

# The Spread and Development of Liang Zhu In Thailand

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## Abstract

This thesis explores the spread and development of the culture of Liang Zhu in Thailand, a symbol and emblem of Chinese culture. It is also a representative of the fruitful foreign dissemination of Chinese culture. By investigating and analyzing the historical background, dissemination methods, and audience acceptance of Liang Zhu culture in Thailand, this paper aims to explore how Liang Zhu culture has been disseminated and adapted in various media and artistic expressions in Thailand and the impact of cross-cultural communication strategies in Sino-Thai cultural communication. This study Using a qualitative research approach, this dissertation collects data and analyzes comprehensively through content analysis of literature, texts, and different media forms featuring Liang Zhu cultures, such as music, stage plays, film and television, and new media, to examine various aspects of the spread of Liang Zhu culture in Thailand, including the history of transmission, ways, and means of transmission, acceptance by Thai audiences, and cross-cultural adaptations in four general directions.

Finally, by providing a comprehensive analysis of the dissemination and development of Liang Zhu culture in Thailand, the complex interplay between cultural transmission, adaptation, and audience reception is highlighted, thus contributing to the field of research on the dissemination of Liang Zhu culture overseas as well as the field of research on cross-cultural communication between Chinese and Thai cultures.

**Keywords:** *Liangzhu, Culture Communication, Thailand.*

## INTRODUCTION

The study of Liang Zhu has gradually shifted in recent years from a discussion of its cultural connotations and its development in China to the spread and development of Liang Zhu overseas. The scholar Kuang Qiu Shuang has done a great deal of research on Liang Zhu, both at home and abroad. A particularly informative article for this study is "The Spread and Influence of "Liang Zhu" Literature and Art in Southeast Asia." The article reviewed the spread of the legend of Liang Zhu in Southeast

Asia, and it mentioned that the legend of Liang Zhu was introduced to Southeast Asian countries in the second half of the 19th century. In the 20th century, books, films, and artworks about the legend appeared in Indonesia, Malaysia, Vietnam, and Singapore. Among them, Indonesia has the most significant number of "Liang Zhu" literary works and the earliest books and many cultural scholars have conducted academic research on "Liang Zhu." It is clear that "Liang Zhu" has had a comprehensive and far-reaching impact in

Southeast Asia. However, the articles go close regarding dissemination and development.

Current scholarship offers many perspectives on the spread of Liang Zhu: culture, musical works, and written records. However, some aspects need to be added; most scholars have studied culture and musical works separately, studying the spread of cultural stories or violin concertos, and have focused on large regions like Northeast and Southeast Asia. This study focuses on the spread and development of Liang Zhu in Thailand based on this current state of research. A comprehensive and in-depth study of this topic is conducted to explore the transmission path of Liang Zhu in Thailand and to suggest some constructive ideas for the related aspects of cross-cultural communication between China and Thailand.

This study provides a comprehensive and integrated study of crucial data on the cultural transmission, adaptation, and acceptance of Liang Zhu culture in Thailand by combing through data and information related to Liang Zhu in Thailand and analyzing the categories of historical background, modes of transmission, work adaptation, cultural adaptation, audience acceptance, cross-cultural communication strategies, and challenges and obstacles to the spread of Liang Zhu culture in Thailand. This study examines how Liang Zhu culture has spread and developed in Thailand and highlights its broader significance in cross-cultural communication research.

### **Research Objectives**

1. To investigate the historical background and development process of the spread of Liang Zhu in Thailand.
2. To analyze the cultural adaptations that Liang Zhu embodies in integrating with the Thai culture.

3. To assess the significance and implications of Liang Zhu's dissemination process for contemporary Sino-Thai cultural exchange.

4. Summarize the factors influencing cultural transmission and ways to promote cultural exchange.

### **Literature Review**

In recent years, there has been a growing number of studies related to the spread of Liang Zhu overseas, and most of them have focused on exploring its spread and development in Asia.

The most representative and popular translations of the story of Liang Zhu in Indonesia are the indigenous Indonesian Nano and the Chinese Indonesian Jin Chang versions. Using 12 previous translations as references, NANO uses a dramatic genre, a multi-perspective narrative, easy-to-understand and exciting language, and artistic presentation, which is very popular among Indonesians. The content maintains the story's main plot of Liang Zhu, with localized changes to the background, characters' identities, and cultural imagery. The Chinese version is used as a reference, and the narrative novel is written from the single point of view of Zhu Yingtai. (Kang, 2021)

The main line of love is downplayed, focusing on Yingtai's oppression and her struggle for her rights. Based on their different ideological standpoints, Nano and Jin Chang present two translations with similar contents and styles. However, both are widely circulated in Indonesia, reflecting the cultural characteristics of Indonesia's pluralism and integration. At the same time, due to political factors in Indonesia, the two translations have been disseminated differently in different periods. (Kang, 2021) The "One Belt, One Road" initiative is being

promoted globally. Cultural exchange is an effective way to achieve "people-to-people" communication, of which foreign translation of Chinese literature is an essential element. The translation and dissemination of the story of Liang Zhu in Indonesia is a successful case of Chinese culture going global. A study of its necessary translations can reference how Chinese culture can better "go global."

2021 scholar Xiaowen Sun suggests that the Liang Zhu story was born and perfected through the joint efforts of folk artists and literati, who combined the story with different communication media to produce a variety of artistic forms, including songs, novels, operas, music, film, and television. However, after the social transformation period, the ecological environment of the media changed, which affected the form, content, and scope of the Liang Zhu communication media. The birth of electronic media and the prevalence of online media have brought significant challenges to disseminating the contemporary story of Liang Zhu. In this context, the article analyzes the artistic characteristics of the different art forms of the level of Liang Zhu in various media. It explores the future of the story of Liang Zhu in the era of media convergence. The essay examines the birth and evolution of other artistic forms of Liang Zhu's stories in oral, print, stage, and electronic media and the characteristics of different creative forms of Liang Zhu's stories in the development process. (Sun, 2021) It clarifies how Liang Zhu's stories have developed from simple historical records to today's brilliant Liang Zhu cultural group. The author analyzes the changes in the media ecology and the changes in the form, content, and scope of Liang Zhu's communication media, making cross-media communication an unstoppable trend under the convergence of media. The author presents the

difficulties encountered in disseminating the story of Liang Zhu through the development of the story and the development of the mass media today, whether it is the influx of Western culture, the fragmented reading of the Internet, or the spatial barriers caused by the epidemic. For the story to continue to develop, it is necessary to understand the traditional Chinese culture represented by Liang Zhu culture, grasp the cultural connotation, and on this basis, adapt the story to the times so that the story is in line with the spirit of the times and the aesthetic psychology of modern audiences, and then use contemporary media resources, so that the level of Liang Zhu can gain continuous vitality and continue to be inherited.

In the same year, Xiyan Jiang published a paper on the communication elements and strategies of the Liang Zhu story from the perspective of Chinese cultural communication. She argues that Chinese folk tales, as an essential part of Chinese culture, have rich and profound cultural connotations and can therefore be one of the good resources for disseminating Chinese culture. Taking the traditional Chinese folk tale Liang Zhu as an example, the article analyzes the cultural connotation of the story. It discusses its value and significance for international communication and the promotion of Chinese culture. (Jiang, 2021) However, the article needs more practical research on global communication.

Still, in 2021, scholar Xiaoxue Wang Took the violin concerto "Liang Zhu" as an example to argue the influence of new media on the inheritance of national symphonic music. The article proposes that the economic foundation determines the superstructure and the social economy's development also drives social culture's development. Music, as the most common form of culture, is well known to the public and has been unknowingly changed in

the trend of economic growth. At the same time, the widespread use of the Internet has led the public into an information age, and the high open space for information and speech has changed the situation of information dissemination radically. In the history of Chinese music, "Liang Zhu" as a violin concerto has an incomparable status and can be said to be a milestone. The completion of this piece is a remarkable combination of Chinese and Western music, a fusion of Chinese and Western cultures. As a Western instrument, the violin perfectly played Chinese music for the first time, a simple artistic fusion and an artistic creation. (Wang X., 2021) In this article, we will analyze the influence of the violin concerto "Liang Zhu" and the development of the national symphony under the background of new media.

There are few studies on the transmission of Liang Zhu in 2023. However, a representative one is an article by scholar Xiaonong Lu on the Butterfly Transformation of the Legend of Liang Zhu in the Korean Peninsula. The article describes how the Chinese folklore "Liang Shanbo and Zhu Yingtai" came to Goryeo at the end of the Southern Song Dynasty. Over the past 700 years, it has been transformed by the Korean peninsula's combination of customs, folklore, and beliefs. The novel "The Legend of Liang Shanbo" was compiled by an unknown person in the 18th century in the Joseon Dynasty based on the witch songs and folk tunes that had been passed down and were further incorporated into the witch songs, folk tunes, and ballads, which have been widely circulated and involved in rituals to this day. It has evolved into a local folklore and folk culture in the Korean Peninsula. (Lu, 2023)

Based on the above summary of studies related to the spread of Liang Zhu, it is clear that scholars have paid considerable attention to the

spread of Liang Zhu, and their studies offer many different perspectives on the spread of Liang Zhu: all aspects of culture, musical works, and written records have been addressed. Nevertheless, several problems can also be seen. First, most scholars research culture and musical works separately, studying the spread of cultural stories or the spread of the violin concerto. However, the spread of culture is always balanced. It is comprehensive from all aspects of penetration, so the study to separate culture and music will make the study of both aspects less complete and detailed. Secondly, most research objects focus on a large area like Northeast Asia and Southeast Asia, which provides some convenience for later scholars. However, it also has limitations because the research results will be less focused and not deep enough when the study is a wide range. Some other scholars have primarily focused on places like Indonesia and Malaysia, and the research in this area has been relatively comprehensive under the efforts of these scholars.

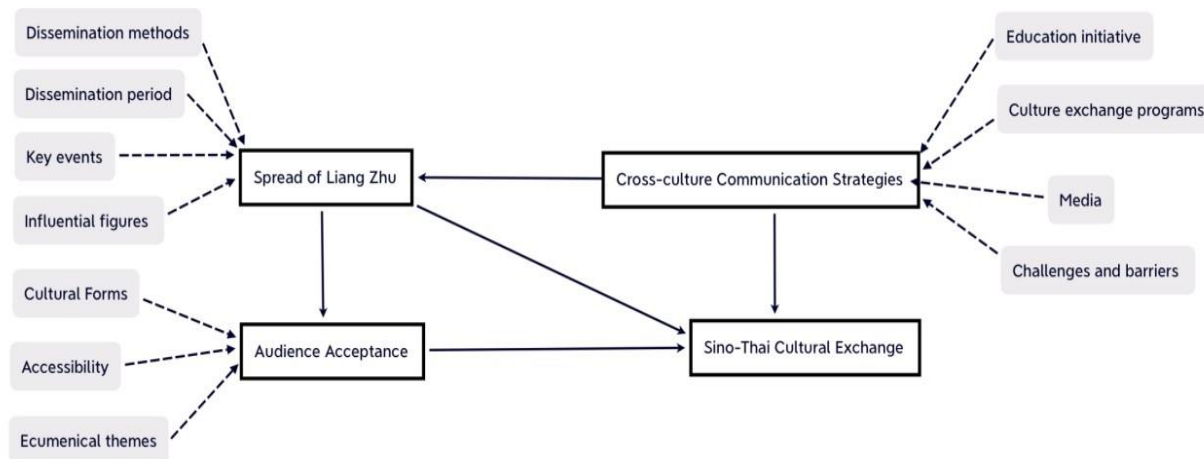
### **Conceptual Framework**

This research is a research study. The researcher defines the conceptual research framework based on the cross-cultural communication theory. This conceptual framework emphasizes the study of the essential aspects of the transmission of Liang Zhu culture in Thailand and the interconnections and influences between these components. The process and mode of communication influence the reception of Thai audiences. In contrast, the strategies related to cross-cultural communication shape the broader context in which Liang Zhu's culture is transmitted in Thailand, affecting all aspects of Liang Zhu's culture. The study and analysis of all these related concepts have resulted in concepts and strategies that impact

contemporary Sino-Thai cultural communication. Understanding these relationships is essential to a comprehensive

analysis of the development of Liang Zhu in Thailand.

**Fig.1 Conceptual Framework**



## Research Methodology

This study uses a qualitative research method to examine the spread and development of Liang Zhu in Thailand. The authors collected literature, textual and visual data, and user research methods such as documentary, textual, and visual analysis to conduct an in-depth study. The study of literature, texts, and visuals provides insight into the cultural applicability of Liang Zhu's integration with the Thai culture. The authors chose to use the qualitative analysis software MAXQDA as a tool for qualitative data analysis by using the software to help identify themes, patterns, and relationships in the data material and the visual presentation of the study. The choice of qualitative research allowed this study to explore the complex factors and dynamic processes behind the research questions in more detail.

## Research Results and Discuss

The analysis of the data in this study was guided by the author's pre-developed coding system, which included categories such as

historical context, modes of communication, the adaptation of works, cultural adaptation, audience acceptance, cross-cultural communication strategies, and challenges and barriers.

### 1. Historical Context and Transmission

19th century, there is already a clear record of the story of Liang Zhu showing its transmission to Korea and South Korea and then to countries in the Southeast Asian region at an even faster rate of spread. (Wang R., 2010) From this period onwards, the number of works about Liang Zhu increased. As regional cultural exchanges became accessible, people were exposed to more new cultures and things, which provided the basis for spreading the culture. The data shows that books, publications, films, and artworks about the story of Liang Zhu appeared in Indonesia, Malaysia, and Vietnam during this period. By the beginning of the 20th century, as the world developed, cultural diffusion showed a faster pace. In 1920, many Chinese Chiu Chow artists moved to Thailand to escape the civil unrest in

China. (Zhang, 2010) Their arrival introduced new theatrical concepts and ideas to Thai tide drama. Since then, adaptations and modern plays have appeared in Thai tide drama in addition to traditional classical plays. That has also led to further localization of tide drama in Thailand and attracted Thai audiences. The classic passages from Liang Zhu's tide drama, "The Eighteen Send-offs" and "The Meeting at the Terrace," have always been famous among Thai tide drama audiences. The localization of tide drama in Thailand has promoted the spread of the story of Liang Zhu in Thailand. The 1950s was a time of cultural emergence in China when the Yueju opera "Liang Shanbo and Zhu Yingtai" was well received by audiences in the country. According to Key events coded footage, a key event in this period was the filming the Yue Opera movie "Liang Shanbo and Zhu Yingtai" in 1952 by Shanghai Film Studio in cooperation with Shanghai Yue Theatre.

The birth of violin concerto "Liang Zhu," composed by Chinese musicians Mr. Zhanhao He and Mr. Gang Chen in 1959. It is a landmark because its birth made the culture and story of Liang Zhu spread broader and further and because it was the first violin concerto in history to be composed by Chinese people on the theme of Chinese culture. This musical work combined Chinese culture with overseas culture. Based on this particular characteristic also makes it easier for people who do not know Liang Zhu to understand the emotions involved.

## 2. Modes of transmission

In terms of music, according to the data collected, only one work has played an essential role in the dissemination of music, and that is the violin concerto "Liang Zhu" that we mentioned earlier. The work was premiered on

May 27th of the same year by violinist Lina Yu at the Shanghai Lansing Theatre and later recorded, from which time it became widely available. To understand how this work has played a role in the spread of Liang Zhu culture, it is necessary first to have a brief understanding of the work.

At the 2015 Concert in the Park in Bangkok, Chinese virtuoso Finna Kurniawti performed the Liang Zhu Violin Concerto with the Bangkok Symphony Orchestra. The beautiful melody captivated the audience, and they applauded and shouted Bravo after the performance. In 2016, Hunan Symphony Orchestra came to Bangkok and brought the sound of China to Bangkok as the first Chinese symphony orchestra to perform in the world-class Mahidol Concert Hall. The heartfelt rendition of Liang Zhu moved many Thai listeners who did not know the story of Liang Zhu to tears, and the applause was endless after the performance. In 2019 such events became even more numerous, with the Hong Kong String Orchestra coming to Thailand at the beginning of the year, first with a New Year's Eve concert at Bangkok's Qiao Guang Middle School and then with an exceptional performance at the Bangkok Cultural Center the next day, where the Violin Concerto remained a mandatory part of the concert, attracting a total audience of over 2,000 people. While collecting information online, the author saw a video about the Liang Zhu Violin Concerto published on December 7, 2019, in which two Thai players play the violin concerto with piano accompaniment in an environment full of Thai culture. These are elements of Thai culture that are common to their videos. Combining these Thai themes and cultural elements with the violin concerto is a cultural adaptation and integration.

Film and television have profoundly impacted the spread of the culture of Liang Zhu around the world. The film, which featured elements of Yueju opera, began to spread worldwide after being screened at the Geneva Conference. The creators toured many parts of Southeast Asia after the film's release, making it possible for many people who did not know the story to come into contact with it for the first time and for Liang Zhu culture to go abroad for the first time. Since then, the culture has gradually become a cultural symbol of Chinese culture overseas.

In 1994, the film "Liang Zhu," directed by Chinese director Tsui Hark and starring Chinese actors Qilong Wu and Charlie Young, was released online. The film successfully rejuvenated and modernized a classic love story that had been told for many years according to the times. The film also uses the "Liang Zhu" violin concerto, the first time the two cultural forms of Liang Zhu are combined. In 2007, a drama version of Liang Shanbo and Zhu Yingtai starring Chinese actors Yundong He and Jie Dong was released. This version of the drama did not change the story of Liang Shanbo and Zhu Yingtai but restored the traditional story of Liang Shanbo. In 2008, there was another film adaptation of Liang Zhu titled "Sword Butterfly." The story incorporates elements of martial arts but only changes the plot a little. However, the drama caused a strong response in various regions of Southeast Asia upon its release. The author found in the data collection that there are still clips of the Thai dubbed version of this movie playing on video websites, and these clips have been uploaded from 2009 to date, adding up to a total of over 100,000 views.

Stage performances are an essential part of the spread of Liang Zhu in Thailand, as the story of Liang Zhu was first transformed into the culture

of Liang Zhu in the form of a stage play, and from Yue opera to Chaozhou opera to stage plays, the culture of Liang Zhu has become richly expressed on stage. In addition to the influence of Chinese stage plays on the spread and development of Liang Zhu culture in Thailand over such an extended period, Thai artists have also absorbed the story and created a stage play that combines the story of Liang Zhu and the local Thai culture - " Tradition curtain, Penal Decree" (ม่านประเพณี ประกาศิตอาญาสวรรค์). This stage play was presented and premiered in 2016. From the stage set to the music, it was adapted by Thai artists from the story of Liang Shanbo and Zhu Yingtai. Although the backbone of the story still retains the process of meeting, meeting and falling in love between Liang Shanbo and Zhu Yingtai, unlike the original version, which tells the story on earth, this Thai version of the story begins in the heavenly court and tells a story of this life and the next, in heaven and on earth. That is the most significant difference between the Thai and Chinese versions, and this difference reflects the very characteristics of Thai culture, which is based on the belief in Buddhism. The success of this production represents the continuation and development of Liang Zhu in Thailand and its integration with Thai culture. This product is also the highest expression of the cultural adaptability of Liang Zhu culture in Thailand.

### 3. Cross-culture transmission strategies

Educational initiatives have always been an essential means of cross-cultural communication and exchange. Confucius Institutes have always been an important way of spreading Chinese culture overseas, through the intercultural approach of Sinology education, ancient Chinese culture like Liang Zhu can be transmitted more comprehensively. The cultural connotation and spiritual core

behind the story of Liang Zhu can be felt more than just a single literary or musical work but in a multi-dimensional and multi-layered way.

The rapid development of the Internet has also made cross-cultural communication more frequent and easier in the world. Liang Zhu benefits from its rich and diverse cultural expressions, and its dissemination on the Internet is also rich and diverse, which has expanded the dissemination channels of Liang Zhu's culture. Liang Zhu's culture in the new media is mainly in the form of videos, and the content of the videos is diverse.

Cross-cultural communication programs are an essential means of cultural exchange between China and Thailand. Various art festivals, music festivals, and cultural exchange performances have provided the most direct means of communication with Thai audiences for the spread and development of Liang Zhu in Thailand, and both the Yue opera version of Liang Zhu and the several sensational performances of the Liang Zhu Violin Concerto in Thailand have been done in such cross-cultural exchange programs.

#### 4. Challenges and Barriers

After coding the relevant data collected, the author found that the data on the challenges and barriers of Liang Zhu in the process of cross-cultural communication and exchange showed three overall thematic patterns: language and translation, cultural differences, and accessibility and usability.

The first is the language and translation. According to his survey, 62.87% of the survey participants thought that the translations of Chinese folk tales were "average and that they could gain a certain level of understanding, but it was difficult to read them in a short period." In comparison, 32.67% thought the translations

were "excellent, with a strong translation integration, and could be read and understood. (Zhong 等, 2020) This finding suggests that the quality of translations directly affects the effectiveness of disseminating Chinese culture and that most of the translations of Chinese culture overseas could be of better quality. In addition to the translations, Liang Zhu's dissemination also involves theater, film, and television. In the dissemination of such materials, the barriers posed by language differences cannot be ignored, especially in the case of theater, as the lyrics and singing tones of the plays are basically in the intonation of the local language, which poses a double barrier to understanding for overseas audiences who are not familiar with Chinese themselves.

The second is the cultural difference. Liang Zhu culture is the collection of ancient Chinese characteristics and cultural traditions, so the cultural difference reflected in the dissemination of Liang Zhu culture is that overseas audiences have a conceptual distance to some Liang Zhu in the plot with the traditional Chinese cultural color, which can not understand the cultural connotation contained behind the plot.

Finally, regarding accessibility and usability, as seen in the previous section on the dissemination of Liang Zhu, books, plays, music, and the media are the main dissemination channels in Thailand. In general, there are relatively few channels of dissemination. However, the development of media and the rise of new media has increased the accessibility and availability of Liang Zhu culture compared to drama and music. However, from the relevant data collected by the author, more than the amount of data material disseminated on new media is needed.



To sum up, Liang Zhu faces challenges and obstacles in three significant categories: language, cultural differences, and accessibility, and with the continuous development of the times and the rise of new media, it is even more worthwhile to explore the ways of cross-cultural communication of Liang Zhu, which requires the efforts of generation after generation.

### **Knowledge from Research**

The study revealed five critical words regarding adapting stories and works in Liang Zhu culture: Adaptation of the plot, Adaptation for different formats, Visual and aesthetic changes, Themes and motifs, and Character development. The characteristics of these keywords often change during the transmission process according to cultural adaptations. The story and works of Liang Zhu have produced stage productions with more extensive adaptations of the work during their dissemination. This work best answers this research question, emphasizing the dynamic nature of cultural transmission and its adaptation to changing environments, audiences, and media. By examining the results, we gain insight into the key factors that have changed Liang Zhu's culture throughout transmission.

There are various ways in which Liang Zhu culture is communicated in Thailand, including traditional music, theater, and literature, as well as cross-cultural communication through new media, educational activities, and cultural exchange programs. In the context of the existing literature, this is consistent with previous studies on transmitting Chinese cultural narratives in foreign contexts. For example, transmission methods, including movies and TV series, overseas theater performances and Internet forums, and schools,

became richer as time progressed. The conclusion drawn from the data analysis in this study shows that online media is positive for the dissemination of Liang Zhu culture in Thailand.

The data analysis in this study shows that Liang Zhu culture has undergone cultural adaptations while retaining most of its cultural symbols and elements and resonating with Thai cultural values and emotions. These adaptations include changes in storyline, characters, and setting, showing a dynamic process of cultural exchange and adaptation, where Chinese and Thai cultural elements blend into the story to better resonate with Thai audiences. That demonstrates the potential for Sino-Thai cultural exchange and the importance of cultural adaptation in the communication process. The cultural adaptability exhibited by Liang Zhu culture during its dissemination in Thailand plays a crucial role in its increased acceptance by Thai audiences.

From the findings of this study, it is clear that the Liang Zhu culture has outstanding cultural adaptability in communication and that it is audience acceptance and diverse modes of communication have representative implications for successful cultural adaptation and integration of Chinese culture in foreign contexts for cross-cultural communication. Thus, the story of Liang Zhu is a valuable case study for understanding the dynamic process of cross-cultural communication in Chinese and foreign cultural exchanges.

### **Conclusion**

This study explores how Liang Zhu culture has spread and developed in Thailand and highlights its broader significance in cross-cultural communication studies.

Throughout this study, the author delves into the multifaceted nature of the development of Liang Zhu culture transmission in Thailand, which includes the various modes of transmission of Liang Zhu in Thailand, as well as the changes in cultural stories and productions that have occurred in the process, and the various strategies of cultural adaptation and integration that have made Liang Zhu culture resonate with local Thai audiences. In addition, the author examines the role of audience receptivity in understanding the spread and development of Liang Zhu culture in Thailand in the study. Identifying challenges and barriers faced in the process of cultural transmission and adaptation in the study has enabled the research to provide a basis for designing more effective strategies for cross-cultural communication and exchange. The importance of this research in revealing the complex dynamics of Liang Zhu's transmission in Thai culture is thus emphasized. The results of this study have implications not only for the study of Liang Zhu culture and its adaptations but also for a broader understanding of how Chinese culture is transmitted, adapted, and received in different cultural contexts.

In conclusion, this thesis provides a comprehensive and nuanced understanding of the cultural transmission, work adaptation, and audience acceptance of Liang Zhu culture in Thailand, guided by cross-cultural theory. Examining the various factors that contributed to the successful dissemination and integration of Liang Zhu culture into Thai culture deepens the understanding of Liang Zhu culture and guides strategies for cross-cultural dissemination of other cultural genres. Suggestions

The findings of this study have practical implications for policymakers, practitioners, and other participants related to cross-cultural

communication and Sino-Thai cultural exchange. Developing appropriate cultural exchange programs and initiatives to promote mutual understanding and appreciation between different cultures is emphasized. Relevant policymakers and cultural institutions should consider creating more Sino-foreign cooperation programs based on the various essential factors affecting intercultural communication in the study, such as more art exhibitions, performances, festivals, and academic conferences to encourage more interaction and dialogue between Chinese and Thai artists, scholars, and audiences. These collaborations are essential for cross-cultural communication. These collaborations are a significant contribution to cross-cultural communication.

Furthermore, based on this study's findings, the author recommends that educational institutions in China and Thailand continue to promote such activities and enrich how they are conducted to facilitate various cultural exchange activities between the two countries. In light of the challenges and barriers identified in this study, planners need to be mindful of using strategies to overcome these barriers when developing relevant cultural communication strategies or conducting cultural communication-related activities. That includes addressing language and cultural barriers, adapting cultural presentations while maintaining the essence of the culture, and integrating symbols and elements from other cultures to resonate with a broader audience. Addressing these challenges and barriers can help promote more effective and meaningful cultural exchange between China and Thailand.

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