

# Fashion Design in Cross-cultural Communication: Case Study on Thailand Naga and China LONG

Yixin Zou

*Silpakorn University, Talingchan, Bangkok, Thailand*

**Keywords:** Thailand Naga, China LONG(Dragon), Fashion design, Cross-culture communication, Decoding and Encoding.

**Abstract:** China LONG(Dragon in Chinese) and Thai Naga, they are similar in appearance, and they play a major role in their respective cultures. They have been applied as a cultural symbol in various cultural and artistic fields of the two countries. According to humanities one of the purposes of wearing clothes is the adornment, which is act as a symbol for people to express and disseminate a certain meaning and culture and display to the public. So, in this paper, it makes a comparative study of the NAGA culture in Thailand and the LONG worship in China, in order to explore the similarities and differences between Naga and LONG in terms of tangible and intangible values, decode their symbols and implications, and endow them with new meanings in the clothing design. The primary research approaches adopted in this paper is questionnaires. It investigates the applications of LONG element in Thai Naga element in audience's opinion, and utilizes qualitative research for data analysis. Finally, it is applied to the fashion design. This research is a good example that not only integrates traditional culture between the two countries into modern costume design, but also places great emphasis on the fusion of aesthetic and spiritual symbiosis in the modern clothing. In addition, it can effectively combine different disciplines including cross-cultural communication, humanities and clothing design for a profound research.

## 1 INTRODUCTION

In October 2013, China government has issued the policy of "The Silk Road Economic Belt and the 21st Century Maritime Silk Road" which also known as the "One Belt and One Road Initiative (OBOR)". This policy is not only aims to fastened the connectivity and cooperation between Eurasian countries by constructing the infrastructures, but also in the other areas, such as economics strengthen, education exchanges and especially (Zhang,2017).

Thailand is one of the most important country in this area, the present and future China-Thailand communication in economy, culture, and so on will be more frequent. And the two countries have a long history of communication. From historical point of view, China-Thailand communication has a long history and can be traced back to the West Han Dynasty at the earliest. In 1370 AD, Ayutthaya tribute six elephants to the Ming Dynasty, and since then, China-Thailand communication became very frequency and their communication history was opened. In the 1980s, many coastal people in China

entered Thailand, and hundreds of thousands of Chinese people came to China for jobs every year (Wu,2014). From the political angle, Chairman Xi proposed the Belt & Road initiative in 2013. Under the influence of this policy, China-Thailand cultural exchange and economic contacts are happening every single day. It is unpractical to analyze cross-culture communication without consideration of political factors. It is difficult for international communication studies to go deeper without regard to cultural background and differences. China and Thailand have similar cultural backgrounds and are influenced by historical and policy factors and so on. Researcher born in China, now studying in Thailand, based on personal practice and experience, it is appropriate that this research position in China and Thailand.

This research will choose NAGA and LONG (Dragon in Chinese) as a research example. LONG and NAGA are both symbol that represent Thailand and China cultures, they have differences and similarities meaning in their country. This research will combine with NAGA and LONG as a culture code and put in fashion design, and make the meaning

to be more understandable by both two countries. This process can be seen as a good example about the study of fashion design methodology in the context of crosscultural communication.

## 2 LITERATURE REVIEW

The literature review is divided into two parts, one is the research and study of LONG culture and NAGA culture in China and Thailand. The second is the interpretation of the cross-cultural communication and fashion design market.

### 2.1 LONG Story in Chinese Culture

Origin of LONG culture: Different scholars hold different opinions over the origin of LONG culture, where the mostly approved origin theories are animal theory and totem theory. **Animal theory:** Living habits of animals can be divided into three types: pass through the land, fly in the air and swim in the sea. In the Stone Age, human beings not only feared about special skills of these animals but also revered them in their inner hearts. According to archaeological findings, at least dozens of animals participate in the combination of LONG body such as cow, goat, deer as well as animals posing severe threat to life safety, including crocodile, tiger, snake, eagle, etc.

Most of them have unique morphologies and skills that people are surprised with and adore, so their images are combined together to form a LONG. However, some scholars deem that the prototype of LONG is snake. Some scholars put forward that LONG worship derives from other totem worships such as Mingda Wang, Hesen Yang, Dayou Wang, Guangyue He, and so on. As for the final description of LONG body, what is mostly recognized is the expression by the scholar in the later Han Dynasty proposed that “it has nine shapes, head is like camel’s, horn is like deer’s, eyes are like rabbit’s, ears are like cow’s, head top is like snake’s, abdomen is like clam’s, scale is like eagle’s, claw is like eagle’s and palm is like tiger’s”(Zhang and Xie, 2015). Therefore, it can be seen that LONG is not a creature in real being but created by people after continuous imagination in human brains through their observation of daily life.



Figure 1: LONG image.

**Totem theory:** Totem theory was firstly proposed by Mr Yiduo Wen, which still has a great bearing on studies of LONG culture. Totem is transliteration of Indian language, meaning “kinship” and “sign”. As early as the ancient times, people held the world in awe and veneration with totem worship. Each clan had its own species they worshiped, like snake, horse and cow, all of which were worship objects. These animals were related to the clan origin or some of their features satisfied ruling requirements of the clan, people depicted these animals as symbols of their clans, and afterwards, due to the ruler demand, the ruler extracted partial features of animal worships form different clans after the clans were unified so as to form the LONG image (Liu and Zhao,2006)

### 2.2 About LONG Worship

LONG worship and Chinese politics. The most highlighted feature of Chinese LONG is that LONG is divine as it has supernatural abilities of reaching the heaven and sea. Tao Te Ching by Laozi: “For I am abstracted from the world, the world from nature, nature from the way, and the way from what is beneath abstraction”. Chinese have worshiped and revered the nature and world since the ancient times, and communicating with the heaven naturally becomes the goal everybody wants to reach (Zeng,2007). LONG becomes an object connecting heaven and human beings. Ancient rulers boasted that they were sons or incarnations of LONG by taking advantage of this psychology. Therefore, LONG was shaped into ruler of the sea in the Chinese LONG culture. Ancient rulers reigned over the masses by virtue of LONG worship. Hence, LONG is also the symbol of ruler in the Chinese history.

LONG worship and Buddhism. Worship has established a profound relation with Buddhism during its development process. The LONG King and Daughter of the LONG stories firstly appeared in Buddhist texts translated into Chinese. Who found the

influence of Buddhism very early were Shiti Huo and Jingnong Tai. In related artivled, they believed that LONG king and Daughter of the LONG stories in Chinese Literature were input from India. Long in Buddhist texts translated into Chinese is actually (dragon) translation of Sanskrit Naga which means "snake". "Longwang" (the LONG King) is translation of Sanskrit Nagaraja, Nagaraj or Magaraijanr (Liu and Yang,1996).

### 2.3 Symbol of the LONG

1. LONG is regarded as a rain god who can bring water and rain to the people in the secular world.
2. As a heavenly beast, which can bring people to the heaven, LONG can communicate with the heaven, earth, and human beings.
3. Symbol of the emperor. The emperor uses the superstitious "LONG God" to execute autocratic ruling.
4. The LONG is the incarnation of wisdom and is often used to describe people who are highly respected and knowledgeable.
5. The LONG is a symbol of good fortune. The LONG represents the prosperity and celebration.
6. LONG worship and Buddhism.

Ancient China was under the influence of "unity of heaven and man" in Tao Te Ching by Laozi (Zhang and Xie,2015), which mainly expounds the desire for balance between man and nature and the world peace. It endows LONG with supernatural power and expresses Chinese people's pursuit of the thought of balance.

### 2.4 The Story of Naga

From thousand of years, the Naga has played an important role in the history of South East Asia, the word "Naga" which frequently appeared in Indian and South East Asian literatures is rooted from Sanskrit and its has various confusing meaning such as "Naked", "Snake", and "Barbarian". Due to archaeological evidence that has been found in various places in South East Asia and especially in Ban Chiang, Udon Thani, Thailand, which strongly verified that people who used to live in the area so called South East Asia in the present day were worshipping "Snake" as a sacred animal (Chang,2016). This is because in the past, people were living among the nature, where they were surrounded by various kinds of danger. Also, they could not yet understand the natural phenomenon such as thunder-storm, earthquake, or some other forms of natural disaster. Therefore the "Supernatural" and "Animism" was emerged in order to comfort them from fear. They start to pray,

worshipping, and sacrificing some spirits in order to get some protection and abundance from what they belief (Sasanka,2004). Interestingly that "Snakes" which were known as the most dangerous species due to their abilities which not only the deadly poisoned but also the silenced movement that could go everywhere from aboveground or underground into the water or even in the air. Also, the abilities of being moulted (skin removal) and especially their movement that look similar to the wave (water). As a result, the belief of snakes and serpents had been interpreted throughout their abilities which interestingly, their were used to represent both "Good" and "Evil" depending on which abilities that each group of people back then were experienced before.

Among all of those differs meaning, "the God of Rain" which bring life (vital force), seasons, wealth, and fortune seem to be the most strongest belief for people in especially who were resided along the both side of Mekong riverbank from Yunnan (South of China) down to Thailand, Lao, Cambodia, and Vietnam where the mouth of Mekong river is located (Siripot Laomanajarern,2003).



Figure 2: NAGA in Chiang Mai.

### 2.5 The Shifted of Paradigm

The myths of Naga were started to twisted their "local belief" when the group of higher civilisations had arrived in South East Asia. The Hindu religious was then influenced to the ruler class and then affected to every ankle of locality way of living. A new set of paradigms had strongly established in this area. The Hindu gods had answered all the questions of suspicion through "Mahabharata" and "Tri-Bhumi", and this is when the folklore of the local people, especially the story of "Naga" had been integrated to the new coming "story".

This is because, in fact, the word Naga was used to called "the naked local people" or the "Barbarians

who worshiped snake. Thus, in order to convert and proselytised from Animism to Hinduism, the syncretism was processed. Started with the manifestation of the greatest mystical of the Hindu gods power must be complied by the local god, since then Naga unveiled itself as part of the myths. The Naga is the king of snakes and serpents, who had severe poisoned, lived in the deepest part of the ocean, has abilities to connect the world from underwater world to earth and even fly to the sky which all of these abilities has emphasised Naga as “God of rain”, which could bring forth of seasons, fertilities, and wellness.

Moreover, there was always dynamic in terms of civilisation, thus, the new shifted of paradigm had arrived and this time was “Buddhism”. Again, locality had to adjusted their mind-set to the new belief. Same as Naga, the God of rain. In the story of Buddhism, Naga strongly believed in Buddhism and even impersonated to meet the lord Buddha and asked permission to be a monk but refused. So it was committed itself to serve the lord Buddha, and since then, it was mentioned that Naga was a bridge that connected heaven and earth, and did lots of mythical magic in order to protect the lord Buddha.



Figure 3: NAGA with Buddha.

However, as one may know that generally, literatures or mythological stories were used as a tool to serve some purposed, which was same with the story of Naga. This is because, actually Naga was represented the local people (barbarian) while the Hindu gods and the lord Buddha were represented by the rural class of people which was influenced by the other civilisation. Then, in order to rule the kingdom, the folklore stories must be integrated the new issued in them, just like the new hindu gods had used Naga as a weapon and neckless of Visanu god and later become the protector of the lord Buddha. For example, the Buddha Sheltered by Naga Hood was

the only one kind of Buggha posture that had been found in South East Asia, which mean the completion of syncretism (Sowit Bamrungphak, 2014).

## 2.6 Naga in Thailand

Nowadays, Naga in Thailand had become part of the Thai culture, which can be divided into 2 difference group: 1.Naga in the Thai (local) fabric, which was used as a symbolic that indicated the differentiate amongst each group of ethnics in Thailand, especially people in the north of Thailand. 2. Naga in the Buddhist temple, which was the classic metaphor objective that stand for the belief and the representative of the establishment of the 3, cored of Thai constitution. (Country, Buddhism and the King).

## 2.7 Cross Cultural Communication with Fashion Design

Since cross-cultural communication activities occur in modern society frequently, the research about cross-cultural communication based on fashion design are interdisciplinary, so this study will analyse the literature from the following aspects: 1. Existing problems in Cross-cultural communication. 2. Subtheories of basic theories of cross cultural communication. 3. Fashion design based on crosscultural communication.

### 2.7.1 The Current Status and Problems in Cross-cultural Communication

With the development of globalization tendency in the present society, contacts between different cultures become more and more frequent from the macroscopic angle. However, there are some inappropriate communication ways in nowadays. For example, cultural hegemony, cultural conflicts and cultural misunderstandings. Crosscultural communication serves for international economic status and is subject to international politics. However, because international politics and economy are unequal, it has led to the occurrence of cultural hegemony.

The phenomenon of cultural hegemony in cross cultural communication generally refers to the imbalance between power countries and weak countries in cultural exchanges. That is, the influence of foreign culture on the country more than the influence of its own culture (Liu, 2010). However, in real-life interactions, because different cultural individuals' understanding of culture is always based on their own growth environment and cultural

background, they will lead to the deviation of their perceptions of foreign culture and communication situations. Misunderstandings are inevitable (Kramer and Callahan,2012).

### 2.7.2 Sub-study on the Basic Theory of Cross-cultural Communication

**Semiotic.** The key to cross-culture studies lies in how to realize effective communication. The understanding of effective communication refers to the communication through which meanings of dual particles from different cultural backgrounds can be completely understood (Tregaskes, Sheehan and Poole,2004). However, misunderstanding is unavoidable. The goal of effective communication can be construed as “misunderstanding minimization”. Mutual understanding and trust between Chinese-Thailand people are realized through dialogues and cooperation in the cultural field so as to enhance their friendship. Cultural studies should start from semiology. Lotman represented Moscow school deems that culture is information production and circulating collective symbol, and moreover, culture itself is a symbol system. Culture and symbol can supplement each other. Symbol concepts include signifiant (signifier) and signifie: the former, which is a part with material form in symbol, is used to express meaning form; the latter refers to meaning, concept, idea, culture, etc. Their combination product is symbol (Huang,Shen and Zhou,2013).

Symbols in the cultural communication include: verbal communication, such as spoken language and characters; non-verbal communication including space, color, apparel, etc. Language is a symbol system expressing concepts. Generalized language can even refer to human culture, so any cultural form such as myth, religion and art can be a language (Argyle,1979). One of academic pivots of crossculture communication lies in interactive relations between different communities of human beings as well as between different members in the same community by crossing cultural barriers. What people discuss about is not only the identity problem but also involves changes, appearance of new identities, rerecognition of old identities and changes of existing identities. Identity studies in sociological sense generally start from recognition of ethic group members for their own culture, religion, belief, myth and customs and so on.

**Myth.** Myth is a kind of collective behavior, “signification” and parole. Myth inverts social and cultural things into products of natural matters. The

reason for formation of myth is that mythological form (signifiant of implicit signifiiaient) has been formed by the symbol of direct signifiiaient. The direct signifiiaient has a process of transforming signifiant (form) and signifier (meaning) into signifiant (form) of implicit signifiiaient. The set of all kinds of implicit signifiiaient is located in the field of collective metaphors (Meyer and Rowan,1977). Myth is usually embodied in image form, which is more compulsive than characters with greater concrete meaning. Once having meaning, image becomes a kind of character, which also results in parole (Ogden,2007). No matter language or parole or picture, line or other character types are all rulegoverned parole forms (Seuil,1970). In fact, myth belongs to a general field of science, which has already extended to linguistics, namely semiology.

**Apparel.** As previously mentioned, symbols include language and parole and apparel is another expression form of parole in semiology. Literally speaking, apparel includes costume and ornament. Costume refers to worn costume and ornament refers to adorned ornament (Moss,1981). What if an object is converted into language? Apparel and art use the same skills with the aim of converting an object into a linguistic form which can be told, and this is called description. Description aims at providing a concept in a way. Apparel is a type of speech. The second function of parole is connaissance. Apparel can convey some saviors through shell fabric and design. Language assigns sur-code to a real apparel, and apparel description by semiology is conceptual (Julia Kristeva,1967). Apparel has the following embodiment forms: technology, profile, color, material and verbal. When apparel is used as shifter of culture, apparel converts a structure into another structure or shifts from a code to another code, from reality to meaning, from reality to language and from intention to language. It is a telling form of culture and politics such as appearance language in apparel.

Research on Multilevel Symbol System in Semiotics. Symbol meaning is usually of duality and interpretability. According to the famous secondary symbol significant system of Roland Barthes, denotative meaning and connotative meaning can divide symbols into primary symbol system and secondary symbol system, where the latter is established on basis of the primary symbol system, but the secondary symbol system is never the final symbol level, and there are even fourth and fifth levels, etc. As the implied meaning is deepened, symbol system may develop towards a higher level. Eco’s contribution to semiology is famous interpretant theory. He puts forward that

representation is object selection while interpretant is the form of expressing this object with another symbol. Interpretant is the meaning of a symbol in the symbol carrier. Culture is assigned to mythological symbols and expressed by apparel symbols, and this is a kind of study of multilevel symbol signification system in the cross-culture study. Paivio (1971) proposed the dual-coding theory and coded messages into logogens and imagines. The two systems will generate a mutual corresponding relation which can improve the communication effect.

**Decoding and encoding.** Encoding and decoding was first proposed by Stuart Hall, as one of the representatives of the Birmingham School, he is considered to be the “world is most influential” cultural theorist and cultural critic. Encoding/Decoding(1980)as Hall's representative work, embodies the thinking characteristics of inheritance and innovation. Hall was the first person to propose a theory of cultural decoding. The key point of the "Hall Model" is the "meaning", "information" and "stakeholders" in the process of cultural information dissemination. If there is "meaning" of encoding in the dissemination mode, there will be no "consumption". Therefore, it is necessary to assign "meaning" to the decoding, which can produce effects, influence, guide or transmit cultural information to the stakeholders and audiences (Chen and Morley,2006).The performance of audience on the reproduction of cultural information and information reception is diversity, recurrence and complexity. The audiences will be decoding some cultural information from the work of information sender and then give some “feedbacks”. The sender will according to these “feedbacks” to reencoding the cultural information to their work (Hall,1980).The process of information encoding and decoding is interrelated. The meaning of decoding is that understanding the true or hidden meaning of something from a set of letters, symbol and so on in a form that can be heard or seen correctly. Encoding means that deliver the cultural information from one form or system to be another one. It can be found that the culture information delivery is encoding and decoding process, and semiotics is the significant element in this model.

### 2.7.3 Fashion Design Under the Background of Intercultural Communication

With the development of globalization and the use of the Internet, “fast fashion” has become the main market in the current fashion market. Their market positioning is different countries and region. Their consumers are in different cultural contexts. However, in order to avoid the risks of cross-cultural

communication, the design and products of these brands lack cultural connotation, and the design of products tends to be homogenized generally, focusing on the “sales” rather than the continuity of culture. (Wan Fang,2018).



Figure 4: Fast fashion brands.

In the current research status, fashion design and cross-cultural research are separated. The current phenomenon is that there is no research on the intersection of these two disciplines. Designers focus on product design and development, while scholars on cross-cultural research focus on theoretical research. In particular, the study of writing is the main research, such as literary works, literary creation, film and television works, etc. on (Gudykunst,2003).

This research will realize the integration of fashion design and cross-cultural communication disciplines. Using fashion design as a carrier and integrate cultural differences to conduct research on fashion design methodology in the context of cross-cultural communication. This study is oriented at Chinese market and Thailand market. Two elements of high popularization rates namely LONG element and NAGA element taken as case study, concrete design methodologies are further expounded. How to use fashion design to match semiotics and cultural communication, promote market expansion, promote cultural exchanges between China and Thailand, and enhance friendship between the two countries.

## 3 METHODOLOGY

### 3.1 Research Objectives

Hall proposed the famous “decoding” and “encoding” theory. In the costume design, the costume designer is the creator of the apparel product and also the transmitter of cultural information. The designer codes the culture by semiotics through the selection and matching of materials, the transformation of styles, the design of patterns and so on. Therefore, the apparel product becomes a carrier containing cultural

information. As for “Decoding”, the consumer perceives the form, pattern color and so on of the apparel product, reverts them into information they can understand, takes corresponding actions, and then completes the information delivery process. As for costume designers, they should decode cultural codes. Meanwhile, designers should understand ideas and demands of audiences firstly, place cultural understanding and audience demand into the design works and convey this message to audiences. Afterwards, they should study whether audiences can encode the message from the design works and adjust according to feedbacks given by audiences so as to reduce errors in the cultural communication process.

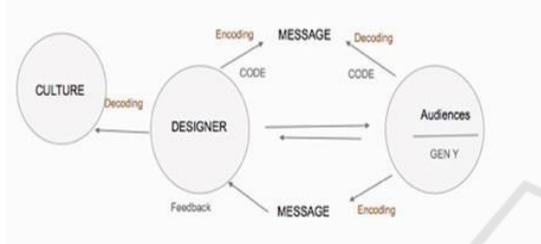


Figure 5: Fashion design process in cross-cultural communication

However, in the costume design, how to eliminate the communication error between designer and target? First of all, questionnaire survey that is common among research methodologies should be conducted, followed by a qualitative analysis of data so that the designer can have a better understanding of ideas of audiences.

### 3.2 Sampling

This study is mainly oriented at young people who are 20-38 years old, as the main group carrying forward traditional culture consists of young people. With the rapid economic development, young people have accepted many new things but they have a limited understanding of traditional culture. Young people are the main force of national cultural transmission and economic development, hope and future of the country and the main labor forces in the current society. China and Thailand have an over onehundred-year communication history. Up to the new century, continuance of friendly China-Thailand communication mainly depends on young people. In addition, Thailand is a tourism country. The survey indicates that main tourists to Thailand come from China, and China remains the No. 1 source of foreign tourists to this country with 9.92 million visitors during 2017 (Barrow, 2017). Ages of over half of

these Chinese tourists mainly range from 26 to 35 years old.



Figure 5: Thailand tourists

This pilot investigation includes 50 interviewees from China and Thailand respectively and it lasts three months from July, 2018 to October, 2018, aimed at understanding: 1. Their experiences in the cross-cultural communication and their opinions over the role played by costume design in the cross-cultural communication. 2. Interviewees’ understanding of LONG and NAGA. 3. Their opinions over roles played by LONG and NAGA in the present costume design market. 4. Costume design styles interviewees prefer when animal images in the traditional culture are taken as design elements.

### 3.3 Research Process and Results Analysis

Question 1: What is your age group? Ages of 50 Chinese interviewees range from 26 to 30 years old while those of Thailand interviewees range from 26 to 35 years old, and most of these interviewees have accepted and completed higher education.

Question 2: Do you have some friends from other countries or other provinces and regions. According to replies in the questionnaire, 50 interviewees from China and those from Thailand both have friends from other regions, meaning that cross-cultural communication behaviours happen in two respective countries.

Table 1: Question 3

Options	Responses
YES	41
NO	9

Chinese responses (50)

Options	Responses
YES	38
NO	12

Thai responses (50)

Question 3: During the communication process with them, is there any misunderstanding or do different understandings of the same thing exist? As for replies to this question, 82% of Chinese interviewees think that misunderstandings are generated in the cross-cultural communication process or they hold different opinions from their friends, and the percentage of Thailand interviewees is 76%.

Question 4: Do you think costume can represent culture, custom and aesthetics of a country or region? 50 interviewees from China and those from Thailand both think that costume can represent the culture of a country or region, indicating that costume has already become an important medium expressing individuality and cultural background in the contemporary society.

Table 2: Question 4

Options	Responses
YES	50
NO	0

Chinese responses (50)

Options	Responses
YES	50
NO	0

Thai responses (50)

Table 3: Question 5

Options	Responses
YES	48
NO	0
Don't know	2

Chinese responses (50)

Options	Responses
YES	38
NO	5
Don't know	7

Thai responses (50)

Question 5: Do you think LONG can stand for China?/Do you think NAGA is an important mythological animal in Thailand culture?

As for Question 5, based on the study of NAGA culture and LONG culture in the literature review, so different questions are set for different interviewee groups in the two countries. According to an analysis of replies, young people from the two countries perceive the two mythological animals differently.

Table 4: Question 6

Options	Responses
Can	4
Can not	10
Know a little	28
Know a lot but not all	8

Chinese responses (50)

Options	Responses
Can	2
Can not	16
Know a little	27
Know a lot but not all	5

Thai responses (50)

Question 6: Can you describe the concrete appearance of LONG/NAGA? Only 4% of Chinese interviewees believe that they can describe the concrete appearance of LONG and 10% of them know about some but all knowledge about the appearance of LONG, and 86% of them are in lack of the knowledge. 8% of Thailand interviewees believe that they can describe the concrete appearance of NAGA, 16% of them know about some but not all knowledge about the appearance of NAGA and 76% of them are in lack of the knowledge, indicating that young people from the two countries generally have insufficient recognitions of their respective LONG culture and NAGA culture.

Table 5: Question 7

Options	Responses
Same	17
Different	14
Similar	19

Chinese responses (50)

Options	Responses
Same	13
Different	12
Similar	25

Thai responses (50)

Question 7: As shown in the figure, do you think they are the same thing?



Figure 7: Pictures LONG and NAGA.

According to the analysis of survey data, for both Chinese interviewees and Thailand interviewees, the two images can be easily mixed, and these interviewees lack corresponding knowledge to distinguish them.

Table 6: Question 8

Options	Responses
Like	5
Do not like	27
No fleeing	31

Chinese responses (50)

Options	Responses
Like	2
Do not like	33
No fleeing	15

Thai responses (50)

Question 8: Do you like the existing costume design about NAGA/LONG? Such as pictures. If not, please specify reasons.



Figure 8: Existing design about LONG and NAGA.

For interviewees from the two countries who select “dislike” option, the reasons are largely as follows: Ugly; Completely copy the pattern without any sense of design; The design is not novel; It can't embody aesthetic feeling; It is too old and doesn't conform to individual aesthetic appreciation; The element is too obvious but not young or aesthetic

According to survey results, the target group has no feeling about designs of this kind in market at present, because they are mainly “copying patterns” without any sense of design and don't conform to aesthetic standards of the target group.

Table 7: Question 9.

Options	Responses
National culture	14
Minimalist	25
Sense of design	47
Young	39

Direct message	28
Maximalist	22
Metaphor	27

Chinese responses (50)

Options	Responses
National culture	19
Minimalist	24
Sense of design	49
Young	35
Direct message	27
Maximalist	19
Metaphor	38

Thai responses (50)

Question 9: If LONG/NAGA element is applied to costume design, what design styles do you prefer? (Multiple-choice question).

Among Chinese interviewees, words, which are selected the most, include: “sense of design”, “young”, “direct message” and “metaphor”. Among Thailand interviewees, “sense of design”, “young”, “metaphor” and “minimalist” are words which are selected the most.

Question 10: What do you want to understand about LONG and NAGA in way of costume design? (gap filling).

Based on the conclusion made about replies to interviewees from the two countries, the contents they want to understand are largely as follows: Story, Origin, Appearance, Spiritual connotation, Symbolic meaning.

**Summary** Questionnaire survey method is used to study the target. Through the data analysis, most of Chinese and Thailand interviewees believe that costume is a mode of cross-cultural communication, and here the target refers to audiences in the research method. According to the survey, they lack the understanding of their respective LONG culture and NAGA culture. Moreover, they put forward that they want to understanding origins and symbolic meanings of LONG and NAGA through costume and then give design styles they like.

## 4 DESIGN PART

### 4.1 Design Research

The first of a systematic fashion design is to extract the cultural connotation from the literature review. And then make the summary about meaning, symbolism and so on. Based on the above research, this research made a summary about tangible intangible features both of NAGA and LONG.

By studying the characteristics of LONG and NAGA, the following summarizes the characteristics of LONG and NAGA.

Table 8: Tangible and intangible characteristics about LONG.

	Tangible	Intangible
LONG	<ul style="list-style-type: none"> <li>-Combination of 9 animals</li> <li>- 2 horns</li> <li>-Full of scales</li> <li>-Fins</li> <li>-"S" Shape</li> </ul>	<ul style="list-style-type: none"> <li>-Stand for Chinese</li> <li>-Supernatural</li> <li>-Absolute power</li> <li>-Incarnation</li> <li>-Propitious</li> <li>-Abundance</li> <li>-Wealth</li> <li>-Gratitude</li> <li>-Linkage</li> <li>-God of Rain</li> <li>-Balance</li> </ul>

Table 9: Tangible and intangible characteristics about NAGA

	Tangible	Intangible
NAGA	<ul style="list-style-type: none"> <li>-Big Snake with Crest</li> <li>-Deadly and Poisoned</li> <li>-Full of scales</li> <li>-Fins</li> <li>-"S" Shape</li> </ul>	<ul style="list-style-type: none"> <li>-Stand for South East Asia</li> <li>-Supernatural</li> <li>-Sacred</li> <li>-Incarnation</li> <li>-Magical power</li> <li>-Moral and Immoral</li> <li>-Abundance</li> <li>-Linkage Heaven - Earth and Under</li> <li>-God of Water</li> <li>-Balance</li> <li>-Buddhism Protector</li> </ul>

	LONG	NAGA	Both of LONG and NAGA
Origin	Combination of 9 animals	Naked local people	

Myth	Imperial power	Good and bad	-Supernatural power -Connecting heaven and earth
Spirit	People's protector	Buddhism Protector	-God of rain/water - Wealth/Abundance
Appearance			-"S" Shape -Scales -Fins

### 4.2 Design Positioning

Through by the survey about audiences, the blow design style got from questionnaire. Audiences prefer the design style is "sense of design", "young", "direct message", "metaphor", "minimalist". So the design will focus on these design style.



Figure 9: Minimalist.

Minimalist fashion is defined by one major principle: keep it simple. Streamlined shapes, a small selection of colours, Simplicity is the key to pinpointing this style.



Figure 10:Metaphor

### 4.3 Design

First, analyse the external profile of LONG and NAGA, both of them belongs to "S" shape. The whole shape is in line with the legend that LONG and NAGA are good at controlling the water. The body is streamlined and like a wave.

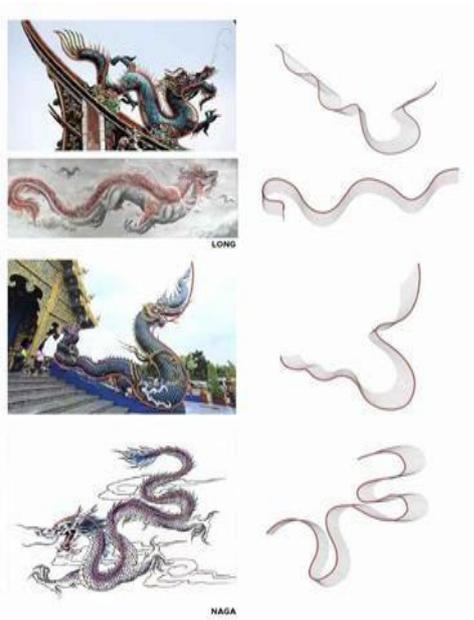


Figure 11: The shape of LONG and NAGA.



Figure 12: Scales and fins.

The common feature of LONG and NAGA is Scales and fins, extract out of these features.



Figure 13: Design 1.

This Design choose LONG and NAGA from mythical story as the design elements and combined them. The series extracts the main features, such as scales, fin, tail in the LONG and NAGA, and designs it. This series uses fabric reconstruction, stitch work and defective fabric texture skills to show the design. Combining cotton and linen natural fabrics to express the legend of the LONG and NAGA. The series extracts the traditional Chinese clothing, and the details of traditional Thai clothing, then fusion of Chinese and Thai clothing styles.

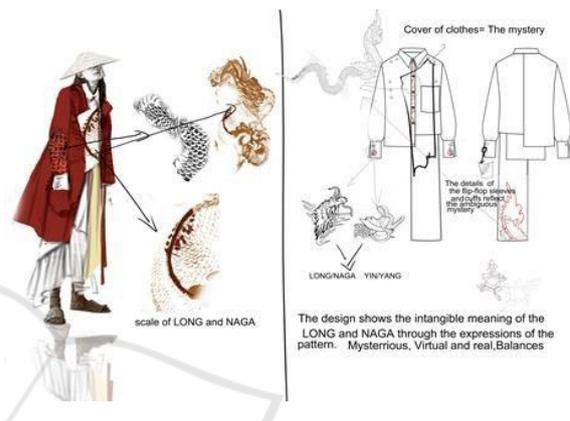


Figure 14: Design 2

This series uses fabric reconstruction, stitch work and defective fabric texture skills to show the design, is the good and new creation way to show the skin of LONG and NAGA. First of all, the design combines of LONG and NAGA appearance. Secondly, LONG can fly. This design did some pattern, such as sun, cloud in obvious places, such as cuffs, neckline, belt, etc., NAGA symbolizes fertility and agriculture, so the put the pattern of leaves, patterns and leaves on the costume and stand for wealth and good agriculture.



Figure 16: Making skill.

## 5 CONCLUSIONS

The outcome of this research will be presented in the form of clothing, extraction of research example using in costume design to do further cultural integration. And will hold a fashion show to show the story about LONG and NAGA, and will do the further research about audiences' ideas through by fashion show. This research will the subjects to be more fashionable and then combine with modern technology in order to spread-out the ideal to wider range of people. Use different costume design techniques to show the design under cross-cultural background. Such as, Application of fabric reflects NAGA and LONG's physical characteristics. New image and cultural context of Thai NAGA and Chinese LONG will be a good example about combine cross-cultural communication with modern fashion design. A mature fashion design research methodology can help fashion designers use clothing to deliver hidden culture and meet the aesthetic needs of the audience. This research is a new paradigm that combines theory, practice and methodology exploration. It not only proposes new models, but also reflects them in the research process. This research will fill the gap of interdisciplinary learning between the cross-cultural communication and fashion design.

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