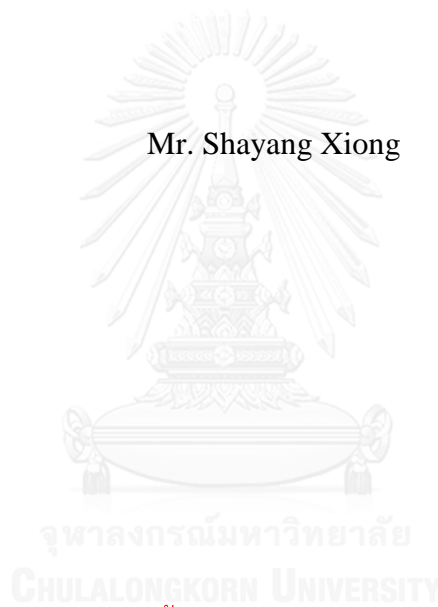


REPRESENTING THE "THAI" IN *LOST IN THAILAND*: ANALYSIS OF ITS
ATTRACTION FOR CHINESE TOURISTS

Mr. Shayang Xiong



บทคัดย่อและแฟ้มข้อมูลฉบับเต็มของวิทยานิพนธ์ตั้งแต่ปีการศึกษา 2554 ที่ให้บริการในคลังปัญญาจุฬาฯ (CUIR)
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ภาพแทน"ไทย" ใน *แก๊งม่วนป่วนไทยแลนด์*: การวิเคราะห์องค์ประกอบที่ดึงดูดนักท่องเที่ยวจีน



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรมหาบัณฑิต
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จุฬาลงกรณ์มหาวิทยาลัย
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ซาหายาง ชง : ภาพแทน"ไทย" ใน *แก๊งม่วนป่วนไทยแลนด์*: การวิเคราะห์ห้วงศ์ประกอบที่ดึงดูดนักท่องเที่ยวจีน (REPRESENTING THE "THAI" IN *LOST IN THAILAND: ANALYSIS OF ITS ATTRACTION FOR CHINESE TOURISTS*) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: รศ. ดร. รักศานต์ วิวัฒน์สินอุดม, หน้า.

วิทยานิพนธ์ฉบับนี้ได้ศึกษาภาพยนตร์เรื่อง “แก๊งม่วนป่วนไทยแลนด์” เพื่อศึกษาความเชื่อมโยงระหว่างเนื้อเรื่องของภาพยนตร์ และสถานที่ถ่ายทำภาพยนตร์เรื่องนี้ซึ่งก็คือประเทศไทย โดยในงานวิจัยนี้มีวัตถุประสงค์หลัก 2 ประการ ที่เกี่ยวข้องกับฉากในภาพยนตร์ ที่ถ่ายทอด “ภาพลักษณ์ความเป็นไทย” และองค์ประกอบของภาพยนตร์ซึ่งเป็นจุดดึงดูดความสนใจจากผู้ชมภาพยนตร์ชาวจีนที่ได้รับชมภาพยนตร์เรื่องนี้

วิทยานิพนธ์ฉบับนี้นำทฤษฎีของการสื่อสารระหว่างวัฒนธรรมมาประยุกต์ใช้เพื่อวิเคราะห์ว่าภาพยนตร์เรื่อง “แก๊งม่วนป่วนไทยแลนด์” ได้นำเสนอภาพลักษณ์ความเป็นไทยสู่สายตาของผู้ชมชาวจีนอย่างไร และในภาพลักษณ์ความเป็นไทยซึ่งถูกถ่ายทอดผ่านทางภาพยนตร์เรื่องนี้ มีผลต่อการดึงดูดนักท่องเที่ยวชาวจีนให้เข้ามาท่องเที่ยวในประเทศไทยได้อย่างไร งานวิจัยนี้ได้นำผลการตอบแบบสอบถามของนักท่องเที่ยวชาวจีนที่เข้ามาท่องเที่ยวในประเทศไทย จำนวนทั้งสิ้น 103 คน และประชาชนชาวไทยที่ได้รับชมภาพยนตร์เรื่องนี้จำนวนทั้งสิ้น 117 คน แบบสอบถามดังกล่าวถูกออกแบบมาเพื่อวัดความพึงพอใจโดยรวมของนักท่องเที่ยวชาวจีนและผู้ชมภาพยนตร์ชาวไทยต่อภาพยนตร์เรื่องนี้ โดยกลุ่มผู้ที่ให้ข้อมูลในแบบสอบถาม ขอมริบเป็นเสียงเดียวกันว่าภาพลักษณ์ความเป็นไทยในภาพยนตร์เรื่องนี้ มีแรงผลักดันต่อการท่องเที่ยวในประเทศไทยเป็นอย่างมาก

โดยในเนื้อหาของภาพยนตร์เรื่อง “แก๊งม่วนป่วนไทยแลนด์” มีฉากต่างๆซึ่งแทนความเป็นไทยในหลายๆฉาก โดยมีฉากสำคัญที่แสดงถึงความเป็นไทย ประมาณ 14 ฉาก โดยสำคัญเหล่านี้สามารถแบ่งได้ 7 ประเภท ได้แก่ (1) ภาพของที่สถานที่ท่องเที่ยวและสิ่งอำนวยความสะดวกสำหรับนักท่องเที่ยว (2) เพศที่สาม (3) สป้าและการนวดแผนไทย (4) พระพุทธรูปศาสนาแบบไทย (5) ทิวทัศน์ธรรมชาติ (6) มวยไทย (7) ธุรกิจทางเพศ

โดยผลสำรวจได้ชี้ถึงความพึงพอใจโดยรวมของนักท่องเที่ยวชาวจีนและผู้ชมภาพยนตร์ชาวไทยที่มีต่อภาพยนตร์ “แก๊งม่วนป่วนไทยแลนด์” ดังต่อไปนี้

นักท่องเที่ยวชาวจีน ได้ประเมินคะแนนโดยรวมของภาพยนตร์ ไว้ที่ 85.5%. ภาพของที่สถานที่ท่องเที่ยวและสิ่งอำนวยความสะดวกสำหรับนักท่องเที่ยว ,สถานที่ท่องเที่ยวทางธรรมชาติและ พระพุทธรูปศาสนาแบบไทย ซึ่งทั้ง 3 อันดับ เป็นสิ่งที่ประทับใจนักท่องเที่ยวชาวจีนที่ได้รับชมภาพยนตร์เรื่องนี้มากที่สุด และเป็นแรงบันดาลใจให้ผู้ชมชาวจีนมาท่องเที่ยวในประเทศไทย

ผลสำรวจของผู้ชมภาพยนตร์ชาวไทยให้คะแนนโดยเฉลี่ยของภาพยนตร์อยู่ที่ 63.5% โดยผู้ชมชาวไทยเชื่อว่า ภาพของที่สถานที่ท่องเที่ยวเกี่ยวกับสิ่งอำนวยความสะดวกสำหรับนักท่องเที่ยว และ ทิวทัศน์ธรรมชาติ ทำให้นักท่องเที่ยวชาวจีนเห็นสิ่งที่พวกเขาจะได้พบเมื่อมาท่องเที่ยวในประเทศไทย

สาขาวิชา ไทยศึกษา

ปีการศึกษา 2558

ลายมือชื่อนิติ
.....

ลายมือชื่อ อ.ที่ปรึกษาหลัก
.....

5580339822 : MAJOR THAI STUDIES

KEYWORDS: THAI / THAILAND / THAI TOURISM / CHINA / CHINESE / CHINESE FILM / LOST IN THAILAND / CHINESE TOURISTS

SHAYANG XIONG: REPRESENTING THE "THAI" IN *LOST IN THAILAND*: ANALYSIS OF ITS ATTRACTION FOR CHINESE TOURISTS. ADVISOR: ASSOC. PROF. RAKSARN WIWATSINUDOM, Ph.D., pp.

In this thesis, a study was made of the film “Lost in Thailand” to explore the relationship between “Lost in Thailand” and its shooting location –Thailand. There are two objectives included in this thesis. To identify scenes and subjects represent “Thai” and to analyze elements being highlighted in the movie that Chinese audiences find attractive.

The theory of Intercultural Communication was applied to analyze how “Lost in Thailand” presents “Thai images” to the Chinese audience and how the “Thai images” shown in the movie attract Chinese people to travel to Thailand. In this research, the questionnaire method was used to conduct a survey of 103 Chinese Thailand-visiting tourists and 117 Thai audience members who had watched “Lost in Thailand”. Questionnaires were designed to investigate the overall satisfaction of the Chinese and Thai audiences with the movie, their acceptance of “Thai images”, as well as their views on the driving effect of this movie on Thai tourism.

A rolling on-piece analysis of “Lost in Thailand” was done to select out scenes and subjects that represent the “Thai”. As a result, There are 14 significant scenes that were extracted out, And Thai images being highlighted in these scenes were also distributed into 7 categories: (1) Cityscape and tourist facilities (2)Third gender (3) Thai Massage and Spa (4) Thai Buddhism (5) Natural Scenery (6)Thai boxing and (7) Sex industry.

Survey results show an overall satisfaction of the Chinese and Thai audience with “Lost in Thailand”. And findings as follow: In the survey of Chinese tourists, Chinese tourists’ evaluation for this film is 85.5%. “Cityscape and tourist facilities” “Natural Scenery” and “Thai Buddhism” are Top 3 for that both “the most impressive when Chinese audiences viewed the movie” and “give Chinese audiences an idea of travelling to Thailand”.

Survey results of the Thai audience showed the Thai audience’s evaluation is 63.5%. “Cityscape and tourist facilities” and “Natural Scenery” this two “Thai Images” are considered as “the images that can give Chinese tourists an idea of what to explore when travelling to Thailand”

Field of Study: Thai Studies

Academic Year: 2015

Student's Signature

Advisor's Signature

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For a Chinese student who studied mass media as an undergraduate, completing academic research on a subject in Thailand and presenting a one-hundred-page thesis in English is something that I never thought I could do. However, I was able to accomplish this with the help, support, and encouragement of many people.

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CONTENTS

	Page
THAI ABSTRACT	iv
ENGLISH ABSTRACT.....	v
ACKNOWLEDGEMENTS	vi
CONTENTS.....	vii
List of Tables	x
List of Figures	xi
List of Photos	xiv
CHAPTER 1: INTRODUCTION	1
1.1 Background of the study	1
1.2 Objectives of the study	4
1.3 Hypothesis	4
1.4 Significance of the study	5
1.5 Definition of terms.....	5
CHAPTER 2: LITERATURE REVIEW	6
INTRODUCTION	6
2.1 The development of Thai tourism industry before and after 2012.....	6
2.1.1 Thailand: Major Overseas Travel Destination of China	6
2.1.2 China: second largest source of tourists for Thailand after Malaysia	7
2.1.3 Great popularity of “Lost in Thailand”: greatly promoting Chinese tourists to visit Thailand.....	8
2.2 General situation about Chinese films made in Thailand before “Lost in Thailand”	9
2.3 Overview of “Lost in Thailand”	13
2.4 Several significant “Thai images” in this movie	14
2.5 Lost and Found	15
2.5.1 The “Lost” in Film and the “Lost” in reality	15
2.5.2 “Lost in Thailand” or “Lost in China”?	16
2.6 Lost in intercultural communication.....	16

	Page
2.6.1 <i>What is “Intercultural”?</i>	17
2.6.2 <i>Impact of intercultural communication on “Thai Image”</i>	18
Egocentrism in Intercultural Communication	19
Cultural Stereotype in Intercultural Communication	20
2.7 Related researches about “Lost in Thailand”	21
2.8 Film review	24
CHAPTER 3: METHODOLOGY	25
INTRODUCTION	25
3.1 The research methodology	25
3.1.1 <i>Why use the survey and interview method?</i>	25
3.2 Collection of data	25
3.2.1 <i>Preparations of questionnaire</i>	25
3.2.2 <i>Questionnaire Design</i>	26
3.2.3 <i>Working language and place</i>	28
3.2.4 <i>Distributing of questionnaire</i>	28
3.3 Data analysis	28
CHAPTER 4: RESEARCH FINDINGS	29
INTRODUCTION	29
4.1 Survey results of Chinese tourists	29
4.1.1 <i>General information of Chinese tourists</i>	29
4.1.2 <i>Feedback of Chinese tourists on their overall satisfaction with “Lost in Thailand”</i>	31
4.1.3 <i>Views of Chinese tourists on Thai image in the movie</i>	38
4.1.4 <i>Views of Chinese tourists on the effect of the movie on driving tourism</i> ..	43
4.2 Survey results of Thai audience	45
4.2.1 <i>General Information of Thai Audience</i>	45
4.2.2 <i>Feedback of Thai audiences on the overall satisfaction with “Lost in Thailand”</i>	48
4.2.3 <i>Views of the Thai audience on Thai images in the movie</i>	54

	Page
4.2.4 Views of the Thai audience on the effect of the movie on driving tourism.....	60
CHAPTER 5: CONCLUSION	63
5.1 Presenting the “Thai image’ in the film in an “intercultural” perspective.....	63
5.1.1 Scenes and subjects that represent the “Thai” in <i>Lost in Thailand</i>	63
5.1.2 <i>From Chinese eyes to inter-cultural eyes</i>	64
5.2 Social effects of films as a communication tool	65
5.2.1 <i>Elements being highlighted in this film that Chinese audiences find attractive</i>	65
5.2.2 <i>Relationship building between a Chinese film and Thailand tourism: from an unintentional move to a rational cooperation</i>	66
5.3 Limitation of study	67
5.4 Suggestion for further study	68
REFERENCES	70
APPENDIX A: TABLE OF THAI IMAGES IN “LOST IN THAILAND”	72
APPENDIX B: THE QUESTIONNAIRE FOR CHINESE TOURISTS	74
APPENDIX C: THE QUESTIONNAIRE FOR THAI AUDIENCES	80
VITA	89

List of Tables

	PAGE
Table 1: Mainland Chinese tourists to Thailand by Years (Thousand)	6
Table 2: International Tourist Arrivals to Thailand by Nationality 2009-2011.....	7
Table 3: Top 10 of Tourist Market for Thailand by Nationality from 2007 to 2011	8
Table 4: International Tourist Arrivals to Thailand by Nationality 2012-2013.....	9
Table 5: Countries and Number of Foreign Productions Filming in Thailand 2005-July 2014.....	10
Table 6: Questionnaire Guide of Chinese Tourists.....	27
Table 7: Questionnaire Guide of Thai Audiences.....	27

List of Figures

	PAGE
Figure 1: Age of Chinese Tourists	29
Figure 2: Gender of Chinese Tourists	30
Figure 3: Education Background of Chinese Tourists	30
Figure 5: What do you think of the fun of this movie as a comedy?	32
Figure 6: What do you think of the movie's rhythm duration and humor?	32
Figure 7: How clear do you think about the theme of this movie is?	33
Figure 8: How deep did the three main characters in this film impress you?	34
Figure 9: How satisfied are you with the performance of three leading actors?	34
Figure 10: How satisfied are you with the film technique?	35
Figure 11: How satisfied are you with the lines?	36
Figure 12: What do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?	37
Figure 13: What do you think of the box office performance of 'Lost in Thailand' in oversea market after it made phenomenon at the box office in China?	37
Figure 14: Which Thai images were the most impressive when you viewed the movie?	39
Figure 15: Which Thai images were most funny?	39
Figure 16: Which Thai images gave you the idea of travelling to Thailand?	40
Figure 17: Which Thai images depicted in the movie do you think were greatly deviated from the real ones?	41
Figure 18: Which Thai images do you think are vividly and objectively depicted in the movie after you travel in Thailand?	42
Figure 19: Chinese tourists' views on the 7 Thai images depicted in the movie	43
Figure 20: Whether Chinese tourists were driven to travel by the movie "Lost in Thailand"?	44
Figure 21: Chinese tourists' view on the movie effect of driving tourism by Thailand-visiting times	45

	PAGE
Figure 22: Age of Thai audiences	46
Figure 23: Gender of Thai audiences	46
Figure 24: Religion of Thai audiences	47
Figure 25 Self-Identify of Thai audiences	47
Figure 27: What do you think the fun of this movie as a comedy?	49
Figure 28: What do you think of the movie's rhythm duration and humor?	49
Figure 29: How clear do you think the theme of this movie is?	50
Figure 30: How deep did the three main characters in this film impress you?	51
Figure 31: How satisfied are you with the performance of three leading actors?	51
Figure 32: How satisfied are you with the film technique?	52
Figure 33: How satisfied are you with the lines and the Thai subtitle?	52
Figure 34: What do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?	53
Figure 35: What do you think of the box office performance of 'Lost in Thailand' in overseas market (including Thailand)?	54
Figure 36: Which Thai images were the most impressive when you viewed the movie	55
Figure 37: Which Thai images were most funny?	56
Figure 38: Which Thai images do you think can give Chinese tourists an idea of travelling to Thailand?	57
Figure 39: Which Thai images depicted in the movie do you think were greatly deviated from the real ones?	58
Figure 40: Which Thai images do you think are vividly and objectively depicted in the movie?	59
Figure 41: Thai audiences' views on the 7 Thai images depicted in the movie	60

PAGE

Figure 42: Thai audiences’ views on the movie effect on driving tourism61

Figure 43: Thai audiences’ views on the movie effect of driving tourism
by Chinese descent.....62

Figure 44: Chinese tourists and Thai audiences’ views on the 7 Thai images depicted
in the movie.....65

Figure 45: Top 3 Thai images for Chinese Tourists66



List of Photos

PAGE

Photo 1: Thai Former Prime Minister Yingluck received Xu Zheng at the Thai Prime Minister's Office on March 14th, 2013 1

Photo 2: "The Big Boss" 1971 10



CHAPTER 1: INTRODUCTION

1.1 Background of the study

“The movie ‘Lost in Thailand’ shot by Chinese artists has created the highest box office record among Chinese movies. It is said that it has been translated into Thai language and released in Thailand. I’m not advertising for this movie, but for the friendship between China and Thailand.” Chinese Premier Li Keqiang mention of the movie “Lost in Thailand” in his speech at Thai National Assembly on October 11th, 2013.



Thai Former Prime Minister Yingluck received Xu Zheng at the Thai Prime Minister’s Office on March 14th, 2013

“I’m glad to see that ‘Lost in Thailand’ can achieve that glorious box office performance and create the box office income record of 6.2 billion baht. Around 40 million Chinese people in total have seen this movie in the cinemas. In the meantime, thanks all the staff work for this movie, for they have conducted a good propaganda for Thailand tourism. We also welcome all Chinese movie producers and directors to shoot movies in Thailand and Thai government will try its best to provide relevant convenience.” Former Thai Prime Minister Yingluck said when she received Xu

Zheng who served as the director, scriptwriter and leading role in the 2012 movie “Lost in Thailand” and the movie crew at the Thai Prime Minister’s Office on 14 March 2013.

In the Chinese Spring Festival of 2012, the comedy movie “Lost in Thailand”, produced with a small investment of 30 million yuan (\approx 150 million Bath), was released in the Chinese mainland and earned box office receipts of 1.264 billion yuan (\approx 6 billion Bath), becoming the Chinese movie with the highest box office receipts in Chinese movie history. However, what really aroused the attention of high-level leaders in the two countries was not the unprecedented box office achievement, but the significant influence this movie has had on the cultural exchange between China and Thailand and on the tourist economy.

According to an interview with the marketing director of the Thai National Tourism Administration at the end of 2012, the number of Chinese tourists to Thailand reached 2.78 million in 2012 and the number to Chiang Mai reached 100,000, which was far more than the number of previous years. 95% of the scenes of “Lost in Thailand” are located in Thailand –mainly in Chiang Mai – which has further lit the boom of Chinese tourists to Thailand. During the Chinese Spring Festival of 2012 alone, the domestic tourist numbers for Thailand group tours and self-service traveling reached over ten-thousand, which was three times that in the same period the previous year. As a result, the price for “Thailand tourism” also rose accordingly. From January to April of 2013, the number of Chinese tourists to Thailand reached 1,532,900, which is an increase of 92.8% over the same period in the previous year. To be specific, about 12,800 Chinese tourists traveled to Thailand, and China became the top tourist source country for Thailand. According to the prediction of Thailand K Research, Chinese tourists to Thailand will bring 123 billion Thai baht (about 4 billion US dollars) of tourism income to Thailand in 2013. (China News Service, 7 July 2013)

As for China, “Lost in Thailand” created a box office sensation in Chinese movie history, stimulating a downturn in Chinese movie production and box office receipts, and further bringing some thinking and inspiration for the future direction of domestic movies for Chinese filmmakers.

For Thailand, this movie was a big and unexpected surprise, as it has created extra tourism income. Although, is this surprise as simple as just creating tourism economic growth to Thailand?

A recent survey from the Communication University of China found that, among interviewees who have never been to Thailand, over 85% will firstly think of “Lost in Thailand” when mentioning Thailand. Regarding the impression of Thailand, “ladyboys” and “a developed pornographic industry” have become the two most common impressions for Chinese people about Thailand. However, these two impressions are not entirely unrelated. In “Lost in Thailand”, the “laughing points” mainly involve these two aspects – ladyboys and pornography. Hence, we have to reflect on whether this movie makes “Thailand in the eyes of Chinese” clearer or more biased and blurred.

In addition to the problem of cultural communication, the tourism boom brought about by this movie also has had an influence on tourist reception capacity and the environment bearing capacity of Thailand, especially in Chiang Mai.

After the release of the movie, the unpopular Chiang Mai tour suddenly boomed. During the Chinese Spring Festival of 2012, the number of Chinese tourists who visited Chiang Mai increased 10 times over that in the same period of previous years. Consequently, local accommodations, tour guides and traffic management were in short supply and tour service quality “declined” accordingly. According to data issued by the China Supervisory Bureau of Tourism Quality, there were 187 outbound tour complaints from January to May of 2012, of which Thailand tours were 50, 26.7% of the total, representing a dramatic increase.

Large groups of Chinese tourists now travel to Thailand explicitly to follow the plot of the movie that they have seen. However, due to the great gap between the local tourist reception capacity and tourist numbers, unexpected tour experiences or tour disputes and conflicts have resulted. As a result, the “Thailand tour” has been discounted greatly in the impression of Chinese tourists, which has created an unclear and incorrect biased view of Thailand in the eyes of Chinese.

This movie with such a large influence has definitely brought completely different effects to China and Thailand. For China, this influence has been simpler; while for Thailand, the movie does not merely bring pure tour income growth. Instead, Thailand shall carefully balance the mixed returns.

1.2 Objectives of the study

1. To identify scenes and subjects that representing “Thai” in the 2012 box office hit “Lost in Thailand”.
2. To analyze elements being highlighted in this film that Chinese audiences find attractive.

1.3 Hypothesis

1. This movie about Thailand, from the view of Chinese people, does not really make Chinese people learn about Thailand more objectively and profoundly as mainstream media has commended. In some ways, the move even has caused the opposite effects by excessively magnifying some features of Thailand.
2. The tourism boom that this movie has brought to Thailand is a double-edged sword, exposing some serious concerns about tourist reception capacity and environment bearing capacity as it has dramatically boosted the tourism economy.

1.4 Significance of the study

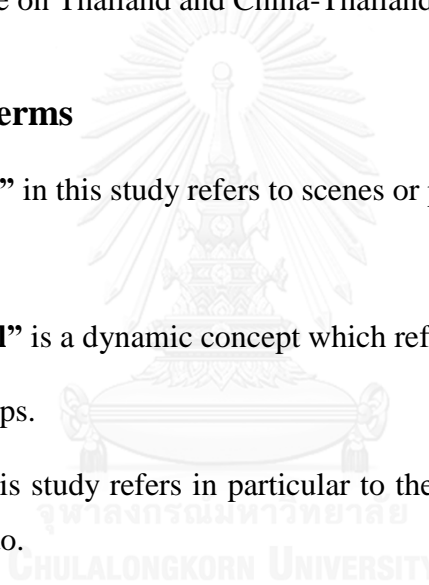
“Lost in Thailand” is a movie that has had an influence on Chinese movie history and even Asian movie history. Notwithstanding the box office success, the movie has had various influences on China and Thailand and has been the most significant aspect of cultural exchange between China and Thailand in recent years. However, there has been no objective and comprehensive evaluation of this movie and its cultural influence to date. Most Chinese scholars have analyzed this movie from its influence on Chinese movie history, but few have conducted an objective review on its influence on Thailand and China-Thailand relations.

1.5 Definition of terms

“**Thai Images**” in this study refers to scenes or plots in the film representing “Thai”.

“**Intercultural**” is a dynamic concept which refers to the interaction between different cultural groups.

“**China**” in this study refers in particular to the Chinese Mainland, excluding Hong Kong and Macao.



CHAPTER 2: LITERATURE REVIEW

INTRODUCTION

In this chapter, the overall development of the Thai tourism industry is discussed. Actual data was collected to show the large gap in the number of Thailand-visiting Chinese tourists before and after the release of “Lost in Thailand”. Moreover, the Theory of Intercultural Communications was applied to discuss the relationship between “Lost in Thailand” and the Thai tourism industry.

2.1 The development of Thai tourism industry before and after 2012

2.1.1 Thailand: Major Overseas Travel Destination of China

Within 20 years of China’s reform and opening up, China’s outbound travel has gradually developed roughly according to the order: “Hong Kong Tour”, “Border Tour” and “Overseas Tour”. The “Overseas Tour” started with “Tour to Singapore, Malaysia and Thailand”. Since 1987, when Thailand became the first travel destination country open to tourists of Mainland China, Thailand has taken advantage of its geographical advantages, rich natural and cultural tourism resources and low-cost airlines to attract a large number of Chinese tourists. In recent years, the number of Mainland Chinese tourists who have taken tourism trips to Thailand has been increasing year by year (Hou, Fang, and Zhu 2013). (**Table 1**)


Year	2004	2005	2006	2007	2008	2009	2010	2011
	762	711	843	781	827	841	1100	1760

*Table 1: Mainland Chinese tourists to Thailand by Years (Thousand)
(Source of Data: Immigration Bureau, Police Department, Thailand)*

2.1.2 *China: second largest source of tourists for Thailand after Malaysia*

Since its outset in the 1960s, the Thai tourism industry has developed quite rapidly and gained remarkable achievements. Tourism has replaced rice exports to become the largest source of foreign exchange earnings of Thailand. Ever since the end of 20th century, the Thai tourism industry has undergone various hardships, but it has also experienced a constant increase in both the number of tourists and revenues.

Comparisons of numbers of tourist traveling to Thailand from China, Malaysia, the United States and Europe, Japan and Korea from 2009 to 2011 are set forth in Table 2.



Nationality	2009		2010		2011	
	Number	Share (%)	Number	Share (%)	Number	Share (%)
China	777,508	5.49	1,122,219	7.04	1,721,247	8.95
Malaysia	1,757,813	12.42	2,058,956	12.92	2,500,280	13
USA	627,074	4.43	611,792	3.84	681,748	3.55
Europe	4,059,988	28.69	4,442,375	27.88	5,101,406	26.53
Japan	1,004,453	7.1	993,674	6.24	1,127,893	5.87
Korea	618,227	4.37	805,445	5.05	1,006,283	5.23

Table 2: International Tourist Arrivals to Thailand by Nationality 2009-2011
(Source of Data: Immigration Bureau, Police Department, Thailand)

According to statistics from the Immigration Bureau, before 2012, China ranked only behind Malaysia as the second largest source of inbound tourists for Thailand. (Table 3)

Rank	2007	2008	2009	2010	2011
1	Malaysia	Malaysia	Malaysia	Malaysia	Malaysia
2	Japan	Japan	Japan	China	China
3	Korea	Korea	UK	Japan	Japan
4	China	China	China	UK	Russia
5	UK	UK	Laos	Korea	Korea
6	USA	Australia	Australia	India	India
7	Australia	USA	USA	Laos	Laos
8	Singapore	Laos	Korea	Australia	Australia
9	Germany	Singapore	India	Russia	UK
10	India	Germany	Germany	USA	USA

Table 3: Top 10 of Tourist Market for Thailand by Nationality from 2007 to 2011

(Source of Data: Immigration Bureau, Police Department, Thailand)

2.1.3 Great popularity of “Lost in Thailand”: greatly promoting Chinese tourists to visit Thailand

According to statistics from the Tourism Authority of Thailand, the number of Chinese tourists to Thailand was slightly greater than Malaysian tourists in 2012, thus making China the greatest origin of foreign tourists. The number of Malaysian tourists accounted for 11.43% of the total foreign tourists of Thailand, while Chinese tourists accounted for 12.47%.

Moreover, ever since the release of “Lost in Thailand” on December 22, 2012, influenced by the film, the number of Chinese tourists visiting Thailand has undergone a sharp increase, thereby making China the greatest source of foreign tourists for Thailand by absolute number. **(Table 4)**

Nationality	2012		2013	
	Number	Share (%)	Number	Share (%)
China	2,786,860	12.47	4,637,335	17.47
Malaysia	2,554,397	11.43	3,041,097	11.46

Table 4: International Tourist Arrivals to Thailand by Nationality 2012-2013
(Source of Data: Immigration Bureau, Police Department, Thailand)

Experiencing a sudden increase in the Spring Festival in 2012, the number of Chinese tourists visiting Thailand continued to rise in 2013 and 2014, thus making Thailand China's largest overseas tourist destination.

2.2 General situation about Chinese films made in Thailand before "Lost in Thailand"

Although China's largest overseas tourist destination, Thailand has not been a top choice for the location to shoot Chinese films. "The Big Boss" is the first Chinese (Hong Kong) film that found locations to shoot in Thailand in 1971. Bruce Lee, in the starring role in this film and also a Chinese legend, traveled to Thailand for location shooting. The "Duel of Fists" was another film that was shot with some scenes in Thailand in 1971. Local scenes of Thailand increased the visual enjoyment of this film, but did not make the Chinese people know more about Thailand as the scenes just accounted for a small proportion of the film. Into the 21st century, a growing number of Chinese films have some location shots in Thailand. According to data provided by the Tourism Authority of Thailand, during the ten years from 2005 to 2014, the number of Chinese films that were shot in Thailand showed a rising trend, although the total number was still far lower than those from Japan, Korea and India in Asia, and even the faraway USA. (Table 5)



“The Big Boss” 1971

Year	Japan	India	Korea	China	U.S.A.	Hong Kong	Australia	Taiwan	Europe	Other	Total
2005	165	44	26	5	22	24	20	6	105	75	492
2006	142	72	42	21	21	21	27	1	77	67	491
2007	154	92	39	8	22	25	18	6	102	57	523
2008	134	123	26	8	25	23	10	3	106	68	526
2009	108	108	27	16	25	20	8	10	96	78	496
2010	123	128	41	22	22	24	8	16	91	103	578
2011	113	107	47	33	35	24	15	9	119	104	606
2012	149	125	33	24	27	37	6	1	105	129	636
2013	140	150	29	29	34	38	22	7	112	156	717
2014	57	54	15	23	16	14	8	1	69	87	344

Table 5: Countries and Number of Foreign Productions Filming in Thailand 2005-July 2014
 (Source of Data: Immigration Bureau, Police Department, Thailand)

Judging from the film content, it can be seen that although many well-known Chinese directors have chosen Thailand as places for location shooting, they have not set any film stories in Thailand. For example, “In the Mood of Love” (2000) shot by the director Wong Karwai in 2000, “Protégé” (2007) by Derek TungShing Yee in 2007, and “The Storm Warriors” (2009) by brother directors Oxide Pang Chun and Danny Pang, who once shot a series of Thai ghost films including “The Eye” (2008), “Go LA LA Go” (2010) by Xu Jinglei, have only a few screen shots on location in Thailand, but do not show much of the image of Thailand. Since 2010, due to the positive impact of “Lost in Thailand”, the number of Chinese films using locations in Thailand has grown, but none of them have been able to copy the big success of “Lost in Thailand”. Examples are “The White Storm” (2013) by Benny Chan and the New Year film “Bring Happiness Home” (2013).

Film is a product of the cultural industry. The Thai government has been trying to popularize the concept of “Thai” by encouraging film makers.

In 2015, The Thailand Film Office, Department of Tourism, Ministry of Tourism and Sports, is organizing the Thailand International Film Destination Festival 2015 (TIFDF2015) that is set to promote the 12 charming provinces that the Tourism Authority of Thailand (TAT) recommends tourists not-to-miss when they are in the kingdom.

H.E. Kobkarn Wattanavrangkul, Minister of Tourism and Sports said, “This year, the Thailand International Film Destination Festival marks its 3rd anniversary and will be showcasing the kingdom’s 12 hidden gems as the new shooting locations for international films. This is in line with the government’s policy to promote the preservation of Thai traditions and cultures under the “2015 Discover Thainess” campaign that emphasizes the country’s unique cultural assets and the Thai way of happiness to be passed on to international visitors.”(TATnews, Feb. 2015)

Given the impact of “Lost in Thailand”, on January 12, 2015, the Thai National Film and Video Commission convened a meeting and passed a proposal to reduce or exempt taxes, including individual income taxes and import tariff, on actors and enterprises that come to Thailand to shoot films. This was done in order to attract more countries to shoot films in Thailand, bring substantial revenues to Thailand and promote Thai tourism in foreign countries.

The National Film and Video Committee has made the following resolutions to enact tax deduction and exemption policies on the film and video industry. Firstly, film actors are exempted from individual income taxes. These preferential policies is applied to people who settle down in foreign countries, found film companies according to foreign laws or hold stocks of foreign film companies, and gain revenues by shooting foreign films. Secondly, individuals and enterprises donating money to the Culture Promotion Foundation are exempted from part income taxes. The exempted tax amount of an individual or company is equal to the amount of money or value of goods that this individual or company donates, so as to encourage more individuals or companies to donate money or goods to Thai Culture, so as to preserve the Traditional Thai Art and raise more funds for culture promotion. Thirdly, films are exempted from import tariffs on screen shots in location in Thailand. Import tariffs on developing film strips of foreign films shot in Thailand are also reduced from 30 baht to 1.5-10 baht per meter. Moreover, import tariffs on shoot cameras of foreign films are also reduced. (UDNBKK, 15th ,Jan, 2015)

Can such policies truly promote Chinese films to go to Thailand for location shooting? The answer is “not sure”. In an interview from a reporter of the International Business Daily, Ms. Gao from a Chinese film company said that these policies could not produce any impact on Chinese film crews in Thailand. On the one hand, in the location shooting in foreign countries, expenditures on board and lodging account for a large proportion of overall expenditures, and costs on board and lodging do not fall into the scope of tax deduction and exemption policies. On the other hand, the third policy is the only one that seems to be able to attract foreign films to shoot in Thailand. However, in fact, this policy has no actual effect because directors mostly

choose to develop film strips in their own countries. At present, “Thailand” as a topic has been used indiscriminately in the film industry. Few film crews take the initiative to go to Thailand for location shooting unless investors ask for it. Thailand is different from other countries in management of the film industry. In China, the State Administration of Press, Radio, Film and Television of the People’s Republic of China is responsible for managing and approving films to be released to the public. In some cases, content of some films should be examined and approved by the Ministry of Culture. However, in Thailand, the Ministry of Tourism is responsible for doing all these things. “It is quite obvious that these policies are enacted to drive the development of the Thai tourism industry”. (Global Times, 30th, Jan, 2015)

It is unknown whether more Chinese films will choose to follow “Lost in Thailand” to go to Thailand for location shooting. Undoubtedly, “Lost in Thailand” is the film with most depictions of the “Thai Image” in Chinese film history. Furthermore, as a box office champion among Chinese films, “Lost in Thailand” has created a record that will be hard to break in the future.

2.3 Overview of “Lost in Thailand”

The Chinese name of “Lost in Thailand” is “泰囧 (Tai Jiong)” which can be literally translated as “embarrassing things happened in Thailand”. This film was compiled, directed and acted by Xu Zheng, who reproduces various “embarrassing things” that he encountered on his Thai travels. The story is about three people from different social backgrounds and classes. Xu Lang (acted by Xu Zheng) is a successful business person who spent five years inventing a magical product called “yuba (supergas)”. Gao Bo (acted by Huang Bo), the classmate and also partner of Xu, wants to sell this invention to a French company. However, Xu Lang strongly disagrees, as he hopes to make in-depth development and research of this product so as to popularize “yuba” and get more return in the future. The two people express their respective views and engage in endless debates, but come to no consensus. As they hold the same proportion of shares in their company, the only way for them to win is to get the authorization of Zhou Yang, the largest shareholder of their

company. Upon knowing that Zhou Yang is in Thailand, Xu Lang immediately set out to find Zhou Yang. Gao Bo places a tracking device on Xu Lang and follows Xu Lang to Thailand. On the plane, Xu Lang meets Wang Bao (acted by Wang Baoqiang), the owner of a scallion pancake store from the underclass. Xu Lang tries many ways to get rid of Gao Bo through Wang Bao. However, Xu Lang does not succeed, and Wang Bo finally turns into the “personal nanny” of Xu Lang. When the three main characters arrive in Bangkok at the same time, the humorous story starts in Thailand full of exotic atmosphere.

After a series of tracking and anti-tracking, and tricking and anti-tricking, the contradictions and coincidences of the three main characters are displayed against the background of Thailand, pushing the film story to the climax. At last, neither Xu Lang nor Gao Bo successfully achieves their goal of winning “youbu”. However, this is not important. In Thailand with exotic settings, the Chinese culture collides with the Thai culture, and people from different social backgrounds have intimate contact with each other in order to create comic events in the film. What is left with the audience is the “Thai Image” which is amazing for the audience, rather than the story.

2.4 Several significant “Thai images” in this movie

According to a rolling on-piece analysis of “Lost in Thailand”, it can be seen that in this film, which lasts for about 100 minutes, (the scene of meeting a ladyboy in a temple was cut before this film was shown in China), less than 10-minute screen time was shot in China, and the rest of the film was made in Thailand. Therefore, nearly every frame is consciously or unconsciously showing a “Thai Image”. Shots intensively and deliberately depict the “Thai Image” are quite extensive and drive the line in the story. (APPENDIX A)

2.5 Lost and Found

2.5.1 *The “Lost” in Film and the “Lost” in reality*

In the film, two main characters Xu Lang and Gao Bo go to Thailand for “youba (super gas)” with which they can get money and power. And these two things seem like the only purpose what they are pursuing as business men. After they arrive Thailand, the interaction between two different cultures makes them feel bit “lost” in an unfamiliar place where is full of exotic atmosphere. This “lost” is not just about the realistic situation, like troubles they suffered: lost of passport, get lost in traffic, get lost on the way to temple. But also talk about the lost of their values. The brand new cultural environment, such as the purity of religion, the friendly and simple-minded local Thai people, the slow and enjoyable pace of Thai life, start to make influence to their ideas about the life that they have been living. By the surrounding of new cultural environment, what they deeply believe in seem like not that important and attractive anymore. At the same time, this kind of “lost” comes to their hearts and makes them begin to doubt about money and power that they have been seeking all the time.

From the film to reality, the interaction between Thai culture and Chinese culture is happening all the way while Chinese tourists make their trip to Thailand. According to the survey, scenes about Thai Buddhism and the third gender make most of Chinese audiences feel impressive and funny. (figure14, figure15) When Chinese tourists see something that totally different with their cultural experience, it makes them feel curious, exciting, and also “lost”. If we take look at Chinese culture, the issues about religion and third gender have never been extensively and unlimitedly mentioned. These kinds of topics are not completely free to emerge in Chinese culture. By the understanding of this, the feeling of “lost” from Chinese tourist can be traced as the “lost” in China in some ways.

2.5.2 *“Lost in Thailand” or “Lost in China”?*

In the film, Xu Lang as a business man is driven by wealth and power. With strong sense of ego, he looks down and keeps distance with Wang Bao who is in different social class with him. He pays more attention to the values of fame and gain, but less to family and the value of life. By the influence of Thai culture, he walks out from the “lost” to “found”, he have found something which is really important and deserved to be seeking in his life—love and dream. At the end of film, he gives up “youba” which had ever been the one and only for him, come back to peoples he loves and helps WangBao to achieve his dream.

This is the process of “Lost and Found” for Xulang in the film. For Chinese tourists, this is also happening during their trip. They visit a place which with different culture. They have found something they have never experienced before, such as religion, third gender and so on. These aspects of culture have been lost in China but found in Thailand. If we look from the scarcity of culture, “Lost in Thailand” can be probably interpreted as “Lost in China”

From the perspective of cultural communication, no matter the “Lost and Found” in film or in reality, both of them are basing on the interaction of two different cultures. “Lost in Thailand” or “Lost in China”, they are all the “Lost” which is happening in cultural communication. Thai is to say, Found the differences in another culture, see the Lost of them in our own.

2.6 **Lost in intercultural communication**

The entire story of “Lost in Thailand” was created based on “outbound travel” to Thailand. However, from the depiction of “Thai Images” in the film, it can be seen that “Thai images” in the eyes of Chinese people is different from the eyes of Thai people. In “outbound travel”, as a kind of cultural communication activity, cultural shocks and misunderstanding appear frequently.

2.6.1 What is “Intercultural”?

The word “intercultural” is similar to two other English words – “cross-cultural” and “trans-cultural” – but reflects different perspectives. “Cross-cultural” refers to the crossing of one culture to another culture, stressing static horizontal comparisons or contrasts. “Trans-cultural” mainly refers to the transformation of a cultural to another culture, implying abandonment of one culture and integration into another culture. “Intercultural” is a dynamic concept which refers to the interaction between different cultural groups. That is to say, in the process of intercultural communication, different cultures launch dialogues and communication and show mutual respects to make equal interactions, so as to make cultural sharing become possible. Therefore, it is more suitable to use the term “intercultural” to describe “outbound travel”, as it can reflect “mutual” relations between the two parties involved so as to build a cultural bridge or create a “two-way perspective”, thus increasing interaction between cultures. Moreover, “intercultural” can describe relationships between the two cultural groups – China and Thailand – from curiosity, to mutual understanding and communication. (Liao 2013)

“Lost in Thailand” tells a story occurring mainly in Thailand. In this typical field for intercultural communication, The film represents Thailand as a typical field of intercultural communication, via its location such as the international airport, hotels, cultural attractions, such as temples, and some cultural symbols, ladyboys, elephants, the Songkran Festival, etc.. In this example of intercultural communication, the main communication subjects include Wang Bao, Xu Lang, Gao Bo and Thai locals. Communicative languages include Thai, English and Chinese. Communicative events are travel and looking for Lao Zhou. Logical relationships between the three main characters are interactive networks between Wang Bao, Xu Lang, Gao Bo and Thai locals that are full of cooperation, competition and confrontation. The intercultural language communicative skills, the lack of intercultural awareness and collision of different thinking modes are uncovered in this story. Therefore, intercultural characteristics are quite distinct in this film.

“Intercultural” can be used to describe relationships between cultures and religions within a country and also different countries. Outbound travel refers to sightseeing, resort leisure and involvement in tourist activities. At a superficial level, outbound travel simply refers to sightseeing in foreign countries. But it also refers to a process in which tourists experience exotic cultures and get involved in intercultural communication in foreign sightseeing places. Tourists, with their respective cultural attributes, move close to exotic cultures and interact with exotic cultures through basic necessities of life, shopping and entertainment. In particular, the ever-developing cultural tourism enables tourists to get more involved in rich activities in sightseeing places, such as the Songkran Festival and the Loy Krathong Festival of Thailand. Tourists get involved in activities of foreign sightseeing places to integrate into local cultural atmosphere, which can not only help to broaden their horizon and enrich their experiences, but also enhance intercultural communication and understandings. Therefore, outbound travel has distinct intercultural coloring. (Liu 2013)

2.6.2 Impact of intercultural communication on “Thai Image”

In the course of intercultural communication, what you see may not be objectively true, but an outcome of strong impacts from “egocentrism” and “cultural stereotypes”. “Egocentrism” and “cultural stereotypes”, as two features of intercultural communication, are the root causes of communication barriers between two cultural groups. In this film, many behaviors of the main characters clearly reflect the two features of intercultural communication and can explain why the audience in China and Thailand show different degrees of acceptance of this film. (Liao 2013)

Egocentrism in Intercultural Communication

Egocentrism is a term in psychology. According to egocentrism, oneself is taken as the center to explain the world and deal with things. In the process of intercultural communication, egocentrism derives into cultural centralism and national or group centralism. It is quite hard to form a two-way perspective in egocentrism. Therefore, egocentrism prevents people in one cultural group from realizing critical understanding and acceptance of another culture, and reflect on their own culture. Opposite to cultural equality awareness and cultural diversity awareness, egocentrism is a manifestation of a lack of intercultural awareness. Therefore, egocentrism sets obstacles for people to make cultural empathy and integration and deal with things in a flexible way. (Liao 2013)

In “Lost in Thailand”, Wang Bo shows distinct egocentrism. He sees things and communicates with others in his own perspective and manner. The camera is a tool of great symbolic significance. Wang Bao carries it with him at all times. Ever since he gets off the plane in Bangkok, he takes pictures wherever he goes, as if he was crazy. Xu Lang even tells others in the same caravan with gestures that Wang Bo is mentally ill. The camera not only helps to record the Thai travel of Wang Bao, but also reflects his perspective. He takes photos of himself rather than exotic scenes and foreign people in Thailand. In addition to taking his own photos by himself, Wang Bao also asks other people to take his photos. This behavior reflects his egocentrism. This behavior coincides with his straight style of words and deeds. For example, he speaks loud and deals with things in a less flexible way. In particular, he creates a tremendous uproar in a temple that reflects his egocentrism as he does not observe the surrounding environment and people, but does things in his own way. In an exotic culture, Wang Bao lacks the ability to reflect on his own thinking and behavior, so no interference is made into his inappropriate words and deeds. He does not realize his inappropriate behavior in the exotic culture, which is a typical manifestation of a lack of intercultural awareness.

Cultural Stereotype in Intercultural Communication

Stereotyping is a psychological product of the perception process in which things in the external world are simply classified into several categories. The cultural stereotype is an overly simplistic image of an exotic culture formed by one cultural group from its own cultural perspective. For example, in the minds of people in many cultures, Americans are wealthy, casual and hedonistic, while the British are conservative, polite and economical. Jia Yuxin believes that cultural stereotype is a mindset and a set of beliefs held by people in a culture or group. In short, the cultural stereotype is a neutral concept, with both positive and negative aspects. It can not only help people to summarize features of exotic cultures and figure out differences between exotic cultures and their local cultures, but also may cause overgeneralization, ignore individual differences in cultural groups and form an overly simplistic and generalized perception, thus resulting in misunderstanding and even causing cultural biases. (Liao 2013)

In the film “Lost in Thailand”, many parts of the dialogue reflect the existence of cultural stereotypes, which is also a manifestation of a lack of intercultural awareness. For example, in the film, a taxi driver says: “The Chinese people are most hurried” and Xu Lang says: “Thais are less hurried.” Xu Lang tells Wang Bao that “all beauties in Thailand are ladyboys”. All of these are outcomes of overgeneralization and typical manifestations of cultural stereotypes.

In other countries, Chinese outbound tourists are a distinct group which causes many misunderstandings and contradictions, although bringing considerable tourist income. In many instances, the lack of intercultural awareness by Chinese tourist makes people in other countries speechless. They show low cultural qualities and little respect for local cultures, which creates various negative impacts, thus leaving cultural mindsets in exotic cultures. For example, according to a survey, Thailand tour guides generally believe that Chinese tourists often speak loud and are prone to quarrels; American tour guides feel that Chinese tourists tend to spit, make noise and throw garbage everywhere in public; Japanese tour guides reveal that Chinese tourist have no awareness of public health, as they usually refuse to take off their shoes in

places where slippers are required to wear, and tell with great confidence that they also do this in China. In fact, such behavior by Chinese tourists is not just related to their cultural quality, but clearly reflects their lack of intercultural awareness. These phenomena are caused by the impact of cultural ideas, social mentality, social environment and other factors. Once formed, it is quite hard to change cultural stereotypes within a short time. Therefore, individual behavior tends to have some effect in exotic cultures. The film “Lost in Thailand” has easy-to-understand content and funny plots. Moreover, the story is quite close to real life; therefore this film is in line with the psychological needs of the masses. From the perspective of intercultural communication, this film shows the loss of intercultural communication in an outdoor travel, thus provoking more thinking about the behavior of Chinese people in exotic cultures.

2.7 Related researches about “Lost in Thailand”

As the highest-grossing film in the Chinese film history, “Lost in Thailand” has certainly aroused extensive attention from the Chinese domestic academic world. However, due to limitation of the film, although it has been released in overseas regions, the reaction cannot compare with that in China. Therefore, in studies of this film, Chinese scholars are the majority. Studies of this film in domestic academic circle are mainly concentrated on the content of the film, including the plot arrangement of “Lost in Thailand”, analysis of characters’ social level, semiology and cultural transmission of Lost in Thailand. “Interpretation of ‘Lost in Thailand’ from the Perspective of Expecting View” of Xu Jinzhuan and Li Huaixian, “Viewing Revelry of Mass Culture from ‘Lost in Thailand’ of Ba Dan of Communication University of China, “Lost in Thailand” —Reality Concern and Magical Getaway” of Li Qintong and “Interpretation of Semiology in ‘Lost in Thailand’ ” of Yuan Jia are some examples of academic analysis of “Lost in Thailand” from various aspects.

Social value is also an important aspect to evaluate a film apart from the artistic value. The social value of “Lost in Thailand” is mainly reflected in its promotion of the tourism industry of film shooting locations. Some Chinese domestic scholars also have made in-depth research on this field, such as “Viewing Cross-cultural Confusion from ‘Lost in Thailand’ ” of Liao Baiqiu who studied confusion in the film and confusion brought to tourism destinations by the film from the perspective of intercultural communication. “Viewing Film Marketing in Tourism Industry from ‘Lost in Thailand’ and Creative Application Study of Film Marketing in Tourism Industry” of Wen Fang fully analyzed the relationship between film and the tourism industry and the how film and tourism destinations achieve mutual promotion and cooperation, using “Lost in Thailand” as an example.

At present, the study of the artistic value of the film and the study of the social function of Chinese domestic scholars starts from a “Chinese perspective” and interprets this film from a Chinese angle. On the basis of furthering existing research, this study attempts to supplement a missing part in this research field and takes a new look at this film and the social effect brought about by it from the perspective of Thailand, based on Thai people’s viewpoints on “Lost in Thailand”.

Except the researches that are directly concerned with this film, this thesis also referred to some books about Thai film, tourism, mass media and intercultural communication.

Among the research in the subject of Thai film, “Monsters in Contemporary Thai Horror Film: Image, Representation, and Meaning” of Ji Eun Lee took a view of Ghost film, extracted some general monsters (ghosts) that appeared often in Thai culture and interpreted “Thai images” that scenes of ghost film or monsters themselves contained.

Another thesis about Thai film that I referred to is “Film or Flick? Bundit Rittakol’s Youth Films as a Reflection of Socio-cultural Transition in Thailand” of Thanayod Lopattananont. In this thesis, the author analysis most youth films of

director Budit Rittako and did a review of the economic and social transition of Thailand in certain period to find out the inner connection between film and certain social background. In this thesis, scenes that showed social environment were selected out and interpreted into “image of mainstream Thainess” which was mentioned in this thesis.

Among the research in the subject of tourism, the thesis entitled “Problems Concerning Tourism in Thailand Faced by the Chinese from The People’s Republic of China” of Pailin Chernpech gave out a most detailed survey which had been done with Chinese tourists. This thesis investigated the feedback of Chinese tourists from different aspects, such as Thai food, traffic situation, accommodation (hotel), tourist attractions and so on. It also found out some common problems that Chinese tourists met in Thailand and gave some suggestions to improve this kind of situation. It shows the situation of “Thailand tour” in a certain period.

In addition, some books about the relationship between tourism and media were also used as references, such as “The Media and the Tourist Imagination: Converging Cultures” of David Crouch, Rhona Jackson and Felix Thompson. Both tourism studies and media studies were contained in this book, and this book gave a comprehensive presentation about how tourism and media work on each other.

The concept of “intercultural communication” which was mentioned in this thesis was also referred to these three books as follow, “Globalizing intercultural communication: a reader” of Kathryn Sorrells, “An introduction to intercultural communication: identities in a global community” of Fred E. Jandt and “Understanding intercultural communication: negotiating a grammar of culture” of Adrian Holliday.

2.8 Film review

As a channel of cultural transmission, the fact that a movie can bring about tourism development related to shooting scenes is not a new phenomenon. For example, the successful release of “The Lord of the Rings” (2001) has helped New Zealand become a more famous tourist attraction. The showing of “Mission: Impossible - Ghost Protocol” (2011) has promoted tourism to Dubai and some travel agencies and websites have even pushed “group tours themed in Mission Impossible”. Yellowstone National Park and Hawaii in USA, Tibet in China and Mexican Maya civilization core districts that were shown in “2012” (2009) all became places that tourists want to visit. With the release of “Back To 1942” (2012), Minguo Street and Liangjiang International Cinema that appeared in the movie many times have become popular. The influx of tourists to Minguo Street reaches 20,000, and many merchants have opening shops in this area. Before “Lost in Thailand”, “Life of Pi” (2012) directed by Li An not only earned high box office results and won an Academy Award, but also helped created a boom for previously unpopular India tours. (Liqui Wu, 2013, Huanqiu.com)

Similar to “Lost in Thailand”, a Hollywood movie, “The Hangover Part II” (2011), was also shot in Thailand. Due to its similar plot setting and comic element, it is often regarded as the inspiration of “Lost in Thailand” by Western media. However, the global release of this Hollywood movie has not been as successful as “Lost in Thailand” in either box office performance or tourism promotion. Moreover, the Thai media also has had completely different attitudes toward these two movies. A comparison of these two movies indicates that the selection of those aspects of Thai culture transmitted in “Lost in Thailand” seems to be traceable. (Patrick Brzeski, 2013, the Hollywood Reporter)

Furthermore, influenced by “Lost in Thailand”, many Chinese movies have also been shot in Thailand since, including “Love Will Tear Us Apart” (2013), “Conspirators” (2013) and “Bring Happiness Home” (2013).

CHAPTER 3: METHODOLOGY

INTRODUCTION

This thesis aims to investigate the relationship between a movie and tourism of an area. The movie audience and people who travel to this area constitute the most important factors. Therefore, the author mainly employs the survey method to investigate the audience and travelers to detect the relationship between the movie and tourism.

3.1 The research methodology

In this research, a survey was made of more than 100 Chinese Thailand-visiting tourists and more than 100 Thai moviegoers in order to obtain different evaluations of the movie from people of the two countries and the different feelings of the Chinese audience after they have seen the movie and visited Thailand.

3.1.1 Why use the survey and interview method?

Because the movie audience and travelers are not a fixed group, it is impossible to limit their group scope. Therefore, questionnaires were distributed randomly in order to cover the movie audience and travelers with different backgrounds.

3.2 Collection of data

3.2.1 Preparations of questionnaire

In connection with the collection of the data for the Thai audience, it was difficult to find sufficient numbers of Thai people who had seen “Lost in Thailand” because the movie was removed from the theatre chain in 2013. Therefore, in July 2015, the researcher showed this movie on a small scale and made a survey. I organized 10 Thai viewers aged 20 to 40 and invited them to watch the movie at the Thailand Culture and Design Center. After they watched the movie, I sent out the first

version of the questionnaire for the Thai audience and raised several questions to interview them. However, after the questionnaires were collected, both my advisor and I found that the sampling size (10) was too small and the data results could not well reflect the facts. Therefore, the first questionnaire survey needed to be revised.

Then I decided to conduct a survey of around 100 respondents and enrich the questionnaire hoping that the 100 respondents could fully represent the research objective from different backgrounds, thereby eventually getting objective results.

It was much easier to design the survey for Chinese tourists. Because “Lost in Thailand” had significant a box office success in China, almost all tourists travelling to Thailand have watched this movie through different channels. As this movie had most of its setting in Chiang Mai, the author contacted Chinese travel agencies to distribute questionnaires to tour groups to Chiang Mai in expectation of investigating the reaction to the movie and Thailand’s tourism by Chinese tourists who had watched this movie and completed their travel in Chiang Mai.

3.2.2 Questionnaire Design

The author followed the same logic and framework to design the two questionnaires for the Chinese tourists and Thai audience.

The questionnaire for Chinese tourists was composed of four parts, with a total of 19 questions. (**Table 6**)

Part	Questions	Topic	Purpose
Part 1	4 Questions	General Information	Obtain basic information of respondents
Part 2	9 Questions	Overall Evaluation of “ <i>Lost in Thailand</i> ”	Gain an overall evaluation of the audience for this film in terms of its screenplay, theme, performance, technology and other aspects.
Part 3	5 Questions	Multiple-choice Question about ‘Thai Image’ in the movie	Summarize 7 key Thai images in the movie; investigate Chinese tourists’ views on Thai images, especially a comparison of their Thai images before and after traveling to Thailand.
Part 4	1 Question	Chinese tourists’ views on the movie and the effect on driving tourism	Extend from the movie to tourism to figure out how strong the power of this movie to drive Chinese tourists to choose Thailand.

Table 6: Questionnaire Guide of Chinese Tourists

The questionnaire designed for the Thai audience had four parts, including 20 questions. (Table 7)

Part	Questions	Topic	Purpose
Part 1	5 Questions	General Information	Obtain basic information of respondents
Part 2	9 Questions	An Overall Evaluation for “ <i>Lost in Thailand</i> ”	Gain an overall evaluation of the audience for this film in terms of its screenplay, theme, performance, technology and other aspects.
Part 3	5 Questions	Multiple-choice Question about ‘Thai Image’ in the movie	Summarize 7 key Thai images in the movie; investigate the Thai audience’s views on Thai images portrayed in the Chinese movie
Part 4	1 Question	Thai audiences’ views on the movie and the effect on driving tourism	Extend from the movie to tourism to figure out how strong the Thai audience feels the power of the movie to drive tourism of Thailand.

Table 7: Questionnaire Guide of Thai Audiences

3.2.3 Working language and place

Two versions of the questionnaires were designed and distributed. One was for Chinese tourists, written in Chinese, while the other one was for the Thai audience, written both in Thai and Chinese.

3.2.4 Distributing of questionnaire

The questionnaire for the Thai audience was distributed on Facebook and Twitter in the form of a Tencent e-questionnaire. 50 copies of the questionnaire for Chinese tourists were distributed on Weibo and WeChat in the form of a Tencent e-questionnaire, while another 50 copies were distributed randomly by Chiang Mai tour guides to tourists.

3.3 Data analysis

A total of 117 valid questionnaires distributed to the Thai audience were received and data from each question was analyzed through system functions.

Questionnaires for Chinese tourists were provided in two forms: electronic and paper. Paper questionnaires were manually entered into electronic questionnaires and information from each question was analyzed automatically through system functions. A total of 103 questionnaires were eventually evaluated.

CHAPTER 4: RESEARCH FINDINGS

INTRODUCTION

The purpose of this chapter is to present the findings from the survey.

4.1 Survey results of Chinese tourists

4.1.1 General information of Chinese tourists

In this part of the questionnaire, questions were asked to gather general information on the Chinese Thailand-visiting tourists, including their age bracket, gender, education background and the number of times visiting Thailand. Among the 103 respondents of Chinese Thailand-visiting tourists, respondents under age 18 accounted for 1.9% (2); respondents 18 to 30 accounted for 61.1% (63); respondents 30 to 40 accounted for 31% (32); and respondents above 40 accounted for 5.8% (6). (Figure 1)

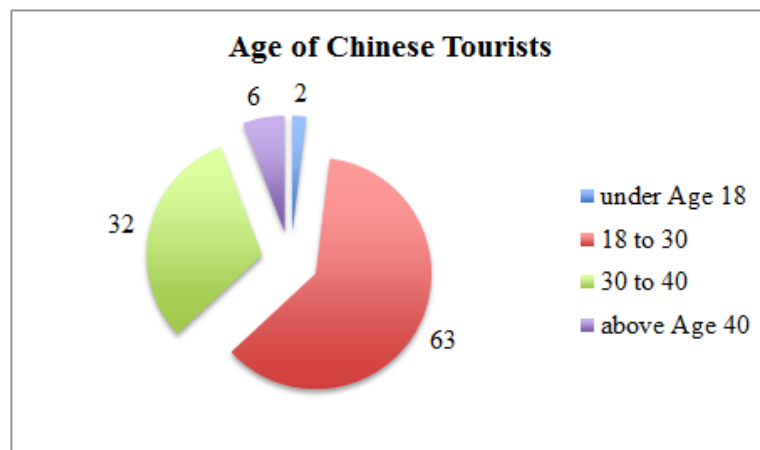


Figure 1: Age of Chinese Tourists

In terms of the gender distribution of Chinese tourists, 27 of respondents were male, accounting for 26.2% of the total, and 76 were female, accounting for 73.8% of the total. (Figure 2) In terms of education background, lower than college accounted for 5.6 % (6); undergraduate accounted for 74.7 % (77); graduate accounted for 16.5% (17); and higher than graduate accounted for 2.9% (3). (Figure 3)

In terms of the number of times visiting Thailand, respondents who visited Thailand for the first time accounted for 72.8% (75); and respondents who visited Thailand many times accounted for 27.2% (28). (Figure 4)

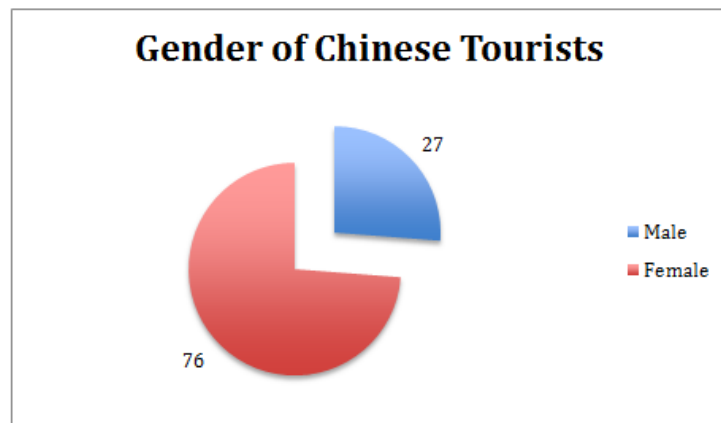


Figure 2: Gender of Chinese Tourists

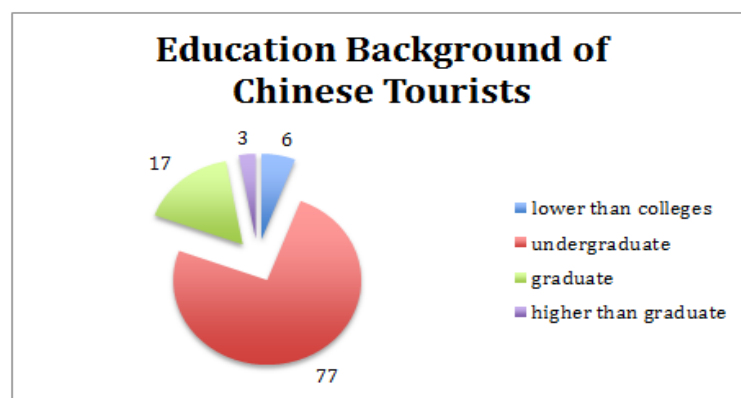



Figure 3: Education Background of Chinese Tourists


4.1.2 Feedback of Chinese tourists on their overall satisfaction with “Lost in Thailand”

In this part of the questionnaire, nine questionnaires were designed to collect feedback from Chinese tourists on their overall satisfaction with “*Lost in Thailand*” in terms of its screenplay, theme, performance, technology and marketing, based on a 4-point scale, with 4 points representing “strongly satisfied”, 3 points for “satisfied”, 2 points for “just ok”, 1 points for “dissatisfied” and 0 point for “strongly dissatisfied”.

The overall satisfaction with this movie was calculated based on the questionnaire results.



Strongly Satisfied	assigned	4 points
Satisfied	assigned	3 points
Just Ok	assigned	2 points
Dissatisfied	assigned	1 points
Strongly Dissatisfied	assigned	0 point



To investigate satisfaction of Chinese tourists with the movie screenplay, two questions were raised. One was: “what do you think of the fun of this movie as a comedy?”. 64.1% of respondents chose “strongly satisfied”; 26.2% of respondents chose “satisfied”; 8.7% of respondents chose “just ok”; only one respondent chose “dissatisfied”; no one chose “strongly dissatisfied”. **(Figure 5)**

The other question to collect feedback on the movie screenplay was: “what do you think of the movie’s rhythm, duration and humor?”. This question was asked to investigate whether the audience was satisfied with the story-telling techniques of the movie screenplay. According to the survey results, 64.1% of respondents chose “strongly satisfied”; 27.2% of respondents chose “satisfied”; 6.8% of respondents chose “just ok”; only two respondents chose “dissatisfied”; no one chose “strongly

dissatisfied”. The survey results of this question were generally consistent with the last question. (Figure 6)

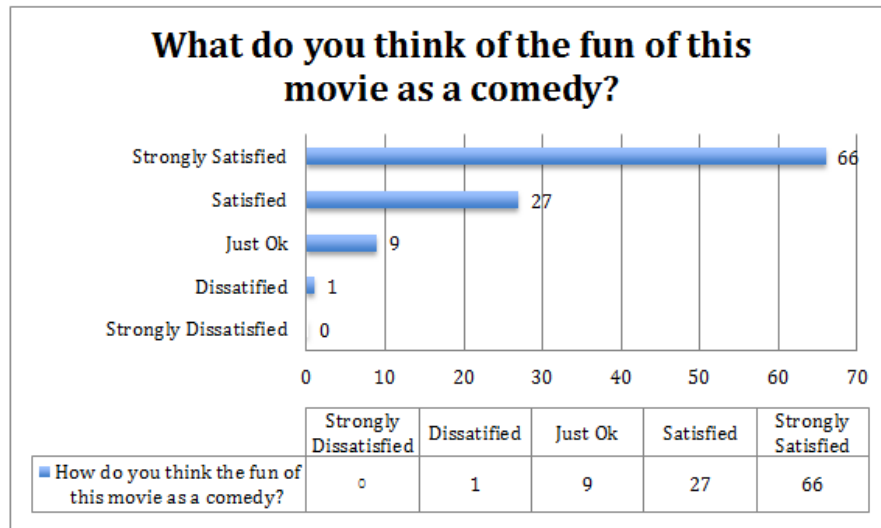


Figure 5: What do you think of the fun of this movie as a comedy?

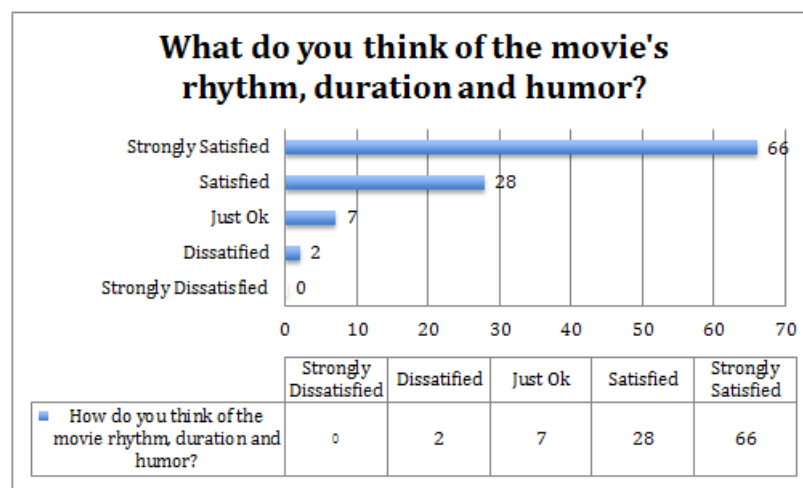


Figure 6: What do you think of the movie's rhythm duration and humor?

In terms of the movie theme, Xu Zheng, the director, the leading actor and also one of the screenwriters of the movie, once said that “*Lost in Thailand*” tried to show two themes under a comedy shell: “family morals” and “dream pursuing”. The survey asked the audience whether they could extract the movie themes from the story

told in the movie. For the question concerning satisfaction with the movie theme, 36.9% of respondents chose “strongly satisfied”, as they could clearly see values propagated in the movie; 35% of respondents chose “satisfied”; 26.2% of respondents chose “just ok”; two respondents chose “dissatisfied” and “strongly dissatisfied”. **(Figure 7)**

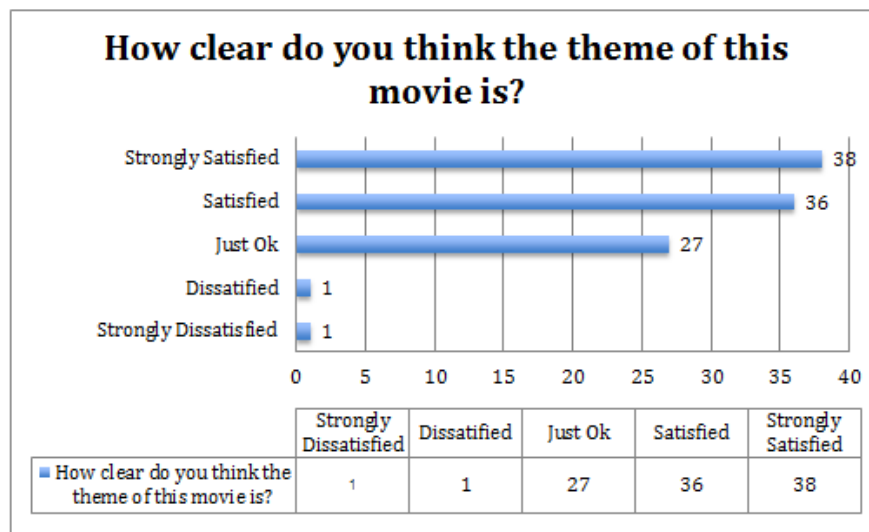


Figure 7: How clear do you think about the theme of this movie is?

There are three main characters throughout “*Lost in Thailand*. In this part, questions were raised to investigate respondents’ satisfaction with the shaping of the three characters in the movie. One question was designed to check whether Chinese tourists believed that the three characters in the movie were vivid and impressive. 72.8% of respondents chose “strongly satisfied”, believing that the three characters were designed to have vivid images and leave deep impressions; 23.3% of respondents chose “satisfied”; 3.9 % of respondents chose “just ok”; no respondent chose “dissatisfied” and “strongly dissatisfied”. **(Figure 8)**

The other question was designed to collect respondents’ evaluation of the performance of the three actors of this movie. 81.6% of respondents chose “strongly satisfied”; 12.6% of respondents chose “satisfied”; 5.8% of respondents chose “just ok”; no one choose “dissatisfied” or “strongly dissatisfied”. **(Figure 9)**

It can be seen that respondents' satisfaction with the image and performance of the three characters was higher than other aspects. The good character setting and performance of actors were indeed an important reason for the movie to win great popularity and break records at the box office.

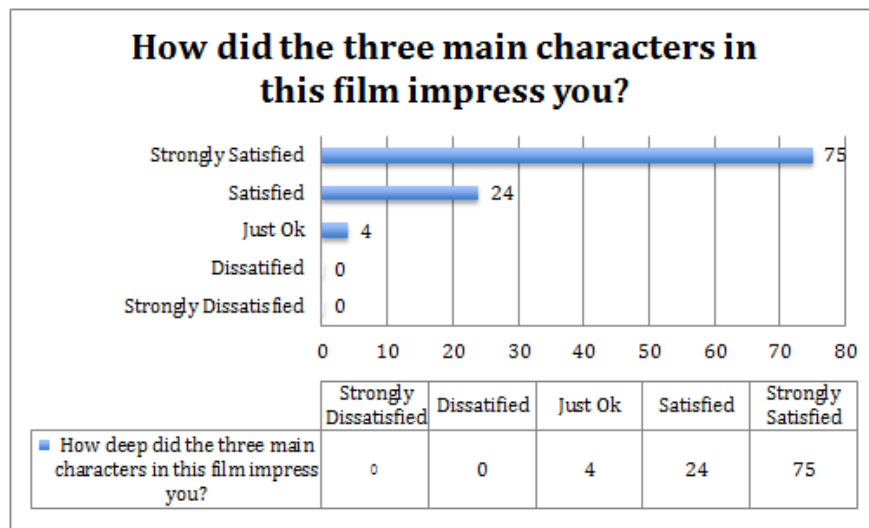


Figure 8: How deep did the three main characters in this film impress you?

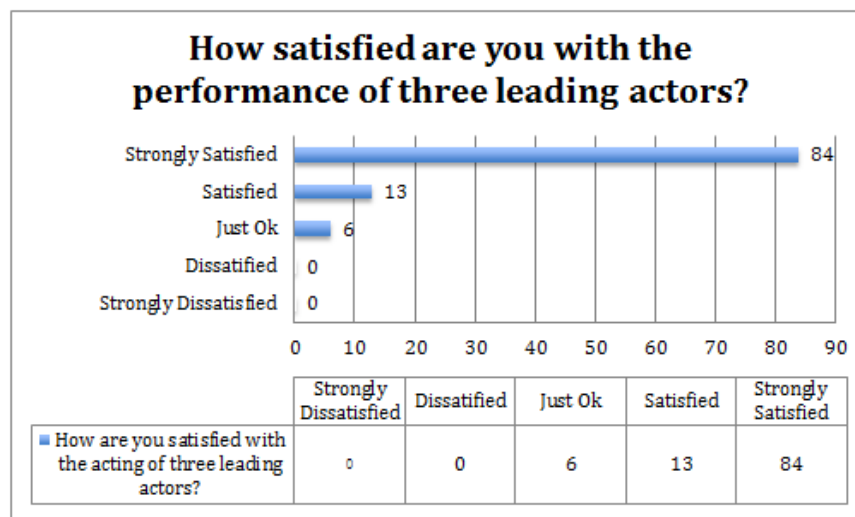


Figure 9: How satisfied are you with the performance of three leading actors?

Two questions were designed to investigate respondents' satisfaction with the technological aspects of this movie. One question was developed to check whether respondents were satisfied with main technological aspects – visual effects, clothing, cinematography, editing, and music. According to the survey results, 50.5% of respondents chose “strongly satisfied”; 36.9% of respondents chose “satisfied”; 12.6% of respondents chose “just ok”; no one chose “dissatisfied” or “strongly dissatisfied”. **(Figure 10)**

Another question was included to collect respondents' evaluation of the “actors' lines” in this movie. 64.1% of respondents chose “strongly satisfied”; 27.2% of respondents chose “satisfied”; 8.7% of respondents chose “just ok”; no one chose “dissatisfied” or “strongly dissatisfied”. **(Figure 11)**

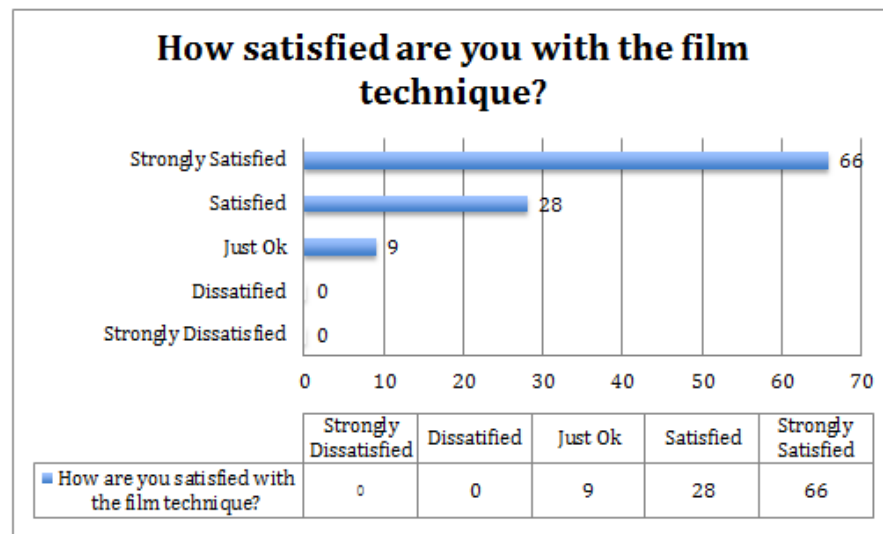


Figure 10: How satisfied are you with the film technique?

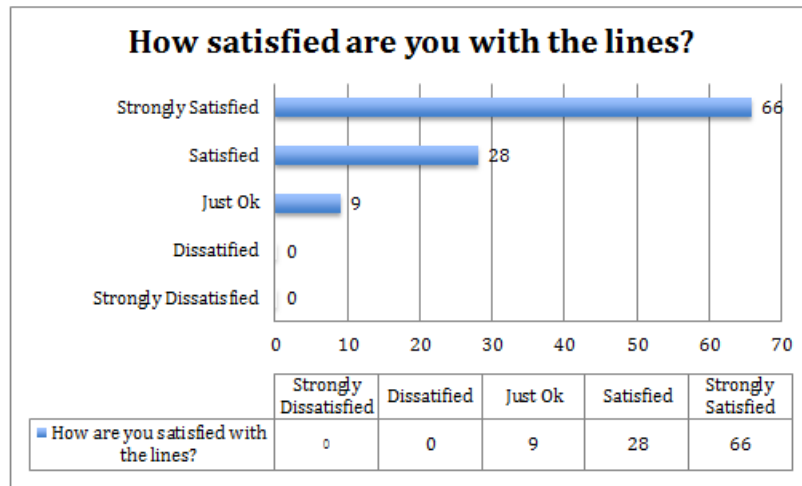


Figure 11: How satisfied are you with the lines?

To investigate respondents' satisfaction with the movie marketing, one question was "what do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?". According to the survey results, 46.6% of respondents chose "strongly satisfied", believing that this movie had a strong appeal to the audience through pre-publicity; 32% of respondents chose "satisfied"; 18.4% of respondents chose "just ok"; no one chose "dissatisfied" or "strongly dissatisfied". **(Figure 12)**

The other question was raised to investigate respondents' ideas of the overseas market expansion of this movie after it broke the record at the box office in China. This question was "what do you think of the box office performance of 'Lost in Thailand' in overseas market after it set a record at the box office in China?". According to relevant survey results, 37.9% of respondents chose "strongly satisfied" and 38.8% of respondents chose "satisfied", showing great confidence in the release of this movie in overseas markets; 16.5% of respondents chose "just ok"; 6.8% of respondents chose "dissatisfied"; no one chose "strongly dissatisfied". **(Figure 13)**

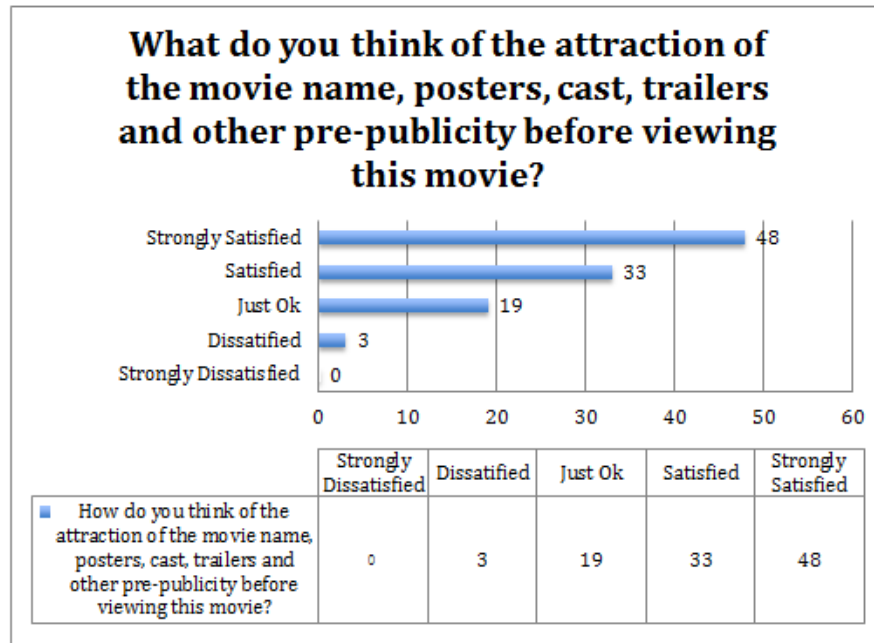


Figure 12: What do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?

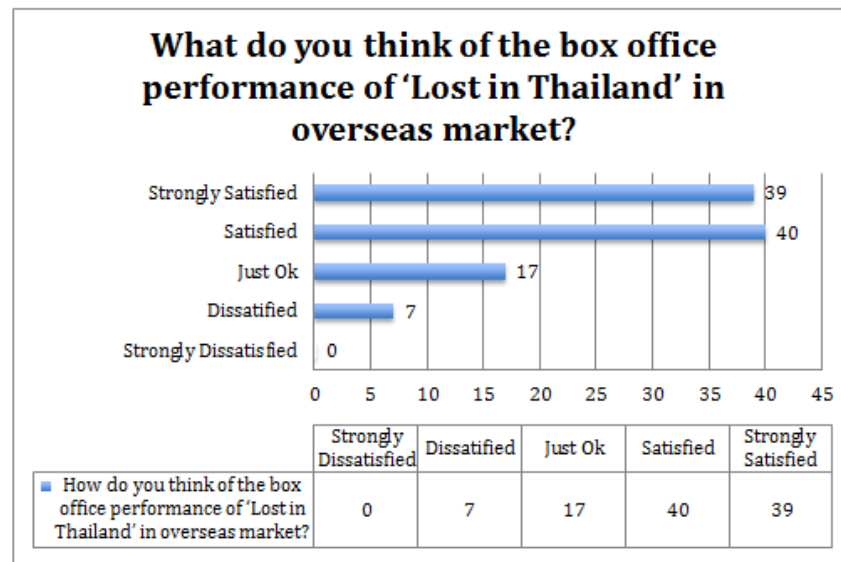


Figure 13: What do you think of the box office performance of 'Lost in Thailand' in overseas market after it made phenomenon at the box office in China?

Based on surveys and points of the above nine questions, it can be seen the overall satisfaction of the Chinese respondents with this movie was 85.5%

4.1.3 Views of Chinese tourists on Thai image in the movie

In this part, “Thai Images” were extracted from the movie and summarized into seven categories: (1) Cityscape and tourist facilities; (2) Third gender; (3) Thai Massage and Spa; (4) Thai Buddhism; (5) Natural Scenery; (6) Thai boxing; and (7) Sex industry. Movie clips about the seven “Thai images” were shown in figures to help Chinese tourists recall the movie. (Appendix B)

In this part of the questionnaire, five questions were raised to investigate the awareness of Chinese tourists of “Thai images” in the movie. Thailand travel of Chinese tourists was divided into three stages: watching the movie, forming a view of travelling to Thailand, and completing their travel to Thailand. Questions were raised to investigate the views of Chinese tourists on the seven “Thai images” in each stage of Thailand travel.

Two questions are designed to investigate the view of respondents on “Thai images” in the movie. One was “which Thai images were the most impressive when you viewed the movie?”. “Thai Buddhism”, “Natural Scenery” and “Cityscape and tourist facilities” were the top three most impressive “Thai images” for Chinese viewers when they watched this film, with selection proportions of 73.8%, 70.9% and 59.2%, respectively. The selection proportion of “Thai Massage and Spa” was 49.5%; 32% for “Third Gender”; 24.3% for “Thai Boxing”; 6.8% for “Sex Industry” which caught little attention of the Chinese audience when people watched the movie. **(Figure 14)**

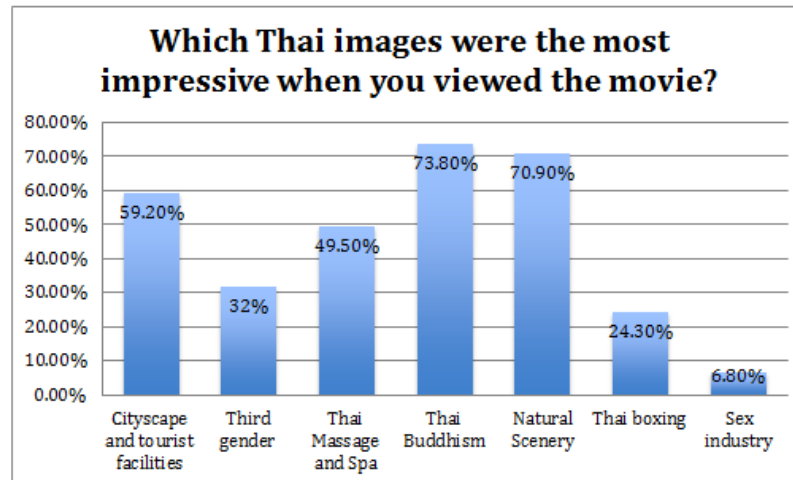


Figure 14: Which Thai images were the most impressive when you viewed the movie?

The other question was “which Thai images were the most funny”. The survey results of this question were completely different from the last question. “Thai Massage and Spa” and “Third Gender” were the top two funniest “Thai images” for Chinese audience when they watched this film, with 56.3% and 55.3%, respectively. The selection of “Thai boxing”, “Sex industry”, “Natural Scenery”, “Thai Buddhism” and “Cityscape and Tourist facilities” were, respectively, 25.2%, 23.3%, 20.4%, 16.5% and 15.5%. (Figure 15)

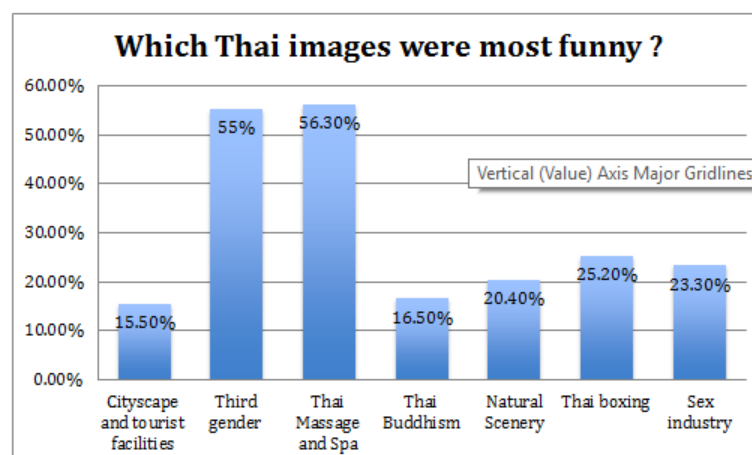


Figure 15: Which Thai images were most funny?

The question “which Thai images gave you the idea to travel to Thailand” was developed to investigate which Thai images attracted Chinese tourists to form an idea of travelling to Thailand.

According to the survey results, with an 81.6% proportion, “Natural Scenery” was the most important Thai image that promoted Chinese tourists to travel to Thailand. With high selection proportions of 65%, 62.1% and 46.6%, respectively, “Cityscape and tourist facilities”, “Thai Buddhism” and “Thai Massage and Spa” also become major “Thai images” attracting Chinese tourists to travel to Thailand. Selection of “Third Gender”, “Thai boxing” and “Sex industry” as the other three Thai images in the movie were 12.6%, 7.8% and 7.8%, respectively. (Figure 16)



Figure 16: Which Thai images gave you the idea of travelling to Thailand?

In the last survey part of “Thai image”, two questions were raised to investigate whether Chinese tourists had new views on the seven “Thai images” after they completed their Thailand travel.

One question was “which Thai images depicted in the movie do you think were greatly deviated from the real ones?”. According to survey results of this question, “Third gender” (with a 34% selection proportion) and “Cityscape and tourist facilities” (with a 33% selection proportion) were considered to be exaggerated and deviated from the real images. With selection proportions of 28.2%, 23.3% and

20.4%, respectively, “Thai Massage and Spa”, “Sex Industry” and “Thai Boxing” were also believed by Chinese tourists to be different from real ones in Thailand. **(Figure 17)**

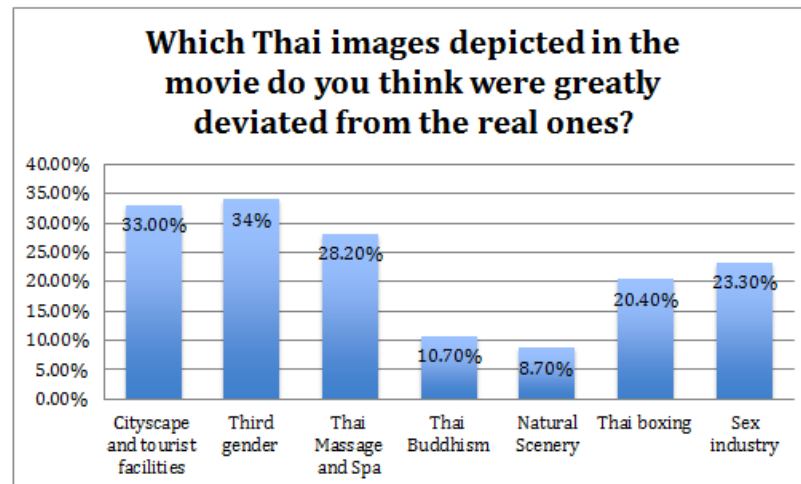


Figure 17: Which Thai images depicted in the movie do you think were greatly deviated from the real ones?

The other question was “which Thai images do you think are vividly and objectively depicted in the movie after your travel in Thailand?”.

According to survey results, with an 80.6% selection, “Thai Buddhism” was believed to be objectively and vividly depicted in the movie. “Thai Massage and Spa” (with a 48.5% selection proportion) and “Natural Scenery” (with a 48.5% selection proportion) were also considered to be objectively shown in the movie. The selection proportions of “Cityscape and tourist facilities”, “Third gender”, “Sex industry” and “Thai boxing” were, respectively, 37.9%, 42.7%, 26.2% and 23.3%. **(Figure 18)**

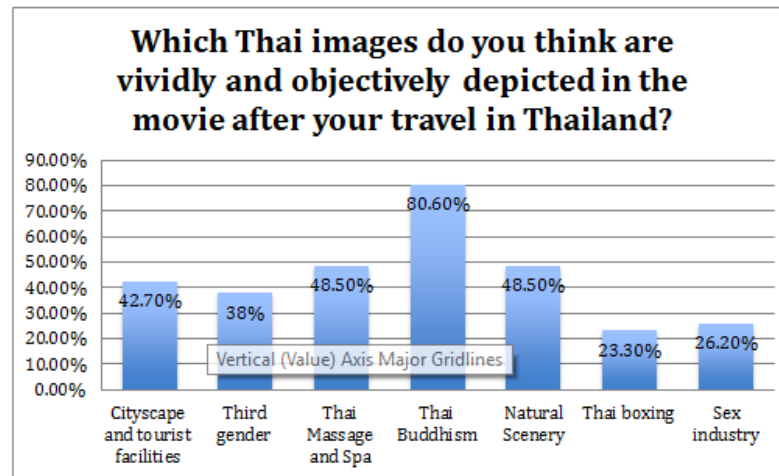


Figure 18: Which Thai images do you think are vividly and objectively depicted in the movie after you travel in Thailand?

Two questions were raised to investigate the views of Chinese tourist on the seven Thai images depicted in the movie. According to the survey results, 83 respondents believed that “Thai Buddhism” was objectively depicted in the movie, while 11 respondents believed that it was exaggerated. 50 respondents believed that “Natural Scenery” was objectively depicted, while nine respondents believed that it was exaggerated in the movie. 50 respondents believed that “Thai Massage and Spa” was objectively depicted in the movie, while 29 respondents believed that it was exaggerated. 44 respondents believed that “Cityscape and tourist facilities” was objectively depicted, while 34 respondents believed that it was exaggerated in the movie. 44 respondents believed that “Third Gender” was objectively depicted in the movie, while 34 respondents believed that it was exaggerated. 27 respondents believed that “Sex industry” was objectively depicted, while 24 respondents believed that it was exaggerated in the movie. 24 respondents believed that “Thai boxing” was objectively depicted in the movie, while 21 respondents believed that it was exaggerated. (Figure 19)

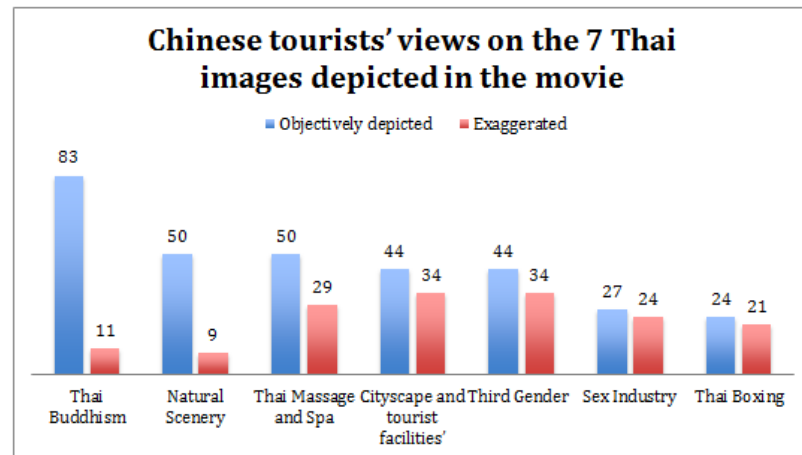


Figure 19: Chinese tourists' views on the 7 Thai images depicted in the movie

4.1.4 Views of Chinese tourists on the effect of the movie on driving tourism

The last part of the questionnaire directly investigated whether Chinese tourists were driven to travel by the movie “*Lost in Thailand*”. According to the extent of driving effects, five options were set: (1) This movie had nothing to do with my decision to travel to Thailand; (2) After watching this movie, I became quite curious about Thailand tourism; (3) few “Thai images” in the movie gave me an idea of travelling to Thailand; (4) I was attracted by many “Thai images” in the movie that produced a great desire to travel to Thailand; (5) I decided to go to travel to Thailand completely triggered by this movie.

The results showed that 30.1% of respondents were attracted by few “Thai images” to form an idea of travelling to Thailand; 28.2% of respondents were attracted by many “Thai images” to get an idea of travelling to Thailand; 25% of respondents were curious about Thailand, after viewing the movie; only three respondents (2.9%) decided to go to travel to Thailand completely influenced by this movie; 19.4% of respondents said that their decision of to travel to Thailand had nothing to do with this movie. **(Figure 20)**

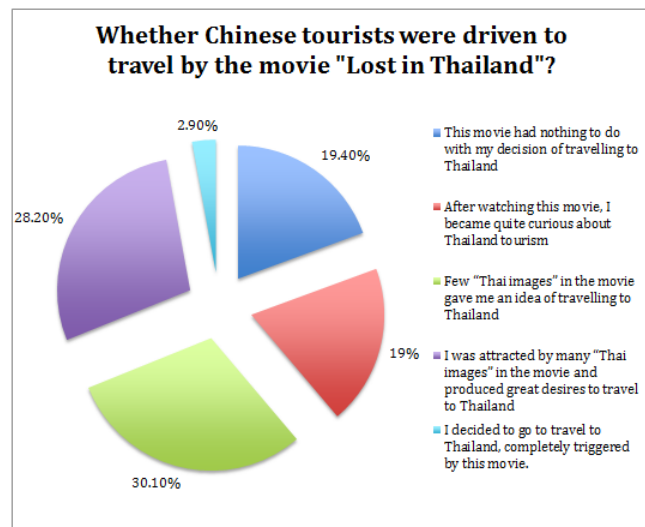


Figure 20: Whether Chinese tourists were driven to travel by the movie "Lost in Thailand"?

According to cross analysis results, among 75 respondents (accounting for 72.8% of the total respondents) who visited Thailand for the first time, only 14.67% of them felt that their idea of travelling to Thailand had nothing to do with this movie. However, among 28 respondents (accounting for 27.2% of total respondents) who visited Thailand for several times, 32.14% of them chose the option that their idea of travelling to Thailand had nothing to do with this movie. Three respondents (2.9% of the total), who believed that "their idea of travelling to Thailand was completely triggered by this movie", were from the group of visiting Thailand for the first time. (Figure 21)

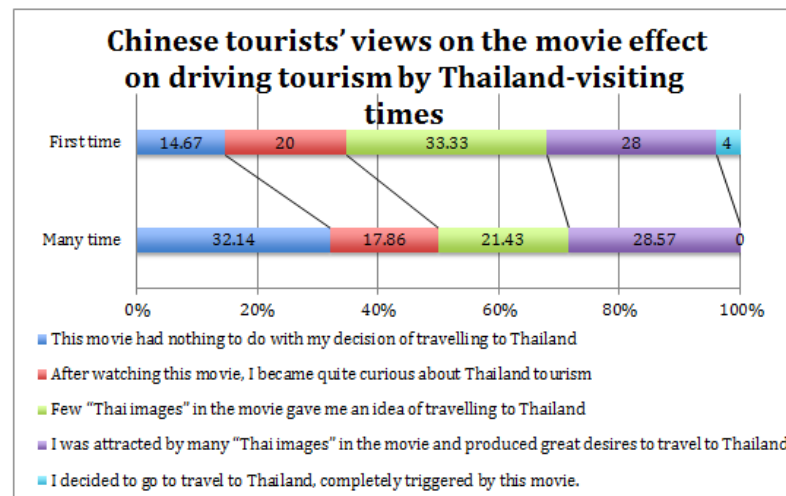


Figure 21: Chinese tourists' view on the movie effect of driving tourism by Thailand-visiting times

4.2 Survey results of Thai audience

4.2.1 General Information of Thai Audience

In the first part of the questionnaire, questions were raised to investigate general information about the 117 Thailand movie viewers who watched “*Lost in Thailand*”, including their age bracket, gender, religion, ancestry (whether they have Chinese ancestors or not) and education background. Among the 117 Thailand audience respondents, respondents under the age of 18 accounted for 0%; respondents 18 to 30 accounted for 56.4% (66); respondents 30 to 40 accounted for 35.8% (42); respondents above 40 accounted for 7.6% (9). **(Figure 22)**

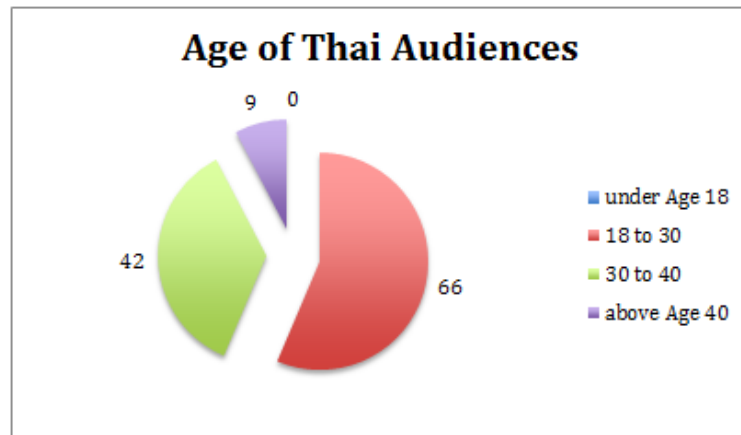


Figure 22: Age of Thai audiences

In terms of the gender distribution, 59 of respondents were male, accounting for 50.4 % of the total; 52 of them were female, accounting for 44.4 % of the total; 6 of them were third gender, accounting for 5.1% of the total. In terms of the religious distribution, 87.2% (102) of them believed in Buddhism; 2.6% (3) believed in Christianity; 5.1% (6) believed in Islam; and 5.1% (6) of them believed in other religions. (Figure 23, Figure 24)

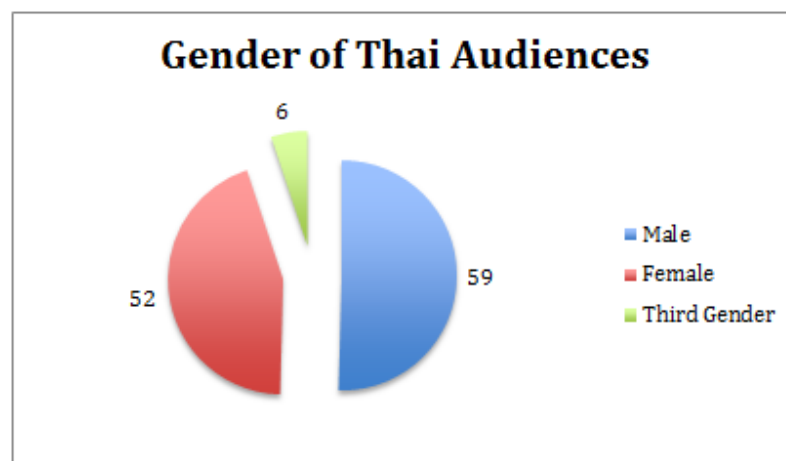


Figure 23: Gender of Thai audiences

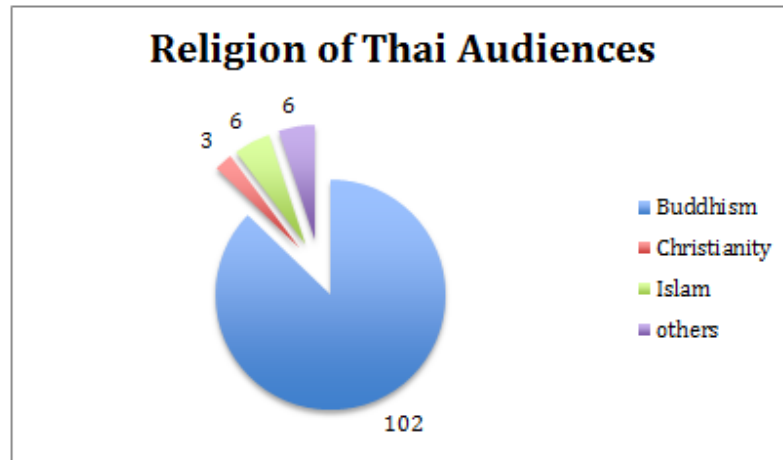


Figure 24: Religion of Thai audiences

In terms of ancestral distribution, among 117 respondents, 24 of them identified themselves as Thai-Chinese, accounting for 20.5% of the total;. In terms of the education background distribution, the vast majority (102) of respondents have received an undergraduate education, accounting for 87.2% of total. Nine of them had master's degree and three had doctor's degree. (Figure 25, Figure 26)

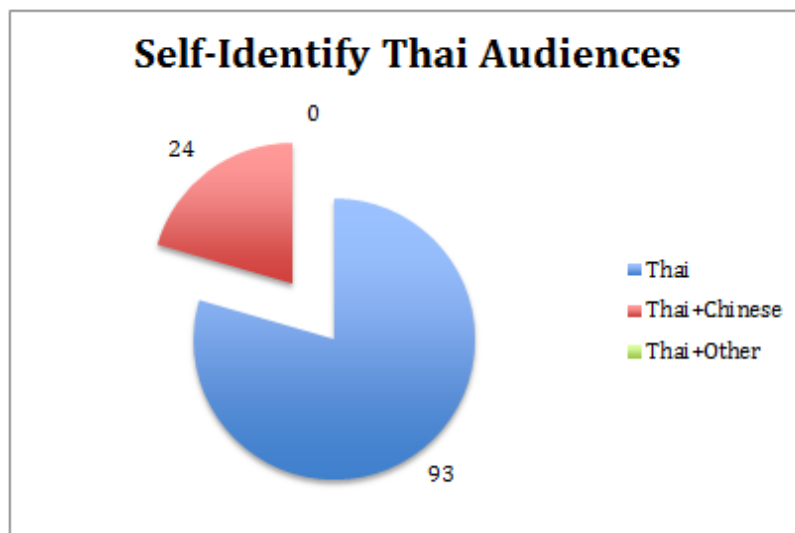


Figure 25 Self-Identify of Thai audiences

4.2.2 Feedback of Thai audiences on the overall satisfaction with “Lost in Thailand”

In this part, nine questionnaires were asked to collect feedback of Thai viewers on their overall satisfaction with “*Lost in Thailand*” in terms of the screenplay, theme, performance, technology and marketing, based on a 4-point scale, with 4 points representing “strongly satisfied”, 3 points for “satisfied”, 2 points for “just ok”, 1 points for “dissatisfied” and 0 point for “strongly dissatisfied”. The overall satisfaction with this movie was eventually calculated based on questionnaire results.

Strongly Satisfied	assigned	4 points
Satisfied	assigned	3 points
Just Ok	assigned	2 points
Dissatisfied	assigned	1 points
Strongly Dissatisfied	assigned	0 point

For Thai audience, two questions were raised about the movie screenplay: “What do you think of the fun of this movie as a comedy”. 15.4% of respondents chose “strongly satisfied”. 33.3% of respondents chose “satisfied”; 43.6% of respondents chose “just ok”; 7.7% respondent chose “dissatisfied”; no one chose “strongly dissatisfied”. **(Figure 27)**

The other question about the movie screenplay was: “what do you think of the movie’s rhythm, duration and humor?”. According to survey results, 7.3% of respondents chose “strongly satisfied”. 33.3% of respondents chose “satisfied”; 38.5% of respondents chose “just ok”; 20.5% respondents chose “dissatisfied”; no one chose “strongly dissatisfied”. Survey results of this question were kind of different with the results from Chinese tourists. **(Figure 28)**

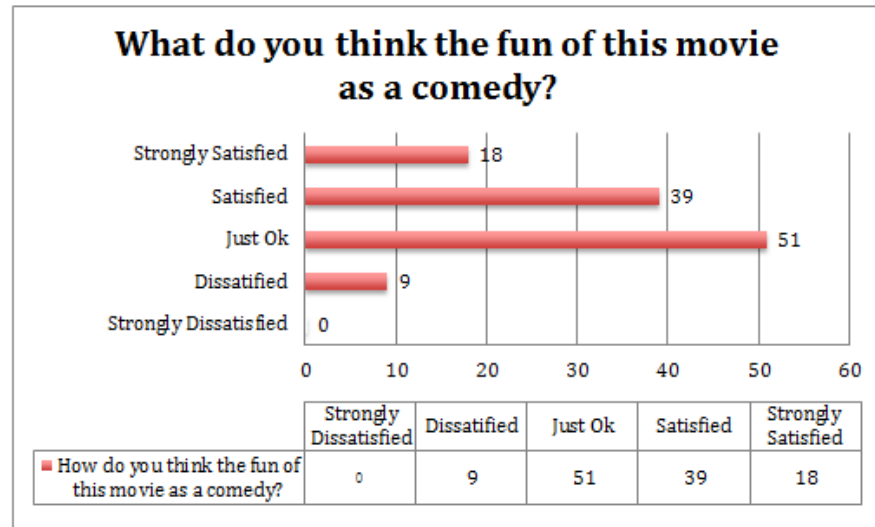


Figure 27: What do you think the fun of this movie as a comedy?

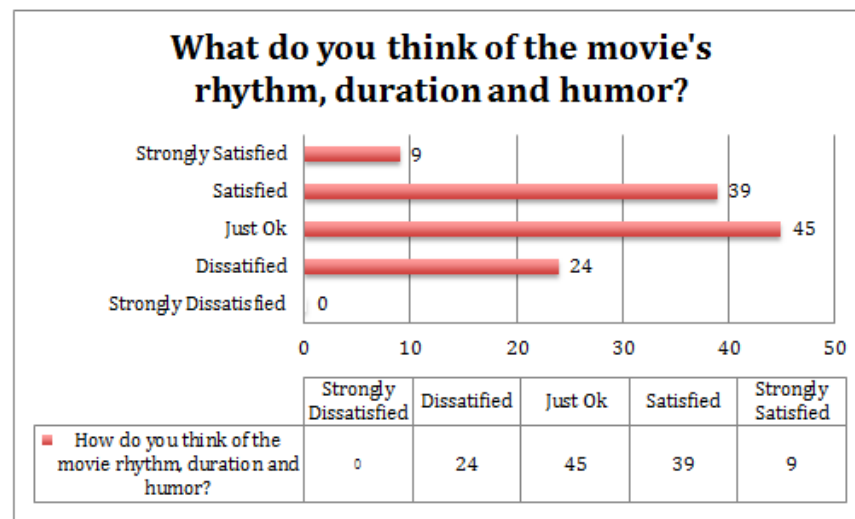


Figure 28: What do you think of the movie's rhythm duration and humor?

In terms of the movie theme, “*Lost in Thailand*” tried to show two themes: “family morals” and “dream pursuing”. A question was asked to determine whether the Thai audience could extract the movie themes from the story conveyed in the movie. For the question concerning satisfaction with the movie theme, 10.3% of respondents chose “strongly satisfied”, as they could clearly see values propagated in the movie; 43.6% of respondents chose “satisfied”; 35.9% of respondents chose “just

ok”; 10.3% respondents chose “dissatisfied” and no one chose “strongly dissatisfied”.
(Figure 29)

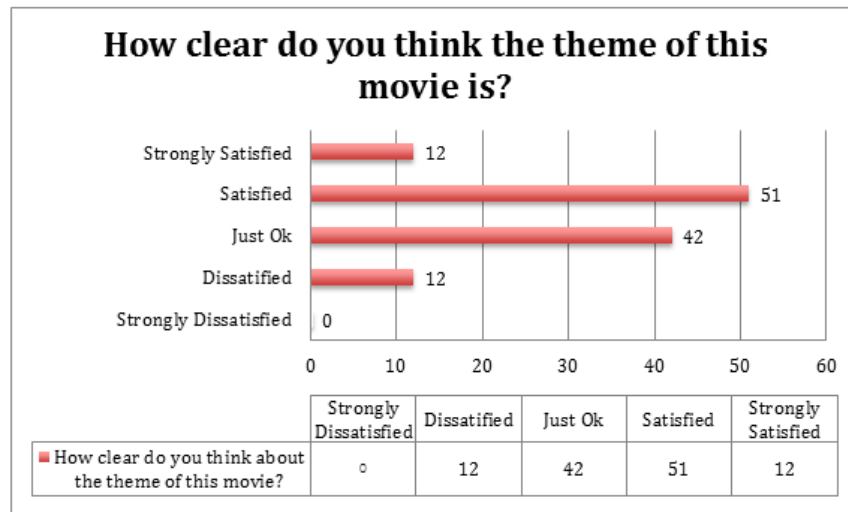


Figure 29: How clear do you think the theme of this movie is?

In this part, questions were raised to investigate the satisfaction of the Thai audience with the shaping of the three characters in the movie. One question was designed to check whether Thai audiences believed that the three characters in the movie were vivid and impressive. 17.9% of Thai respondents chose “strongly satisfied”, believing that the three characters were designed to have vivid images and leave deep impressions; 38.5% of respondents chose “satisfied”; 41% of respondents chose “just ok”; no respondent chose “dissatisfied” and there are three respondents chose “strongly dissatisfied”. (Figure 30)

The other question was designed to collect respondents’ evaluation of the performance of the three actors of this movie. 23.1% of respondents chose “strongly satisfied”; 35.9% of respondents chose “satisfied”; 35.9% of respondents chose “just ok”; 5.1% choose “dissatisfied” and no Thai respondent chose “strongly dissatisfied”. (Figure 31)

It can be seen that the satisfaction of respondents with the image and performance of the three characters was higher than other aspects, similar to the results of the Chinese tourists.

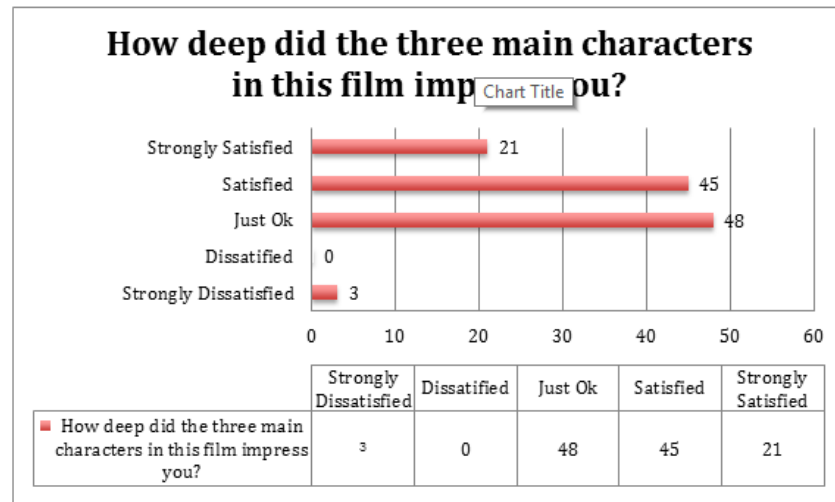


Figure 30: How deep did the three main characters in this film impress you?

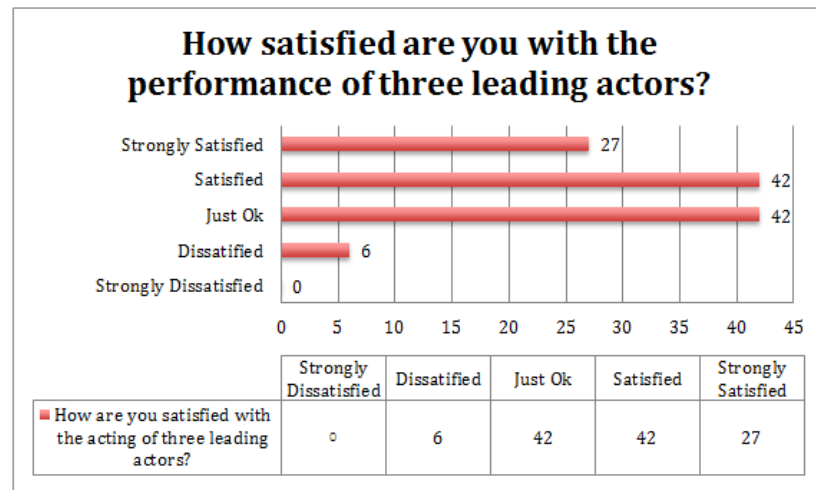


Figure 31: How satisfied are you with the performance of three leading actors?

For the technological aspects of this movie, one question was developed to check whether respondents were satisfied with the main technological aspects – visual effects, clothing, cinematography, editing, and music. According to the survey results, 12.8% of respondents chose “strongly satisfied”; 28.2% of respondents chose

“satisfied”; 51.3% of respondents chose “just ok”; 7.7% chose “dissatisfied” and no Thai audience chose “strongly dissatisfied”. **(Figure 32)**

Another question was raised to collect respondents’ evaluation of the “actors’ lines” and the Thai subtitles in this movie. 10.3% of respondents chose “strongly satisfied”; 33.3% of respondents chose “satisfied”; 35.9% of respondents chose “just ok”; 20.5% chose “dissatisfied” and no one chose “strongly dissatisfied”. **(Figure 33)**

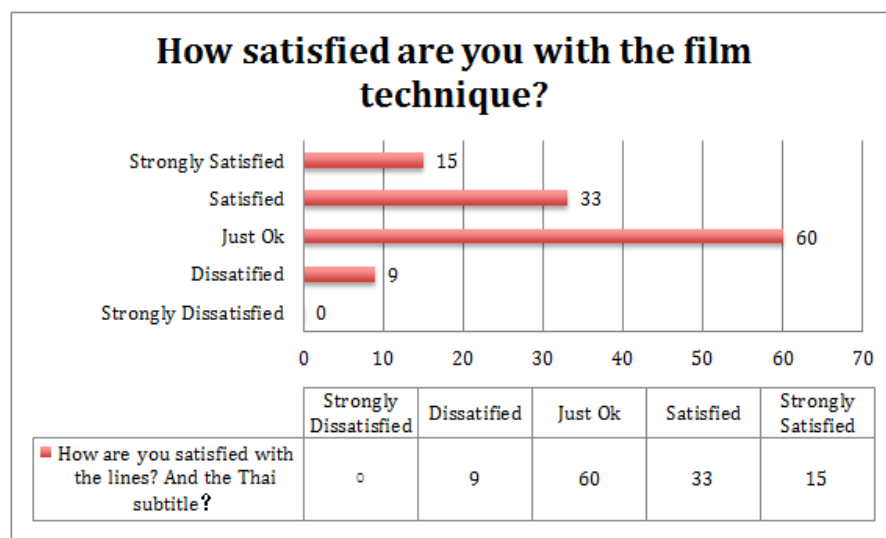


Figure 32: How satisfied are you with the film technique?

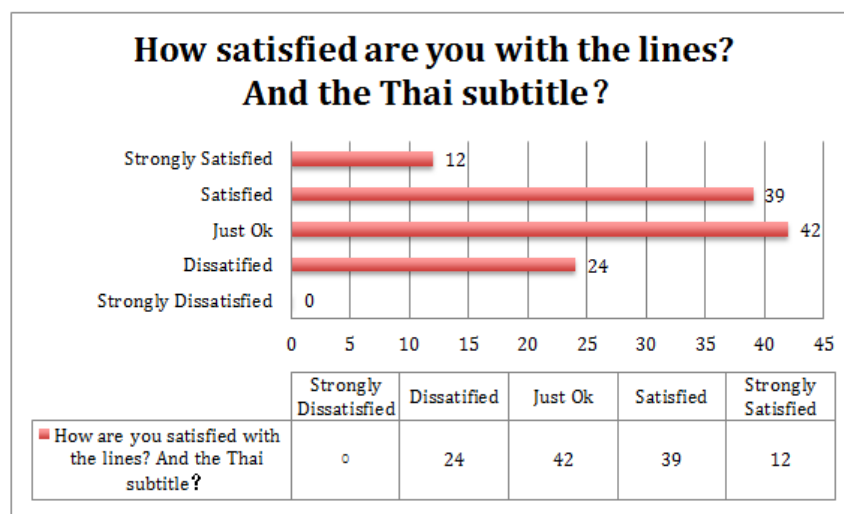


Figure 33: How satisfied are you with the lines and the Thai subtitle?

To investigate the satisfaction of respondents with the movie marketing, especially the marketing in Thailand in 2012, one question was “what do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?”. According to the survey results, 17.9% of respondents chose “strongly satisfied”, believing that this movie had a strong appeal to the audience through pre-publicity; 33.3% of respondents chose “satisfied”; 30.8% of respondents chose “just ok”; 10.3% chose “dissatisfied” and 7.7% “strongly dissatisfied”. **(Figure 34)**

Another question was “what do you think of the box office performance of ‘*Lost in Thailand*’ in overseas market (including Thailand) after it set records at the box office in China”. According to relevant survey results, 25.6% of respondents chose “strongly satisfied” and 28.2% of respondents chose “satisfied”, showing great confidence in the release of this movie in overseas markets; 38.5% of respondents chose “just ok”; 7.7% of respondents chose “dissatisfied”; no one chose “strongly dissatisfied”. **(Figure 35)**

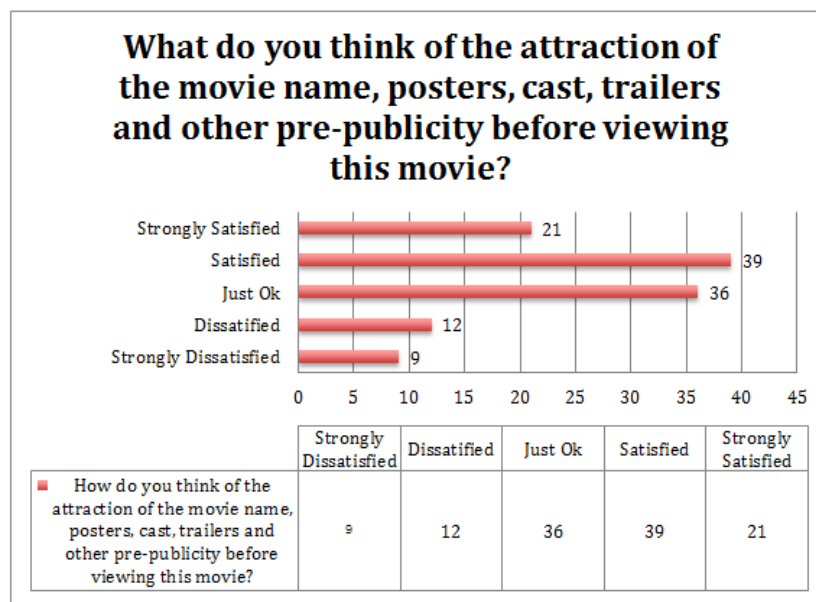


Figure 34: What do you think of the attraction of the movie name, posters, cast, trailers and other pre-publicity before viewing this movie?

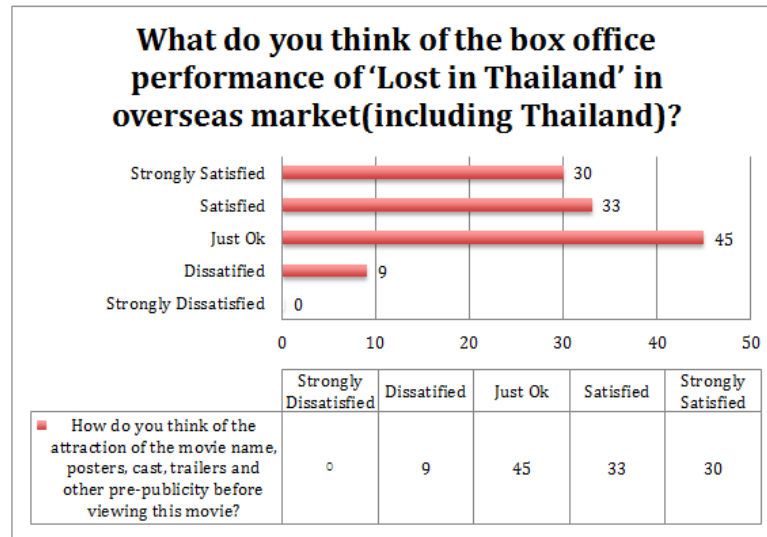


Figure 35: What do you think of the box office performance of 'Lost in Thailand' in overseas market (including Thailand)?

Based on the surveys and points of the above nine questions, it can be seen that the overall satisfaction of the Thai audiences with this movie was 63.5%, which is lower than 85.5% from the survey of Chinese tourists.

4.2.3 Views of the Thai audience on Thai images in the movie

In this part, “Thai Images” were extracted from the movie and summarized into seven categories: (1) Cityscape and tourist facilities; (2) Third gender; (3) Thai Massage and Spa; (4) Thai Buddhism; (5) Natural Scenery; (6) Thai boxing; and (7) Sex industry. Movie clips about the seven “Thai images” were shown in figures to help Thai audiences to recall the movie. (**Appendix C**)

The first two questions were designed to investigate the views of respondents on “Thai images” in the movie. One was “which Thai images were the most impressive when you viewed the movie”. “Natural Scenery” “Cityscape and tourist facilities” and “Thai Buddhism were the top three most impressive “Thai images” for Thai audience when they watched this film, with selection proportions of 53.8%,

51.3% and 46.2%, respectively. The selection proportion of “Thai Boxing” was 25.6%; 20.5% for “Third Gender”; 10.3% for “Thai Massage and Spa”; 7.7% for “Sex Industry”. **(Figure 36)**

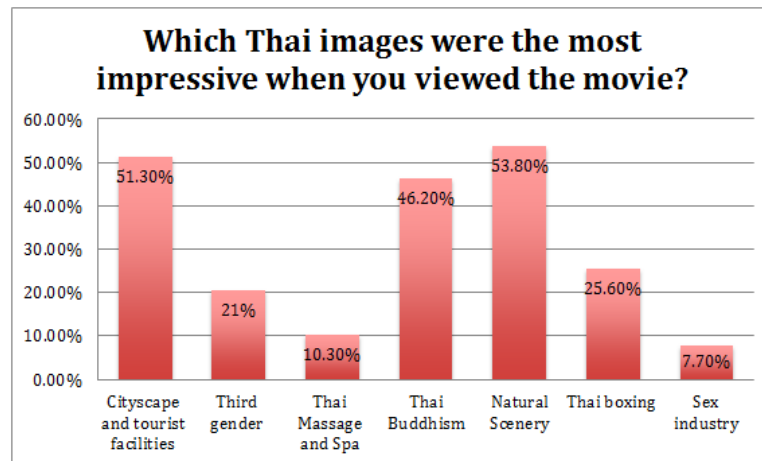


Figure 36: Which Thai images were the most impressive when you viewed the movie

The other question was “which Thai images were most funny”. The survey results of this question were completely different from the last question. “Third Gender” was the funniest “Thai images” for Thai audience when they watched this film, with selection proportions of 59%. The selection proportions of “Sex industry”, “Thai Massage and Spa” “Natural Scenery”, “Thai boxing” “Cityscape and Tourist facilities” and “Thai Buddhism” were, respectively, 25.6%; 23.1%; 20.5%; 20.5%; and 10.3%. **(Figure 37)**

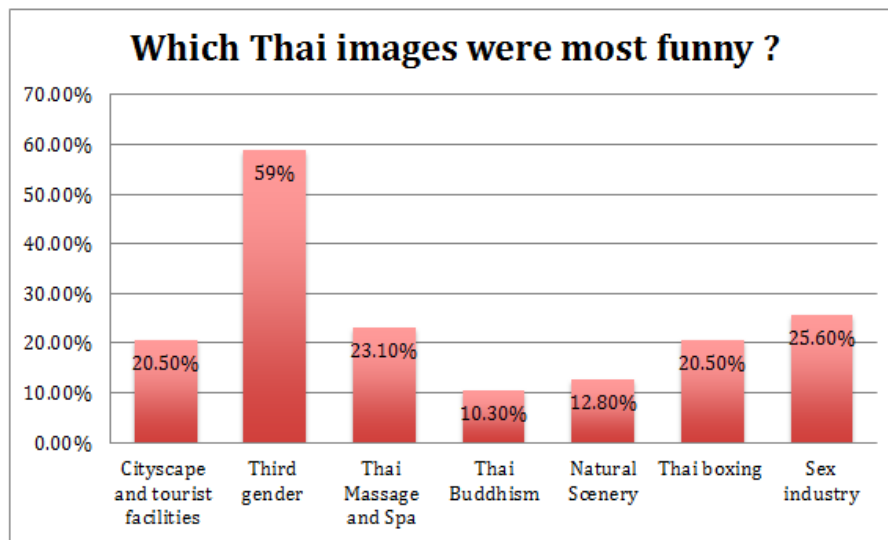


Figure 37: Which Thai images were most funny?

The next question “which Thai images do you think can give Chinese tourists an idea of travelling to Thailand?” was asked to investigate which Thai images are attractive for Chinese tourists according to the view of the Thai audience.

According to the survey results, with a 66.7% selection, “Natural Scenery” was the most important Thai image that the Thai audience thinks could promote Chinese tourists to travel to Thailand. With proportions of 51.3%, and 38.5%, respectively, “Cityscape and tourist facilities”, and “Thai Massage and Spa” also become major “Thai images” attracting Chinese tourists in the opinion of the Thai audience. Selection proportions of “Thai Buddhism”, “Thai boxing”, “Third Gender” and “Sex Industry” were 12.6%, 7.8% and 7.8%, respectively. **(Figure 38)**

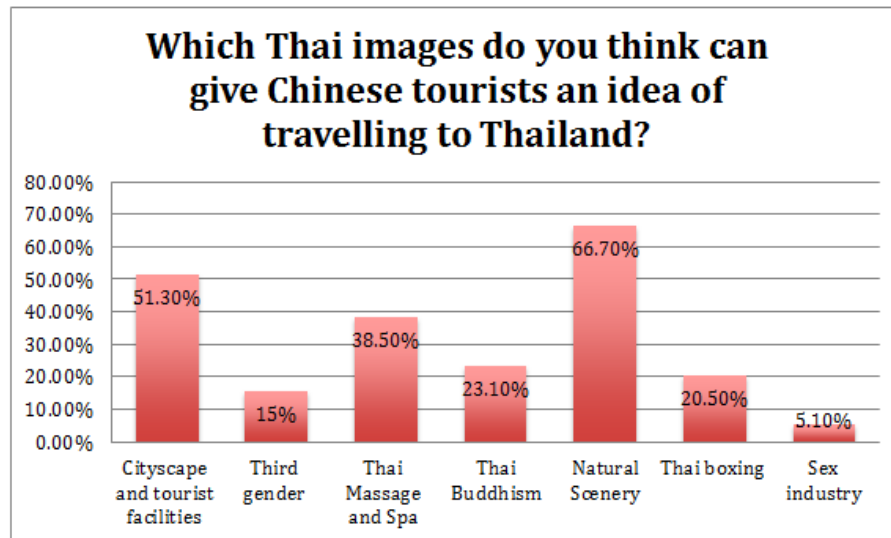


Figure 38: Which Thai images do you think can give Chinese tourists an idea of travelling to Thailand?

The next two questions were raised to investigate the view of the Thai audience on the seven Thai images depicted in the movie by comparing them with their sense as Thai.

One question was “which Thai images depicted in the movie do you think were greatly deviated from the real ones?”. According to survey results of this question, “Third gender” (with a 28.2% selection proportion) and “Sex Industry” (with a 33% selection proportion) were considered to be exaggerated and deviated from the real images. With selection proportions of 25.6% and 23.1%, respectively, “Thai Buddhism” and “Thai Boxing” were also considered by Thai audiences to be different from real ones in their country. **(Figure 39)**

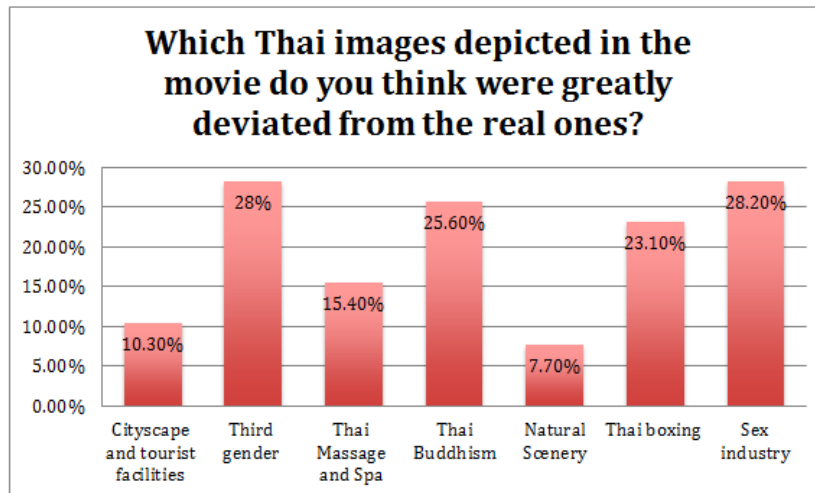


Figure 39: Which Thai images depicted in the movie do you think were greatly deviated from the real ones?

The other question was “which Thai images do you think are vividly and objectively depicted in the movie?”. According to the survey results, with a 53.8% and 46.2% selection proportion, “Natural Scenery” and “Cityscape and tourist facilities” was considered to be objectively and vividly depicted in the movie from the view of Thai audience. “Third Gender” (with a 35.9% selection proportion), “Thai Massage and Spa” (with a 25.6% selection proportion) and “Thai Buddhism” (with a 23.1% selection proportion) were also considered to be objectively shown in the movie. The selection proportions of “Sex industry” and “Thai boxing” were, respectively, 15.4% and 12.8%. **(Figure 40)**

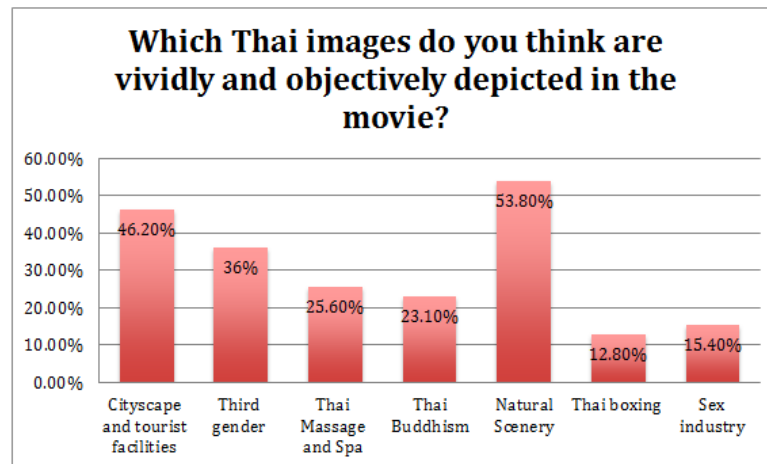


Figure 40: Which Thai images do you think are vividly and objectively depicted in the movie?

Two questions are raised to investigate the views of the Thai audience on the seven Thai images depicted in the movie. According to the survey results, 63 respondents believed that “Natural Scenery” was objectively depicted in the movie, while nine respondents believed that it was exaggerated. 54 respondents believed that “Cityscape and tourist facilities” was objectively depicted, while 12 respondents believed that it was exaggerated in the movie. 30 respondents believed that “Thai Massage and Spa” was objectively depicted in the movie, while 18 respondents believed that it was exaggerated. 42 respondents believed that “Third Gender” was objectively depicted, while 33 respondents believed that it was exaggerated in the movie. 27 respondents believed that “Thai Buddhism” was objectively depicted, but 30 respondents believed that it was exaggerated at the same time. 15 respondents believed that “Thai Boxing” was objectively depicted in the movie, while 27 respondents believed that it was exaggerated. 18 respondents believed that “Sex Industry” was objectively depicted in the movie, while 33 respondents believed that it was exaggerated. **(Figure 41)**

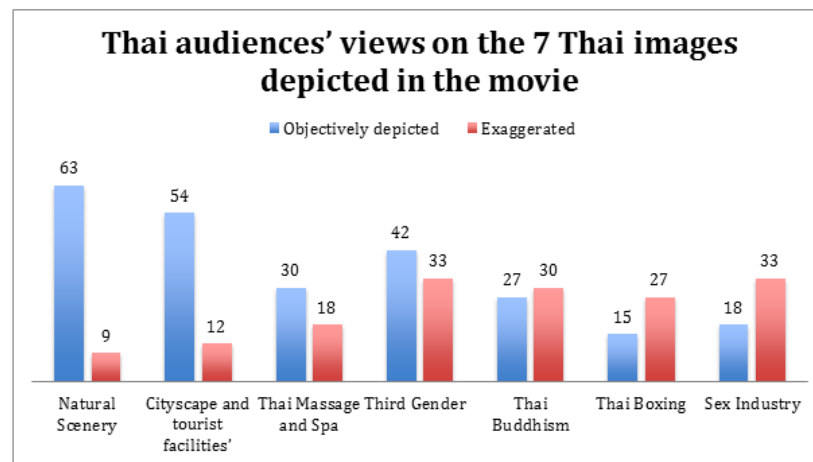


Figure 41: Thai audiences' views on the 7 Thai images depicted in the movie

4.2.4 Views of the Thai audience on the effect of the movie on driving tourism

The last part of the Thai audience questionnaire tried to investigate how much the Thai audience believed in the power of “*Lost in Thailand*” to attract Chinese to Thailand. According to the extent of driving effects, five options were set: (1) This movie had nothing to do with Chinese’ decision to travel to Thailand; (2) After watching this movie, some Chinese may become quite curious about Thailand tourism; (3) Few “Thai images” in the movie can give Chinese an idea of travelling to Thailand; (4) Many “Thai images” in the movie gave great desires to Chinese to travel to Thailand; (5) Chinese tourists travel to Thailand because they were completely triggered by this movie.

The results showed that 38.5% of the Thai audience believes that many “Thai images” in the movie created a great desire to Chinese to travel to Thailand. 20.5% of Thai audiences think that few “Thai images” in the movie can give Chinese an idea of travelling to Thailand; and 10.3% of respondents said that this movie had nothing to do with the decision of Chinese to travel to Thailand. **(Figure 42)**

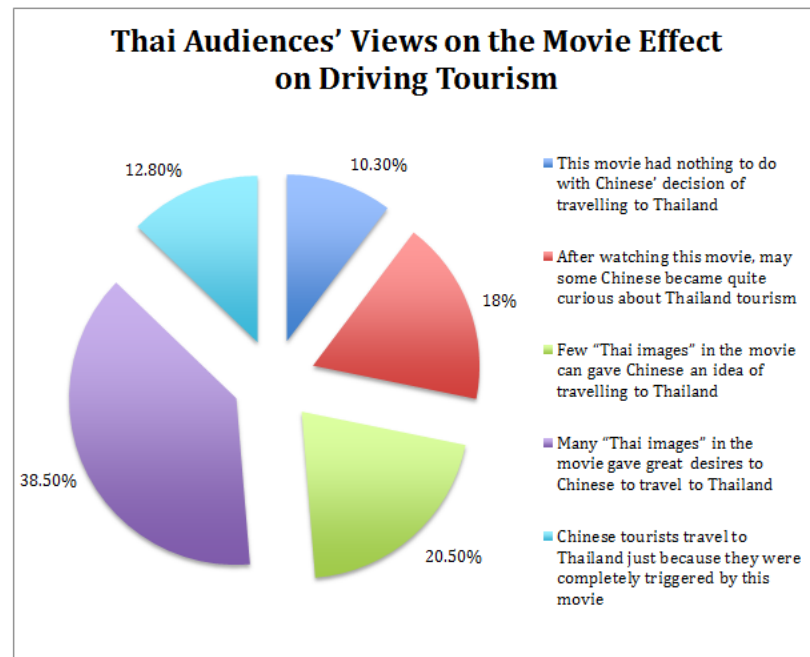


Figure 42: Thai audiences' views on the movie effect on driving tourism

According to cross analysis results, among 20.5% Thai audiences who identified themselves as Thai-Chinese, none of them chose options (1) This movie had nothing to do with Chinese' decision of travelling to Thailand, and (2) After watching this movie, some Chinese may become quite curious about Thailand tourism. **(Figure 43)**

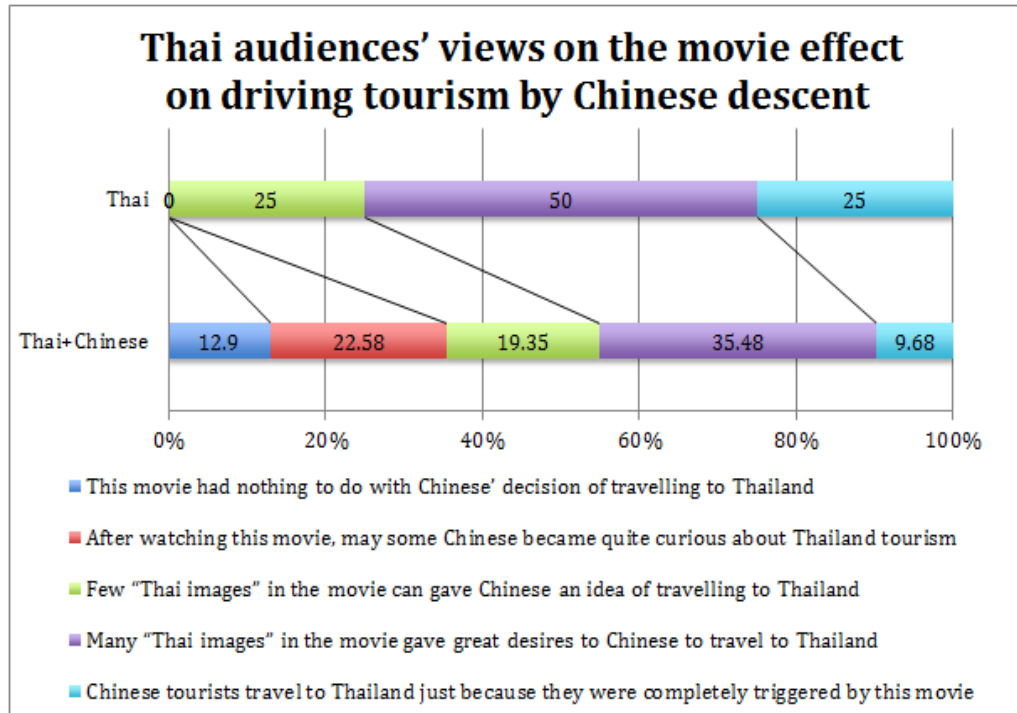


Figure 43: Thai audiences' views on the movie effect of driving tourism by Chinese descent

CHAPTER 5: CONCLUSION

“Lost in Thailand”, as the highest-grossing comedy movie in Chinese film history, has successfully diverted the gaze of the Chinese audience towards Thailand in Southeast Asia, as well as taking in 1.268 billion yuan at the box office. From a cross-cultural perspective, the “Thai Images” shaped in the film have aroused the curiosity of the audience towards Thailand as a country in Southeast Asia. Undoubtedly, the Chinese audience’s curiosity for Thailand has brought explosive development of the Thai economy and promoted the development of the Thai tourist industry. Moreover, in addition to the economic impacts, this film, as an example of Sino-Thai cultural exchange, has made us ponder on “Lost in Intercultural communication” in and outside the film.

5.1 Presenting the “Thai image’ in the film in an “intercultural” perspective

5.1.1 *Scenes and subjects that represent the “Thai” in Lost in Thailand*

In this research, A rolling on-piece analysis of “Lost in Thailand” was done to select out scenes and subjects that represent the “Thai”. As a result, in this film which lasts for about 100 minutes (the plot of meeting a ladyboy in temple was cut off before this film was shown in China), only less than 10-minute screen shooting is taken in China, and the rest shots which account for over 90% of the overall shots are taken in Thailand. What’s more, among these 90%, Scenes and subjects that related to “Thai” appeared almost in every single scene. There are 14 significant scenes that were extracted out and shown in a table (**APPENDIX A**). And Thai images being highlighted in these scenes were also distributed into seven categories: (1) Cityscape and tourist facilities (2) Third gender (3) Thai Massage and Spa (4) Thai Buddhism (5) Natural Scenery (6) Thai boxing and (7) Sex industry.

Therefore, every picture is consciously or unconsciously showing the “Thai Image”. Shots intensively and deliberately depict the “Thai Image” are quite huge in number, and drive the line in the story. **(APPENDIX A)**

5.1.2 From Chinese eyes to inter-cultural eyes

According to a survey of both Thai movie viewers and Chinese tourists, the overall satisfaction of the Thai audience with this movie was 63.5%, which is lower than the 85.5% from the survey of Chinese tourists. If we divide movie satisfaction into five levels, “*Lost in Thailand*” is located on different levels in the view of Thai and Chinese respondents.

The film set the background in Thailand, with over 90% of its scenes in Thailand found in “*Lost in Thailand*”. Therefore, inevitably, a Thai image appears in nearly every frame of the film. The film screenwriter, director and stars are all Chinese people. Both in and out of the film, the “Thai image” in Chinese eyes is vividly and fully shown. Therefore, this film meets all the fantasies of the Chinese audience about Thailand and has become a typical successful example of “intercultural communication”.

“Intercultural communication” is conveyed in both the film story and real life. The film story is about a typical “outbound travel” case. After three Chinese people, as main characters in the film, arrived in Thailand, their responses to what they see and hear and all interactions relate to Thai images reflecting “inter-cultural” features. Moreover, in reality, the great popularity of this film in the Chinese film market forms a stark contrast with its impression in Thailand and other regions or countries. The audience in different countries and regions show different preferences for films and ‘Thai images’ in the film, which also reflects the large impact of “intercultural communication”. **(Figure 44)**

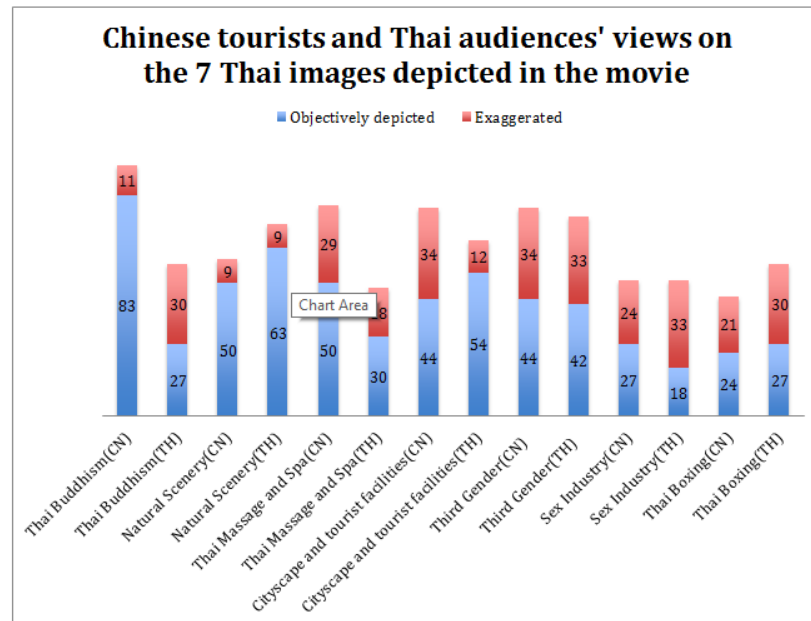


Figure 44: Chinese tourists and Thai audiences' views on the 7 Thai images depicted in the movie

5.2 Social effects of films as a communication tool

5.2.1 Elements being highlighted in this film that Chinese audiences find attractive

After the 7 significant “Thai Images” were extracted from the film, according to a time order, this research surveyed the attraction of each “Thai image” for Chinese audiences to investigate Chinese’s views on Thai images, especially a comparison of them before and after travel to Thailand. According to the result of this part’s survey, “Cityscape and tourist facilities” “Natural Scenery” and “Thai Buddhism” are Top 3 for that both “the most impressive when Chinese audiences viewed the movie” and “give Chinese audiences an idea of travelling to Thailand”. (Figure 45)

Similar to the Chinese view, in the same part of the survey for Thai audiences, “Cityscape and tourist facilities” and “Natural Scenery” this two “Thai Images” are also considered as “the image that can give Chinese tourists an idea of travelling to Thailand”

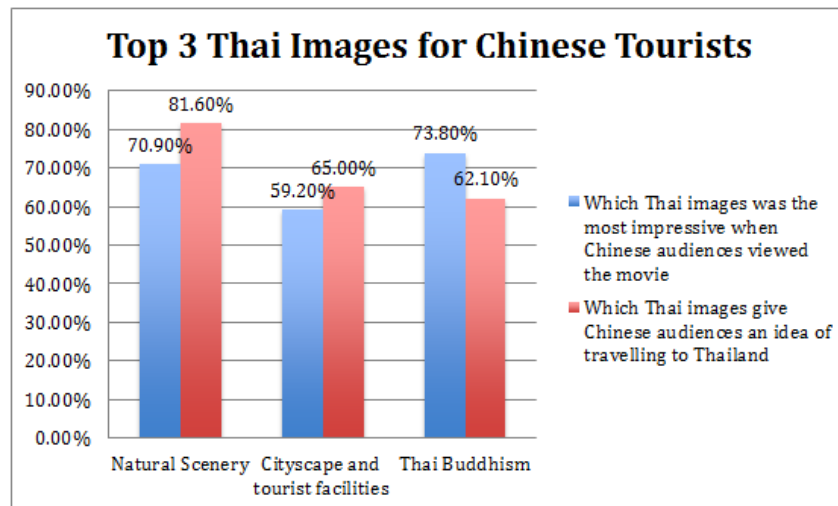


Figure 45: Top 3 Thai images for Chinese Tourists

5.2.2 Relationship building between a Chinese film and Thailand tourism: from an unintentional move to a rational cooperation

Regardless of the authenticity of the Thai images in the film, admittedly, “Lost in Thailand” has produced an unprecedented impact on Thai tourism by Chinese visitors. Within one year after the release of this film, the number of Chinese tourists choosing Thailand as their outbound travel destination experienced significant growth. Although three years have passed since the release of “Lost in Thailand”, the number of Chinese tourists visiting Thailand remains at a high level. Thus, it can be seen that films definitely bears some relation with tourism.

The relationship built between films and tourism has changed from an unintentional move to a rational cooperation. In this change process, film makers and tourism practitioners know each other and then seek cooperation, and finally form a mutually-beneficial relationship. However, due to the success of “*Lost in Thailand*”, the covert relationships between them are exposed to people, so that more people now sense the significant impact produced by combining tourism with films.

“*Lost in Hong Kong*”, as a member of the “Lost” series of films by the director Xu Zheng, came to its final shot on February 8, 2015, and is expected to be released in 2015. On the Global Release Season – fixing Conference of “Lost in Hong Kong” held on March 30, 2015, it was declared that this film would be released whenever possible. This indicates that, encouraged by the great success of “*Lost in Thailand*”, film makers have confidence in the “Lost” series of films and the film-producing mode of combining tourism with films.

Following the mode of producing the high-grossing film “*Lost in Thailand*”, the director Xu Zheng consciously combined tourism with his film to producing “*Lost in Hong Kong*”. The “intercultural communication” context brought to this film and Hong Kong tourism remains to be seen.

5.3 Limitation of study

1. The research was started two years after the film was released in Thailand. Therefore, the collection of reactions from the Thai market was much harder, especially the immediate evaluation of the audience for this movie right after they walked out of the cinema.

2. In the survey of the Thai audience, I created and posted the questionnaire on Facebook, which is a social media open for public. Accordingly, the people who joined this survey are mostly from the same social circle as the researcher that makes the sample of this questionnaire not fully represent a ‘Thai Audience’.
3. I had done an interview with one of the main characters named Huang Bo who acted as Gao Bo in the film. But because of the limited interview time, the answers that I got are too simple for this research. As a result, the interview was not mentioned in this thesis.
4. My ability of speaking Thai language is in primary level. It is impossible for me to do interview with Thai audiences who can just speak Thai by asking some further question. So there is no interview with Thai audiences in this thesis.

5.4 Suggestion for further study

The movie “*Lost in Hong Kong*” is ready for release in China, and another movie “*Detective Chinatown*” which was produced by almost the same team as “*Lost in Thailand*” is being shot in Chinatown of Bangkok. According to the news and reports, “*Lost in Hong Kong*” has inherited most of the story logic and comedic settings of “*Lost in Thailand*”, but moved the background of story from Chiang Mai to Hong Kong. “*Detective Chinatown*” set the whole story in Thailand, trying to show more Thai images in a movie to attract Chinese audiences.

Both of these movies refer to “*Lost in Thailand*” as a successful example and are trying to replicate its success from different angles. The box office and audiences’ evaluation of these two movies are something that deserves our attention and could be the object of study to better understand the relationship between film and tourism. As the representative of culture, the film has the particular way to present culture and to

attract tourists to a certain place. “*Lost in Thailand*” might be a signal of both film makers and tourism practitioners by showing them the existence of the relationship between film and tourism. The rational cooperation of film and tourism is taking shape. More academic researched on this issue should be considered as helpful and beneficial for film and tourism studies.



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APPENDIX



จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

APPENDIX A: TABLE OF THAI IMAGES IN “LOST IN THAILAND”

	timing	place	characters	plot	Thai Image
1	9:30	suvarnabhumi airport	3 main characters and Chinese tour	Xulang try to get rid of Wangbao on escalator	(1) Cityscape and tourist facilities
2	13:50	Taxi in Bangkok	XuLang and Thai taxi driver	Xulang meet traffic jam while going to Don Muang airport by taxi	(1) Cityscape and tourist facilities
3	14:30	don muang airport	Xulang and ground staff	Xulang is failed to but ticket without passport	(1) Cityscape and tourist facilities
4	18:38	LeMeridian Hotel in Chiangmai	Xulang and Wangbao and front-desk staff	Xulang and Wangbao check in to hotel by Wangbao's passport	(1) Cityscape and tourist facilities
5	23:53	Restaurant in LeMeridian Hotel	Xulang Wangbao and two Thai ladyboys	Xulang and Wangbao disturb ladyboy sex workers at another table while dining in hotel	(2) Third gender and (7) Sex industry
6	30:00	Spa in hotel	Wangbao and masseur	Wangbao pretend to be a Thai masseur and give Gaobo an unprofessional massage	(3) Thai Massage and Spa
7	30:00	Room of hotel	Xulang two ladyboy sex workers and Westerner	Xulang hide under bed while two ladyboys making fun with westerner on it	(2) Third gender (7) Sex industry
8	34:15	Railway station, ROT SONGT HIAO, ROT TUKTU K in Chiangmai	Xulang and Wangbao	Xulang and Wangbao try to approach the wat by multiple transportations in Chiangmai	(1) Cityscape and tourist facilities

□

9	43:00	<u>ai</u> Wat <u>Bupphar</u> <u>am in</u> <u>Chiangm</u> <u>ai</u>	3 main characters and Thai gangsters	<u>Xulang</u> <u>Wangbao</u> and <u>Gaobo</u> step into a wrong temple and meet Thai gangsters	(4) Thai Buddhism
1 0	1:00:00	Village in <u>Chiangm</u> <u>ai</u>	<u>Xulang</u> <u>Wangbao</u> and Thai locals	<u>Xulang</u> and <u>Wangbao</u> escape to a village and get helps from locals	(5) Natural Scenery (4) Thai Buddhism
1 1	1:08:45	Forest in <u>Chiangm</u> <u>ai</u>	3 main characters and Elephants	<u>Xulang</u> <u>Wangbao</u> and <u>Gaobo</u> chase in forest by riding elephant and motorbike	(5) Natural Scenery
1 2	1:27:00	In front of Wat in <u>Chiangm</u> <u>ai</u>	3 main characters and Thai Boxer	<u>Xulang</u> <u>Wangbao</u> and <u>Gaobo</u> fight with Thai boxer for gaining the authorization	(6) Thai boxing
1 3	Deleted scene	<u>Avutava</u>	<u>Xulang</u> <u>wangbao</u> and <u>ladyboy</u>	<u>Xulang</u> and <u>Wangbao</u> worship Buddha and meet a beautiful Thai <u>ladyboy</u>	(2) Third gender (4) Thai Buddhism
1 4	Deleted scene	Lift in hotel	<u>Xulang</u> <u>Wangbao</u> and <u>ladyboy</u> who speak <u>chinese</u>	<u>Xulang</u> and <u>Wangbao</u> bet for gender of a Thai <u>ladyboy</u> who meet in lift	(2) Third gender

□

APPENDIX B: THE QUESTIONNAIRE FOR CHINESE TOURISTS

中国游客对电影《泰囧》的满意度调查

您好：

欢迎来泰国旅游，我是泰国朱拉隆功大学‘泰国文化’专业的一名中国研究生，目前正在对电影《泰囧》和泰国旅游的关系做研究，希望您能在旅游之余，用10分钟的时间，帮助我完成这份调查问卷。问卷仅用于学术研究，非商业用途，您的所有信息将被保密。

最后，真诚感谢您的帮助，祝您在泰国玩得愉快～

一、您的基本信息：PART 1: General Information

1.年龄：_____ 2.性别：男 女

3.教育背景：

高中或以下 专科技校 大学本科
研究生或更高

4.工作领域（学术领域）

5.访泰次数

首次 不止一次

二、电影《泰囧》满意度调查PART 2:
An Overall Evaluation for <Lost in Thailand>

(以下10个问题，请根据不同问题的提问方向，在满意度“优”“良”“中”“差”“很差”的评价中打□)

评价问题	优	良	中	差	很差
1.观影前，电影名，海报，预告片等前期宣传，对你的吸引程度是？					
2.整部电影的故事内容，你认为有趣的程度是？					
3.电影对故事呈现对节奏，时长，笑点的安排，你满意的程度是？					
4.电影在喜剧的外壳下，对其主题‘家庭道德’‘敢梦’等社会核心价值观表达的清晰程度是？					
5.电影中三个主要角色的设置，形象是否鲜明，是否让你印象深刻？					
6.对于电影中主要演员的表演，你满意的程度是？					
7.对电影对技术方面（视觉效					

果, 服装, 摄影, 剪辑, 配乐等), 你的满意程度是?					
8. 电影中台词的安排, 你满意的程度是?					
9. 这部电影在海外多个国家地区上映, 你对其在海外票房有信心是?					
10. 对这部电影, 你总体评价是?					

《泰囧》中, 泰国元素出现的部分: PART 3: Multiple-choice Question about 'Thai Image' in the Film

	时间	地点	演员	剧情	泰国元素
1	9:30	素万那普机场	徐朗, 王宝, 高博, 中国旅行团	徐朗, 王宝, 高博, 在机场的手扶梯上追逐, 躲避。	(1) 城市风光和旅游配套设施
2	13:50	曼谷市区的计程车中	徐朗和泰国计程车司机	徐朗在去旧机场(朗曼机场)的过程中, 遇到交通堵塞	(1) 城市风光和旅游配套设施
3	14:30	朗曼机场	徐朗和机场泰国工作人员	徐朗因为护照丢失, 而没有买到机票去清迈	((1) 城市风光和旅游配套设施
4	18:38	艾美酒店	徐朗, 王宝和酒店前台泰国服务人员	徐朗用王宝的护照, 在艾美酒店入住	((1) 城市风光和旅游配套设施
5	23:53	艾美酒店的餐厅	徐朗, 王宝和两位泰国变性人性工作者	王宝的不礼貌行为打扰了隔壁桌的两位泰国变性工作者	(2) 第三性别 (7) 泰国性产业

6	30:00	艾美酒店内按摩	王宝，高博，和泰国按摩师	王宝假装成按摩师给高博按摩	(3) 泰式按摩
7	30:00	艾美酒店房间内	徐朗，两位泰国变性人性工作者，一位西方人	西方人和两位泰国性工作者寻欢作乐，徐朗躲在床下	(2) 第三性别 (7) 泰国性产业
8	34:15	火车站，清迈本土小巴士，嘟嘟车	徐朗，王宝	徐朗和王宝在清迈乘坐各种交通工具试图找寻目的地庙宇	(1) 城市风光和旅游配套设施
9	43:00	清迈布帕兰寺	徐朗，王宝，高博和泰国黑帮	徐朗，王宝，高博误入布帕兰寺，遇到泰国黑帮交易佛像	(4) 泰国佛教文化
10	1:00:00	清迈山村	徐朗，王宝和清迈山村村民	徐朗，王宝逃到清迈山村内，得到村民的帮助，并巧遇宋干节前夕放天灯仪式	(5) 清迈自然风光 (4) 泰国佛教文化
11	1:08:45	清迈的森林中	徐朗，王宝，高博	徐朗，王宝，高博三人在森林中骑大象和摩托车追逐	(5) 清迈自然风光
12	1:27:00	清迈某寺庙前	徐朗，王宝，高博和泰拳拳手	徐朗，王宝，高博和拳手争夺授权书	(6) 泰拳文化
13	删减片段	大城	徐朗，王宝，和一位泰国变	徐朗，王宝去大城拜佛，巧遇一名美丽的泰国变性人	(2) 第三性别 (4) 泰国佛教文化
14	删减片段	艾美酒店电梯内	徐朗，王宝和一位会说中文的泰国变性人	徐朗和王宝在电梯中打赌泰国变性人的性别	(2) 第三性别

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

(请浏览此表格，回忆电影情节后，回答关于电影中‘泰国元素’的问题)

三、关于电影中‘泰国元素’的调查：（多选题，请在你选择的选项中）

1. 以上这些“泰国元素”，哪些在观影时给你的印象最深？

- (1) 城市风光和旅游配套设施 (2) 第三性别 (3) 泰式按摩
- (4) 泰国佛教文化 (5) 清迈自然风光 (6) 泰拳文化
- (7) 泰国性产业

2. 以上这些“泰国元素”，哪些你认为最有喜剧效果？

- (1) 城市风光和旅游配套设施 (2) 第三性别 (3) 泰式按摩
- (4) 泰国佛教文化 (5) 清迈自然风光 (6) 泰拳文化
- (7) 泰国性产业

3. 以上这些“泰国元素”，是否有引起你对到泰国旅游的兴趣，并促成你这次泰国行？

- (1) 城市风光和旅游配套设施 (2) 第三性别 (3) 泰式按摩
- (4) 泰国佛教文化 (5) 清迈自然风光 (6) 泰拳文化
- (7) 泰国性产业

4. 这次旅行结束后，你认为以上这些“泰国元素”，哪些被电影所夸张了？和你真实来泰国看到的并不一样？

- (1) 城市风光和旅游配套设施 (2) 第三性别 (3) 泰式按摩
- (4) 泰国佛教文化 (5) 清迈自然风光 (6) 泰拳文化
- (7) 泰国性产业

5. 以上这些“泰国元素”，哪些又是这次旅行后，你觉得很真实存在于泰国的？

- (1) 城市风光和旅游配套设施 (2) 第三性别 (3) 泰式按摩
- (4) 泰国佛教文化 (5) 清迈自然风光 (6) 泰拳文化
- (7) 泰国性产业

四、这部电影在什么程度上，促成了你想到泰国旅游的想法？（单选）

4. Did this movie give you an idea of traveling to Thailand?

- A. 0%，完全和这部电影无关 (not at all)
- B. 25%，看过电影后，对泰国旅游有过一点兴趣 (This movie gave me a little thought of visiting Thailand)
- C. 50% 电影中对某些“泰国印象元素”让我产生来泰国旅游对想法 (some ‘Thai Images’ in this film attracted me to travel)
- D. 75% 电影中大部分的‘泰国元素’都让我产生来比较强烈的想到泰国旅游都想法 (I was interested in most ‘Thai Images’ in this film and that’s why I travel to Thailand)
- E. 100% 我完全是因为这部电影的影响，而到泰国旅游的 (I visit Thailand just because of this film)

APPENDIX C: THE QUESTIONNAIRE FOR THAI AUDIENCES

เรียน ผู้ตอบแบบสอบถาม

แบบสอบถามเรื่อง ภาพแทน “ไทย” ใน *แก๊งม่วนป่วนไทยแลนด์*: การวิเคราะห์องค์ประกอบที่ดึงดูดนักท่องเที่ยวจีน (Representing the “Thai” in *Lost in Thailand*: Analysis of its attraction for Chinese tourists) จัดทำเพื่อประกอบการทำวิทยานิพนธ์ระดับมหาบัณฑิต หลักสูตรอักษรศาสตรมหาบัณฑิต สาขาวิชาไทยศึกษา คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ข้อมูลที่ได้จากการสำรวจนี้จะถูกนำไปใช้ในการศึกษา และข้อมูลของท่านจะถูกเก็บเป็นความลับ นอกจากใช้ประกอบการศึกษาแล้ว ข้อมูลของท่านยังเป็นแนวทางสำหรับผู้ผลิตภาพยนตร์จีนและชาติอื่นๆ รวมทั้งบริษัททัวร์ในประเทศไทยอีกด้วย

ผู้จัดทำขอขอบพระคุณอย่างยิ่งที่ท่านได้ให้ความอนุเคราะห์ข้อมูลและกรุณาสละเวลาอันมีค่าของท่านในการตอบแบบสอบถามฉบับนี้

ผู้จัดทำขอขอบพระคุณเป็นอย่างยิ่ง

Shayang Xiong

PART 1: คำถามทั่วไป

1. อายุ _____
2. เพศ
 - ชาย
 - หญิง
 - เพศที่สาม
3. ศาสนา
 - พุทธ
 - คริสต์
 - อิสลาม
 - อื่นๆ
4. เชื้อชาติ
 - ไทย
 - ไทยเชื้อสายจีน
 - ไทยเชื้อสายอื่นๆ
5. ระดับการศึกษา
 - ม.3
 - ม.6
 - ปริญญาตรี
 - ปริญญาโท
 - ปริญญาเอกหรือมากกว่า



PART 2: การประเมินโดยรวม

(จากคำถามจงเลือกตอบข้อใดข้อหนึ่งจาก ดีที่สุด, ดีมาก, ดี, พอใช้, ไม่ดี)

คำถาม	ดีที่สุด	ดีมาก	ดี	พอใช้	ไม่ดี
1. ก่อนที่คุณจะชมภาพยนตร์เรื่องนี้ ตัวอย่างภาพยนตร์และการปฐมทัศน์ทำให้คุณสนใจมากน้อยแค่ไหน?					
2. หนังสืตลกเรื่องนี้ทำให้คุณสนุกมากน้อยแค่ไหน?					

3. คุณรู้สึกอย่างไรเกี่ยวกับมุขตลกในเรื่องว่ามีความเพียงพอหรือไม่?					
4. ภายใต้อาชีพเป็นนักแสดง คุณรู้สึกได้ถึง การสื่อความหมายในสถาบัน ครอบครัว, การกล้าที่จะมีความฝัน มากน้อยแค่ไหน ?					
5. การแสดงของนักแสดงนำทั้ง3คน ทำให้คุณประทับใจหรือไม่?					
6. คุณรู้สึกประทับใจกับการแสดงของนักแสดงนำทั้ง3คนมากน้อยแค่ไหน?					
7. คุณรู้สึกอย่างไรกับเทคนิคต่างๆใน ภาพยนตร์เรื่องนี้ทั้ง เอฟเฟ็ก, เครื่องแต่งกาย, การถ่ายทำ, การตัดต่อ และเพลงประกอบ ภาพยนตร์?					
8. คุณรู้สึกอย่างไรเกี่ยวกับบทภาพยนตร์และคำบรรยายภาษาไทย?					
9. ภาพยนตร์เรื่องนี้ถูกฉายในหลายประเทศ คุณคิดเห็นอย่างไรเกี่ยวกับการทำรายได้ในต่างประเทศ?					
10. คุณรู้สึกโดยรวมกับภาพยนตร์เรื่องนี้มากน้อยแค่ไหน?					

PART 3: เลือกคำตอบที่ถูกต้องที่สุดเกี่ยวกับ ภาพแทน “ไทย” ในภาพยนตร์

ตารางแสดงภาพแทน “ไทย” ในภาพยนตร์

(กรุณาใช้การทบทวนเกี่ยวกับภาพแทน “ไทย” ที่ใช้ในภาพยนตร์โดยตารางนี้และตอบคำถามด้านล่าง)

เวลา	สถานที่	ตัวละคร	การดำเนินเรื่อง	ภาพแทน “ไทย”
1 9:30	ท่าอากาศยานนานาชาติสุวรรณภูมิ	นักแสดงนำทั้งสามคนและนักท่องเที่ยวชาวจีน	Xulang พยายามที่จะหนี Wangbao บนบันไดเลื่อน	(1)ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
2 13:50	รถแท็กซี่ในกรุงเทพฯ	Xulangกับคนขับรถแท็กซี่	Xulangเจอกับรถติดในขณะที่กำลังเดินทางไปท่าอากาศยานดอนเมืองด้วยแท็กซี่	(1)ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
3 14:30	ท่าอากาศยานดอนเมือง	Xulangกับพนักงานขายตั๋วเครื่องบิน	Xulangไม่สามารถซื้อตั๋วเครื่องบินได้โดยไม่มีหนังสือเดินทาง	(1)ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
4 18:38	โรงแรมเลอเมอริเดียน ในเชียงใหม่	Xulangกับ Wangbao และพนักงานต้อนรับโรงแรม	เช็คอินที่โรงแรม โดยใช้หนังสือเดินทางของ Wangbao	(1)ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว

5	23:53	ห้องอาหารในโรงแรมเลอเมอริเดียน	Xulang กับ Wangbao และสาวประเภทสอง 2 คน	Xulang กับ Wangbao รับประทานอาหารของสาวประเภทสอง ที่อยู่โต๊ะอื่นในห้องอาหารของโรงแรม	(2) เพศที่สาม (7) การค้าประเวณี
6	30:00	สปาในโรงแรม	Wangbao กับ Gaobo และพนักงานนวด	Wangbao พยายามนวดให้ Gaobo แต่ไม่สามารถทำเป็นพนักงานนวดที่เป็นมืออาชีพได้	(3) สปาและ นวดแผนไทย
7	30:00	ห้องในโรงแรม	Xulang กับสาวประเภทสอง 2 คน และชาวต่างชาติ 1 คน	Xulang แอบอยู่ได้เพียงในขณะที่สาวประเภทสองกำลังสนุกกับชาวต่างชาติ	(2) เพศที่สาม (7) การค้าประเวณี

8	34:15	สถานีรถไฟ, รถสองแถว, รถสามล้อที่เชียงใหม่	Xulang กับ Wangbao	Xulang กับ Wangbao พยายามที่จะไปที่วัดโดยหลายวิธีที่เชียงใหม่	(1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
9	43:00	วัดบุปผารามที่เชียงใหม่	นักแสดงนำทั้งสามคนและกลุ่มนักแสดงไทย	Xulang กับ Wangbao และ Gaobo เดินทางไปวัดและได้เจอกับกลุ่มนักแสดงไทย	(4) ศาสนาพุทธในประเทศไทย
10	1:00:00	หมู่บ้านในเชียงใหม่	Xulang กับ Wangbao และคนไทยในพื้นที่เมือง	Xulang กับ Wangbao หนีไปที่หมู่บ้านและได้รับความช่วยเหลือจากชาวบ้าน	(5) ทิวทัศน์ธรรมชาติ (4) ศาสนาพุทธในประเทศไทย
11	1:08:41	ป่าในเชียงใหม่	นักแสดงนำทั้งสามคนและช้างไทย	ทั้งสามคนอยู่ในป่าโดยขี่รถมอเตอร์ไซด์และช้าง	(5) ทิวทัศน์ธรรมชาติ
12	1:27:00	หน้าวัดในเชียงใหม่	นักแสดงนำทั้งสามคนและนักมวยไทย	ทั้งสามคนสู้กับนักมวยไทย	(6) มวยไทย

1 3	ฉากที่ โคน ตัดใน ภาพยนตร์	อยุธยา	Xulang กับ Wangbao และ สาวประเภท สอง	Xulang กับ Wangbao ไปไหว้พระและได้ เจอกับสาวประเภทสองที่สวยงาม	(2) เพศที่สาม (4) ศาสนาพุทธใน ไทย
1 4	ฉากที่ โคน ตัดใน ภาพยนตร์	สิงห์ใน โรงแรม	Xulang กับ Wangbao และ สาวประเภท สองที่พูด ภาษาจีนได้	Xulang กับ Wangbao ทายกันว่าผู้หญิงที่เจอ ในสิงห์เป็นผู้หญิงหรือสาวประเภทสอง	(2) เพศที่สาม

ความคิดเห็นเกี่ยวกับภาพแทน “ไทย” ในภาพยนตร์เรื่องนี้ (เลือกได้หลายข้อ)

1. ภาพแทน “ไทย” ข้อไหนที่ทำให้คุณประทับใจที่สุด?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สถาปัตยกรรมไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ
- (6) มวยไทย
- (7) การค้าประเวณี

2. ภาพแทน “ไทย” ข้อไหนตลกที่สุดในภาพยนตร์เรื่องนี้?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สถาปัตยกรรมไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ

- (6) มวยไทย
- (7) การค้าประเวณี

3. ภาพแทน”ไทย”ข้อใดไหนมีความใกล้เคียงกับความเป็นจริงที่สุด?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สปา และ นวดแผนไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ
- (6) มวยไทย
- (7) การค้าประเวณี

4. ภาพแทน”ไทย”ข้อใดไหนทำออกมาเกินจริงที่สุด?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สปา และ นวดแผนไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ
- (6) มวยไทย
- (7) การค้าประเวณี

5. ภาพแทน”ไทย”ข้อไหนทำให้นักท่องเที่ยวจีนสนใจมากที่สุด ?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สปา และ นวดแผนไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ
- (6) มวยไทย
- (7) การค้าประเวณี

6. ภาพแทน”ไทย”ข้อไหนที่เห็นได้มากในภาพยนตร์ต่างชาติ?

- (1) ภาพทิวทัศน์ของเมืองและสิ่งอำนวยความสะดวกของนักท่องเที่ยว
- (2) เพศที่สาม
- (3) สปา และ นวดแผนไทย
- (4) ศาสนาพุทธในไทย
- (5) ทิวทัศน์ธรรมชาติ
- (6) มวยไทย
- (7) การค้าประเวณี

PART 4: คุณรู้สึกอย่างไรที่มีนักท่องเที่ยวจีนในประเทศไทย

คุณรู้สึกอย่างไรกับความสัมพันธ์ระหว่างความสำเร็จของภาพยนตร์เรื่องนี้และการเข้ามาท่องเที่ยวที่ประเทศไทยเป็นจำนวนมากของนักท่องเที่ยวจีน?

1. ไม่เกี่ยวใดๆทั้งสิ้น
2. ภาพยนตร์เรื่องนี้อาจจะทำให้นักท่องเที่ยวจีนกลุ่มเล็กๆคิดที่จะมาเที่ยวที่ประเทศไทย
3. บางภาพแทน”ไทย”อาจจะมีผลบ้างต่อนักท่องเที่ยวจีน
4. เกือบทั้งหมดของภาพแทน”ไทย”ในภาพยนตร์มีผลอย่างมากที่ทำให้ นักท่องเที่ยวชาวจีนสนใจในประเทศไทย
5. นักท่องเที่ยวชาวจีนมาเที่ยวที่ประเทศไทยเพราะภาพยนตร์เรื่องนี้โดยเฉพาะ



VITA

Mr. Shayang Xiong was born in Guizhou Province, China. He graduated from Communication University of China with a Bachelor's Degree. After one-year working at the National Theatre of China, he decided to pursue his Master's degree abroad. In 2012, he found an international program entitled "Master's Degree in Thai Studies" at Chulalongkorn University together with strong interest in Thailand became his motivation; he, eventually, chose this program and started his study in Thailand.

Due to his media acknowledge background, Thai and Chinese movies are always attractive and gives him an idea about doing a research on Chinese movie and Thai tourism. With the suggestion from the committee of the Master's Degree program, he began to pay close attention to a Chinese movie named 'Lost in Thailand' which has significantly influenced to Thai tourism.

After two-semester survey and research, finally he finished the thesis entitled "Representing the "Thai" in Lost in Thailand: Analysis of its attraction for Chinese Tourists" which you are reading now.

