 66 screens. The cultures not found were traditional sports, and child caring. In total, E-San culture appeared in 89 screens from 99 screens of the television series. It can be calculated into the percentage of as 89.90%.

4.22.2 Contradicting Level - The sender separates between “We” (E-San people) and “They” (other people) by behavior. The good characters include E-San people (Pin, Kan, Duen, Khamla, Khamplang, Mae Moon villagers, the artist) and Bangkok people (Tawan, Dr.Saimai, Malai, Nop, Sawaeng, Anchalee). The bad characters include both E-San people (Boss Seng and Thongsa in the beginning) and Bangkok people (Sudkhet in the beginning). The meaning encoded in the story is that it does not matter if a person an E-San or an outsider; everybody can improve himself to be a better person. In the ending, some characters regret their actions and are transformed into better people in the end, such as Thongsa and Boss Seng (E-San) and Sudkhet (Bangkok). However, some E-San

characters stay bad, such Sripthrai and his men. There is also a meaning encoded that E-San people do not forget their homelands. For example, Anchalee has been living in Bangkok for a long time, but when she finds out that Pin comes from Ubon Ratchathani, her homeland, she invites him to eat and drink in her house, and even drives him home.

4.22.3 Struggling Level - The sender presents the representation in a way that places E-San culture in a status equal to other cultures, as follows.

1) E-San people are generous and kind - It can be seen when the villagers try to put out the fire at the house of Teacher Khamplang, Khamla's mother gave Pin some food, Khamla's father bring vegetables from the garden to give to Dr.Saimai, and Duen's father does not want to go to Bangkok, saying "Bangkok isn't a pleasant place to live. People there are unkind."

2) E-San people have huge family - It can be seen when Duen's father says thank you to the relatives who have come to participate in the wedding ceremony, and they reply, "It's ok, we're brothers and sisters." When someone tells Duen's father about Sripthrai's funeral, he says, "Surely I'll go. We're from the same family."

3) E-San people can be rich if they are supported - It is seen when Pin teaches Khamla how to make organic fertilizer, a formula given by Chief District Officer. This helps save the cost and give her insecticide-free vegetables which sell at better prices. Khamla earns more income this way and is able to pay all the debts in the end.

4) E-San people do not take advantages of others to get rich - It is seen when Sudkhet offers to help Khamla when the vegetable farm is destroyed, and Khamla reply that she wants to help herself. She does not want to depend on people or take advantage of anyone even when she is in trouble.

4.22.4 Hierarchical Level - The sender presents the representation in a way that places E-San culture in a superior status to other cultures.

1) E-San region is rich in nature - The representations of beautiful nature in E-San region are presented, such as the atmosphere around the River Moon in the morning. This is shown in contrast to Bangkok, as in the dialogue "It's waxing moon but I don't see any moon or stars in the sky. Bangkok is full of smoke from cars and factories, so the sky is grey, the air is hot, so much pollution...." This is to communicate that the environment in E-San region is better than that in Bangkok.

2) Poverty in E-San region is caused by outsiders and drought - This is presented by the representation that Kan and Boonlai have to go to Bangkok to find because Sriphrai uses his power to pressure them. E-San people have negative thoughts about Bangkok, like Kan's father who says, "Bangkok has destroyed the spirits of so many rural people. If you go there, it's hard to get back..." and "Bangkok is a big city with its bright and dark side. Some people become successful, while some live very poorly there. It depends on where fate takes us." The sender also presents that Mae Moon villagers have to let their children work in Bangkok because of the drought problem in their local area. Poverty in E-San is caused by having very weak economics, due to lack of care and development from the central government.

3) E-San people value the heart more than the price - This is seen in the dialogue when Kan gives Sudkhet his copyright of the song without charging any money, "We're rural people, we do things for others by heart, not for money," and "all the gold and diamonds are external, I don't want them. I want love and sincerity."

4) E-San people do not look down on others people - The character of Sudkhet who was born and raised in Bangkok is presented as someone who always look at other people with disdain, especially Duen, who is an E-San person (though he later changed his attitude). For example, "You're so stupid that's why you can only be a phone operator." He expressed disgust toward a Phakwan soup with ant eggs. There also other examples in the dialogue, such as "Her beauty is cheap. Fermented fish can never match real Salmon. Just smelling that food makes me want to throw up. I can't stand fermented fish. Don't argue that you're not a bumpkin. You can forget the smell of mud and buffaloes?", "I see the way she dresses. Sudkhet doesn't have such taste in woman. He suffers from being engaged with that bumpkin girl. The smell of mud and buffalo in her makes him feel like fainting." (spoken by Sudkhet's ex-girlfriend) and "You want me to keep eating fermented fish source? I will puke! It's tasteless! So disgusting even to think about it. Let her go back to her provincial home. If people ask me, I'll tell them that she's runaway with her savage boyfriend." This is a contrast to E-San characters who that never look down on others.

5) E-San people can adapt themselves to the international standard - The sender presents that E-San musical instruments can be played in combination with Western instrument. Both E-San harp and guitar can be found at Pin's house. This is to

communicate that E-San people can blend them in to the international society. It is an encoded message which shows that E-San culture is above Thai culture.

4.22.5 Rejecting Dominance Level - The sender presents the representation of E-San in a way that rejects the dominance from other cultures.

1) E-San people are full of intelligences - This is presented through the conversation between the village Philosopher “Master Khamplang” and Khamla, “Who said we don’t have a way to live here? Many people left their fields deserted. My mother believed that we, E-San people, are capable of thinking and depending on ourselves. This homeland will never leave us starve to death. We must show our power to restore our homelands. Make the people prosper in their morality. We have plenty to eat and to consume if we know how to live sufficiently.” Sudkhet says, “I used to go fishing with my father. The fishing equipment cost many thousand Baht. But here, Uncle Boon made one himself and didn’t have to pay a dime,” and “(Weaving a net) is very difficult.” These examples are the rejection of the dominating view that E-San people have low education and are stupid.

2) E-San people are full of ideologies - The sender presents the representation of Pin having strong ideology to develop his homeland. It can be seen in the following dialogues. “Why go seeking prosperity in Bangkok? Why don’t we make our home here prosper?”, “The River Moon has always nourished us from childhood to adulthood. I will never let anyone destroy her”, “I am willing to die for it, for it will make many people lives better”, “We’re not just helping, but we’re defending what is right.” Another example is Kan who starts a music band that encourages the love of one’s homeland. There is a period of time that he seeks for money and prosperity in Bangkok but then he returns to develop his home. “This band will make the people love their homelands.”, “If pass the exam to become a government officer, I will have to be transferred to another location, and the students here will have no one to teach them. I will be a teacher at our home. I will teach knowledge to the students because knowledge will help them get by in the future. Many people admire me for having such ideology, but I think I’m just an ordinary person doing something that I wholeheartedly love. The River Moon is still slowly flowing through the memory of many people. Some die in the river. Some leave the river and go to faraway places. Some stay with the river and help make the dream of Mae Moon children come true. Wherever the children of The

River Moon are, goodness and nobility are always in their hearts.” This is also a rejection of the dominating view that E-San people have low education and are stupid.

3) E-San people have good hearts - The sender presents the representation which shows that E-San people may not have very pleasant in the physical appearance, but they are not corrupted in the heart. They do not look down on others and give too much value to money. A new meaning is constructed to give more importance to the heart than the physical appearance. Good-looking actors and actresses were selected to play the roles of E-San characters, especially the leading characters, Phraiwan and Rayrai (foreigner born and grew up in E-San land) in order to reject the dominating view that E-San people are not good looking.

4) E-San people do not depend on fate or help from others - This can be seen from the way Kan encouraging the villagers to depend on themselves. “It takes many years before rubber trees give you milk. In between we can grow peas, cucumbers, or other plants that don’t require much water. The money we get from them will support our families and send our kids to school”, “Our region doesn’t have much water like some other regions, and the soil is rather salty. So we grow used to sitting and waiting for the help to arrive from the Central government.

When the land was dry, we waited for them to bring us water. When our rice fields are dead, we wait for rice insurance. That’s why some people look down on us that we don’t try to help ourselves.”, “Come and join me. We’ll have plenty to eat. We’ll say goodbye to poverty. We can’t change the drought because it’s been here even in the times of our ancestors. But if the land is dry, we can still grow plants that withstand heat like Cassava and Neem. We can sell at good price.”, “I want to transform the land of our home for the people here to see”, “We must create other jobs for the community. We will offer tourists E-San rocket Festival in the sixth month, 100-year market from Suphanburi, Buffalo riding tradition from Chonburi, and Phi Ta Khon Festival from Loei. It took a long time for these traditions become well-known in other provinces. We have to start today so that our home will become a tourist destination, and our children will have other jobs apart from farming.” It is a rejection of the dominating view by showing that although E-San land is dry and destitute, the people are not lazy. They are trying to help themselves.

5) E-San people can improve their status by ability and education - For example, Kan uses his ability to play instruments and sing which become a famous singer who makes a lot of money. Consequently, he can take care of himself and his family. He is able to return home and help his society. This is a rejection of the dominating view that E-San people have low education, stupid, poor and inferior to others in social status.

Conclusion of Part 3 Results from the study on intensity of cultural negotiation of E-San culture through messages in E-San television series

The results from this study on intensity of cultural negotiation of E-San culture through messages in 3 E-San television series can be concluded as show in table 4.3 as follows.

Table 4.3 Conclusion of the Results from the Study on Intensity of Cultural Negotiation of E-San Culture through Messages in E-San Television Series

| Intensity of Cultural Negotiation | | | | | |
|--|---|--|-------------------------|---------------------------|----------------------------------|
| Television Series | Different Level (percentage) | Contradicting Level | Struggling Level | Hierarchical Level | Resisting Dominance Level |
| 1. Plengrak Rim Fang Khong (2007) | 100 | Race & Administrative territory: | 2 | 1 | 17 |
| | | - E-San people, Lao people/ Bangkok people | 4 | 8 | 18 |
| | | | 5 | 9 | 19 |
| | | Race & Economics are use together: | | 10 | |
| | | - E-San people, foreigners (dark skin) = Poor / Lao people, Bangkok people, foreigner people (white skin) = Rich | | | 12 |

Table 4.3 (Continued)

| Television Series | Different Level (percentage) | Intensity of Cultural Negotiation | | | |
|-----------------------------------|---------------------------------|--|------------------|--------------------|---------------------------|
| | | Contradicting Level | Struggling Level | Hierarchical Level | Resisting Dominance Level |
| 2. Rayrai Luksao Baanpa (2008) | 99.98 | Behavior: | 1 | 7 | 17 |
| | | - Forest lovers / Who do not love the forest and tries to hurt | 2 | 8 | 18 |
| | | - E-San people = repent and transform themselves into good people / Bangkok people or other local people = No positive development | 4 | 9 | 19 |
| | | | 5 | 10 | |
| | | | | 11 | |
| | | | | 12 | |
| | | | | 13 | |
| 3. Mon Rak Maenam Moon (2011) | 89.90 | Behavior: | 2 | 1 | 17 |
| | | - Good people/Bad people | 4 | 6 | 18 |
| | | - Someone (everybody) = Can improve himself to be a better person/Someone (E-San people) =Stay bad | 5 | 7 | 19 |
| | | | 10 | 8 | 20 |
| | | | | 9 | 21 |
| | | | | | |
| | | | | | |

Note: The meanings of symbols in the Appendix B.

Table 4.3 shows that all of 3 E-San television series to appear the cultural negotiation of E-San culture in many intensities include: the different level, the contradicting level, the struggling level, the hierarchical level, and the resisting dominance level as follows.

The negotiation in different level found that the cultural negotiation of E-San culture through messages in every E-San television series. The cultures that were found most frequently were language, clothes/clothing, and music respectively. The E-San

television series found most frequently of E-San representation was “Plengrak Rim Fang Khong” as 100%. The next most frequently was “Rayrai Luksao Baanpa” as 99.98%, and “Mon Rak Maenam Moon” as 89.90% respectively.

The negotiation in contradicting level found that the author present representation of E-San in difference criteria include; race, administrative territory, economic, and behavior. The results fouled the author definition between We/They by many criteria for many group people include; E-San people or Lao people / Bangkok people (race criteria and administrative territory). The author definition between We/They by many criteria for one group people are many properties in group include; E-San people, foreigners (dark skin) = Poor / Lao people Bangkok people, foreigner people (white skin) = Rich. An interesting point is the author encoding about people repent and transform themselves into good people they are E-San people only, and everybody can improve himself to be a better person but some E-San people are stay bad.

The negotiation in the struggling level found that the author presents the representation by in a way that places E- San culture at a status equal to other cultures; E- San region is rich in natural resources, E- San people are generous and kind, E- San people have huge families, E- San people can be rich if they are supported, and E- San people do not take advantage of other people to get rich.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E- San culture at a status superior to other cultures; E- San is rich in nature, Poverty of E- San region is caused by others and drought, E- San people value the heart more than the price, E- San people do not look down on other people, E- San people can adapt themselves to the international standard, E- San people do not take advantage of other people to get rich, E- San people can survive without spending money, E- San people have more knowledge in some areas, E- San people are more mature, E- San people have more endurance for hardships, E- San people do have hostility toward others, and E- San people’ s actions are consistent with words.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E- San people are full of local intelligence for rejection of the domination

view about E-San less educated / even stupid, E-San people is full of ideologies for rejection of the domination view about E-San people inferior to others in social status, E-San people have good hearts for the meaning reconstruction about E-San people are good hearts more than beauty to reject that view that E-San people do not have pleasant physical beauty, E-San people do not depend on fate or help from others to rejection of the dominating view by showing that although E-San land is dry and destitute, E-San people can improve their status by ability and education to rejection of the dominating view that E-San people have low education, stupid, poor and inferior to others in social status.

It can be noticed that E-San television series contain the representation of E-San culture but the frequency of appearing seems to drop from the first television series of the sender.

The representation that the sender used in sending message for cultural negotiation of E-San culture in one topic vary in intensity, depending on whether the sender of the message wants to compare it with other cultures or not. For example, on the topic of “E-San people do not take advantages of others to get rich,” if the sender wants to present that E-San people have honesty and integrity, it is a negotiation by placing E-San culture in equal status to other cultures. However, if the sender presents the representation by showing E-San people as being honest and showing people from other cultures as doing everything to get rich, then it is a negotiation at a level of placing E-San culture above other cultures.

Finally, it was noticed that an interesting negotiation at the hierarchical level is “E-San can adjust themselves to reach the international standard.” The sender presents that E-San culture (E-San musical instruments) can be with (played together) Western culture (Western musical instruments). It is an encoded message that places E-San culture above Thai culture (Thai musical instruments) without showing images that represent the latter. It is a negotiation with Thai culture but at the same time staying under the dominance of Western culture.

Part 4 Comparison of results in the study on intensity of cultural negotiation of E-San culture through E-San folk songs, E-San movies, and E-San television series

In the results from the study on intensity of cultural negotiation by E-San culture through E-San folk songs, E-San movies, and E-San television series, similarities and differences between each type of media were found, as follows.

1) Negotiation at Difference Level - The results can be concluded as show in figure 4.1 as follows.

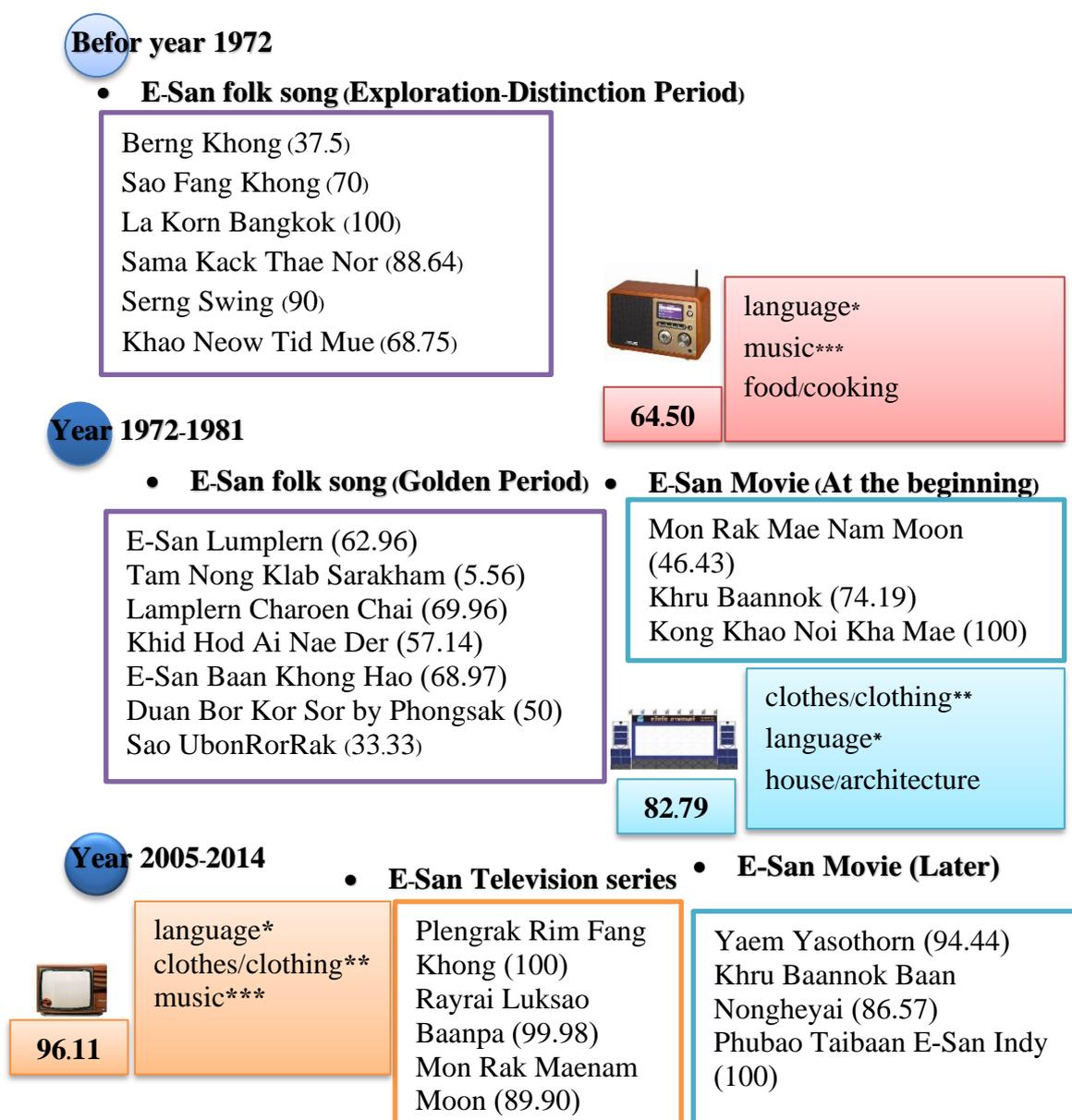


Figure 4.1 The Comparison of Negotiation at the Difference Level through E-San Folk Songs, E-San Movies, and E-San Television Series

Figure 4.1 shows that it exists in all three types of media. The three most frequently found E-San cultures are: language (no. 1 in E-San Television Series, E-San folk songs and no. 2 in E-San movies), music (no.2 in E-San folk song and no.3 E-San Television Series), clothes/clothing (no. 1 in E-San movies and no.2 E-San Television Series), food/cooking (no.3 in E-San folk songs), and houses/architecture (no.3 in E-San movies). The number of appearance of E-San cultures is most frequent in television series (90.11%). Next is E-San movies (82.79%) and last is E-San folk songs (64.50%). It correlates with the length of time used in producing the media for cultural negotiation. E-San folk songs that reproduced E-San culture in the early period of cultural negotiation of E-San culture through media have less frequency of E-San culture appearance in its content, when compared with E-San movies and E-San television series that reproduce E-San culture in later periods.

2) Negotiation at Contradicting Level - The results can be concluded as show in table 4.4 as follows.

Table 4.4 The Comparison of Negotiation at the Contradicting Level through E-San Folk Songs, E-San Movies, and E-San Television Series

| E-San Folk Song | E-San Movie | E-San Television Series |
|--|---|--------------------------------|
| Criteria of geography: | Criteria of geography: | |
| - River Khong /.... | - River Moon people /... | - |
| - The shore of River Khong/... | | |
| - River Moon /... | | |
| Criteria of administrative territory: | Criteria of administrative territory: | |
| - E-San/Bangkok | -E-San (Yasothon Province)/... | - |
| - ... / Bangkok | | |
| - Ubon Ratchathani /... | - Ubon people, E-San/ Bangkok people, Bangkok | |
| - Sarakham, Khonkaen, Udorn Thani, Nongkhai, River Khong/ Vientiane - - - E-San/Capital city | | |

Table 4.4 (Continued)

| E-San Folk Song | E-San Movie | E-San Television Series |
|---------------------------------|---|---|
| Criteria of race: | | |
| - Loa/Thai | - | - |
| - Vientiane/ Capital city | | |
| | | Criteria of administrative territory and race: |
| | | - E-San people, Lao people / Bangkok people |
| Criteria of culture: | Criteria of culture: | |
| - E-San Lumplern /... | -Traditional tale “Kong Khao Noi Kha Mae”/... | - |
| - .../ Thai dance and Thai song | | |
| - | - | Criteria of behavior: |
| | | - Forest lovers / Who do not love the forest and tries to hurt |
| | | - Good people/Bad people |
| Criteria of nature: | - | - |
| - Kakalao flower/... | | |
| | Criteria of Economic: | |
| | - Thong = Poor /Family of Mrs. Dokthong and the family of Kamnan = The rich | |
| No criteria | - | - |
| | Many criteria were used together: | Many criteria were used together: |
| - | - E-San people= good people / Others (local, race) = bad people | - E-San people, foreigners (dark skin) = Poor / Lao people, Bangkok people, |
| | - E-San = poor /Foreigner = rich | foreigner people (white skin) = Rich |

Table 4.4 shows that the sender used various criteria in defining We/They or E-San people/ non E-San people by creating oppositional pair, which are geography, administrative territory, race, culture, behavior, and nature. For example, the criteria of geography separate E-San people from Bangkok people. Only one criterion was used in E-San folk songs but many criteria were used together in E-San

movies and E-San television series. The results fouled the author definition many criteria for many group people for example; E-San people or Lao people / Bangkok people (race criteria and administrative territory). And definition many criteria for one group people are many properties in group for example; at the same time other criterions, such as administrative territory, race, and financial status, were used together to separate into many groups of “We”/” They,” like E-San people, foreigners (dark skin) = poor / Lao people, Bangkok people, foreigners (white skin) = rich. Sometimes the criterions used are shifted between one and another.

3) Negotiation at the Struggling Level - The results can be concluded as show in table 4.5 as follows.

Table 4.5 The Comparison of Negotiation at the Struggling Level through E-San Folk Songs, E-San Movies, and E-San Television Series

| E-San Folk Song | E-San Movie | E-San Television Series |
|--|--|---|
| E-San is rich in nature | E-San is rich in nature | E-San is rich in nature |
| | E-San people are generous and kind | E-San people are generous and kind |
| E-San can survive without spending money | E-San can survive without spending money | |
| | -E-San people give sincere love | -E-San people have huge family |
| | -E-San people can adapt themselves to international standard | -E-San people can be rich if they are supported |
| | | -E-San people do not take advantage of other people to get rich |

Table 4.5 shows that negotiating by placing E-San culture in equal status to other cultures that exists in all three types of media is “E-San is rich in nature.” The message “E-San people are full of kindness” is found in two types of media: E-San movies and E-San television series. The message “E-San people can survive without

spending money” is found in E-San folk songs and E-San movie. The message “E-San people are sincere in love relationship,” and “E-San people can adapt themselves to reach international standard,” are found in E-San movies. The message “E-San people have large family,” “E-San people can be rich if they are supported,” and “E-San people do not take advantages of others to get rich” are found in E-San television series.

4) Negotiation at the Hierarchical Level - The results can be concluded as show in table 4.6 as follows.

Table 4.6 The Comparison of Negotiation at the Hierarchical Level through E-San Folk Songs, E-San Movies, and E-San Television Series

| E-San Folk Song | E-San Movie | E-San Television Series |
|---|---|---|
| Poverty of E-San region is caused by others and drought | Poverty of E-San region is caused by others and drought | Poverty of E-San region is caused by others and drought |
| E- San people value the heart more than the price | E- San people value the heart more than the price | E- San people value the heart more than the price |
| E- San people are generous and kind | E- San people are generous and kind | |
| | E-San land is rich in nature | E-San land is rich in nature |
| | E-San people do not look down on other people | E- San people do not look down on other people |
| | E- San people do not take advantage of other people to get rich | E- San people do not take advantage of other people to get rich |
| | E- San people can survive without spending money | E- San people can survive without spending money |
| -E-San people give sincere love | -E-San people have good hearts | -E-San people have huge family - E- San people have more knowledge in some areas -E-San people are more mature - E- San people have more endurance for hardships -E- San people do have hostility toward others - E- San people’ s actions are consistent with words |

Table 4.6 shows that the negotiation by presenting the representation that place E-San culture above other cultures that are found in all three types of media are “Poverty in E-San region is caused by outsiders and drought” and “E-San people value the heart more than money/prices.” The message “E-San people are full of kindness/ generosity” are found in two types of media: E-San folk songs and E-San movies. The message “E-San land is rich in nature”, “E-San people do not look down on others” and “E-San can survive without spending money” are found in E-San movies and E-San television series. The message “E-San people are sincere in loving relationship” is found in E-San folk songs. The message “E-San people have good hearts” is found in E-San movies. The message “E-San people have huge family,” “E-San people have more knowledge in some areas” “E-San people are more mature,” “E-San people have more endurance for hardships,” “E-San people are not hostile toward others” and “E-San people’s actions are consistent with their words” are found in E-San television series.

5) Negotiation at the Rejecting Dominance Level - The results can be concluded as show in table 4.7 as follows.

Table 4.7 The Comparison of Negotiation at the Rejecting Level through E-San Folk Songs, E-San Movies, and E-San Television Series

| E-San Folk Song | E-San Movie | E-San Television Series |
|---|---|--|
| E-San people are full of local intelligence | E-San people are full of local intelligence | E-San people are full of local intelligence |
| | E-San people are full of ideologies | E-San people are full of ideologies |
| -E-San people give sincere love | | -E-San people have good hearts |
| -E-San can survive without spending money | | -E-San people do not depend on fate or help from others -E-San people can improve their status by ability and education |

Table 4.7 shows that the message at this level of negotiation that is found in all three types of media is “E-San people are full of intelligences.” The message of “E-San people are full of ideologies” is found in two types of media: E-San movies and E-San television series. The message “E-San of people give sincere love” and “E-San people can survive without spending money” are found in E-San folk songs. The message “E-San people have good hearts,” “E-San people do not depend on fate or help wait from others” and “E-San people can improve their status by ability and education” are found in E-San television series.

Building upon this point, we can see that the messages used in cultural negotiation are less diverse in E-San folk songs, more diverse in E-San movies, and most diverse in E-San television series.

There is an interesting point from the study on cultural negotiation of E-San culture through different types of media (E-San folk song, E-San movie, E-San television series). Among the examples used in this research, there are some that use the same storyline to produce the work in the same type of media, which are the movie “Khru Baan Nok” (2008) and the movie “Khru Baannok Baan Nongheyai” (2010). Also, there are some that use the same story line to produce the work in different type of media, which are the movie “Mon Rak Maenam Moon” (1977) and the television series “Mon Rak Maenam Moon” (2011). In the case of “Khur Baan Nok” and “Khru Baannok Baan Nongheyai,” both films have the same theme, which is the flight for justice and righteousness by a (E-San) teacher. The cultural negotiation in both films seem to be similar. There is only the addition of negotiation at the rejecting dominance level by using E-San dialect in the film with Thai subtitle, in order to reject the idea that E-San people are poorly educated and stupid.

As for the movie and the television series “Mon Rak Maenam Moon,” they have different themes. The movie version presents the love between man and woman as the main theme. At the ending, the relationship between these E-San young people is fulfilled, although having been through obstacles caused by capitalism. Finally, true love overcomes everything (localism defeats capitalism). However, the television series “Mon Rak Maenam Moon” presents the theme of a young man with strong ideology to develop his local area, rather than the theme love relationship between man and woman. In the end, the man decides to continue on towards his

dream and lets the woman he loves marry another man who has higher social and financial status. This is a way to justify capitalism under the conditions that if the capitalist is a good person, then capitalism can win over localism. The person who has strong ideology (localism) has to live alone and fights for his dream by himself (capitalism defeats localism).

CHAPTER 5

RESULTS FROM THE STUDY ON QUALIFICATION OF MEDIA AS A TOOL FOR THE CULTURAL NEGOTIATION AND THE PERCEPTION OF CULTURAL NEGOTIATION BY E-SAN AND NON E-SAN MESSAGES RECEIVERS

In this chapter, I will draw upon the research results of the Communication for Cultural Negotiation of E-San Culture which describes on the qualifications of media. In this sense, the quantitative research was employed by using the questionnaires on the qualifications of media as a tool for E-San cultural negotiation and the perception of cultural negotiation of E-San and non E-San messages' receivers. Consequently, the results from survey research are presented into three parts.

5.1 Part 1 The results from the study of demographic characteristics

5.2 Part 2 The qualifications of media as a tool for E-San cultural negotiation

5.3 Part 3 The perception of cultural negotiation by E-San and non E-San messages' receivers

5.1 Part 1: The Results from the Study of Demographic Characteristics

The results of the analysis of demographic characteristics were presented through the personal information about gender, age, education, occupation, income, native habitat, and experience/understanding about E-San culture.

Table 5.1 Frequency and Percentage of Gender

| Gender | Frequency | Percentage |
|---------------|------------------|-------------------|
| Male | 146 | 36.50 |
| Female | 254 | 63.50 |
| Total | 400 | 100.00 |

From Table 5.1, the analysis of gender can be summarized as the most of the respondents were female (63.50%), and the remainder were male (36.50%).

Table 5.2 Frequency and Percentage of Age

| Age | Frequency | Percentage |
|--------------------|------------------|-------------------|
| Less than 34 years | 355 | 88.75 |
| 35-44 years | 40 | 10.00 |
| 45-54 years | 5 | 1.25 |
| Total | 400 | 100.00 |

From Table 5.2, the analysis of age can be summarized as the most of respondents were less than 34-year-old (88.75%), secondly were between 35-44 years old (10.00%), and lastly were between 45-54 years old (1.25%), respectively.

Table 5.3 Frequency and Percentage of Level of Education

| Level of Education | Frequency | Percentage |
|---------------------------------|------------------|-------------------|
| Undergrad degree | 26 | 6.5 |
| Bachelor's degree or equivalent | 183 | 45.75 |
| Graduate degree | 191 | 47.75 |
| Total | 400 | 100.00 |

From Table 5.3, the analysis of level of education can be summarized as the most of the respondents were graduate degree (47.75%), secondly were bachelor's degree or equivalent (45.75%), and lastly were undergrad degree (6.50%), respectively.

Table 5.4 Frequency and Percentage of Occupation

| Occupation | Frequency | Percentage |
|---|------------------|-------------------|
| Work in the government/ Government employee's/ State enterprise | 174 | 43.50 |
| Business/ Personal business | 46 | 11.50 |
| Employees of private companies | 84 | 21.00 |
| General contractor | 13 | 3.25 |
| Farmer | 0 | 0 |
| Housewife | 10 | 2.50 |
| Students | 66 | 16.50 |
| Retirement/Retired government official | 2 | 0.50 |
| NGO | 1 | 0.25 |
| Veterinarian | 1 | 0.25 |
| Lawyer | 1 | 0.25 |
| Freelance | 1 | 0.25 |
| Total | 400 | 100.00 |

From Table 5.4, the analysis of occupation can be summarized as the most of the respondents who work in the government/ government were (43.50%), secondly were employees of private companies (21.00%), and lastly were students (16.50%), respectively.

Table 5.5 Frequency and Percentage of Income

| Income per Month | Frequency | Percentage |
|-------------------------|------------------|-------------------|
| Lower than 10,000 Baht | 68 | 17.00 |
| 10,001-30,000 Baht | 216 | 54.00 |
| 30,001-60,000 Baht | 105 | 26.25 |
| More than 60,000 Baht | 11 | 2.75 |
| Total | 400 | 100.00 |

From Table 5.5, the analysis of income can be summarized as more than a half of respondents were 10,001-30,000 Baht (54.00%), secondly were 30,001-60,000 Baht (26.25%), thirdly were Lower than 10,000 Baht (17.00%), and lastly were more than 60,000 Baht (2.75%), respectively.

Table 5.6 Frequency and Percentage of Native Habitat

| Native habitat | Frequency | Percentage |
|-----------------------|------------------|-------------------|
| Bangkok | 46 | 11.5 |
| Northern | 54 | 13.5 |
| Central | 55 | 13.8 |
| Southern | 36 | 9.0 |
| E-San | 209 | 52.3 |
| Total | 400 | 100.00 |

From Table 5.6, the analysis of native habitat can be summarized as more than a half of respondents were E-San people (52.30%), secondly were Central people (13.80%), thirdly were Northern people (13.50%), fourthly were Bangkok people (11.50%), and lastly were Southern people (9.00%), respectively.

Table 5.7 Frequency and Percentage of Assessment on Self-awareness in Experiences/Understanding about E-San Culture

| Experiences/understanding about E-San Culture | Frequency | Percentage |
|--|------------------|-------------------|
| High | 218 | 54.5 |
| Low | 182 | 45.5 |
| Total | 400 | 100.00 |

From Table 5.7, the analysis of assessment on self-awareness in experiences/understanding about E-San culture can be summarized as more than a half of respondents were high experiences/understanding about E-San culture (54.50%), and the remainder were low experiences/understanding about E-San culture (45.50%)

Conclusion:

The analysis of demographic characteristics can be summarized as highlights in the following section;

The respondents were female more than male. While most of respondents were less 34 years old, 35-44 years old, and 45-54 years old respectively. The most of education were graduate degree, secondly were Bachelor's degree or equivalent, and lastly were undergrad degree. The most of respondents were people who work in the government/ government, employees of private companies, students respectively.

About income per month more than a half of the respondents were 10,001-30,000 Baht, secondly were 30,001-60,000 Baht, thirdly were lower than 10,000 Baht, and were more than 60,000 Baht. The most of native habitat were E-San people, Central people, Northern people, Bangkok people, and Southern people respectively. And more than a half of the respondents were high experiences/ understanding about E- San culture.

5.2 Part 2: The Qualifications of Media as a Tool for E-San Cultural Negotiation

The results of the qualifications of media as a tool for E-San cultural negotiation was presented the information about the exposure to E-San media (folk song, movies, television series), the reasons of media exposure, and the opinions regarding media influence to present E-San culture.

Table 5.8 Frequency and Percentage of Exposure to E-San Folk Song

| E-San Folk Song | Frequency | Percentage |
|------------------------|-----------|------------|
| Berng Khong | 66 | 16.50 |
| Sao Fang Khong | 177 | 44.25 |
| La Korn Bangkok | 48 | 12.00 |
| Sama Kack Thae Nor | 68 | 17.00 |
| Serng Swing | 67 | 16.75 |
| Khao Neow Tid Mue | 34 | 8.50 |
| E-San Lumplern | 180 | 45.00 |
| Tam Nong Klab Sarakham | 70 | 17.50 |
| Lamplern Charoen Chai | 42 | 10.50 |
| Khid Hod Ai Nae Der | 96 | 24.0 |
| E-San Baan Khong Hao | 168 | 42.00 |
| Duan Bor Kor Sor | 109 | 27.25 |
| Sao UbonRorRak | 221 | 55.25 |

According to from Table 5.8, the analysis of the exposure to E-San folk song can be summarized as more than a half of the respondents used to listen to “Sao Ubon Ro Rak” (55.25%), secondly used to listen to “E-San Lamplern” (45.00%), thirdly used to listen to “Sao Fang Khong” (44.25.50%), and lastly used to listen to “E-San Baan Khong Hao” (42.00%), respectively.

Table 5.9 Frequency and Percentage of exposure to E-San movies

| E-San movies | Frequency | Percentage |
|-----------------------------|------------------|-------------------|
| Mon Rak Mae Nam Moon | 111 | 27.75 |
| Khru Baannok | 176 | 44.0 |
| Kong Khao Noi Kha Mae | 154 | 38.50 |
| Yaem Yasothorn | 350 | 87.50 |
| Khru Baannok Baan Nongheyai | 130 | 32.50 |
| Phubao Taibaaan E-San Indy | 138 | 34.50 |

From Table 5.9, the analysis of the exposure to E-San movies can be summarized as the most of respondents firstly used to watch “Yaem Yasothorn” (87.50%), secondly used to watch “Khru Baannok” (44.00%), thirdly used to watch “Kong Khao Noi Kha Mae” (38.50%), fourthly used to watch “Phubao Taibaaan E-San Indy” (34.50%), fifthly used to watch “Khru Baannok Baan Nongheyai” (32.50%), lastly used to watch “Mon Rak Mae Nam Moon” (27.75%), respectively.

Table 5.10 Frequency and Percentage of Exposure to E-San Television Series

| Television Series | Frequency | Percentage |
|--------------------------|------------------|-------------------|
| Plengrak Rim Fang Khong | 262 | 65.50 |
| Rayrai Luksao Baanpa | 104 | 26.00 |
| Mon Rak Maenam Moon | 158 | 39.50 |

From Table 5.10, the analysis of the exposure to Television series can be summarized as the most of respondents used to watch “Plengrak Rim Fang Khong” (65.50%), secondly used to watch “Mon Rak Maenam Moon” (39.50%), and lastly used to watch “Rayrai Luksao Baanpa” (26.00%), respectively.

Table 5.11 Frequency and Percentage of Reasons on Media Exposure (E-San Folk Song, E-San Movies, E-San Television Series)

| Reasons on Media Exposure | Frequency | Percentage |
|--|------------------|-------------------|
| Is E-San native | 52 | 13.00 |
| Don't follow | 3 | 0.75 |
| Want to learn the culture and cultural diversity | 4 | 1.00 |
| Interesting | 3 | 0.75 |
| Watch for entertainment | 1 | 0.25 |
| Fell that E-San people was disdained abusing | 1 | 0.25 |
| Homesick (E-San and E-San culture) | 34 | 8.50 |
| Fond of E-San culture | 138 | 34.50 |
| Watch as other | 24 | 6.00 |
| Favorite producers or artist | 32 | 8.00 |
| Follows the media | 89 | 22.25 |
| No one else to listen or watch | 16 | 4.00 |
| Melodious and content reflect society | 3 | 0.75 |
| Total | 400 | 100.00 |

Form Table 5. 11, the analysis of reasons on media exposure (E- San folk song, E-San movies, E-San television series) can be summarized as the most of respondent's reasons of media exposure because they fond of E-San culture (34.50%), secondly having opinion on media exposure because they follow the media (22.25%) and thirdly they exposure because they are E-San native native (13.00%), respectively.

Table 5.12 Frequency, Percentage, Mean, and Standard Deviation of Concerning the Recipients' Views on the Qualifications of Media as a Tool for Cultural Negotiation

| The Qualifications of Media | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|---------------------|---------------|---------------|-------------|------------|----------------|---------------|---------------|-------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 1. Express emotions and feelings | 201 (50.2) | 183 (45.8) | 13 (3.3) | 3 (0.8) | 0 (0.0) | 400 (100.0) | 4.45 | .599 | High |
| 2. Frustration (anti-society) | 91 (22.8) | 163 (40.8) | 114 (28.5) | 27 (6.8) | 5 (1.3) | 400 (100.0) | 3.77 | .919 | High |
| Total of the Qualifications of E-San Folk Song | | | | | | | 4.1125 | .63510 | High |
| 3. The ability to create belief about E-San people and culture | 174 (43.5) | 196 (49.0) | 26 (6.5) | 4 (1.0) | 0 (0.0) | 400 (100.0) | 4.35 | .647 | High |
| 4. Viewing movies is sitting in the movie theater making them fully absorbed the message | 74 (18.5) | 177 (44.3) | 108 (27.0) | 34 (8.5) | 7 (1.8) | 400 (100.0) | 3.69 | .927 | High |

Table 5.12 (Continued)

| The Qualifications of Media | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|---|---------------------|---------------|---------------|-------------|------------|----------------|---------------|---------------|-------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 5. The quality of being realistic in presenting E-San culture | 93 (23.3) | 210 (52.5) | 79 (19.8) | 17 (4.3) | 1 (0.3) | 400 (100.0) | 3.94 | .788 | High |
| Total of the Qualifications of E-San Movies | | | | | | | 3.9950 | .63979 | High |
| 6. Series have a long period of time to show themselves on television so they are able to carry a lot of messages about culture | 88 (22.0) | 189 (47.3) | 95 (23.8) | 26 (6.5) | 2 (0.5) | 400 (100.0) | 3.84 | .859 | High |
| 7. Watching E-San television series more frequently than other media makes one absorb much of E-San culture | 96 (24.0) | 166 (41.5) | 102 (25.5) | 32 (8.0) | 4 (1.0) | 400 (100.0) | 3.80 | .930 | High |

Table 5.12 (Continued)

| The Qualifications of Media | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|----------------------------|---------------|---------------|-------------|---------------|----------------|---------------|---------------|----------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 8. Turning the program on because one desires to makes people learn much about E-San culture | 108 (27.0) | 183 (45.8) | 84 (21.0) | 21 (5.3) | 4 (1.0) | 400 (100.0) | 3.93 | .881 | High |
| 9. The ability to give entertainment and reduce stress makes the audience enjoy watching series and perceiving E-San culture | 108 (27.0) | 162 (40.5) | 91 (22.8) | 33 (8.3) | 6 (1.5) | 400 (100.0) | 3.83 | .968 | High |
| Total of the Qualifications of E-San Television Series | | | | | | | 3.8525 | .75753 | High |
| Total | | | | | | | 3.9556 | .58578 | High |

From Table 5.12 concerning the recipients' views on the qualifications of media that represent E-San culture; the samples actively expressed their opinions about the media representing E-San culture at a high level ($\bar{x} = 3.9556$) and the qualifications of media representing E-San culture in all issues at a high level, i.e. songs express emotions and feelings ($\bar{x} = 4.45$), film to create belief about E-San people and culture ($\bar{x} = 4.35$), film to being realistic in presenting E-San culture ($\bar{x} = 3.94$), audiences turning the television series program on because one desires to makes them learn much about E-San culture ($\bar{x} = 3.93$), Series have a long period of time to show themselves on television so they are able to carry a lot of messages about culture ($\bar{x} = 3.84$), E-San television series to give entertainment and to reduce stress makes the audience enjoy watching series and perceiving E-San culture ($\bar{x} = 3.83$), watching E-San television series more frequently than other media makes one absorb much of E-San culture ($\bar{x} = 3.80$), song expresses the frustration (anti-society) ($\bar{x} = 3.77$), and viewing movies is sitting in the movie theater making them fully absorbed the message ($\bar{x} = 3.69$).

Regarding the qualifications of media for representing E-San culture on each media, the samples gave scores to E-San folk song at a high level ($\bar{x} = 4.1125$), E-San movies at a high level ($\bar{x} = 3.9950$), and E-San television series at a high level ($\bar{x} = 3.8525$), respectively.

When considering about concerning the recipients' views on the qualifications of media that represent E-San culture on issues, the samples actively expressed their opinions about the media representing E-San culture:

Issues of song express emotions and feelings; the most of recipients agree with the qualifications of media at a highest (50.20%), secondly agree at a high level (45.8%), thirdly agree at a medium level (3.30%), and lastly agree at a low level (0.80%), respectively.

Issues of song express the frustration (anti-society); the most of recipients agree with the qualifications of media at a high (28.50%), secondly agree at a medium level (28.50%), thirdly agree at a highest level (22.80%), fourthly agree at a low level (6.80%), and lastly agree at a lowest level (1.30%), respectively.

Issues of the ability of E-San movies to create belief about E-San people and culture; the most of recipients agree with the qualifications of media at a high (49.00%),

secondly agree at a highest level (43.50%), thirdly agree at a medium level (6.50%), and lastly agree at a low level (1.00%), respectively.

Issues of viewing movies is sitting in the movie theater making them fully absorbed the message; the most of recipients agree with the qualifications of media at a high level (44.30%), secondly agree at a medium level (27.00%), thirdly agree at a highest level (18.50%), fourthly agree at a low level (8.50%), and lastly agree at a lowest level (1.80%), respectively.

Issues of E-San movies express the quality of being realistic in presenting E-San culture; the most of the recipients agree with the qualifications of media at a high level (52.50%), secondly agree at a highest level (23.30%), thirdly agree at a medium level (19.80%), agree at a low level (4.30%), lastly agree at a lowest level (0.30%), respectively.

Issues of E-San television series have a long period of time to show themselves on television so audiences are able to carry a lot of messages about culture; the most of recipients agree with the qualifications of media at a high level (47.30%), secondly agree at a medium level (23.80%), thirdly agree at a highest level (22.00%), fourthly agree at a low level (6.50%), and lastly agree at a lowest level (0.50%), respectively.

Issues of the audiences watching E-San television series more frequently than other media makes one absorb much of E-San culture; the most of recipients agree with the qualifications of media at a high level (41.50%), secondly agree at a medium level (25.50%), lastly agree at a highest level (24.00%), fourthly agree at a low level (8.00%), and lastly agree at a lowest level (1.00%), respectively.

Issues of the audiences turning the program on because one desires to makes they learn much about E-San culture; the most of recipients agree with the qualifications of media at a high level (45.80%), secondly agree at a highest level (27.00%), agree thirdly at a medium level (21.00%), fourthly agree at a low level (5.30%), and lastly agree at a lowest level (1.00%), respectively.

Issues of the ability of E-San television to give entertainment and to reduce stress makes the audience enjoy watching series and perceiving E-San culture; the most of recipients agree with the qualifications of media at a high level (40.50%), secondly agree at a highest level (27.00%), thirdly agree at a medium level (22.80%), fourthly agree at a low level (8.30%), lastly agree at a lowest level (1.50%), respectively.

Table 5.13 Frequency, Percentage, Mean, and Standard Deviation of Opinions Regarding Media Influence of E-San Folk Song, E-San Movies and E-San Television Series Toward Recipients

| Media Influence | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|---------------------|---------------|--------------|------------|------------|----------------|------|------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 1. Make E-San famous and more popular | 164 (41.0) | 214 (53.5) | 21 (5.3) | 1 (0.3) | 0 (0.0) | 400 (100.0) | 4.35 | .591 | High |
| 2. Make the music, film and TV series interesting | 138 (34.5) | 224 (56.0) | 37 (9.3) | 1 (0.3) | 0 (0.0) | 400 (100.0) | 4.25 | .622 | High |
| 3. Introduce E-San people and culture to people from other regions | 203 (50.7) | 180 (45.0) | 17 (4.3) | 0 (0.0) | 0 (0.0) | 400 (100.0) | 4.46 | .578 | High |
| 4. Inform the audiences about E-San | 197 (49.3) | 189 (47.3) | 12 (3.0) | 2 (0.5) | 0 (0.0) | 400 (100.0) | 4.45 | .582 | High |
| 5. Make the audience like E-San culture | 140 (35.0) | 204 (51.0) | 52 (13.0) | 4 (1.0) | 0 (0.0) | 400 (100.0) | 4.20 | .694 | High |

Table 5.13 (Continued)

| Media Influence | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|----------------------------|---------------|---------------|-------------|---------------|----------------|---------------|---------------|----------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 6. Make the audiences appreciate E-San culture | 133 (33.3) | 191 (47.8) | 74 (18.5) | 2 (0.5) | 0 (0.0) | 400 (100.0) | 4.14 | .721 | High |
| 7. Make E-San people proud of their culture | 187 (46.8) | 178 (44.5) | 33 (8.3) | 1 (0.3) | 1 (0.3) | 400 (100.0) | 4.37 | .667 | High |
| 8. Create the love for homeland | 174 (43.5) | 182 (45.5) | 38 (9.5) | 6 (1.5) | 0 (0.0) | 400 (100.0) | 4.31 | .704 | High |
| 9. Build people's good attitudes towards E-San and its culture | 139 (34.8) | 197 (49.3) | 59 (14.8) | 5 (1.3) | 0 (0.0) | 400 (100.0) | 4.17 | .718 | High |
| 10. Create the imitation of E-San culture | 75 (18.8) | 177 (44.3) | 118 (29.5) | 17 (4.3) | 13 (3.3) | 400 (100.0) | 3.71 | .929 | High |
| Total | | | | | | | 4.2423 | .49132 | High |

From Table 5.13 illustrates opinions regarding media influence of E-San folk song, E-San movies and E-San television series toward the recipients ; the sample group shows a high level of opinions regarding the media influence of E-San folk song, movies and television series toward recipients ($\bar{x} = 4.2423$) and the media influence in all issues at a high level, i.e. introduce E-San people and culture to people from other regions ($\bar{x} = 4.46$), inform the audiences about E-San ($\bar{x} = 4.45$), make E-San people proud of their culture ($\bar{x} = 4.37$), make E-San famous and more popular ($\bar{x} = 4.35$), create the love for homeland ($\bar{x} = 4.31$), make the music, film and TV series interesting ($\bar{x} = 4.25$), make the audience like E-San culture ($\bar{x} = 4.20$), build people's good attitudes toward E-San and its culture ($\bar{x} = 4.17$), make the audiences appreciate E-San culture ($\bar{x} = 4.14$), and create the imitation of E-San culture ($\bar{x} = 3.71$).

When considering about the media influence of E-San folk song, E-San movies and E-San television series toward recipients on issues, the samples actively expressed their opinions about the media influence:

Issues of make E-San famous and more popular, the most of recipients agree with the media influence at a high level (53.50%), secondly agree at a highest level (41.00%), thirdly agree at a medium level (5.30%), and lastly agree at a low level (0.30%), respectively.

Issues to make the song, movies and television series interesting, the most of recipients agree with the media influence at a high level (56.00%), secondly agree at a highest level (34.50%), thirdly agree at a medium level (9.30%), and lastly agree at a low level (0.30%), respectively.

Issues of introducing E-San people and culture to people from other regions, the most of the recipients agree with the media influence at a highest level (50.70%), secondly agree at a high level (45.00%), and agree at a medium level (4.30%), respectively.

Issues of informing the audiences about E-San, the most of recipients agree with the media influence at a highest level (49.30%), secondly agree at a high level (47.30%), thirdly agree at a medium level (3.00%), and lastly agree at a low level (0.50%), respectively.

Issues of making the audience like E-San culture, the most of recipients agree with the media influence at a high level (51.00%), secondly agree at a highest level

(35.00%), thirdly agree at a medium level (13.00%), and lastly agree at a low level (1.00%), respectively.

Issues of making the audiences appreciate E-San culture, the most of recipients agree with the media influence at a high level (47.80%), secondly agree at a highest level (33.30%), thirdly agree at a medium level (18.50%), and lastly agree at a low level (0.50%), respectively.

Issues of making E-San people proud of their culture, the most of recipients agree with the media influence at a highest level (46.80%), secondly agree at a high level (44.50%), thirdly agree at a medium level (8.30%), and fourthly agree at a low level and lastly agree at a lowest level (0.30%), respectively.

Issues of creating the love for homeland, the most of recipients agree with the media influence at a high level (45.50%), secondly agree at a highest level (45.50%), thirdly agree at a medium level (9.50%), and lastly agree at a low level (1.50%), respectively.

Issues of building people's good attitudes towards E-San and its culture, the most of recipients agree with the media influence at a high level (49.30%), secondly agree at a highest level (34.80%), thirdly agree at a medium level (14.80%), and lastly agree at a low level (1.30%), respectively.

Issues of creating the imitation of E-San culture, the most of recipients agree with the media influence at a high level (44.30%), secondly agree at a medium level (29.50%), thirdly agree at a highest level (18.80%), fourthly agree at a low level (4.30%), and lastly agree at a lowest level (3.30%), respectively.

Conclusion: the results of study the qualifications of media as a tool for cultural negotiation show that in E-San folk song the most of respondents used to listen to "Sao Ubon Ro Rak", secondly used to listen to "E-San Lamplearn", thirdly used to listen to "Sao Fang Khong", and lastly used to listen to "E-San Baan Khong Hao", respectively. In E-San movies, the most of respondents used to watch "Yaem Yasothorn", secondly used to watch "Khru Baannok", thirdly used to watch "Kong Khao Noi Kha Mae", fourthly used to watch "Phubao Taibaan E-San Indy", fifthly used to watch "Khru Baannok Baan Nongheyai", and lastly used to watch "Mon Rak Mae Nam Moon", respectively. In E-San television series the most of the respondents used to watch "Plengrak Rim Fang Khong", secondly used to watch "Mon Rak Maenam Moon", and

thirdly used to watch “Rayrai Luksao Baanpa”, respectively. According to the reasons of media exposure, the most of respondent’s reasons of media exposure give their opinion on that because they fond of E- San culture, secondly because they follow the media, and they are E-San native, respectively.

Overall, concerning the recipients’ views on the qualifications of media that represent E-San culture; the samples actively expressed their opinions about the media representing of E- San culture at a high level and the qualifications of media representing E-San culture in all issues at a high level, i.e. songd express emotions and feelings , film to create belief about E-San people and culture , film to being realistic in presenting E- San culture , audiences turning the television series program on because one desires to makes them learn much about E- San culture, Series have a long period of time to show themselves on television so they are able to carry a lot of messages about culture , E-San television series to give entertainment and to reduce stress makes the audience enjoy watching series and perceiving E- San culture, watching E- San television series more frequently than other media makes one absorb much of E- San culture, songs expresses the frustration (anti-society), and viewing movies is sitting in the movie theater making them fully absorbed the message.

In the part of opinions regarding the media influence of E-San folk song, E-San movies and E- San television series toward the recipients in issues, i. e. making E- San famous and more popular, making the song, movies and television series interesting, introducing E- San people and E- San culture to people from other regions, informing the audiences about E- San, making the audience like E- San culture, making the audiences appreciate E- San culture, making E- San people proud of their culture, creating the love for homeland, building people’s good attitudes towards E-San and its culture, and creating the imitation of E-San culture the samples actively expressed their opinions about the media influence in all issues at a high level.

5.3 Part 3: The Perception of Cultural Negotiation by E-San and non E-San Messages' Receivers

Results of the perception of cultural negation by E-San and non E-San messages' receivers was presented the information about the perception on the definition of E-San people Indentity the perception on hegemony of E-San culture, and the perception on negotiation of E-San culture.

Table 5.14 Frequency, Percentage, Mean, and Standard Deviation of the Perception on the Definition of E-San People Identity

| Definition | Level of concerning | | | | | Total | Mean | SD | Meaning |
|---------------------------------|---------------------|---------------|---------------|---------------|--------------|----------------|---------------|---------------|-------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 1. E-San people as Lao people | 29 (7.2) | 56 (14.0) | 26 (6.5) | 140 (35.0) | 89 (22.3) | 400 (100.0) | 2.63 | 1.175 | Medium |
| 2. E-San people as Thai people | 192 (48.0) | 127 (31.8) | 62 (15.5) | 15 (3.8) | 4 (1.0) | 400 (100.0) | 4.22 | .910 | High |
| 3. E-San people as E-San people | 192 (48.0) | 141 (35.3) | 54 (13.5) | 11 (2.8) | 2 (0.5) | 400 (100.0) | 4.28 | .834 | High |
| 4. E-San people as good people | 126 (31.5) | 135 (33.8) | 119 (29.8) | 17 (4.3) | 3 (0.8) | 400 (100.0) | 3.91 | .919 | High |
| Total | | | | | | | 3.7594 | .57605 | High |

From Table 5.14 illustrates the perception on the definition of E-San people Identity; the sample group shows a high level of the perception on the definition of E-San people Identity ($\bar{x} = 3.7594$). Overall the sample group perception of definition of the identity of the E-San people as a high level in issues of E-San people as Thai people ($\bar{x} = 4.22$), E-San people as E-San people ($\bar{x} = 4.28$), E-San people as good people ($\bar{x} = 3.91$). And the perception in issues of E-San people as Lao people as a medium level ($\bar{x} = 2.63$).

When considering about the perception on the definition of E-San people Identity on issues, the samples actively expressed their opinions:

Issues of E-San people as Lao people the most of recipients agree with the perception on the definition of E-San people Identity a medium level (35.00%), secondly perceived at a low level (22.30%), thirdly perceived at a lowest level (21.50%), fourthly perceived at a high level (14.00%), and lastly perceived a highest level (7.20%), respectively.

Issues of E-San people as Thai people, the most of recipient's perception on the definition of E-San people identity at a highest level (48.00%), secondly perceived at a high level (31.80%), thirdly perceived at a medium level (15.50%), fourthly perceived at a low level (3.80%), and lastly perceived at a lowest level (1.00%), respectively.

Issues of E-San people as E-San people, the most of recipient's perception on the definition of E-San people identity at a highest level (48.00%), secondly perceived at a high level (35.30%), thirdly perceived at a medium level (13.50%), fourthly perceived at a low level (2.80%), and lastly perceived at a lowest level (0.50%), respectively.

Issues of E-San people as good people, the most of recipient's perception on the definition of E-San people identity at a high level (33.80%), secondly perceived at a highest level (31.50%), thirdly perceived at a medium level (29.80%), fourthly perceived at a low level (4.30%), and lastly perceived at a lowest level (0.80%), respectively.

Table 5.15 Frequency, Percentage, Mean, and Standard Deviation of the Perception on Negative Definition of E-San People Identity

| Negative Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|---|---------------------|---------------|---------------|---------------|---------------|----------------|------|-------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 1. Culture as obsolete traditions | 22 (5.5) | 50 (12.5) | 169 (42.3) | 113 (28.2) | 46 (11.5) | 400 (100.0) | 2.72 | 1.006 | Medium |
| funny language | 65 (16.3) | 150 (37.5) | 93 (23.3) | 63 (15.8) | 29 (7.2) | 400 (100.0) | 3.40 | 1.148 | Medium |
| 2. Peasant food | 14 (3.5) | 22 (5.5) | 142 (35.5) | 120 (30.0) | 102 (25.5) | 400 (100.0) | 2.31 | 1.024 | Low |
| 3. Silly dress | 17 (4.3) | 32 (8.5) | 155 (38.8) | 116 (29.0) | 80 (20.0) | 400 (100.0) | 2.48 | 1.033 | Low |
| 4. The occupation of E-San are labour or middle class | 19 (4.8) | 114 (28.5) | 144 (36.0) | 85 (21.3) | 38 (9.5) | 400 (100.0) | 2.98 | 1.034 | Medium |

Table 5.15 (Continued)

| Negative Definition | Level of concerning | | | | | Total | Mean | SD | Meaning |
|---|---------------------|---------------|---------------|---------------|--------------|----------------|---------------|---------------|---------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 5. Arid landscape makes low quality of life poor | 28 (7.0) | 114 (28.5) | 128 (32.0) | 81 (20.3) | 49 (12.3) | 400 (100.0) | 2.98 | 1.123 | Medium |
| | 27 (6.8) | 108 (27.0) | 121 (30.3) | 94 (23.5) | 50 (12.5) | 400 (100.0) | 2.92 | 1.128 | Medium |
| 6. Less educated / even stupid | 19 (4.8) | 41 (10.3) | 136 (34.0) | 118 (29.5) | 86 (21.5) | 400 (100.0) | 2.47 | 1.083 | Low |
| low social status | 20 (5.0) | 52 (13.0) | 138 (34.5) | 93 (23.3) | 97 (24.3) | 400 (100.0) | 2.51 | 1.139 | Medium |
| 7. Ugly looking | 18 (4.5) | 35 (8.8) | 142 (35.5) | 110 (27.5) | 95 (23.8) | 400 (100.0) | 2.43 | 1.081 | Low |
| | Total | | | | | | 2.7197 | .87097 | Medium |

From Table 5.15 illustrates perception on the negative definition of E-San people Identity; the sample group shows a medium level of the perception on the definition of E-San people identity ($\bar{x} = 2.7197$). Overall the sample group have the perception on the negative definition of E-San people identity as a medium level in issues funny language ($\bar{x} = 3.40$), the occupation of E-San is labour or middle class ($\bar{x} = 2.98$), arid landscape makes low quality of life ($\bar{x} = 2.98$), poor ($\bar{x} = 2.92$), culture as obsolete traditions ($\bar{x} = 2.72$), and low social status ($\bar{x} = 2.51$). And the perception as low level in issues of silly dress ($\bar{x} = 2.48$), less educated /even stupid ($\bar{x} = 2.47$), ugly looking ($\bar{x} = 2.43$), and peasant food ($\bar{x} = 2.31$).

When considering about the perception on the negative definition E-San people Identity on issues, the samples actively expressed their opinions:

Issues culture as obsolete traditions, the most of recipient's perception on negative definition of E-San people Identity at a medium level (42.30%), secondly perceived at a low level (28.20%), thirdly perceived at a high level (12.50%), fourthly perceived at a lowest level (11.50%), and lastly perceived at a highest level (5.50%), respectively.

Issues of funny language, the most of recipient's perception on the negative definition of the identity at a high level (37.50%), secondly perceived at a medium level (23.30%), thirdly perceived at a highest level (16.30%), fourthly perceived at a low level (15.80%), and lastly perceived at a lowest level (7.20%), respectively.

Issues of peasant food, the most of recipient's perception on the negative definition of E-San people identity at a medium level (35.50%), secondly perceived at a low level (30.00%), thirdly perceived at a lowest level (25.50%), fourthly perceived at a high level (5.50%), and lastly perceived at a highest level (3.50%), respectively.

Issues of silly dress, the most of recipient's perception on negative definition of E-San people identity at a medium level (38.80%), secondly perceived at a low level (29.00%), thirdly perceived at a lowest level (20.00%), fourthly perceived at a high level (8.00%), and lastly perceived at a highest level (4.30%), respectively.

Issues of the occupation of E-San is labour or middle class, the most of recipient's perception on the negative definition of E-San people identity at a medium level (30.50%), secondly perceived at a high level (28.50%), thirdly perceived at a low

level (21.30%), fourthly perceived at a lowest level (9.50%), and lastly perceived at a highest level (4.80%), respectively.

Issues of arid landscape makes low quality of life, the most of recipient's perception on the negative definition of E-San people identity at a medium level (32.00%), secondly perceived at a high level (28.50%), thirdly perceived at a low level (20.30%), fourthly perceived at a lowest level (12.30%), and lastly perceived at a highest level (7.00%), respectively.

Issues of poor, the most of recipient's perception on the negative definition of E-San people identity at a medium level (30.30%), secondly perceived at a high level (27.00%), thirdly perceived at a low level (23.50%), fourthly perceived at a lowest level (12.50%), and lastly perceived at a highest level (6.80%), respectively.

Issues of less educated and even stupid, the most of recipient's perception on negative definition of E-San people identity at a medium level (34.00%), secondly perceived at a low level (29.50%), thirdly perceived at a lowest level (21.50%), fourthly perceived at a high level (10.30%), and lastly perceived at a highest level (4.80%), respectively.

Issues of low social status, the most of the recipient's perception on negative definition of E-San people identity at a medium level (34.50%), secondly perceived at a lowest level (24.30%), thirdly perceived at a low level (23.30%), fourthly perceived at a high level (13.00%), and lastly perceived at a highest level (5.00%), respectively.

Issues of ugly looking, the most of recipient's perception on the negative definition of E-San people identity at a medium level (35.50%), secondly perceived at a low level (27.50%), thirdly perceived at a lowest level (23.80%), fourthly perceived at a high level (8.80%), and lastly perceived at a highest level (4.50%), respectively.

Table 5.16 Frequency, Percentage, Mean, and Standard Deviation on the Perception Of Positive Definition of E-San People Identity

| Positive Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|---|---------------------|---------------|---------------|-------------|------------|----------------|------|------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 1. E-San people are generous and kind | 198 (49.5) | 149 (37.3) | 34 (8.5) | 12 (3.0) | 7 (1.8) | 400 (100.0) | 4.30 | .878 | High |
| 2. E-San people give sincere love | 121 (30.3) | 118 (29.5) | 144 (36.0) | 14 (3.5) | 3 (0.8) | 400 (100.0) | 3.85 | .922 | High |
| 3. E-San people have huge family | 144 (36.0) | 160 (40.0) | 88 (22.0) | 7 (1.8) | 1 (0.3) | 400 (100.0) | 4.10 | .815 | High |
| 4. E-San people can be rich if they are supported | 96 (24.0) | 172 (43.0) | 111 (27.8) | 17 (4.3) | 4 (1.0) | 400 (100.0) | 3.85 | .870 | High |
| 5. E-San people do not look down on other people | 92 (23.0) | 150 (37.5) | 136 (34.0) | 16 (4.0) | 6 (1.5) | 400 (100.0) | 3.76 | .901 | High |

Table 5.16 (Continued)

| Positive Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|---|---------------------|---------------|---------------|--------------|-------------|----------------|------|-------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 6. E-San people do not take advantage of other people to get rich | 91 (22.8) | 139 (34.8) | 147 (36.8) | 14 (3.5) | 9 (2.3) | 400 (100.0) | 3.72 | .929 | High |
| 7. E-San is rich in nature | 114 (28.5) | 168 (42.0) | 99 (24.8) | 18 (4.5) | 1 (0.3) | 400 (100.0) | 3.94 | .856 | High |
| 8. E-San people value the heart more than the price | 103 (25.8) | 157 (39.3) | 119 (29.8) | 14 (3.5) | 7 (1.8) | 400 (100.0) | 3.84 | .910 | High |
| 9. Poverty of E-San region is caused by others and drought | 59 (14.8) | 123 (30.8) | 150 (37.5) | 52 (13.0) | 16 (4.0) | 400 (100.0) | 3.39 | 1.018 | Medium |
| 10. E-San people can adapt themselves to the international standard | 116 (29.0) | 181 (45.3) | 86 (21.5) | 14 (3.5) | 3 (0.8) | 400 (100.0) | 3.98 | .845 | High |

Table 5.16 (Continued)

| Positive Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|---------------------|---------------|---------------|--------------|-------------|----------------|------|-------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 11. E-San can survive without spending money | 71 (17.0) | 123 (30.8) | 136 (34.0) | 48 (12.0) | 22 (5.5) | 400 (100.0) | 3.43 | 1.083 | Medium |
| 12. E-San people have more knowledge in some areas | 90 (22.5) | 175 (43.8) | 115 (28.7) | 16 (4.0) | 4 (1.0) | 400 (100.0) | 3.83 | .857 | High |
| 13. E-San people are more mature | 46 (11.5) | 100 (25.0) | 214 (53.5) | 32 (8.0) | 8 (2.0) | 400 (100.0) | 3.36 | .862 | Medium |
| 14. E-San people have more endurance for hardships | 139 (34.8) | 175 (43.8) | 70 (17.5) | 14 (3.5) | 2 (0.5) | 400 (100.0) | 4.09 | .838 | High |
| 15. E-San people do have hostility toward others | 71 (17.8) | 126 (31.5) | 169 (42.3) | 29 (7.2) | 5 (1.3) | 400 (100.0) | 3.57 | .907 | High |

Table 5.16 (Continued)

| Positive Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|---------------------|---------------|---------------|-------------|------------|----------------|------|------|---------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 16. E-San people's actions are consistent with words | 75 (18.8) | 130 (32.5) | 168 (42.0) | 22 (5.5) | 5 (1.3) | 400 (100.0) | 3.62 | .893 | High |
| 17. E-San people are full of local intelligences | 131 (32.8) | 187 (46.8) | 74 (18.5) | 8 (2.0) | 0 (0.0) | 400 (100.0) | 4.10 | .764 | High |
| 18. E-San people are full of ideologies | 78 (19.5) | 149 (37.3) | 154 (38.5) | 13 (3.3) | 6 (1.5) | 400 (100.0) | 3.70 | .870 | High |
| 19. E-San people have good hearts | 111 (27.8) | 178 (44.5) | 104 (26.0) | 6 (1.5) | 1 (0.3) | 400 (100.0) | 3.98 | .788 | High |
| 20. E-San people can improve their status by ability and education | 138 (34.5) | 196 (49.0) | 58 (14.5) | 6 (1.5) | 2 (0.5) | 400 (100.0) | 4.15 | .757 | High |

Table 5.16 (Continued)

| Positive Definition | Level of Concerning | | | | | Total | Mean | SD | Meaning |
|--|----------------------------|---------------|---------------|-------------|---------------|----------------|-------------|-----------|----------------|
| | Highest | High | Medium | Low | Lowest | | | | |
| 21. E-San people do not depend on fate or help from others | 111 (27.8) | 176 (44.0) | 96 (24.0) | 13 (3.3) | 4 (1.0) | 400 (100.0) | 3.94 | .858 | High |
| Total | | | | | | | 3.8339 | .61523 | High |

From Table 5.16 presents the perception on positive definition of E-San people identity; the sample group shows a high level of the perception on the definition of E-San people identity ($\bar{x} = 3.8339$). Overall the sample group perception on the positive definition of E-San people identity as a high level in issues of E-San people are generous and kind ($\bar{x} = 4.30$), E-San people can improve their status by ability and education ($\bar{x} = 4.15$), E-San people have huge family ($\bar{x} = 4.10$), E-San people are full of local intelligences, E-San people are full of local intelligences ($\bar{x} = 4.10$), E-San people have more endurance for hardships ($\bar{x} = 4.09$), E-San people can adapt themselves to international standard ($\bar{x} = 3.98$), E-San people have good hearts ($\bar{x} = 3.98$), E-San is rich in nature ($\bar{x} = 3.98$), E-San people do not depend on fate or help from others ($\bar{x} = 3.94$), E-San people give sincere love ($\bar{x} = 3.85$), E-San people can be rich if they are supported ($\bar{x} = 3.85$), E-San people value the heart more than the price ($\bar{x} = 3.84$), E-San people have more knowledge in some areas ($\bar{x} = 3.83$), E-San people do not look down on other people ($\bar{x} = 3.76$), E-San people do not take advantage of other people to get rich people ($\bar{x} = 3.72$), E-San people are full of ideologies ($\bar{x} = 3.70$), E-San people's actions are consistent with words ($\bar{x} = 3.62$), E-San people do have hostility toward others ($\bar{x} = 3.57$). And the perception as medium level in issues of E-San can survive without spending money ($\bar{x} = 3.43$), poverty of E-San region is caused by others and drought ($\bar{x} = 3.39$), E-San people are more mature ($\bar{x} = 3.36$).

When considering about the perception on positive definition of E-San people identity on issues, the samples actively expressed their opinions:

Issues of E-San people are generous and kind, the most of the recipient's perception on the positive definition of E-San people identity at a highest level (49.50%), secondly perceived at a high level (37.30%), thirdly perceived at a medium level (8.50%), fourthly perceived at a low level (3.00%), and lastly perceived at a lowest level (1.80%), respectively.

Issues of E-San people give sincere love, the most of the recipient's perception on the positive definition of E-San people identity at a medium level (36.00%), secondly perceived at a highest level (30.30%), thirdly perceived at a high level (29.50%), fourthly perceived at a low level (3.50%), and lastly perceived at a lowest level (0.80%), respectively.

Issues of E-San people have huge family, the most of recipient's perception on the positive definition of E-San people identity at a high level (40.00%), secondly perceived at a highest level (36.00%), thirdly perceived at a medium level (22.00%), fourthly perceived at a low level (1.80%), and lastly perceived at a lowest level (0.30%), respectively.

the Issues of E-San people do not look down on other people, the most of recipient's perception on the positive definition of E-San people identity at a high level (37.50%), secondly perceived at a medium level (34.00%), thirdly perceived at a highest level (23.00%), fourthly perceived at a low level (4.00%), and lastly perceived at a lowest level (1.50%), respectively.

Issues of E-San people do not take advantage of other people to get rich, the most of recipient's perception on the positive definition of E-San people identity at a medium level (36.80%), secondly perceived at a high level (34.80%), thirdly perceived at a highest level (22.80%), fourthly perceived at a low level (3.50%), and lastly perceived at a lowest level (2.30%), respectively.

Issues of E-San is rich in nature, the most of recipient's perception on the positive definition of E-San people identity at a high level (42.00%), secondly perceived at a highest level (28.50%), thirdly perceived at a medium level (24.80%), fourthly perceived at a low level (4.50%), and lastly perceived at a lowest level (0.30%), respectively.

Issues of E-San people value the heart more than the price, the most of recipient's perception on the positive definition of E-San people identity at a high level (39.30%), secondly perceived at a medium level (29.80%), thirdly perceived at a highest level (25.80%), fourthly perceived at a low level (3.50%), and lastly perceived at a lowest level (1.80%), respectively.

Issues of poverty of E-San region is caused by others and drought, the most of recipient's perception on the positive definition of E-San people identity at a medium level (37.50%), secondly perceived at a high level (30.80%), thirdly perceived at a highest level (14.80%), fourthly perceived at a low level (13.00%), lastly perceived at a lowest level (4.00%), respectively.

Issues of E-San people can adapt themselves to the international standard, the most of the recipient's perception on the positive definition of E-San people identity at a high level (45.30%), secondly perceived at a highest level (29.00%), thirdly perceived

at a medium level (21.50%), fourthly perceived at a low level (3.50%), lastly perceived at a lowest level (0.80%), respectively.

Issues of E-San can survive without spending money, the most of recipient's perception on the positive definition of E-San people identity at a medium level (34.00%), secondly perceived at a high level (30.80%), thirdly perceived at a highest level (17.00%), fourthly perceived at a low level (12.00%), and lastly perceived at a lowest level (5.50%), respectively.

Issues of E-San people have more knowledge in some areas, the most of the recipient's perception on the positive definition of E-San people identity at a high level (43.80%), secondly perceived at a medium level (28.70%), thirdly perceived at a highest level (22.50%), fourthly perceived at a low level (4.00%), and lastly perceived at a lowest level (1.00%), respectively.

Issues of E-San people are more mature, the most of the recipient's perception on the positive definition of E-San people identity at a medium level (53.50%), secondly perceived at a high level (25.00%), perceived at a highest level (11.50%), perceived at a low level (8.00%), and perceived at a lowest level (2.00%), respectively.

Issues of E-San people have more endurance for hardships, the most of the recipient's perception on the positive definition of E-San people identity at a high level (43.80%), secondly perceived at a highest level (34.80%), thirdly perceived at a medium level (17.50%), fourthly perceived at a low level (3.50%), and lastly perceived at a lowest level (0.50%), respectively.

Issues of E-San people do have hostility towards others, the most of the recipient's perception on the positive definition of E-San people identity at a medium level (42.30%), secondly perceived at a high level (31.50%), thirdly perceived at a highest level (17.80%), fourthly perceived at a low level (7.20%), and lastly perceived at a lowest level (1.30%), respectively.

Issues of E-San people's actions are consistent with words, the most of recipient's perception on the positive definition of E-San people identity at a medium level (42.00%), secondly perceived at a high level (32.50%), thirdly perceived at a highest level (18.80%), fourthly perceived at a low level (5.50%), and lastly perceived at a lowest level (1.30%), respectively.

Issues of E-San people are full of local intelligences, the most of the recipient's perception on the positive definition of E-San people identity at a high level (46.80%), secondly perceived at a highest level (32.80%), thirdly perceived at a medium level (18.50%), and lastly perceived at a low level (2.00%), respectively.

Issues of E-San people are full of ideologies, the most of the recipient's perception on the positive definition of E-San people identity at a medium level (38.50%), secondly perceived at a high level (37.30%), thirdly perceived at a highest level (19.50%), fourthly perceived at a low level (3.30%), and lastly perceived at a lowest level (1.50%), respectively.

Issues of E-San people have good hearts, the most of the recipient's perception on the positive definition of E-San people identity at a high level (44.50%), secondly perceived at a highest level (27.80%), thirdly perceived at a medium level (26.00%), perceived at a low level (1.50%), and lastly perceived at a lowest level (0.30%), respectively.

Issues of E-San people can improve their status by ability and education, the most of recipient's perception on the positive definition of E-San people identity at a high level (49.00%), secondly perceived at a highest level (34.50%), thirdly perceived at a medium level (14.50%), fourthly perceived at a low level (1.50%), and lastly perceived at a lowest level (0.50%), respectively.

Issues of E-San people do not depend on fate or help from others, the most of recipient's perception on the positive definition of E-San people identity at a high level (44.00%), secondly perceived at a highest level (27.80%), thirdly perceived at a medium level (24.00%), fourthly perceived at a low level (3.30%), and lastly perceived at a lowest level (1.00%), respectively.

Hypothesis 1 The categorizing of receivers with different predictors (gender, Age, Education, Occupation, Income, Native Habitat, Experience/ Understanding about E-San culture) towards the difference in the perception of cultural negotiation.

Hypothesis 1.1: There is a mean difference in the perception of cultural negotiation between the male group and the female group.

H₀: There is no a mean difference in the perception of cultural negotiation between the male group and the female group.

$$H_0: \mu_{\text{males}} = \mu_{\text{females}}$$

H₁: There is a mean difference in the perception of cultural negotiation between the male group and the female group.

$$H_1: \mu_{\text{males}} \neq \mu_{\text{females}}$$

Table 5.17 Comparison of the Perception of Cultural Negotiation by Gender

| Gender | N | Mean | SD | t | Sig. |
|--------|-----|------|------|--------|------|
| Male | 146 | 3.83 | .653 | -.031* | .976 |
| Female | 254 | 3.83 | .594 | | |

Note: ** $p < 0.05$

From Table 5.17 shows the comparison of the perception on cultural negotiation by gender. The results indicate that there was no a mean difference in the intensity of E-San cultural negotiation between the groups-females and males, with a statistically significant difference, $t = -0.31$, $p = 0.976$. The mean score for the male group was 3.83 (SD = 0.653), while the mean score for the female group was 3.83 (SD = 0.594). Since the p-value (0.976) was greater than the significance level (0.05); therefore, we can accept the null hypothesis H₀: $\mu_{\text{males}} = \mu_{\text{females}}$

Hypothesis 1.2: There is statistically significant relationship between ages of receivers and the perception of cultural negotiation.

H₀: There is no statistically significant relationship between ages of receivers and the perception of cultural negotiation.

$$H_0: \rho = 0; \text{ the population correlation coefficient is equal to zero.}$$

H₁: There is statistically significant relationship between ages of receivers and the perception of cultural negotiation.

$$H_1: \rho \neq 0; \text{ the population correlation coefficient is not equal to zero}$$

Table 5.18 Pearson Correlation Coefficient between Ages of Receivers and the Perception of E-San Cultural Negotiation

| Variables | Ages of Receivers | |
|--|-------------------|------|
| The perception of E-San and E-San culture | r | Sig. |
| | -.078 | .120 |

Note: ** $p < 0.05$

From Table 5.18 shows that the Pearson correlation coefficient between ages of receivers and the perception of E-San cultural negotiation was -0.078 and a significance level ($p=0.120$) was greater than (0.05). Therefore, ages of receivers were not related to the perception of E-San cultural negotiation. Since the significance level was greater than (0.05) which indicated that we accepted the null hypothesis $H_0: \rho = 0$.

Hypothesis 1.3: There are differences between levels of education and the perception of E-San cultural negotiation.

H_0 : There are no differences between levels of education and the perception of E-San cultural negotiation.

H_0 : all group population means are equal (Primary school₁ = Secondly school/vocational education/associate₂ = Graduate degree₃ = Bachelor's degree or equivalent₄)

H_1 : There are differences between levels of education and the perception of E-San cultural negotiation.

H_A : at least one group population mean is different

Table 5.19 Analysis of Variance (ANOVA) between Levels of Education and the Perception of E-San Cultural Negotiation

| Level of Education | N | Mean | SD | F | Sig. |
|--|-----|------|------|-------|------|
| Primary school | 2 | 4.26 | .438 | 3.403 | .018 |
| Secondly school/vocational education/associate | 24 | 4.13 | .589 | | |
| Bachelor's degree or equivalent | 183 | 3.87 | .625 | | |
| Graduate degree | 191 | 3.76 | .598 | | |

Note: ** $p < 0.05$

From Table 5.19 Illustrates that the group means of education were statistically significantly different ($p = 0.018$); therefore, we accepted the alternative hypothesis H_A : at least one group population mean is different. The results show that the differences between these four groups of education in the perception of E- San cultural negotiation were statistically significant, $F=3.403$, $p = 0.018$. Levels of education were divided into four groups: primary school ($n=2$), secondly school/vocational education/associate ($n=24$), bachelor's degree or equivalent ($n=183$), and graduate degree ($n=191$). The mean score for the group of primary school was $\bar{x} = 4.26$ ($SD = 0.438$), the group of secondly school/vocational education/associate was $\bar{x} = 4.13$ ($SD = 0.589$), the group of bachelor's degree or equivalent was $\bar{x} = 3.87$ ($SD = 0.625$), and the group of graduate degree was $\bar{x} = 3.76$ ($SD = 0.598$).

Table 5.20 Comparison of the Perception of Cultural Negotiation by Level of Education

| | | Testing the | |
|--|--|----------------|------|
| | Level of Education | Differences of | Sig. |
| | | Mean | |
| Primary school | Secondly school/vocational education/associate | .133 | .767 |
| | Bachelor's degree or equivalent | .392 | .366 |
| | Graduate degree | .504 | .246 |
| Secondly school/vocational education/associate | Primary school | -.133 | .767 |
| | Bachelor's degree or equivalent | .259 | .051 |
| | Graduate degree | .371* | .005 |
| Bachelor's degree or equivalent | Primary school | -.392 | .366 |
| | Secondly school/vocational education/associate | -.259 | .051 |
| | Graduate degree | .112 | .077 |
| Graduate degree | Primary school | -.504 | .246 |
| | Secondly school/vocational education/associate | -.371* | .005 |
| | Bachelor's degree or equivalent | -.112 | .077 |

Note: ** $p < 0.05$

From Table 5.20 shows that the receivers with graduate degree will be perceived of cultural negotiation less than the receivers with secondly school/ vocational education/associate at the significance level .05 (Sig. > .05)

Hypothesis 1.4: There are differences between occupation and the perception of E-San cultural negotiation.

H₀: There are no differences between occupation and the perception of E-San cultural negotiation.

H₀: all group population means are equal (Work in the government/ Government employee' s/ State enterprise₁ = Business/ Personal business₂ = Employees of private companies₃ = General contractor₄= Housewife₅= Students₆= Retirement/ Retired government official₇= NGO₈= Veterinarian₉= Lawyer₁₀= Artist of folk song and expert₁₁=Freelance₁₂

H₁: There are differences between occupation and the perception of E-San cultural negotiation.

H_A: at least one group population mean is different

Table 5.21 Analysis of Variance (ANOVA) between Occupation and the Perception of E-San Cultural Negotiation

| Occupation | N | Mean | SD | F | Sig. |
|--|-----|--------|--------|------|------|
| Work in the government/ Government employee' s/ State enterprise | 174 | 3.8446 | .61657 | .988 | .456 |
| Business/ Personal business | | | | | |
| Employees of private companies | 46 | 3.8168 | .59940 | | |
| General contractor | 84 | 3.8056 | .63330 | | |
| Housewife | 13 | 3.6264 | .56372 | | |
| Students | 10 | 3.6524 | .49794 | | |
| Retirement/Retired government official | 66 | 3.9307 | .62798 | | |
| NGO | 2 | 3.6667 | .06734 | | |
| Veterinarian | 1 | 4.0952 | | | |
| Lawyer | 1 | 4.7143 | | | |
| Artist of folk song and expert | 1 | 3.7143 | | | |
| freelance | 1 | 3.8571 | | | |
| | 1 | 2.5714 | | | |

Note: ** p < 0.05

From Table 5.21 shows that the group means of occupation were statistically significantly different ($p = 0.456$); therefore, we accepted the null hypothesis H_0 : all group population means are equal. The results show that the differences between these twelve groups of occupation in the perception of E-San cultural negotiation were statistically significant, $F=0.988$, $p = 0.456$. Occupation were divided into twelve groups: work in the government/ government employee' s/ state enterprise ($n=174$), business/ personal business ($n=46$), employees of private companies ($n=84$), general contractor ($n=13$), housewife ($n=10$), students ($n=66$), retirement/retired government official ($n=2$), and NGO, veterinarian, lawyer, artist of folk song and expert ($n=1$), and freelance ($n=1$). The mean score for the group of work in the government/ government employee' s/ state enterprise was $\bar{x} = 3.8446$ ($SD=0.61657$), the group of business/ personal business was 3.8168 ($SD=0.59940$), the group of employees of private companies was $\bar{x} = 3.8056$ ($SD=0.63330$), the group of general contractor was $\bar{x} = 3.6264$ ($SD=0.56372$), the group of housewife was $\bar{x} = 3.6524$ ($SD=0.49794$), the group of students was $\bar{x} = 3.9307$ ($SD=0.62798$), the group of retirement/retired government official was $\bar{x} = 3.6667$ ($SD=.06734$), NGO was $\bar{x} = 4.0952$, veterinarian was 4.7143 , lawyer was $\bar{x} = 3.7143$, artist of folk song and expert was $\bar{x} = 3.8571$, and freelance was $\bar{x} = 2.5714$.

Hypothesis 1.5: There are differences between income and the perception of E-San cultural negotiation.

H_0 : There are no differences between income and the perception of E-San cultural negotiation.

H_0 : $\rho = 0$; the population correlation coefficient is equal to zero.

H_1 : There are differences between income and the perception of E-San cultural negotiation.

H_1 : $\rho \neq 0$; the population correlation coefficient is not equal to zero

Table 5.22 Pearson Correlation Coefficient between Income of Receivers and the Perception of E-San Cultural Negotiation

| Variables | Ages of receivers | |
|---|-------------------|------|
| The perception of E-San and E-San culture | r | Sig. |
| | -.031 | .530 |

Note: ** $p < 0.05$

From Table 5.22 shows that the Pearson correlation coefficient between income of receivers and the perception of E-San cultural negotiation was -0.031 and a significance level ($p=0.530$) was greater than ($p=0.05$). Therefore, income of receivers was not related to the perception of E-San cultural negotiation. Since the significance level was greater than (0.05) which indicated that we accepted the null hypothesis $H_0: \rho = 0$.

Hypothesis 2: There are differences between receiver's culture and the perception of E-San cultural negotiation

Hypothesis 2.1: There are differences between native habitat and the perception of E-San cultural hegemony.

H_0 : There are no differences between native habitat and the perception of E-San cultural hegemony.

$$H_0: \mu_{\text{non E-San}} = \mu_{\text{E-San}}$$

H_1 : There are differences between native habitat and the perception of E-San cultural hegemony.

$$H_1: \mu_{\text{non E-San}} \neq \mu_{\text{E-San}}$$

Table 5.23 Comparison of the Perception of Cultural Hegemony by Native Habitat

| Native habitat | N | Mean | SD | t | Sig. |
|-----------------------|----------|-------------|-----------|----------|-------------|
| Non E-San | 191 | 2.75 | .793 | .582 | .561 |
| E-San | 209 | 2.70 | .937 | | |

Note: ** $p < 0.05$

From Table 5.23 shows the comparison of the perception of cultural hegemony by native habitat. The results indicate that there was no a mean difference in the intensity of E-San cultural hegemony between the groups of E-San and Non E-San, with a statistically significant difference, $t = 0.582$, $p = 0.561$. The mean score for the Non E-San group was 2.75 (SD = 0.793), while the mean score for the E-San group was 2.70 (SD = 0.937). Since the p-value (0.561) was greater than the significance level (0.05); therefore, we can accept the null hypothesis $H_0: \mu_{\text{non E-San}} = \mu_{\text{E-San}}$

Hypothesis 2.2: There are differences between native habitat and the perception of E-San cultural negotiation.

H_0 : There are no differences between native habitat and the perception of E-San cultural negotiation.

$$H_0: \mu_{\text{non E-San}} = \mu_{\text{E-San}}$$

H_1 : There are differences between native habitat and the perception of E-San cultural negotiation.

$$H_1: \mu_{\text{non E-San}} \neq \mu_{\text{E-San}}$$

Table 5.24 Comparison of the Perception of Cultural Negotiation by Native Habitat

| Native habitat | N | Mean | SD | t | Sig. |
|----------------|-----|------|------|---------|------|
| Non E-San | 191 | 3.64 | .613 | -6.269* | .000 |
| E-San | 209 | 4.01 | .564 | | |

Note: ** $p < 0.05$

From Table 5.24 shows the comparison of the perception of cultural negotiation by native habitat. The results indicate that there means of group native habitat were statistically significantly different, $t = -6.269^*$, $p = 0.000$; therefore, we accepted the alternative hypothesis $H_1: \mu_{\text{non E-San}} \neq \mu_{\text{E-San}}$. The mean score for the Non E-San group was 3.64 (SD = 0.613), while the mean score for the E-San group was 4.01 (SD = 0.564).

Table 5.25 Analysis of Variance (ANOVA) between Native Habitat and the Perception of E-San Cultural Negotiation

| Native habitat | N | Mean | SD | F | Sig. |
|----------------|-----|------|------|--------|------|
| Bangkok | 46 | 3.68 | .601 | 10.252 | .000 |
| Northern | 54 | 3.69 | .696 | | |
| Central | 55 | 3.64 | .573 | | |
| Southern | 36 | 3.53 | .562 | | |
| E-San | 209 | 4.01 | .564 | | |

Note: ** $p < 0.05$

From Table 5.25 shows the comparison of the perception of cultural negotiation by native habitat. The results indicate that there means of native habitat group were statistically significantly different, $F = 10.252$, $p = 0.000$; therefore, we accepted the alternative hypothesis $H_1: \mu_{\text{non E-San}} \neq \mu_{\text{E-San}}$. Native habitat was divided into five groups:

Bangkok (n=46), Northern (n=54), Central (n=55), Southern (n=36), and E-San (n=209). The mean score for the group of Bangkok people was 3.68 (SD=0.601), the group of Northern people was 3.69 (SD=0.696), the group of Central people was 3.64 (SD=0.573), the group of Southern people was 3.53 (SD=0.562), and the group of E-San people was 4.01 (SD=0.564).

Table 5.26 Comparison of the Perception of Cultural Negotiation by Native Habitat

| Native Habitat | | Testing the Differences of Mean | Sig. |
|----------------|----------|---------------------------------|------|
| Bangkok | Northern | -.010 | .935 |
| | Central | .044 | .711 |
| | Southern | .149 | .257 |
| | E-San | -.331* | .001 |
| Northern | Bangkok | .010 | .935 |
| | Central | .053 | .637 |
| | Southern | .158 | .212 |
| | E-San | -.321* | .000 |
| Central | Bangkok | -.044 | .711 |
| | Northern | -.053 | .637 |
| | Southern | .105 | .405 |
| | E-San | -.375* | .000 |
| Southern | Bangkok | -.149 | .257 |
| | Northern | -.158 | .212 |
| | Central | -.105 | .405 |
| | E-San | -.480* | .000 |
| E-San | Bangkok | .331* | .001 |
| | Northern | .321* | .000 |
| | Central | .375* | .000 |
| | Southern | .480* | .000 |

Note: ** $p < 0.05$

From Table 5.26 shows that the receivers with E-San people will be perceive of cultural negotiation more than recivers with Bangkok people, Northern people, Central people, and Southern people.

Hypothesis 2.3: There are differences between experiences/understanding about E-San culture and the perception of E-San cultural hegemony and the perception of E-San cultural hegemony.

H₀: There are no differences between experience/understanding about E-San culture and the perception of E-San cultural hegemony.

$$H_0: \mu_{low} = \mu_{high}$$

H₁: There are differences between experience/understanding about E-San culture and the perception of E-San cultural hegemony.

$$H_1: \mu_{low} \neq \mu_{high}$$

Table 5.27 Comparison of the Perception of Cultural Hegemony by Experience/Understanding about E-San Culture

| Experience/Understanding about E-San Culture | N | Mean | SD | t | Sig. |
|---|----------|-------------|-----------|----------|-------------|
| Low | 182 | 2.70 | .783 | -3.51 | .726 |
| High | 218 | 2.73 | .940 | | |

Note: ** $p < 0.05$

From Table 5.27 shows the comparison of the perception of cultural hegemony by experience/understanding about E-San culture. The results indicate that there was no a mean difference in the intensity of E-San cultural hegemony between the groups of low experience/understanding about E-San culture and high experience/understanding about E-San culture, with a statistically significant difference, $t = -3.51$, $p = 0.726$. The mean score for the low experience/understanding about E-San culture group was 2.70 (SD = 0.783), while the mean score for the high experience/understanding about E-San culture group was 2.73 (SD = 0.940). Since the p-value (0.726) was greater than the significance level (0.05); therefore, we can accept the null hypothesis H₀: $\mu_{low} = \mu_{high}$.

Hypothesis 2.4: There are differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

H₀: There are no differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

$$H_0: \mu_{low} = \mu_{high}$$

H₁: There are differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

$$H_1: \mu_{low} \neq \mu_{high}$$

Table 5.28 Comparison of the Perception of Cultural Negotiation by Experience/Understanding about E-San Culture

| Experience/Understanding about E-San Culture | N | Mean | SD | t | Sig. |
|---|----------|-------------|-----------|----------|-------------|
| Low | 182 | 3.6070 | .54470 | -7.222* | .005 |
| High | 218 | 4.0234 | .60766 | | |

Note: ** $p < 0.05$

From Table 5.28 shows the comparison of the perception of cultural hegemony by experience/understanding about E-San culture. The results indicate that the means of group experience/understanding about E-San culture were statistically significantly different, $t = -7.222^*$, $p = 0.005$; therefore, we accepted the alternative hypothesis $H_1: \mu_{low} \neq \mu_{high}$. Experience/understanding was divided into two groups: low experience/understanding group ($n=183$), the high experience/understanding group ($n=218$). The mean score for the group of low experience/understanding was 3.6070 ($SD=0.54470$), the group of high experience/understanding was 4.0234 ($SD=0.60766$). All this the receivers with low experience/understanding about E-San culture will be perceived of cultural hegemony less receiver with high experience/understanding about E-San culture.

Overall, the results of the studied as E-San and E-San culture of the receiver perception form E-San media, get open-ended questions show that:

1) The cultures: the audience perception that E-San culture is pretty good, E-San people are extremely tenacious and culture of their own, the language is not central Thailand language, localized language, language is unique, accent, words, the language sounds funny, there is a conversation or flirt with girl as Phaya, words ending with “Doe”, the old vocabulary that rare saw people used new age, E-San literature, poetry of E-San, legend is “Phut Mekong River”, E-San music and instrument is unique, E-San musical instruments include “flute” “Phin” “Can” “Wod”, sound of E-San music, E-San music melody is “Morlam” it so fun, E-San folk song with an accent and tread E-San language into music, singing, dance, “Morlam”, “MorlamSing”, “Serng”, the tradition of “BunKhawSak” and “BaiSriSuKhan”, faith to the sacred and supernatural, food (delicious food), the culture of eating, clothing, dress cloths, “PhaKhaoMa”, dress color flavor, the state house, the housing of the character, occupation is farmer, and most people work of labor.

2) The way of life: the audience perception that E-San people are living and simple lifestyle, i. e. easy living, easy to eat, enjoy a leisurely life, destitution, a quite difficult, and poor.

3) The environment: the audience perception about the atmosphere, environment, landscape, the atmosphere of E-San region, the atmosphere of open fields, arid, and social problems in E-San region.

4) The ideas and way of thinking: the audience perception that E-San people are good heart, friendly, an honest person, optimistic, fun-loving, enjoyable, cheerful, to fight against one’s ill fate, like to make merit, sincere, faithful, upright, truly love, generous, sacrifice, share, supporting, endurance, respect for others, straightforward, love friends, to save, love the homeland, love local, comedy, optimism until sometimes be fooled, inferior, E-San people like North people because the people good looks, E-San people foolish and not smart as anyone.

5) The appearance and personality: the audience perception that E-San people will not look beautiful and handsome, i. e. thin, flat nose, high cheekbones, look funny faces.

6) The relationships with others in society: the audience perception that E-San people are secondly to the other people in the society, there is an identity of their own,

there is a variety of cultures with difference and similarly, and there are several ethnic difference in the language.

Conclusion: The results of studied the perception of cultural negation by E-San and non E-San message receivers show that; the perception on the definition of E-San people identity; the sample group shows a high level of the perception on the definition of E-San people identity, i.e. perceived as a high level in issues of E-San people as Thai people, E-San people as E-San people, E-San people as good people, and the perception in issues of E-San people as Lao people as a medium level.

The perception on the negative definition of E-San people identity; the sample group shows a medium level of the perception on the definition of E-San people identity, i.e. as a medium level in issues of culture as obsolete traditions, funny language, the occupation of E-San is labour or middle class, arid landscape makes low quality of life, poor, low social status. And the perception as low level in issues, silly dress, less educated /even stupid, and ugly looking, peasant food.

The perception on the positive definition of E-San people identity; the sample group shows a high level of the perception on the definition of E-San people identity, i.e. as a high level in issues E-San people are generous and kind, E-San people can improve their status by ability and education, E-San people have huge family, E-San people are full of local intelligences, E-San people are full of local intelligences , E-San people have more endurance for hardships , E-San people can adapt themselves to international standard , E-San people have good hearts , E-San is rich in nature, E-San people do not depend on fate or help from others , E-San people give sincere love , E-San people can be rich if they are supported , E-San people value the heart more than the price , E-San people have more knowledge in some areas , E-San people do not look down on other people , E-San people do not take advantage of other people to get rich people , E-San people are full of ideologies , E-San people's actions are consistent with words , E-San people do have hostility toward others. And the perception as medium level in issues of E-San can survive without spending money, poverty of E-San region is caused by others and drought, E-San people are more mature.

Overall, the hypothesis testing found that: there is no a mean difference in the perception on cultural negotiation between difference gender, age, income, and occupation. While, there are differences between levels of education and the perception

of E-San cultural negotiation. That is the receivers with graduate degree will be perceived of cultural negotiation less than the receiver with secondly school/vocational education/associate.

There are no differences between native habitat, experiences/understanding about E-San culture and the perception of E-San cultural hegemony. While, there are differences between native habitat, experience/understanding about E-San culture and the perception of E-San cultural negotiation. That is the receivers with E-San people will be perceive of cultural negotiation more than the receivers with Bangkok people, Northern people, Central people, and Southern people, and the receivers with low experience/understanding about E-San culture will be perceived of cultural hegemony less than the receiver with high experience/understanding about E-San culture.

Furthermore, the results of the studied as E-San and E-San culture of the receiver perception from E-San media, get open-ended questions show that: the audience perception about the cultures, the way of life, the environment, the ideas and way of thinking, the appearance and personality, and the relationships with others in society.

Conclusion of chapter 5: studying the qualifications of media as a tool for cultural negotiation and studying the perception of cultural negation by E-San and non E-San message receivers which the result show that;

The demographic characteristics most of the respondents were female, less 34 years old, level of education were graduate degree, income per month were 10,001-30,000 Baht, the native habitat were E-San people, and were high experiences/understanding about E-San culture. In E-San folk song the most of the respondents used to listen to “Sao Ubon Ro Rak”, in E-San movies the most of the respondents used to watch “Yaem Yasothorn”, and in E-San television series the most of the respondents used to watch “Plengrak Rim Fang Khong”. By the the most of the respondent’s reasons of media exposure because they fond of E-San culture. And their opinions about the media representing illustrate E-San culture in all issues at a high level. And all media (E-San folk song, E-San movies, and E-San television series) at a high level. And opinions regarding media influence of E-San folk song, E-San movies and E-San television series toward recipients at a high level too.

The perception of cultural negation by E-San and non E-San message receivers the sample group shows a high level of the perception on the definition of E-San people identity. The perception on the negative definition of the identity of E-San people identity as a medium level and the perception on the positive definition of the E-San people identity as high level.

Overall, the hypothesis testing found that there is no a mean difference in the perception of cultural negotiation between difference gender, age, income, and occupation. While, there are differences between levels of education, native habitat, experiences/understanding about E-San culture and the perception of E-San cultural negotiation. This is to say that is the receivers with graduate degree will be perceived of cultural negotiation less than the receivers with secondly school/vocational education/associate, the receivers with E-San people will be perceived of cultural negotiation more than the receivers with Bangkok people, Northern people, Central people, and Southern people, and the receivers with low experience/understanding about E-San culture will be perceived of cultural hegemony less than the receiver with high experience/understanding about E-San culture. However, there are no differences between native habitat, experiences/understanding about E-San culture and the perception of E-San cultural hegemony.

Furthermore, the results of the studied as E-San and E-San culture of the receiver's perception from E-San media, get form open-ended questions show that the audience perception about the cultures, the way of life, the environment, the ideas and way of thinking, the appearance and personality, and the relationships with others in society.

CHAPTER 6

CONCLUSION, DISCUSSION, AND RECOMMENDATIONS

The research of titled “Communication for Cultural Negotiation of E-San Culture” utilized the mixed methods research methodology by the qualitative research and the quantitative research. The research objectives included the followings these 1) to study the intensity of E-San cultural negotiation through messages; 2) to study the qualifications of media as a tool for cultural negotiation; 3) the perception of E-San cultural negotiation by E-San and non E-San messages’ receivers. The research can be categorized into 2 parts: Part 1 is to study the intensity of E-San cultural negotiation through messages by the content and the context analyses of 13 E-San folk songs, 6 E-San films, and 3 E-San television series. Part 2 is to study the qualifications of media as a tool for the cultural negotiation, and the perception of E-San cultural negotiation by E-San and non E-San messages’ receivers by the internet questionnaire selecting from 400 people who received messages through E-San folk songs, E-San movies and E-San television series. The study has adopted theoretical concepts or theories; ideological hegemony, cultural negotiation, identity, localism, and pluralism.

6.1 Part 1: Conclusion

6.1.1 Conclusion for the Study on the Intensity of E-San Cultural Negotiation through Messages

1) E-San Folk Song

The negotiation in different levels found that the cultural negotiation of E-San culture through messages in every songs. The cultures that were found most frequently were language, music, and food/cooking respectively. In total, E-San culture appeared in E-San folk song can be calculated into the percentage of 64.5%. The negotiation in the contradicting level found that the author presents the representation of E-San in difference criteria included; geography, administrative territory, race,

culture, and nature. Most of songs elaborated that the author not unclear self-definition between We/They.

The negotiation in the struggling level found that the author presents the representation by in a way that places E-San culture at a status equal to other cultures; E-San region is rich in natural resources, and E-San people can live without spending money.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E-San culture at a status superior to other cultures; E-San people are generous, E-San people love sincerely, poverty in E-San region is caused by others and by drought, E-San people value the heart more than money.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E-San people love sincerely, E-San people can live without spending money, E-San people have local intelligences.

2) E-San Movie

The negotiation in the different level the cultures that were found most frequently were clothes/clothing, language, and house/architecture respectively. In total, E-San culture appeared in E-San movie can be calculated into the percentage of 82.79%.

The negotiation in the contradicting level found that the author presents representation of E-San in difference criteria included; geography, administrative territory, economic, behavior, race, and culture. The results fouled the author definition between We/They by many criteria for many group people and the definition many criteria for one group people are many properties in group. Fouled the author define E-San people and define others, and define E-San people but not define other.

The negotiation in the struggling level found that the author presents the representation by in a way that places E-San culture at a status equal to other cultures; E-San region is rich in natural resources, E-San people are generous and kind, E-San people give sincere love, E-San people can adapt themselves to the international standard, and E-San people can survive without spending money.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E-San culture at a status superior to other cultures; E-San is rich in nature, E-San people are generous and kind, Poverty of E-San region is caused by others and drought, E-San people value the heart more than the price, E-San people do not look down on other people, E-San people do not take advantage of other people to get rich, E-San people can survive without spending money, and E-San people have good hearts.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E-San people is full of local intelligences, and E-San people is full of ideologies.

3) E-San Television Series

The negotiation in the different level found that the cultural negotiation of E-San culture through messages in every E-San television series. The cultures that were found most frequently were language, clothes/clothing, and music respectively. In total, E-San culture appeared in E-San movie can be calculated into the percentage of 96.11%.

The negotiation in the contradicting level found that the author presents representation of E-San in difference criteria included; race, economic, and behavior. The results fouled the author definition between We/They by many criteria for many group people and definition many criteria for one group people are many properties in group.

The negotiation in the struggling level found that the author presents the representation by in a way that places E-San culture at a status equal to other cultures; E-San region is rich in the natural resources, E-San people are generous and kind, E-San people have huge family, E-San people can be rich if they are supported, and E-San people do not take advantage of other people to get rich.

The negotiation in the resisting dominance level found that the author presents the representation by in a way that places E-San culture at a status superior to other cultures; E-San is rich in nature, Poverty of E-San region is caused by others and drought, E-San people value the heart more than the price, E-San people do not look down on other people, E-San people can adapt themselves to the international standard,

E-San people do not take advantage of other people to get rich, E-San can survive without spending money, E-San people have more knowledge in some areas, E-San people are more mature, E-San people have more endurance for hardships, E-San people do have hostility toward others, and E-San people's actions are consistent with words.

The negotiation in the hierarchical level found that the author presents the representation by in a way that refuses dominance in the areas that used to be dominant by others; E-San people is full of local intelligences, E-San people is full of ideologies, E-San people have good hearts, E-San people do not depend on fate or help from others, and E-San people can improve their status by ability and education.

6.1.2 Part 2: Conclusion for Study the Qualifications of Media as a Tool for the Cultural Negotiation, and the Perception of E-San Cultural Negotiation by E-San and non E-San Messages' Receivers

1) Demographic characteristics; the respondents were female (63.50%), and were male (35.50%). While the most of respondents were less 34 years old (88.75%), 35-44 years old (10.00%), and 45-54 years old (1.25%). The most of education were graduate degree (47.75%), secondary were bachelor's degree or equivalent (45.75), and were undergrad degree (6.50%). The most of the respondents were people who work in the government/ Government (43.50%), employees of private companies (21.00%), students (15.50%) respectively. About income per month more than a half of the respondents were 10,001-30,000 baht (54.00%), secondary were 30,001-60,000 baht (26.25%), were lower than 10,000 baht (17.00%), and were more than 60,000 baht (2.75%). The most of native habitat were E-San people (52.30%), Central people (13.80%), Northern people (13.50%), Bangkok people (11.50%), and Southern people (9.00%) respectively. And more than a half of the respondents were high experiences/ understanding about E- San culture (54.50%), and were high experiences/understanding about E-San culture (45.50%).

2) The qualifications of media as a tool for cultural negotiation; the exposure to E-San folk songs, the most of respondents used to listen to "Sao Ubon Ro Rak" (55.25%), secondary used to listen to "E-San Lamplearn" (45.00%), used to listen to "Sao Fang Khong" (44.25.50%), and used to listen to "E-San Baan Khong Hao" (42.00%), respectively. The exposure to E-San movies as the most of the respondents used to watch

“Yaem Yasothorn” (87.50%), secondary used to watch “Khru Baannok” (44.00%), used to watch “Kong Khao Noi Kha Mae” (38.50%), used to watch “Phubao Taibaan E-San Indy” (34.50%), used to watch “Khru Baannok Baan Nongheyai” (32.50%), used to watch “Mon Rak Mae Nam Moon” (27.75%), respectively. And the exposure to E-San television series as the most of the respondents used to watch “Plengrak Rim Fang Khong” (65.50%), secondary used to watch “Mon Rak Maenam Moon” (39.50%), and used to watch “Rayrai Luksao Baanpa” (26.00%), respectively.

The reasons of media exposure as the most of the respondent’s reasons of media exposure because they fond of E-San culture (34.50%), secondary exposure because they follow the media (22.25%), and lastly exposure because they are E-San native (13.00%), respectively.

Concerning the recipients’ views on the qualifications of media that represent E-San culture; the samples actively expressed their opinions about the media representing of E-San culture at a high level ($\bar{x}=3.9556$) and the qualifications of media representing E-San culture in all issues at a high level, i.e. songs express emotions and feelings ($\bar{x}=4.45$), film to create belief about E-San people and culture ($\bar{x}=4.35$), film to being realistic in presenting E-San culture ($\bar{x}=3.94$), audiences turning the television series program on because one desires to makes them learn much about E-San culture ($\bar{x}=3.93$), television series have a long period of time to show themselves on television so they are able to carry a lot of messages about culture ($\bar{x}=3.84$), E-San television series to give entertainment and to reduce stress makes the audience enjoy watching series and perceiving E-San culture ($\bar{x}=3.83$), watching E-San television series more frequently than other media makes one absorb much of E-San culture ($\bar{x}=3.80$), songs expresses the frustration (anti-society) ($\bar{x}=3.77$), and viewing movies is sitting in the movie theater making them fully absorbed the messages ($\bar{x}=3.69$). Regarding the qualifications of media for representing E-San culture on each media, the samples gave scores to E-San folk song at a high level ($\bar{x}=4.1125$), E-San movies at a high level ($\bar{x}=3.9950$), and E-San television series at a high level ($\bar{x}=3.8525$), respectively.

Overall, the opinions regarding the media influence of E-San folk song, E-San movies and E-San television series toward recipients; the sample group shows a high level of opinions regarding the media influence of E-San folk song, movies and television series toward recipients ($\bar{x}=4.2423$), i.e. issues introduce E-San people and

culture to people from other regions at a high level ($\bar{x}=4.46$), secondary issues inform the audiences about E-San at a high level ($\bar{x}=4.45$), make E-San people proud of their cultures at a high level ($\bar{x}=4.37$), make E-San famous and more popular at a high level ($\bar{x}=4.35$), create the love for homeland at a high level ($\bar{x}=4.31$), make the song, movies and television series interesting at a high level ($\bar{x}=4.25$), make the audience like E-San culture at a high level ($\bar{x}=4.20$), build people's good attitudes towards E-San and its culture at a high level ($\bar{x}=4.17$), make the audiences appreciate E-San culture at a high level ($\bar{x}=4.14$), and create the imitation of E-San culture at a high level ($\bar{x}=3.71$).

3) The perception of cultural negation by messages' receivers; the sample group shows a high level of the perception on the definition of E-San people identity ($\bar{x}=3.7594$), i.e. perceived as a high level in issues of E-San people as Thai people ($\bar{x}=4.22$), E-San people as E-San people ($\bar{x}=4.28$), E-San people as good people ($\bar{x}=3.91$) and the perception in issues of E-San people as Lao people as a medium level ($\bar{x}=2.63$).

The perception on the negative definition of the E-San people; the samples group shows a medium level of the perception on the definition of the E-San people identity ($\bar{x}=2.7197$), i.e. the sample group's perception on the negative definition of the E-San people identity as a medium level in issues of culture as obsolete traditions ($\bar{x}=2.72$), funny language ($\bar{x}=3.40$), the occupation of E-San is labour or middle class ($\bar{x}=2.98$), arid landscape makes low quality of life ($\bar{x}=2.98$), poor ($\bar{x}=2.92$), and low social status ($\bar{x}=2.51$). And perception as low level in issues i.e, silly dress ($\bar{x}=2.48$), less educated /even stupid ($\bar{x}=2.47$), and ugly looking ($\bar{x}=2.43$), peasant food ($\bar{x}=2.31$).

The perception on the positive definition of the E-San people identity; the sample group shows a high level of the perception on the definition of the E-San people identity ($\bar{x}=3.8339$). Overall the sample group perception on the positive definition of the E-San people identity as a high level in issues of E-San people are generous and kind ($\bar{x}=4.30$), E-San people can improve their status by ability and education ($\bar{x}=4.15$), E-San people have huge family ($\bar{x}=4.10$), E-San people are full of local intelligences, E-San people are full of local intelligences ($\bar{x}=4.10$), E-San people have more endurance for hardships ($\bar{x}=4.09$), E-San people can adapt themselves to the international standard ($\bar{x}=3.98$), E-San people have good hearts ($\bar{x}=3.98$), E-San is rich in nature ($\bar{x}=3.98$), E-San people do not depend on fate or help from others ($\bar{x}=3.94$), E-San people give sincere love ($\bar{x}=3.85$), E-San people can be rich if they are supported

($\bar{x}=3.85$), E-San people value the heart more than the price ($\bar{x}=3.84$), E-San people have more knowledge in some areas ($\bar{x}=3.83$), E-San people do not look down on other people ($\bar{x}=3.76$), E-San people do not take advantage of other people to get rich people ($\bar{x}=3.72$), E-San people are full of ideologies ($\bar{x}=3.70$), E-San people's actions are consistent with words ($\bar{x}=3.62$), E-San people do have hostility toward others ($\bar{x}=3.57$). And the perception as medium level in issues of E-San can survive without spending money ($\bar{x}=3.43$), poverty of E-San region is caused by others and drought ($\bar{x}=3.39$), E-San people are more mature ($\bar{x}=3.36$).

The hypothesis testing in the studied of “Communication for Cultural Negotiation of E-San Culture” found that:

Hypothesis 1: The categorizing of receivers with different predictors (Gender, Age, Education, Occupation, Income, Native Habitat, Experience/Understanding about E-San culture) towards the difference in the perception of cultural negotiation.

Hypothesis 1.1: There is a mean difference in the perception of cultural negotiation between the male group and the female group.

The comparison of the perception of cultural negotiation by gender testing found that there is no a mean difference in the perception of cultural negotiation between the male group and the female group.

Hypothesis 1.2: There is statistically significant relationship between ages of receivers and the perception of cultural negotiation.

The Pearson Correlation Coefficient between ages of receivers and the perception of E-San cultural negotiation testing found that there is no statistically significant relationship between ages of receivers and the perception of cultural negotiation.

Hypothesis 1.3: There are differences between levels of education and the perception of E-San cultural negotiation.

The analysis of Variance (ANOVA) between levels of education and the perception of E-San cultural negotiation testing found that there are differences between levels of education and the perception of E-San cultural negotiation. That is the receivers with graduate degree will be perceived of cultural negotiation less than the receivers with secondary school/vocational education/associate

Hypothesis 1.4: There are differences between occupation and the perception of E-San cultural negotiation.

The analysis of Variance (ANOVA) between occupation and the perception of E-San cultural negotiation testing found that there are no differences between occupation and the perception of E-San cultural negotiation.

Hypothesis 1.5: There are differences between income and the perception of E-San cultural negotiation.

The Pearson Correlation Coefficient between income of receivers and the perception of E-San cultural negotiation testing found that there are no differences between income and the perception of E-San cultural negotiation.

Hypothesis 2: There are differences between the receiver's culture and the perception of E-San cultural negotiation

Hypothesis 2.1: There are differences between native habitat and the perception of E-San cultural hegemony.

The comparison of the perception on cultural hegemony by native habitat testing found that there are no differences between native habitat and the perception of E-San cultural hegemony.

Hypothesis 2.2: There are differences between native habitat and the perception of E-San cultural negotiation.

The comparison of the perception on cultural negotiation by native habitat testing found that there are differences between native habitat and the perception of E-San cultural negotiation. That is the receivers with E-San people that will be perceived of cultural negotiation more than the receivers with Bangkok people, Northern people, Central people, and Southern people.

Hypothesis 2.3: There are differences between experiences/understanding about E-San culture and the perception of E-San cultural hegemony and the perception of E-San cultural hegemony.

The comparison of the perception on cultural hegemony by experience/understanding about E-San culture testing found that there are no differences between experience/understanding about E-San culture and the perception of E-San cultural hegemony.

Hypothesis 2.4: There are differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation.

The comparison of the perception of cultural negotiation by experience/understanding about E-San culture testing found that there are differences between experience/understanding about E-San culture and the perception of E-San cultural negotiation. That is the receivers with low experience/understanding about E-San culture that will be perceived of cultural hegemony less than the receivers with high experience/understanding about E-San culture.

Overall, the results of the studied as E-San and E-San culture of the receivers' perception from E-San media, get open-ended questions show that as below:

In positive thinking the audience perception that E-San culture is pretty good, E-San people are extremely tenacious and culture of their own, there is an identity of their own, there is a variety of cultures with difference and similarly, and there are several ethnic difference in the language. Furthermore, the way of life is simple lifestyle but destitution and a quite difficult. These are including the environment about atmosphere, environment, landscape, the atmosphere of E-San, the atmosphere of open fields, arid, and social problems in E-San. E-San people are good heart, friendly, an honest person, optimistic, fun-loving, enjoyable, cheerful, to fight against one's ill fate, like to make merit, sincere, faithful, upright, truly love, generous, sacrifice, share, supporting, endurance, respect for others, straightforward, love friends, to save, love the homeland, love local, comedy.

In negative thinking of E-San people are optimism even though sometimes were perceived as be fooled and inferior. E-San people like North people because the people good looks, E-San people are foolish and not smart as anyone, people will not look bountiful and handsome, i. e. thin, flat nose, high cheekbones, look funny faces, and E-San people are secondary to the other people in the society.

6.2 Part 2: Discussion

The results of the study, which have been discussed together with related research, ideological hegemony concept, communication for cultural negotiation concept, identity concept, localism concept, pluralism concept, and the context of political and cultural dominance of E-San, can be divided into 7 aspects, as follows.

6.2.1 Discussion on Theories

As said by Antonio Gramsci about hegemony, the development of righteousness can be done by trying to possess hegemony (or dominant influence in ideology), so that other groups and classes in the society agree with the ideology of their groups. Hegemony includes 2 dimensions of dominant influences: the political ideology and the cultural ideology

However, Antonio Gramsci stated that although hegemony exists in a society, the power has never been stable/immobile or “one-off”. It is always in “the process of becoming” and there is always more than one means of dominance and control. Ideology has power to dominate people's thoughts. But where there is the hegemonic power, there is counter-hegemony - a confrontation or opposition to existing the status quo.

Therefore, the political cases and cultural dominance over E-San culture has consistently occurred and been linked to the history of Laos and Thailand. This has taken place alongside the E-San people's negotiation on the hegemony. Since the era before the nation state until E-San became part of Siam in 1899 and continuing up until the present, that is;

E-San is a local variety of ethnic groups. Political and cultural hegemony over E-San culture has consistently occurred and been linked to the history of Laos and Thailand at certain periods through political and cultural mechanisms, discrimination against local culture, education policy and communication, resulting in the audiences' perception about the representation of E-San region and its culture in a form of cultural hegemony. E-San region becomes part of Thailand and E-San culture becomes part of Thai culture which destroy the identity of the people and the culture of E-San.

Nonetheless, one situation could not last forever due to politics, economic, social and cultural contexts that favored localism some time. The cultural negotiation of E-San culture is, whether by the political or communication mechanism. Therefore, there often found in the social phenomenon in which the people of E-San were aware of and proud of their cultures and built their identities, including portrayed through E-San folk songs (1957-1981), movies (1977-2014) and television series (2007-2011), which affect the perception of E-San cultural negation in the receivers.

When considering the context of economic, social and political culture of Laos and E-San discussions with the results of the study on communication for cultural negotiation of E-San culture. In theory, the relationship between E-San, Laos and Thailand, (in the view of political and cultural hegemony, the cultural negotiation, pluralism or localism), E-San, Laos and Thailand are not always at one strongly negative or positive positions but ready to shift to slightly positive or negative sides in certain situations unless influenced by a political conflict. For illustration, in the time when the communism expanded its influence around the world between 1871-1980 or after the year 2004, the conflict of political ideology between E-San and the Central is clearly existed. At that time, the ideology occurs and is likely to result in an extreme obstruction of pluralism or localism in the society to certain individuals or communication channels or the drive of extreme pluralism or localism among groups of local people. However, it is found that some senders who present content with cultural negotiation also agree to self-censor. This may be due to unanimous consent because of ideological domination or inferior political and economic power. The block of communication to specific groups and pro-pluralism/localism in some groups has limited the extreme hegemony and negotiation to take place. No impact on the secession caused by the ideological differences between E-San and Thailand is found. As occurs in many countries, there is a conflict arising from cultural differences and try to negotiate cultural, in the same manner all over the world.

If we look through the perspective of localism and pluralism, we can notice that in the earlier periods (before 2004). E-San did not present its cultural identity in such an extreme way. There was no concept of opposite pairs. They only asked the government for space to express themselves in the society as a sub-culture in the state of Thailand. Therefore, the communication for cultural negotiation of E-San culture are

presented in various forms of the E-San identity in a way that shifts between E-San, Thai and Lao people, the same as political, social, economic, and the cultural context that have been connected to one another for a long time. Not much of similarity or differences are expressed toward any particular parties, in order to avoid being dominated or avoid conflicts between local E-San people and Central Thai people.

According to semiology scholars, Roland Barthes, ideology is embedded in the level of the connotative meaning and in the sub-consciousness of people. In each society, there is a process of meaning construction that is different, contradicting, and resisting (Kanjana Kaewthep, 2001, p. 304). However, in this study, the theory was challenged because the results show that there are more than three meaning constructions. There are also hierarchy (negotiation at the hierarchy level), and refusing dominance (negotiation at the refusing dominance level). At the same time, the state of Thailand, as the central authority, did not give them opportunities to express their cultures freely as in the extreme pluralism. Space was provided for their self-expressions in normal circumstances but it was withheld from them during circumstances that, in the view of the government, contain risk towards national stability.

Furthermore, the state of ideology conflicts in Thailand radically increased in the year 2004 during the confrontation between the United Front for Democracy against Dictatorship (UDD), or the red shirt, and the People's Alliance of Democracy (PAD), or yellow shirts. The use of the media for the counter-hegemony of E-San has been changed to the use of E-San culture for the political hegemony. Political groups and economy capital were involved to support the fight for different political ideologies. The important tools that were used in the battle were folk songs or E-San folk songs. As James Leonatd Mitchaell said "Within Thailand *luk thung* holds a far more significant position *enka* does in Japan, or perhaps even *dangdut* in Indonesia. . . Red-shirt protests were in face *luk thung* concert-complete with charismatic lead singers, dancing troupes wearing orate costumes, emcees, and comedians". The folk music (E-San folk music) that were used for the political hegemony in this situations is being use as a combination of a wide variety of different media, such as a personal media (actors, singers, opinion leaders, academics, etc.), television (drama, television shows), film, and radio. At that time, it seems that in the political hegemony that uses folk music

has become the cultural hegemony between E-San culture, Thai culture, and other subculture in Thailand such as the battle between Morlum (E-San folk song), Ee-Saew song (Thai folk song), and Nora (Thai dance drama). All that situations illustrate the dynamic of political hegemony and cultural hegemony in Thai society in the past 10 years (Mitchell, 2015, pp. 133-173).

It can be seen that the use of media to counter-hegemony and hegemony in E-San is the appearance of the use of media to create consent. This includes the use of the media to counter- cultural hegemony in the normal situation, and the use of the media to hegemony in the unusual situation. Since the beginning of E-San folk song, in year 1957 until year 1981 which is the booming period, E-San folk song was used for counter- cultural hegemony in E-San culture. However, the use of folk songs (E-San folk songs) in year 2004 has become as political hegemony as well in the conflict that associated with serious political situation.

If we look through the perspective of ideological hegemony of the State over locality, such power may have been gained through the political hegemony and the cultural hegemony. However, if one does not want the locality to negotiate and to express its identity in opposite pairs in order to become independent, one has to maintain such hegemony at a proper level so it will not cause extreme conflicts. In particular, the political hegemony should be avoided because it easily causes resistance from various groups. It is better to focus on the cultural hegemony in a level that allows diverse cultures to be together in the form of plural cultures and avoids destroying local identities. Mass media, a powerful communication tool in this present times, should be used for the cultural hegemony and negotiation instead of using violence to create righteousness of one's ruling power. Since the history of the nation and the history of its locality have been developed for a long time before the forming of the nation state as we see in the present times, this can be a solution for living together in a nation of diversity.

6.2.2 Discussion on Senders

As for the perspective of the senders in presenting the messages through the media, being an insider or an outsider of the culture has a lot of effects on the standpoint of the senders. In the case study of the movie "Mak Tay Lok Talueng (Lucky Loser),"

the meaning of being Lao was produced through the standpoint of “main stream Thai people”. So Lao characters in the film were “presented as” being ridiculous, outmoded, underdeveloped, having to rely on the resources of Thailand (economic and knowledge), and being marginal citizens of the world. Such meaning has been produced and reproduced to create righteousness in insisting that “Thai are superior to Lao.” Although this belittling meaning does not lead to conflicts that clearly create physical violence, such ideology does lead to the suppressing of Lao’s identity and the persisting of distrustful atmosphere in the relationship between Thailand and Lao (Sirimit Praphanturakit, 2008). The process of cultural negotiation must begin with a sender who is a local person driven by the dominance, thus, seeking the social and cultural space.

The communication for cultural negotiation of E-San culture starts from the senders who have E-San people (song writers, screenwriters, drama writers). The search is driven by the cultural hegemony under the nation and Thai culture building process and economic and social factors. Therefore, by seeking the social and cultural spaces; however, not E-San senders who communicate cultural negotiation always. Sometimes, E-San sender is presented as the cultural hegemony. As the case of “The dissemination of Northeastern culture via NOO-HIN INTER to secondary-level students” (Poonnisa Sirottamaphorn, 2009). The results show that NOO-HIN INTER Comics (the author is E-San) presents the NooHin character (E-San people) had less advantage or lower qualification on cultural characteristics and value than Khun Milk (Bangkok people) all.

Overall, not everybody can be a human agency that is able to struggle, negotiate, adapt, or resist against social structure. Only those with strong free will can select, adapt, and create one’s own history (Gramsci, as cited in Kajana Kaewthep & Somsuk Hinviman, 2008, p. 175). The Communication for Cultural Negotiation of E-San Culture it is caused by the individual characteristics of the sender. This is consistent with studies cultural reproduction as E-San culture and any sub-culture, e.g. studied in “A study of model of learning and teaching Morlum of national artists in Northeast of Thailand”. (Rungarun Bunsan, Prayun Lasang, & Saichon Singsuwan, 2000), The results showed that the motivation affecting on art creativity of Morum performance of national artists were personal talent, family circumstances, communities and also outside environment of the communities. And studied in “Communication for Cultural

Negotiation of Kham Muang Culture: A case study of Charan Manophet's Northern Folksongs" (Sirikarn Suvannapoo, 2011) the results of the study showed that the quality of the senders for the cultural negotiation included the senders' pride in Kham Muang culture. As a member of an elite family, he was raised in a family proud of Lanna culture. He also witnessed Lanna's socio-cultural transition from the traditional to compromised cultures under the central Thai influences.

This study, therefore, choose a purposive sampling from the senders who have native habitat in E-San regions. They have the authority to encode the messages about E-San culture and they are accepted as presenters of E-San culture. The sample will be the senders are trying to identity construction of E-San people and link between E-San and others (Non E-San). The messages to claim the existence of a difference and there is equality. It is the qualifications of media as a tool for E-San cultural negotiation, that a point in this study.

6.2.3 Discussion on Messages

To preach ethnic and cultural consciousness of E-San, these become a part of Thailand culture and Thailand for a long time. Its resulting in the recognition on the E-San and E-San culture is the representation as the cultural hegemony, i.e. culture as obsolete traditions, funny language, peasant food, silly dress, labor, arid landscape makes low quality of life, poor, less educated/ even stupid, low social status, and ugly looking. In study the perception of cultural negation by E-San and non E-San messages' receivers, and the receiver are difference on the assessment of self-awareness in experiences/ understanding about E-San culture. It shows that there are differences of perception of E-San cultural hegemony. It related with the results of the studied as E-San and E-San culture of the E-San and non E-San receivers' perception from E-San media, get from open-ended questions show that: the audiences' perception about E-San are destitution, a quite difficult, and poor, arid, and social problems in E-San region, optimism until sometimes be fooled, inferior, E-San people are like North people because the people are good looks, E-San people are foolish and not smart as anyone, E-San people will not look beautiful and handsome, and E-San people are secondary to the other people in the society. The study from the questionnaire, the receivers' perception about E-San cultural hegemony have issues as a medium level. Only issues

silly dress, less educated/even stupid, ugly looking and peasant food there are perceived as a low level. This can be seen as the intensity of E-San cultural negotiation for counter this hegemony may be the reason of the receivers perceived of cultural hegemony and cultural negotiation are differences.

Therefore, the process of creating the identity of E-San the people who produce the representation of E-San culture from E-San folk songs, E-San movies, and E-San television series. The process starting at difference level by creating the opposite E-San identity from the most at language, music, clothes/ costumes, and food/ cooking, houses/architecture. It related with the results of the studied as E-San and E-San culture of the E-San and non E-San receivers' perception from E-San media, get from open-ended questions show that: the audiences' perception about the language and musical instruments of E-San is unique, E-San food is a delicious food, clothing and dress are "PhaKhaoMa" and color flavor. Which is that the presentation of cultural differences with issues can be able to negotiate of E-San dress and E-San food, until create the receivers perceived of cultural hegemony as a low level.

For the negotiation at difference level, the results show the presentation of representation about E-San being and E-San culture in a manner consistent with other study E-San cultural at a media as a presented in chapter 2. It is concluded that the media presentation about E-San being and E-San culture are different Thailand culture, i.e. the representation of economy and occupation, political and administration, the way of life and lifestyle, art and shows, moral and ethical, religion and beliefs, ritual, tradition, core values, music and musical instruments, food, clothing and raiment, home appliances, language and literature, education and knowledge transfer, nature and the environment, house, machine and tools, wisdom, medicine and treatment, invention, to reflect the changing of the social currents of E-San region. This study is not only study of E-San culture presence as media which a difference level as well as the past study, but this study also need to analyze of the meaning from the representation of E-San being which are showed a pair of opposite E-San against anyone, and the opposite that is created has a value that is equal to other culture, however.

Results from this study showed the negotiation at the conflict level, the sender has created a cultural identity to E-San by establishing a categories included: the criteria of geography, the criteria of administrative territory, the criteria of race, the criteria of

culture, the criteria of behavior, the criteria of nature, and the criteria of economic. The criterions used are shifted between one and another consistent with the concept of Hall (1997) who has redefined the meaning of identity that has characterized as a process, not fixed and fluid according to the situation. (Hall, as cited in Rattana Boonmattaya, 2002, p. 4). It is also consistent with studied in “the Media usage for the identity construction and the maintenance of Chonburi Football Club’s Fans” (Kuwit Samdaengdech, 2008). It is found that the media usage for the identity construction and the maintenance of Chonburi Football Club’s Fans is not concentrated. Notable is the sender is usually present the identity of E-San people that very close and accept are recognized as one of their own with Laos more than Thailand or Bangkok people. But the perception of the definition of E-San people identities are they perceived “E-San people as Lao people” as a medium level while at the perceived “E-San people as Thai people” “E-San people as E-San people” and “E-San people as good people” as a high level. Suggests that E-San people they are variety of identity definition and they are perceived that E-San not mean Thailand only. It can be seen that the history has related to the hegemony and the negotiation between E-San and Laos for a long time, as well as E-San being and Thailand. The cultural negotiation of Thailand influence that E-San is concentrated and more powerful. Until even the sender will try to encode meaning that E-San is Laos more than E-San is Thailand, it has been unable to negotiate the meaning thereof. Overall, this may be the influence of the Thailand cultural hegemony action through the media, with has great influence in the society at present. While the Laos hegemony is often done through the long standing with the political hegemony in important.

The next level of negotiation is the negotiation at the resisting level, the hierarchy level, and the refusing dominance level. The sender is building categories to separate E-San cultural and others. And then arranging hierarchy of categories by showing different representation of E-San to organize the hierarchy of another culture compared the E-San culture on many issues at the resisting level were E-San is rich in nature, E-San people are generous and kind, E-San can survive without spending money, E-San people give sincere love, E-San people can adapt themselves to the international standard, E-San can survive without spending money. At the hierarchy level were poverty of E-San region is caused by others and drought, E-San people value the heart more than the price, E-San people are generous and kind, E-San is rich in

nature, E-San people do not look down on other people, E-San people do not take advantage of other people to get rich, E-San can survive without spending money, E-San people give sincere love, E-San people have good hearts, E-San people have huge family, E-San people have more knowledge in some areas, E-San people are more mature, E-San people have more endurance for hardships, E-San people do have hostility toward others, and E-San people's actions are consistent with words. And at the refusing dominance level were E-San people are full of local intelligences, E-San people are full of ideologies, E-San people give sincere love, E-San can survive without spending money, E-San people have good hearts, E-San people do not depend on fate or help from others, E-San people can improve their status by ability and education. These issues are mostly the same issue of E-San and E-San culture that audiences' perceptions of open-ended questions.

However, this study is that even a study of the communication for cultural negotiation as well as "Communication for Cultural Negotiation of Kham Muang Culture: A case study of Charan Manophet's Northern Folksong" (Sirikarn Suvannapoo, 2011) but in the analysis of E-San cultural negotiation through contents have different dimensions. This study is to study the different level (intensity) on the intensity of E-San cultural negotiation through contents odds up to five different levels. Consistent with the study "Analysis of Cultural Communication for Existence and Transmission of Inthakin Festival" (Ladda Chittakuttanon, 2009); the result of interaction of association in two cultures of Inthakin tradition, found that most of interaction was in style of hybridization, secondly resistance, thirdly accommodations and negotiation.

The creating of value for E-San culture is based on the concept of pluralism, which allows a society to function although it contains diversity. Being different at the struggling level is without comparing oneself with others. Even at the hierarchical level, the images that represent reality of the opposite pair are presented in terms of allowing the receivers to interpret the messages by themselves. The sender tries not to directly present them by pictures or dialogues spoken by actors/actresses. As a result, E-San and non E-San receivers are much aware of overall cultural negotiation of E-San culture and are aware of the matters being negotiated at a high level. They do not really feel the conflicts or resistance from the content of the message, especially in negotiation at

the rejecting dominance level on some interesting matters such as the use of E-San dialect as the main language in the dialogues of E-San movies (Yam Yasothorn, *Khru Baannok Baan Nongheyai*, Phubao Thai Baan E-San Indy) and have the standard Thai language in the subtitles for non E-San audience. It shows the intelligences of E-San people and rejects the dominating message that E-San people are poorly educated and stupid. Besides completely rejecting the dominance over E-San culture by giving more significance to the culture (E-San language), more space was open for non E-San receivers so they can reach wider scope of audiences. This can be confirmed the hypothesis from the perception of E-San negotiation of the receivers on issues following; E-San can survive without spending money, Poverty of E-San region is caused by others and drought, and E-San people are more mature. Which is a bargain in the hierarchy level are compared with others, quite clearly more than other issues of results to the receivers will be perceived of negotiation at a medium level only.

Finally, one important note is the representation for the cultural negotiation of E-San culture are bargain several levels. It based on the format of presentation the way in which the representation of the senders that presented the representation by not showing the representation of others in comparison in order to show that E-San culture is equal to other cultures (the resisting level), presenting the representation of others in comparison in order to show that E-San culture is superior to other cultures (the hierarchy level), or presenting the representation that refuses dominance in the issues used to be dominant by others (the refusing dominance level). According to the theory of communication said that in addition to encoding the sender has the condition of perception towards the awareness of receivers too (Stuart Hall cited in Kanchana Kaewthep, 2004, p. 56). Besides, the theme of the story is also an important point that make different intensity of negotiation, such as the theme of the movie is that one who hurts or kills one's parent will suffer greatly afterward it fouled only negotiation at the difference level and the conflict level. While the movie has a theme to present the goodness of people (all of the other movie) are fouled more as negotiation at the refusing dominance level.

6.2.4 Discussion on Media

A study of Communication for Cultural Negotiation of E-San Culture in this research is to study from the media that has the qualifications of cultural negotiation, i.e. folk songs, movies, and television series. With the media to communication through the media nature and including the propose format is an important factor which affects to the senders' encoding and the receivers' decoding according to the concept of Stuart Hall. Which are the study on the negotiation of movie at the past, i.e. study in "Meaning of counter-social power through narrative from of Thai Films during 1970-2007" (Kajitkwan Kijvisala, 2010) were study tactics of the negotiation as the main. And the article titled "from the rebel Phibun to the army of Phipop (Witsayong): regarding the fight of E-San people, Laos in the real world, and the ghost movies" (Kamchon Luiyapong, 2013, p. 386) which specific studies of E-San movie as the Phipop movies only. However, this study is focused on the study of the intensity of E-San cultural negotiation and the qualifications of media as a tool for E-San cultural negotiation, this is an issue that is difference.

Overall, the results from this study the receivers show that the opinions regarding the media influence affecting to the receivers received of E-San cultural negotiation were at a high level. By the receivers are opinion that it had the most of media influence for cultural negotiation is E-San folk songs ($\bar{x}= 4.1125$), secondary E-San movies ($\bar{x}=3.9950$), and E-San television series ($\bar{x}=3.8525$), respectively. Which are differences of the average being not much it showed that both E-San folk songs, E-San movies and E-San television series are having the media influence for cultural negotiation. It is according to the theory on the media influence for negotiation.

Furthermore, regarding the media influence for the receivers received it found the corresponding studies in "The Country Song listening and Cassette Tape Buying Behavior in The Era When Thai Country Song Are Broadcast on F.M. Radio" (Wiwat Sengklin, 2002), the results show that E-San folk songs (in this study includes E-San movies and E-San television series) affects though and behavior of the E-San messages' receivers. In this study found consistence is the receivers having on the opinion that E-San folk songs, E-San movies, and E-San television series are get forwarded for the receivers as a high level in all issues.

The interesting point about the qualifications of media as a tool for E-San cultural negotiation is the frequency of appearance of E-San cultures in E-San folk songs (64.5%) appears less than E-San movies (82.79%) and E-San television series (96.11), which reproduce of E-San identity later. And the appearance of E-San representation in the same types of media, there are related to the duration of E-San in the media presentation too.

The appearing of images that represent reality of E-San were less frequent during the pioneering period, then the frequency increased early development period, development period, and outstanding period. The appearing of images became less frequent again in the golden period. This is possibly because in the beginning, the senders did not dare to culturally negotiate. However, as time passed, more negotiations occurred, but they became less frequent again when the senders saw that the negotiation has been quite successful through E-San folk songs. Also, negotiations were decreased by other factors such as the appearing of images that represent reality in E-San television series. E-San cultures were found in large proportion in every series but the frequency kept going down. This is possibly because the first E-San television series “Phleng Rak Rim Fang Khong” presented cultural issues that contradicted with the thoughts of Lao audiences, and the senders had been more careful in presenting cultural messages since then.

The culture that the sender chooses presented to represent E-San culture is difference in each media namely, the three most frequency found E-San cultures in E-San folk song are Language, music, and food and cooking. In E-San movies are clothes and costumes, Language, and houses and architecture. And in E-San television series are Language, clothes and costumes, and music. It is that culture of the E-San senders choose pulled out to reduce the E-San culture to the receiver can get the most easily recognizable. It is the clearly concrete and have the relationship with the presentation techniques associated in each type of media.

Nevertheless, such negotiation at difference level is not the same as in the struggling level, the hierarchical level, and the rejecting dominance level. There are differences in the same kind of media. Some songs have frequent appearances of E-San culture (the song Serng Swing 90%, the song Khid Hod Ai Nae Der 57.14%) but there is no negotiation at the struggling, the hierarchical, and the rejecting dominance level.

There are also differences between different kinds of media. For example, the topics for negotiation are fewer in E-San folk songs but there are more of them in E-San movies, and even more in E-San television series. This is because each media has its own conditions. The listeners of E-San folk songs are mostly E-San people who understand E-San language. The audiences of E-San movies are more willing to receive the messages so this kind of media is more capable of presenting differences than television series, which is broadcast through mass media to all households. This is further explained through the act of producing the same story through the same kind of media (the movies *Khru Baannok* in 1978, and the movie *Khru Baannok Baan Nongheyai* in 2010). They have similar cultural negotiations. However, when the same story is presented through different kinds of media (the movies *Mon Rak Mae Nam Moon* in 1977, and the television series *Mon Rak Maenam Moon* in year 2011), the ending and the theme of the television series version are different from the movie version. They are based on the values of the majority of the viewers: city people are fulfilled in loving relationship (capitalism winning) and E-San people keep holding on to their ideologies (locality losing).

Finally, we can see that the study of communication and culture in existence at current time such as, the study in “Power Negotiation of Local Culture in Media Globalization Era” (Jiraporn Khunsri, 2016), the study in “Communication for cultural transmission of the traditional Thai food knows as *Khanomjeen Paradok* in *Nokhon Racthasima* Provice” (Wiyada Thongpakde, 2013), and the study in “Transmission and Preservation of music of the Laos Vieng Ethnic Group at *Tumbol Don Kha*, *U-thong* Distric *Suphan-Buri* province” (Nuttapot Phocharoen, Supanee lueboonchoo, and Pattamawadee Chansuwan, 2016) found that in addition to the media, music, movies, and television series which has the qualifications of media as a tool for E-San cultural negotiation. At present, it also found that local communities have also created a space for the cultural expression through as the participatory communication, the interpersonal communication, the two-way communication, the word of mouth communication, the mass communication, the communication of website and internet, the communication of activities, and the multi communication. This suggests that the media has the qualifications for cultural negotiation also has much and more variety, both old media and new media or mainstream media and alternative media. Are all

interested in the selection used to communication for cultural negotiation of the subculture and to study the qualifications of media for cultural negotiation.

With this respects, changes in communication technology affect communication for cultural negotiation. We can see that social media has more significant role in the daily life of Thai people. E-San people have more space to express themselves through alternative media. Examples are the case of objecting the opinion of a speaker that mentioned E- San region in a negative way, the case of music composer and film director expressing their opinions about E-San language in the dialogue of television series “Naiho Tamil”, and the case of criticizing the prime minister for mentioning the habit of listening to Morlum music of a local philosopher. In the past, the space in the main stream of media was occupied by the central region (Bangkok). The voice of the main culture was always louder than that of sub-culture. Now, local people have more access to various kinds of media so cultural negotiation of E- San people that has been going on for a long time has more roles and louder voice.

6.2.5 Discussion on Receivers

The results from the study on the perception of cultural negotiation found that the receivers with different categorizing are difference in the perception of cultural negotiation.

Compliance with the concept of messages receivers by Stuart Hall said that the code system of senders and receivers may not be the same. In most cases, they are different. There are many reasons that make the code system in the encoding and the decoding between the senders and the receivers differ. They are inconsistent and may contradict with each other. These reasons include background, experience, education, occupation, economic benefits, political standpoint, gender, class, ideology, and culture. These differences between the senders and the receivers result in that receivers interpreting the messages differently from what the senders intended (Hall, as cited in Kanjana Kaewthep, 2004, pp. 52-53).

From the study on the perception of cultural negotiation of E-San culture, it was found that differences in gender, age, occupation, and income are not correlated with the cultural negotiation. However, education, habitat, and self-awareness on experience of E-San culture are correlated with the perception of cultural negotiation of E-San

culture. Compliance with the concept that group of people are categorized by the structure of economics, politics, society, and culture, as the unit of analysis. Therefore, in the concept of Stuart Hall, the receivers are not homo-generous group. The categorizing of receivers is in relation with forms and meanings of the messages. It is not static grouping but dynamic one. For example, if the content of the messages is about nationalism, the receivers are categorized according to the type of nationalism, such as the cultural nationalism, the open nationalism, and the patriotic nationalism (Hall, as cited in Kanjana Kaewthep, 2004, pp. 53-54). In this study, the content of the messages is about culture, the receivers of the messages can be arranged into groups according to their habitats and self-awareness of their experience/understanding of E-San culture. Therefore, non E-San receivers (Bangkok, Northern region, Central region and Southern region) have little experience/understanding about E-San culture. They are able to perceive cultural negotiation of E-San culture less than E-San receivers who have much experience/understanding about E-San culture. Compliance with studied in “The dissemination of Northeastern culture via NOO-Hin INTER to secondary-level students” (Poonnisa Sirottamaphorn, 2009) the results showed that about the decoding and interpreting that were different from the point that the sender encodes (the Oppositional Reading) at most was the stereotype of laborer as the representative of people in the Northeastern region since each audience had different experience, way of life, and cultural background.

In this case, the most interesting variable is education, which is not directly related to the matter of culture, but it affects the perception of cultural negotiation in different ways. Receivers with level of education above bachelor degree have perception of E-San cultural negotiation less ($\bar{x}=3.26$) than receivers with high school /vocational/diploma education ($\bar{x}=4.13$). This is probably because the individuals with education higher than bachelor degree are E-San people but they are different from majority of E-San people in education, economics, and social status. They do not feel being dominated or oppressed so they do not really perceive the cultural negotiation. Another possibility is that these people are highly confident in themselves and they decode the messages differently from the intention of the senders. In the opposite, the receivers with high school/vocational/diploma education have poor economic status and inferior social status, so they feel oppressed and they could perceive the cultural

negotiation more. Receivers with primary education have even higher perception of E-San cultural negotiation ($\bar{x}=4.26$).

When compared with the results from studied in “Students’ Attitudes Toward Isan Cultures at Srinakharinwirot University, Mahasarakham Campus (Thatsani Buarapha, 1992-1993), it shows that there is no significant change in students’ attitudes toward Isan cultures at Srinakharinwirot University, Mahasarakham Campus with difference in students’ parents’ occupations, students’ faculty enrolled, and students’ demographic backgrounds. It may be that in people who have high level of education even as the substance culture which should be about relative to the native habitat. But in this study level of education is an important factor to the categorizing of receivers more than native habitat.

Nevertheless, when comparing with the study of Thai-Lao relationship in entertainment media: the case study of Lao identity construction in the film “Maktay Lok Talueng,” which produced some results on culture and direct experience of receivers that affects the decoding of Lao identity, such results correspond with the results of this study. Receivers who do not have direct experience of Lao society and culture tend to agree and acknowledge the identity of Lao constructed by the movie. However, the sample group with direct experience decodes the messages in various ways, depending on their experiences. The most interesting point is that receivers who are government officers or work closely with the central authority tend to strongly negotiate/resist this set of codes on Lao ideology, while general people or those further ways from the central authority tend to have less negotiation / resistance toward the set of codes, or even accept the image of Lao presented in the film (Siramit Praphanturakit, 2008). Therefore, factors concerning authority of receivers have significant impact on the perception of cultural negotiation of receivers.

Furthermore, in the perception of E-San cultural negotiation, the receivers have high level of perceiving E-San people as E-San and as Thai people, and have moderate level of perceiving E-San people as Lao people. It shows that E-San people and Lao people are closely connected in history and culture. There is higher level of acknowledgement of being Thai and being Laotian E-San more than acknowledgement of being Lao. From the study of Thai-Lao relationship in entertainment media: the case study of Lao identity construction in the film “Maktay Lok Talueng,” Thai people in E-San region are likely to

decode their identities as being Thai and being Lao, which shows that E-San people clearly acknowledge themselves as being Thai and partially acknowledge themselves as being Lao. It can be concluded from both studies that on the matter of self-identifying, E-San people still identify themselves as being Thai (dominance) although they often present themselves through media as being E-San, which is different from being Thai (negotiation).

6.2.6 Discussion on Dominance, Cultural Negotiation and Social Structure

The study of the context of political and cultural hegemony over E-San found that The cultural negotiation of E-San culture relates to both super and sub structure in the society, that is:

Sub structure (economic structure) was also part of the factors that caused changes in E-San culture, including the crossing of Khong River to Lao to find jobs during the period that Lao was under the governing of France and had more civilization than Thailand, and the problem of drought and economic inequality caused by National Economic and Social Development Plan that forced E-San people to leave their homelands to work in other regions. This leads to cultural negotiation at a later time, through the work of E-San artists who had moved to Bangkok. In the early period, reproduction of E-San identity through media did not come from the need of cultural negotiation of E-San people, but came from the desire of the capitalists to invent something new. Such as the song that actually inaugurated the beginning of E-San folk songs was E-San Lumplern, E-San Lumplern was used in the movie “Bua Lumphu” by Master Rangsi Thasanaphayak. It was the Master’s idea that it is better to avoid repetitiveness of music types and use something different from Thai folk songs, which were in his past movies like “Monrak Lukthung.” He wanted to change the style of music to Morlum (Weang Phalangwan, 2002, pp. 315-317). When considered in comparison with studied in “Negotiation and content control between sponsor and production unit for Khon Jon Academic Documentary” (Thananuch Sanguanasak, 2003), this results found that negotiation and content control between sponsor and production unit had taken place in all five episodes. There are three types of negotiation: the ideological negotiation, the content negotiation, and the technical negotiation. Therefore, it can be seen that the communication for cultural negotiation, in addition to

the intent of the sender, the employer (capital group) it is important element in the encoding of the sender.

Overall, it took a long time for E-San artists, who have accumulated the pressure of being looked down upon, to collect their own fund for reproducing E-San identity through media for the cultural negotiation, to have power to negotiation with the capitalists about the content of the messages, and to be accepted by the receivers (purchase decision).

As for the senders of the messages of E-San culture studied in this research, all the song composers are E-San people who used to work in Bangkok as laborers and live difficult and oppressed lives, the same as the script writers of E-San movies in the early period (Phongsak Chantaruuka, Surasee Phatham). The writers for E-San movies and E-San television series in the later period (Phetthai Wongkhamlao, Thongchai Prasongsanti) are E-San people who moved to Bangkok and used to work as comedians. Their lives are not as difficult and the laborers, but they are looked down upon and oppressed. Only Uthane Sririwi, the writer of the movie “E-San Indy,” is an E-San local living in E-San region who wants to reproduce the identity of E-San through media. He is not as oppressed as the other two groups mentioned earlier. However, E-San society itself has been oppressed for a long time, so although he is not a migrating worker, he is considered as a sender who has been oppressed.

These senders had to collect knowledge and skills for a long time. The song composers used to compose so many songs in other genre of music before they were accepted as E-San music composers and supported by recording companies. These music composers collected an amount of fund from their works and began producing E-San movies. As for Petthai Wongkhamlao and Thongchai Prasongsanti, they have collected knowledge and experience as actors for a long time before wrote the script for E-San movies and E-San television series. They also have knowledge of E-San culture from being E-San native who were born and raised in E-San region. The fostering, the seeking of knowledge, and the oppression that these senders received help them reproduce E-San culture through media, which is accepted by general society. Consistent with the results of the study show that the first movie that the sender is an E-San person and shows images that represent reality of E-San, “Mon Rak Maenam Moon,” have the least frequency of such images (46.43%). E-San films that came after

this one have more frequency (70%) and some even have 100% frequency of images that represent reality of E-San. In other word, it is in every scene of the movie.

Besides knowledge, there was also the issue of financial capital. The media that communicates E-San culture is created for specific group of audience so they are not very popular among the capitalists. Senders who want to reproduce E-San culture through media need to collect their own fund to produce their works, whether by single investment or joint investment. Phongsak Chantharukka (film writer and director) who collected his fund from working as a E-San music composers and invested them in producing E-San movie. Petthai Wongkhamlao and Thongchai Prasongsanti collected their funds from working as comedians, actors, and singers and used them to produce E-San movies and E-San television series.

We can notice that reproducing E-San culture through media began with music, which is low cost, then move on to movies and television series. It also began with media for specific group of audience like “Phoobow Thai Baan E-San Indy” that were produced to show only in theatres in E-San region, which was also low cost.

Consistent with studied in “Negotiation process of “Morlum” and its audiences regarding the roles and influences of culture industry system” (Prayut Wanna-Udom, 2006). The results show that due to the transition of traditional Morlum to respond to the rules of present day cultural industry, Morlum entered of industrial production, distribution and consumption. Morlum artists need to maintain the original cultural roots, which means the art of Morlum, to create Morlum successors, to pass on the arts to the younger generations of Morlum artists, to build and extend its cultural capitals, to keep open the means of negotiation for new meanings, to propagate the cultural practice of Morlum, and the ultimate goal of Morlum art, to be free from the hold of cultural industry as much as possible. And studied in “Cultural Politics of Otherness in the Media Space: The Contending Discourses on Energy (Surasom Krisnachuta, 2004). The result shows that the contending discourses in the media space of Thailand are caused by many factors. Which affect the selection of the text and layout in the area of media texts, that is, information does not from the sender, but from the power relations in society associated with the condition of political, economical conditions and cultural conditions. All of these show that sub structure is very important for the cultural dominance and the communication for cultural negotiation. In the context of the media

that produces content related to E-San culture, reproducing of E-San culture through media can exist because E-San audiences are very large when compared to other sub-culture groups. The product received much profit, which fueled more production.

The super structure (political society/state) and civil society are the structure of thoughts, beliefs, ideologies, laws, cultures and others. In cultural negotiation of E-San culture, there were periods of time that allow more space for E-San people to express themselves and periods of time when this was not allowed. The factors include internal political issues, regional politics, global politics, political dominance and Thai-Lao relationship, the flowing in of Western culture, the clash of cultures, the migration of local workforce, the domestic transportation system development, and the communication system development through media. All of these can cause changes or impacts on the society at large, the same as sub structure. The differences in political ideologies of Thailand and Lao in the last decade (since 2004) resulted in more local intelligence in E-San region. It came from the desire of local people to present E-San identity as being different, and the desire of Thai government to reduce political conflicts by opening more space for the cultural expression. Consistent with studied in “Mawlam cing: a survival strategy of Isan folk singer” (Sanong klangprasri, 1998). The results show that the processes of musical culture changing in Isan Morlam are related of many factors especially people beliefs, and suppression politics and governing from the central government. The studied in “Communication for the Construction, Maintenance and Negotiation of a Monness Identity by A Diasporic Ethnic Mon Group Under Globalization Currents” (Sujitra Pianroong, 2010). The historical is the most important factor of the community context for builds the various identity of Mon. The studied in “Analysis of Cultural Communication for Existence and Transmission of Inthakin Festival” (Ladda Chittakuttanon, 2009), the result found that in terms of factors affected to existence and change of Inthakin tradition were changes of civil administration, moving Inthakin pillar, changes of community context, people relating to this tradition and intruding of new media, age and border of tradition, belief in sacredness of tradition and deterioration of successor and experts of Inthakin tradition. It shows that super structure is also important for the cultural negotiation.

6.2.7 Discussion on Negotiation Under the Shadow of Dominance

The process of communication for cultural negotiation of E-San culture has been done under the shadow of dominance, including political dominance, cultural dominance, cultural dominance, dominance from other sub-cultures, main Thai culture, and Western culture.

The first one was political dominance. The way of thinking of E-San people in the past was always based on geography. The titles given to most E-San folk songs, E-San movies and E-San television series reflect this fact, i.e. *Berng Khong*, *Sao Fang Khong*, *Mon Rak Mae Nam Moon*, and *Plengrak Rim Fang Khong*. After the political reformation that made E-San become part of the State of Thailand and other reformations that came later, the giving of names was based on administrative territory, i.e. *La Korn Bangkok*, *Tam Nong Klab Sarakham*, *E-San Baan Khong Hao*, *Sao Ubon Ror Rak*, and *Yaem Yasothorn*. The way of thinking of E-San senders of message has changed on the aspect of geography and politics.

Next was dominance by other sub-cultures, the ceremony of forest ordination presented in the television series “*Rayrai Luksao Bannpa*” was claimed as an E-San ceremony, while in fact it is a part of Laanna culture. It shows that the communication of sender was influenced by another sub-culture, probably resulted from the fact that the sender’s wife came from Northern region.

The dominance by main stream Thai culture and the state of Thailand, there are some contents presented in the movie that show how E-San region needs support from central government to develop itself. For example, in “*Rayrai Luksao Bannpa*” Phumork villagers need support from forestry officer to conserve their forest and list it as world heritage. *Kan* (*Monrak Maenam Moon*) and *Phin* (*Phleng Rak Rim Fang Khong*) need support from capitalists to become famous artists. There is also new meaning construction by using good-looking performers to play characters of E-San people, although they are not E-San and cannot speak E-San. This is an element in presentation of E-San culture. It shows that although trying to negotiate with the state of Thailand and Thai culture, E-San senders are still under Thai dominance. Consistent with studied in “*The Analysis Northeast social reflective picture from extemporaneous rhyme of Northeastern folksinger, Chawiwon Damnuern*” (Chaichana Pimkiri, 2005), the results showed that the most of problems of Northeastern people are dryness, lack

of water to use in the agriculture, lack of knowledge for the water management, otherwise they have to do other occupations such as riding trishaw for hire, commerce, and artist. However, after the government brought the installment payment project and the Green Northeastern project to help the northeastern people, their livelihoods were better. Which shows that the extemporaneous rhyme of Chawiwan Damnuern despite have the negotiation of form of music but was dominated in terms of content.

Finally, the dominance by Western culture is showed when rock n'roll and hard rock music from Western culture was used to make the movies more interesting and modern. Negotiation at the hierarchical level in several movies and television series show that E-San is superior to other cultures by presenting image of E-San culture (E-San musical instrument) together with Western culture (Western musical instrument). It is a negotiation with Thai culture, which is also dominated by Western culture. The title of the film with an English word "E-San Indy" also reflects the effort of negotiation by relating oneself with Western culture.

6.3 Part 3: Limitation in Research

In this research, online questionnaires were used through Facebook, E-San Fanpage, and Youtube that broadcast content about E-San culture. Therefore, the sample group only consisted of those interested in E-San culture and people who can access online questionnaires. Consequently, this quantitative research could not refer to all population who have access to E-San culture in media and the perception of cultural negotiation of E-San culture cannot be clearly explained with pluralism.

6.4 Part 4: Suggestions

6.4.1 The Suggestions for Policy Implementation

State of Thailand should provide space for people to express their political ideologies, a factor that has obstructed cultural expression during many periods in the past. Although the space may not be freely open, the space for expression can be widely open during normal circumstance but limited in case that the expression might risk

peace and security disturbance, similarly to the way space for the cultural expression was given in the past. Also, to reduce the political and cultural conflicts, it is important to provide equal economic development for every region in the country. The sub structure and super structure always work together.

6.4.2 The Suggestions for Academic Purpose/Mass Media

1) Communication for cultural negotiation can be done when the sub-culture are well-prepared with intelligent groups of people who feel oppressed and want space to express their identities in the society, as well as Intelligence factors, financial factors, cultural and social factors that support the communication. The main stream culture should allow other cultural groups to express themselves culturally without obstructing them with the political/ social mechanism. Finally, it is also necessary to have the receivers (the market) who are supporters of such culture in the media at a break-even point so that the media can survive in the market and can continue to reproduce.

2) The innovation in cultural negotiation for subculture is the media can be presented through the message for cultural negotiation at the difference level, the conflict level, the resisting level (the concept of communication for negotiation by Stuart Hall), at the hierarchy level, and the refusing dominance level (the result from this study). And the cultural negotiation can be presented though that the media qualified for cultural negotiation such as songs, movies and television series. Overall, even the receivers are very different to recognize of cultural negotiation has difference. But the most of receivers will get decoding the message in the way that the sender intended.

6.4.3 The Suggestions for this Research

1) The Communication for Cultural Negotiation of E-San Culture the senders should not communicate oppressive content or in any means against other cultures to create value for their own cultures, i.e. the cultural negotiation should not express the hegemony of other cultures.

2) For E-San region, we can see that the long history of dominance and ideological negotiation between local people and others has produced lack of trust and

the obstruction of cultural ideology from the past to the present time. Therefore, this is similarly to the need for the cultural expression, if local people need some space to express themselves politically, it should be done without clearly siding with one particular political ideology.

6.4.4 The Suggestions for Future Research

1) The communication of other subcultures should be studied for comparison and used as a means of communication to value those subcultures.

2) This study mainly focuses on media and recipients. Senders should also be studied in order to seek means of communication for cultural negotiation of the subculture encompassing all elements of communication.

3) This study on perception of cultural negotiation focuses on studying how much the receivers perceive the matter of cultural dominance and cultural negotiation. If there is a future study that aims to find out how receivers decode the message of dominance and negotiation, from which standpoint and why, it would be a more comprehensive research on communication for cultural negotiation and it will be beneficial for creating communication for cultural negotiation in the future.

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APPENDICES

APPENDIX A

QUESTIONNAIRE

QUESTIONNAIRE

Communication for Cultural Negotiation of E-San Culture

PART 1

The qualifications of demographic characteristics

1. Gender

- Male
- Female

2. Age

3. Level of education

- Undergrad degree
- Bachelor's degree or equivalent
- Graduate degree

4. Occupation

- Work in the government/ Government employee's/ State enterprise
- Business/ Personal business
- Employees of private companies
- General contractor
- Farmer
- Housewife
- Students
- Another _____

5. Income

6. Native habitat

- Bangkok
- Northern
- Central
- Southern
- E-San

7. Assessment on self-awareness in experiences/understanding about E-San culture

- High
- Low

PART 2**The qualifications of media as a tool for E-San cultural negotiation.****8. Exposure to E-San folk song**

- Berng Khong
- Sao Fang Khong
- La Korn Bangkok
- Sama Kack Thae Nor
- Serng Swing
- Khao Neow Tid Mue
- E-San Lumplern
- Tam Nong Klab Sarakham
- Lamplern Charoen Chai
- Khid Hod Ai Nae Der
- E-San Baan Khong Hao
- Duan Bor Kor Sor
- Sao UbonRorRak

9. Exposure to E-San movies

- Mon Rak Mae Nam Moon
- Kong Khao Noi Kha Mae
- Khru Baannok
- Yaem Yasothorn
- Khru Baannok Baan Nongheyai
- Phubao Taibaan E-San Indy

10. Exposure to E-San Television series

- Plengrak Rim Fang Khong
- Rayrai Luksao Baanpa
- Mon Rak Maenam Moon

11. Reasons on media exposure (E-San folk song, E-San movies, E-San television series)

- Is E-San native
- Fell that E-San people was disdained abusing
- Homesick (E-San and E-San culture)
- Fond of E-San culture
- Watch as other
- Favorite producers or artist
- Follows the media
- No one else to listen or watch
- Another_____

12. Concerning the recipients' views on the qualifications of media as a tool for cultural negotiation

| The Qualifications of Media | Level of Concerning | | | | |
|--|---------------------|------|--------|-----|---------|
| | Highest | High | Medium | Low | Low est |
| E-San folk song | | | | | |
| 1. Express emotions and feelings | | | | | |
| 2. Frustration (anti-society) | | | | | |
| E-San movies | | | | | |
| 3. The ability to create belief about E-San people and culture | | | | | |
| 4. Viewing movies is sitting in the movie theater making them fully absorbed the message | | | | | |
| 5. The quality of being realistic in presenting E-San culture | | | | | |
| E-San television series | | | | | |
| 6. Series have a long period of time to show themselves on television, so they are able to carry a lot of messages about culture | | | | | |
| 7. Watching E-San television series more frequently than other media makes one absorb much of E-San culture | | | | | |
| 8. Turning the program on because one desires to makes people learn much about E-San culture | | | | | |
| 9. The ability to give entertainment and reduce stress makes the audience enjoy watching series and perceiving E-San culture | | | | | |

13. Opinions regarding media influence of E-San folk song, E-San movies and E-San television series toward recipients

| The Qualifications of Media | Level of Concerning | | | | |
|--|---------------------|------|--------|-----|--------|
| | Highest | High | Medium | Low | Lowest |
| 1. Make E-San famous and more popular | | | | | |
| 2. Make the music, film and TV series interesting | | | | | |
| 3. Introduce E-San people and culture to people from other regions | | | | | |
| 4. Inform the audiences about E-San | | | | | |
| 5. Make the audience like E-San culture | | | | | |
| 6. Make the audiences appreciate E-San culture | | | | | |
| 7. Make E-San people proud of their culture | | | | | |
| 8. Create the love for homeland | | | | | |
| 9. Build people's good attitudes towards E-San and its culture | | | | | |
| 10. Create the imitation of E-San culture | | | | | |

Part 3: The perception of cultural negotiation by E-San and non E-San messages' receivers

14. The perception on the definition of E-San people Identity

| Definition | Level of Concerning | | | | |
|---------------------------------|---------------------|------|--------|-----|--------|
| | Highest | High | Medium | Low | Lowest |
| 1. E-San people as Lao people | | | | | |
| 2. E-San people as Thai people | | | | | |
| 3. E-San people as E-San people | | | | | |
| 4. E-San people as good people | | | | | |

15. The perception on definition of E-San people Identity

| Negative Definition | Level of Concerning | | | | |
|---|---------------------|------|--------|-----|--------|
| | Highest | High | Medium | Low | Lowest |
| 1. Culture as obsolete traditions funny language | | | | | |
| 2. Peasant food | | | | | |
| 3. Silly dress | | | | | |
| 4. The occupation of E-San are labour or middle class | | | | | |
| 5. Arid landscape makes low quality of life poor | | | | | |
| 6. Less educated / even stupid low social status | | | | | |
| 7. Ugly looking | | | | | |
| 8. E-San people are generous and kind | | | | | |
| 9. E-San people give sincere love | | | | | |
| 10. E-San people have huge family | | | | | |
| 11. E-San people can be rich if they are supported | | | | | |
| 12. E-San people do not look down on other people | | | | | |
| 13. E-San people do not take advantage of other people to get rich | | | | | |
| 14. E-San is rich in nature | | | | | |
| 15. E-San people value the heart more than the price | | | | | |
| 16. Poverty of E-San region is caused by others and drought | | | | | |
| 17. E-San people can adapt themselves to the international standard | | | | | |
| 18. E-San can survive without spending money | | | | | |
| 19. E-San people have more knowledge in some areas | | | | | |
| 20. E-San people are more mature | | | | | |
| 21. E-San people have more endurance for hardships | | | | | |
| 22. E-San people do have hostility toward others | | | | | |

| Negative Definition | Level of Concerning | | | | |
|--|---------------------|------|--------|-----|--------|
| | Highest | High | Medium | Low | Lowest |
| 23. E-San people's actions are consistent with words | | | | | |
| 24. E-San people are full of local intelligences | | | | | |
| 25. E-San people are full of ideologies | | | | | |
| 26. E-San people have good hearts | | | | | |
| 27. E-San people can improve their status by ability and education | | | | | |
| 28. E-San people do not depend on fate or help from others | | | | | |

APPENDIX B

THE MEANINGS OF THE SYMBOLS ABOUT POINT OF E-SAN NEGOTIATION

The Meanings of the Symbols about Point of E-San Negotiation

| Symbolic | Meaning |
|-----------------|--|
| 1 | E-san is rich in nature |
| 2 | E-san people are generous and kind |
| 3 | E-san people give sincere love |
| 4 | E-san people have huge family |
| 5 | E-san people can be rich if they are supported |
| 6 | Poverty of E-san region is caused by others and drought |
| 7 | E-san people value the heart more than the price |
| 8 | E-san people do not look down on other people |
| 9 | E-san people can adapt themselves to international standard |
| 10 | E-san people do not take advantage of other people to get rich |
| 11 | E-san can survive without spending money |
| 12 | E-san people have more knowledge in some areas |
| 13 | E-san people are more mature |
| 14 | E-san people have more endurance for hardships |
| 15 | E-san people do have hostility toward others |
| 16 | E-san people's actions are consistent with words |
| 17 | E-san people are full of local intelligence |
| 18 | E-san people are full of ideologies |
| 19 | E-san people have good hearts |
| 20 | E-san people do not depend on fate or help from others |
| 21 | E-san people can improve their status by ability and education |

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Bachelor's Degree with a major in Humanities and Social Science from Khon Kaen University, Khon Kaen Province, Thailand in 2002

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