

Naga and Chinese Blessing: Composition and Meaning for Amulet Souvenir Design

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Abstract

This article is part of a study titled "Amulet: composition and meaning in Bangkok, to design amulet souvenirs," which aims to create Thai amulet designs as souvenir products that more appeal to Chinese tourists visiting Bangkok. The specific aims of this qualitative study are to identify and describe the characteristics of Thai Naga and the Chinese notion of "blessing" (福) using Peirce's Semiotics theory and Lewitt's cultural diffusion theory in terms of their similarities and differences. Data was collected at four main tourist attractions in Bangkok: the Grand Palace, Arun Temple, Chinatown, and Chatuchak market. The informants were divided into two groups: key informants and causal informants, who completed the survey questionnaire and provided interview data. The literature review was conducted to analyze data. The findings revealed that the Thai Naga and the Chinese blessing share substantial similarities in composition. By integrating their key characteristics, mythology, symbolic meaning, and color into the amulet souvenir design, Chinese tourists will gain a deeper understanding of Thai cultural beliefs and traditions. This serves as a foundation for creation, expressing positive meanings and increasing cultural understanding between Thais and Chinese.

Keywords : Naga, Chinese blessing, Composition, Meaning, Amulet souvenir

Introduction

In Thailand, major tourist destinations such as Bangkok attract a large number of visitors, while other cities are rapidly developing their own tourism products to attract more foreign tourists, among whom Chinese tourists comprise a significant proportion. As the capital of Thailand and the city with the most Chinese tourists, Bangkok needs to create tourism souvenirs that can attract the Chinese tourist market. Nowadays, amulets not only have a protective significance, but their uses have also become more diverse and widespread. By recreating various images of amulets, mascots, or tourism souvenirs suitable for online dissemination, national culture can be promoted. In designing souvenirs for Chinese tourists in Thailand, the majority of designs are rooted in the local cultural context. However, the intended cultural messages are often not easily understood by tourists. By integrating elements from both Chinese and Thai cultures, a more accessible channel can be created for Chinese tourists to better understand Thai culture.

"Hybrid religious beliefs can be interpreted as expressions of popular religious culture" (Turner, B. S., 2011). Amulets are often categorized based on their context, and due to the increasing urbanization and

technological advancement of contemporary life, the role of amulets has significantly transformed. This evolution aims to meet the changing and expanding needs of individuals seeking guidance and protection to cope with modern challenges (Armer, C. E., 2014).

The auspicious symbol of "Fu" is highly prevalent in Chinese traditional culture. It is widespread and deeply ingrained in society, serving as a testament to the richness and depth of Chinese culture. It is a combination that meets both the material and spiritual needs of the people (Liu, H., 2023).

As expressed by Ferdinand de Saussure, semiotics theory is a sign can take various forms, representing something other than itself can signifies an object or concept. Analyzing the composition of Naga and Chinese blessing. Appropriately classify the information. Cultural interaction plays a key role in cultural communication, and for thousands of years, immigration has been the main mode of such interaction. Immigrants carry cultural habits and customs with them into the destination country. (Jordan-B. et.al, 2005) Through cultural communication studies, we can find the similarities and differences between Naga and Chinese blessing.

Various forms of the Naga are found in Thai architectural art, all presented in

harmonious relationships with cosmology, religion, and water culture. They are the most popular statues worshipped in Thai temples, especially in temples in the north and northeast of Thailand where belief in the Naga is predominant (Phan A. T., 2007).

The "blessing" symbol is closely related to the lives of Chinese people, while the Naga is the most popular statue in Thai temples. Using these two themes to create tourism souvenirs that combine Chinese and Thai cultures can not only spark Chinese tourists' curiosity about Thai culture but also help them gain a deeper understanding of Thailand.

The growing international recognition of amulets as fashion accessories on social media should not be overlooked, and the aesthetic aspects of these products should be leveraged (Ventura, J., Popper-Giveon, A., & Rabia, A., 2014). People derive pleasure from various sources, from the simplicity of everyday design to intangible experiences (Blijlevens, J., et.al, 2017). The concept of aesthetic pleasure is potentially relevant to understanding people's attraction to amulets, whether driven by design, personal expression, or social influence.

Design tourism souvenirs that combine Thai and Chinese cultural elements can promote cultural integration and understanding between the two nations. Among the most representative and similar

elements are Thailand's Naga and Chinese blessing.

Four main tourist attractions in Bangkok: the Grand Palace, Wat Arun (Temple of Dawn), Chinatown, and Chatuchak market, were used as data collection sites. These locations are known to be must-visit spots for every tourist coming to Bangkok. The high volume of Chinese tourists at these sites provides a large sample size for data collection, making it highly favorable for gathering information. These Chinese tourists are not only curious about Thai culture but also have the purchasing power for tourism souvenirs, making them ideal subjects for data collection.

This study explored their 3 main compositions:

1. Mythology: By analyzing the mythological stories of Naga and Chinese blessing, we can understand the values and belief systems formed in different cultural contexts.

2. Symbolism: A comparative analysis that reveals both commonalities (such as the shared aspiration for a good life) and differences (such as the specific symbolic representations).

3. Color: The use of different colors in cultural symbols reflects each culture's understanding and significance of colors. Although green, red, yellow, and gold have

subtle differences in meaning, they all represent positive concepts.

Inspired by iconic mythological creatures from Thailand well-known to Chinese tourists, Naga is important auspicious animals in Thai culture. They each symbolize different virtues and beliefs. Naga is regarded as a protective deity in Thailand, symbolizing strength, protection, and control of water. It is often depicted as a hydra or dragon-like creature. Naga's association with water can be integrated into the concept of "blessing", as water symbolizes life and prosperity in many

cultures. It can also be combined with the concept of "blessing." When creating souvenirs, these images can be combined with the Chinese blessing to produce unique cross-cultural designs.

By incorporating the results of this investigation into the design of amulet souvenirs, Chinese tourists will gain a deeper understanding of Thai cultural beliefs and traditions. This approach enhances cross-cultural understanding and respect, promotes cultural exchange and mutual learning, and reduces misunderstandings and biases.

Research Objectives

1. Analysis the components of Naga and Chinese blessing through legendary aspects, semiotic analysis, color analysis.

2. Use cultural diffusion theory to study in-depth cultural knowledge, analysis cultural meanings of each component.

Research Methodology

This study conducted descriptive mixed-method research at the Siam, The

Grand Palace, Temple Arun, Chinatown, Chatuchak.

1.The target group:

The target group was selected through the purposive sampling method that was separated into the two groups:

1.1 Key informants were researchers who study Thai Naga were interviewed using the interview guide.

1.2 Casual Informants were sellers of Thai amulet souvenirs and Chinese tour guides who buy souvenirs. The interview was conducted in two groups.

2. The research tools:

The tools used for data collection were survey, literature review and interview.

2.1 Survey: Survey is a traditional scientific research method of collecting. This research through interviewing gift shop assistant and tourists to Bangkok, Thailand, collected the types that tourists prefer, uses, meaning of commemoration and texts of existing problems of product souvenirs, sorted out the problems and sorted out the historical and cultural connotations, which provided clearer research ideas and theoretical support for this paper.

2.2 Literature Review: Use academic databases and library resources to gather authoritative papers, books, and conference materials related to the keywords. This study will outline the composition of amulets, collect the information about the

2.2.1 Mythology: By analyzing the mythological stories of Naga and Chinese blessing, we can understand the values and

belief systems formed in different cultural contexts.

2.2.2 Symbolism: A comparative analysis can reveal both commonalities (such as the shared aspiration for a good life) and differences (such as the specific symbolic representations).

2.2.3 Color : The use of different colors in cultural symbols reflects each culture's understanding and significance of colors. Although green, red, yellow, and gold have subtle differences in meaning, they all represent positive concepts of amulets, providing clear research ideas and theoretical support.

2.3 Interview: The interviews had primarily addressed the research objectives of this study. Sample interview questions had focused on the composition of the Thai Naga and Chinese blessings, myths and legends, their respective symbolic meanings, and unique color features.

3. The research procedures:

This paper includes the following four stages:

3.1 General information collection stage.

3.2 Field research data collection stage, including field research plan, field research and data collection.

3.3 Data analysis phase.

3.4 Discuss the results and draw conclusions.

4. The data analysis:

Adhere to a structured approach consistent with the research objectives. This involves several steps: classifying data according to objectives, assessing the completeness of information obtained from data collection, and analyzing data using two types of analysis:

4.1 Theoretical Analysis: Appropriately classify the information, such as conducting surveys with relevant individuals. Consider the relevant information of the subjects, the

surveyed groups, and the regularity generated by various data types. This will be the fundamental factor for explaining the reasons behind the survey.

4.2 Comparative Data Analysis: Use data to compare cultural similarities and differences. For instance, classify the cultural information collected through the literature review. Then, compare them to study their relationships and identify the similarities and differences.

Results

For the study of the composition of Naga and Chinese blessing, the analysis primarily

1. Mythology

Naga: Naga tales hold a prominent place in Thai Buddhist literature, notably highlighted in the Bhuridatta Jataka, part of the Ten Jatakas. This story follows Prince Bhuridatta, son of the Naga king, as he endeavors to transcend his serpent form by observing the Eight Precepts and accumulating merit, despite facing numerous challenges. Thai cultural depictions of the Naga often draw upon literary sources like references to the Himaphan forest, known as the habitat of various mythical creatures, including the Naga and naga-shaped gables and stairs, underscoring the close association between sacred animals and Buddhist temples (Nimlek, S., 2014)

focused on three aspects: mythology, symbolic means, and color.

Situated at the base of Mount Meru, the Himaphan forest holds significance in Traiphum cosmology, inhabited by mythical beings such as the Naga, depicted as a serpent with a crest. Academic studies exploring local interpretations of the Naga attribute multifaceted roles to it, including creator, destroyer, ancestor, guardian spirit, and practitioner of dharma. Scholars like Saipan and Hongsuwan have investigated the cultural and religious symbolism of the Naga, particularly its association with the Mekong River and its significance in local Buddhism.

Nagas are renowned for their association with water, magical abilities, and protective roles, often depicted adorned with jewels

around their necks and possessing the ability to change their appearance. They feature prominently in local myths and folklore as guardians of sacred sites and helpers to human kings, as seen in narratives like "Kaundinya and the Naga Princess." These stories illustrate the evolution of Naga imagery from serpent worship to integral figures in Buddhism, emphasizing their protective, emotional, and transformative qualities.

Chinese blessings (福): The traditional expression of Chinese blessings involves incorporating homophonic allegorical symbols into paintings to convey specific meanings. Commonly used homophonic symbols for blessings include gourds, hibiscus, bats, incense burners, pomegranates, and the sea. (Yinquan W., 1998) The "New Book of Tang" records a true story of an upright official during the Tang dynasty. In the region of Daozhou (present-day Daoxian County, Hunan), it was customary to offer short-statured individuals as tribute to be made into eunuchs. Previous governors of Daozhou would often place healthy children

2. Symbolic means

Naga: The Naga is deeply ingrained in Thai culture, particularly in its association with water. The importance of the naga comes from Thai locals' concepts of sacred animals in relation to sacred animal worship, Buddhist literature, and the Naga totem. (Wongthes, S., 2012)

inside pottery jars, exposing only their heads, and have them fed by designated individuals to satisfy the emperor's absurd demands. Upon assuming the position of governor, Yang Cheng risked his life to petition the reigning emperor, refusing to continue this practice and sparing the local populace from calamity. Consequently, the people began to venerate Yang Cheng as a symbol of blessings. (Zhang T., & Bi M., 2014)

Naga tales are integral to Thai Buddhist literature, exemplified by narratives like the Bhuridatta Jataka, which underscore their cultural and religious significance. Nagas are depicted as multifaceted beings associated with protection, water, and magic, evolving from objects of serpent worship to pivotal figures in Buddhism. In contrast, Chinese blessings often employ homophonic symbols to convey auspicious meanings, as evidenced by historical accounts such as that of Yang Cheng, a virtuous official during the Tang dynasty, revered for safeguarding local communities and symbolizing blessings.

Believed to reside in the subterranean world beneath the Mekong River, the Naga symbolizes the power to create and regulate water, reflecting ancient attempts to understand natural phenomena. In Thai architecture, Naga representations adorn Buddhist temples, serving as symbols of the

connection between earth and heaven. These symbols, with possible origins in Brahmanistic traditions, hold significance in linking the two realms and are commonly seen in architectural elements like finials, gable boards, and intricately carved stairs. The cultural significance of Naga symbols extends beyond architecture, manifesting in various artifacts and folk beliefs, where the Naga is revered as a guardian, ancestral figure, and deity of water and rain.

Chinese blessings (福): "福" means happiness and good fortune. According to the Book of Rites, "福者,百顺之名也," which means that "福" signifies smoothness and everything going as desired (Li L., & Zhan Q., 2009). These

3. Color

Naga: Saipan conducted a survey in the Isan region of northeastern Thailand and concluded that there are five cultural meanings of nagas in Isan culture: creator and destroyer, ancestor of the clan, spirit of water, guard of the Buddha, and dharma practitioner (Saipan, P., 1996). In northeastern Thai artwork, the portrayal of the Naga often features a diverse use of colors, each carrying significant symbolic meanings beyond mere decoration. For example, gold and green are commonly utilized in Naga representations. Gold symbolizes divinity, power, and wealth, reflecting the Naga's revered status as a guardian and protector, while green is associated with nature and fertility, reinforcing its connection to water and

symbols are deeply ingrained in Chinese folklore and art, symbolizing aspirations for immediate happiness and longevity. The utilization of homophonic and allegorical objects in Chinese culture reflects a collective desire for well-being and prosperity.

Both cultures employ symbolic representations to convey their beliefs and aspirations. In Thai architecture, the Naga symbolizes protection, water, and a connection to the divine, while in Chinese culture, homophonic symbols represent blessings and prosperity. These symbols reflect a universal human quest for protection, prosperity, and spiritual fulfillment.

agriculture. The choice of colors in Naga art is deeply rooted in Thai cultural and religious symbolism, with vibrant hues like red, blue, and yellow representing various attributes of the Naga. Red may signify power and protection, blue might symbolize water and celestial realms, and yellow could denote sanctity and enlightenment. These colors collectively create a visually compelling representation of the Naga's multifaceted role in Thai mythology and religion, enhancing its symbolic power and aesthetic appeal. These artistic expressions serve as evidence of the nation's rich aesthetic heritage, aiding in the exploration of its history.

3.2 Chinese blessings (福): "福" (blessing) symbols are deeply ingrained in Chinese

culture, symbolizing happiness, good fortune, and well-being. Utilizing homophonic techniques. The symbols commonly employ the color red to signify joy and prosperity. Dating back to the Zhou dynasty and flourishing during the Ming and Qing dynasty, The auspicious psychology of expressing blessings and praying for blessings is common among the people. Even though the objects and colors quoted appear common and stylized, the artistic language and expression forms are vastly

different, from which we can get a glimpse of people's beautiful ideals and wishes of praying for blessings and receiving auspiciousness (Li L., & Zhan Q., 2009). They reflect the cultural emphasis on auspiciousness and the collective aspiration for happiness and prosperity in Chinese society.

Both the Naga in Thai culture and Chinese blessing symbol "福" incorporate vibrant colors with profound symbolic meanings, enriching their cultural significance.

Table 1 *The compare of amulet compositions*

Compositions	Chinese	Thailand
Mythology	The origin of Chinese blessing is related to the constellation and evolved from the sacred Jingsheng, who oversaw the emperor's destiny.	Naga tales in Thai Buddhist literature, particularly the Bhuridatta Jataka, feature Prince Bhuridatta, the Naga king's son, striving to shed his Naga form through merit accumulation.
Symbolism	The category of auspicious symbols is called “福” (blessing), and people use various techniques, including homophony, symbolism, analogy, pun and metaphor, to convey the good wishes related to “福” (blessing). combining animals, plants, people, symbols, and words related to the symbolic concept of “blessing”.	Naga symbolizes water in Thai belief and plays a decorative role in Thai architecture. In Thai mythology, Nagas are devoted to Buddhist truth and feature in various parts of Buddhist temples, highlighting their link to assimilated Brahmanism in Theravada Buddhism. Carved Naga-shaped staircases hold special significance in Theravada Buddhist architecture. They symbolize the mythical connection of three ladders linking heaven and earth. Nagas possess divine and guardianship

Compositions	Chinese	Thailand
		powers. Nagas are considered great ancestors, giving birth to different races and tribes.
Color	The symbolic colors of blessing are red and gold. Through ancient myths and cultural descriptions, red can bring good luck and avoid evil, while gold is a noble and valuable color that is widely used in life.	Cultural and mythological depictions of snakes or serpentine creatures can vary in colour. Traditional depictions may include earthy green, brown, and black tones, reflecting the snake's natural colours. Sometimes, Naga may appear in golden or colorful forms.

4. Interview result

4.1 Key Informant: By finding and interviewing researchers interested in the study of Naga, I discovered that the Chinese dragon, an auspicious mythical creature from ancient China, shares many similarities with Thailand's Naga. Although Chinese dragons come in many colors and varieties, they always bring benefits to people, symbolizing high status or warding off evil spirits, and are symbolic beings on a spiritual level. In contrast, Thailand's Naga is more animalistic, a mythical creature with venom and the ability to reproduce. They can be both good and bad and can even be preyed upon and eaten by predators. As a cultural symbol with deep historical roots akin to the Chinese dragon, the Naga has many similarities in its pure function and symbolic meaning. Combining text with images can more effectively convey this

information, making it a valuable material for creative reinterpretation.

4.2 Casual Informants: Through interviews and inquiries with two groups, I gathered some information. Thai souvenirs can be categorized into three types: amulets with magical properties that fulfill specific customer needs, tourist souvenirs, and folk crafts. All of them represent aspects of Thai culture, but only tourist souvenirs have a greater potential to attract Chinese tourists and offer more opportunities for creative reinterpretation. The widespread use of the Naga image in Thai architecture, along with its strong resemblance to the Chinese dragon, makes Chinese tourists more familiar with it compared to other Thai mythical creatures. Additionally, the Naga's role in mythology, such as guiding souls and bringing blessings and benefits, can pique Chinese

tourists' interest in souvenirs that creatively reinterpret the Naga image

Conclusion and Discussion

1. Conclusions

Studying the myths of the Naga and Chinese blessings provides profound insights into the origins, development, and evolution of these cultural mystical creatures and auspicious symbols.

In Thai Buddhist literature, Naga tales like the Bhuridatta Jataka highlight their cultural and religious significance, depicting them as multifaceted beings associated with protection, water, and magic. Over time, Nagas transitioned from objects of worship to integral figures in Buddhism. Conversely, Chinese blessings often utilize homophonic symbols to convey meanings of good fortune, as seen in historical stories like that of the virtuous Tang dynasty official Yang Cheng, revered as a symbol of blessings for protecting local people. Both symbols have long been associated with benefits for people, rooted in their respective cultural contexts, fostering a sense of cultural affinity between Thailand and China.

The symbolic means of the Naga and Chinese blessings carry rich historical and spiritual connotations, reflecting the beliefs and values of their respective cultures. In Thai architecture and mythology, the Naga represents water and plays a significant role in Buddhist temples, symbolizing divinity, protection, and lineage. In Chinese culture, beliefs and values surrounding "福" (blessing) are conveyed through various homophonic symbols and objects, reflecting a universal pursuit of happiness and prosperity. These symbols not only serve as artistic expressions but also convey people's aspirations and ideals.

The colors used in Naga and Chinese blessing representations carry cultural, religious, and symbolic meanings, aiding in understanding their importance in religious, artistic, and social life. In depictions of Nagas, colors may vary, ranging from earthy tones to vibrant hues, each carrying specific meanings. Similarly, the colors associated with Chinese blessings reflect beliefs and values surrounding happiness and prosperity, serving as important symbols in both religious ceremonies and social contexts. These symbols reflect society's universal pursuit of auspiciousness and prosperity and are showcased through various religious, artistic, and social traditions in Thailand and China.

Table 2 *The result of amulet compositions*

Compositions	Result
Mythology	Mythology has long been associated with benefiting people, rooted in their respective cultural contexts. By studying these mythological stories, we can identify the common logic in their backgrounds: they all serve humanity and assist in the pursuit of a happy life.
Symbolism	These symbols not only serve as artistic expressions but also convey people's aspirations and ideals: the longing for a better life.
Color	They reflect society's universal pursuit of auspiciousness and prosperity, with red, green, and gold being common colors representing good meaning in both China and Thailand.

2. Discussions

2.1 On Chinese Auspicious Culture (I).
(Xu H., 1999).

China's auspicious culture has a long history, with early forms of blessings and prayer language depicting the auspicious culture of early people. Among these, the "Fu" (福) culture is the most representative example of "auspicious writing." During the Chinese New Year, it is a tradition to hang the character "Fu" upside down at the door, symbolizing that fortune is coming to the home.

Chinese auspicious culture often uses homophones, a linguistic term referring to words that have similar consonants and vowels. In this culture, specific combinations of homophones are not random but are deliberately chosen. This is a key feature of

the homophonic method in auspicious culture. Some fixed combinations have been widely accepted and passed down through the population, becoming classics. (Xu H., 1999)

In auspicious designs, people often use homophones to create joyful and celebratory images. These designs frequently feature animals or plants, using their names or behaviors to convey the intended blessings. This is a prominent characteristic of auspicious art. The "auspicious knot" representing "Fu" is a recurring and historically enduring symbol often used in creative reinterpretations of fortune.

2.2 Research on the Evolution and Reconstruction of the auspicious image of "Fu Lu Shou" in Tibetan Art Master (Liu H., 2023)

Due to the accelerated pace of life and increased psychological pressure, modern aesthetic consciousness has evolved. Nowadays, a modern and minimalist style is more appreciated. The Lucky knot is regarded as a "totem" with a special status in Taoism, often considered a spiritual treasure and a household guardian with endless creative and protective functions. The gourd, whose name phonetically resembles "福" (meaning blessing or fortune in Chinese), symbolizes longevity, blessing, exorcism, and universal salvation. The auspicious symbols of "Fu, Lu, Shou" have endured in Chinese art from ancient times to the present, representing a continuum between tradition and modernity. They are evolving concepts, thoughts, and cultures that continually influence and grow. These symbols embody the main theme of the Chinese people's interaction and integration with human and natural life, representing a blend of sensibility and rationality, unified in their opposition. (Liu H., 2023) Various patterns of the auspicious "Fu" have been disseminated and promoted over thousands of years, deeply infiltrating every aspect of Chinese life. Festivals, blessings, and gifts are filled with various symbolic designs and texts of "Fu." "Although the birth of religious art is due to the use of art to serve religion, the creative labor of artists endows religious art with unique aesthetic value." (Peng J., 2006).

This artwork's recreation is based on this theory, combining the most famous and widely spread auspicious cultures of Thailand and China with animal imagery. By investigating the audience and areas of interest in traditional culture and analyzing the conclusions drawn from this study, this recreation was completed.

2.3 Research on tourism shopping in China. (Shi M., 2003)

The development of tourism shopping is closely linked to the overall development level of tourism and the national economy. Generally, regions with a higher level of commodity economy, relatively abundant tourism resources, and advantageous geographical locations experience faster growth in tourism shopping. Conversely, the development of tourism shopping can further promote tourism and the national economy (Shi M., 2003).

Due to the close interactions between China and Thailand, creating tourism souvenirs that combine Chinese and Thai cultures is highly beneficial for mutual cultural understanding. Based on this premise, it is important to analyze the significance of developing tourism products that integrate elements from both cultures.

With the development of the tourism industry and changes in the scope and patterns of tourism consumption, shopping

has become an indispensable part of tourism activities and has emerged as an independent sector within the tourism economy. From the perspective of tourist destinations, shopping is a crucial component of the tourism economy, rather than an optional accessory. In many places, tourism shopping has already become a new growth point for revitalizing the tourism economy (Shi M., 2003).

Through relevant research, we know that China's blessing culture has a deep origin and rich content for re-creation. We have retrieved and summarized the constituent elements similar to those of Thailand's Naga.

3. Recommendations

Designing tourist souvenirs is an interesting and influential way to promote cultural exchanges. In the context of Sino-Thai cultural exchanges, in order to enhance tourists' understanding of local culture, most studies are aimed at concisely expressing more domestic cultural content, and no souvenirs that are clear to tourists from other countries are designed from the perspective of tourists from other countries. This article emphasizes that tourist souvenirs that incorporate Chinese cultural elements can increase Chinese tourists' understanding of Thai culture. Among them, the design that incorporates Chinese and Thai cultural elements can create

Through reconstruction, we can open up new perspectives, integrate more culturally significant topics by deeply studying Thai culture, and reduce the anxiety and fear of Chinese tourists who are unfamiliar with Thai culture by emphasizing local cultural characteristics and combining the blessing cultural elements familiar to Chinese tourists. At the same time, we can expand the influence of Thailand's Naga culture and make Sino-Thai exchanges smoother and more successful.

souvenirs that can represent the characteristics of both China and Thailand. Select the characteristic elements representing various regions of China and Thailand to reflect the local culture on the souvenirs. Through the clever design of tourist souvenirs, tourists' interest in Chinese and Thai culture can be stimulated, while promoting a deeper understanding between the two countries.

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