The Chinese Wuxia Culture in Thailand: Dissemination and Influence

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ABSTRACT
The spread of Chinese Wuxia culture in Thailand is mainly realized through the Thai translation of modern Chinese Wuxia novels and the screening of Chinese Wuxia film and TV series. Chinese Wuxia culture can be widely spread in Thailand and accepted and recognized by the Thai people, on the one hand, the cultural exchanges between China and Thailand have a long history and have similar cultural acceptance psychology; on the other hand, the ethical value advocated by Chinese Wuxia culture is in line with the Buddhist ethical values believed by the Thai people. After a long period of spreading in Thailand, the profound influence of Chinese Wuxia culture on Thai society is mainly manifested in the following two aspects: influencing the ethical and moral orientation of Thai society and promoting the emerging of Thai “Wuxia style” literary and native Thai Wuxia novels.

KEYWORDS
Chinese Wuxia culture; Thailand; dissemination; influence

1. Introduction
Chinese Wuxia Culture (also called martial arts culture) is a special culture composed of three interrelated parts: “swordsman, Wuxia ethics and Wuxia literature.” Wuxia ethics originally came from the “righteousness ethics” standards followed by civil society. Later, this “righteousness ethics” was combined with “Confucianism” and “Taoism” to form a unique Wuxia ethics system that “emphasizes righteousness and despise benefits, have a strong sense of justice and ready to help the weak, help those in danger and relieve those...
in need.” This has become a collective unconscious worship of perfect personality for Chinese people, and it has even become the national complex of Chinese people.

At the turn of the Spring and Autumn Period and the Warring States Period, a special class of “scholars” emerged from the civilian class; among them, those advocating in culture were “Confucian,” those advocating martial arts were “chivalrous,” and the Chinese knight group was officially formed (Lu 61–67). Swordsmen interpret and practice Wuxia ethics through their own chivalrous behavior. Wuxia literature records and spreads Wuxia deeds in oral or written form, as well as summarizes, interprets, spreads and inherits Wuxia ethics.

“In the world” and “beyond the world” have always been the two dominant thoughts of traditional Chinese culture. If you don’t “In the world,” you will “beyond the world”; while “Wuxia” can make the perfect combination of “In the world” and “beyond the world.” As a result, Wuxia culture has become a popular folk culture respected by Chinese people. Wuxia novels, film and TV series, as concrete forms of Chinese Wuxia culture, by advocating the ancient ethics of “emphasizes righteousness and despise benefits, have a strong sense of justice and ready to help the weak, help those in danger and relieve those in need” and the image of swordsmen who have the ideal personality of both “Confucianism” and “chivalry,” create a convenient way for people to return to tradition spiritually, as well as build a traditional moral utopia for people.

In addition to being deeply loved by the Chinese people, Chinese Wuxia culture has also spread all over the world, and set off a “Chinese Wuxia culture fever.” Since the Legend of the Condor Heroes was translated into Thai language and introduced to Thailand in 1958, the “Chinese Wuxia culture fever” has started in Thailand. After that, a large number of modern Chinese Wuxia novels, Wuxia film and TV series were translated into Thai language and introduced to Thailand. Most of Chinese Wuxia novels, film and TV series advocate national feelings of patriotism and love for the people, and advocate the social ethical values that good and evil are rewarded. These propositions not only conform to the patriotic tradition of the Thai modern people, but also conform to the Buddhist ethics believed by the Thai people. In addition, the cultural exchanges between China and Thailand have a long history, thus forming a similar cultural acceptance psychology. As early as the Bangkok Dynasty Rama I, the rulers of Thailand began to introduce a large number of Chinese classical novels to Thai people, making Thai people have a subconscious love for Chinese literary works, which makes it easy for them to accept and love the aesthetic appeal of Chinese Wuxia novels, film and TV series. All of these have provided a solid social foundation for the widespread dissemination of Chinese Wuxia culture in Thailand and had a profound impact on Thai society.

Through sorting out relevant documents and historical materials, as well as a questionnaire, this paper will show the spread of Chinese Wuxia culture in Thailand, and discuss the reasons for the widespread appeal of Chinese Wuxia culture in Thailand and its profound impact.

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1The Thai literature and historical materials involved in this paper are all based on the original Thai versions, and the English translations are all translated by the author himself.
2. The dissemination of Chinese Wuxia culture in Thailand

In Thailand, when people think of China, the first thing they think of is “Chinese Kung Fu.” When the Chinese arrived in Thailand, a question often asked by Thai people is “Can you do Chinese Kung Fu?” It is readily apparent that Chinese Wuxia culture has been well known in Thailand and has been widely accepted and recognized by the Thai people; it has become a symbol of China in the hearts of Thai people. In this section, we will discuss the spread of Chinese Wuxia culture in Thailand from the following three aspects: (1) the dissemination channels and familiarity of Chinese Wuxia culture among the Thai people, (2) the translation and dissemination of modern Chinese Wuxia novels in Thailand, (3) the dissemination of Chinese Wuxia film and TV series in Thailand.

2.1. A survey of the dissemination channels and familiarity of Chinese Wuxia culture among the Thai people

In order to accurately know about the familiarity of Chinese Wuxia culture among the Thai people, we adopted a questionnaire survey for quantitative statistics and analysis. From January 2018 to December 2019, we have successively investigated 5,000 questionnaires in Thailand (2,000 in the central region, 1,000 in the northern region, 1,000 in the northeastern region, and 1,000 in the southern region), and received a total of 4,783 valid questionnaires (See Figure 1). The detailed information of the respondents of the valid questionnaire is as follows:

Through the statistics of 4783 valid questionnaires, we found that there are 4,512 people who had learned about Chinese Wuxia culture through various channels, accounting for 94.33%. This data shows that the vast majority of Thai people have an understanding of Chinese Wuxia culture.

Through statistics on the channels through which the Thai people learned about Chinese Wuxia culture, we find that the channels for Thai people to know about

Figure 1. The detailed information of the respondents.
Chinese Wuxia culture mainly include watching Chinese Wuxia film and TV series, and reading Thai translations of Chinese Wuxia novels. There are also very few people who know about Chinese Wuxia novels through academic works. The relevant statistics are as follows:

The above statistics show that watching Chinese Wuxia film and TV series is the primary channel for Thai people to know about Chinese Wuxia culture, accounting for 85.26%; reading Thai translations of modern Chinese Wuxia novels is a secondary channel for Thai people to know about Chinese Wuxia culture, accounting for 32.89%. There are also many people who both watch film and TV series and read novels, accounting for 18.11%. The number of Thai people who know about Chinese Wuxia culture through reading academic works is very small, only about 0.8%. Through further understanding, we find that these people who know about Chinese Wuxia culture through reading academic works have graduate degrees, and they are mainly engaged in Chinese cultural study and teaching in universities (See Figure 2).
In order to understand the Thai people’s familiarity with Chinese Wuxia culture, we use the Thai people’s familiarity with the 167 Thai translations of Chinese Wuxia novels and film and TV series related to these novels as a measure. The relevant statistics are as follows:

The above statistics show: 0.48% of people who are familiar with more than 100 novels (or film and TV series related to these novels), 11.71% of people who are familiar with more than 50 novels (or film and TV series related to these novels), 69.22% of people who are familiar with more than 10 novels (or film and TV series related to these novels). Among the 4783 surveyed statistical samples, nearly seven out of ten have read more than 10 Chinese Wuxia novels or watched film and TV series related to these novels. This shows that Chinese Wuxia culture which uses Chinese Wuxia novels or film and TV series as a carrier spreads widely among the Thai people (See Figure 3).

In addition, we find in our survey that the number of Thai people reading Chinese Wuxia novels is positively correlated with the growth of age, while the number of people watching Chinese Wuxia film and TV series is negatively correlated with the growth of age (see Figure 4 for details); and there is no regular correlation between the number of Thai people who read Chinese Wuxia novels or watch Chinese Wuxia films or TV series and their educational background.

2.2. The translation and dissemination of modern Chinese Wuxia novels in Thailand

In 1958, Chamlong Phitnaka and Pajing Phitnaka translated Jin Yong’s Wuxia novel *The Legend of the Condor Heroes* into Thai and named it “ Jade Dragon. Part 1 ”, which was published in Thailand. This kind of Wuxia novel, which describe the Kong Fu skills of the swordsman, and show that the swordsman emphasizes righteousness and despise benefits, have a strong sense of justice, ready to help the weak.
as the main content, which brings a refreshing feeling to Thai readers. Therefore, the modern Chinese Wuxia novels quickly became the Thai people’s favorite and became a well-known modern Chinese literary work in Thailand, so as to lead the “modern Chinese Wuxia novel fever” in Thai society. Since then, Chinese Wuxia culture has become one kind of the Chinese cultures talked about by ordinary Thai people. When talking about “Chinese Kung Fu,” many Thai people are fascinated and immersed in the “world of Wuxia” depicted in modern Chinese Wuxia novels (Jupin 8–12).

Following the release of the Thai translation of The Legend of the Condor Heroes, Chamlong Phitnaka, Pajing Phitnaka, W. Na Muanglung, N. Nopparat, Suthiphan Nitiwatara, Sue Sunsakun, Nun Nopara, Wun Lamunlong, and Pon Lugun have successively translated the modern Chinese Wuxia novels of Jin Yong, Gu Long, Huang Yi, Chen Qingyun, Wang Dulu, Wo Longsheng, Liu Canyang, Liang Yusheng, etc., such as: The Condor Heroes, Demi-Gods and Semi-Devils, The Smiling & Proud Wanderer, The Deer and the Cauldron, Heaven Sword and Dragon Sabre, Clans of Intrigue, Ode to Gallantry, The Legendary Siblings, Master Swordsman Lu Xiao Feng, A Step Into The Past, The Romance of the White-hair Maiden, Crouching Tiger & Hidden Dragon, The Jade Hairpin Alliance, The Craft of Xiao Li’s Flying Knife, Twin of Brothers, etc. As soon as the Thai translations of these novels became available, they were quickly sold out by the Thai people. A frequently talked-about case is the sales of The Jade Hairpin Alliance (Thai name “กระบี่ ล้าบ แค้น (Vengeance Sword)” translated by Wun Lamunlong in 1963, which was republished twice in one day (6000 volumes in the morning, 2000 volumes in the afternoon) are all sold out (Yon 65–71).

In the 1970s, the translation and dissemination of modern Chinese Wuxia novels in Thailand had reached its peak. In 1976, a military coup took place in Thailand and caused the “Thammasat University tragedy.” In order to divert the attention of the people, the rulers at that time encouraged the publication of entertainment content in newspapers and magazines. As a result, a large number of newspapers and magazines, such as: Daily News, Thai Le Daily, National Voice Daily, Bangkok Daily, Daily Times, etc. began to serialize Thai translations of modern Chinese Wuxia novels. For a time, the publication of modern Chinese Wuxia novels became the main method for Thai newspapers and magazines to increase sales. The daily sales of the Thai Le Daily News increased from 400,000 copies to 600,000 copies at that time (Chalalai 11).

By reviewing the translation and publication of modern Chinese Wuxia novels in Thailand, we found that the translation and publication of modern Chinese Wuxia novels in Thailand was mainly based on the Chinese Hong Kong Wuxia novels, especially the Wuxia novels of Jin Yong and Gu Long. In the mid-1960s, Wun Lamunlong began to translate a large number of Wuxia novels from Taiwan and mainland China, making the form and content of the Thai version of modern Chinese Wuxia novels diversified; and

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2 On October 6, 1976, the Thai military government sent a large number of military police to the campus of Thammasat University to suppress the student demonstrations against the dictatorship of the military group, causing at least 46 deaths and hundreds of people were injured. This bloody tragedy is known in Thai history as the “Thammasat University tragedy.” For details, please see: Frank, C. D. Thailand in 1976: Another defeat for constitutional democracy, Asia Survey 17 (02) (1977): 123-126.; Mark, T. A. October 1976 and the military in Thai politics, Modern Asia Studies 14 (04) (1980): 618-623.
since the 1950s, Thailand has published more than 1,000 Thai translations of Chinese Wuxia novels.\(^3\)

The craze for the translation and dissemination of modern Chinese Wuxia novels in Thailand continued from the late 1950s to the late 1970s. In the 1980s, the craze for the translation and dissemination of modern Chinese Wuxia novels in Thailand began to fade. On the one hand, because Jin Yong stopped writing and due to Gu Long’s death, there is a lack of profound Wuxia works that can attract readers. On the other hand, a large number of Chinese Wuxia film and TV series have begun to be shown in Thailand, giving Thai people a new medium to accept and experience Chinese Wuxia culture.

### 2.3. The dissemination of Chinese Wuxia film and TV series in Thailand

In 1967, the Chinese Wuxia film *Return of the One-Armed Swordsman*, which was filmed by the company of Shaw Brothers (Hong Kong) Limited, was screened in Thailand and caused a sensation. Fang Gang, played by Wang Yu in the film, has become a well-known Wuxia figure in Thailand and an idol of Thai youths. In the 1980s, the spread of Chinese Wuxia films in Thailand reached its heyday (Wimonrat 21–23). At that time, a large number of Chinese Wuxia movies were shown in major cinemas in Thailand (including open-air movie screenings), such as *The Brave Archer, A Man Called Hero, Swordsman & Enchantress, Jade Tiger, Legend Of The Fox, Come Drink with Me*, etc.

In addition to Chinese Wuxia films, Chinese Wuxia TV series are also deeply loved by the Thai people. In 1974, the third channel of Thai TV began broadcasting the Chinese Wuxia TV series *Bao Qingtian*, which was filmed by the company of Chinese Television Service in Taiwan, China. After this TV series was aired, it was well received by the public, and the frequency of broadcasting increased from once a week to four times a week. There is even a Thai washing powder factory called Sahaphat that used the image of Bao Zheng in the TV series as its own washing powder trademark and named its product as “Bao Zheng washing powder.” This brand of washing powder was immediately received by Thai housewives and became very popular (Wimonrat 21–23).

Later, the third channel of Thai TV had successively broadcasted a large number of other Chinese Wuxia TV series, such as: *The Legendary Siblings, Fox Volant Of The Snowy Mountain, The Legend of the Condor Heroes, Shanghai Beach, The Book and the Sword, Princess Cheung Ping, The Heroine of the Yangs, Young’s Female Warrior, Warrior Fearless, The Tai Chi Master, The Demi-Gods and Semi-Devils, The Legend of the Unknowns, The Heaven Sword and Dragon Saber*, etc. With the continuous increase of audience ratings for Chinese Wuxia TV series, the third channel of Thai TV continues to increase the broadcasting frequency and duration of the Chinese Wuxia TV series. Through statistics on the broadcast records of the third channel of Thai TV over the years, we found that 1982 was the year with the highest frequency of Chinese Wuxia TV series broadcast on this TV channel, and a total of 30 Chinese Wuxia TV series were broadcast throughout this year.

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\(^3\)The relevant data comes from our search on the official websites of major publishing houses and libraries in Thailand. In addition, in statistics, we found that some modern Chinese Wuxia novels have many different Thai versions.
Seeing that the third channel of Thai TV broadcasted Chinese Wuxia TV serials, which has gained extremely high audience ratings, the seventh channel of Thai TV and the ninth channel of Thai TV also followed in broadcasting Chinese Wuxia TV series, such as: Gold Dagger Romance, Chor Lau Heung, Sword of the Yue Maiden, The Shaolin Temple, Against the Blade of Honour, My Own Swordsman, To Die Like A Man, etc.

Beginning in the mid-1980s, under the influence of the regulations governing the broadcasting of TV stations by the Thai Broadcasting and Television Administration Committee, the broadcast frequency of Chinese Wuxia TV series on Thai TVs were forced to decrease, and the popularity of Chinese Wuxia TV series in Thailand began to fade. After entering the 21st century, Chinese Wuxia TV series once again led to a spreading boom. In recent years, many Chinese Wuxia TV series have been popular in Thailand, such as: The Sound of Desert (broadcasted by Thai TV 3), WuXin:The Monster Killer (broadcasted by Thai TV 3), Ice Fantasy (broadcasted by Thai TV 7), The Condor Heroes: New Edition (broadcasted by Thai TV 7), The King’s Woman (broadcasted by Thai TV 7), Young Sherlock (broadcasted by Thai TV 7), Ma Zu (broadcasted by Thai TV 7), Novaland: The Castle in the Sky (broadcasted by Thai MCOT TV), etc.

3. The reasons for the widespread of Chinese Wuxia culture in Thailand

The spread and acceptance of any culture in other countries requires a certain social foundation. Most Chinese Wuxia novels, film and TV series are based on the political ecology of Chinese feudal society, advocating national feelings of patriotism and love for the people, and advocating the social ethical values that good and evil are rewarded. These propositions not only conform to the patriotic tradition of the Thai modern people, but also conform to the Buddhist ethics believed by the Thai people. At the same time, China and Thailand belong to the Eastern cultural circle, and their cultural exchanges have a long history, having similar cultural acceptance psychology. All of these have provided a social foundation for the widespread of Chinese Wuxia culture in Thailand, making Thai people favor Chinese Wuxia culture.

3.1. Similar patriotic feelings and cultural acceptance psychology

China and Thailand are both Asian countries, and the political, economic and cultural exchanges between the two countries have a long history. According to the Book of Han, as early as more than two thousand years ago, the Han Dynasty of China had envoy exchanges with the ancient kingdoms in Thailand, such as Douyuan Kingdom, Euplumo Kingdom, and the Chengli, etc. (Li 4; Huang and Yu 1). In addition to diplomatic exchanges between countries, China and Thailand have also had close non-governmental exchanges and cultural exchanges since ancient times. As a large ancient civilized country, China has had a profound influence on Thailand in terms of politics, economy, and culture (Qi 73–81). For a long time, the mutual exchange and infiltration of the cultures of the two countries have provided the foundation for the spread of Chinese Wuxia culture in Thailand.

Thai traditional culture is deeply influenced by Chinese culture. The concepts of “benevolence,” “Righteousness,” “manners,” “wisdom” and “credit” advocated by
Confucianism deeply infiltrate the traditional Thai moral model (Marilyn 35–50). For this reason, Thai people have formed traditional moral values such as patriotism and loyalty to the monarch, filial piety to parents, respecting the old and loving the young, giving up one’s life for righteousness, and emphasizing righteousness over gain, etc. Thai people advocate “righteousness” and emphasize that personal interests must be subordinate to the interests of the country and the nation, and individuals should make their own contributions to the country, nation and society (Sumalikar 77–84). At the same time, Thai people also believe in the creed that success stems from honesty and hard work (Sumalikar 79–87).

Modern Chinese Wuxia literature represented by Jin Yong’s works has elevated the swordsmen’s use of force to fight for justice to the height of national and social sentiments. The hero in the work is no longer the traditional image of a swordsman who has a strong sense of justice and ready to help the weak, helping those in danger and relieving those in need, but is a hero who can give up his life for the survival of the country. This Wuxia spirit has broken through the limitations of pure disputes between people or organization in society, and has elevated the image of the hero to the height of ethnic and national justice (Sosing 17). The patriotism advocated in modern Chinese Wuxia culture is highly compatible with the loyalty and patriotic thoughts believed by the Thai people. For example, the “great swordsman, for the country and for the people” advocated in The Legend of the Condor Heroes fits the Thai people’s personal sense of responsibility towards the country, nation and society.

At the same time, the path of personal growth of ordinary people who became “big heroes” through their own efforts and struggles shown in modern Chinese Wuxia works satisfies the appeals of the ordinary Thai people. For example, Guo Jing in The Legend of the Condor Heroes, Yang Guo in The Condor Heroes, Zhang Wuji in Heaven Sword and Dragon Saber, and Linghu Chong in The Smiling & Proud Wanderer, etc., these characters were born ordinary at first, went through all kinds of hardships; but they were persevering, daring to take responsibility, never changing their original aspirations, always sticking to their moral convictions, and eventually trained in advanced martial arts and became “a big hero.” This kind of character arc satisfies the heroic complex of the grass-roots groups in Thailand, enabling them to gain emotional resonance, and feel that through hard work and struggle, they will surely achieve their own success and win the respect of society.

3.2. Similar ethical values

Buddhism has a high status in Thai society. The Thai constitution stipulates that the king must be a Buddhist, and he must undertake the obligation to protect and support the development of Buddhism. At the same time, Thailand’s ideological propaganda advocates that Buddhism, the king, and the country are “triad, interdependent and inseparable.” These socio-political factors have enabled Buddhism to gain a detached position in Thailand, where multiple religions coexist, and become Thailand’s de facto state religion. Thai people are deeply influenced by Buddhist ideology and ethics since childhood.

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4For details, please refer to article 7 of chapter 2 of the Constitution of the Kingdom of Thailand promulgated by King Maha Vajiralongkorn of Thailand on April 6, 2017.
Therefore, the influence of Buddhist ethical values on Thai people is deeply rooted. The cultural choice and acceptance of Thai people is naturally influenced by Buddhist ethics. The core of Buddhist ethics is to emphasize the reincarnation of life, the rewards of good and evil, and it advocates people to learn to forbear, accumulate good deeds, abandon desires, and put an end to evil thoughts. In modern Chinese Wuxia culture, the “reincarnation of the laws of heaven and retribution of good and evil” has been greatly praised. For example, in *The Smiling & Proud Wanderer*, although Linghu Chong is young and frivolous and full of rebellion; but he dares to do, love and hate, accumulate good deeds everywhere, and become a great hero after hardships. However, Yue Buqun has a strong desire for power. In order to dominate the complicated Wuxia world, he slaughtered and gave up basic human morality, and was finally spurned by the righteous.

And another case is *The Demi-Gods and Semi-Devils*, and in this literary work, the Buddhist ethics is more vividly embodied. The title of the work itself comes from the Buddhist scriptures. Jin Yong intends to represent the things in the world through the images in the Buddhist scriptures. The three heroes in *The Demi-Gods and Semi-Devils* all have a profound Buddhist background: Xiao Feng has been practicing martial arts in Shaolin Zen Buddhism since childhood; Xu Zhu, as a Shaolin disciple, has been immersed in Buddhist ethics since childhood; Duan Yu, as a prince of the Dali Kingdom which regarded Buddhism as the state religion, read Buddhist scriptures since childhood and was deeply influenced by Buddhism. They were influenced by Buddhist ethics since childhood, with compassion and kindness and no evil intentions. After experiencing many hardships, they all finally gained very good social prestige and reputation.

The ethical idea that “good and evil will be rewarded” and the happy ending shown in Chinese Wuxia literary works are in line with the Buddhist ethics believed by the Thai people, thus making modern Chinese Wuxia culture very popular among Thai people.

4. The influence of modern Chinese Wuxia culture in Thailand

Chinese Wuxia culture based on modern Chinese Wuxia novels, film and TV series has spread in Thailand for a long time, and has had a profound impact on Thai society. This kind of influence is mainly manifested in influencing the ethical and moral orientation of Thai society, and promoting the production of Thai “Wuxia” style literature and native Wuxia novels.

4.1. The influence of Chinese Wuxia culture on Thai social ethics

As the core part of Chinese Wuxia culture, Wuxia ethics is a product of the fusion of Confucianism, Buddhism and Taoism, and is an important moral category in Chinese traditional culture. “Righteousness” is not only an ethical code, but also an intrinsic moral cultivation and personality state that everyone seeks. With the spread of modern Chinese Wuxia novels, film and TV series in Thailand, Chinese Wuxia ethics has also spread widely among the Thai people. The content of Wuxia ethics, such as “good and evil must at last have their rewards,” “help those in danger and relieve those in need,”

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5For details, please refer to the chapter “Interpretation of name” in Jin Yong’s novel *The Demi-Gods and Semi-Devils*. 
“grace and hatred must be rewarded,” “emphasize righteousness and despise benefits,” “focus on promises,” “be indifferent to fame and fortune, pursue freedom,” has profoundly affected the social ethics and morality of Thai people. As the famous Wuxia novel translator Nun Nopara said in an interview with Ladies Fashion magazine in 2005: "Chinese Wuxia culture has a great influence on Thailand. For example, in The Smiling & Proud Wanderer, Linghu Chong is a hero who is righteous and not greedy. After defeating the Dongfang Bubai, he refused to be the leader, but accompanied Ren Yingying to retreat into a paradise. His thoughts of not greedy for fame and fortune had a great impact on my lifestyle, making me become a hermit who does not covet fame and fortune and pursues individual liberation" (Nana 263). Nun Nopara took the translation of modern Chinese Wuxia novels as his career, and translated a lot of Chinese Wuxia novels. He is well versed in the ethics and ideas advocated by Chinese Wuxia culture. His lifelong pursuit is to become a hermit who does not seek fame and gain, liberating his personality.

It is true that a hermit-like life without fame and fortune, individual liberation, and freedom is difficult to achieve in reality. But the Chinese Wuxia culture provides people with a way to escape from reality and find and experience freedom in a fantastic way. Through the concrete presentation of Chinese Wuxia culture such as novels, films and TV series, Thai people enter a spiritual utopia in a fantastic way, experiencing freedom, pursuing individuality, and obtaining psychological and ethical satisfaction.

4.2. The influence of Chinese Wuxia culture on Thai literature

The earliest written literature of Thailand originated from the creation of royal court poetry in the Sukhothai period. To the Ayutthaya dynasty, Thai poetry formed "Lilit style (ลิลิต)," "Khlong style (โคง)," "Lai style (ลาย)," "Kap style (กาพย์)," "Chan style (ฉันท์)," "Klon style (กลอน)," etc., and these verses have different rhyming rules. For a long time, poetry has been the mainstream of Thai literature. No matter what genre of foreign literature, when it is translated into Thai language, it will be translated into poetry. During Rama I of Bangkok dynasty, the Chinese classical novel The Romance of the Three Kingdoms was translated into Thai and introduced to Thai people. At this point, the situation that the Thai literary world is dominated by poetry has been broken, forming a kind of “‘Three Kingdoms’ style” literature, which is full of fresh and lively language, full of rich metaphors, and the use of language close to life. This opened a new chapter in Thai literature creation.

In the 1950s, after the modern Chinese Wuxia novels were introduced to Thailand, it once again caused a literary creation revolution in the Thai literary world. The modern Chinese Wuxia novel translator represented by Wun Lamunlong, created a new Thai literary style based on the characteristics of modern Chinese Wuxia novels, and it has the following characteristics: verbal expression is compact and smooth, the use of words is vivid and lively, having a variety of sentence patterns and retaining a lot of Chinese expressions. This Thai literary style is called “Wuxia style” by Thai literary circles (Vivek 12–16).

In addition to retaining a large number of Chinese expressions, which makes the language style different from ordinary Thai, the Thai “Wuxia style” also possesses another obvious feature: having some inherent vocabulary selection modes, and these
vocabulary are often ancient vocabularies that are not commonly used in modern Thai. For example, the common expressions of “good” in modern Thai are “/di:33/(ดี), “/jia: m51/ (เยี่ยม),” etc., while in Thai “Wuxia style,” the expressions of “good” often use the word “/pra21sat21/(ประเสริฐ)” which usually appeared in ancient Thai literature (especially poetry). Another example is the word “laugh” in Thai “Wuxia style,” which often uses “/xua215rɔ:21/(หัวเราะ)” instead of “/xua215rɔ:33/(หัวร่อน)” that is commonly used in modern Thai. The selection of special Chinese expressions and inherent vocabulary selection modes is on the one hand to better reproduce the textual charm of modern Chinese Wuxia novels, on the other hand, to show the language style of the translators.

Thai “Wuxia style” is a new literary style that emerged with the translation and spread of modern Chinese Wuxia novels in Thailand, and is inseparable from the Thai translation process of modern Chinese Wuxia novels. After the emergence of Thai “Wuxia style,” apart from translating modern Chinese Wuxia novels, it was also used by some young Thai authors to write Wuxia novels, which gave birth to Thai native Wuxia novels. Thai native Wuxia novels have been deeply influenced by Chinese Wuxia culture from the beginning. Through reading and study of representative Thai native Wuxia novels, we found that Thai native Wuxia novels have imitated a lot of modern Chinese Wuxia novels in terms of storylines and character creation.

In the Thai native Wuxia novels Sword Shadow under the Words: Legend of the True Scriptures (เงากระบี่ได้อักษร: ลี้เชียวฮวยวฮง), the author obviously imitated Jin Yong’s works. For example, there is a chapter in the novel where the protagonist Bing Pioson performed the “Lion Roar Technique” to deal with the disciples of the Five Main Schools and the Five Villa to force them to hand over the “ True Scriptures.” This plot is exactly the same as the plot of the Golden Lion King Xie Xun who snatched the Dragon Sabre from the Tianying Sect in the Wangpan Mountain, which is a plot in Jin Yong’s Wuxia novel Heaven Sword and Dragon Sabre. In addition, the Kongfu named “Five Elements Variation Array” which is often mentioned in this novel is obviously created by imitating the Kongfu named “Five Elements Must Killing” in Jin Yong’s Wuxia novel Heaven Sword and Dragon Sabre and the Kongfu named “Twenty-Eight Stars Array” in Jin Yong’s Wuxia novel The Condor Heroes. And in the Thai native Wuxia novels Domination of the World: The Commoner Prince Runs over the Word (มังกรเจ้าปฐพี: กานผู้จริง),” the author portrays the protagonist “Four Holy Gods” Lun Wusuang as a genius man who is well versed in letters and military technology. He is proficient in weapons, medicine, music, and various forms of witchcraft, etc. This character image seems to be a clone of the “Three Sages of Kunlun” He Zudao, who is a character in Jin Yong’s Wuxia novel Heaven Sword and Dragon Sabre.

In addition to these two Thai native Wuxia novels above, the Thai native Wuxia novels, such as Yunlong Sword: Legend of Juggernaut (จอมใจเซียนกระบี่ตอนจอมยุทธ์มา) (The Legend of the True Scriptures: จอมใจเซียนกระบี่ตอนจอมยุทธ์มา), Martial Arts Was Forbidden: The Legendary Secret Weapon Spectrum (ศาสนาวิถีอาภำพ: มหาเวทย์), Swords Join Hands: Vanquishing Legend (อาภำพกระบี่มา: หลั่นยี่วี), Four Artifact: Controversy in Jianghu (ยอดศาสตราวิทักษ์บัลลังก์: ฟิสิกซ์), etc., both in the description of the plot and characterization, the shadow of modern Chinese Wuxia novels is reflected everywhere. Moreover, these Thai native Wuxia novels are based on Chinese history, and are based on the grievances and sect disputes.
5. Conclusion

Chinese Wuxia and Western chivalry literature are the embodiment of the spirit and culture of advocating force both in the East and the West. In the description of samurai upholding of justice, helping the weak and the poor, making great promises, speaking faith, and so on, they present a “cultural universality.” However, there are big differences in the understanding of justice, the description of the martial arts environment and the types of martial arts. These differences reflect different national cultural spirits and reflect the characteristics of different nationalities.

With the development of modern transportation and communication technology, cultural exchanges between different countries and ethnic groups can be realized within hours or even minutes. This greatly promotes the exchange and blending of different cultures. Universally recognized, literature and culture are often inseparable: on the one hand, culture provides a profound humanistic foundation for literature; on the other hand, literature provides a carrier and means for the spread and inheritance of culture. Once a good literary work is available, it will soon be spread all over the world. In such a world background, the literature of various countries in the world has formed a pattern of mutual absorption and mutual learning.

Contemporary Chinese Wuxia culture is widely spread in the world using modern Chinese Wuxia novels, Wuxia film and TV series, and other literary works as carriers and channels. Wuxia novels portray “Wulin” in a unique ideal world. Through the description of the social disputes and human nature in this unique world, the author realizes his satire and flogging of the despicable behavior of unscrupulous struggle for power in the real world. The scenes in Wuxia literature are actually a mirror image of reality. Thousands of years of human history has always been through war, government, and resistance. Especially since modern times, China and Southeast Asia have generally suffered imperialist aggression and ravaging. The exaggerated description of Chinese Wushu in Chinese Wuxia literature can provide psychological comfort and encouragement to the oppressed and enslaved people. This point has universal significance in China and Southeast Asian countries.

In addition, the meaning of life and self-sacrificing spirit contained in Chinese Wuxia literature provide readers with rich spiritual nourishment. Through the reading and appreciation of Chinese Wuxia literature, readers can further comprehend the consciousness of life, understand the philosophy of life, and accept the admonitions of the world. This may be the reason why Chinese Wuxia culture has such a strong artistic appeal all over the world.

In short, the noble aesthetic appeal and entertainment value of Chinese Wuxia literature meet the readers’ demands for mass entertainment, and at the same time have played a role in persuading the people to form correct social values. This makes Chinese martial arts popular in Thailand and even the whole world. As a part of Chinese culture, the spread of Chinese Wuxia culture in Thailand and other parts of the world has demonstrated to the world the breadth and depth of Chinese culture. It has improved the popularity and influence of Chinese culture in Thailand and other parts of the world.

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