

**SEXUAL SIGNIFICATION EROTIC METONYMY AND MYTHS
IN CONTEMPORARY THAI MUSIC VIDEOS**

Napapa Suwannarong

**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
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ABSTRACT

Title of Dissertation	Sexual Signification Erotic Metonymy and Myths in Contemporary Thai Music Videos
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This qualitative research on “Sexual Signification, Erotic Metonymy, and Myths in Contemporary Thai Music Videos aims to study sexual signification, erotic metonymy, and myth among heterosexual, homosexual and transgender people in contemporary Thai music videos. And to study the process of creating the meaning of signs and contents used in communicating sexual meaning and erotic metonymy in contemporary Thai music videos.

The researcher selected the Thai Contemporary music video to be sampled for analysis. The criterion was that it must be an official video that mainly tells a narrative story. After that, the music was divided into 3 groups: heterosexual, homosexual and transgender.

The result of the study is divided into two parts. Part 1 Message found that signs are divided into 4 groups: gesture, object/person, time, and location. Sexual signs that use other parts of the body and the use of shapes compared to the genitals.

The sexual signifier used in all group. it reveals that the Homosexual Group and Transgender group have borrowed the sign/meaning from the Heterosexual Group. This may be due to the fact that the sign and meaning system, for both the Homosexual and Transgender groups, is not yet in place, and has not been widely used, nor has become a consensus sign for the groups. However, the signs that used specifically for homosexual and transgender groups were found.

Only two signs of “Erotic Metonymy” found in the music videos. At present, sexual signs and erotic metonymy no longer come from nature, but rather what involved in people’s daily life such as body parts or food.

The myth that “female must be paired with male” only, which is natural binary sexuality, has been challenged and rejected by the homosexuals and transgenders in order to create standpoints, and request space to express their identities and true needs. Society often views anything different from the norms as something wrong; when in fact, whether between gays, lesbians, or transgender woman and a male or female, when love is not viewed as “gender” only, they are all human love.

Part 2 Sender, Message, and Receiver. In-depth interview data were collected from various creative directors of Thai contemporary music video whose works project sexual diversity and nudity contents. Additionally, opinions from scholars who are familiar with the context were added. The researcher is able to clarify the creative process practiced by the creative directors as three states: 1) Preparation concerns what a brief and a song are; 2) Ideation refers to incubation, insight, and evaluation; and 3) Elaboration concerns casting, location, filming, editing, and music video. The study also found employing the notion of semiology is significantly important to the creative process by the music video directors. It is, therefore, the appropriate communication tool that allows the directors the way in which able to produce music videos to challenge the myth of Thai society prohibiting explicit sexual content in the Thai media landscape.

The music videos creators and academic groups mentioned other techniques that didn't appear in the music videos. To create an erotic metonymy in music videos, the music video directors would think of a silhouette of the couple, with their hands joined, clasped together, feelings expressed in the eyes, train rushing into the tunnel, symbol of The Rolling Stones Band, the bee flying around water, the woman eating the banana, a padlock and a key.

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CHAPTER 1

INTRODUCTION

1.1 Background and Significance of the Research Problem

“Sex” is a “taboo” in many societies (Weeks, 1986, p. 11, as cited in Warangkhan Chanla, 2002, p. 2). In Western societies, it is often linked to dangers, devastation, and the dark side. Sex is like an evil sin; it is a passionate sensuality that leads individuals and society to calamity. (Rubin, 1993, p. 11, as cited in Warangkhan Chanla, 2002, p. 2). Allowing members in society to be involved in or obsessed with sexuality would be dangerous and would bring problems to society. (Sutham Thamrongwit, 2001, p. 124)

In Thai society, sex is especially diverse, with many alternatives. This diversity isn't present only in modern times. It has existed in the past, only that it was obscured by negative perceptions of sexuality. “Everybody” knows about sex and knows who does what. Many people understand and view this as a normal thing. However, the negative attitude towards sexuality is powerful in Thai society; it has established “The Culture of Silence in Sexuality Matters,” (Ruj Komolbut, 2001, as cited in Warangkhan Chanla, 2002, p. 2).

Asst. Prof. Thanes Wongyannava (Manager Online, 2007), Lecturer, Faculty of Political Science, Thammasat University, has an opinion about sex, which can be surmised as natural yet having unnatural matter. Sex is not merely about reproduction but is also involved in a social context. It is a communication-type in our society. Sex is a matter that can be done alone, between two people, three people, or the whole society, and so sex is a form of social culture. Going in the other direction, culture can also become about sex at the same time.

The public conversation about sex is very limited in its content and openness. The topic is barely discussed or only among small groups. Since the details are

considered “secret” matters, it should be only in a “secret” place. (Warangkhan Chanla, 2002, p. 2) In particular, communication about intercourse is shameful, should be hidden and not be mentioned. It can be said that the root sexuality myth has formed and arisen from the past; it has long been buried deep through both attitudes and beliefs in Thai society. As Asst. Prof. Dr. Suchada Taweessith, the President of the Sexuality Education Association (Orapan Chantrawongpaisan, 2013), said,

Thai society also has an unreasonable sexual hatred. It is a society that promotes sexual relationships only for the sake of reproduction, not for the pleasure of life. Talking about sex or sexual matters in public is a taboo subject. Many people do not dare to speak about it, nor looking at their own genitals. Women, especially, have been taught to protect their virginity, and have had the embarrassment of sex reinforced more than men.

Speaking about sexual intercourse is a kind of communication with very limited knowledge and understanding indeed. Dr. Kritaya Archavanitkul (Orapan Chantrawongpaisan, 2013), Executive Director, Institute for Population and Social Research, Mahidol University demonstrated her opinion accordingly that,

Thai society is also looking at sex as a dirty mess; any discussions and expressions about sex become abnormal and are blocked, especially in public areas. Society teaches us to fear and hate pornography and any pictures of sexual intercourse, even though these are normal human stories. The case of the Thai Ministry of Culture using on its website an image of Thai fairies with naked breasts during the Songkran festival was socially criticized until the image was finally removed. The question is whether a woman’s breasts are abnormal or inappropriate. This is contrary to hundreds of thousands of years ago that women not wearing tops was considered normal in Thai society. Classical dancers and ladies in Thai literature wear only pieces of jewelry on their tops, showing off beautiful bosoms. These are the social forces that reinforce sexual fears and hatred in Thai society.

Not only male or female but also LGBTQ who have been in society for a long time. Foucault (1978) states sexuality and sexual definitions are both socially constructed in order to have the power to control individual's needs to show any behavior that may deviate from "heterosexual patterns." This power has produced and defined gender stereotypes as well. Therefore, sex is a product of power. According to Chaisiri Boonyakulsrirung's (2010, p. 2) studies on "homosexuality", homosexuals have been around since the Greek and Roman times. Sexual relationships between males were perceived as a normal thing. However, the distinct concept of homosexuality arose in the 19th century separating "homosexual" from "heterosexual", and defined values to the first as "abnormal" and the latter "normal", contrary to the earlier Greek and Roman periods, which often viewed homosexuality as a transfer of sexual knowledge from older to younger males. The same-sex relationship does not carry any meaning in itself. It's the discourse, from different times, that has been giving "value" and "meaning" to it differently. These differences can be found in a "depiction", whether it is a text or story, such as literature or dialogues. (Suradech Chotiudompant, 2008)

Nonetheless, in 1973, a television show, *Deep Fried Culture*, Episode: *Love Cannot Be Designed* (The One-O-One Co., 2013) mentioned that the American Psychiatric Association has removed the term "homosexuality" from the category of mental disorders. They relied mainly on Evelyn Hooker's studies (1957, pp. 18-37), in "The Adjustment of the Male Overt Homosexual". After that, homosexuality was no longer considered an illness.

In Thai society, there is evidence of lesbians on murals of Wat Khongkha Ram in Ratchaburi province, and the Thai myth on a human origin that said, "The world consists of three sexes: male, female and homosexual. Homosexuals in the myth are not "abnormal" males or females. They are another group of human beings whose bodies can be either male or female." However, past Thai society used to categorize the homosexual as someone with "sexual dysfunction" or "sexual deviance". This resulted in them living in secret as they did not have any support group who advocate for them. (Orapan Chantrawongpaisan, 2013) shown in figure 1.1



Figure 1.1 Lesbian on Murals of Wat Khongkha Ram, Ratchaburi Province

An observation during this past two decades reveals that the interests in lesbian studies have emerged more slowly, and there is less research about them compared to gay issues. This may be due to sexual ideology under the masculine system, which overwhelms the way of life and attitudes of people in general, including the academic community. This may reflect the complex mechanisms of gender stereotyping in Thai society where sexuality is also defined through a male-dominant system. At the same time, lesbians are being defined as having “femininity”, which should not reveal or express sexuality. The mainstream ideology of male and female sexuality affects the lesbian’s stories, gatherings, or expressions of their sexual desire in different areas to rarely be presented; or their issues, their physical or social presence are scarcely in awareness. (Panitee Brown, 2014, pp. 63-64)

Society is very influential in determining the gender identity of people in society, as can be seen from the fact that behaviors and sex-based roles in both male and female are clearly differentiated. From childhood, societies expect boys and girls to have a different set of behaviors and preferences, such as having blue outfits for a baby boy, and pink for a baby girl. Boys play with robots while girls play with dolls, etc. These different expectations from society will play a continuing role throughout the life of the person. If any person does not conform to the gender standards set by society, they will not be accepted and viewed as being different from everyone else in society. Therefore, in order to be seen as someone who is “appropriate”, a person must possess both sexual characteristics and roles that match their biological sex, that is, to match their gender. If anyone exhibits behaviors that do not match their gender, he/she would be viewed negatively by society. (Whitney, 1999, as cited in Chaisiri Boonyakulsrirung, 2010, p. 1)

The concept of sex and gender, people who do not have sexual characteristics that match their biological sex, nor falling into the gender binary, but, being “queer”, will become marginalized. This concept is influenced by an evolutionary thought and the structure that determines that person outside of sexual orientation are irregular, unnatural, wrong in social and cultural norms. The queer is, in reality, another form of gender and sexuality, similar to a male or female who has their own gender and sexuality. However, Western societies, cultures, concepts, and social norms have been created in order to define the right sex. (Chaisiri Boonyakulsrirung, 2010, p. 1)

The studies on non-normative gender in Thai society in the past 10 years show that societies have tried to stigmatize and exclude them from men and women. It also reproduces the myths of, “sexual deviation” and “unnatural sex”, together with the belief that homosexual and transgender behavior leads to social problems and moral deterioration. As a result, people with non-normative gender do not have equal social rights (Narupon Duangwises, 2013).

Therefore, homosexuals are likely not accepted socially. For the reason that this group violates the traditional standards of sexual roles, as Adisorn Tongrak (2006, as cited in Chaisiri Boonyakulsrirung, 2010, p. 1) said that with such bias in people in general, it divides people in society into 3 main groups clearly: the heterosexuals, the homosexuals, and the transgenders. Society not only rejects homosexual and

transgender people but also considers them a problem that should be resolved. Thus, homosexuals and transgender people became socially inferior. Heterosexual people would express their prejudice against both homosexual and transgender people through negative thoughts, emotions, and behaviors.

Narupon Duangwises and Jackson (2013) defined queer as a gender which is neither male nor female, but a combination of both. They include relationships, both love, and sex, among the homosexuals; people who are sexually attracted to or have the sexual desire with the same sex. Heterosexuals are those who have the sexual desire for the opposite sex. People with sexual diversity (LGBTQ) refers to the presence of individuals of different genders and sexualities and living together in the same society. As for the aspect of homosexual's love relationship, Thai society and culture have infused the perspective that love is only between male and female, therefore, the love amongst people with other sexualities, whether male-to-male or female-to-female, is a misdemeanor and immoral.

Chaisiri Boonyakulsrirung (2010) commented that Thai society has more openness about sexuality, and social practices have been established in order to accept such a thing as normal. This is in accordance with the "NIDA Poll" (National Institute of Development Administration, 2015, Online) which surveyed the public's opinion in "What does Thai Society think about the third gender?" The survey was conducted from 1-2 July 2015 from all regions in Thailand with a total of 1,252 participants in the Systematic Random Sampling. The participants were from a cross-section of education and careers and were asked about the opinion of the transgender in Thai society, with the standard error (S.E.) did not exceed 1.4%.

The survey found that 88.72% of the majority of the respondents could accept it if their friends or colleagues were transgender. This is because being queer does not cause problems for anyone else. Hopefully, those people are good, capable, and knowledgeable. Thai society has become more open and accepting. Only 10.0% of the respondents who could not accept it as it is against nature and affects a corporate image.

When asked if a family member is transgender, most people, 79.92%, said they can accept it because no one can choose to be straight from birth. Once someone is born and cannot change, his/her family should accept them despite any and all

difficulties. Gender does not indicate who is good or bad, so being a good person is good enough. 16.80% could not accept it because it is against nature, the needs for a successor, and there are certain behaviors which can be eye-catching, which makes it difficult to accept.

When asked if the transgenders should be allowed to change their name titles, 53.20% of the respondents disagreed because titles indicate gender and marital status. Changing them may cause confusion and chaos in society, particularly when in contact with official agencies. If this was allowed, titles should suggest that someone is a transgender, but not using Mr./Ms./Mrs. However, 39.44% agreed that a transgender can change his/her name title because it is a personal right, and society is more open about it. Among those who agreed, a majority of 95.33% stated that only transgendered male to female (MTF) can change their prefixes, 90.06% for the transgendered female to male (FTM), 30.83% for the transgendered female to male and 28.60% for a transgendered male to female who can change their name titles.

Finally, when asked about the Civil Partnership Bill for same-sex couples, 59.20 percent agreed as this is their rights. Their marriage would be more fulfilled, and many countries also adopt this law. However, 35.04% disagreed with the fear of complications afterward. The registration does not guarantee love since many couples stay together regardless of the registration of marriage paper, and 5.76% are not certain, as shown in Figure 1.2.

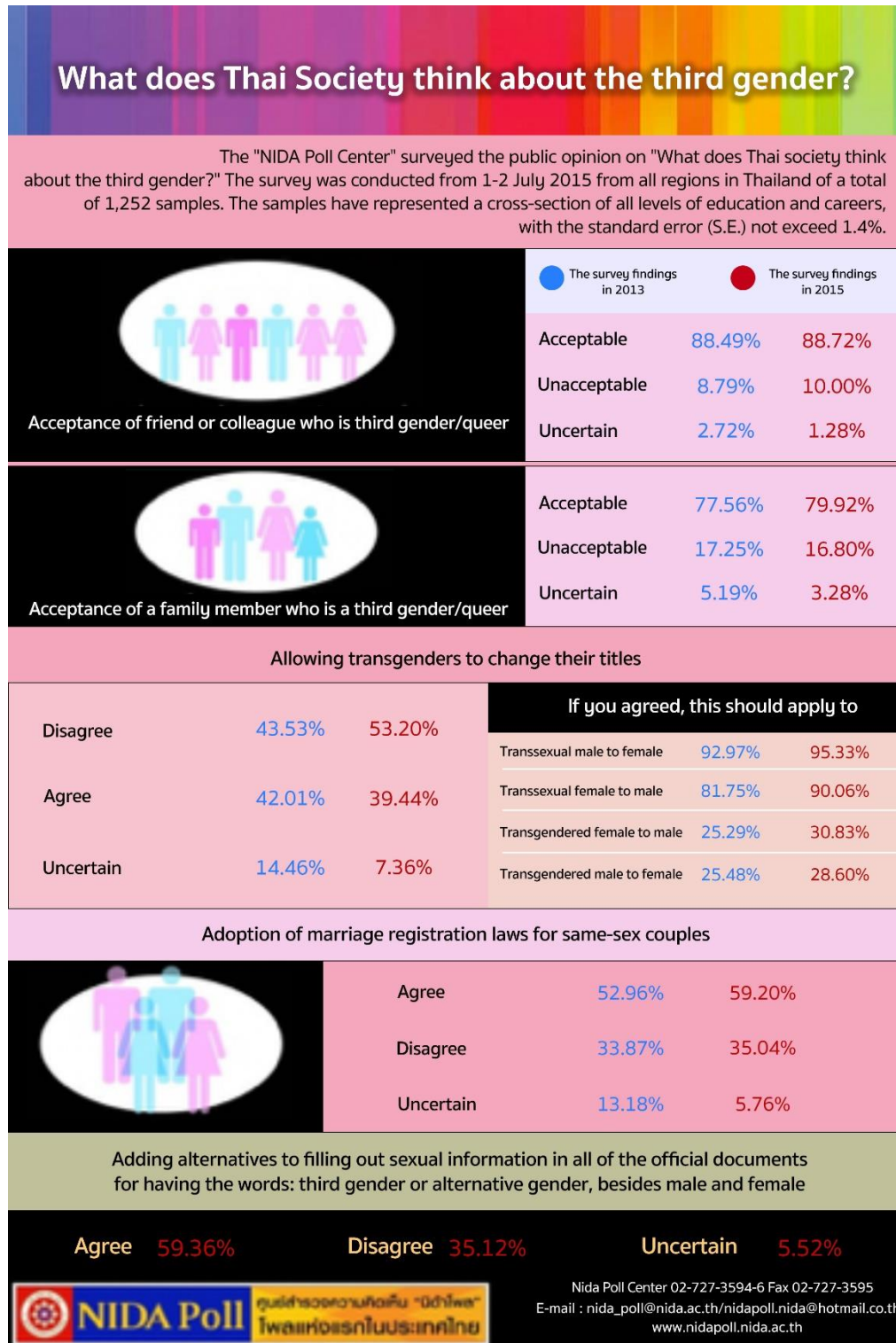


Figure 1.2 The Result of the Survey, “What does Thai Society think about the third gender?”

Source: Nida Poll Center, 2015.

Associate Professor Dr. Juree Vichit-Vatakan, Lecturer, Graduate School of Public Administration and Director of Center for Public and Civil Society, National Institute of Development Administration (NIDA), has also commented on the results of this survey. (National Institute of Development Administration, 2013),

In the past, there was no deprivation or contempt for transgenders. There was only a lack of acceptance if they had more social roles. However, the results of the survey reflect the change of Thai society in comparison with the past in terms of acceptance of transgenders. However, acceptance of a non-personal matter is more common than a personal one. It can be seen from the survey on the issue of having a third-gender as a family member, where the proportion of respondents who were accepting significantly reduced.

Anchana Suwannaont, the head of Anjaree: Lesbian Gay Right Advocacy Group, mentioned in a television show, Deep Fried Culture, Episode: Love Cannot Be Designed (The One-O-One Co., 2013), that Thai trends are in the same direction with the rest of Southeast Asian Countries. People are more accepting of same-sex couples. There is more social space opening for this group, and they have more freedom to live openly. They have more privacy, and it is unnecessary to be directed by the family. They can live separately from their families, and there is also a wider range of opportunity in terms of professions.

Dr. Narupon Duangwises, Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization) commented, in a television show, Deep Fried Culture, Episode: Love Cannot Be Designed (The One-O-One Co., 2013), about homosexuals that, in Southeast Asia, sex is used as a commodity. Transgenders or homosexuals feel comfortable utilizing these spaces which allow them to be able to express themselves as they like and enjoy it. It can be compared with state or official spaces, where sexuality is very restricted. These people cannot work or bring part of their sexualities in such areas. Therefore, informal areas, such as in the entertainment or fashion industry, that are outside of these systems, support the expression of identities in a quite positive direction rather than in governmental areas.

Thai society has widely accepted more sexual diversity. There are many things around that convince us; that Thailand has been nicknamed a 'Gay paradise', or even because of the not uncommon romance between lovers with sexual diversity in the media (The One-O-One Co., 2013), such as the making of Thai films about sexuality and the gender of gays. Music videos have long been revealing gay and trans women stories; fighting by created a more positive image of same-sex couples socially. Sexuality was presented through the movie, "Yes or No-Yak Rak Kor Rak Loei (If You Want to love, Then Do So)", a new love film that presents a lesbian's perspective on romance, namely, that love has no social limits, and is out of the existing social framework. This film presents the idea that love can happen to anyone, regardless of gender, as love is pure. When it is genuine, then it is true love. This is not to encourage same-sex lovers, but to present a real perspective of love. Everybody has to admit that this has endured, whether it's gay's or lesbian's love, for a long time. Only that nowadays, the producers are brave to present and unfold these stories. (Surakit Prangorn & Urapong Patkacha, 2012) This film has been widely publicized to the point that the female director of the film was one of five nominated for The Best Director Award. Moreover, in a television series, Club Friday the Series, Episode: Love for Her, Love for Him, and Our Love presents a love story of a woman who has developed special feelings for her best female friend since childhood. Although she is married and has her own family, and her dear friend is also about to get married, they have a love for each other and a relationship beyond a platonic friendship. The content of the series was made into a music video of, "Hua Jai Mai Yu Kap Tua (My Heart Isn't Here with Me)", a song by Mariam Grey Alkalali (a singer known as Mariam B5)

Music is not only a form of entertainment but it also a form of conveying meaning through lyrics, melodies, music videos and images of the artist; which are important elements that reflect the time. (Sopin Tothikul, as cited in Kuntree Banjueaw, 2011) Thus, modern media, such as the online community, plays such an important role as a communicative avenue about sex in modern media. Music is also a resource of information and knowledge resources, an exchange of experiences, ideas, beliefs, and counseling on sex, and can be done relatively freely. (Kulapa Vajanasara, 2008, p. 69)

“Contemporary Thai Music” is not a product that is merely produced by the principle of supply and demand, but also has cultural value. In other words, the consumer’s decision derives from a different principle than other products. They buy music because it’s deeply melodious and satisfying human feelings at various times. In other words, contemporary Thai music is a business that plays with people’s lifestyles and states of mind continuously. This is true to the point where music becomes our friend, that is, we listen to music while working, or dining out, in love or sad. Therefore, contemporary Thai music business profits directly from our mental needs, not physical needs like other products. Since this is also a business, the contemporary Thai music industry cannot avoid marketing competition. “Music video” therefore becomes an important tool for the business to grow and expand widely. It is a powerful mechanism for the promotion of distribution systems. (Vithaya Panichlocharoen, 2000, pp. 4-5)

Thus, Music videos become another medium in sales, as Tiwa Sarajutha (1999, p. 102) stated that the goal of music videos is to do whatever it takes to make the viewers go out and buy the artist’s cd or recording. This would be a success of such music videos. However, a music video is a must for teenagers, the biggest market group for the music industry.

Manoch Puttal (1999, pp. 109-110) said in “Contemporary Lyrical Poet: the art of storytelling in a music video”,

“Music Videos” are one of the tools that people use to find happiness, fun, and excitement for life. Only listening to music creates a kind of mood for us whether it is sentimental, psychedelic, excited or cathartic when the music has such quality. But when a music video is included, images will add excitement to our listening, as it opens up a new dimension to our senses.

Music videos are the result of the visualization of music or interpretation of lyrics into images according to their producers. Producing music videos involves a myth of producing only one same interpretation from both Encoding and Decoding processes. This requires potential in clearly expressing emotions and thoughts; so, the images will be accessible to the senses, memories, and emotions of the audience. For

this reason, sometimes the images appearing in the music video are not consistent with the content of the song. For example, a song's lyrics may be about "leaving" a lover since he/she has found someone new. In a music video, an interpretation arising from the sense of leaving can be a car driven out fiercely and pointlessly, without any care for a value of life. This is a story created to generate a sense of emotions for the audience. (Vithaya Panichlocharoen, 2000, p. 5)

Television is the main tools to deliver music videos to viewers over time. But in 2010, the Motorola company carried out a survey which found that up to 46 percent of American television viewers used a cell phone or computer while watching television and video. (Wilas Chamlertwat, 2011, p. 16)

In 2016, Google Thailand, along with TNS, researched the role of YouTube, as the most popular video platform, on Thai people's lifestyle. It was found that Thai viewers would choose to watch YouTube more than TV at 61 percent (Marketing Oops!, 2016, online).

According to the survey, it's even clearer that digital media is becoming the mainstream media that modern consumers value. The role of the Internet is taking over the world of communication and information. (Arthit Lertrakmongkol, 2011, pp. 172-173)

Therefore, online communities have become a factor in moving a new form of communication forward. It is considered an important communication channel and plays a role in society that is moving away from its original way of communication. It is also an alternative channel for people in modern times. As a result, the mainstream media turned their attention to providing more information through social networks, and today's society has become a society of information. The world is narrowed down because of social networking enabling real-time communications (Wilas Chamlertwat, 2011, p. 16), such as Livestream of YouTube, and Facebook Live.

MTV has been instrumental in establishing a reputation for songs to become so popular worldwide; only if MTV chose to play it continuously. Many artists, therefore, turned to produce music videos suitable for television broadcasts. The content in the music video must fit audiences of all ages. Most of them are no longer than 5 minutes in order to fit the broadcast period. Sometimes the artist has to cut down the length of music to become more compact for MTV. Currently, audiences

turn to online music videos mainly on YouTube. The termination of the music video has come to an end. It can be seen from nominees for the MTV's best music videos, including "Mirrors" by "Justin Timberlake". The length of the music video is 8 minutes, and the requirement that the music video must contain acting, so the focus on music has then reduced. When the director of the music video focuses on the story, Taylor Swift's "I Knew You Were Trouble" has created a focal point for the breakup of the couple. Often, a famous music video does not necessarily come from such a massive investment, such as the success of the "Thrift Shop" by Macklemore and Ryan Lewis, with over four hundred million views on YouTube. It spent only \$15,000 on filming.

In Thailand, both the format and the method of selling music moved from tangible stores to the online world as well. Producers and artists in the contemporary Thai music industry are turning their attention to the competition through music videos via YouTube. For example, in the song, "Hai Tai Si Pap Pa" by Apiwat Eurthavornsuk, also known as Stamp, has more than 6 million views within a month. This is one of the works from Hello Filmmaker, a new generation of music video creators whose work is worth watching. Previously, they created the phenomenon of music videos with 16 million views of the song, "Khor," which conveyed a story of young love. The popularity of this video resulted in "Lomosonic", an out-of-the-box artist to become well-known overnight through sharing on social media, YouTube.

YouTube is a website that allows users to upload, download and share video clips through the website, with an interesting slogan, "Broadcast Yourself". It was founded on February 15, 2005, by Chad Hurley, Steve Chen and Yvette Karim, former employees of PayPal. The office is located in San Bruno, California. It is now part of Google, the world's number one search engine. Therefore, we often find relevant information in the search section on Google which links to the YouTube site. (@ mimee & @ tuirung, 2010, p. 75)

YouTube is the number one video sharing social network since its official launch in 2005 (Arthit Lertrakmongkol, 2011, p. 173) and holds important statistics around the world (Positioning, 2016) as shown in Figure 1.3.

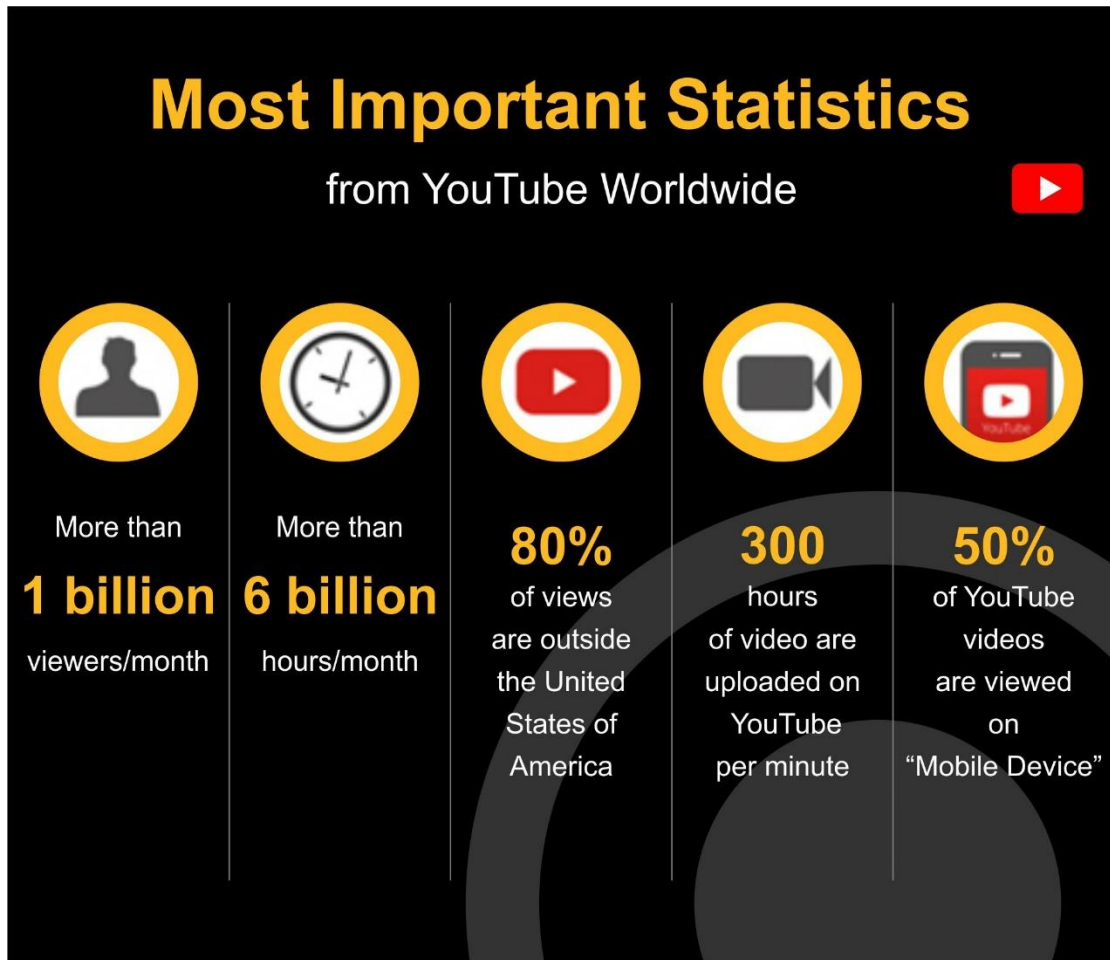


Figure 1.3 Infographic of YouTube Important Statistics from around the World

Source: Positioning, 2016.

In 2015, YouTube officially launched in Thailand. Currently, Thailand ranks as one of the top 10 countries with the most viewers in the world. David Powell, Director for Online Partnerships and Development, YouTube Asia-Pacific and Japan. (Positioning, 2017) said, "In the past three years, the Thai market has grown rapidly. Thai people watch whenever they want. There are no special moments by which 65 percent will watch over mobile phones. Mobile viewing time has increased by 90% every year, and content growth has increased by 167% every year." The average viewing time for each YouTube channel is 34 minutes. The frequency is 3.3 times/day (Marketing Oops!, 2016), with an average of 1.7 hours/person/day. (Positioning, 2017)

YouTube Thailand has published 10 best-known statistics in the year 2016. What is interesting is that 83% of Thai people say that YouTube is one of their favorite websites. 81 percent of Thai people said that YouTube was the first place to watch videos. Thai people visit the site for up to 1,000 million views per month. The most popular type of content is Thai music, which is 6% (Positioning, 2016) as shown in Figure 1.4



Figure 1.4 Infographic 1 Year "YouTube" Thailand and 10 Best-known Statistics!

Source: Positioning, 2016.

Since Thai music videos are a new kind of mixed media, they are mostly influenced by Western countries both in forms of creativity and in elements within the music videos. These help viewers interpret the visual and audio content and are able to associate with personal interests to engage with the music. As Amornrat Tiplert (2002) states, when watching a music video, the audience often relate or identify themselves with the protagonist and will empathize and sympathize with the character. As the Composers' Association (1983) states accordingly, in the process of contemporary Thai music, popular songs are mostly sad music. Songs about failing or disappointment can move the listeners easily. The stories presented in the music video are both created and based on true stories. Nonetheless, both of these dimensions reflect the current state of society from the creator's point of view that this is not only for entertainment purposes. Music videos are also being used as a medium or voice to reflect and insert interesting ideas and to impact social issues. The music video is a representative media that communicates through signified symbols, whether it is scenes, places, landscapes, actors, roles, expressions, and issues of interest in society, and is linked together to convey the meaning. Vithaya Panichlocharoen (2000, p. 5) said that a music video is able to express itself in an undoubtedly theatrical or dramatic way. It can convey its own meaning or offer shared fantasy and psychological emotions in a number of ways.

The target audience of contemporary Thai music videos is teenagers. Both lyrics and music videos mostly tell stories about love. It's because the most important thing in a teen's life is love, especially their behavior and overall lifestyles that are linked to "sexual desire and expression." Otherwise, it is taboo in contemporary Thai society and is limited in both speech and action. Although Western culture has flourished in Thai society, the norms of Thai customs and traditions are rooted strongly. How do we communicate the context of love? One thing that is noticeable is that it is reflecting through the music video. Amornrat Tiplert (2002, pp. 418-419) states that communication about love in music videos is non-confrontational. It is considered a form of fighting without physical force, but with ideas. 90 percent of music is about love, and most are about disappointed love. The content of the song brings together experiences of love in the real world for us to learn.

Peatman (1942, as cited in Amornrat Tiplert, 2002, p. 422) has analyzed popular songs and found that there is standardization. Successful lyrics are often about love with three main themes: Happy love, Disappointed love, and a new kind of love with sex involved. (Jitima Panudecha, Nuttaya Boonpakdee, & Thanya Jaidee, 2007)

To make music and artists memorable to the target audience, the creative process and elements in a music video are important factors that cannot be overlooked. Creative thinking process cannot happen without three components (Csikszentmihalyi, 1996) as follows:

1) Domain, Culture, Meme, and Value

In this context, what combination is needed that leads to creative thinking, in addition to social and environmental factors? Are there any other factors that influence the creation of a particular industry? An individual may try to introduce new things and/or practices into the music industry, and the creative process starts because of an ability to link one's internal knowledge (memories) together with new external knowledge. Creative thinking of an individual is influenced by the information derived from his surrounding but combined with specific knowledge within himself as well.

2) Fields

In addition to the experts and those who have the power to approve the creation of music videos in the industry includes the audience as well. The audience, who show interest and respond, and/or give constructive and negative criticism, can be observed from total views, i.e. the amount of the audience who like this video, or dislike, share on YouTube. This structure is in line with an approach in which creative thinking capital is used in creating music videos.

3) Person

The creators of music videos must be capable of producing and communicating meaning in music videos. Composers are required to compose a song that is no more than 4-minutes long. They must complete a story/content within the specified time frame which is a standard of composition. As for the structure of Thai music companies, they are usually large-sized. They consist of singers and songs that must go through the manufacturing process to the creative company that supervises

the composer's songwriting. Many music companies are the caretakers of the artists. Each company has freedom in planning the kind of music it wants, including seeking artists and styles of music that suit them. However, it must follow an agreement from a parent company who distributes the production for each small music company. The largest number of persons involved in music video production is the marketing personnel.

Presently, creators of music videos have more freedom than in the past to create content about LGBTQ and this content can be expressed in a variety of ways, including sexual signification and myth. However, it does not mean that the music video creator can communicate a direct message freely, without any restriction. This is due to the appropriate reason as the content must be consistent with the context in Thai society. Otherwise, it can also affect society as a whole. The music video creator has then created semantic and mythical meanings. The implied meaning is about love and sex between heterosexuals, homosexuals, and transgenders.

In the content creation process encoding, music video creators are the creators of meaning, bringing their experiences, attitudes, and emotions into the creation of meaning. The use of signage systems primarily requires the understanding of semantic meanings. Therefore, in this study, the semantic and sociocultural implications of the social and cultural contexts are discussed, followed by how music video creators create meaning.

By contrast, in the past, the stories of lust often appeared in the literature. They have been recounted, presented and passed on to many generations. It cannot be denied that we learn the characters' stories of lust and copulation that the poets or authors present in literature. It is called, "Bot Atsachan or Erotic metonymy" (Narong Cumanee, 2016, p. 1) portraying an erotic relationship by using literary techniques to depict the scene through various symbols, creating the image of copulation that is more beautiful and artistic than obscene. Erotic metonymy appears in almost all Thai literature and has become a traditional method in writing Thai literature. A well-known erotic metonymy for Thais is in a text such as "Khun Chang Khun Phaen" when Khun Phaen entered Kaew Kanyala's room. It is a wonderful poem which demonstrates the poet's poignant portrayal of their copulation. Nature, animals and the environment were used as symbols for the characters and their sexual behaviors;

such as the god of storm and the sun to represent the male, and the moon for the female. In the viewpoint of semiology (Barthes, 1967), it can be described as a depiction of emotions and feelings of characters while sharing their sexual experiences. The literary language used by Thai poets, who comply with nature, animals, and environment to Bot Atsachan or erotic metonymy makes it so exquisite.

The Myth (Barthes, 1967) in Thai society views the presentation of sex as something inappropriate and unacceptable. However, there is currently a flow of popular anti-myth that occurs in Thai society as in contemporary Thai music videos. This can be observed from the number of hits on a number of music videos in the modern social media, www.YouTube.com. Videos with the highest views on the 5th of May 2018, was a song “Chuek Wiset” (by a band called Labanoon peaked at 432,003,681 views), followed by “Ting Wai Klang Tang” (by a band called Potato, 226,627,586 views), and the third was a song, “Please” (by Atom Chanakan, 143,970,630 views).

In summary, the pattern of sexual relations in contemporary Thai society has changed dramatically, as mentioned above. To consider love and sexual relationships as something that should be concealed in Thai society, it is interesting how a creator of the music video has found ways to tell a story when this topic is not yet acceptable. What symbols, and why they are used to avoid such content, reveals that is still perceived as something wrong in the society. The researcher is, therefore, interested in studying sexual communication and scenes through the process of the creators behind the contemporary Thai music videos. This is the main media used to convey the content and elements of the film, whether the use of light, color, perspective, without negative effects on the audience as well.

1.2 Research Problems

1) How far can a sexual matter be presented in public? What are the contemporary Thai music videos that present the matter with the use of sexual signification, erotic metonymy and myth among heterosexual, homosexual and transgender, and how?

2) Can the heterosexual sexual signification and erotic metonymy be used for the homosexual and transgender, and how?

3) How has the process of creating meaning through sex signification and erotic metonymy been applied in communication in contemporary Thai music videos (Lyrics and pictures)?

1.3 Objectives

1) To study sexual signification, erotic metonymy, and myth among heterosexual, homosexual and transgender people in contemporary Thai music videos.

2) To study the process of creating the meaning of signs and contents used in communicating sexual meaning and erotic metonymy in contemporary Thai music videos.

1.4 Scope of the Research

The research was divided into 3 areas as follows:

1.4.1 Scope of Content Aims to Study Two Dimensions:

1) Message Dimension aims to search for sexual signification, erotic metonymy and myths among heterosexual, homosexual and transgender appear in contemporary Thai music videos.

2) The Sender, Message and Receiver Dimension aims to study the meaning of sexual signification and erotic metonymy created by contemporary Thai music video creators, and opinion of the audience through social media. Both are under the umbrella of the sexual signification and myths among heterosexuals, homosexuals, and transgenders in a Thai context.

1.4.2 Population Scope

The research aimed to study sexual signification, erotic metonymy and myths among heterosexuals, homosexuals and transgenders in contemporary Thai music videos presented through YouTube Channel by the GMM Grammy official channel,

since it is the most popular YouTube channel in Thailand, the first company in South East Asia that created the phenomenon of 10 million YouTube followers (Marketing Oops!, 2017). They also have a ranking of songs with the most views, with 90 percent of them are related to love and sexual relationships (Vithaya Panichlocharoen, 2000, p. 10)

1.4.3 Duration of Research Scope

The study started from February 2015 to December 2018. The selection of contemporary Thai music videos is selected from 2016 ratings of YouTube Thailand since the data has already been completed.

1.5 Expected Benefits of the Research

1) Sexual signification and myths about love and sexual desire among heterosexual, homosexual and transgender, reflected on contemporary Thai music videos, which capture social attention, are learned. This is for everyone in society to adjust their attitudes to comply with the issue of sexual communication, which used to be prohibited and is now being discussed and presented more in the media.

2) Semantic meanings found in this study can be used in explaining social phenomena during the study period.

3) People who are interested or involved can use this study as a means of conveying messages and strategies inappropriately presenting sexual matters, which is an explicit taboo, in Thai culture.

4) Relevant individuals can use sexual signification continuously so that both the sexual signification and the erotic metonymy will be further relayed in the future.

1.6 The Definitions of Key Terminology

Sexual signification refers to a symbol that is created to represent sex. The researcher divided the sexual content into 3 categories: love, sexual desire and erotic metonymy (Bot Atsachan) of the heterosexual, homosexual and transgender in contemporary Thai music videos.

Myth refers to the Second Order of Meaning communication: interpretation with Thai social and cultural beliefs about sex, love, and lust presented in contemporary Thai music videos for the audience to perceive it as something natural. It's different from the First Order of Meaning communication, in which the interpretation comes from the experience of each individual.

Love refers to the combination of three senses: Passion, Intimacy, and Commitment. These three feelings would occur more or less or fade away depending on the duration of the love relationship and the experience of each individual. Time and the different proportions of the three elements of love give rise to different forms of love (Sternberg, 1986-1988, as cited in Sattakorn Wongsongkram, 2009, p. 26). The postmodern love relationship, after the arrival of Thai music, has 4 patterns: pseudo pattern, reject pattern, isolate pattern and exchange pattern. (Vithaya Panichlocharoen, 2000)

Sexual Desire/Lust refers to an image of the character that represents seduction, which is an expression of love through the body, but not intercourse among heterosexual, homosexual and transgender in contemporary Thai music videos.

Erotic Scene refers to the straightforward sexual intercourse among heterosexual, homosexual and transgender characters in contemporary Thai music videos.

Erotic Metonymy (Bot Atsachan) refers to an image of sexual intercourse of the characters with the use of symbols that represents the male, female, male and female genitals for heterosexual, homosexual and transgender in contemporary Thai music videos.

Contemporary Thai music video refers to the presentation of Thai music mainly through a narrative story, produced by the GMM Grammy music company, and is published as a company's official music video on YouTube.

Creative process refers to the thinking process of the music video creator with concentration, determination, and happiness in the workflow. As for the creation of the meaning of sexual signification; it's divided into 3 steps (Csikszentmihalyi, 1996): 1) Preparation 2) Incubation (of an idea), Insight or Inspiration (The "aha" Moment), Evaluation and 3) Elaboration (of the idea)

Heterosexual refers to a person who has a sexual desire for the opposite sex in contemporary Thai music videos.

Homosexual refers to a person who has sexual desire for another same-sex person in contemporary Thai music videos.

Transgender refers to a gender that is neither male or female, but a mix between the male and female, in a Thai music video.

Patriarchy refers to content that appears in contemporary Thai music videos which depict the belief that males are stronger than females. They have a duty to protect females who are weaker. Females have a duty in supporting males so that the male would protect them from harm.

CHAPTER 2

THE REVIEW OF LITERATURE

This qualitative research on “Sexual Signification, Erotic Metonymy and Myths in Contemporary Thai Music Videos” has reviewed literature by studying concepts, theories as well as related research as follows:

2.1 Related Research

2.1.1 Research Related to Senders in the Signification Process

2.1.2 Research Related to the Content

2.2 Concepts of Sexuality

2.3 Theory and Concepts of Signification

2.3.1 Semiotics Theory and Myths

2.3.2 Concepts of music and music videos

2.4 Concepts of Creativity

2.5 The Research Conceptual Framework

The researcher reviewed the relevant research to understand the research gap and used it as a guideline for framing the analysis. The researcher divided the relevant research into 2 types of research related to the sender in the signification process, 8 research items related to the content with the following details:

2.1 Related Research

2.1.1 Research Related to the Sender in the Signification Process

Rakjit Manpolsri (2002) studied on “Sign Usage in the Tourism Authority of Thailand’s Television Commercial for Thai Tourists”.

This study includes the study of the creator of messages (Tourism Authority of Thailand and Advertising Agency), to analyze the creation and transmission of signs

in Thai tourism promotional films in 4 dimensions: the use of signs from the elements of advertising, Binary Opposition, the choice of paradigmatic signs, and Syntagmatic. It also studied the recipients, who are Thai tourists, on their perception of signs that appear in the movie. By using the Hall's decoding criteria, it found that the sender, the advertising agency that produced the signs, used them to mainly create meaning of tourism for oneself to Thai tourists. This leads to a sense of emancipation, relaxation, fun and vitality, all of which are based on the elements of advertising, such as the verbal code, the expressive mood of the actor, scenes, music and technical codes that support such signification. In the meantime, the signs used in creating the meaning of national tourism, in addition to the use of verbal codes and techniques, also derives from the choice of signs and subordinate elements combined to create meaning that expresses pride and nationalism.

Rattanaphon Chuenka's (n.d.) research studies "The Communication of Sex Education in Performing Literature," aimed at analyzing the sex education communication in performing literature. The scope of studies of only literature intended to serve as a screenplay for various types of performances, as well as for idiomatic expressions and rhetoric composed by poets in the royal court, or presumably derived from the royal court, divided into 1) Literature for the Thai traditional performance of grand shadow play and Khon or the masked performance, and 2) Literature for dance performances to reflect the particular style and characteristics of the sex education in the royal court.

The results show that sex education is communicated in the literature through the admiration of beauty, bathing, seductive and erotic scenes, and erotic metonymy between male-female characters combined with song and instrumental music in the performance. The poets may communicate directly and indirectly. In the latter one, the poem is presented through a "Bot Atsachan" an erotic metonymy which consists of three main parts: 1) a mood that reflects the emotions of the character; 2) the behavior of sexual intercourse (during and after intercourse), and 3) male-female private parts and semen. In addition to the erotic metonymy, the "Seductive Scene" and "Erotic Scene" also appear regularly to reflect the role and status of men and women in intercourse. It aims to present the "erotic taste" of the sexual experiences

rather than to inherit the family lineage. The literature in the Rattanakosin Kingdom period after Western influence appeared to communicate less sex and was often based on content and composition.

Literature is therefore important evidence, providing concepts and communication of sex education, and carrying the royal court tradition in composition and performances.

Wanlapa Anchalisungkard (2005) studied the subject, "The Development of Concept in the Creation of Thai Popular Music Video," aims to analyze the development of concept in the creation of Thai popular music videos, and to analyze factors related in the development. The study's conceptual framework includes Communication and Aesthetics of Music, Music as part of History, Music Industry, and Marketing Communication. This qualitative research utilizes an in-depth interview of a group of Thai music video creators, and studies music video from the past to present. The research found that the development of concept in the creation of Thai music videos is part of the development of the Thai music industry. The Thai music industry trajectory, the style of song and music, technologies in production and video editing, and changing lifestyles through different periods of time are the factors affecting the development of music video in various aspects - which includes forms of presentation, processes of production and roles. The development of concept in creation can be divided into 4 periods as follows: 1) The beginning period (1984-1990), the important concept: songs only inspire creativity. 2) Focusing on singer's image period (1991-1995), the important concept: to communicate the emotion of a song by presenting the image and the performance of a singer and harmonious video-editing aligned with the rhythm. 3) Unconventional period (1796-2543), the important concept: a desire to liberate oneself from mainstream popular music by creating novel images, camera angles and special effects in music videos. 4) Integration period (2001-present), the important concept: an art of integrating the presentation techniques used in the former periods to broaden the target audience. However, a new model of the development of music videos is not a replacement of an old one; rather, it is an adaptation and expansion. In addition to a music promotional role, music videos have expanded their new role as an entertainment media. This comes to be an influential entertainment media that influences the audience behavior from only

listening to music to watch images in the video - which entertain audiences differently in each period.

2.1.2 Research Related to the Content

Chaturong Dounmanee (1996). In “An Analytical Study of the Process of Communicative Meaning in Thai Music Video by Grammy Entertainment Public Company Limited,” aims to study the communication process of Thai music videos, and to analyze the stereotypes of the way in which meaning is conveyed through the visual representation code system in the media. The research found that the music video media has 3 main elements of visual representation code system as follows: 1) The visual representation of "Key elements" including the composition of music (music theme and rhythm, melody or mood), characters (general types and roles and specific status and role), storytelling (theme, introduction, conflicts, resolutions, endings, sequences of events and the elements of the scene) and phrases. 2) The visual representation of "Technical elements and presentation methods", which includes setting the scene, lighting, black and white images, camera angle, camera movement, and editing. 3) The visual representation of "The relationship between the composition of the music and the presentation," which includes the relationship between music theme and the rhythm, melody or mood, the relationship between the music theme and lighting, the relationship between the music theme and camera angles, and the relationship between the rhythm, melody or mood of the music and editing.

Rakjai Jintaviroj (1998). In “Homosexuality in Thai and American Movies” aims to understand the development of homosexuality in Thai and American movies by using a comparative content analysis of the selected films from 1970 to 1999. 16 American and 8 Thai movies that share some parts of homosexual behavior of heroes, supporters, or minors are selected as sample for the study. For the analytical purpose, the 24 movies are divided into 3 periods. The study shows the different parts of the development of American and Thai movies. For the American side, the presentation of homosexuality in the movies has been continuously progressive. We have seen the increasing number of homosexual movies as time goes by and the homosexual behavior has shown among the roles of heroes, supporters, and minors. Those roles

are various, complicated and in fact, look like those of normal men and women. It is obvious that the homosexual development of American movies has been influenced by the homosexual movements in American society in each period. The presentation of homosexuality in Thai movies is quite different. Here the middle period became the peak for homosexual movie development. This can be seen from the number of movies and homosexual roles spreading around the heroes, supporters, and minors. In addition, the movie role development during this time compared with the first and present periods was various, complicated and acting like normal men and women. According to the study, Thai movies have been influenced by the factors of a need for new and challenging ideas in the movies and of individual homosexuals struggles to survive. Lastly, the result of the research shows that American movies, compared to Thai, could reflect more the homosexuality existence in society and could influence Thai audiences more effectively.

Vithaya Panichlocharoen (2000). In “The Social Construction of Reality Concerning Love Relationship Patterns in Postmodern Society of Thai Popular Music Videos,” aims at studying the pattern of love-relationship in postmodern society portrayed in contemporary Thai music videos, as well as the social construction of reality process in Thai music videos. The study found that there were four patterns of love relationship in postmodern society of Thai popular music videos: the pseudo pattern, the rejection pattern, the isolation pattern and the exchange pattern.

With regard to the social construction of reality-process of love- relationships in Thai popular music videos, the social construction of reality-process can be divided into seven elements of a music video: 1) Theme, whereas all four patterns of love-relationship interpolated, the isolation pattern was most distinct among the four patterns found. 2) Plot, most of which presents reality that love stories did not always have happy endings. 3) Characters' Ages, which shows that a love-relationship mostly starts during teenagers age of 11-15 years. Women seemed to be engaged in love relationship in a shorter period at the age of 26-30. 4) Characters' Careers, most of which were not identified, resulting in the fact that career was not a barrier to love. 5) Characters' Roles and Status, which show that males were more passive than females regarding misery, while both were mildly active regarding happiness, and this illustrated that love tended to bring misery. 6) Scene, which mostly occurs in public,

rather than in private spheres, showing that love relationship is seen in public spheres more often. 7) Expression of Characters, in which, excluding sexual intercourse, there was higher frequency of physical touch occurring more in public than in private spheres.

Sumana Ussaneemas (2000). In “Libido Signs in Chat Rooms under the Paradigm of Postmodern Psychology of IRC.WEBMASTER.COM,” aims to 1) study categories, forms of expression and meaning of libido signs communicated in Internet chat rooms, and 2) to study social-psychological and computer-mediated communication factors-both of which influence in shaping and utilizing libido signs. The research method relied on 1) a Content Analysis of conversation on Webmaster chat rooms, known as IRC, in order to study characteristics of libido signs, and 2) an in-depth interview with anonymous chatters to understand some factors that generate libido signs. The analysis of libido signs was based on four theoretical frameworks: Psychoanalysis theory, Communication Technology Determinism theory and Computer-mediated communication, Semiology theory, and Simulation concept. The findings were as follows: 1) There are three categories of libido signs: icons, indexes, and symbols. Commonly used symbols can be classified as a normal symbol (language) and complex symbol (new forms of signs) 2) There are four forms of expression in libido signs-an expression of desire or purpose, emotional expression, expression of self-identification, and behavioral expression.3) There are two meanings of libido signs: denotation and connotation. Connotative meaning is mostly used in the chat rooms. The study concluded that all libido signs were constructed and utilized under the social-psychological factor, especially by gender role. The signs also reflected such concepts of computer-mediated communication as immediate interaction, and timeless and spaceless.

Warangkhan Chanla (2002). In “Intertextuality of Sexual Context from “CHAN DARA Novel into Film,” explores the nature of the transfer of sexual content through comparison of the novel and cinematic medium, as well as the factors affecting the transfer. The study uses the concept of intertextuality and semiology as an analytical framework and qualitative measures as the research methodology. The researcher found that the transfer of sexual content in Novel including Sexual impotence, sexual perversity, and abortion. It uses three characteristics of content

transfer in sexual content which are an explanation, comparison, and conversation. For the transfer of sexual content in the cinema, it has two more additional characteristics from the novel. By using image and sound of the actor to perform sexual emotion. The study of comparison between a transfer of sexual content in Novel and in Cinema. It can be concluded that most of the movie media maintain novel content. Beside that addition modification and extraction of content have the same level. This has three factors affecting the transfer of content which is a factor which has a benefit to transfer of content, a factor which is an obstacle to transfer of content. The use of different cinematic technique including image sizes and semiology. A factor which has qualification involves the media. Composite of Thailand's prevailing social conventions, the 1930 Film Act, and the differences between Literary and cinematic media.

Pacharee Klinchoo (2007). In "An application of Roland Barthes's theory of mythologies to the Harry Potter novels," was aimed at originating an ideal bourgeois society which emphasizes on mother, father, and children as compositions of an ideal families. The study found that 1) educational system is the important factor that shapes one's worldview and denotes one's social position, 2) the proletariats are represented as barbaric meanwhile the aristocrats are represented as weak or immoral, 3) regarding gender issues, patriarchal rules impact on the formation of the gender rules such as women, men including ideal mother and wives. Last but not least, the study concludes that the awareness of the naturalized myths assists configure both the readers' worldview and the ideal bourgeois society and gender role.

Pornpitcha Boonbunjong (2011). In "Mae Nak: myth of "wifehood" constructed in television series, film, and theatre," is based on the preliminary hypothesis that plot analysis in Mae Nak reveals the construction of the myth of "wifehood." This myth frames a norm that Thai women norm are passive under the authority of the husband. The objective of this research is to study the process of disseminated norms of Thai women under Thai patriarchal society through the plot of "Mae Nak." The twenty-six versions plot structure of "Mae Nak" that has appeared in television series, films and theatres from the past to present are collected and analyzed in the theoretical frameworks of playwriting principle. Through plot analysis, the researcher focused on the protagonist's dramatic action, the point of attack and climax

to find out the actions of the protagonist that identify “wifehood.” The researcher uses Roland Barthes’ Myth to critically analyze a “frame of meaning” that has been embedded in the protagonist’s dramatic actions and structures of the plots of Mae Nak. The researcher found that the myth of “wifehood” reveals the propagation of ideology and prejudice about the roles and practices of women and men in Thai society. Through the plots and dramatic actions of “Mae Nak” are the standards of what counts as good Thai women. In fact, it is only an “illusion” that society attempted to set as a “reality” that it in the belief system of Thai society structure.

Nanphatchaon Phumithammarat (2015). In “Reflection of class myth in the storyline of the Thai television series Suphaphurut Juthathep” is an article that is a part of the research entitled, “Reflection of class myth in the storyline of the Thai television series, Suphaphurut Juthathep”. This study aimed to analyze the myth of gentlemen in the Thai drama, Suphaphurut Juthathep series, by applying Roland Barthes’ Mythologies and the definition of gentlemen in each period to elucidate the illusion of gentlemen that appeared in Thailand. The study found that the Thai Drama, Suphaphurut Juthathep series, represented the myth of gentlemen in a systematic way. It conveyed the gentleman-like images of perfection, good behavior, integrity, respecting ladies and others, having a good education, being a professional genius and doing the best of their job, and being monogamous. Furthermore, the myth of gentlemen was changed through the social and cultural contexts of each developing period.

2.1.3 Conclusion of Literature Review

According to a review of relevant research, the researcher was able to summarize the content areas of the desired study. Most research focused on analyzing from the view of content and receiver of the message, only a small number were analyzed from the sender’s view. The study of semantic meanings, according to the signification and myth concepts, is not only limited to the field of communication, but it has also spread to other areas; such as the Thai literature in Warangkhan Chanla (2002) “Intertextuality of Sexual Context from “CHAN DARA novel in to film”, dramatic genre as in Nanphatchaon Phumithammarat (2015) “Reflection of class myth in the storyline of the Thai television series Suphap Burut Juthathep”, in foreign

literature as in Pacharee Klinchoo (2007) “An application of Roland Barthes’s theory of mythologies to the Harry Potter novels”, in theatrical arena as in Pornpitcha Boonbunjong (2011) “Mae Nak : myth of “wifehood” constructed in television series, film and theatre”. Nonetheless, the field of music area has not yet been studied.

In addition, the research found that in the study of music videos, it was conducted on radio and television but not of music videos on YouTube. Kanchana Kaewdee (2012, p. 46) said that for mass media channels prior to the advent of the internet, whether it is TV channels, radio stations, bookstores, magazines, music stores, theaters, etc., have all been limited in terms of space and time. These channels often have monopolies controlling the flow of information. However, in contemporary media, this has changed completely. There is now unprecedented openness that has emerged. It is common that we often hear the news that includes a video clip on YouTube that is viewed by millions of visitors after being published for a few days.

Chaturong DOUNGMANEE (1996) shows that most of the contemporary Thai music videos tell stories and are using a narrative structure. The researcher also studied Thai music videos which mainly rely on storytelling as well. In addition, the researcher used the four patterns of love-relationship in postmodern society in Thai music videos in Vithaya Panichlocharoen (2000): pseudo, rejected, isolated, and exchanged.

Although there is research based on the concept of semiology and myth as a framework for studying sexuality, it is also found in small quantities. There’s a gap in research that is only a small quantity of research has studied the sender. Therefore, there is great interest in studying the senders in the dimension of the creative meaning of the sexual signification process in Thai pop music videos. Through the concept of semiology, as well as the myth theory, the researcher wanted to describe the second meaning of the phenomenon found.

Given the above rationale, the researcher is interested in studying music videos which are broadcast on YouTube. This type of media has freedom in presenting sexual content, and the key mechanism in the presentation is different from the traditional media is the regulation or lack thereof. The present research also aims to study the dynamics of the semiology and myth to illustrate the creation of meaning. These dynamics will reflect that the meaning of one thing is never limited to only one

meaning, and this is a focus in the study, “Sexual Signification, Myth and Erotic Metonymy in Contemporary Thai Music Video.”

2.2 Concepts of Sexuality

In the beginning, this will begin with the meaning of the word ‘sex’, which usually means at least 3 meanings. (Kritaya Archavanitkul, 2000, p. 44):

1) Sex: This means ‘sex’ of a physical body, in other word, body parts that indicate the sex of a person.

Wilasinee Phiphitkul (2003) said that ‘sex’ Sex refers to sexuality that is classified by the physiological or biological system: female-male, including any gender change according to biological genders, such as Transgender.

2) Gender: ‘sex’ refers to a state of sex which is socially constructed. Genders we are familiar and have been refined socially are male and female. On the other hand, gender is about roles in which the social determinants play-usually indicated by male and female. Therefore, if society changes its gender orientation-that gender may come from elements other than biological sex, there will be more genders, such as gay, bisexual, transgender, etc. and consequently, this will lead to more gender roles than only male and female.

Wilasinee Phiphitkul (2003) defined “Gender” as a state of sex. State of sex covers the femininity and masculinity that is not determined by a physical or biological system, but rather by cultural, by social factors, and so on. It results in society’s expectation on femininity and masculinity in particular aspects, and participation in defining beliefs, attitudes, myths, as well as traditional practices-which have become Social Norms.

3) Sexuality: This covers not only sexual intercourse, but also sexual identity or awareness of self, and expression of sexuality, as well as a tendency in choosing sexuality of a partner in terms of emotionally, passionately, and sexually. Moreover, sexuality is also still an overlapping issue with gender, or the social meanings and relations of femininity and masculinity. Sexuality concerning everybody, not only for a group who have different sexual lifestyles from the social customs, is often misunderstood. The scope of sexuality covers the rights of Reproductive Health, rights of the body, and sexual violence which often happens to women. Sexuality is not just a personal matter but has a dynamic relationship with the

cultural value system that social and political institutions impose and uphold (Varaporn Chamsanit, 2008, pp. 4-5).

Sexuality means a sexual lifestyle that has been formed by values, social norms, and systematic thinking, practices related to sexual desire and expression, an idea of lovers, ideal partners, and sexual intercourse. It is systematic thinking and behavior that has a social meaning and relates to the political, economic, social and cultural dimensions that define gender in a variety of ways (Kritaya Archavanitkul, 2001, p. 44).

Wilasinee Phiphitkul (2003) defined sexuality as systematic thinking about sex. It is a social and cultural process that determines the management, control, and expression of sexual orientation, sexual desire and satisfaction, sexual attire, dress code, sexual interests, and creating sexual fantasies, including setting out rules, regulations, laws to control or regulate the sexuality of people in society. In other words, sexuality is the sexual lifestyle of a person on both personal and social levels. Society generally would create a set of social norms to accept or justify only sexuality as so-determined.

Chalidaporn Songsamphan (2007, as cited in Kritaya Archavanitkul, 2011, pp. 44-45) described aspects of sexuality in six dimensions as follows:

1) Erotic Desires, Practices, and Identity: sexuality as involved with identity-a self-defined sexually; this has connections with gender. However, a person's identity does not come only from as self-defined, but also by others as for how they view our sexuality as well.

2) Appearances and Display: we present ourselves the way we want others to see whether it is our hairstyle or clothes, i.e. to present femininity, masculinity, or others.

3) Behaviors and Manners: this is related to sexual identity. The same behavior may be interpreted differently, depending on context or satisfaction, and our personal feelings towards a person. This is a personal sensitivity.

4) Attraction: society lays out rules for love and only gives permission for heterosexual love. However, even homosexual people do not fall out of this rule because they are supposed to love only those who share the same sexuality as them. No one falls out of this frame since falling out means that anyone can be interested in

or attracted to people of all ages and sex. In addition, love is not only about heterosexual, but it is also related to other factors, such as race, class and so on.

5) Relationship: rules of conducting relationships between men-women are always changing according to time and culture. Some societies do not have any rules in ending a relationship.

6) Having Sex: sexuality defines what intercourse is, what it takes to consider something as intercourse, and what proper intercourse looks like, and what abnormal intercourse looks like.

Of all the explanations, this implies one important understanding: sex is not a fixed matter but is always changing. In terms of individuals, sexuality is a lifelong process of a person who is growing and changing in order to respond or comply with the rules of sexuality, interacting with others and in relation to events at a certain time. In terms of social systems, sexuality is based on the rules of politics, morals, and sexual orientation or sexual culture in each society which also changes over time.

2.2.1 The Academic View of Sex

Rubin (1999, pp. 58-160, 165-169) describes that sexuality is often interfered with by the state through the adoption of laws and policies, and through various social institutions, whether they are medical, family, religion, etc. The control works by relying on a hierarchical system of sexual value that exists in society. In other words, the social values of different sexual behaviors are not equal. The behavior in which society values the most is a sexual relationship in the framework of heterosexual marriage. Other sexual behaviors or relationships, such as unmarried heterosexual couples or temporary sexual partners, precarious behavior to be accused as abnormal, preoccupation or perversion, such as masturbation, use of media or sensory devices, sadomasochistic sex or homosexuality, although they are all sexual activities which all participants consent, they are often valued by society differently.

Chalidaporn Songsamphan (2004, p. 2) said that Thai society has the same-sex hierarchy as Rubin presented, though some of the details may be different. The ranking of sexual values in Thai society that we may be familiar with, the sexual relationship of married couples, between a man and a woman especially for having children and creating a family. It is what society mostly accepts and values. While the

heterosexual relationship of an unmarried couple is not fully accepted socially, it may still be less condemned than women who have relationships with more than one person at the same time or who frequently change sexual partners.

Varaporn Chamsanit mentioned in the article title, “Diversity is justice: Politics of Recognition and Sexuality Movement in Thai Society” (currently being published) that the relationships of homosexuals and transgenders, whether permanent or not, should be concealed within a narrow circle only. This is due to the risk of being denounced as “a deviation”, “unusual” or “perverse”.

Chalidaporn Songsamphan (2004, pp. 3-4) analyzed in the study of the sexuality in the state that appeared in the AIDS policy of Thailand that the Thai government is trying to “change/direct Thai people’s sexual behaviors to be in the mainstream, that is, to restrict their sexual relationships only within marriage”. This combines with the belief that men want to vent more sexual desire than women, and in sexual relations, men should be aggressive while women should be passive.

According to Jackson (2000) “An Explosion of Thai Identities,” since the 1960s there has been new gender identities in Thai society. Types of gender/sex are classified by a continuous straight line of sexuality in Thai society, starting from the most masculinity to the most femininity. An arrow is to represent the changes as shown in Figure 2.1

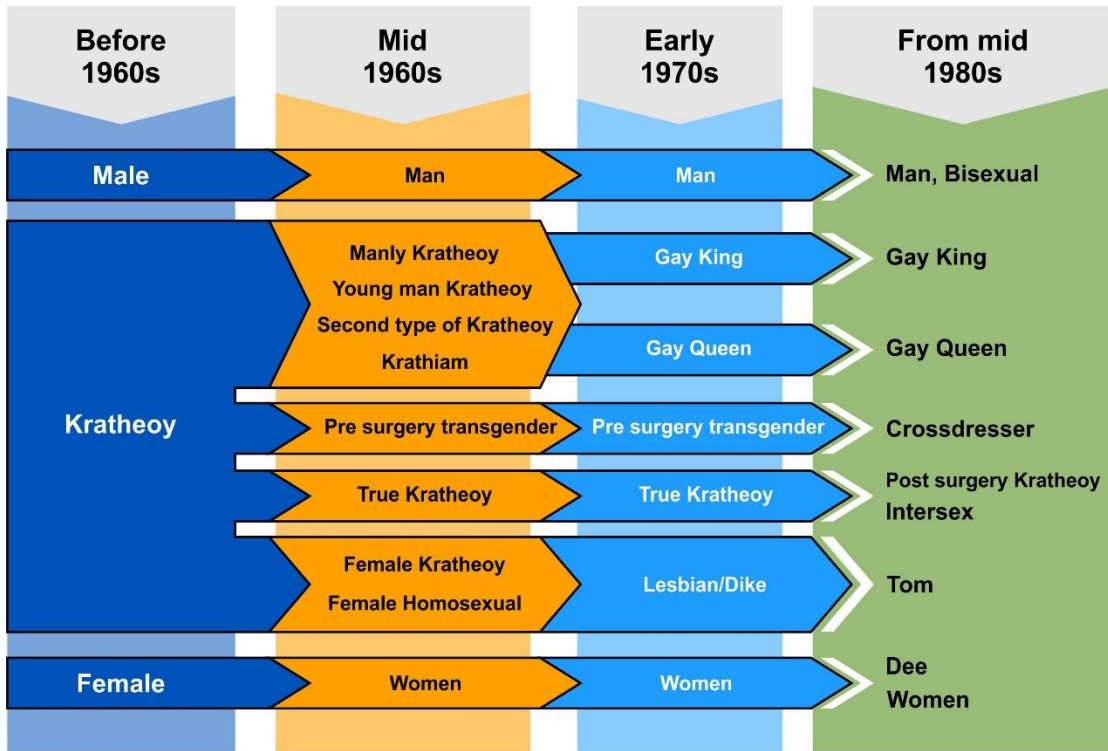


Figure 2.1 Transition through Gender Types in Thai Society

Source: Jackson, 2000.

Among new vocabularies for alternative sexuality, some words died down, such as Kratiem, and many others are still used today. And new vocabularies have been added as well as shown in Table 2.1.

Table 2.1 Shows the Vocabulary Used for Gender in the Present

Gender	Meaning
Man	Gender of person who is attracted to women
Woman	Gender of person who is attracted to men
Tom (handsome woman)	Women who look like men, and are attracted to both women and Dee
Tom Gay Cup	Tom who is attracted to women, Dee, and Tom
Tom Gay King	Tom who is attracted to Tom, and top
Tom Gay Queen	Tom who is attracted to Tom, and bottom
Tom Gay two way	Tom who is attracted to Tom, and versatile
Dee	Women who are attracted to Tom, or handsome women
Gay King	Men who are attracted to men, and top
Gay Queen	Men who are attracted to men, and bottom
Boat	Men who are attracted to women, Gay King, Gay Queen, except Kathoey, and top
Bite	Women who are attracted to men, Tom, and lesbian
Lesbian	Women who are attracted to women
Kratheoy	Men who want to be women, and are attracted to Men
Adam	Men who are attracted to Tom
Angie	Kathoey who is attracted to Tom
Cherry	Women who are attracted to gay and Kathoey
Sam Yan	Women who can be women, Tom, lesbian interchangeably at all time

Source: “18 Must-Know Genders; Which Gender are you?”, 2014.

The origin of Thai society’s view that sex should be a secret matter, and beginning to have a negative attitude towards sex, was as a result of the modern Thai state government system after the changing form of government. This view was forced to become the Thai national ideology during the rule of Field Marshal Plaek

Phibunsongkhram, who desired to reform the culture and gender was one of the agendas, for example, men must act like gentlemen and women as ladies, men must have a name which shows masculinity, not a feminine name. There was a clear separation between men and women as men who show weaknesses or tears were disgraceful. The sexual ideology and discrimination, in which men were supposed to be leaders, brave and strong while women were supposed to be followers and gentle, were being modernized during the Field Marshal Plaek Phibunsongkhram's government. The ideology has been passed through various educational institutions teaching that any sexual matter should not be discussed publicly, or that women must protect their virginity and be protected by men, who were supposed to act like gentlemen. This ideology was originally derived from the Victorian culture in spite of the fact that Thailand has always been independent as a country; its citizens have been colonized through political and economic ideology. This is semi-colonialism where the leader had adopted the Western ideology and forced the citizen to follow by virtue of civilization. This view on gender is academically called, "Heteronormative". It believes that men and women exist through social roles, and so must be clearly separated. Femininity and masculinity have clear lines of distinction. Therefore, any ambiguous gender, such as men dressing up as women and vice versa, was abnormal in Field Marshal Plaek Phibunsongkhram's point of view. Moreover, adopting Western psychoanalysis verified that transgenders, sexual deviation, femininity in men, or masculinity in women were considered forms of mental illness. The view of sexuality today is a result of the two perspectives combined. Thai society is thinking highly about images. The leaders during the Field Marshal Plaek Phibunsongkhram's government believed that sex should only be discussed in private. However, femininity and masculinity in Siam were never distinctly separated as clearly as it was in the West. As photographs of Thai commoners during the reign of King Rama IV and V may suggest, both men's and women's hairstyles were the same. Genders were not about appearance, but rather about individual roles people had in their households. The people dressed or behaved as they wished. While men labored themselves in houses of the superior, women would work on farming and care for the children. The Siamese used to classify gender this way, and it has changed dramatically during Field Marshal Plaek Phibunsongkhram's governance. Femininity and masculinity

were judged by someone's clothes, attitudes, and behaviors. When society determined genders from physical figures, clothes, and behaviors, a turning point in the Thai view on gender happened.

At the present time, the government's perspectives on genders and its authority to distinguish: what is good or bad, what is dirty or clean, what is female or male; or the idea that anything in between is not good, is being challenged. The social media generation has questioned the government's logical boundary. Genders in the modern media era are the kind of genders that cross the boundary of black and white. The media would want to present sex in aesthetic aspects that humans have the freedom to express their emotions in the way they like or desire. Contemporary media serves more than presenting sex aesthetically. It also creates stereotypical symbols and representative images that make gender a product. This is divided into two layers: first, and positively, where aesthetic sex sphere is created by the media, and second, the reproduction of marketable gender images which is both negative and positive at the same time. On one hand, the media consumption culture space in gender presentation shows human potential in presenting sexual diversity. On the other hand, the display of sexual diversity in media spaces must focus on what reachable to the audience and profitable. Therefore, a new myth is not to discriminate what males or females should be like, but what successful men should be like. What should a successful woman, gay, Kathoey, Tom, Dee be like? The media utilizes obvious creation of mythical gender images such as ideal men must have six packs, women are sexy, gays are well-dressed, etc., and sells those myths as a product. We see the representative images in various media; magazines, movies, tv. drama, and music videos. This is the origin of the transition of gender meaning in Thai society. (Narupon Duangwises, 2018, interview)

2.2.2 The Existence of Homosexual and Transgender Culture

The formation of culture among the society outside the box genders, between transgender and homosexual, has various cohering parts. In male attributes, Kathoey may come with same-sex affection. As for female attributes, transgender

characteristics compared with Kathoey may not be as obvious; instead, it is an expression of affection between women.

Among the male homosexual, it's not necessary that they have transgender behaviors like Kathoey; therefore, there's no clear border between these out of the box genders. There is both similarity and differences under diverse relationships. We cannot clearly delineate the boundaries of transgender from homosexuality. However, these boundaries would appear under the definition of individuals who negotiate both their emotional expression and sexual identity. Before the terms: gay, lesbian, Tom, Dee, Thai society understood the out of the box genders from behaviors such as, girlfriends who sleep/ have sex with each other. These sexual behaviors are not indicative of "identity" in the present tense. In the past, male homosexuals could not be judged whether they have a gay identity or not. As well, female homosexuals could not use lesbian or Tom/Dee terms as their sexual identity.

We are able to explore about these genders from the transgender behavior of Kathoey in the Northern and Northeastern areas, where terms, "Pu Mia" or "Pu Mae" used for men who have behavior, manner or emotions like a woman. There is also the word "Napunsaka" that refers to a person who is neither male nor female, nor sexually ambiguous or intersex. This is similar to a term, "Ubhatoyanjanok" which refers to those with sexual deficiencies and cannot be identified as either a man or woman. In Central Thailand, the word "Kathoey" refers to a person who is born with both genders (Hermaphrodite/intersex), and men who have sexual relations with other men. It has been speculated that these terms, which identify neither male nor female, have become sexual identity terms for people who exhibit transgender behaviors, such as men who have a feminine personality, or women with a male personality. An unclassified gender, neither a male nor a female, is often described as "in between". They cannot be classified as either a man or a woman. This ambiguous nature in Buddhism is considered incomplete, defective, and described as, "Abhab buggon", an unfortunate person.

"Kathoey" is a socially constructed term that refers to a person with incomplete gender, and as having sexual relations with a same-sex person. However, we do not have much knowledge about what this group of people actually call themselves, so the assumption is they call themselves "Kathoey" as well. Whether

others pick the term for them, or they self-identify that way, the term “Kathoey” is used widely and has become a general perception of a person who is neither male nor female, and a homosexual. The word, “Kathoey” includes transgender and homosexuals together. This quality is challenging the femininity and masculinity of social norms, and it is also the origin of “outside the box” gender in Thai society. It can be assumed that the existence of “Kathoey” is also the existence of ambiguous, left out, Uncategorized, and unclear space. When a person adopts characteristics of Kathoey, one is often perceived as strange and funny because Kathoey usually breaks social rules.

During the Thai transition to democracy or after the decade of 1927, the dance floor often had groups of Kathoey. Each one would try to be the most outstanding looking. Some would sit beside the stage to be chosen by a man as a dance partner. Narupon Duangwises (2010) described that in the dance floor would use a Kathoey as a dancing girl as a way of avoiding the problem that men would quarrel over a dancing girl. When a dancing girl was a transgender, this stopped the quarrels of men. The Kathoey culture is gradually growing as something entertaining, fun and as a modern type of beauty. In this sense, we may find that the dance stage is a social space where the Kathoey meets each other. Non-formal space, such as a dance floor or a Kathoey beauty pageant, is an open space for transgender and homosexuality.

For this reason, it is possible that the transgender culture has grown in the modern consumption sphere, such as in entertainment with performers and dancers in cabaret shows, or cosmetic business as makeup artists, hairdressers, and dressmakers. These modern consumer areas facilitate the identification of Kathoey to the identity of transgender. This means that the tendency of the Kathoey is to be a woman. For them, to appear as naturally beautiful as (or even more than) a woman would make it easier to gain social acceptance for their transsexual nature. Today, it is not surprising that those who look naturally beautiful like women are more socially accepted than those who look manly. The development of Kathoey culture not only leads to increased socialization, but it also adds more identities to Kathoey society. We need to understand that the meaning of transsexual behavior, for Kathoey, has changed from ambiguity to women’s beauty. In this sense, a female is an ideal gender for Kathoey because it is valued higher than an ambiguous gender. Therefore, many transgenders

do not define themselves as Kathoey, rather, they define themselves as “transgender” or “transsexual”.

In cultural aspects, Kathoey uses this consumption sphere to construct their identity utilizing the beauty of women. Some strive to transform their physical bodies through sexual reassignment surgery; others attempt to keep their emotions and physical characteristics as similar to women as possible. These may reflect that the Kathoey culture is trying to create value, utilizing women’s beauty as a tool, and thereby gain social acceptance. As in many of the transgender’s beauty pageants, they are no longer viewed as ambiguous, but rather as “beautiful women”. However, the meaning of being a woman may vary for each of the Kathoey, from being beautiful like a woman, i.e. having a body like a woman, to keeping the physical body of a man but sometimes dressing like a woman. Under this variety of descriptions, Kathoey who are physically attractive would be highly praised or of a higher status than the opposite.

In political aspects, a group who calls themselves “Transsexual Association of Thailand” was established in 2010. This group is interested in the rights of Kathoey who wish to live a life like a woman but define themselves as transsexual. The association focuses on legal protection for transsexual women in health, the taking of hormones, transsexual surgery, occupation, and the promotion of quality of life. The same equality for transsexual women as both women and men are hoped for, without being despised by society. According to its definition of “Transsexual woman”, the association reverses gender stereotypes and creates a new identity, under male-female norms (“heterosexual”), to identify transsexual women as “a woman”, and for society to treat them as a woman. A group called, “Thai Transgender Alliance” was also established in 2010, campaigning about human rights and sexual well-being for Kathoey, and not renouncing the term “Kathoey”. They rather try to understand a different way of life for Kathoey who do not necessarily need to look beautiful in the sense of a woman or have a complete sex change. This group is interested in the problem of abusive rights of Kathoey in various forms such as rejection of employment or having the stigma of someone with a mental illness. The difference between Transsexual Association of Thailand and the Thai Transgender Alliance may reflect their different political objectives. The former group is interested in femininity

while the latter in reducing social prejudice. However, despite differences in the definition of gender identity and their goals, transsexuality is still a political symbol driving forward the work of both organizations.

After the coup on 19 September 2006, during the drafting of the latest constitution of Thailand in late May 2007, the Thai Rainbow Archived (Diversity Gender Network) submitted a proposal to the members of the Constitution Drafting Committee to add the text in Section 30, paragraph 2 of the Constitution. From the original that said, “Men and women have equal rights” to “Men, women, and people that are gender diverse have equal rights”. Even though the Constitution Committee did not accept the proposal in the inclusion of, “gender diverse” in the Constitution, at least the submission of such proposal is a condition for members of the Constitution Committee to seriously discuss and consider issues of sexual diversity. This is the first time that a discourse on diverse sexuality could step in the areas of national political institutions as a matter of rights and equality. Even though that word does not appear in the current constitution, the Constitution Drafting Committee has agreed to extend the word “gender” in Section 30, paragraph 3, to the Constitutional Note (Varaporn Chamsanit, 2008). as follows:

Sexual differences refer to not the only difference between men and women but also includes the difference of people of sexual identity or gender or sexual diversity different from gender at birth. These terms are not written in Section 30 because the word, “gender” already includes them, and therefore they must not be discriminated.

The study of Jackson (1995) and Narupon Duangwises (2010) found that gay culture in Thai society began in 1957, as evidenced by the rise of gay bars in Bangkok, and in the sorrowful gay life column by Ko Paknam in “Plaek” magazine, in which the columnist replied letters from transgender and homosexual persons. Later, with gay magazines such as Mermaid, Neon, Emerald in late 1977, the realization of homosexuality and identity awareness were clarified under the definition of the “Flowers”, “Purple Color”, but the word “gay” would be a widespread term that men who are attracted to other men would call themselves. This

is in accordance with the growth of gay bars in Saphan Kwai, Pradipat and Silom areas in Bangkok in early 1987, where many gay men were able to express themselves and be fulfilled sexually. In addition, the emergence of saunas became a new gay consumer space in Bangkok. Saunas are placed for gays to meet new friends and lovers, and to build networks of friends to go out to pubs, discotheques or Karaoke together. Through the decade beginning in 1997, the Internet quickly became a new communication platform for gays of a new generation, and in 2007, smartphones and social media became the 24-hour gay communication tool. This media has generated extensive gay networks throughout the region.

In cultural aspects, we can see that the emergence of gay bars, gay pubs, gay magazines, gay sites, gay applications, and gay fan pages; these encourage gay consumption continuously by transforming masculinity and male physical body to sexual products. It is not surprising that gay sexual expression would have a male body. When the business for gay consumption is more competitive, the use of male bodies as a commodity has been more and more intense. Thus, many gay men value masculine expressions or acting “manly” while “feminine” expressions or acting like “girly” is less valued since the latter neither generate any economic value nor encouraging a sexual desire for loving relationship. A male physical body is then as if the symbol of gay identity and sexual affection. However, these are the phenomena of gay culture in economically urbanized cities. This lifestyle of gays in the city may be the mainstream lifestyle that society can recognize and understand. In contrast, we rarely see the lives of local men who have sexually explicit affection toward other men. The gay culture thus depends on this urbanization and product consumption to maintain a gay lifestyle.

The Lesbian Culture, by Megan Sinnott (2008, 2011). explains that lesbians in modern Thai society define themselves as Tom and Dee. Tom is acting like men and express love to women. Dee are women who are feminine but are attracted to same-sex relationships. This relationship is based on gender or gender role-playing since Tom would be acting with masculinity (aggressor) and Dee, femininity (receptor). This relationship is similar to a male and female in heterosexual relationships. However, Sinnott explains that what makes Tom and Dee different is that Tom are the one would sexually pamper Dee, unlike Thai men who have sex without caring

whether women would be happy or reach orgasm. This study clearly demonstrates that the expression of Tom and Dee's relationship differ from homosexual norms. However, the sexuality of men and women is a reference to adding new meanings to same-sex relationships (Sinnott, 2008, p. 143). A lesbian relationship pays more attention to feelings, emotions, and is personal-different from gay and transgender relationships.

However, a lesbian relationship does not flourish on the consumption culture as do gay relationships. Many Thai women who have same-sex affection would focus on love and understanding in their relationship. Women who meet people who understand them, even the same sex, are ready to be friends or develop relationships to be lovers. In addition, women's social space is less than men. Women usually spend most of their time on family obligations or education. The experience of being in the family has resulted in relationships with other females based on love and friendship. Nonetheless, these do not confirm that the relationship between women is cut off from the consumption culture. As we can see that after the emergence of the internet, women can find their loved ones without having to go out to meet other people. The internet thus helps open up space for lesbian relationships. Consequently, what comes with the internet is the creation of lesbian groups on websites, such as the Leslanice Group, the At Lovelady Bridge Group, the Tom Dee House Group, etc. These groups would get together, socialize, and organize parties from time to time. They also come with a variety of sexual identity definitions, such as One-way Tom, Two-way Tom, Red-Lips Tom, Gay Tom, Tough girls, handsome girls, etc., without the need to stick with the former Tom and Dee traditional sense.

In the political aspect, in 1986, Anjaree Group was formed as a group whose works involved human rights issues and initiatives, using "ying rak ying" term which translates as "women who love women" to use as a gender identity for women who are involved in same-sex relationships. However, the group operates in private since some of its members do not want to expose their identities. Most of the activities are producing newsletters in the name of Anjaree-san which offer lesbian life stories, poetry, short stories, as well as academic articles related to rights for lesbians. Later on, in 2011, another group for lesbians named Kalya Club was formed to promote the quality of life of lesbians, and Tom and Dee. Their activities are camps for

participants to share their life experiences and encourage and empower one another as lesbians. One observation is that this group would value life experiences as well as promoting self-confidence. This is different from gay groups that focus more on health issues, and the transgender group that focuses on the violations of their rights. The lesbian activists operate in political aspects through friendship which can only take place in specific areas, and quite private. They do not display movements in public areas.

2.2.3 Sexual content, Erotic Metonymy in Literature to Music Video

Another popular tradition in poetry writing or literature has been constructed by the poets in the courts of Ayutthaya and Rattanakosin and it holds onto the link of nature with women and vice versa; as seen in praising nature and women, and erotic scenes. In these descriptive scenes, nature and women are always connected, and as a result, writing or mentioning about nature in Thai literature has this one special characteristic. At the same time, it reflects the values, the sense of nature, and the sexuality of the noble poets.

“Literature”, as defined by Dictionary of the Royal Institute Dictionary (2009) refers to writing deemed to have artistic or intellectual value or use a high level of arts in composition; it is language arts which conveys the emotion and imagination of man, as well as capture the life and society of each era. Literature is a combination of science and art. It has uplifted our minds and provided us with knowledge as it is valued both in terms of emotions and intellect.

All Literature, no matter what it speaks about, would speak using a beautiful art of writing, inviting readers to feel along with the poet. When describing an erotic metonymy in literature, the poet would artistically select his language. Erotic scenes in Thai literature are often accompanied by erotic metonymy. Love and sex are of human nature. In the depiction of the love scene between male and female characters, Thai poets would not describe this explicitly; instead, they use comparison or symbols for this name, “Erotic Metonymy,” as it is a representation of sexual behavior. The erotic metonymy requires much ability in composition to produce an artistic, rather than obscene, work.

The “Erotic Metonymy” refers to the traditional poetry in the literature describing sexual relations of men and women. It is often referred to as a symbolic or metaphorical use (Dictionary of the Royal Institute, 2011, p. 649).

The “Erotic Metonymy” refers to a chapter when male and female characters have sex. The poets are unique in their presentation by choosing different types of language and symbols. Some may refer to characteristics of surges of storm and ocean, others may use comparisons of butterflies and flowers. This is considered one of the poetic arts since the poets themselves would refuse to communicate straightforwardly. Readers will never understand the meaning by their interpretation, but by imagination.

The “Erotic Metonymy” refers to a scene depicting the intercourse of characters with the use of symbols in composition (except in Nirat). The symbols are used to compare with private parts, sex, sexual behavior, and the emotions of characters in the act of intercourse (Suchart Pongpanich, 1974, p. 49).

The “Erotic Metonymy” depicts acts of intercourse. Since sex is impossible to be discussed explicitly, “Erotic Metonymy” was invented. However, for any erotic scene that describes the sexual intercourse openly, without any use of metaphor, is called “Erotic” or “Love Scene” and not “Erotic Metonymy,” (Pleung Na Nakorn, 1974, p. 45).

“Bot atsachan,” or “wondrous scenes,” reveals sex through metaphors taken from nature or human activity and were a literary convention of the era. Nidhi argues that old court literature used literal descriptions but later absorbed a tradition of elaborate and sometimes outrageous metaphor found in the courting songs of common oral tradition. (Nidhi Eoseewong, 2005, pp. 21-32)

In summary, the erotic metonymy in Thai literature is one of the Thai literary traditions, conveyed through the use of nature as a symbol for sexual intercourse showing the poet’s literary skills.

Nidhi Eoseewong (2017) said it is, in fact, a good to start a conversation about sex by using old literature, recommending Lilit Phra Lo to start with. The reason is that we do not need to have any conflict that speaking of sex openly is contrary to Thai culture. It is clear that Thai culture was originally seen in the old literature, such as the story of Phra Lo, which has explicit love scenes. However, there is a problem in

using the story of Phra Lo, or any Thai old literature, as a model in the study of sexual relationships in ancient Thai culture. Since literature must be written in accordance with the tradition of its time, it is not necessary that it reflects all the truths. The erotic metonymy in all literature follows literary tradition to portray love scenes with the use of comparison and language, rather than trying to reflect on the realities of sexual relationships among Thais in ancient times.

At present, the idea that the only role of sex is to give birth is not originally a Thai idea. It is a concept that has been around since the Victorian era of England which was influenced both by Christianity and science in those days. We started accepting it from the reign of King Rama V to the present and shaping our views that sex's only function is for the birth of human beings. Whenever sex is not about giving birth, then we feel that it is obscene. If we look at the story of Phra Lo and other old literature, it is clear that the Thai culture before the reign of King Rama V viewed sex in at least 2 aspects. One is a reproduction, but the other is the pleasures of the physical body. So, if we look at sex education in the original culture of Thailand, we will find that Thai people have taught sex education since ancient times. However, it is a study of 2-3 characteristics together and is an indirect education.

The first type of literature that we look at is where it comes from. In the literature of royal court, sexual relations seen in erotic metonymy are common. It is an indirect hint of sex but focuses on the beauty of literature and its content. It is enough to allow the reader to guess what it is about and teaches them indirectly. If we look at folklore literature, we will find that most folk songs are retorts or male-female interactions. This exchanging between male and female is mostly related to sex. Therefore, we can see that what is taught in or through Thai literature, including sex, is not teaching about techniques, methods or health, but rather is cultivating attitudes that sexual orientation is common in life. It's not a shame or such a big deal. It is a normal part of human life.

Always appearing in Thai literature, as well, is that a heroine or female character is getting married. The mother of the female character would teach that sex is an ordinary thing, which they will eventually know after married. Therefore, there may not be many doctrines about the body and behavior, but more emphasis is on teaching the view that sex is a common thing in life.

The second issue is what we learned from these real experiences. In the past Thai people's attitude towards sex is that it was indistinguishable from family life. When sex takes place, it is always related to having a family or setting up a family. Sex is an experience that often leads to having a family. True feelings arise when people have sex, even without a wedding. The wedding ceremony is a sign that society is aware of the relationship between the husband and wife. Therefore, having sex in traditional Thai culture is more important than a ceremony and is impossible to separate from family life.

The third issue is that the sexual behavior of individuals, which is a result of the society that one lives in, affects society. Therefore, understanding the social changes associated with sex is important: sex education for today's Thais should be taught alongside many other social changes, such as the changes of the gender of women, men, Kathoey, etc.

Taking the example from *Lilit Phra Lo*, the first literature that has an individual male with two female characters in an erotic metonymy was very unusual in Thai literature. The brief plot of *Lilit Phra Lo* begins as Phra Lo, the main character, has seen a beautiful cock and is lured by the cock. He follows it until later he realizes that this is a trick. He arrives at a deserted garden and meets his two manservants, and dwells with them. Later on, he disguises himself as a Brahman named "Chao Sri Ket", his two manservants, Kaew and Kwan also disguise as Rat and Ram. These two servants go to a royal park which belongs to Phra Phuan and Phra Phaeng, two princesses who have been waiting for Phra Lo anxiously. The only thing Run and Roi, their maids can do is to comfort them saying that Phra Lo will soon arrive. Run and Roi then go down to the park to meet Kaew and Kwan who are swimming in the pond. The two sets of servants meet, pair off, and make love as seen in the following poem in the form of *Khlong si suphap* poetry:

The two maids lead the two visitors to the house in the garden. They set the mattresses and invite their lovers to stay. They flirt and laugh as they know what their hearts desire. After they make love, the two maids ask names of the visitors, the city they come from.

At first, Kaew and Kwan do not tell the truth. Run and Roi said that only the truth will bring Phra Phuan and Phra Phaeng to Phra Lo. Therefore, after that, the two servants invite Phra Lo to the palace of the two princesses. Run and Roi go back to invite Phra Phuan and Phra Phaeng to the palace in the royal park. As Phra Lo secretly hides behind the curtains, he listens to the princesses talking to both maids. When the curtain is opened, he is impressed with the beauty of both princesses. Then the four servants, Run, and Roi along with Kaew and Khwan left quietly together. As soon as Phra Lo sees that his menservants left, he does not waste any time as seen in the following poem:

The four maids agreed. Each pair commanded each other until the desire to eradicate gradually slow down.

The three kings embrace their loved ones and come down with happiness. They appreciate and kiss each other. The happiness of meeting their love ones is as if they have been drinking uncountable of sacred water.

We put our arms around each other; skin to skin with a gentleness and gesture to please each other.

Their bright and beautiful faces are closely touched and belong together.

His chest touches the lover's breasts; his belly touches the soft belly of the lover.

When they first make love; their scents blend with each other because of eroticism (as the nature of all creatures) in the cycle of life.

Lotus blossom and their pollens are on top of each other in the pond.

The bee caresses the pollen in the center of the lotus with glamor and cry out. (with such affection)

Bathing in the heaven's pond is not as happy as having a swim in the lover's pond. The lover whose skin is gorgeous make me happy.

It is great fun when taking a bath in the lover's pond. The fish is delighted and swimming to the lotus blossom.

Edge of the pond is beautifully and perfectly clean; even the blue sky is not as beautiful.

Because of the merit, I have come to appreciate the golden breast of my lovers.

After Phra Lo makes love to Phra Phuean, he turns to Phra Phaeng.

They keep playing their amorous play in the same way nonstop; never get tired. They only have more desire of the taste of love.

As if fiery horses with such desire for all of the five mundane senses (i.e. sight, taste, smell, sound and touch), they are accelerated by a frenzy; only pushing forward and never fall back.

As if one must male elephant in a frenzied state; attacking with its tusks and grabbing trunk while he is making love.

Phra Lo seduces Phra Phuen and Phra Phaeng saying that my dear, it has been such a difficult journey before I could see you.

If you feel sorry for me, please do not say anything and kindly submit to me.”

From this erotic metonymy between Phra Lo and Phra Phuan and Phra Phaeng, the poet describes what happened after that:

The sky trembles to the heaven. The earth shuddered like crazy and I felt (dizzy) like throwing up. The ocean becomes turbulent causing the waves to whip their white foams furiously and thunder. No matter where you look, the trees are surprisingly rocky. (Tamra Na Muang Tai, 1994)

The erotic metonymy in “Khun Chang Khun Phaen”, the great classic Thai literature, between Phlai Kaew and Phim. After Phim has arrived home, she latches the door cautiously since she was nervous that Phlai Kaew may pay a visit. Phlai Kaew, a novice who has been delaying his monkhood, waits until dark before goes to Phim’s house. He has cast his magic spell so that everyone in the house fell asleep, then he magically unlocks the door to Phim’s bedroom. He withdraws the spell on, so she wakes up and then seduces her despite her rejection, (Chris Baker & Pasuk Phongpaichit, 2010, p. 104).

“If you have no mercy, then kill me. Go on, cry out loud and clear. Fetch a knife and slash me. Don’t think I’m afraid to die.

Make a racket so your mother catches us. I’ll stand my ground and not run away. I want to hug gentle you, be close to you --- whatever kindness my heartstring will allow.”

He embraced her tightly. “Don’t squirm. You can’t get away. Both your cheeks are smiling happily. May I kiss one? Please have mercy.”

He stroked her, kissed her, caressed her ardently. “These cheeks and breasts, did you buy them?” “Lightning strike! You’re playing with me as if I’m your war slave. You don’t listen to me at all.

However, much I pinch, you don’t hurt. If you grab with your fingernails, I’ll break them clean off. Ow! Don’t touch me there. Aren’t you ashamed to batter me?”

“Breaking my fingernails shows you don’t really love me. Even with one change of money, you can’t find love equal to that fingernail.” (For adepts in lore such as Phlai Kaeo, the integrity of the body is important. Damage to a bodily part may imply damage to his power.) He smiled sweetly, moved closer, and hugged Phim to his chest blissfully.

Pushing her down on the pillow, he put his face against hers, whispering softly, rocking her to and fro. Dark clouds gathered in the sky above.

Storm winds hummed and howled and howled. Great clouds, glutted with rain, swirled and swung around the sky. When a first gust of rain broke from the heavens, nothing endured throughout the three worlds.” (Sanga Kanchanakphan & Tamra na Muang Tai, 2002)

This erotic metonymy reflects an attempt to present sexual intercourse between men and women through the use of language. The poets use Sanskrit, Pali, Khmer and Thai language with figures of speech such as pairs of symbols, bees and lotus flowers or fish and pond. (Rattanaphon Chuenka, n.d., p. 5) as seen in Table 2.2

Table 2.2 Examples of Sexual Signification in the Erotic Metonymy and Meanings

Sexual Signification	Meaning
The God of Rain drizzles, and lotus flowers blossom to the sunshine	
The God of Rain	Rain, Semen
lotus flowers	Female genitals
The Golden Bee glides to taste the flowers	
The Golden Bee	Male genitals
Flowers	Female genitals
The Golden Bee glides to taste flowers	Male-female intercourse
The God of Rain drizzles on a golden Magnolia ; the flower blossoms for the bee to snuggle up	
The God of Rain	Rain, semen
Golden Magnolia	Female genitals
The flower blossoms	Female genitals
The bee	Male genitals
the flower blossoms for the bee to snuggle up	Male-female intercourse

Source: Rattanaphon Chuenka, n.d.

The use of symbols in erotic metonymy shows the art of composition in concealing such sexual contents speaking of genitals, semen, and sexual intercourse artistically. The poets often achieve this in three parts: atmosphere which reflects the feelings of the character, sexual intercourse, and symbols of male and female genitals, semen and so on. Readers have to interpret these symbols before they can understand these scenes. The symbols used for men are often insects or animals that resemble male genitals, such as catfish, swordfish, dragon and the hull of a boat. As for females, symbols are often flowers, bodies of water (pond, canal, gulf, swamp), which resemble female genitals, (Rattanaphon Chuenka, n.d.) The use of signification found most in the erotic metonymy of literature is shown in Table 2.3:

Table 2.3 Summary of Common Signification in Erotic Metonymy in Literature

Male Genitals	Female Genitals	Semen	Intercourse
Bumble Bee	Flower	Heavenly rain	Bumblebees adore
	Lotus	The God of Rain	and caress flowers.
Bee	Pollen	creation	Lotus
		ocean foams	Whales spray
		Rain	water
			Swordfish swim in the water
Carp, Catfish	Pond		
Fish	water		
Hainan boat			
Chinese captain			
boat			
argosy			
Naga	Canal		
Dragon	Gulf		
Crocodile	Swamp		

Source: Rattanaphon Chuenka, n.d.

2.3 Theory and Concept of Signification

2.3.1 Semiotic and Myth

The semiology theory that deals with analyzing hidden meanings begin in the 1970s. Kanjana Kaewthep et al. (2005, pp. 148-149) gives the concept of the theory that in whatever thing people use in communicating to each other all have signs, for example, when we go to the shopping center and want to go to the bathroom. We will look for signs that have “female and male” pictures with the “arrowhead”. When we follow the arrow to reach the bathroom, we then choose the room from “female/ male” pictures in front of the room. These “female and male pictures” do not stand for

“women” or “men” but means “bathroom for women or men”. This reflects the fact that pictures, objects, symbols, things have meanings more than themselves.

Signs need to have the following key features:

1) Signs must have a concrete representation which can be pictures, sounds, characters, persons, places, etc.

2) Signs have meaning beyond the objects themselves, such as the “ring” in the movie, “The Lord of the Rings” is not just a ring of jewelry but is a sign of “power”.

3) Users of the sign must be aware that such objects are a sign and so both senders and receivers must have some common experience or knowledge to be able to use the sign together.

Therefore, anything can be a sign, but the key feature is relations between elements, especially people and objects. Signs are constructed by people to give meanings to things.

Kanjana Kaewthep (1999, pp. 89-90) concluded that signs are about relations. The way to find the meanings of anything is in two kinds of relations: firstly, the binary-opposition relation-something, when compared with its opposite, means more such as white color seems brighter when compared with black. With this principle, all types of storytelling then need to contain the opposites, especially in movies that often show the difference between heroes and villains. The former act and dress nicely, while the latter, bad and dirty.

Another relation is between “Text” and “Context”-anything will have meanings only in a context. When context changes, the meaning of a thing will change.

This research uses both patterns of relation to finding meaning. Since some music videos may not have any “hero-villain”, the binary-opposition relation alone is inadequate to find meaning. Therefore, the relation between text and context is mainly used by determining a “text” to be about love, a libido/erotic scene, and erotic metonymy; and “context” is what surrounds them. The context in this research are the stories in music videos that depict sexual signs, meaning, erotic metonymy, and myths, which the video creator presents to viewers.

2.3.1.1 The Meaning and Importance of Signs

The study of Sign or Science of Sign is a branch of study that has been seriously developed in the early 20th century. The two people who initiated this field of study are Ferdinand de Saussure, 1857-1913, a Swiss linguist who gives a short definition of sign, “Semiology is a science that studies about signs within a society which the signs are generated from, including a search for any rules that control them”, and Charles Sanders Peirce, 1859-1914 an American Social Philosopher.

Since both thinkers lived and studied Semiotic Theory so close in time, each of them developed a set of terminologies to explain the idea. Their terminologies are different, although they refer to the same or similar things. What Saussure and Pierce have in common is their focus to study directly about “signs”, and their ability to distinguish between, what’s called “signifier”-pictures and sounds that represent meanings, and “signified,” or concepts. (Kanjana Kaewthep 2010, p. 25).

The word “sign,” in English, comes from its Greek word meaning, “to Semion”. In Thai, “sign” is translated to the word, “สำัญญะ” (sǎn-ya). It refers to anything that has been created to carry meanings for real objects in a text, and in context. For example, “engagement ring” is a sign that represents a bond between men and women in the Western context, (while in other social context, it may be a pig, bracelet, or other signs). If this sign changed to “wedding ring”, then it will represent the meaning of higher/ deeper bond than an engagement. (Kanjana Kaewthep 2004, p. 105)

Semiology is a scientific study in three areas:

1) Sign: Semiology studies various signs from spoken language, written language, visual language, audio language to a symptom of a medical condition, food, shape, clothing, and so on. Its interest is on how signs carry meanings, and how they relate to or connect with, users. Signs are the product of human minds and are constructed by human beings. Therefore, in order to understand any sign, it is necessary to understand the ones who create them.

2) Code/System: Signs are used systematically, and not aimlessly. A system of combining signs together is called, “code”. There are different kinds of code and they have different qualities. For example, some are clearly identified while others are hidden.

3) Culture: Signs are manmade and thus they are also a cultural product. Both sign and code are constructed, used, and working only under one particular culture. If the context is changed, then the sign and code will change meaning as well. Examples include: “old age/aging” means “respectful” in a context of Thai ancient society but may refer to “incompetent” in modern, Western society.

2.3.1.2 Study of Signs from the Views of Two Theorists

The subject of semiotics began in the early 20th century by two theorists: Ferdinand de Saussure, a Swiss linguist (1857-1913) and Charles Peirce, an American philosopher (1859-1914)

Since both thinkers lived and studied Semiotics Theory so close in time, each of them developed a set of terminologies to explain ideas; the terms used may be different, they refer to the same or similar things.

What Saussure and Pierce had in common is their focus to study directly about “Signs”, and ability to see the difference between what’s called “signifier,” which are pictures and sounds that represent meanings, and “signified” or concepts, for example, a “ring” (signifier) which is a sign of “bond” (signified)

Even though Saussure and Pierce shared such concepts as mentioned above, they explained the theory of sign differently. Briefly, it can be said that Pierce’s interest was to explain the relationship between signifier and its associated mental concept; however, Saussure was interested in explaining signs with the concept of structural relations, especially between small elements. (Kanjana Kaewthep, 2010, pp. 25-26)

From here, we will consider the explanations of Pierce and Saussure in details, as outlined by Kanjana Kaewthep, (2010, pp. 26-29)

2.3.1.3 The Study of Signs According to Charles Peirce, an American Philosopher (1859-1914)

Peirce’s triad model of semiotic as shown in figure 2.2:

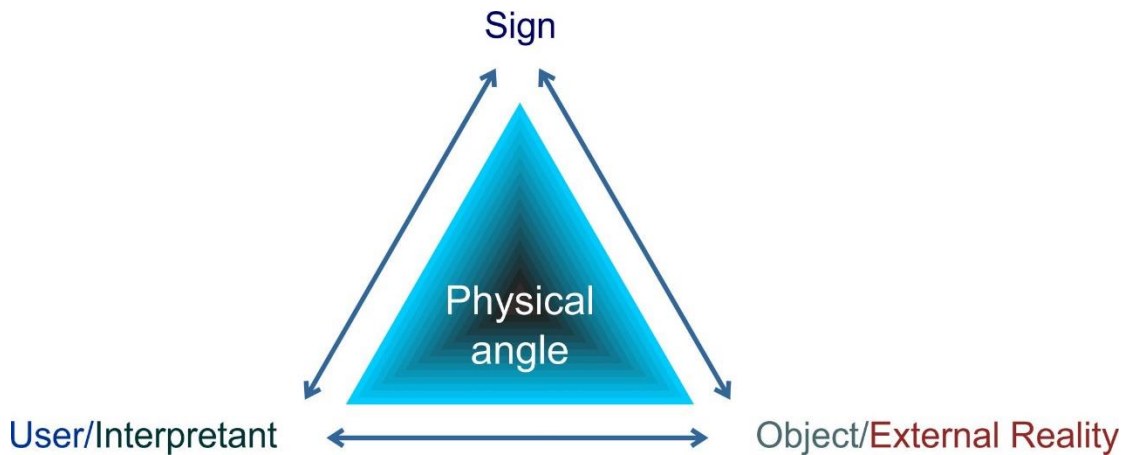


Figure 2.2 Peirce's Triad Model of Semiotic

Source: Kanjana Kaewthep, 2010, p. 26.

1) Peirce explained that when we see a word, “car,” the written word is a sign. When “users/interpretants” see the word, each person may create a particular concept of a “car” which may vary between users, but would share some common features, i.e. in the case where the users share the same culture). Therefore, this is called, a “shared concept”, and it actually links to the real “object” of cars which exist in External Reality.

2) From figure 2.2, Peirce then explained that in the process of creating signs, there are exactly three irreducible semiotic elements: sign, users-interpretant, and object-external Reality. These three elements are connected, as shown, with linking arrows. Therefore, to understand one element, it must be considered in relation to other elements. For example, when the first user writes a letter telling about “school”, her mental concept of school would depend on a real experience of school. As when the letter goes to a second user, the mental concept of school would be different depending on the second user’s personal experience as well.

3) Figure 2.2 may help to see how Peirce was interested in considering the relation between *sign and object/external reality*; and used it to classify signs into three categories, according to the distance between the sign and object as follows:

(1) Icon is a sign which is *mostly similar to or the same as* objects such as a photograph (portrait), statue, sketch, etc. The object is seen immediately after decoding an icon.

(2) Index is a sign which is related directly to an object. For example, smoke is an index of lighting a fire because it is directly related to lighting fire. An animal footprint is an Index of an animal that walked past the area. The decoding of Index requires reasoning the relation in order to find a factual connection between Index and Object.

(3) Symbol is a sign which has no connection between sign and object. The relation comes from an agreement made between the users. For example, Thai people agree that a written word, “กฏ” (Gaa) is a sign indicating “an animal”; though the written form, “กฏ” has neither similarity (as Icon), nor reasoning the relation (as Index) between the sign and the animal. Therefore, symbol decoding requires a user to learn the sign solely.

The result of Pierce’s tri-fold typology of signs can be used as a tool in using signs as follows:

1) Even though there are categories of signs, the three typologies are not truly independent in practical terms. In one sign, characteristics of all three typologies may be used together, for example, a traffic sign with, “Reduce Speed” written on it and a graphic of a curved lane.

2) The difficulty in decoding signs of the tri-fold typology is in their differences, in which icon is the easiest, and symbol, the hardest; therefore, we often see the use of these signs chronologically according to each respective difficulty. As an example, a commercial ad for housing development aims to give information about special facilities which, at the outset, most buyers knew very little about, would use pictures of a swimming pool, the tennis court, and shops in the ad as an icon give meaning. Subsequently, as people started to have concepts of the services provided in the housing development, the signs used in the ad were developed to be index, for example, replacing a swimming pool picture with graphics of people in their swimming costumes sitting under shaded pool chairs, or only a graphic drawing

of male and female for bathroom signs, or at a sports event, in which graphic pictures would indicate different types of sport in the event.

3) The use of all the three typologies of the sign is related to the motivations occurred by the uses of signs as well. “Motivation” refers to when a user sees a “sign”, the signifier, and how much this can stimulate a particular creation of a signified mental image. As a general rule, an icon has a higher motivation than both index and symbol; and certainly, an index would have a higher motivation than the symbol. For example, a “picture of someone who got hit by a car and died” would definitely create the concept of “the danger of careless drivers” better than a “picture of a skull”; however, the picture of a skull is more frightening than only letters spelling the word, “danger” in comparison.

2.3.1.4 The Study of Signs by Ferdinand de Saussure, a Swiss Linguist (1857-1913)

Saussure studied, “Language” as a system of signs. He proposed that there were various forms of the sign which represent the sender’s meaning and thoughts whether a sign language, ritual, military signals, food, sickness, etc. Anything can be a sign when it is used to represent meaning.

Saussure (as cited in Kanjana Kaewthep, 2010, p. 29) focused on structural analysis, especially comparative structure. His important concepts are as follows:

1) The element of Sign: Saussure divided sign into two elements: a form of the sign, the signifier, and its meaning, the signified. Signification connects to an object in external reality as shown in figure 2.3

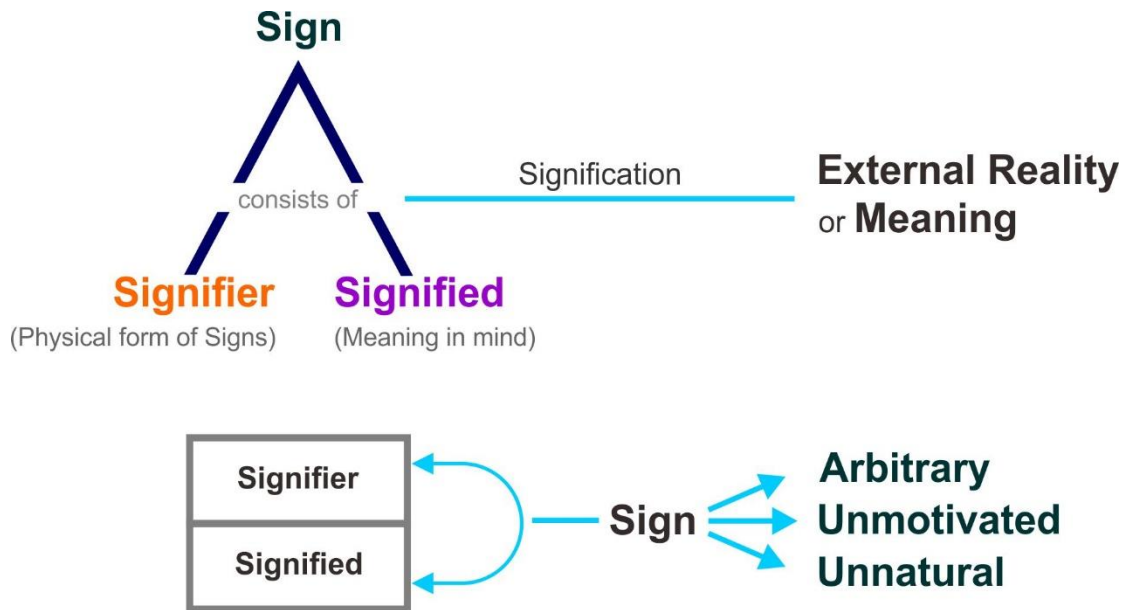


Figure 2.3 Ferdinand de Saussure's Element of Signs

Source: Kanjana Kaewthep, 2010.

From figure 2.3, the key point that Saussure emphasized was that the relationship between the signifier and the signified has three important characteristics: the relationship is arbitrary, such as the letter *n* (Kor Kai) has nothing related to chicken in real life; it is also both unmotivated and unnatural which implies that people do not know signs by themselves naturally, but by learning.

To answer how a sign has meaning, Saussure gave an explanation in terms of structure. If a sign stands alone, it will not have any meaning until it is compared to other signs structurally, such as if we say that Somsak is 160 centimeters tall; we cannot yet create meaning that he is a tall or short person until he is compared with someone else. The meaning of the structural comparison of the signs in Saussure's perspective may be in three dimensions, (Kanjana Kaewthep, 2010, pp. 30-39) as the following:

1) Saussure explained the binary opposition that if one asked, "What is a cow?", we will be able to answer this only if we know, "what a cow is not". It is similar to a romantic question, "What is love?"; one must be able to tell first, "What is not love?". A more abstract question would be for example, "What is

pleasing (someone)”? We will understand the meaning once we compare different actions with “unpleasing”. This is the same as, “white” will have a meaning only when compared to the opposite word, “black”.

This binary opposition is the simplest and most obvious form of comparison in expressing meaning. The structure of human thinking is largely based on a binary opposition conceptual framework, therefore the easiest and clearest way to create meaning in works of art, literature, movies, novels, even news, game shows, sports events-is through the use of binary opposition. The goodness of the heroine must compare with the evil of the villain. The hero’s courage must compare with the cowardice of the villain. The versatility of the winner of the sport must be compared to the amateur of the loser. The winning team’s ingenuity must be compared to the dullness of a losing team.

2) The Comparison of sub-signs with other signs in the whole structure refers to an ability to see the difference between all sub-signs in the whole structure. For example, when we see the word “เอใจ (ao jai) means to please”, we will understand the meaning of, “เอใจ (ao jai) “ with “เอไป (ao bpai) means to take”, เอไว้ (ao wái) means to keep”, เอไหม (ao mǎi) means want it?”; at the same time, we would see the difference from words, “เบาใจ (bao jai) means to feel relieved” , เดาใจ (dao jai) means to guess”.

3) Understanding the meaning of sub-signs when considered with the whole structure is, for example when asking a question, what does “เอใจ (ao jai)” mean? We will understand the meaning when we see what this word is combined with; such as “เอใจเข้าไว้ (ao jai kào wái) means to keep on pleasing”, เอใจใส่ (ao jai sài) means to be attentive), เอใจออกห่าง (ao jai òk hàng) means to feel estranged. In this sense, the meaning of a sub-sign is almost impossible to understand as independent; but should be considered in conjunction with other sub-signs included in the overall structure.

When expanding the concept of “whole structure”, the structure is the cultural context of each society. Fiske (1982, as cited in Kanjana Kaewthep, 2010) gave an example of when British people refer to the word “cow” (Signifier), the “signified” (meaning of “cow”) of the British is different from the meaning of the

word, “cow” in the view of Hindu Indians. And even if a British person speaks the word, “cow” in Hindu (signifier) language, it still does not make the signified, or the meaning of the same “cow” as in an Indian person’s mind. As a result, when we see people speaking in the middle language, English, as if they understand each other, the truth is, with different cultural contexts, they might not even speak about the same topic, or mean the same thing.

Saussure noted that in each culture, signs are created for the purpose of categorization of objects in the world. As we will find that in different cultures, different criteria of category will be used for example, in modern science, animals are classified differently according to vertebrae, mammal, or sex organs, etc., but in ancient Chinese society, animals are categorized according to the “Emperor’s hunting choices” as criteria (i.e. what animals which only the emperor can hunt.) Likewise, a division of food in each society is different, such as in ancient Thai society rice was used as criteria. Food, then, is being categorized, whether it is “rice” or “not rice”; in which “not rice” is divided to “food to eat with rice” and “dessert”. On the contrary, food in the modern Western world is divided into a number of categories, such as appetizers, main courses, salads, desserts, coffee, etc. At the present time, cognitive anthropology pays much attention to the classification of various objects in society because the classification, which is an external structure, reflects the internal structure of the way that people are thinking in a particular society.

The creation of signs for the purpose of categorizing things in the world (such as terrestrial animals, aquatic animals, reptiles, and mammals) has caused the division of objects into different categories. However, this classification is what human beings in each society have created in spite of nature where no such separation exists. It is similar to when persons use the signifier to create the classification, this also affects the signified in our minds. Therefore, Saussure emphasized that when we use a sub-sign, it has meaning because it is related to other sub-signs. We understand the meaning of “terrestrial animals” only when this sub-sign is categorized in the structure with other signs such as aquatic animals, reptiles, etc. When this sign goes into the classification system of the Chinese animal kingdom in which the emperor’s hunting is the criterion, then the sign, “terrestrial animals” will not have any meaning.

Saussure called the relationship between sub-signs in the whole structure, “value” and stated this value is what determines the meaning.

2.3.1.5 Saussure and the Development of Concept of Dual Relation

The key of Saussure’s concept is that structural/synchronic analysis; here is to demonstrate the way in which Saussure worked based on structural analysis of the Language/Speech and Signifier/Signified-Convention Concepts.

1) Language/Speech: The first thing that Saussure did was to determine the material to study clearly; by this, he created two concepts: Language & Speech and demonstrated the difference between these two things.

Every time the sign is used, the sign must have two qualities in itself: first is “Language” (La langue in French) and “Speech” (La parole in French).

Language is one whole system. The whole structure of signs is for example In the Thai language, there are 44 consonants, 32 vowels, 5 tones, and 4 tone marks. How to arrange words and put into all sentences is the “language” of Thai. When an individual is using the Thai language, he would select elements or components from the whole system. (i.e. selecting the consonant “น” /K/ mixed with a vowel “-า” /a/) The use of Thai language must all be within the “language” of Thai only.

Speech is defined by language. Speech is an actual expression when the individual uses the sign such as when The Honorable Kukrit Pramoj, Mr. Rong Wongsawan, and Mr. Angkarn Kalayanapong wrote, each writer had very unique Speech, and styles. Nonetheless, their use of the Thai language was still within the language of Thai. Whenever we see the use of signs, we will always see the language in the background (the whole Thai language system).

Although in practice, analysts must take the Speech to be material, the purpose of the analysis is the language. For example, if we are interested in the headlines of quantitative newspapers, the language of stock reporting, the language of DJs, folk music shows, etc., Speech is the material to be used such as the headlines of the newspaper, namely, Thairath, Daily News, Khaosod, etc. But the goal of the analysis is language (sometimes referred to as grammar by imitation of the linguistic principles) of the headlines, the grammar of stock reporting, or of DJs, folk

music shows, etc. Analysts are required to look up all the structural systems behind those speech acts. It is noteworthy that even the users who use speech may not be aware of such a system or structure. For example, many Thai people can speak, read, write and understand the Thai language perfectly, yet they may not be able to identify all 44 consonants, 32 consonants, or any grammar rules in the Thai language.

Identification of the general characteristics (the language part) and the personal nature of signs (the speech part) illustrates the key features of the signs. The sign is not only a personal matter but at the same time, it is also not only a matter of commonality. It is both private (individual) and public (social) at the same time.

In addition, the distinction also reflects the two aspects of human (users of the sign) with structural systems, as in the case of the collective structure of the signs. That is, in one aspect, we use the sign restricted by the frame of the sign itself. When we are Thai, we will have the opportunity to speak Thai; yet no matter how much we use the language, it cannot exceed 44 consonants. This is a restricted aspect. On the other hand, the use of the sign has a constructive dimension within this limited framework. Each individual can also select the consonant, vowel, tone marks from the language and arrange them in a new system creatively. We thus are able to see the speech of Thai language from The Honorable M.R. Kukrit Pramoj, Rong Wongsawan, and Angkarn Kalayanapong, etc. The idea of “creativity under the restriction” expressed in the subject of language/speech of signs can be extended to other analytical frameworks as well.

2) Signifier/Signified-Convention: Saussure divided sub-dimensions of each sign into the Signifier and the Signified. This convention also identifies the relationship between the Signifier and Signified. For example, in Western culture, the ring that is placed on the ring finger on the right hand of a man and woman (Signifier) is linked to the meaning of whether he or she is married. (Signified) This relationship between the Signifier and the Signified is a mutual convention/code that Western society has made. (the term “Convention”, in Peirce’s terminology, is called “Habit”). Saussure saw that such convention plays a very important role in the process of creation and giving meaning, as well as in the communication.

The convention to specify what “Signifier” is associated with what “Signified” is a mutual agreement between the users of the signs, such as the Japanese have made a convention that drinking soup loudly (Signifier) means that the soup is very delicious (Signified). In some cases, some users themselves create signs, and only they would know the convention. It is not a common agreement of the whole group or society, for example, when some students take notes, they may create their own set of acronyms. The study of Semiology will not study such private convention.

However, there may be some cases where certain agreements have become “conventions” yet there may be some individuals who do not know or understand such convention. For example, stories shown on television have a convention; in case of natural color, it is considered to tell the story in the present, while a flashback is shown in black and white colors. Some viewers who have just turned the TV on, and seen black and white pictures on the television, and have not understood the convention. When the color changes to black and white, they are not able to interpret in accordance with the convention that “This is a flashback,” but may be interpreted as “the television is broken.” In such a case, we would still assume that the use of different colors to depict time is the convention, although some users do not know the convention.

The nature of the Convention may be variations, some of which may be clearly stated such as in technical code. In the first Chemistry class, we usually learn to what each Chemistry symbol refers, such as, H means hydrogen as well as in Mathematics positive/ negative signs mean the operations of addition and subtraction. On the contrary, some conventions are not obvious such as in poetic code; poets do not have exact rules of composing poetry, and the reader can interpret a poem differently. This is because the poets do not state clearly of what each word means like in a chemical formula.

There are also some formal conventions and other conventions that are informal. For example, when we see a sentence written as “A cat hunts rats”, there is only one interpretation rule-the noun in front of the verb must be a “predator”. The noun after the verb must be a “prey”. With Thai grammar rules (conventions), which are so formal and rigorous that we cannot interpret that, “The rat may be the hunter and the cat may be the prey.”

Examples of informal conventions are when we watch sports news on television. In such instances, we see sports news images in slow-motion: the audience, who is familiar with the conventions in filming, would know that the images are not real, so that all of the sudden, the athletes run slowly). They know that the slow-motion images are due to filming. Such a convention, slow filming, is less formal and sometimes used for a clearer view (e.g. checking if a player fouls), for a more beautiful shot (e.g. diving) or due to technical problems as well.

As the quality of conventions is either rigid or flexible, formal or informal, relative explicitness or implicitness depends on the type of signs. However, if we can generally state that the sign requires the user to recognize and comply such as the laws; or if there are a large number of users, with extensive coverage; these mentioned factors call for the rigorous, formal and explicit conventions. For example, in a legal statement, every terminology must be defined clearly, such as when it is called “stealth” when it is called “robbery”, or to what extent that the action is called, “Rape”, and so on. Consequently, the users of a convention that is strict, formal and explicit should be provided with special training for the use of the sign.

However, even a sign with simple conventions also demands to learn. This includes the icon, based on Peirce’s concept, which is considered to be most similar to the real objects. There is research with babies, or, in the case of some African tribes, who have never had any photographic experience. The first time 4-year-old children or an African tribe saw the images, they could not read the meaning out of the images. This is because the convention or agreement between the icon and the real object is not yet understood.

2.3.1.6 Types of Meaning

There are several ways to classify meaning. In this research, we will present two types of definition of meaning (Kanjana Kaewthep, 2010, pp. 39-46).

1) Denotation and Connotation

(1) Denotation: Some scholars described the term in Thai as “Direct Meaning” or “Signified” which is objectively constructed. As mentioned, it is a meaning understood by the majority, literally as written, generally accepted. The most obvious example is the meaning given in a dictionary, for example, a mother is a

woman who gives birth, the bear is a 4-footed (2-to-2-foot) animal. Generally speaking, denotation is the first order of signification. It is considered to be common and seen easily. For example, in the case of photos of streets in the city, and with the text “city streets”, both the image and the text will be read and interpreted with denotation that “This is a street in town”.

(2) Connotation: Some scholars describe the term in Thai, as “hidden meaning”. The term “connotation” is the Signified which is subjectively constructed, as opposed to the denotation. For example, the personal experience or emotion of each individual towards the mother can be varied from “the pain that has left me since I left my baby, childhood. strict discipline, gentleness, warmth, etc.”, or as a subjective at the social level, such as in Thai society, Chinese society, Indian society, or American society. Each society connotes meaning to the “mother” differently. This is called, “The value of each society,” as Barthes called this connotation “the Second Order of Signification.”

Barthes gives an example using a photograph to demonstrate the difference between connotation and denotation meaning. One street shot in the city can take at least two shots; first, taking a big picture, a light-hour session with a lens that keeps the image alive with children in the middle of the street. The second one, takes the best shots with a black and white film camera, using contrasting lighting to create a mysterious atmosphere-both with the same group of children playing in the street. Both photographs have the same denotation of children playing in the street. This part is to answer, “What is this picture about?” as the signification is created objectively by the camera works. However, their connotations are different; while the first implies, “A road is a nice place for children to play,” the second, “A road is a dangerous place,”. This part would answer the question, “How is this photograph taken?”, and the Second Order of Signification is created subjectively by a perceiver. This Second Order of Signification is what the semiologists are interested in.

In every sign, it must consist of both meanings, but in each of the categories, the proportion of the connotations and denotations may vary, such as in scientific signification, there is more denotation but less connotation.

2) Metaphor and Metonymy

The metaphor is a method of transferring meaning by associate two signs in which we are already familiar with one of the meanings, but we don't know the other sign. After being put together, the meaning of the first sign is then transferred to the second one, for example;

This year Miss Thailand is as beautiful as an angel.

(Sign 2)

(Sign 1)

From this sentence above, there is already a mutual code that angels (Sign 1) have an important qualification, that is, their beauty is beyond ordinary humans. Therefore, when the speaker wanted to convey a meaning that, "This year Miss Thailand" (Sign 2) is very beautiful, the sign 2 is associated with sign 1 (angel) in order to transfer the meaning from sign 1 to sign 2.

Metaphor: Metaphor is a common method in conveying meaning (Figurative Language), especially in writing such as literature, but not as common as in pictures. However, in modern media that use both images and sounds to convey meaning, the most obvious example of this is in commercials that often utilize a well-known sign in an image. This is exemplified by Thai Airways ads that use "soft and smooth as silk" to convey the meaning of traveling smoothly with Thai Airways (Smooth as Silk) or the mint candy advertisement which tastes as fresh as a bath in the waterfall.

Metonymy: While the metaphor is a means of transferring the meaning of a sign in one plane to another, metonymy shares a common feature as it transfers meaning from the first sign a second one. However, the difference is that metonymy is the meaning between signs within the same plane. Metonymy is a selection of a part to represent the meaning of the whole. Some familiar examples are perhaps the cross (a part of the life of Jesus) stands for Christianity, or a lotus symbol representing Buddhism (a part of the birth of the Buddha), The Temple of Dawn for the city of Bangkok, skyscrapers for New York City, and the Statue of Liberty for U.S.A., the Eiffel Tower for Paris / France, and so on.

While Metaphor is often used in various literature and poetry, metonymy has been mostly used in fiction and film. To communicate that a movie is an action movie, there is often a picture of a hero holding a gun in the middle of its poster such

as in James Bond movies. Likewise, a romantic movie usually has the hero and heroine posing in a close-knit way, such as in Titanic. Since metonymy is a matter of bringing parts to stand for the whole story, it is related to the selection of representations of reality. Denotation images of skyscrapers in Bangkok are, “This is a skyscraper,” but the meaning of metonymy is, “This is big city life” ‘as well as “a country life” is represented by an image of rice field.

When Metonymy is a matter of selecting the representation (subsection) to stand for reality (the whole), the decision-making process in selecting which image is the most important. The prejudice of those who select the subsection is unavoidable. If we chose an image of a crowd fighting to get on morning buses at the Victory Monument as a representation of Bangkok, it would mean, “Life in Bangkok is full of competition.” On the contrary, if we chose a picture of a young student taking an old man across Rachadamnoen Road, it would convey meaning, “Bangkok is a modern city but the Thai people’s generosity never disappears,” etc.

In comparing with Pierces’ concept, metonymy is the Index. However, the difference between Index and Metonymy is that for Pierce’s Index, the Signifier and object have natural relationships, such as smoke is caused by natural fires; metonymy as an index is *chosen by individuals* but presented as if it were *natural*. (This usually turns out to be an act of creating a Myth.) Thus, all images in the news use the metonymy method, with the choice of selecting only some parts of the story to represent the whole. For example, images of children in socialist countries who play music for money in the streets is manipulated in metonymy as a failure of a socialist economy, although such action is also common in countries with a free-market economy. Further, an image of the palace in the eyes of “Phloi”, a character from Four Reigns is different from Anna, a character from the story of Anna and the King of Siam due to distinctive ideology and ideals of the two female characters.

2.3.1.7 System of Signs

According to Saussure’s view, sign or language is a system (same as a culture). When we use the word “system”, it means that if we want to study an element, we must consider the element in terms of relationships with other elements in the system where the relationships between them will be grouped systematically with codes.

Saussure identified different methods in coding signs into a system. One of the methods, called paradigmatic system, is a set of synonymous signs. Each unit (each sign) in the same paradigm must have certain characteristics, such as, “Tops” in the closet may consist of sub-units such as sweatshirts, t-shirts, vests and so on; however, all of these units share the characteristics of “Tops”.

Although the sign in the subunits is similar to each other, such as “Tops”, these subunits must simultaneously have distinctive features that can easily distinguish them from each other. Shirts have a distinctive feature apart from a T-shirt and vest. For example, a sword, an ax, a sword, and a dagger are all “sharpness”, but each has distinctive characteristics that distinguish it from other signs.

From the attributes mentioned above, the paradigmatic system is a structured relationship of choice. If we choose any of sub-signs of the same paradigm, the meaning is not changed. Picking a kind of shirt out of the paradigm of “Tops”, whether it is a T-shirt, vest, shirt, etc., we will retain the original meaning of “to put on a top (shirt).” (The meaning has not changed to, “not wearing a shirt” or “put pants instead of a shirt.”) The paradigmatic analysis is interested in what sub-sign would be selected from all in the given paradigm, such as, what type of “heroin” sign will be chosen for each of T.V. drama series, or what kind of weapons to assist each James Bond (Kanjana Kaewthep, 2010, pp. 46-47).

In addition, some semioticians are interested in the processes in which the two meanings are presented, as denotation is encapsulated by connotation, and presented as if the latter is natural; the users are therefore oblivious to the subjective or social nature of the meaning. Barthes proposed that none of the use of a sign that has only one order signification which is denotation even in the dictionary. (As the clear example of Longman’s cultural lexicon which defines “Bangkok as a city with a lot of prostitutes,” and if it’s a word choice, for example, when we want to choose words to describe the traffic conditions in Bangkok. If the user selects the word, “Traffic problems,” “traffic congestion,” or “traffic catastrophe,” we can clearly see that the three terms are connotative. Each choice always conveys the ground, feelings, and emotions of the user. The choice of words is one of the main tasks of the media personalities as they constantly choose appropriate signs, such as in headlines and subtitling.

However, Barthes also has this thought-even if we use signs with the aim to convey connotative meanings all the time, but the users themselves would not always aware that they are using connotative signs; instead, they often think that they are communicating with denotative signs. Supa Sirimanont (1986, as cited in Kanjana Kaewthep, 2010, p. 52) clearly demonstrated in the case of the use of sign, which restricts a form in which denotation should be given only-as in a dictionary- by demonstrating what is “latent” in the definition of the word “Jew” in many Thai dictionaries, finding the meanings as follows:

Jews: Jews

Jews: the follower of Judaism

Jews: (insulting) slaves of money

Jews: Usury

Jews: Bloody merchant

Jews: Undercut price

Jews: Paying a low price

Jews: followers of Judaism who originally lived in Judah, Asia Minor ...

they are selfish and merciless.

This confusion of connotative and denotative meanings is similar in the case of journalism in creating news, game shows, television drama productions, and recruiting someone for the cover of magazines, to give only a few examples. The form of choosing these signs seems to be the use of denotative meanings since the news must be neutral, and game shows T.V. dramas should be entertaining. Ideally, the use of the signs is similar to the case of the dictionary. To summarize Barthes’s idea, while connotation is fully used, the users are thinking that they are using the only denotation. Therefore, Barthes added that the meaning of the photograph of the street with children playing as mentioned above, whether it is the first kind of photograph (bright lively colors) or Figure 2 (black and white, scary), both photographers would think to themselves, “The road would look like this regardless of who takes the picture, it will always turn out like this”. This is, for the most part, without considering that “the picture turns out like this is due to the photographer’s choice.” Perhaps it can be compared to a question, “What is news?”, as in the photography case, a common belief is often, “News is reporting facts,” which is denotative but

implicitly has the connotative meaning, “News is selecting particular incidents and is constructed for the report.”

Barthes further developed the connotation concept. After the first connotative meaning is created, it will transform to be Signifier, and the second meaning will be created, and so on as Chain of Meaning as shown in figure 2.4

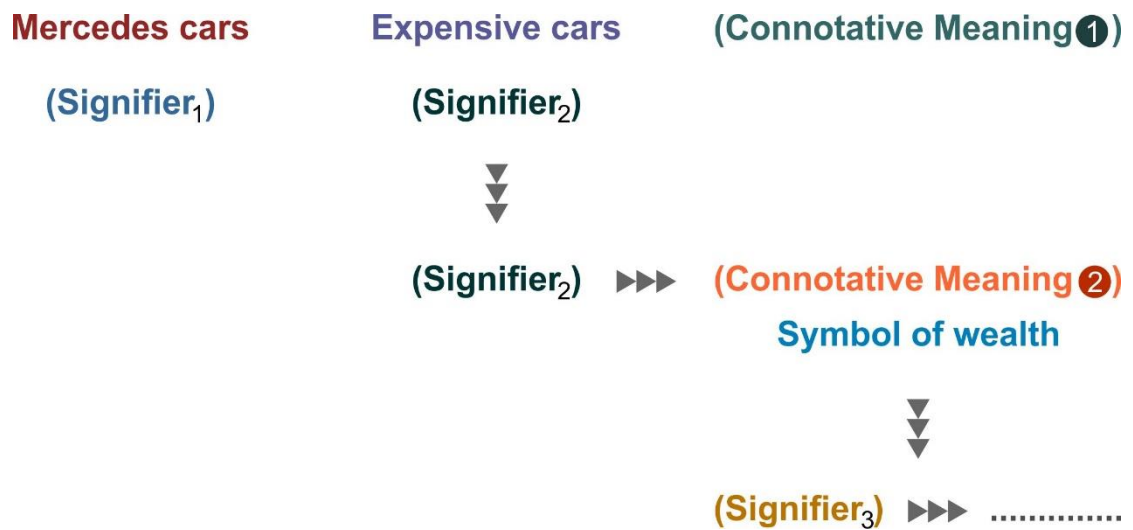


Figure 2.4 Chain of Meaning
Source: Kanjana Kaewthep, 2010.

Barthes called the connotative meaning ①, First Order, and the connotative meaning ②, Second Order. In the Second Order that Barthes named it, “Myth” as shown in figure 2.5

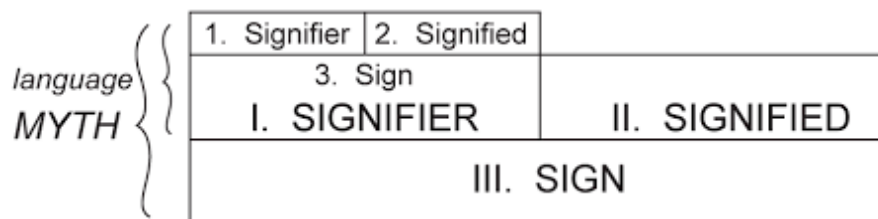


Figure 2.5 Roland Barthes’ Semiological Structure of the Myth
Source: Kanjana Kaewthep, 2010.

While the meaning of the First Order may be interpreted from subjective experience, as in the case of individual experience with “mother” as mentioned. But for the Second Order or Myth, Barthes saw that it not only is an interpretation derived from an individual experience but also from a social level, such as uniforms of government officials which display the rank. There are several connotative meanings (the higher rank, higher responsibility, more powerful, and more competent, etc.) and this must be emphasized especially in a hierarchical society. On the other hand, such an image would generate meaning differently in a society that tries to eliminate classes, such as in Chinese society after the revolution. What the Chinese society did was to change all the dress codes including the uniforms of military officials, and civil servants, even President Mao, whose costumes were only slightly different from people in general.

The myth is a term used in anthropology which originally means social/cultural tales in order to explain different aspects of truth or nature. Myth, in ancient societies, is often about life, death, man and God, goodness and badness. It is often understood that myth is about the ancients and in modern society, there is no such thing as a myth, an assumption about which Barthes strongly disagreed.

Barthes defined myth as a way of thinking about something by each society/culture; as a method in conceptualization or understanding something. In this definition, even modern societies have many myths. The modern myths are for example about femininity. (Women are incomprehensible), masculinity (men don't cry), family (the most important thing for life), success (the ultimate goal for life), science (a way to bring prosperity to life). Even myths about the “British Police” being friendly, appear in images of the British police playing with children and carrying dogs across the street, etc.

Barthes (1980, as cited in Wanpimol Angkasirisap 2002, p. 7) defined “Myth” as referring to the communication of cultural beliefs, distorted in order to be perceived as natural; but more extreme, saying it is a tricky process. However, Barthes does not mean that a myth is a completely made-up story or misleading propaganda. In fact, myth does not cover anything up and everything appears before the eyes; yet the consumers themselves are so familiar with it that they do not notice

that it is a cultural construct. They are confused that the values on to which they hold are natural or common sense.

Somsuk Hinwiman (2004, p. 188) describes the meaning of myth as a set of meanings that society has created, reproduced, and perceived repeatedly; eventually, the meaning is believed and assumed to be true on a certain level.

Barthes demonstrated modern myth by analyzing a cover of Paris Match magazine where a Negro (Translator's term-not the choice of the researcher), in his French military uniform, is saluting with his eyes uplifted (probably fixed on the Flag) as shown in figure 2.6.



Figure 2.6 The Image of the Black Young Soldier on the Front Cover of ‘Paris-Match’

Source: Nattawutsingh, 2011.

On first glance, this is a French person saluting the flag; however, for Barthes, as a Frenchman, this image has a second-order meaning which is more prominent than the first. For the French, France is a great Empire, that every one of her sons, without any color discrimination (black or white), will faithfully serve his country. On the other hand, this picture can be read as the power of colonialism, such as France, forcing or dominating the Negroes (the colonized) to respect the so-called

oppressors. For a French person, such as Barthes, existing signs that are used in order to blend “France” with “military loyalty to the nation” together, are modern myths.

Barthes proposed that for the first, “Signifier” should be called, “Form”, the “Signified” should be called, “Content”, and the third one should be called, “Myth” as shown in Figure 2.7

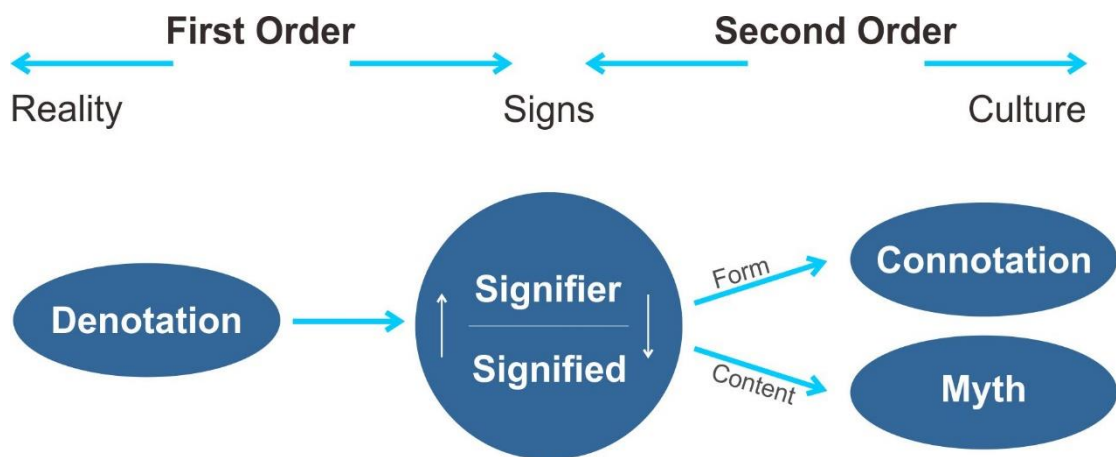


Figure 2.7 The Orders of Signification

Source: Kanjana Kaewthep, 2010.

The Myth creation process is just like the process of creating other texts that Ferdinand de Saussure mentioned; it requires a selective and complementary process. However, at the time of presentation, the myth would be presented as if it were natural. The process of changing, reducing, disguising and distorting the signs of society to be a matter of “nature”-perceived as something ordinary-is the process of creating Myths. The outcome of this process is the myth or thought/belief that people in society accept without a question; such thought/belief conforms to an already existing power system.

A Form of Sign in the Level of Myth

When considered in the level of myth, there are two levels of Signification forms:

1) Signs in the language system: At this level, it is the denotative meaning where a sign is constructed by a combination of form and meaning.

2) A form of the sign in the myth system: It is a connotative meaning or mythological level where the signification is constructed by a combination between form and meaning.

The sign in the connotative level is unclear. It can be both meaning and form at the same time. Although there is a concurrently tangible, visible, or understandable form, its meaning is emptied or decayed. and replaced with a new meaning by the myth, which it intends to communicate instead. It is a transferring from meaning to form, from the language to the myth system.

However, consumers must not forget what is important. The pattern of the myth is not suppressed or blocked; rather, it has softened or faded the original meaning down, so that it has receded out of value, yet it is not dead or gone. It is still alive, waiting for the sign system to revive it, as well as ready to be hidden when necessary. Barthes viewed that the system of myth is an endless play between form and meaning because the form of a sign is not a symbol.

At the level of the myth, the meaning of a sign may have several forms. The meaning is weaker than the form, and therefore, the meaning must be repeatedly presented by the use of different forms of signs. This issue is of great importance for sign analysts to read signs at a deeper level than what appears. For a question of why one form is used instead of other forms, Barthes classified three types of sign readings as follows:

1) Reading at the level of a form where meaning is made empty by letting the meaning be interpreted literally or by popular understanding. This is the producer's/creators of signs reading level, which usually starts first with meaning and then looks for a form to fit in.

2) Reading at the level of the complete form so as to see the distortion of meaning between form and the meaning. This is a level of sign analysts; by dividing the sign into parts to understand the myth created.

3) Reading at the level that the form becomes a myth: it is a reading which does not distinguish the form and meaning apart as it is a reading to find the system to create meaning or myth. (Wanpimon Angkarsirisap, 1998, pp. 82-83)

The first two types of readings are to analyze a myth. The first reading is to make a myth simple and clear as if there is nothing hidden. The second reading is a level that only reveals that there is, in fact, a myth.

Therefore, Barthes believed that the third level is a dynamic reading. It reads the structure of myth. It allows us to move from semiotic to ideological analysis and see how a particular myth is adopted.

As mentioned above, to read myths, it is necessary to understand that it is neither hidden, covered nor shown off. Myth distorts but it is neither a lie nor confession; rather it is a transformation. The key role of myth is to change history to nature, and motivation to reason. Myth allows us to see and understand happening things as natural and innocent. It is, therefore, construction of innocence and is righteousness for the meaning of signs. Instead of creating righteousness of form as in case of language, the myth would come in a form of language that seems natural and innocent; and becomes a part of the form of truth, even though in reality it is only a system.

Barthes states two characteristics of signs: firstly, signs are constantly changing to respond to the needs of some group of people or cultural needs, for example, a myth related to the mass media professions. As such, in a feudal society that focuses on wealth, not on labor-work, there are a number of myths of people in these professions such as actors/performers which are low professions, and artists are poor. Yet, when society arrived at the time of information, backed up with capitalism, which honors people with capital, information became a tremendous commodity. This example shows that the myth related to the mass media began to change. Another characteristic is that when there is a myth, there will be a counter-myth that appears in the subculture. Modern society, for example, human culture is a science-based culture. It is a myth that humans have the capacity to adapt nature to human needs through scientific knowledge and discovery. Science is knowledge without prejudice. It is true and useful. However, at the same time, we see scientific contradictions that make science evil. Science cares only for reasoning and it abandons human emotions, and thus causes people to become cold-hearted. (Kanjana Kaewthep, 2000, pp. 1-16)

2.3.2 Concepts of Music and Music Video

2.3.2.1 Influential Thai Music in the Past 60 Years

The artists' inspiration for creating art or song inevitably comes from an everyday life that reflects actual social situations, whether they are politics, economy, the cutting edge of musical tools, communicative technology, lifestyle, fashion or other art trends at the moment. As these change over time, the creative works in each era are unique, so that it can be said that each song represents its era. When considering the details of a song, the lifestyles, and values during the time of the song can be observed. The influence of song and the social situation goes the other way too; in order to understand a song, it is helpful to understand the social context during the time when the song was composed as well. An understanding of the influential music of the past may be useful in predicting the future of Thai music.

Rot Khwantham, a famous DJ, discussed the landscape of the Thai music industry before 1957 on the topic, "Creativity Onwards: 60 Years of Thai Music," organized by the Center for Knowledge, Design, and Creativity (TCDC). It was a time when most people listened to single artists. However, this began to change when a big jazz band, like Suntharapon Band, started and appealed to dancers. These big bands were also influenced by international music and instruments.

From the year 1957, Thai society changed when the United States established a military base in Thailand during the Cold War between 1961-1966. Concurrently, the Thai government also cooperated with the United States to develop a Thai economic development plan. These changes have been conveyed through the song "Phuyai Lee" (Mr. Lee, the village head), composed by Saksri Sriakson in which Anan Luepradit, a Thai jazz expert, described it as a song that created confidence in the Thai regime, as well as the importance of the village head in those days.

In 1965, the time of the growth of the film industry along with the launch of Thai television was a major event in the music industry. The content and purpose of the song began to take the importance of the film industry into account. In 1969, the song, "The holidays" of the band named, The Impossible, was the first Thai soundtrack of the film, "Tone." After that, the famous singer Praiwan Lukphet, sang, "Mon Rak Luk Thung" for the film with the same name. The movie grossed 13 million baht across the country and lasted for six consecutive months, thus showing

how movies can play an influential role in everyday life. Moreover, it also reflected the growth of Thai folk music at the time, as the content and simple language was intended to please migrant workers who moved from the countryside to live and work in metropolitan Bangkok.

In 1973-1975, Thai artists produced songs with political content, such as, “Khon Gap Khwai (Man with a Buffalo)” from the band, “Caravan”. Anant Luepradit said that the inspiration for Caravan to write this song was as a result of the political situation at that time. The country was ruled by the military and the violence of October 14, 1973, and October 6, 1976, where students were killed by the government. At that time, Caravan’s songs became the music of the protest, and perhaps the beginning of a music genre, “Songs for life”.

Between 1977 and 1987, the Thai music industry was influenced by foreign music, such as the song called, “Tears Under the Concerto Light”, written by a group of music students who graduated from abroad, and they formed a band, “Butterfly.” This album showed the ability in composition, and the songs were classical and instrumental music. In addition to foreign influences, there were also changes in the production of music in the country, such as the launch of GMM Grammy Music Company, which Wirayot Teyarachakun, known as “DJ No” from Cat Radio Station, said that GMM Grammy company had raised the standard of Thai music to international standards. The company also set a copyright system which allowed artists to earn revenue from the sale of music over the long run.

In 1987-1997, a new music company, “Bakery Music”, was founded. Anan Luepradit has defined this as the era of alternative music, with the launch of the band “Moderndog,” which became very popular at the time. There were also a number of different music genres starting at that time, such as “Metal”, with a song, “Ya Yut Yang (Never Stop)” from a rock band, “The Olan Project”; “Synth-pop”, such as “Thamada Man Pen Ruang Thamada (Ordinary-it is Ordinary)” from a singer, “Petch Osathanugrah,” or folk rock, such as “Mak Game Ni (This Game),” from the band, “Inca.”

In 1997-2017, a great change occurred: the growth of music bands that started out by singing through an online platform like YouTube. Radio stations’ role in promoting music reduced and was replaced by online media. Music can be

produced without a music company to act as a medium anymore. The music company's role has changed as well by seeking and recruiting artists who are capable of working for the company instead.

Providing an answer to the question of the direction of Thai music, Anant Luepradit said that at present, Thai society is not favorable to the creations of the younger generation. Even though this younger generation has individuality in creating their works; it is limited by the education system that focuses on memorization, which leaves no room for creativity. In addition, the government should improve its creative potential by solving problems like traffic, a time-consuming problem for the general population, and it should also create more public space to facilitate the exchange of ideas and innovation. Wirayot Teyaratchakun believed that even the music market has greatly changed at this time. Streaming music online may reduce sales, but the music industry will continue because artists would seek new channels of income. For example, in Indie music, artists do not aim to sell their records, but they can sell other products from the band. Roj Khwantham believed that people who can progress in the future must be music talents. In addition, if these artists are persistent in seeking opportunities, they will have the potential to continue to grow in their creative work. (Phanthani Phengsakul, 2017)

2.3.2.2 The cycle of Prosperity-Regression and A Step into a New Era of the Thai Music Industry

Since the 1980s, we can separate the era of the modern Thai music industry into four periods, each about 10 years apart. (Piyapong Muenprasertdi, 2016)

1) String music (1980): The string music or “Thai Pop Music” is based on western pop music which was brought to the country by American soldiers during the Vietnam War. It has developed and became popular among Thai music listeners. There were music companies such as RS and Grammy, as well as key media of radio and televisions, which greatly impacted the music industry. There were many new, really talented artists who were unlikely. It reached the point of monotony and saturated the market. Thus, some listeners were tired and started looking for new music.

2) Underground and Alternative (1990): From the boredom of mainstream Thai music, more listeners sought to enjoy a new kind of music.

Accordingly, alternative music from America and England became popular. A radio station such as FM.89 Pirate Rock played almost every genre of music. Bakery Music Company was founded and became successful, and many underground metal bands were formed as well. Nonetheless, this era became sluggish due to the great economic crisis of Tom Yam Kung in 1997 (The Asian Economic Crisis).

3) Indies (2000): This decade was a time when the term “indie” was widely used. Although the word itself originally refers to independent work, it later referred to a genre of music as well. This was a time when new technologies reduced the software and hardware prices, and many groups of people started to make their own music. More channels for self-publishing, such as Coolvoice.com, Gate.com, and Myspace.com were available, as well as Fat Radio, a radio station that has been broadcasting indie music. This resulted in the founding of small independent music companies, such as Smallroom, Believe Records or Spicy Disc. Moreover, a number of concerts were organized, for example, Kot Indie, and Indy In Town. However, political problems such as the coup and prolonged political protests affected the overall economy of the country and have also reduced sponsorship of various businesses to organize the concerts. Furthermore, the situation of political unrest is also an obstacle for organizing public events as well.

4) Social Media and DIY (2010): Social media has influenced the growth of the music industry. There are many artists who become famous from singing or playing the cover music on YouTube; singing contests such as The Voice also encouraging the birth of new artists. In addition to social media like Facebook and YouTube, there are a variety of online music publishing and distribution tools available for music lovers and music listeners, including iTunes, Bandcamp, Deezer, KKBOX, and Fangjai. The social media has made communication convenient, fast, and straight to the target which encourages a variety of music events, as well as independent music promoters, who organize concerts or music festivals without any major organizers. These groups, such as Panda Records in Bangkok who organized the Noise Market Event, and the 3rd World Music Festival from Nakhon Ratchasima who organized the Grass Tone Sound Music Festival. This is the DIY or Do It Yourself using Social Media as a tool in music promotion and communication with the fans.

2.3.2.3 Contemporary Thai Music

Originally, Thai music was sung and performed by Thai traditional instruments, or so-called, “Thai traditional music”, and often played only in religious ceremonies and the royal family’s events. Later, during the reign of King Rama IV, he brought international instruments to perform with Thai orchestra, and became the origin of “brass band”. Later on, Phraya Nakhonsawan Woraphinit applied international music instruments to Thai music and the Thai music that is composed, lyrics and melodies, with contemporary instruments and became the origin of modern Thai music.

Later, King Rama VI had founded the Symphony Orchestra of Thailand. Opera had started during this time as well, and thus the contemporary Thai Music was designed to be used between the changing of stage scenes during theatrical performances. It was very popular. The role of Thai music then began to change to the role of providing entertainment to the public. Until the year 2475, when there was imported music from abroad which caused another change to the presentation style of Thai music.

At present, contemporary Thai music is defined as a newly composed song without any foundation from original Thai melodies. The beginning of modern Thai music is assumed to come from a song called, *Waltz Plumchit*, composed by Marshal-Admiral Paribatra Sukhumbandhu, in 1903. It was noted that it was not the original Thai melody structure not only from the title of the song but also that the Waltz music rhythm is $\frac{3}{4}$, different than Thai traditional music. Nonetheless, Marshal-Admiral Paribatra Sukhumbandhu’s music is not considered to be “pop culture” since it was not publicized.

The first Thai music that is closest to the most pop culture in modern society after the change of government would be the national anthem or a song, “*La Thi Kluai Mai*”, publicized around 1933. The Thai “national anthem” is pop culture in that it has been broadcast from the center of power to the masses as a mandatory control, while the song “*La Thi Kluai Mai*” of Pran Buri, an original movie soundtrack, and popular among the people through the movie, was a part of true mass culture. (Atipop Phattharadetphaisan, 2003, pp. 100-102).

Modern Thai music had been developed until the age of the string band. The band that was regarded as pioneering was, “The Impossible.” They mainly sang only popular English songs at the time. Later, there was a band for teenagers, and truly played modern Thai music called, Chatri. They composed both lyrics and music, especially for teenage listeners. The band became very popular, and they were a turning point in the Thai music industry. Modern Thai music lovers were clearly divided into two groups: 1) the adults who listen to the “Luk Krung”, by singers such as Thanin Indradeep, Suthep Wongkamhaeng, and Sawali Phakaphan, and 2) the teenagers who listen to what was known as contemporary music, or “popular song”, by string bands such as Chatri, Kiribun, and Fruity.

Modern Thai music has appeared in a great number of media. The industry has domestically generated multi-billion baht each year. The academic Dick Bradley said that modern Thai music has immersed into our everyday life. Whether it is a form of sound in the movie, T.V. shows, commercials, or even the pipe mood music in a supermarket. He also defines the characteristics of popular music as being Entertainment, Art, Release, Status Symbol Badge of Resistance, and Aural Wall Paper. (Amornrat Tiplert, 2002, pp. 427-428).

From the history of popular Thai music above, the changes that are noticeable are as follows:

1) The former role that music played served religious purposes and has turned to meet more of the entertainment needs; although there is still the use of music for religious purpose as in rituals, the two kinds of music are clearly separated.

2) Music genres are clearly divided, consisting of ballads, folk, rock, and pop music.

3) Originally, listener groups who were only the elites and have become now all classes, and it is now as entertainment (Amornrat Tiplert, 2002, p. 429)

2.3.2.4 Definition of “Music Video”

Music videos are a major driving force in selling music. They are more important than vocals and the music itself. Music videos can offer the singer’s images

and outstanding performances. Music videos can grab the attention of consumers in order to buy music. (Nilobon Cowapitaktas, 1992)

Music videos are visualizations of music or images that convey the meaning of the music to the audience for entertainment purposes and may incorporate some good messages to the viewers as well. However, the main purpose is to promote the work of artists in all aspects, whether in the field of marketing, sales or promoting the music of the artist to the public. (Punpong Suwanvatin, 1993, p. 8)

The music video is a representation media which is created and transformed from the folk culture; it collects a great number of images and scenes, especially the images or scenes that are full of signs whether a place or a landscape, people or expressions, as well as events, brought together to create meaning. Thus, music videos can outstandingly express dramas quality in itself, including to convey its unique meaning and present fantasy and psychological contents in various forms. (Chatutong DOUNGmanee, 1996, pp. 3-4).

Music videos are music illustrations that convey thoughts about music. It is a medium between producers and listeners who interpret and create the imagination. From the first music video was created, it is possible to consider it as an advertising tool. The definition of music in the early days was the visualization of the song, where the music was the key, followed by the images. On the contrary, at the present, some music videos do not take music seriously, and often that the content of the story is not related to its lyrics at all (Amornrat Tiplert, 2001, p. 121).

One of the major elements of music videos is that the music and images are interestingly related, as Cathy Schwichtenberg (1992) states, that although there are various definitions of music videos, key elements of the music video are music and images. Many scholars believe that music videos enable their viewers and listeners to interpret the music to their personal preferences, or symbols or communication within their own group.

Some aspects of music videos which are considered as one type of television programs are the similarity to drama. As well, considering the distinctive characteristic of the stories along with music can together convince recipients of “standardized methods”; music videos have a fundamental element of advertising as well. These standards include:

- 1) Production is a form of business or industrial output.
- 2) Broadcasting is through a network of television, cable, and video.
- 3) Recipients are mainly teenagers and young adults whose experiences are different from TV viewers in other age groups.

These groups of music video viewers are more active than other groups and view primarily to share their experiences with friends. Like film-making, music videos have an important element of storytelling. Their structures and details of work are similar, only varying in terms of “duration” in that the music video is limited to about 3-5 minutes. In addition, the music video is different from the film; in film, pictures need to be completed before adding a soundtrack, and in music videos, the process is reversed. In addition, the narrative in the music video is more action-oriented than dialogue, because the music and vocals are already dialogues.

At present, pictures’ and music’s relation in a music video is not simply about visualization anymore but become more complicated. Straw (1993, as cited in Wallace Brown, 2005, p. 48), views that music videos today:

- 1) Aims to build relationships with the image rather than to offer music experience to the audience. The phenomenon has had a worrying impact that it will be hard for artists with a bad image to show their works. In addition, the narrative style like dramas, and exotic images, will play a more important role than the artist’s work itself, especially the musical value.

- 2) Music videos are bad for music, especially in limiting the imagination of listeners. Today, the audience sees images and narratives that are interpreted from the lyrics by music video producers. This has resulted in narrower meanings and reduced appeals of songs.

In 2002, there was a survey of the total of 50 music programs, on Channel 3, 5, 7, 9, 11 and ITV, in which 47 were about music videos. 24 showed Pop Folk Music, 23 showed Modern Thai music for adult listeners, and 3 were concert shows. It can be inferred that music videos are a form of television programming that replace music show which has real singers singing or lip-syncing (Amornrat Tiplert, 2002, pp. 429-430).

This may be due to the fact that technology takes on a larger role in the production process and makes music to be a competitive industry. Music videos are a new way to listen to music created for commercial purposes. Even though the music video and music will also play the more traditional role of entertainment, yet the “commercial” role is obviously more and more dominating.

2.3.2.5 Transferring Content from Songs to Music Videos

Literature applies techniques/strategies of interpretation of “characters” with metaphors. Literature can be written as long as possible. The author has extensive freedom to create his work. It can be said that because of the unrestricted length of literature, the format is flexible enough to allow the freedom to create all the elements extensively. But for the content meaning from the lyrics in the “song” to product a “music video”, a combination of “picture” and “story”, has a limited time to tell the story.

Music videos on television and YouTube are considered part of the media. It is an entertainment medium that has a role and a great influence on people’s daily lives. It serves as a mirror to reflect society and takes pictures of society at that time. It is a medium that is constantly changing in the context of society and often presents true stories that happen, as well as fictions in order to portray current states of society more clearly. Music videos are not just for entertainment purposes, but also inserted contents, social issues, and thoughts. Simon Frith divided music videos into three categories: (Amornrat Tiplert, 2001, pp. 55-56).

1) Performance-based music videos: They have a simple, uncomplicated relationship structure, often depicting a band, a musician, or a singer singing on stage.

2) Narrative-based music videos: They have a storytelling structure. It is unlike novels or movies since the stories are based on the meaning of the song.

3) Conceptual music videos: They describe what is called “visual music” or listening to music visually. They employ a pattern that uses fast movements or rhythmic choreography. This format uses techniques for developing the concept of relationships between music, storytelling, and images. These relationships are presented as a set of images

Peatman (1942, as cited in Amornrat Tiplert, 2002, p. 422) analyzed popular songs and found standardized patterns. Successful lyrics are often about love with 3 main themes: Happy ending love, Disappointment in love, and Sexual-related content.

Sexual content in the lyrics, a written narration form using metaphors, is transferred through melodies and choruses by singers, and then onto the production of music videos with the presentation of audio and video content. The techniques of producing music videos and signs are used to convey the content Amornrat Tiplert (2002, p. 454) commented that music videos are unique in that they have a mixture of images and music. Therefore, it is not possible to state if a music video is focused either on the images or the music. It is perhaps possible to consider music videos as a form of a television program, or as a new product of popular music, which grew out of the radio station. In consideration that music videos follow a form of advertising, it is possible to say that the music videos focus on music more than the image. Roe & Lofgren (1994, as cited in Shuker, 1994) describes the music video as “visual radio”. He noticed that “Most recipients turn TV channels to watch music videos, they do that for the same reason as spinning radio waves to listen to music, only they get to see videos as a plus.”

Considering the nature of the music video, there are two types: the first is a music video that features a film, such as, Flash dance and Absolute Beginners, or those videos that use parts of the movie for an advertisement purpose. “(You) Take My Breath Away”, a soundtrack from Top Gun, “You’ve Lost That Lovin Feelin’” from Ghost, exemplify this. The latter is a music video that has features like a television show such as Miami Vice (Amornrat Tiplert, 2002, p. 454).

The owners of the Thai music industry are hoping that music videos would come in the promotion of Thai music at the time. However, the creators wanted to offer more enjoyment of music videos to the audience. The early process of creating music videos was not a complex operating system because the Thai music industry at the time was only run by small music companies. This can be divided into 4 stages:

- 1) The early music video creation process was developed from a film which is based on the story, scene, lighting, and realistic camera angles. This is

adapted to be a creation with some plots, not a whole story. It rather focuses on the emotional expression of the singer who usually appears in music videos as well. This is to create awareness of the audience to remember the artists as any video that show the artist would increase the sales of the album. This concept has been added to the next generation of artists. It is very important to present a clear image of the artist (Wanlapa Anchalisungkard, 2005, pp. 92-93).

2) The process of creating music videos focusing on the image of artists was the beginning of planning for target groups. It often focused on the group of teen singers dressed in colorful clothes and having unique dance moves. The music videos became very popular and caused the creators to be more creative. The management of music companies has increasingly turned their attention to the creation of Thai music videos. This is perhaps a result of them starting to see how they could generate money from the image of the artist. A music video is a good medium that presents an image of the artist. Therefore, they play a bigger role in other businesses, whether it is a movie that now starts making music videos for the movie soundtrack or actors in music videos later are turned to be singers or act in movie or T.V. drama. The process of working has become more complicated; the creators start from what the company wants, and then think creatively for video plots, and propose to the authority to decide before producing any video.

Technically, filming also needs more investment. Computer-assisted technology has become a part of creating music videos; however, computer techniques have not been used in the editing process (Wanlapa Anchalisungkard, 2005, pp. 107-108).

3) The freeform music videos creation process era: When music business entered a downturn, the companies reduced the number of people in music video production. Instead, freelance creators or directors are hired in order to reduce unnecessary expenses. In this age, people are looking for something new and it makes the creation of music videos easier as all one needs is a computer. The new generation becomes more interested in coming into this field since the investment to start is low, and it is also a way to express their ideas and imaginations. It is possible to say that this is a period of diversity and the music industry is open to new things and welcomes new generations to express their ideas. The ideas need to be unique

since, in the past, the production of music videos was rather repetitive. This is also to meet the needs of the audience at the time (Wanlapa Anchalisungkard, 2005, pp. 119-120).

4) The concept of incorporated creating music videos process. The Thai music industry has fallen to its lowest point and has stalled the producers. They learned that if they kept doing the same thing, they may lose the business. Therefore, the producers have begun to modify their works with more intensive marketing planning, where the target groups for each artist is determined clearly. This also includes the creation of music videos, where music video production is more systematic, such as big music companies that have been able to overcome the crisis up until the present time like the GMM Grammy Public Company Limited and RS Public Company Limited. Both companies have in-house direct-to-video music production companies namely, G-Gate company, which directly produces music videos for the GMM Grammy Public Company Limited and P.O.V. for RS Public Company Limited.

2.3.2.6 History of Music Videos

Music videos are a medium with a short history. They do not start on a paper as do novels, which have been in history for a thousand years since it started with the invention of writing tools. Music videos also do not start on a big screen as in movies, which were created after the invention of a movie projector. Music videos are a medium for television, which was the last invention in the above chronology. So, music videos are relatively recent, and this makes some people think that the music video is rather shallow, not being as profound as novels, nor as artistic as films. In fact, music videos are artistic and have a sense of self (Manoch Puttal, 1999, p. 96).

The development of music has changed in the Second Wave Period when there was the Industrial Revolution in the Western Hemisphere. The emergence of the middle class has brought a variety of middle-class music, whether by playing or singing, and music has become a product of the entertainment industry.

The fall of the feudal system, and the beginning of liberalism or capitalism; this new system has reduced, ripped, and destroy the uniqueness of humanity. Characteristics of capitalist marketing are mass production to meet human needs, strategies for product ventures are necessary. These strategies are to stimulate

feelings, emotions, dreams, an imagination of human beings in desolation, and used in the key marketing, a need to create images through various channels, especially mass media as it can send messages to many receivers or the mass all at once.

Nowadays, music is not only created for aesthetic purposes but is also latent with the dominance of capitalism which is creating music for business. In responding to a human's needs to compensate each day of work, they fulfill their responsibilities in society; as if they are parts of the machinery in a factory and may forget that they actually have flesh and blood.

Capitalism, the music business, and the mass media are not mutually exclusive because the music business requires the media as a channel to communicate with the target audience to enhance and stimulate consumption of a large number of target groups. The music business wants to become a media owner or own as much media space as possible in order to carry out its marketing plan in terms of distribution and promotion.

In the former age of cassette tapes, there was only one way to listen to music which was to see live performances. The pictures and sound can be seen as a "real person and voice", and so listening to music is a direct experience. Later, when radio broadcasting had started, people had overcome both time and space; they can listen or sing at any time.

In the early days, though, listening to music through the radio would be through the media, but it was still a live show. What the listeners heard was the singer's real voice, only that they could not see an image of the singer and musician. Later on, when the pre-recorded record and cassette tape were invented, listening to live radio shows changed to non-live singers. With the advent of television, music programs that were only available on the radio have been included in the television program. The nature and dominance of TV media provided audio and video simultaneously has changed from listening to music to "listening and watching".

The images of singers or musicians, which cannot be seen on the radio, are enabled on the T.V. screen. In the early days, T.V. Shows were live the same as the radio show, with a real singer singing on screen. Later, when recorded show Later, when the tape recording started, the music show was changed also to recorded singing including tapes recorded of the singers singing before the broadcast and singing as

“Lip-Sync” (Lip-Synchronization). Listening to music as a direct experience of seeing a singer and musician playing a live band, which is a real visual and sound, has become the Mass Media Experience.

Therefore, media with the capacity to respond to these mechanisms the most is the television; a medium that is very close to people of all classes and influential to many people. It can attract people’s attention very well because it offers both video and audio, and also provides an insight into what is more complex than other types of media. Therefore, television is a powerful and attractive medium for promoting sales in the music business.

Promoting sales is a very important part of the business; different marketing methods are invented and developed to be the most effective. Also, one of the most effective methods to promote distribution is in the form of “Music Video” on the television.

The sights and sound of a music video are not only an experience the audience has through the media, but the sound they hear has been modified by electronic tools in a recording studio, and the story has been created. It is considered to be, “Modified Visuals and Sound through the media”. In addition, an experience through the media, the audience also consume image and sound that has been perfected (Amornrat Tiplert, 2002, pp. 430-431).

Nowadays, music is not only created for aesthetic purposes but is also latent with the dominance of capitalism which creating music for business. In responding to a human’s needs to compensate each day of work. They do their parts of responsibilities in society; as if parts of the machinery in a factory and may forget that they actually have flesh and blood.

The music video takes place first in the United States. There were several music videos in Michael Jackson’s *Thriller* album resulted in a high volume of sales. Since then, music videos have become increasingly popular and an important strategy in advertising of the music industry. As a result, music videos have become a measure of the success of the music. A phenomenon that represents the music video’s major role in the music industry is the birth of a music television station called *MTV* (Music Television) for the first time in 1981 by Warner Amex, which broadcasts 24-hour music videos and shows was highly successful within 3 years, having generated

incredibly high profits. In 1984, over 22 million people watched MTV and, in 1986, the Satellite Entertain Company sent signals to more than 28 million households. Among this number, 24.2 million were music video viewers (Amornrat Tiplert, 2002, p. 425).

In Thailand, it started with a short musical film by the rock band called *Rockestra*, who sang modern music with the use of short music video, similar to music videos today. Since then, the production of music videos has been serious. The first Thai music video with a plot was, “Pai Talay Kan Di Kwa (Let’s go to the sea)” a song by Pansak Rangsi Phramanakun in 1984, with Spotlight Production of WEA. This has satisfied listeners and been very successful and enabled the production companies to foresee the importance of music videos. It is possible to say that music videos are a form of music programs that replace the shows with live singers or lip syncs. As technology becomes more active in the production process, listening to music has transformed from cassette tapes to CDs, MP3s, to YouTube. To gain more views and downloads online, music is becoming a competitive industry.

Music videos are a new channel to listen to music created for commercial purposes. Although they still have an original role for entertainment, almost all music videos produced and released today have business and entertainment purposes. There are perhaps other values that creators may intentionally have but they are only latent. Music videos are diverse in contents whether in their gentleness, violence, morality and entertaining. Therefore, music videos have influenced a variety of aspects, including violence, use of language, drugs, beliefs, values, and sexuality. It is evident that there are more and more music videos on the topic of sexuality (Amornrat Tiplert, 2002, pp. 429-430).

Music videos, as a media product, are produced under the so-called economy system, the “Political Economy of Sign”, to serve mainly in public relations and promotion. The music video that is full of signs is, “Love Me, Touch Me, Kiss Me” by Preeti Barameeanant was known as Bank, a former lead singer of a Thai band, Cash. The story in this music video has focused on the use of signs; comparing the emotions for the opposite sex, eyes, touch, and feelings (Matichon Online, 2012). The music video creators need to stick to the mainstream marketing approach. Similar to advertising and the music production process, the video must have a plot and

illustrative music; therefore, the music video creators must understand the song very well and interpret it as a picture as shown in Figure 2.8

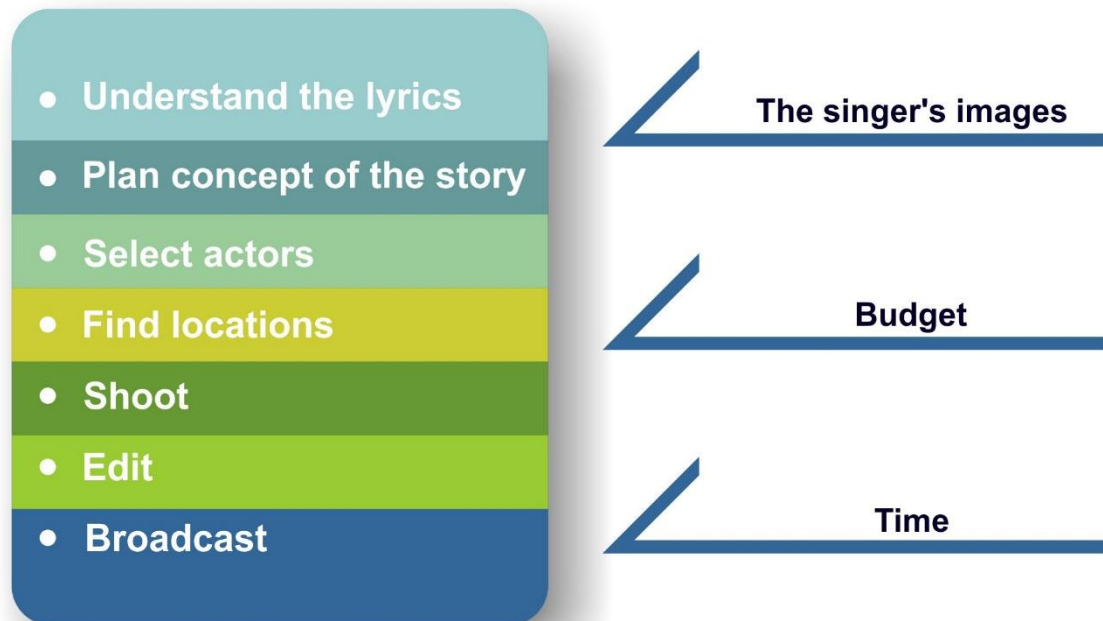


Figure 2.8 The Production of Music Videos

Source: Amornrat Tiplert, 2002, p. 459.

Norasate Madkhong (1999, p. 96) discusses the process of producing music videos that the important elements of a music video are obviously the music and video. To create a music video is to record a video (which later a film is used in recording). In the old time, the audience would see a live performance of the singer such as in the 1950s, they could see Elvis Presley's live performance. They would experience the greatness of the Beatles; how each member's action on stage. People at the time had seen the Beatles invading America from recording tape, and the first music video started there, even though it was not yet defined as a music video. It was a recording of their live performances on a variety of tours that later aired on television to viewers. Then the age of music videos arrived where, instead of recording live performance, there was a separation of each song. There were also clipping and footage from recording. For example, the manner in which the viewer interacts with the singers while performing live on stage, the atmosphere before the

show, and the backstage atmosphere combined with music. However, these were not called music videos until there was a compiled live performance on television of the famous, “Queen”, a rock band regarded as having the best live performances in the world. The clips were edited into separated songs. Overlapping Picture, Slow Motion, and Stop motion techniques were used, and they were defined as music videos.

Amornrat Tiplert (2002, p. 460) states that the process of producing music is a process of transforming “music” into “picture”. This interpretation takes place under the conditions of experience, imagination, ways of thinking and views of a love of the creators from direct experience and through the same social process. With this reason, most music videos have a storyline, thinking pattern, actions, a resolution or problem and an ending in the same direction.

In terms of storytelling, for example, to create a music video for “Yom (Give in)” by a rock band, “LoSo”, the work structure begins with a conversation between the producers and the band in what the song should communicate. Storytelling in music videos begins at what the lyrics need to convey, then creating the script. Then actors and agree on what the performing would focus on. In the past, the performing of rock bands tended to focus on the singer’s appearance: that each person must have long hair, wear leather jackets, and play guitar extremely with some editing techniques. Nowadays music videos are produced with much more details. This media allows the most experiment with techniques, methods, and art, whether abstract or surreal.

In the music video of a song, “Bachelorette” from Bjork, an Icelandic artist who produced hip-hop music, before the creative process started, the music video director had to talk to the artist to understand what the artist wanted to convey in the song. He needed to understand this genre of music, the rhythm, and the story behind it to be able to present it in motion pictures. The lyrics begin, “One day I found a big book buried deep in the ground. I opened it but it’s all pages were blank, and it started writing itself.” The pictures in the music video were of a girl finds a strange book that writes itself. Then she brings this book into town to see an editor of Clark Publishing, who falls in love with her story. The story was printed and sold under the name, My Story. The book becomes very popular that the writers and editor became celebrities. The couple then offers to sell the book to a production company

called, Berrmann Production. The filmmaker agrees to buy the book for the script to produce a play in a large, downtown theater filled with glowing neon lights. The color scheme used in music videos is very colorful. It begins with small simple scenes and is set up more spectacular, but the original identity is less each time. From under the ground to the big city (a grassy image that grows from the ground), the book that Bjork found in the woods becomes a bestseller, a famous drama, however, each step has to do with the reduction of an ideal. What the creator conveyed was that true art is converted into a product. The ideals that have come to meet with the merchants have been applied to become goods. The art has reduced its value. In the end, the text in the book disappears and the pages were empty. To tell the story from the beginning to the end takes a little more than three minutes and uses a color-correction technique. This is an example of a music video with the artist walking through the story itself, with acting and editing techniques. It is an example of a music video that tells a story very clearly.

At the present time, music videos creation is highly competitive. The music video director becomes a key person, and the artists become more involved in the creative process with the director. The director must listen to the artists to be able to convey what they want more clearly. The director may be good at camera angles and techniques. However, there are many music videos with which the artists are not satisfied. Music video production in the future needs the learning of everything in terms of music, budget and key shooting elements (Norasate Madkhong, 1999, p. 108).

As mentioned, a music video is the work of the music industry as a key strategy. In the past, it was responsible for promoting mainstream music, but nowadays, the role has changed to create recognition of the artist and earn an income from other entertainment activities; not only from recordings sales anymore. The production of the music video, therefore, requires a more elaborate process. This is in order to impress and attract the target audience to watch the song, which means higher views on YouTube. Therefore, music companies compete heavily in the production of music videos of their artists by trying new things in terms of technique, concept or meaning.

2.4 Concepts of Creativity

Factors Contribute to Creative Thinking

Creative thinking enables us to think and look outside the box, which is the beginning of ideas and new concepts that lead to the changes in everything around us. From what does creativity come from? Scholars and business people are interested in learning where creative thinking may come from. Research by Teresa Amabile from Harvard University and Robert Sternberg from Yale University show that Creative thinking is more derived from internal motives than external. It is supported by research by Mihaly Csikszentmihalyi from the Claremont Graduate University. It views that the factors that contribute to creative thinking are: the flow that occurs when we do activities that require concentration, but they are enjoyable at the same time as well (Wilai Trakulsin, 2009).

Panu Ingkawat (2011, as cited in Prajak Chertchom, 2011), Executive Director of Greyhound (Thailand) Co. Ltd., the owner of Greyhound, speaks in an interview in the Bangkok Business Journal that, “Creativity” is made up of “passion”, love and enjoyment in what we do, and once we “Fall in love” with what we do, it will draw us closer and urge us to do it even better.

Chok Bulakun (2011, as cited in Prajak Chertchom, 2011), the Chokchai Farm Business Owner asserts that whatever he does, it starts with “Content” which is an “Essence”; the “Creativity” is in the “Essence”, and good “Content” is derived only from research and development.

Von Stamm (2008, as cited in Prajak Chertchom, 2011) writes in the book, *Managing Innovation, Design, and Creativity*, that creativity comes from grace and accident. For example, scientific discoveries in the labs stem from the association of conceptual work process from one person to another, and one’s cognitive abilities. It’s a normal thought process, but it may be a different way of thinking due to personal abilities or personalities.

Csikszentmihalyi (2008, as cited in Prajak Chertchom, 2011), states that creativity originates from the individual, and each person must have profound knowledge and experience in an industry or field of knowledge. The person is able to gather ideas and enjoy the endless search for themselves. As well, the person would

have the ability to distinguish between what should be paid attention, and what should be abandoned, to lead to the destination.

Studies of creativity in the past believed that creativity is directly influenced by intelligence quotient or IQ (Runco, 1999, as cited in Wasin Praditsin, 2013) before being criticized later. It is found that creative thinking can also be derived from other factors, such as an individual's interest in a subject. Therefore, the test pattern of creativity has changed to be a test of divergent thinking with the aim of measuring the initiative Ideational skill such as originality. This was found even later to be inadequate because of this divergent measure; the result is "guessing" rather than a reliable criterion or norm.

The scores from this type of measure cannot effectively guarantee that those who have high initiative scores have creative performance. In today's world, both critical and convergent thinking are as important to be accepted and applied as divergent thinking.

De Bono (1992, as cited in Wasin Praditsin, 2013) has recommended the story behind the "Source of Creativity" from many sources, including innocence, experience, impulse, adjustment in decision-making, opportunities/accidents/ mistakes/fanaticism, taste and the liberation of ideas in order to use, "Creative thinking" in one of the following situations:

- 1) An oppressive situation that requires the presentation of new ideas or situations which is unable to be continued without new ideas, for example, in crisis or conflict. The other ways are not helpful anymore, and creative thinking is the only way out.

- 2) A not-so oppressive situation to have new ideas, but introducing new ideas will increase the opportunity, advantage, and benefits to situations.

Creativity means to bring out something that never existed before. It reflects newness and value (De Bono, 1992, as cited in Wasin Praditsin, 2013, p. 45). This type of creativity leads to what De Bono calls, "Artistic Creativity" that creates new valuable things, such as the creation of an artist's work. However, true creativity, according to De Bono, also needs to have a quality of "Change" in concept and perception, as well as "Unexpectedness" within the creative idea.

One thing that De Bono (1992, as cited in Wasin Praditsin, 2013) pays attention to is the Logic of Creativity, which refers to the personal logic of an information management system. The discovery of such logic or form of thought allows De Bono to change the attitude of people toward creativity. He describes that creativity is a management system that exists in every human being. If human beings learn the logic of creativity, they will find out that learning about creativity or techniques will make them more creative. However, it will help them to be aware of the necessity of using creativity in everyday life since the creative thinking system is part of the existing thinking system. Therefore, understanding the logic of creativity will help those who learn creative techniques to use techniques or tools more effectively, as a result of their understanding of ideas behind the invention of such tools or techniques.

Creativity is often derived from problems or challenges and is significant to technology, human behavior, art, society, and culture (Runco, 2004, as cited in Wasin Praditsin, 2013). Creative thinking is a useful ineffective response to evolution and changes; it is a step in the problem resolution process, the birth of innovation, and the survival of the business. It also allows individuals to be more flexible through their innovative behaviors. Creativity consists of originality and flexibility; the latter referring to an ability to manage progress, opportunity, technology, and changes, which are part of everyday life.

Csikszentmihalyi (1996), who studies individual creative thinking, says that creative thinking brings about something valuable and innovative, is a process by which a person is trying to create something through both direct and indirect communication with society, culture, biology, and the environment that the person lives in.

Csikszentmihalyi (1996) discusses the creative process must be composed of three main components:

- 1) Domain refers to knowledge, tools, values, and practices in a particular area.
- 2) Field means a group of people with expertise working in a particular line of knowledge and assuming responsibility for the standardization of the group, including the authority to decide or change the rules.

3) Person refers to an individual who is associated with personal talent, unique ability and experience; and a person who creates work and aims to present something new to a particular industry as shown in Figure 2.9.

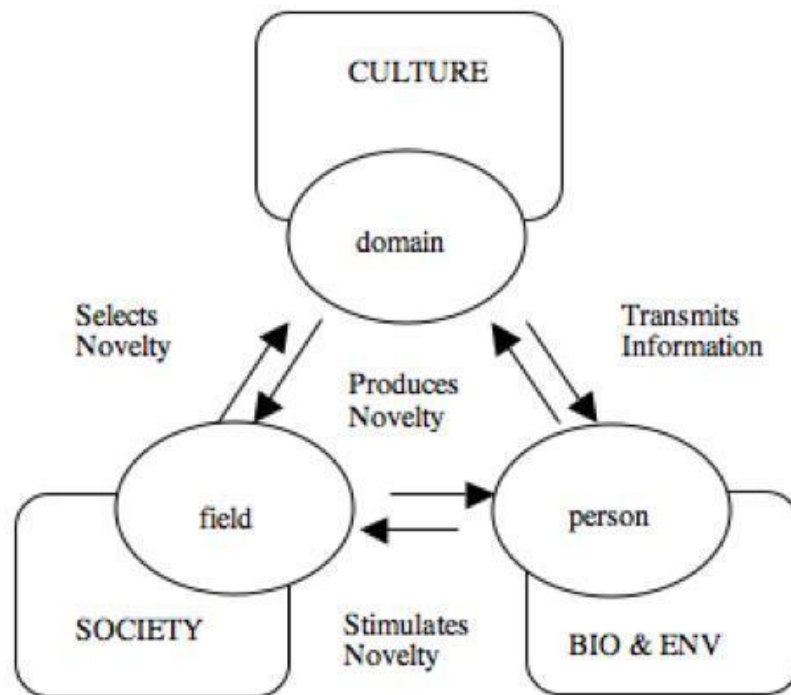


Figure 2.9 A Systems Model of Creativity of Csikszentmihalyi

Source: Csikszentmihalyi, 2006.

The key points from the literature review can be summarized as follows:

In the past, Thai society used to block anything related to sex as this is also related to social power. In the past, heterosexuality created the negative meaning of homosexuality as Thai society and culture believed that love must only be between men and women. The love of other sexualities was, therefore, considered a misdemeanor of good morality. Thus no one dared to convey any constructed images of sexual relationship in the past. Whereas, nowadays, there are more positive construct images of sexuality. These constructed stories are not only a homosexual but also heterosexual and transsexual lovers as well. This is more open and socially accepted, as seen in movies, dramas, and music videos.

Music videos are consumeristic media for individual enjoyment, identities, imagination. Music videos are also “Entertainment Experience” in the age of the signification. Images are mainly presented. Current music videos are presented in a variety of sexual perspectives, such as women and men, men and men, women with women, and men with transgenders. Music videos are a mechanism in which societal interest in sexuality is clearly revealed and reflected in a changing context. In fact, sex is the closest issue for one’s life but is a challenging topic to speak of without prejudice. The revelation through music videos often shows the content through signs. This research uses the concept of Ferdinand de Saussure to analyze the meaning of signifiers and what they are, as well as the signified. Charles Sanders Peirce’s concept was used in order to analyze the images in music videos, which are symbolic of the actual objects, divided into the icon, index, and the symbol. Roland Barthes’s concept of myth was used in seeing the meaning of the second level which is the ideal meaning and the underlying social prejudice in music videos. For analyzing Thai music videos, Barthes’s concept also serves as a framework to understand the way of thinking of Thai society and culture towards homosexual, heterosexual, and transsexual people. This includes love, lust and the erotic scenes in Thai music videos, as well as the values of social norms and ideologies related to sex in Thai society through both the first level connotative signification, and the second level connotative signification.

Understanding the creative process requires an understanding of the domains within the Thai culture: what is the integration in which creativity comes from. Besides the social and environmental conditions, what other factors influence such integration? It can be considered that the individual creative process is due to the ability to connect internal knowledge (memories), or to link with external new knowledge. The creative thinking of individuals is influenced by information from the environment, and also specific knowledge within themselves as well.

In this research, the domain is the knowledge that music video creators need in order to create music videos. The field is the viewers who are interested in accepting and/or critiquing. This can be observed from the total number of viewers, and the likes on YouTube.

A person is the music video creators who try to present content about love, lust, and sex, including erotic metonymy of the heterosexual, homosexual, and transsexual people. The key point that the researcher uses this theory is to study creative productions of sexuality, a topic with social limitation. What are the factors in the creative process that are necessary for creating sexuality, sexual signification, and erotic metonymy in the music videos? The researcher uses the concept of creativity to analyze this part of the research.

2.5 The Research Conceptual Framework

This research aims to study the meaning of the music content that contains sexual significations, erotic metonymy, and myths presented through YouTube. Theories and concepts used in this study are as follows.

First Dimension (Message): is the search for sexual significations, erotic metonymy, and myths among heterosexual, homosexual and transsexual groups that appear in modern Thai music videos by using the concept of music and music videos, and Ferdinand de Saussure and Charles Sanders Peirce's Semiology Theories in the analysis of the first sign level, and the analysis of the meaning of myth through Roland Barthes's Theory of Myth. Therefore, this study focused on 3 main issues: 1) Forms and Meaning of Signs, 2) The relationship between sign and real object; divided into Index, Icon and Symbol, and 3) Myth.

Second Dimension (Sender, Message, and Receiver): The sender and message are the signification process of image and the content used to communicate sexual and erotic meaning in modern Thai music videos. The concepts of meaning, from the viewpoint of the music video creator, are used to describe signification which contains the code that governs the interpretation, namely, the lyrics and the technique of the image. These contain a set of communication criteria, labeled with strategies and concepts of creativity in order to emotionally engage viewers. Ferdinand de Saussure's Concept of Sign and Csikszentmihalyi's Concept of Creativity are used in describing the creative process in music videos production for the heterosexual, homosexual and transsexual groups. The receivers are commenters on the Thai music video after watching through the YouTube channel as shown in Figure 2.10

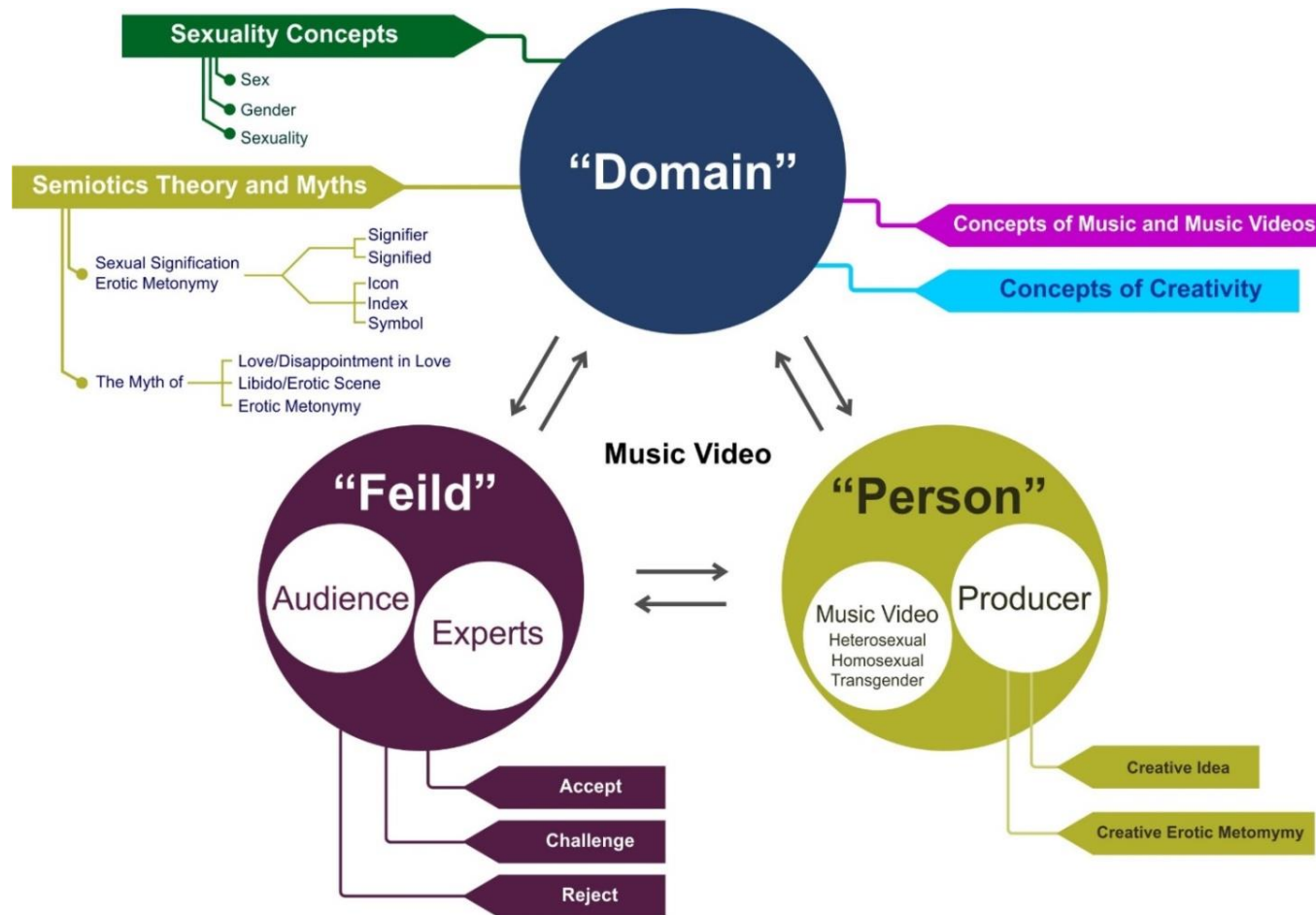


Figure 2.10 The Research Conceptual Framework

Note: Adapted from Csikszentmihalyi (1990), A Systems Model of Creativity

CHAPTER 3

RESEARCH METHODS

3.1 Research Methodology

This qualitative research, “Sexual Signification, Erotic Metonymy and Myths in Contemporary Thai Music Videos,” is divided into two parts as follows:

Part 1 Message: studies sexual signification, erotic metonymy, and myths among heterosexual, homosexual and transgender people in contemporary Thai music videos.

Part 2 Sender, Message, and Receiver: studies the process of creating the meaning of signs and contents used in communicating sexual meaning and erotic metonymy in contemporary Thai music videos. The receiver here refers to when the audiences give an opinion about a music video after they watch it on YouTube. The research can be explained in the following stages:

3.2 Part 1 Message: Research Methodology, Data Collection, and Analysis

The researcher collected Thai music mainly through narrative videos on YouTube that have been produced and officially published by the GMM Grammy Music Co. Ltd. The researcher divided the sexual content into 3 categories; love, sexual desire and erotic metonymy (Bot Atsachan) of the heterosexual, homosexual and transgender characters. The music videos were also selected from its popularity as listed on the GMM Grammy official rank on www.YouTube.com. The researcher analyzed semiotic data systematically through the semiotics and mythology of theoretical perspectives. Firstly, the primary meaning was analyzed first before getting into the depths of Myth, since the latter acquired social and cultural contexts to assist the analysis. The steps in data analysis are as follows:

1) The researcher used the Semiotics concept of Ferdinand de Saussure, a Swiss linguist (1857-1913), which divides the composition of signs into two sub-elements which are the Signifier and the Signified. When a sign(s) is being used, Signification, it would give meaning to the object in the real world (Kanjana Kaewthep, 2010, p. 29). The research used this concept to analyze the lyrics part. The theory of Charles Peirce, an American social philosopher (1859-1914), divides the types of signs into three types in terms of the distance between signs and real objects, was used in the analysis of the music video images. Roland Barthes's concept of structuralism (1967) classifies semantics as meaning in Denotative Meaning and Connotative Meaning-they are constructed subjectively, whether at the individual or social levels. As for Myth, it is the second order meaning which each society/culture has on different matters. (Kanjana Kaewthep, 2010, pp. 40, 45) The researcher uses this as the analysis framework.

2) The researcher outlined the data first by listing top 100 Thai music videos with the highest number of viewers in 2015; then selected the Thai Contemporary music videos to be sampled for analysis. The criterion was that it must be an official video that mainly tells a narrative story. After that, the music was divided into 3 groups: heterosexual, homosexual and transgender. The music in heterosexual and homosexual groups was selected from the top 3 songs with the highest number of viewers. However, music in the transgender group was considered, first and foremost, from its content related to transgender as well as ranked in the top 100 of the highest number of viewers. In case of inadequate numbers of the sample from the top 100, the researcher continued searching further in 101st rank and so on, until reaching enough samples.

3) The researcher analyzed the data by interpreting signs, sexual myth in the lyrics, and the images in selected Thai music videos in accordance with the conceptual and theoretical framework.

3.3 Part 2 Sender, Message, and Receiver: The Research Methodology, Data Collection, and Analysis

The music video producers in this research were selected by using Purposive Sampling, as Chai Podhisita (2007) described, that its main purpose was education. Purposive Sampling has no strict structure; rather it has simple steps and procedures. Its main purpose is not to obtain representative samples, but to get the right sample for the concept, purpose, and objectives of the research. Therefore, the key persons behind the content creators of the music video for each gender group and a group of academics specialized in sexuality and erotic metonymy were selected. It was believed that such informants would provide useful data the research questions. The data from in-depth interviews, on the background work process from the video producers, and the academics with related field of studies were collected.

The researcher used a conceptual framework and theories of semiotic and mythology, concepts of sexuality, music and music videos, and creativity as the framework in the analysis. These in-depth interviews were meant to acquire each producer's unique creative styles in creating content, the meaning of signs in the videos. Moreover, they were to study other issues, of which the textual analysis alone was unable to explain comprehensively through a semi-structured conversation style (Chai Pothisita, 2007, p. 270). They described semi-structured conversations with an open conversation style, without any direction nor boundary, as well as not having a strictly structured discussion. Questions are an essential part however they open for a variety of issues that may arise during the interview. The objectives in-depth interviews aimed to understand one particular subject. The steps taken are as follows:

- 1) First, the interview questions were sent to the music video producers and the academics in advance. This included the objectives of the research, the reasons and the agendas for the interview. This was so that the interviewers would know the questions in advance, and also to be able to answer relevantly to what the researcher needed.

- 2) The researcher made the appointment, date, time, venue for the interview. Each interview was conducted, in accordance with questions prepared, and recorded.

3) When the interview was completed, the interviewee signed a consent form to identify their identifications.

4) The data from the interviews were concluded, analyzed using a conceptual framework and theories of semantics and mythology, the concept of sexuality, music and music videos, and the concept of creativity as a framework, and presented.

3.4 The Research Instrument

Part 1 Message: the top 100 music videos selection of music video samples as shown in Table 3.1

Table 3.1 The Top 100 Music Videos Sampling

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai Music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
1	317,440,229	Chuek Wiset★	Labanoon	✓			
2	197,668,323	Thing Wai Klang Thang★	Potato	✓			
3	194,623,328	Kho Jai Ther Laek Ber Tho	Yinglee Srijumphon			✓	
4	127,976,205	Please★	Atom Chanakan	✓			
5	96,197,72	Kham Tham Sung Rai Khon Tob	Getsunova	✓			
6	95,486,245	Yu Trong Nee Nan Kwa Nee	Getsunova	✓			
7	73,086,632	Thang Thee Phid Ko Yang Rak	AB Normal			✓	
8	57,364,768	Khu Ther Thao Nan	Parata	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai Music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
9	52,969,745	Khun le Khun Thao Nan	Kaengsom Thanathat	✓			
10	52,002,169	Pai Thon Kham Saban	Son Sinchai, Dok O Thungthong, and Kantong Thung-nguen				✓
11	51,526,354	Kham Yindee	Klear	✓			
12	50,694,755	Ja Yu Trong Nee Jon Wan Sut Thai	AB Normal	✓			
13	49,955,982	Yak Pen Khon Nan	AB Normal Feat.Mariam B5	✓			
14	49,736,639	Mai Rak Mai Tong	New & Jew	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
15	47,245,010	Ying Lanla	Yinglee Srijumphon				✓
16	46,495,875	Phua Kao	Son Sinchai				✓
17	46,166,490	Number One	Bank Clash Feat. Yinglee Srijumphon			✓	
18	46,131,693	Khon Phae Thee Mai Mee Namta	Bird Thongchai	✓			
19	44,889,948	Ploi	Pop Pongkoon			✓	
20	42,911,733	Khon Thook Thing	Muzu	✓			
21	42,491,793	Rak Dai Khrang la Khon- Chue Jai dai Khon La Khrang	Takkataen Chonlada				✓

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
22	40,472,271	Jao Chai Khong Cheewit	Tai Orathai				✓
23	39,607,621	Yak Hai Thoe Dai Yin Huajai	Yes' ser day Feat. Film Bongkot			✓	
24	38,245,568	Sky & Sea	Earth Phatrarawee			✓	
25	37,827,706	Jai Klang Kwam Rusuk Dee Dee	A Jirakorn			✓	
26	37,524,320	Khao Thee Phueng Joe Kap Thoe Thee Ma Kon	AB Normal Feat. Ten Nararak	✓			
27	36,309,172	Ror Phee Korn	Shade			✓	
28	34,989,624	Fuen Jai Noi Dai Mai	Phai Phongsatorn				✓
29	34,476,258	Sing Me Cheewit Thee Khid Dai Lae Jeb Pen	So Cool	✓			
30	34,126,482	Kwam Phayayam	No More Tear	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
31	33,782,179	Mai Mee Arai Ja Khui Kab Thoe	Saen Naka				✓
32	33,269,151	Chan Ko Rak Khong Chan	New & Jew	✓			
33	31,892,948	Jai Rao Yang Trong Kan Yu Mai	Kala	✓			
34	30,174,252	Phi Suea Jai Rai Kap Dok Mai Jai On	Oenkwan Waranya				✓
35	29,894,788	Sai Sai	Nos	✓			
36	28,718,794	Ying Ru Jak Ying Rak Thoe (50 th anniversary Toyota)	Da Endorphine	✓			
37	27,548,548	Kho Thot Thi Lum Bo Dai	Pi Sadoet				✓
38	27,489,957	Wuwam	Season Five			✓	

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
39	27,351,941	Mai Jep Yang Chan Khrai Ja Khao Jai (Ost.Sami Treetra)	Film Bongkot	✓			
40	27,247,094	Kot Noi Dai Mai	Phala Phon	✓			
41	26,424,683	Yut Rak Yang Ngai (Ost. Raeng Pratana)	Zeal			✓	
42	25,883,598	Kluen	Season Five			✓	
43	25,051,813	Mia Kao	Dok O Thungthong				✓
44	24,716,791	Samakan (Ost. Club Friday the Series #3: Rak Raya Thotlong	Muzu	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
45	23,440,781	Mai Mi Arai Thi Pen Pai Mai Dai	Lula Feat. Sin	✓			
46	23,217,028	Khwam Rak Mai Phit	Pe Mild feat. Mariam			✓	
47	22,428,697	Mong Tae Mai Hen-Fang Tae Mai Dai Yin	Saran Anning	✓			
48	21,969,371	Yok Wen Rueang Thoe (Ost. Cubic)	Phraew Khanitkun	✓			
49	20,838,595	Thaeng Khang Lang	Yinglee Srijumphon				✓
50	20,677,472	Sut Thai Ko Tong Yom	FiFi Blake	✓			
51	20,231,839	Rueang Jing Ying Kwa Niyai★★	Off Pongsak		✓ (male- to-male)		

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai Music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
52	20,178,664	Hu Thuan Lom	Saksit Thaeng Thong	✓			
53	18,666,973	Lom	So Cool			✓	
54	18,483,612	Rueang Khong Rao	Da Endorphine	✓			
55	18,352,838	Mai Kho Ko Ja Hai	Da Endorphine	✓			
56	18,349,113	Rak Thoe Khon Diaw	Nat Sakdatorn	✓			
57	18,026,781	Thisut Nai Lok	Instinct	✓			
58	18,028,986	Phlae Thi Mai Mee Wan Hai	Yes 'sir Days	✓			
59	17,663,834	Thoe Ja Rak Chan Dai Mai	Instinct	✓			
60	17,432,536	Klai Khae Nai Khu Klai (Special Version)	Getsanova			✓	

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
61	17,424,296	Mai Samkhan Arai	Natural Sense	✓			
62	17,396,471	Phiang Khang Lang★★	Off Pongsak Feat. Ben Chalathit		✓(Male -to- Male)		
63	17,063,771	Hetphon Kho Diaw	Kala			✓	
64	16,773,758	Otthon Kap Kwam Ngao	Klear	✓			
65	16,666,722	Ngan Tenram Nai Khuen Prajan Tem Duang	Cocktail			✓	
66	16,339,527	Jeb Kor Dai Tha Ai Yak Jop	Tai Orathai			✓	
67	16,180,957	Phut Arai Mai Dai Sak Yang (Ost.Samee)	Film Bongkot			✓	
68	15,799,341	Nalika Khong Khon Rak Kan	Kala	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
69	15,731,021	Mai Dai Mot Rak Tae Huajai Mot Raeng	Khaothip Thidadin				✓
70	15,632,229	Klai Khae Nai Khu Klai	Getsunova	✓			
71	15,612,815	Maa Than Wela Pho Dee (Ost. Ugly Duckling Rak Na Pet Ngo)	Mook Woranit	✓			
72	15,346,201	YOU YOU YOU	Earth Phatrarawee feat. Ammy The Bottom Blues			✓	
73	15,141,607	Mai Dai Mot Rak Tae Mot Raeng	Namcha Chiranat	✓			
74	15,065,940	Sing Thi Tam Ha	Getsunova	✓			
75	14,967,797	Kha Khao Sao Lam Sing	Yinglee Srijumphon				✓

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
76	14,522,520	Jep Pai Rak Pai	Yes 'sir Days	✓			
77	14,232,379	O.K.Bo Ai	Khaothip Thidadin			✓	
78	13,987,152	Ru Thang Ru	Da Endorphine			✓	
79	13,869,900	Thung Wela Phang	Da Endorphine	✓			
80	13,566,611	Ying Rak Ying Hang	Singto Namchok	✓			
81	13,483,621	Rueang Jing Rueang Soot Thai	Dome Jaruwat	✓			
82	13,417,096	Nathee Diaw Phuea Rak Thang Chiwit Phuea Luem	Takkatan Chonlada			✓	
83	13,373,352	Ya Bok Chan Wa Hai Pai	Chin Chinnawut	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
84	13,342,117	Koet Ma Phuea Rak Theo (Ost. Samee Tree Tra)	S.D. F	✓			
85	13,292,377	Thoe Mai Yom Ploi Rue Chan Mai Yom Pai	Lydia Saranrat	✓			
86	13,239,571	Sia Jai Mai Yom Sia Thoe (Ost. Club Friday The Series 4)	Lydia Saranrat	✓			
87	13,196,326	Phlae Pen	Atom Chanakan			✓	
88	13,047,362	Thung Wela Tong Rian Ru★★	Zai			✓	(Male-Trans woman)
89	12,958,937	Yak Don Pen Jao Khong	Ice Saranyu	✓			

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
90	12,769,051	Yang Rak Theo Muean Duem	Bank Cash	✓			
91	12,670,510	Ngao Muean Kan Mai Nai Khuen Nee	Kop Taxi	✓			
92	11,872,501	Ro Laew Dai Arai	New & Jew	✓			
93	11,849,382	Khit Thueng Chan Mai Wela Thi Thoe	Kop Taxi	✓			
94	11,631,215	Jep Khae Nai Ko Yang Rak Yu (Ost. Ya Luem Chan)	Yes 'sir Days Feat. Film Bongkot	✓			
95	11,624,683	Yang Wang	Bee Sukrit			✓	
96	11,619,788	Mue Rai Ja Dai Phop Thoe	Tae Phurit			✓	

Table 3.1 (Continued)

Rank	Number of Views (Times)	Music Video Name	Artist	Contemporary Thai music Videos			Uncontemporary Thai Music Videos
				Narrative		Others	
				Hetero Sexual	Homo Sexual	Trans Gender	
97	11,587,897	Phang Khao Jai Tae mai Ru Suek	7 Days Crazy	✓			
98	11,467,564	Ja Hai Chan Rak Yang Ngai (Ost. Monjanthra)	Ten Nararak	✓			
99	11,409,232	Kon Ja Rak Pai Kwa Nee (Ost. Laratee)	Dew Arunphong	✓			
100	11,298,035	Naan Tao Naan	Num Kala	✓			

Note: ★ Refers to the music video that was selected as a sample of the heterosexual group

★ ★ The music video was selected as a sample of the homosexual group

The Research Samples Selection

The researcher selected a sample, from the GMM Grammy Official music video with the highest number of viewers in 2015, the number did not reach the set amount. There was 1 music video lack for the male homosexual group and 1 music video lack for the transgender group. As for female homosexual, none was found in the top 100.

When the sample was not completed, the researcher ranked the music video with the highest number of viewers from the 101st until the samples were complete. The music video lists samples as shown in figure 3.1

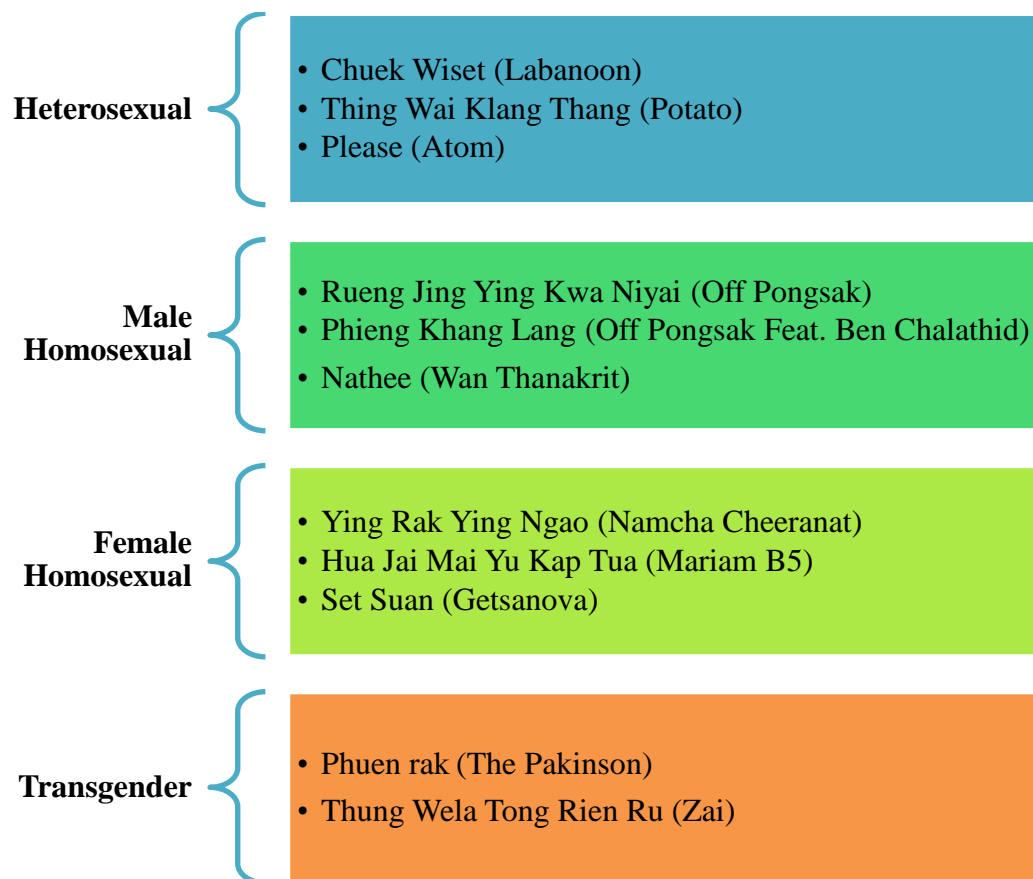


Figure 3.1 List of Music Videos Samples

Part 2 Sender, Message, and Receiver:

This part is the creation of the meaning of sexual signs, and erotic metonymy of the Thai music videos creators. They were informants in in-depth interviews, the selection of the creator of music videos in each gender are as follows:

Sender and Message

The Producer Group

Heterosexual Group: Mr. Suttasit Dechintaranarak was selected as one of the interviewers because he has directed two different of the songs, and one was in the homosexual group.

Homosexual Group (male homosexual and female homosexual): Mr. Ekkasit Trakulkasemsuk was selected as one of the interviewers because he has co-directed music videos for both groups.

Transgender Group: Mr. Apiwat Supateerapong, a director for the song, Phuen Rak was selected for the interview as a result of the song's popularity; with a higher number of viewers than, Thung Wela Tong Rian Ru, the other song on the list.

Table 3.2 summarized the Thai Music Video Music Producers categorized by the heterosexual, homosexual and transgender groups are as follows:

Table 3.2 The Thai Music Video Producers Categorized by the Heterosexual, Homosexual and Transgender Groups

The Contemporary Thai Music Video Producer Group			
Heterosexual	“Chuek Wiset”	“Ting Wai Klang Tang”	“Please”
	Mr. Suttasit Dechintaranarak		Mr. Bandit
	Interview Date: August 17, 2017		Thongdee
	At Starbuck Coffeeshop, Central Festival East Ville Department Store, Bangkok		
Male Homosexual	“Rueng Jing Ying Kwa Niyai”	“Phiang khang Lang”	“Natee”
	Mr. Ekkasit Trakulkasemsuk		Mr. Suttasit
	Interview Date: August 19, 2017		Dechintaranarak
	At the Crystal Park Department Store, Bangkok		
Female Homosexual	“Ying Rak Ying Ngao”	“Huajai Mai Yu Kap Tua”	“Set Suan”
	Mr. Ekkasit Trakulkasemsuk		Mr. Songyot
			Sukmakanan
Transgender	“Phuen Rak (Dear Friend)”	“Tueng Wela Tong Rain Roo”	
	Mr. Apiwat Supateerapong		Mr. Wasin Pokpong
	Interview Date: May 16, 2017		
	At Mezzo Coffeeshop, The Mall Ngamwongwan Department Store, Bangkok		

The Academics Group: The researcher has selected the academic informants from their expertise and relation to content in the interview. However, the research also showed

them the music videos in the sample group before conducting the interview. The list of informants in the academics group as shown in Table 3.3

Table 3.3 The List of Academic's Informants in the In-depth Interview

The Academics Group	
Dr.Narupon Duangwises Interview Date: April 24, 2017	Researcher, Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization) Gender and Sexuality Specialist
Asst.Prof.Dr.Jaray Singhakowinta Interview Date: May 9, 2017	Lecturer, Graduate School of Language and Communication, National Institute of Development Administration Gender and Sexuality Specialist
Rattanaphon Chuenka Interview Date: May 29, 2017	Lecturer Department of Literature, Faculty of Humanities, Kasetsart University (Bangkhen) Literature and Erotic Metonymy Specialist

The interview questions were into two issues: Content and Gender as follows:

1) Questions for the Thai Music Video Producers

(1) Content Issues

(1.1) What starts a music video production? For example, does it start from the lyrics, your own interest?

(1.2) What is the thinking process of creating a storyline for a music video, and what are the key components that need to be addressed in your thinking process?

(1.3) Do you consider any key target audiences for a music video production, for example, is this video is specifically for only male homosexual, female homosexual or transgender audiences?

(1.4) Did any music video content mean to emphasize, challenge, or reject the voice of the majority in society?

(1.5) Do you think that issues presented in music video nowadays are different from the past? How?

(1.6) How do you view the future of music video creation in terms of gender and erotic metonymy issues?

(2) Gender Issue

(2.1) Do you know erotic metonymy (Bot Atsachan)?

(2.2) If you have to present erotic metonymy in music videos, in what form would you present it?

(2.3) What do you consider in selecting gender signs to use in music videos?

(2.4) Why do you communicate with connotation in the music video rather than denotation?

(2.5) What technique(s) do you use to create the implied meaning in the music video? How do you know that music video viewers understand your message?

(2.6) As a result of the truth about homosexuality or erotic metonymy in the music video is still socially unacceptable. Do you then think necessary to present them using techniques?

(2.7) Do you think the use of gender/sexual signs in music videos affects the number of viewers? How?

(2.8) Do you think gender/sex incentives in music videos help people in society to understand the truth about homosexuals and transgenders?

2) Question for Academic Group

(1) Content Issue

(1.1) The content in the music video that communicates to the viewers, do you think it is to emphasize, challenge, or reject social myth?

(1.2) What do you think is an impact of the content on society?

(1.3) Do you think that content in gender issues should be more encouraged to production?

(1.4) How do you think government policies should play a role in presenting these contents?

(2) Gender Issue

(2.1) Do you think a music video that offers content about homosexual and transgender people actually demonstrate gender equality? How?

(2.2) When you cannot portray an erotic scene directly in current music videos, what do these scenes look like to you?

(2.3) How will you best describe the gender complexity, to clearly communicate what is needed to convey about gender and erotic metonymy?

(2.4) Do you think there should be erotic, or gender signs presented in the music video for heterosexual, homosexual or transgender people? How much does this benefit or cause harm in Thai society?

(2.5) Do you think there should be erotic, or gender signs presented in the music video for heterosexual, homosexual or transgender people? How much does this benefit or cause harm in Thai society?

(2.6) How should erotic metonymy related to the homosexual and transgender people be in a Thai context appropriately, despite the fact that some people still refuse to acknowledge them?

(2.7) What do you think about current music videos that become more open about homosexual and transgender people?

(2.8) Do you think Thai society should develop a proper example of erotic metonymy of heterosexual, homosexual and transgender people, to communicate about sexual diversity with Thai youth? If so, which direction should this be taken?

(2.9) Are celebrities with specific gender groups influential in persuading people to understand the sexual relationship through erotic metonymy? If so, how do you define those celebrity roles?

(2.10) What do you think are the main factors that can change the attitudes of people in Thai society to the acceptance of gender diversity, between the majority of people, state policies, and private business owners?

(2.11) Do you think erotic or gender signs in music videos affect most people in society to accepting ideas about gender?

(2.12) In your opinion, how important is an erotic metonymy in music videos?

(2.13) Is it possible that the use of appropriate gender signs, to convey erotic metonymy, will help gender or sex issues to be discussed more in Thai society? How? (They used to be unspoken issues in public.)

(2.14) How do you think Thai society is opened about sexual relationships through the erotic metonymy?

Receiver

The receiver is the study of viewer's opinion on selected sample music videos on YouTube. The number of comments as shown in Table 3.4

Table 3.4 Number of Reviews from the Viewers

Music Video	Number of Reviews from the Viewers		
Heterosexual	“Chuek Wiset”	“Thing Wai Klang Thang”	“Please”
	45,196 (Feb.15, 2018, 01:03 a.m.)	30,014 (Feb.15,2018, 01:04 a.m.)	7,453 (Feb 15,2018, 01:05 a.m.)
Male Homosexual	“Rueng Jing Ying Kwa Niyai”	“Phiang khang Lang”	“Nathee”
	9,614 (Feb,15 2018, 01:06 a.m.)	3,915 (Feb, 15 2018, 01:07 a.m.)	3,381 (Feb, 15 2018, 01:08 a.m.)
Female Homosexual	“Ying Rak Ying Ngao”	“Huajai Mai Yu Kap Tua”	“Set Suan”
	1,193 (Feb, 15 2018, 01:09 a.m.)	1,136 (Feb, 15 2018, 01:10 a.m.)	747 (Feb 15, 2018, 01:11 a.m.)
Transgender	“Phuen Rak (Dear Friend)”	“Tueng Welah Tong Rain Roo”	
	4,725 (Feb 15, 2018, 01:12 a.m.)	4,650 (Feb 15, 2018, 01:13 a.m.)	

3.5 Consent Form

Subject: The interview to collect data and information for the study and research dissertation on “Sexual Signification, Erotic Metonymy, and Myths in Contemporary Thai Music Videos”

I have been informed about the contents of the dissertation in Communication Management researching by Ms. Napapa Suwannarong, the student of Doctor of Philosophy (Communication and Innovation.) Faculty of Communication and Innovation Management of National Institute of Development Administration, including the details and the purposes of the research, processes to follow and be treated, the effects and benefits from participate in this research by reading the details in clarification document and had been clearly informed from the researcher.

I volunteered to participate in this research project. However, I do have rights to withdraw from this research study anytime without telling any reason and the withdrawal will not affect me by all means.

- I consent to disclose my name in this research study.
- I consent to disclose my information for the researcher to reveal in the research study
- I consent to disclose my voice recorder and my associated documents to the researcher for this research study **ONLY** and should disclose to anywhere else without my permission.
- I consent to reveal the database to use in this research study **ONLY**.
- Others, please explain
- I **DO NOT** consent to disclose my information in this research study.

Best regards,
The Researcher

CHAPTER 4

SEXUAL SIGNIFICATION EROTIC METONYMY AND MYTHS IN CONTEMPORARY THAI MUSIC VIDEOS

In this Chapter, the researcher aims to respond to the research problem: How far can a sexual matter be presented in public? What are the contemporary Thai music videos that present the matter with the use of sexual signification, erotic metonymy and myths among heterosexual, homosexual and transgender, and how? And can the heterosexual sexual signification and erotic metonymy be used for the homosexual and transgender, and how? The results show as follows:

4.1 The Music Videos for the Heterosexual Group as Shown in Table 4.1

Table 4.1 The Music Video for the Heterosexual Group

Music Videos	Number of Views (Times)	Reference
Chuek Wiset (Labanoon)	407,408,336	(October 2, 2017, at 8.42 p.m. Official MV, 2560)
Thing Wai Klang Thang (Potato)	216,294,482	(October 2, 2017, at 8.43 p.m. Official MV, 2560)
Please (Atom)	134,778,226	(October 2, 2017, at 8.41 p.m. Official MV, 2560)

The results show as follows:

4.1.1 The Music Video for “Chuak Wiset” (The Magic Rope) by Labanoon

No. 1: The music video for “Chuak Wiset” (The Magic rope) by Labanoon. It launched on August 26, 2015, on www.youtube.com. This music video had created a phenomenal number of views within approximately 13 hours (www.prachachat.net, 2015). 1 million viewers clicked “Like”, whereas 72 K (seventy-two thousand) clicked “Dislike” for the video. The total number of viewers was recorded on December 3, 2017, at 4.38 p.m.

Lyrics: Kajorndej Promraksa, Melody: Methee Arun, Music Arrangement by Labanoon

It’s a story of a Thai footballer, who dreams to play for the Thai National Soccer Team. One day he faces a turning point as he must choose between “what he loves” and “who he loved”. The music video tells an unrequited love story, in which, he dissuades his girlfriend from leaving him. Regardless of how much he tries, it is impossible to hold her back, even with the magic rope which implies, “true love, good intention, care, honesty or loyalty” that he may have for her.

Table 4.2 Signifier/Denotation, Signified/Connotation and Myth in the Lyrics for, “Chuak Wiset”

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
พยายามจนหมดปัญญา ได้เวลาก็มหันมารับกรรม ข้อเท้าไรก็ยิ่งทำให้เขอนั้น ลำบากใจ ในแววตาที่เขอมองกัน บอกอะไรกับฉันมากมาย ความอึดอัดมันฟ้องใจ ไม่มีทาง เป็นอย่างเดิม ต่อให้เชือกวิเศษผูกเราเอาไว้ เหนียวรั้งให้คลายคงได้แค่ตัว ยิ่งห้ามเท่าไร ยิ่งอึดแค่ไหน ยิ่งเห็นแค่ตัว	The Dictionary of the Royal Institute defines “rope” as a noun, “Things made with thread or hemp, etc. They are often stranded or twisted to bind or tie things together” This is a Denotation meaning. The Connotation meanings similar to the first as it means

Table 4.2 (Continued)

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
<p>เมื่อรักมันทำให้เธอหนักใจ ฝืนไปมันก็เท่านั้น เมื่อฉันมันทำให้เธอกดดัน ก็พอกันที วันนี้เราเดินมา สุดทางฝืนถ้อยคำนั้นก็ขอให้เธอ โชคดี ไม่ต้องทน อยู่ตรงนี้ ให้ทรมาน</p> <p>ขอบใจเธอที่ทนกันมา อุตส่าห์รอนแรมกับฉันตั้งไกล ฉันมันมีแค่หัวใจ ทำให้เธอ ใต้เท่านั้น อย่ากังวล อย่าห่วงอะไร ไม่มีใคร มองเธอไม่ดี ฉันผิดเอง ขอโทษที ที่วันนี้ ดีไม่พอ</p> <p>ต่อให้เชื่อกวีเสียผูกเราเอาไว้ เหนียวรั้งให้ตายคงได้ แต่ตัว ยิ่งห้ามเท่าไร ยิ่งยึดแค่ไหน ยิ่งเห็นแก่ตัว เมื่อรักมัน ทำให้เธอหนักใจ ฝืนไปมันก็เท่านั้น เมื่อฉันมันทำให้เธอ กดดัน ก็พอกันที</p>	<p>to bind; but refers to be bound together, to hold someone’s heart. This song uses the word, rope to bind, and dissuade someone from leaving the relationship. It is impossible to hold them back; even with the magic rope can no longer bind the two people’s hearts together.</p>
<p>I’ve tried until I ran out of ideas and it’s time to accept it. The more I hold you back, the harder you feel. The looks in your eyes say so much to me. Your frustration tells me that we can never be the same anymore.</p>	
<p>Even if there’s a magic rope to bind us together, it’ll only bind you physically.</p>	
<p>The more I forbid it, the more I hold you back, the more selfish I seem. When love stresses you out, fighting for it is useless.</p>	

Table 4.2 (Continued)

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
<p>When I cause all pressures, we'd just end it. Today we've reached the end of our dreams, if that's the case then I wish you good luck.</p> <p>There's no need for you to endure and feel tortured. Thank you for putting up with me, for coming along this far. I love you and this is all I can do.</p> <p>Don't fret, don't worry about anything. No one will look at you badly. It's my fault, I'm sorry that I'm not enough. Even though we must say goodbye, and I'm the one who will cry, I don't regret our past.</p> <p>Because I once had you in my life; to be able to love you for one moment is worth it.</p>	

Myth

In a love relationship, when someone is sad because his loved one is leaving the relationship, one possible thing to do is to persist and stop her from leaving. This person would always have mixed feelings, both positive and negative, of the situation. The positive thinking of himself might be self-sacrificing of his happiness, fulfillment and let his loved one go. On the contrary, the negative thoughts might be of his disappointment in love, which often hides in the expression of self-pique, and of devaluation.

The message communicated here is that we should assess the value of love and personal interests. If the relationship may not serve one's personal interests, then it would become pointless and worthless. Comparable to the magic rope,

Table 4.2 (Continued)

Myth
<p>regardless of how stable and secure, if someone truly wanted to tear it apart, it would not last. Love is also like an investment. Once something is being invested, it should generate a profit. Therefore, when the love does not generate any profit to anyone involved, it would then become meaningless. In present myth, love is neither viewed as something to give others as a virtue to ourselves nor without anything in return. Such love is only an emptiness</p> <p>This song's myth is that "love is possession/ownership". The magic rope implies binding the loved one to stay in a relationship; a tool to communicate love as both binding and winning the woman's heart. However, this magical rope, from the man's view, is not even power to bind or win her heart, and therefore, he surrenders.</p>

The Music Video for "Chuak Wiset" (The Magic Rope)

**Figure 4.1** Releasing Hands and Walking Away from Each Other

Table 4.3 Signifier/Denotation, Signified/Connotation and Myth in the Music Video for, “Chuak Wiset” 1

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
Releasing hands and walking away from each other	Expression of anger, rejection of reconciliation, and cutting off relationships
Categories of Signs	Gestures
Signs are related to Object/External Reality and categorized as Index Signifier.	
Myth	
The myth of a broken relationship is often portrayed symbolically in, “Displacement, Release, Dropping, Letting go, Destroy, Breaking, and Breaking up” images.	



Figure 4.2 When Men Give Women a Ring

Table 4.4 Signifier/Denotation, Signified/Connotation and Myth in the Music Video for, “Chuak Wiset” 2

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
A ring.	Love, bonding, obligating, and preempt as a lover, but not as a married couple.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Love and Relationship” and categorized as Symbol Signifier.	
Myth	
The “ring” is a sign of commitment or possessing relationships. However, in modern societies, this has no longer to be in the context of a wedding ceremony, or marriage. Any unmarried couples can also use rings to represent commitment or ownership as well.	



Figure 4.3 Shoelaces/Tying Shoelaces and Ripped Shoelaces

Table 4.5 Signifier/Denotation, Signified/Connotation and Myth in the Music Video for, “Chuak Wiset” 3

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
Shoelaces/tying shoelaces and ripped shoelaces	The action of tying shoelaces implies “tying/binding hearts, and the relationship of the couple together”. Likewise, the ripped shoelaces signify, “broken relationship”. The man tries his best to do everything in the final moments to hold the woman back, but it is useless.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Love and Relationship” and categorized as Symbol Signifier.	
Myth	
In the relationship, as seen in the signs here, men are socially expected to be the ones to sacrifice, care and protect. Therefore, we can see that the male character finally gives in for his relationship.	



Figure 4.4 Messages on the Woman’s Mobile Phone Show that she is flirting with Someone Else, Other than with Her Boyfriend

Table 4.6 Signifier/Denotation, Signified/Connotation and Myth in the Music Video for, “Chuak Wiset” 4

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
Messages on the woman’s mobile phone show that she is flirting with someone else, other than with her boyfriend.	Flirting with someone else, having an affair, lying even though they already live together
Categories of Signs	Objects
Signs are related to Object/External Reality and categorized as Index Signifier.	
Myth	
The trend, of men and women in working age group living together outside marriage, has been higher and becoming social norms. (Yamarat, 2010) This reflects less concern of the myth, “Thai ladies must preserve their virginity until getting marriage”. One common Thai saying, “Rak Nuan Sa Nguan Tua”, meaning (women)	

Table 4.6 (Continued)

Myth
should guard themselves by not having sex before marriage, also has become less practical, including that a single person can change to new partners when the current one may not be good enough.

**Figure 4.5** Mr. Sarat Yuyen, the Captain of the Thai National Soccer Team (The SEA Games Gold Medal), Acted in the Music Video

Table 4.7 Signifier/Denotation, Signified/Connotation and Myth in the Music Video for, “Chuak Wiset” 5

Signifier/Denotation for “Chuak Wiset”	Signified/Connotation
Mr. Sarat Yuyen, the Captain of the Thai National Soccer Team (The SEA Games Gold Medal), acted in the music video.	This is a new signifier in the entertainment industry; successful sports figures are often taken into the entertainment business. A set of signs with all conventional meanings were used, such as the soccer player as an actor, with scenes of a soccer field. In addition, soccer is a popular sport in Thailand. Therefore, the story is told through the soccer player’s shoelaces was the best option.
Categories of Signs	Persons
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>Mr. Wichian Rerkpaisan, The Founder of genie records & Executive Vice President Music Production & Promotion at GMM GRAMMY (Thailand), said, “We got Mr. Sarat to perform in a love story, involving soccer, and in combination with a song by Labanoon. We were fortunate to figure out where to fit the magic rope. It became the source for the whole story; the shoelace ties two people’s hearts together. The shoes belong to a soccer player, well, everything was related to each other. “(GMM Grammy Public Company Limited, 2016, TV program)</p>	
<p>In the international entertainment industry, they do this as well, such as Dwayne Johnson (The Rock), who started with the wrestling industry since college, and before entering the WWE. He had been winning so many</p>	

Table 4.7 (Continued)

Myth
<p>championships until saturated and began to diverge into the entertainment industry. His first movie, <i>The Mummy Returns</i>, in 2001. After that, <i>The Rock</i> became famous as one of the other superstars of the industry whose work was often appreciated at all. As well, Arnold Schwarzenegger, a former Austrian bodybuilder, who won many bodybuilder competitions around the world, had the opportunity to play a prominent role in, <i>The Terminator</i> in 1984. It has made him shine like fireworks, and he has had countless performances after that. (Spokedark T.V., 2016) In Thailand, Mr. Somrak Khamsing, the first Thai national athlete to receive a gold medal from the amateur boxing competition at the 26th Olympic Games in Atlanta, Georgia, USA. This gold medal has not only created a new history for the Thai sports industry, but it also paved a way for him to step into the entertainment industry. Right after that, Kantana Movie Production Company also gave him a role in T.V. drama about Muay Thai titled, “Nai Khanom Tom”. He has been active in the entertainment industry ever since, including T.V. drama, movies, and one music album. He also appears in social events, working as a presenter for products. As well as, Mr. Somjit Jongjohor, another hero who won the 2008 Summer Olympics in China, which overjoyed the Thai people at the time. He first entered the entertainment industry after traveling around the country as a hero of the Olympics Games. Someone had noticed his great sense of humor and persuaded him to work in the entertainment industry. Until the present, he has tried everything from acting, singing, T.V. host, etc. (Nine Entertainment T.V., 2016)</p>

4.1.2 The Music Video for “Thing Wai Klang Thang” (Leave in the Middle of the Way) by Potato

No. 2: The Music Video for “Thing Wai Klang Thang” (Leave in the Middle of the Way) by Potato. It launched on July 1, 2015, on www.youtube.com. This music video has reached the highest number of views at 2.8 million views within only 24 hours. (Meawfin, 2015) There were 634 K (six hundred and thirty-four thousand) who clicked “Like”, whereas 27K (Twenty-seven thousand) viewers clicked, “Dislike” for the video. The total number of comments was 29,420 (Recorded on December 3, 2017, at 4.50 p.m.)

Lyrics/Melody: MuanPhet Ammara, Music Arrangement: POTATO and Keattiyot Malathong

The music video for, “Thing Wai Klang Thang” tells an unrequited love of a couple; portrays painful feelings from a man’s viewpoints; seeing the departure of his girlfriend not as a bad thing, but as “the right” thing to do. The girlfriend makes up her mind to break up with him and go for a better love.

Table 4.8 Signifier/Denotation, Signified/Connotation and Myth for the Lyrics of “Thing Wai Klang Thang” 1

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
<p>มันดีแค่ไหนกัน ที่เราได้ร่วมทาง จนถึงวันนี้ก็เนิ่นนาน มันเป็นเพราะฉันเอง ยังดีไม่มากพอ ทำที่เธอขอไม่ได้เลย เมื่อเธอจะไปก็เข้าใจ เมื่อเธอเจอใครดีกว่ามากมาย คงไม่ต้องรอ</p> <p>ทำถูกแล้ว ที่เธอเลือกเขา และทิ้งฉันไว้ตรงกลางทาง เมื่อตัวเธอ พบคนที่ดี ที่เธอวาดไว้ในหัวใจ ปล่อยมือฉัน ถูกแล้วหัวใจของฉันปวดร้าวแค่ไหน ยอมฝืนใจ ให้เธอเดินจากฉันไป เมื่อรู้ว่าเธอ มีคนที่พาไปถึงปลายทาง</p> <p>ความจริงที่ฉันกลัว กลัวการไม่มีเธอ กลัวถึงวันนี้</p>	<p>Love is a journey. There are some aspects of the connection between “love” and “travel”, as can be seen from words that indicate the journey such as, sharing the journey, in a middle, and destination. They have been given the meaning of love; as love can grow along the way. It can be compared to the relationship distance, such as roads that are built to make our journey to</p>

Table 4.8 (Continued)

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
<p>มาเนิ่นนาน เพียงคำว่ารักเธอ มันคงไม่เพียงพอ ให้รั้งเธอไว้ ไม่ได้เลย</p> <p>It is really good that we have shared our journey It has been such a long time. But it’s me who hasn’t done enough. Cause I can’t do what you wish for. When you want to leave me, I understand when you see someone better, forget me.</p> <p>Leaving me in the middle of the way seemed to be the right thing for you to do. Because you meet someone as you’ve imagined. It is the right thing to do, let go of my hands though it hurts me badly. So, I force myself to let you go.</p> <p>Knowing someone will take you to your destination.</p> <p>I’m secretly afraid, afraid of not having you. I fear this day for so long. Saying that “I love you” isn’t enough To hold you back to stay with me.</p>	<p>destinations possible.</p> <p>The story shows the progress of the relationship of couples who could not develop a deeper relationship. Therefore, it must come to an end, even though it came to the middle of the way. However, what one party has done was the right thing to do, and there is no need for sadness. It is unlike traveling as it stops before reaching the destination.</p>
Myth	
<p>1. People often compare “journey” with “love”. Many times, love and traveling seem to be the same thing. Fulfilled love is often compared to reaching one’s destination; while unfulfilled love is compared to being “Left in the middle of the way”</p>	

Table 4.8 (Continued)

Myth
<p>2. Love is one of the most important aspects of our lives. If life is like a “journey”, in which one may have the opportunity to meet someone on the way, and develop to a deeper relationship, called “love”. This requires many factors to maintain such a relationship to last. However, if the relationship has stopped, our lives still have to keep on going.</p>
<p>3. When someone is disappointed in love or heartbroken, he often has both positive and negative thoughts in his minds. Positive thoughts are often believing that he sacrifices his own happiness and allows his lover to leave for someone else. As for the negative thoughts, disappointment is often hidden in the form of pique and self-devaluation.</p>
<p>4. This song has erased the myth that women must love one man without getting distracted. They must preserve their purity and virginity. They learn about the role of being a good woman, from caring for her home and family to sexuality. They must keep their virginity until the day of marriage at the appropriate age. (Sulaipon Chonwilai, et.al., 2007)</p>
<p>5. These beliefs and stories perhaps derive from people, who had authority in recording our history; which they were inclined to males, rather than to females. Even until later, women have been treated as followers in their families. They have been taught to be a good wife and mother. They are weaker and more fragile, and always have to be assisted by males. (Phongkrit Sriphon, 2013) It is noteworthy that social rules and contexts often have been controlled by men.</p>

The Music Video for “Thing Wai Klang Thang” (Leave in the Middle of the Way)

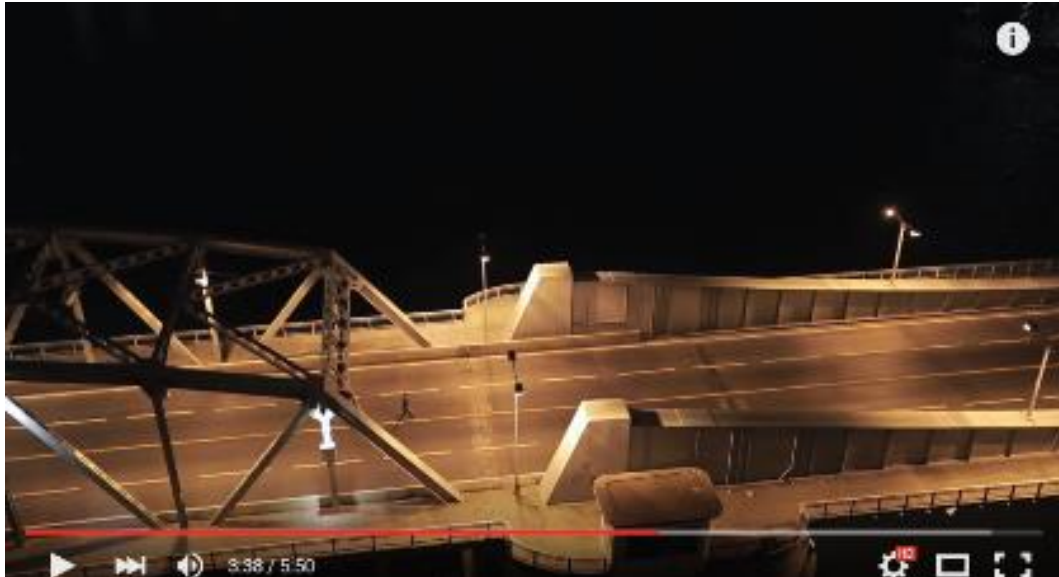


Figure 4.6 Sky Trains, Cars, Bicycle, Overpass, River, Crosswalk, Roads (in Bangkok)

Table 4.9 Signifier/Denotation, Signified/Connotation and Myth for “Thing Wai Klang Thang” 1

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
<p>Sky trains, cars, bicycle, overpass, river, crosswalk, roads (in Bangkok)</p> <p>Notice It can be noticed that the signs that the music video producer chooses to use often have meanings associated with the song title and lyrics.</p>	<p>1. The Images that are presented are the story of a heartbroken man who walks alone in the city. The opening image is that he was just rejected earlier. He then walks out and keeps walking, thinking of the woman who just left him. The signs of the place communicate that the city is full of facilities, modernity and easy that is opposite from his reality.</p>

Table 4.9 (Continued)

Signifier/Denotation	Signified/Connotation
for “Thing Wai Klang Thang”	2. The song title is, “Thing Wai Klang Thang (Leave in the middle of the way)”, therefore, every scene shows a path or route, which is a sign that everyone understands as a connection of space relations. The space relations from one place to another, or one point to another, are signs that also express the relationship between one person and another.
Categories of Signs	Locations
Signs are related to Object/External Reality and are categorized as Icon Signifier.	
Myth	
There is only one singer at night in the capital that is normally full of people and chaos. However, it was presented in the opposite since it aims at pointing out the illusion that when people are heartbroken, disappointed, or have problems, they tend to dwell in their own problems. They often do not see their surroundings, though, in reality, they are in the midst of noises and place filled with people.	

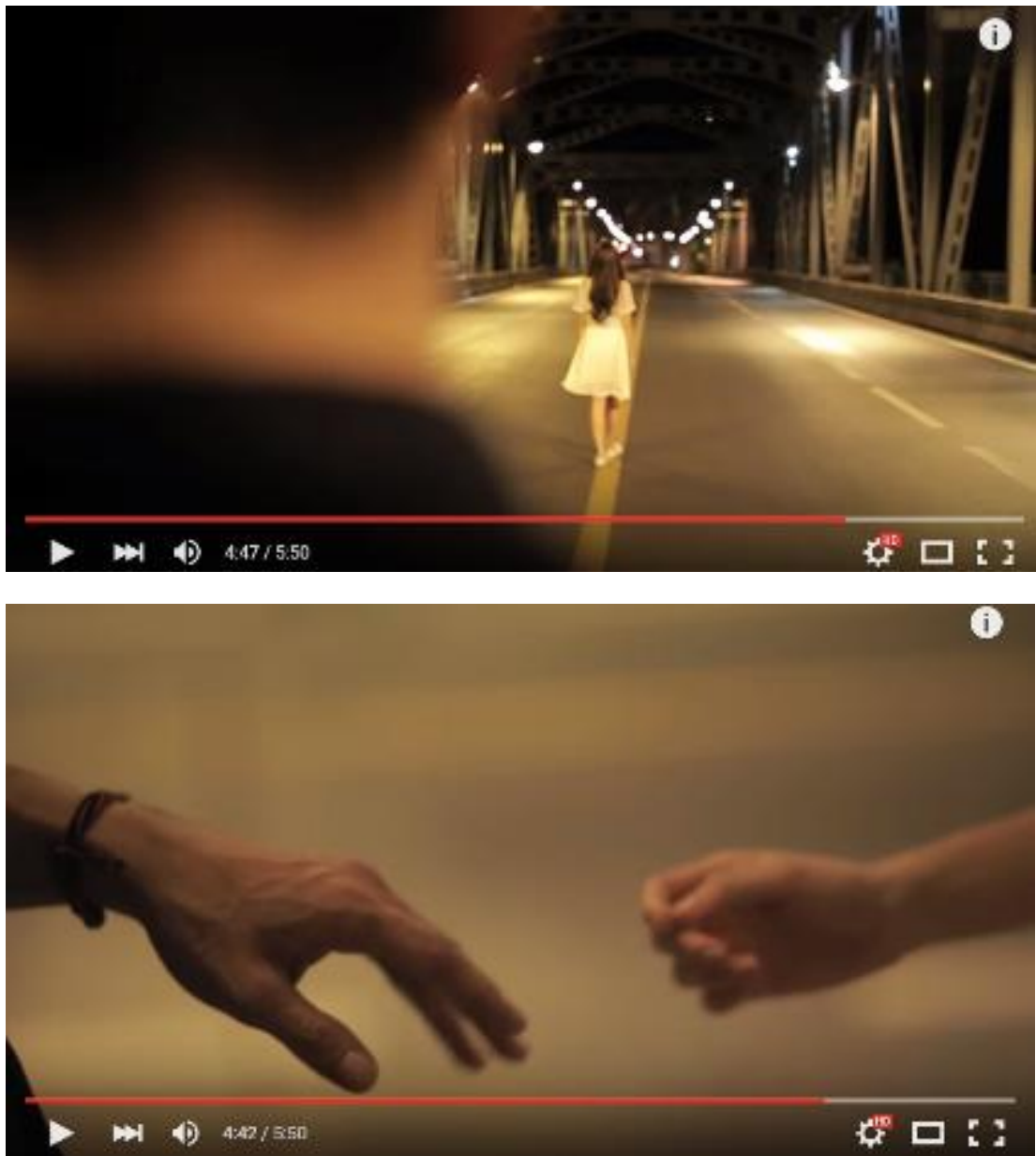


Figure 4.7 Turning Back and Walking Away, Releasing the Hands

Table 4.10 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thing Wai Klang Thang” 2

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
Turning back and walking away, releasing the hands.	Rejecting love, breaking up, stop the relationship.
Categories of Signs	Gestures
Signs are related to Object/External Reality and categorized as Icon Signifier.	
Myth	
<p>The image of a lover who passed on the bridge over the river with no single person or car is communication that points to the myth of brokenhearted persons. They often cannot see other things in their surroundings although, in reality, they may be in busy places full of people. This expresses loneliness, emptiness in their hearts.</p> <p>When a couple of the first fall in love, they may see that they are going along well; holding hands means that they would continue to deepen their relationship. Then one day, on the way someone releases the hands, this illusion represents a broken relationship. Images often present this symbolically in separating, leaving out, letting go, and breaking up.</p> <p>Females are neither always controllable, nor are they always weaker. Women can live according to their beliefs, and men accept their expressions. It is to erase the original frame of the relationships; of power between the sexes in Thailand. As a matter of fact, this is about equality for every human being, and weakness exists regardless of our differences.</p>	



Figure 4.8 Wearing Costumes with Opposite Colors (Black and White)

Table 4.11 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thing Wai Klang Thang” 3

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
Wearing costumes with opposite colors (black and white.)	Differences between male and female. The relationship between the two is impossible, like black and white.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “The Differences is causing an Unrequited Love” and categorized as Symbol Signifier.	
Myth	
<p>The myth of light color: it is often chosen for communication something good, going in a positive direction; which contrasts with the dark colors that are often used as symbols in communicating depression, sadness, or contraction. White, in a good sense, can be interpreted as purity, cleanliness, while black relates to sadness. Suffering, depression, despair or death. In this music video, however, the colors are used to indicate the difference between male and female.</p>	

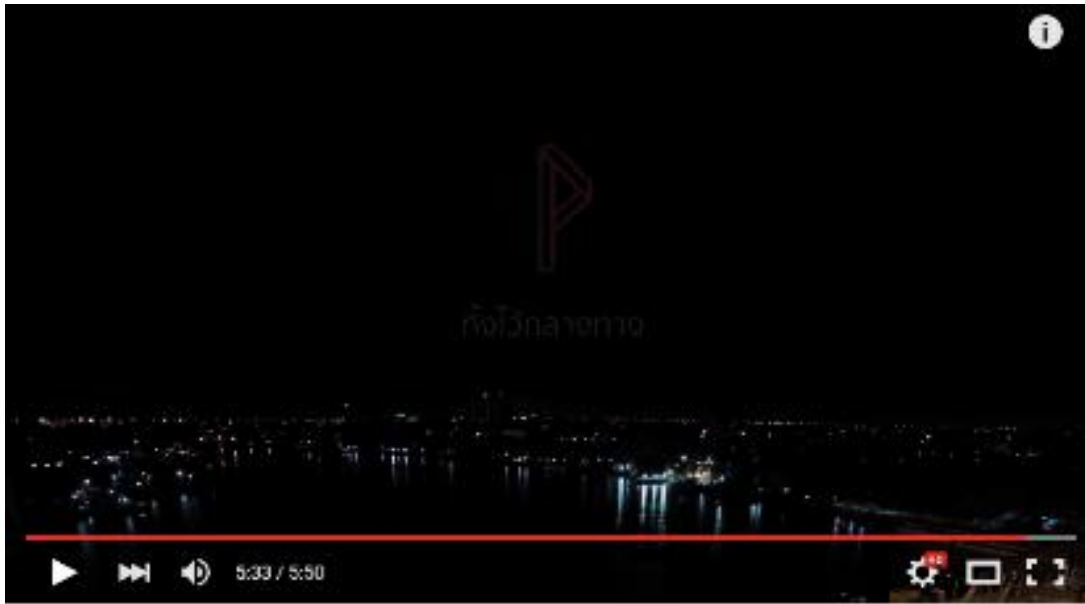


Figure 4.9 Nighttime

Table 4.12 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thing Wai Klang Thang” 4

Signifier/Denotation for “Thing Wai Klang Thang”	Signified/Connotation
Nighttime.	Sadness, loneliness, depression, sinking, contraction
Categories of Signs	Gestures
Signs with Common Signification among the Sign Users for sadness, loneliness, depression, sinking, contraction and categorized as Symbol Signifier.	
Myth	
<p>In the past, poets often used the evening and night time for the wailing of and for lovers such as in Thai literature, Nirat Enau or The Journey of Enau. (Phatip Srisuth, 2009) This music video for the song “Leave in the Middle of the Way”, therefore, chooses night time, as well as black and gray tones, to communicate the longing for lovers. Night time, the time of silence, loneliness, and darkness become the best reflection of the feelings of the person and the situation in the song.</p>	



Figure 4.10 Lowering One's Head and Smile

Table 4.13 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thing Wai Klang Thang” 5

Signifier/Denotation For “Thing Wai Klang Thang”	Signified/Connotation
Lowering one's head and smile.	<ol style="list-style-type: none"> 1. Lowering one's head down indicates one's surrender, accepting while smiling indicates joy. 2. In this music video, images of a person's bowing down are frequent. Yet, only one scene combines it with a smile at the time that it sings, “Knowing that you have someone who leads to your destination”; communicates the man's joy and acceptance of the decisions of the woman. In the end, someone can take her to the destination of her dream, even if it is

Table 4.13 (Continued)

Signifier/Denotation	Signified/Connotation
For “Thing Wai Klang Thang”	not himself. He tells himself that it is sacrificial that he does the right thing to let her go, without a bad feeling.
Categories of Signs	Gestures
Signs are related to Object/External Reality and categorized as Index Signifier	
Myth	
<p>1. The myth of a broken relationship, it is regretful. Smiling to comfort oneself in pains, as well as to congratulate the loved one with a good feeling as she would be happier. This demonstrates that “True love” is to give and sacrifice for loved ones.</p> <p>2. Society expects that men behave like a gentleman who is ready to sacrifice. Therefore, the male character accepts the end of the relationship with a smile, which is an expression under the expectation of “Manhood” in Thai society.</p>	

4.1.3 The Music Video for “Please” by Chonakan Ratanaudom (Atom)

No. 3: The music video for “Please” by Chonakan Ratanaudom (Atom). It launched on January 29, 2015, on www.youtube.com; 261 K (two hundred and sixty-one thousand) clicked “Like” on the video, whereas 10 K (ten thousand people) clicked, “Dislike” it. There was a total of 7,001 comments (Recorded on December 3, 2017, at 4.54 p.m.)

Lyrics/Melody: Atom Chanakan Ratanaudom, Music Arrangement: Kan Rujinrong and Gawin Inthawong

The song, “Please”, refuses the myth that “Love” is about giving, and has changed to “Love” is about begging/asking. The title of the song implies “asking/begging any listeners to be open and get to know the singer, and maybe listen to his first song at the time. The special parts of the music video focused on photographing from the back of various personalities in different locations. They represent people who all encounter situation just as in the lyrics. They share the same

feeling of longing, begging someone for love, though the other person may not hear or feel anything.

Table 4.14 Signifier/Denotation, Signified/Connotation and Myth for the Lyrics “Please”

Signifier/Denotation for the Lyrics “Please”	Signified/Connotation
<p>รู้ฉันรู้ยัง ใจก็คงไม่ต่าง รู้ฉันรู้ยัง ใจเธอก็เลือกเขา เพราะว่าเขาดีกว่า เพราะเขาสำคัญกว่า รู้ถึงฉันขอร้องยังไป เธอกคงต้องลืมเรื่องของเรา</p> <p>รู้เธอมีเหตุผลอะไรสักอย่าง ที่ทำให้เธอไม่คิดจะอยู่กับ ฉัน อาจเป็นเพราะเธอแค่เหงาใจ ในวันที่เราพบกัน เธอแค่มิ ความสุข แต่เธอไม่ได้รักกัน แต่ฉัน รัก รักเธอไปแล้วทั้งใจ</p> <p>รู้ ฉันรู้ว่าเธอต้องไป แต่อยากจะทำอะไรสักอย่าง โปรด รักฉันรักฉันเถอะนะ จะไม่ทำให้เธอเสียใจ</p> <p>รู้ ฉันสู้เขาไม่ไหว เทียบกับใครที่เธอมี แต่เลือกฉัน เลือกฉันได้ ใหม ฉันจะดูแลเธอให้ดี โปรดถามใจเธอก็คือ เพราะทั้งใจฉันมัน ยังมีแค่เธอ</p> <p>รู้ว่าระหว่างเรานั้นมีบางอย่าง ฉันรู้ว่าใจหนึ่งเธอก็คือยังมี ฉัน รู้ทุกครั้งที่เธอมองตา ยังทำให้ใจของเธอสั่น ทุกอย่างที่ผ่านมา นั้นมันคือเรื่องจริง</p> <p>เพราะฉัน รัก รักเธอไปแล้วทั้งใจ รู้ ฉันรู้ว่าเธอต้องไป ก็อยากจะทำอะไรสักอย่าง</p> <p>โปรด รักฉันรักฉันเถอะนะ จะไม่ทำให้เธอเสียใจ</p> <p>รู้ ฉันสู้เขาไม่ไหว เทียบกับใครที่เธอมี แต่เลือกฉัน เลือกฉันได้</p>	<p>The lyrics are communication from someone who confesses his love, and begs for her love in return; the use of language in the lyrics intend to show words such as, “beg, beg you one more time, please, could you?”</p> <p>However, love does not depend on begging, rather it depends on two people who are willing to be together. This song, on the contrary, views that asking for someone’s love is rejected. Comparing himself to another man and winning seems hopeless, therefore he changes fighting to beg instead. Begging for love is also an unhappy situation because nonetheless, it ends with rejection.</p>

Table 4.14 (Continued)

Signifier/Denotation for the Lyrics “Please”	Signified/Connotation
<p>ใหม่ ฉันจะดูแลเธอให้ดี โปรดถามใจเธอกีๆ เพราะทั้งใจฉันมัน ยังมีแค่เธอ ยังมีแค่เธอ</p> <p>Know I know it’ll make no difference. I know you’d choose him anyway Cause he’s better, more important I know no matter how I beg you, you’d still forget about us.</p> <p>I know you have some reasons to not go with me. Perhaps you were just lonely when we met. You only had fun, but not in love with me. But I have fallen for you With all my heart.</p> <p>I know that you’ll leave. But I only want to beg you one more time.</p> <p>Please love me. I’ll never hurt you I know I can’t beat him. I can’t compare to him. But could you choose me, please? I’ll take the best care of your heart. Please consider it again. Cause I have only you in my heart.</p> <p>I know there’s something between us. I know you somewhat love me. I know when our eyes meet, you feel it. Everything we had before was real. Cause I do love you. I know you’ll go but only want to ask you once more.</p>	

Table 4.14 (Continued)

Signifier/Denotation for the Lyrics “Please”	Signified/Connotation
<p>Please, love me because I’ll never hurt you. I know I can’t beat him, I can’t compare to him. But please, could you choose me because I’ll take the best care of you. Please consider it one more time.</p> <p>Because I do love you.</p>	<p style="text-align: center;">Myth</p> <p>1. The point of view of love: asking for love should be due to the fact that the man requests from the woman, rather than vice versa. This is because Thai society considers that women must reserve their attitudes even when in some situations, women may first have a crush on men.</p> <p>2. In the aspect of love and relationships, this song reveals to us the desire to occupy through the request, using love as a tool to ask for opportunities to be chosen and loved, which anyone desires from their loved ones. Though they are disappointed in love, they are not interested or paying much attention to that. The person who begs is looking for the response for love and relationship, by waiting for the lover to turn back. In other words, the requested person is often a superior card holder, and able to direct, and control the other party to do whatever they desire.</p> <p>3. Offering options in love decisions; the man saying that he loves her, wants to care for her and be honest with her. The myth is that love is a competition and not a monopoly.</p> <p>4. The myth of today’s society’s longer view love is giving, which is pure love that wishes others to be happy, similar to mercy. What we give to our loved ones, whether it is happiness, comfort, giving love without expectation, therefore, is only an ideal. In other words, everything has its benefits in return, even love affairs. This demonstrates the kind of love in the sense of greed, possession, ownership, that considers one’s best interests as a priority. It can be said that this type of love is, in Buddhist terms, passion, greed, and sensuality.</p>

The Music Video for “Please”



Figure 4.11 The View on the Back of a Woman sitting and Staring Endlessly

Table 4.15 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 1

Signifier/Denotation for “Please”	Signified/Connotation
The view on the back of a woman sitting and staring endlessly.	Not paying attention to one’s surroundings nor societies, only to oneself and what they’re infatuated with or daydreaming about.
Categories of Signs	Gestures
Signs are related to Object/External Reality and categorized as Index Signifier	
Myth	
1. Whether it is a homosexual or heterosexual couple, in the matter of love, anyone can be someone who begs or is rejected equally.	

Table 4.15 (Continued)

Myth
<p>2. Communication with images from the back of the person communicates that heartbroken people often turn their back on everything. They are cutting themselves off from everything in their surroundings, and not paying attention; their hearts focused on being overwhelmed by only thinking about their lovers.</p>
<p>3. Turning back is a physical expression so as to convey the meaning of leaving, cutting loose, and not the attention to someone. The sense of “acquaintance” is changing, and only “stranger” is left.</p>

**Figure 4.12** Pulling Someone to Hug

Table 4.16 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 2

Signifier/Denotation for “Please”	Signified/Connotation
Pulling someone to hug.	Persisting, holding someone back and trying to get what one wants.
Categories of Signs	Gestures
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>This scene starts to communicate by flashing images of the faces of various people along with their own lovers. This reflects that their lovers are the only subject on their minds, the symptoms of heartbroken people. The persisting gestures, holding someone back, trying to get what they want, are reflecting the myth that, “Love is Possession”.</p>	



Figure 4.13 Leaving Someone’s Embrace, Releasing Hands

Table 4.17 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 3

Signifier/Denotation for “Please”	Signified/Connotation
Leaving someone’s embrace, releasing hands.	Departure, rejection, leaving, cutting the relationship
Categories of Signs	Gestures
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
A broken relationship is often presented symbolically with images of departure, release, displacement, destruction, breakage, and scattering.	
The use of large high-rise buildings, with many rooms as a backdrop, is to indicate a mythological and symbolic meaning that the lovers are like big buildings. They have many rental rooms; the rooms are compared to many people to choose from.	

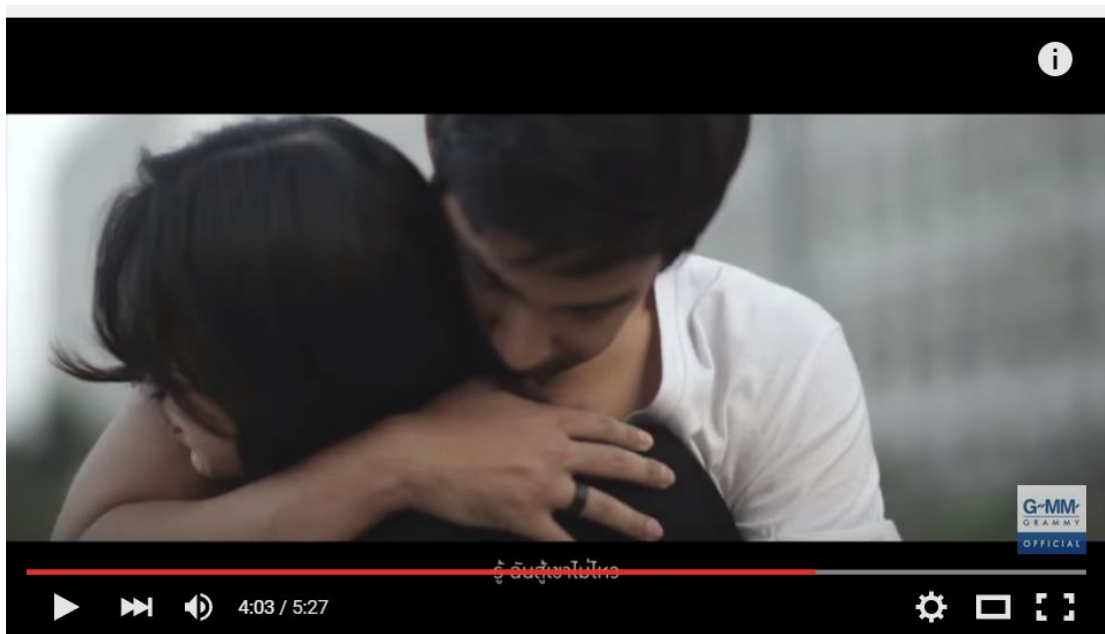


Figure 4.14 A Ring on the Right Ring Finger

Table 4.18 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 4

Signifier/Denotation for “Please”	Signified/Connotation
A ring on the right ring finger.	Love, attachment, bonding, obligating in the level of unmarried couples.
Categories of Signs	Objects
<p align="center">Signs with Common Signification among the Sign Users for “Bonding of love and relationship” are categorized as Symbol Signifier.</p>	
Myth	
<p>In modern societies, bonding or ownership no longer occurs only after marriage. Any unmarried couple can express it as well, equally whether they are the heterosexual, homosexual or transgender couple. This demonstrates the equality as human beings.</p>	



Figure 4.15 A Man Gently Touches the Woman on the Bed

Table 4.19 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 5

Signifier/Denotation for “Please”	Signified/Connotation
A man gently touches the woman on the bed.	The physical relationship, a couple who already have had a sexual relationship; a bed indicates a deep relationship. The scene is also in the morning time when the man is about to get ready for work.
Categories of Signs	Gestures
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>These images demonstrate only a fraction (“Metonymy” called in Semiology) of a physical relationship or sexual activity between lovers, under the myth and expectations of Thai society that has neither supported nor opened about it. As a result, they could not communicate the content so clearly when comparing to erotic metonymy on the Thai ancient murals and contemporary Western music videos. Content from this music video has rejected the myth that Thai women must reserve themselves. They need to meet the social expectations from doing house chores and dressing well to behaving with the proper manners, and even sex. Most importantly, they must keep their virginity until they get married.</p>	
<p>On the contrary, females nowadays can determine the needs of their sexual life according to their own satisfaction. Without being attached to the word “A good Thai lady”, nor attached to the social myth which has eliminated the definition of gender. With a changing society, women have the freedom to choose to live a life consistent with personal satisfaction. Women have their own tastes and ideas for living with men whom they rightfully choose, even though the right breaks the social rights taboo.</p>	

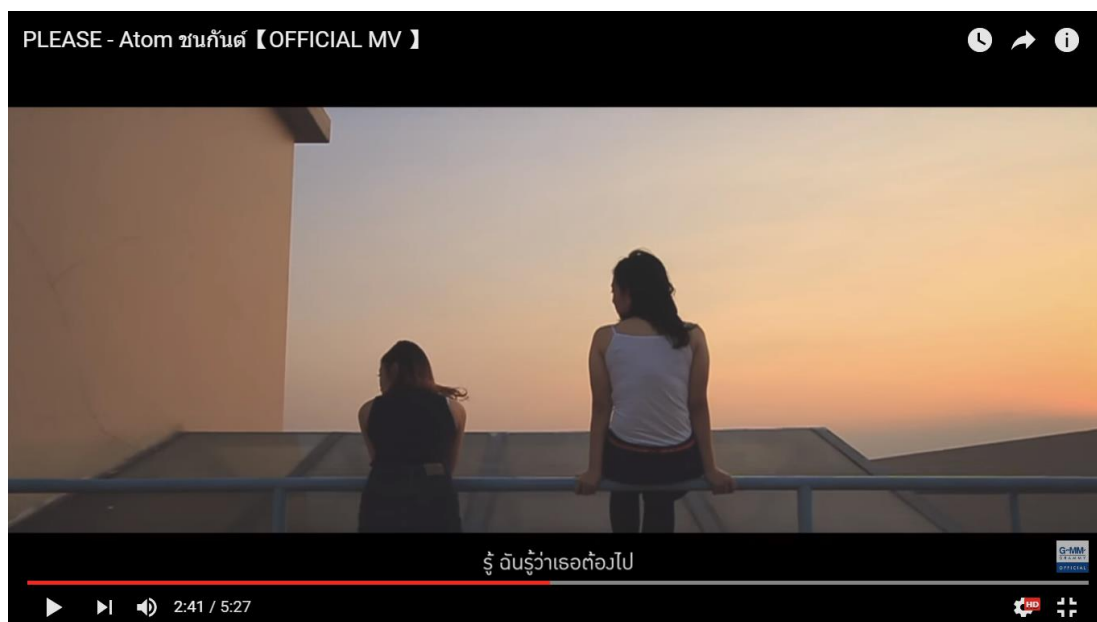


Figure 4.16 Both Women wear Clothes with Opposite Colors from Each Other

Table 4.20 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Please” 6

Signifier/Denotation for “Please”	Signified/Connotation
Both women wear clothes with opposite colors from each other.	Female Homosexual couples: Since all the couple in this music video are lovers, including the two women in this scene. Wearing clothes with opposite colors communicates that they are no longer compatible; the difference has ended the relationship.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Differences between lovers leads to unrequited love” are categorized as Symbol Signifier	

Table 4.20 (Continued)

Myth
<p>An original myth often points out that society tries to stigmatize and divide the homosexuals from men and women (heterosexuals) and reproduce the myth of, “Sexual deviations” and “unnatural sex” combined with attitudes that believe that the behavior of homosexuals and transgenders can lead to social problems and moral degradation. As a result, these groups, who are outside the box, do not have the same social equality and rights as the rest.</p> <p>In this music video, it is considered to be another voice that needs to be raised and points out the real issues that exist in Thai society by showing the image of a homosexual couple, among many heterosexual couples. This is in order to communicate that the group of homosexuals does exist in society. Moreover, they need space and understanding, as well as people in general. There is an expectation that people in society would negate prejudice and develop a better understanding.</p> <p>In addition, these couples in the music video also point out the diversity of gender and sexuality identities in Thai society that has created a different sexual subculture group, apart from women and men. The purpose is to raise awareness of the dignity of humanity for homosexual groups in society.</p>

The analysis summary of mythological signs of love and romance, at the Signifier/Denotation and Signified/ Connotation meaning levels, of three different music videos of the heterosexual groups is as follows:

Table 4.21 Signs are found in Heterosexual Music Videos categorized by Love/Disappointment in love, Libido/Erotic Scene, and Erotic Metonymy

Signs are found in Heterosexual Music Videos	
Signifier as Icon	Signified
1. The “various places”	Love/Disappointment in love.
Signifier as Index	Signified
The music videos for “Chuek Wiset”, “Thing Wai Klang Thang” and “Please”	
1. Releasing hands, turning back from each other, pulling someone to hug, leaving the embrace.	Love/Disappointment in love.
The music video for “Chuek Wiset”	
1. The messages on a mobile phone.	Love/Disappointment in love.
The music video for “Thing Wai Klang Thang”	
1. Bowing down and smiling.	Love/Disappointment in love.
The Music Video for “Please”	
1. Sitting by turning off back to the camera and staring endlessly to the front.	Love/Disappointment in love.
2. A man gently touches the woman on the bed.	Libido/Erotic Scene
Signifier as Symbol	Signified
The Music Videos for “Chuek Wiset” and “Please”	
1. A ring.	Love/Disappointment in love.
The Music Videos for “Thing Wai Klang Thang” and “Please”	
1. People wearing the opposite color.	Love/Disappointment in love.
The Music Video for “Chuek Wiset”	
1. Shoelaces, tying torn shoelaces.	Love/Disappointment in love.
The Music Video for “Thing Wai Klang Thang”	
1. Night time.	Love/Disappointment in love.

From Table 4.21 found that the three music videos all have lyrics and stories about unrequited love ending, and use the signs, “Releasing hands, turning back from

each other, pulling someone to hug, leaving the embrace.” All of the signs are physical gestures which altogether communicate “departing, denying, abandoning, cutting off relationships.”

The sign, “(People) wearing the opposite color” (black and white) and the sign of “Various locations” are found in two music videos: the song, “Leave in the middle of the way” and the song “Please”. The findings are men wearing black shirts and women wearing white shirts; in which the women are the one leaving the men in both songs. Therefore, “white” implies “women, and clarity”, while “black” for men implies “sorrow, suffering, pains, and emptiness”. However, this interpretation is possible only in Thai culture since in Japan and China, white would instead represent grief, death, used in funerals, etc. The “various places” means “empty minds, thoughts of the women” and shows places they had been together while the love signifier as a sweetness.

When signs are categorized by how they relate to physical objects, only one Icon was found, different locations. However, Index and Symbol appeared in every song. The Index found includes, walking away, releasing hands, pulling someone to hug, leaving the embrace, the messages in a mobile phone, bowing down and smiling, sitting by turning off back to the camera and staring endlessly to the front, and gently touching. The sign included rings, wearing opposite colored clothes, shoelaces, tying torn shoelaces and night time.

The bed, which is an Icon Sign, can be linked to Erotic Metonymy. The Sign of “libido /Erotic Scene” was found only when the man touches the woman’s body in the bed in the morning, as he is getting ready to go to work. The rest of the signs are all related to love/disappointment in love. The bed is the most obvious sign to indicate that two people live together. A typical guest would normally sit on a sofa, but not on the bed. Therefore, “bed” simply implies that the characters sleep together. The bed symbolizes the relationship, living together, and the nature of living together; a combination of love and sex. The bed is therefore considered the erotic metonymy as well.

An aspect of Myth: Men seem to suffer more from love than women in two out of the three music videos, although both of them, similarly, did not seem to save their relationships. This emphasizes a sort of Buddhist myth that, “Where there’s love,

there's suffering". The woman chooses her paths, and no longer under man's leadership, despite having a sexual relationship together. This reflects and rejects the myth that "women should always be loyal to the man she sleeps with."

4.2 The Music Videos for the Homosexual Group

Table 4.22 The Music Videos for the Male Homosexual Group

Music Videos	Number of Views (Times)	Reference
Rueng Jing Ying Kwa Niyai (Off Pongsak)	23,663,171	(October 1, 2017, at 6.12 p.m. Official MV, 2560)
Phieng Khang Lang (Off Pongsak Feat. Ben Chalathid)	20,790,292	(October 1, 2017, at 6.11 p.m. Official MV, 2560)
Nathee (Wan Thanakrit)	5,606,261	(October 1, 2017, at 6.13 p.m. Official MV, 2560)

4.2.1 The Music Video for, "Ruang Jing Ying Kwa Niyai" (True Story is more than a Novel) by Pongsak Rattanaphong (Off)

No.1: The music video for, "Ruang Jing Ying Kwa Niyai" (True story is more than a novel) by Pongsak Rattanaphong (Off). It launched on June 30, 2013, on www.YouTube.com; 115 K (Eleven hundred thousand and fifty thousand) viewers clicked "Like" the video, whereas 2 K (twenty thousand) clicked, "Dislike". The total number of comments was 9,530 (Recorded on December 3, 2017, at 4.57 p.m.)

Lyrics/melody: Muanphet Ammara

Table 4.23 Signifier/Denotation, Signified/Connotation, and Myth for the Lyric
“Rueng Jing Ying Kwa Niyai”

Signifier/Denotation for the Lyric “Rueng Jing Ying Kwa Niyai”	Signified/Connotation
<p>สุขก็เพราะรัก เศร้าก็เพราะรัก เจ็บก็ต้องจาก ได้อยู่ก็ฝืนใจ ห่างกันแสนไกล โกรธยังฝังใจ แต่ไม่รู้ทำไมตอนจบได้รักกัน เรื่องราวจบลงด้วยคืออยู่ใน นิยายเรื่องเก่า เรื่องจริงจบลงอย่างไรใครจะรู้ ก็ขึ้นชื่อว่าความรัก ความรักในชีวิตจริง ไม่มีอะไรแน่นอน ใจมันอ่อนแอแพ้ความรัก เพิ่งรู้ว่ารักในชีวิตจริงมันยิ่งกว่าในนิยาย ใครจะบอกได้ว่าเราควรหยุดพักหรือไปต่อ อย่าท้อถ้อเธอทำดี ที่สุดแล้ว คงมีสักวันที่ความรักนั้นจะเป็นของเธอ เรื่องราวจบลงด้วยคืออยู่ในนิยายเรื่องเก่า เรื่องจริงจบลง อย่างไรใครจะรู้ คงมีสักวันที่ความรักนั้นจะเป็นของเธอ ก็ขึ้นชื่อว่าความรัก ความรักที่แท้จริง ไม่มีอะไรแน่นอน ใจมันอ่อนแอแพ้ความรัก ความรักที่แท้จริงมันยิ่งกว่าในนิยายของเธอ</p> <p>Love brings happiness and it brings sadness when love hurts, we leave it or are reluctant to stay. Two may live far from each other. Anger may bury deeply. But no one knows why they have a happy ending. The story ends well in the old novel. How does the real story end? Who knows?</p>	<p>The fact that “Aof, Pongsak Rattanaphong” was chosen to sing this song demonstrates the symbolic representation of a homosexual group (Male homosexual or gay). Since the singer himself has publicly revealed his gay sexuality, which reflects the apparent presence of the homosexuals.</p> <p>The use of metaphors that are opposite, such as “old stories” means love between males and females. (Heterosexual group) that society accepts as the love story ends well. On the contrary, “Love in real life” implies love between men, which even though the society has become more open, but still not as equal as the former group. “Take a break” or “go on” implies the fight they have to whether be accepted more or not. The general view of Thai society towards the homosexuals that foreign scholars analyzed as, “Homosexuals can be tolerated, but not be accepted” (Jackson & Cook, 1998) (Jackson & Cook, 1998)</p>

Table 4.23 (Continued)

Signifier/Denotation for the Lyric	Signified/Connotation
“Rueng Jing Ying Kwa Niyai”	
<p>When it comes to a love story,</p> <p>Love in real life has nothing certain. My heart is weak and losing to love. I just learn that real life love is more than in novels. Who can tell whether we should take a break or go on? Don't be discouraged if you do your best. There may be a day that love will be yours.</p> <p>The story ends well in the old novel. How does the real story end? Who knows? There may be a day that love will be yours.</p> <p>When it comes to love, love in real life is absolutely uncertain. The heart is weak and losing to love. Love in real life is worse than in your novel.</p>	
Myth	
<p>The homosexuals have power-bargaining with society and the heterosexual norms by trying to seek acceptance. It also demolishes the beliefs of karma in Buddhism that the gay, transgender, and lesbians suffer from bad karma from a former life, therefore, they were born with the wrong gender. Knowledge in psychiatry and Buddhism led to the creation of discourse on “wrong” and “unnatural gender” that is widespread in family institutions and educational institutions. It is also the mainstream knowledge that has created the myths for gays, transgenders, and lesbian groups to the present time. (Naruphon Duangwiset, 2013)</p>	

Table 4.23 (Continued)

Myth
1. The ending of this song reinforces the homosexual love life is often unstable; and as a result, they must learn how to cope with disappointment and isolated life. In most cases, they are not successful in love and end up alone. Most of them are tricked by wooers who want more of their money, but not true love. Therefore, there is no true love in the homosexual story.
2. The myth that love always has both sides of the coin that is either happy or unhappy ending.

The Music Video for, “Ruang Jing Ying Kwa Niyai” (True Story is more than a Novel)



Figure 4.17 Eye Contact Between two Men

Table 4.24 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 1

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Eye contact between two men.	Attraction, mutual satisfaction, and staring are used consistently in this music video as to present a sexual implication of action between same-sex people as well.
Categories of Signs	Gestures
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
The myth, as a Thai slang puts it, “A ghost sees other ghosts”, implying to a gay or transgender person can always recognize other gay or transgender, without ever talking to or knowing them before. As in the music video, the scene when the couple first meets, after eye contact, they know that they share the same homosexual orientation.	



Figure 4.18 Two Men Holding Hands in Public

Table 4.25 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 2

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Two men holding hands in public.	Dating, and showing their identities as a homosexual to society openly
Categories of Signs	Gestures
Signs with Common Signification among the Sign Users for “Male Homosexuals” are categorized as Symbol Signifier	
Myth	
<p>The myth that homosexual couples often conceal, not showing any nonverbal or body language or affection] in public. They rather show affection only in private such as in their own home or bedroom. Therefore, the two men holding hands in public reflects that they want to negotiate for more acceptance for homosexuals, by revealing their identity to society. Since today’s society has been more open and so the homosexuals have the courage to reveal themselves more as well.</p>	



Figure 4.19 Closeness between two Men in Public

Table 4.26 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 3

Signifier/Denotation for “Rueng Jing Ying Kwa Niyai”	Signified/Connotation
The closeness between two men in public/ and the use of the large building in the background compared to two characters, who seem small, obvious contrast in size.	Two men who are related to each other as “lovers” and have a sexual relationship deeply showing themselves in public without caring what others in society think. They reveal themselves as a homosexual couple. The building and characters, which are very contrasting in size, shows the mythological sign that when we are in love, we do not pay attention to anyone or anything else, as “There are only two of us in the world.”

Table 4.26 (Continued)

Categories of Signs	Gestures /Objects
Signs are related to Object/External Reality and Categorized as Index Signifier	
Myth	
Personal space between characters shows a closer relationship than just normal friends. It shows intimacy, and the growing, happy beautiful relationships.	



Figure 4.20 The Couple has a Pet (Dog) Together

Table 4.27 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 4

Signifier/Denotation For “Rueng Jing Ying Kwa Niyai”	Signified/Connotation
The couple has a pet (dog) together.	A dog represents a “child” since a male homosexual couple cannot get pregnant and have any child. Moreover, a dog represents the gentleness of love at the time as well.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “a child” are categorized as Symbol Signifier	
Myth	
Adopting animals is popular among the homosexuals because it is like having a “child” that can complete their love life; similar to the heterosexual family who has a child as bonding for the couple.	



Figure 4.21 Helping one’s Lover Financially

Table 4.28 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 5

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Helping one’s lover financially.	It has two implications <ol style="list-style-type: none"> 1. To show the true love of the person who gives, helping when another person is in trouble. 2. To create an obligation for the lover to stay, as they do a favor. The love of male homosexuals often have a business, and money involved.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
As a couple, helping each other in various matters is a normal thing to do. However, for the homosexual groups, there is a term in Thai, “Taipei” or “Sai Pay” which mean “A type of transgender who likes to spend money to buy men with money.” It comes from the English word, “Pay” and it demonstrates that the love between same-sex couples is difficult to make last, and so it relies on money to keep their partners (Gay Dictionary, Better Know It, 2012)	

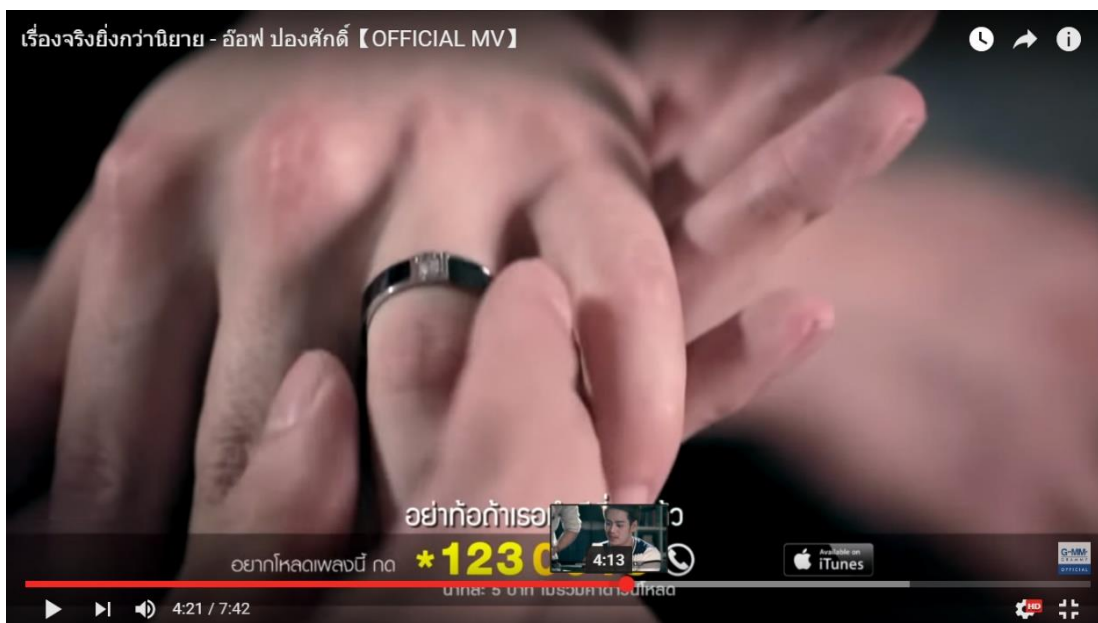


Figure 4.22 Wearing a Ring on the Ring Finger on the Left Hand

Table 4.29 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 6

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Wearing a ring on the ring finger on the left hand.	Love, commitment, obligation, ownership. This is an obvious sign for others to learn immediately that the person wearing the ring is engaged with someone. It is the use of an original sign and meaning from a heterosexual couple.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “A Relationship” are Categorized as Symbol Signifier	
Myth	
The myth, “Ring” is a sign of obligation, commitment, in a relationship, which, in modern society does not need to be in only the context of marriage. Lovers or unmarried couples can express it as well.	



Figure 4.23 A Male Homosexual Couple Holding Hands, but One Let’s Go Once Someone Else Sees It

Table 4.30 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 7

Signifier/Denotation For “Rueng Jing Ying Kwa Niyai”	Signified/Connotation
A male homosexual couple holding hands, but one let’s go once someone else sees it.	Fear of revealing that they are homosexuals, fear of others and society to know that they are a homosexual couple.
Categories of Signs	gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	

Table 4.30 (Continued)

Myth
<p>The myth of a broken relationship is often portrayed symbolically in, “Displacement, Release, Dropping, Letting go, Destroy, Breaking, and Scattering” images. Men should not hold hands in public since it displays to society that they are dating. It is also an expression that they still care about what others think of them</p>



Figure 4.24 Breaking Toothbrush of an Ex-Boyfriend Who Leaves Only His Belongings

Table 4.31 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 8

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Breaking toothbrush of an ex-boyfriend who leaves only his belongings.	Anger to the point of hated and have no desire to remember or see anything which reminds of the ex-boyfriend anymore.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Anger” are Categorized as Symbol Signifier	
Myth	
<p>1. Toothbrushes are personal items that cannot be shared with others. It is one of the few things that can represent a person. People in general normally have only 1-2 toothbrushes.</p> <p>2. The myth of a broken relationship is often portrayed symbolically in, “Displacement, Release, Dropping, Letting go, Destroy, Breaking, and Breaking up” images.</p>	

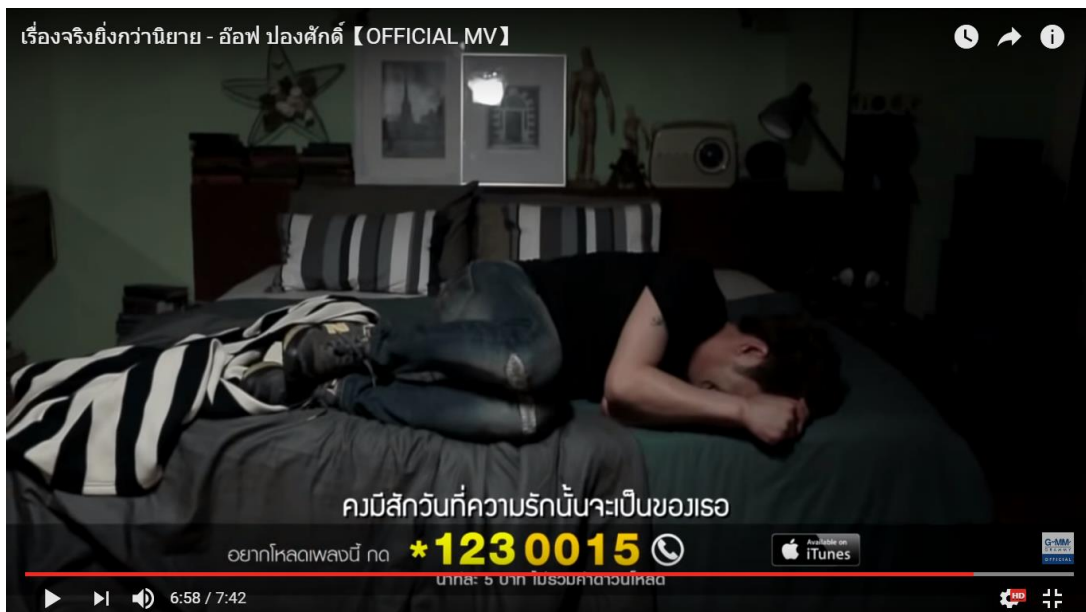


Figure 4.25 Crying in Bed Alone on the Bed the Couple Used to Sleep Together

Table 4.32 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Rueng Jing Ying Kwa Niyai” 9

Signifier/Denotation	Signified/Connotation
For “Rueng Jing Ying Kwa Niyai”	
Crying in bed alone on the bed the couple used to sleep together.	<p>The departure of lover leaves the other person to be sad alone - when people suffer, feel depressed, and heartbroken, they would normally not wish to see other people, and stay inside our house. Then the most obvious indication of the relationship would be a bed. What signifies a broken relationship, without saying that someone just got abandoned, is the man lay crying on his bed. It is the direction of the image that communicates this clearly and perfectly.</p> <p style="padding-left: 40px;">Wearing a black shirt or having gray bed sheets; dark colors communicate suffering and depression. Two pillows there, showing the presence of two people who used to be together, but now one is absent</p>
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Broken Relationship” are Categorized as Symbol Signifier	
Myth	
The myth that homosexual love life is only temporary, and unreliable. This music video has reinforced this belief even more deeply.	

4.2.2 The music video for “Phiang Khang Lang” (Only from Behind) by Pongsak Rattanapong (Aof) Feat, Chalalit Tantiwut (Ben)

No.2: The music video for “Phiang Khang Lang” (Only from Behind) by Pongsak Rattanapong (Aof) Feat. Chalalit Tantiwut (Ben), It launched on January 19, 2014, on www.YouTube.com; 78 K (seventy-eight thousand) clicked, “Like” this video whereas 2 K (twenty thousand) clicked, “Dislike” it. The total number of comments was 3,788. (Recorded on December 3, 2017, at 5.01 p.m.)

Lyrics/Melody/Arrangement: Saran Wongnoi

This music video is a story of two singers who recall their past. Both of their love stories have already ended, but they continue to follow their ex-boyfriends’ love stories. It ended since they realized that they have met someone else.

Table 4.33 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics “Phiang Khang Lang”

Signifier/Denotation for “Phiang Khang Lang”	Signified/Connotation
(อ้อฟ) กระวนกระวาย คิดถึงเท่าไรก็ไม่ถึงเขา จะเป็นจะ ตายทรมานสุดท่ายกเหงา ภาพเขานั้นทำเราเจ็บปวดแค่ ไหน ที่ต้องเก็บความรักนี้ไว้ในใจ	This lyric is one example that reflects the implication of male homosexual (or gays) couples.
(เบน) ชมตาเห็นอนกอดหอมทุกคืน ต้องฝันทุกครั้ง เธอ คงรักใครที่ไม่ใช่เรา อย่าเอาแต่ฝัน อย่าไปคิดให้เกินตัว อย่า ไปรักให้เปลืองใจ ยิ่งไงก็คงไม่มีทาง	The selection of Aof Pongsak Rattanaphong and Ben Chalalit to sing this song, both had revealed that their sexual orientation is male homosexual. It is already an implication. That they represent or advocate for telling the homosexual love stories to society.
(อ้อฟ) ฉันได้แต่อยู่ใกล้เขา มุมที่เขาจะมองไม่เห็นฉันแล้ว รำคาญ จะมีไหมสักวันหนึ่ง แววดาเขอนั้นจะเปลี่ยน สะท้อน ภาพคนไกลไกลอย่างฉัน	As it may be commonly known that sexual practice of male homosexuals is similar to a man and a woman, but the only difference is that it’s not only

Table 4.33 (Continued)

Signifier/Denotation for “Phiang Khang Lang”	Signified/Connotation
(อ้อฟ) ได้แต่มองเธอข้างหลัง ยืมให้เธอเพียงข้างหลัง คงต้องปิดตายความหวัง สิ่งหัวใจที่ไม่กล้า เธอที่ดูจะเพียบพร้อม คงไม่ยอมที่จะหันมา ให้เสียเวลาฟังคำนี้ ฉันรักเธอ	between the penis and vagina. Men and men intercourse will start with caressing, kissing, and using the mouth or tongue or hands with the other person’s genitals.
(เบน) ฉันได้แต่ อยู่ใกล้เขา มุมที่เขาจะมองไม่เห็นฉันแล้ว รำคาญ	The intercourse is between the legs or the anus (Suwanna Areebuk, 1979).
(เบน/อ้อฟ) จะมีไหมสักวันหนึ่ง แววดาเรอนั้นจะเปลี่ยน สะท้อนภาพคน ไกลไกลอย่างฉัน	Therefore, this song has used words signifying anal, “behind”, which
(อ้อฟ) ได้แต่มองเธอข้างหลัง ตรงที่เดิมอยู่ซ้ำซ้ำ ได้แต่ส่งใจ ไปรั้ง หวังให้เธอมองหันมา เป็นแค่เพียงคนคนหนึ่ง คนที่อยู่ข้างนอกสายตา แต่คนที่ธรรมดา ที่เธอมองข้ามไป(เบน) ได้แต่มองเธอข้างหลัง ยืมให้เธอเพียงข้างหลัง คงต้องปิดตายความหวัง สิ่งหัวใจที่ไม่กล้า เธอที่ดูจะเพียบพร้อม คงไม่ยอมที่จะหันมา ให้เสียเวลาฟังคำนี้ (อ้อฟ) ว่าฉันรักเธอ อยากอยู่ใกล้เธอ อยากจะฝันและเดินเข้าไปเพียงสักครั้ง	indicated the homosexual identity. A phrase, “smile to you from behind”, the word “smile” according to (Gay Dictionary, Better Know It, 2012) defines it, “Sexual Intercourse”. Therefore, “Smile to you from behind” implies “The Anal Sexual Intercourse”.

I’m anxious. I miss him but can’t reach him. It’s torturing – in the end, I’m still alone. His image hurts me, and I must keep the love inside.

Trying to close my eyes, holding my pillow every night. It isn’t easy. He perhaps loves someone else, but not me. Stop daydreaming. Stop expecting too much. Stop wasting your love because it’s impossible.

Table 4.33 (Continued)

Signifier/Denotation	Signified/Connotation
for “Phiang Khang Lang”	
<p>I can only be near him where he can't see me, nor can I bother him. Will there be any day that your eyes be different? That they will see someone from far away like me?</p> <p>I can only look at you from behind - at the same place again and again.</p> <p>Only sending you love, hoping you will turn around.</p> <p>I'm only someone who's out of your sight - an ordinary person who you overlook.</p> <p>Only looking at you from behind, smiling to you from here.</p> <p>I probably must give up all hopes, bury my weak heart.</p> <p>You who look so perfect may never turn around, and hear me say that I love you, close to you. I want to go against my will and say hi to you. Only once, I want to say hello out loud but how much can I do?</p> <p>My heart can only wait here.</p> <p>Only to look at you from behind, at the same place – again and again. Only sending you love, hoping you will turn</p>	

Table 4.33 (Continued)

Signifier/Denotation	Signified/Connotation
for “Phiang Khang Lang”	
<p>around.</p> <p>I’m only someone who’s out of your sight – an ordinary person who you overlook</p>	
Myth	
<p>1. The love of the male homosexuals is similar to the heterosexual, that someone who is secretly in love would hope that one day the other person will appreciate such love.</p> <p>2. However, the love of the homosexuals is more challenging; in confessing their love; concerning that, the other party may not like another same sex person.</p> <p>Same-Sex Eroticism is viewed as a suspicious or secret matter that is not discussed in public. Even today that the demolition of Gender Deviation discourse is successful at a certain level. However, society still perceives gay, transgender, and lesbian as the third gender; many parents concern about them as a result of the belief in natural sexuality; only men and women. Despite this, the homosexual group that has already been defined as having sexuality deviates from the mainstream society, they still are physically masculine. Society thus associated them to sexual roles, that men born with sexual drives and the need to release, as well verify men’s sexual expressions. The expressions in the sexual desire of the male homosexuals have been presented in more areas, raising awareness, and having more physical and social space (Panithi Brown, 2014, p. 63)</p>	

The Music Video for “Phiang Khang Lang” (Only from Behind)



Figure 4.26 Following the Loved One Secretly from a Distance

Table 4.34 Signifier/Denotation, Signified/Connotation, and myth for the Music Video “Phiang Khang Lang” 1

Signifier/Denotation	Signified/Connotation
for “Phiang Khang Lang”	
Following the loved one secretly from a distance.	Concern, curious to know what is going on in his life after the breakup.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>The myth of love: Negatively, love is about ownership. However, in reality, to follow an ex-boyfriend or lover may only be for our own needs, from the bonding we still have. It is as if, we only want them to turn around and come back to the relationship. Positively, this is a good intention and caring towards the other person.</p>	

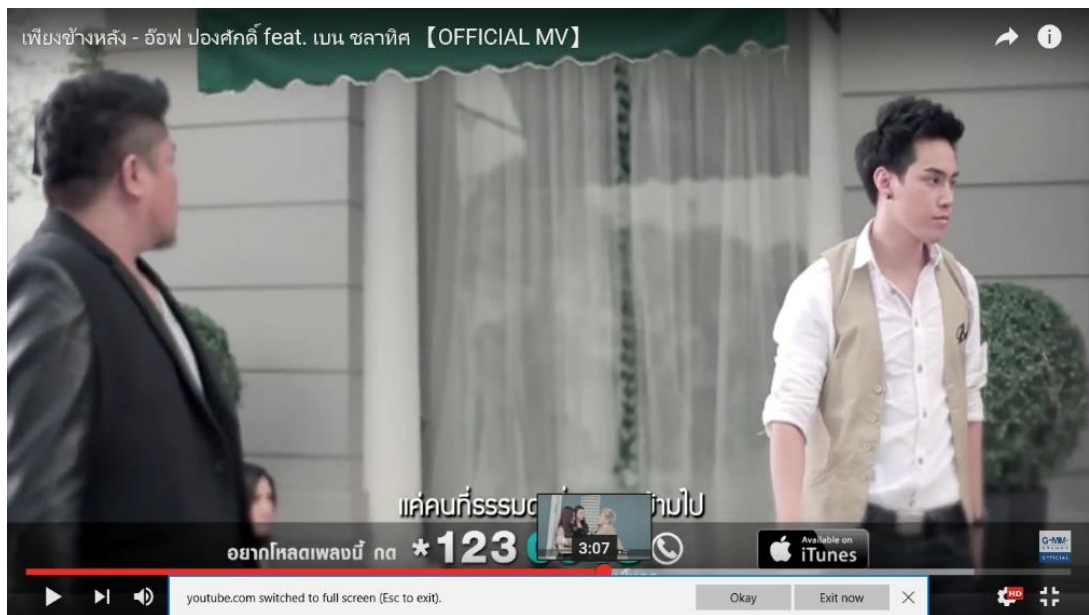
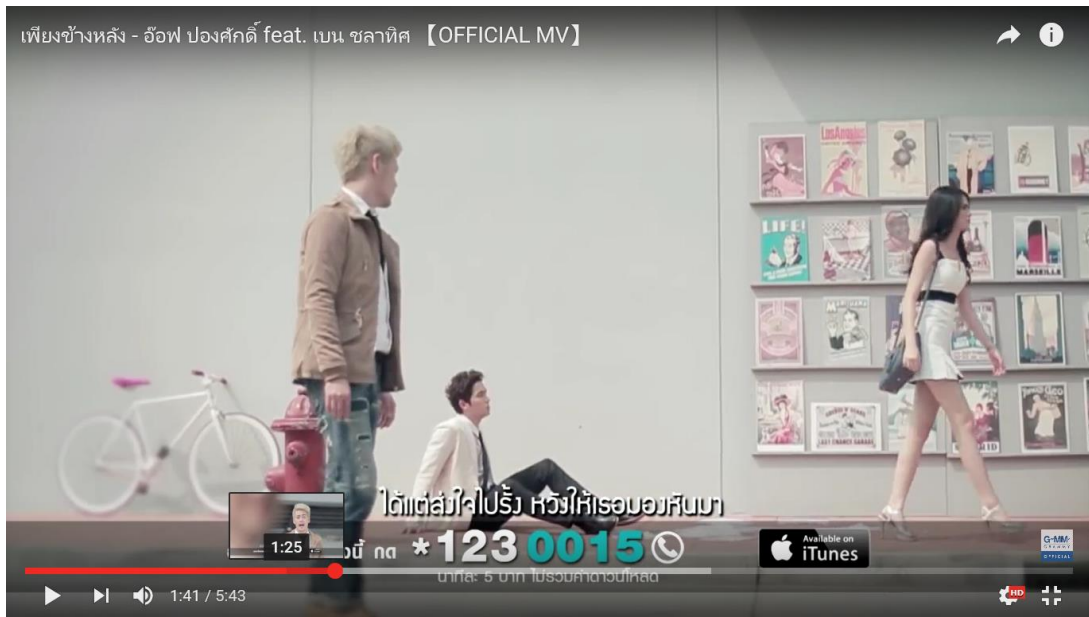


Figure 4.27 The Two Singers Encounter Similar Situations to their Former Experiences

Table 4.35 Signifier/Denotation, Signified/Connotation, and myth for the Music Video “Phiang Khang Lang” 2

Signifier/Denotation	Signified/Connotation
For “Phiang Khang Lang”	
The two singers encounter similar situations to their former experiences.	In love and relationship, breaking up with someone is a common situation for heterosexual couples, whether the man leaving the woman or vice versa, as well as the homosexual.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
<p>People often judge other people from witnessing only a fraction of events, despite what happened earlier that they do not know. Those events may be different from the image that we are seeing. Nonetheless, people tend to view the person who cut off the relationship first, as doing wrong, even though the truth may not always be so. The cause of abandonment may be a background story in which the image in the media is not presented. Therefore, it may not be wise to judge anyone unless you know them well enough.</p>	



Figure 4.28 The Man Grabbing the other Man’s Hand, but he Dislodged his Hands. Letting go of their Hands

Table 4.36 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phiang Khang Lang” 3

Signifier/Denotation For “Phiang Khang Lang”	Signified/Connotation
The man grabbing the other man’s hand, but he dislodged his hands. Letting go of their hands.	A broken relationship between two people.
Categories of Signs	Gestures
Signs are Related to Object/External Reality are Categorized as Index	
Signifier	
Myth	
The myth of a broken relationship is often portrayed symbolically in, “Displacement, Release, Dropping, Letting go, Destroy, Scattering, and Breaking up, Dislodging”. The last one is perhaps an expression that they are doing the right thing, according to the context, men should not hold hands.	

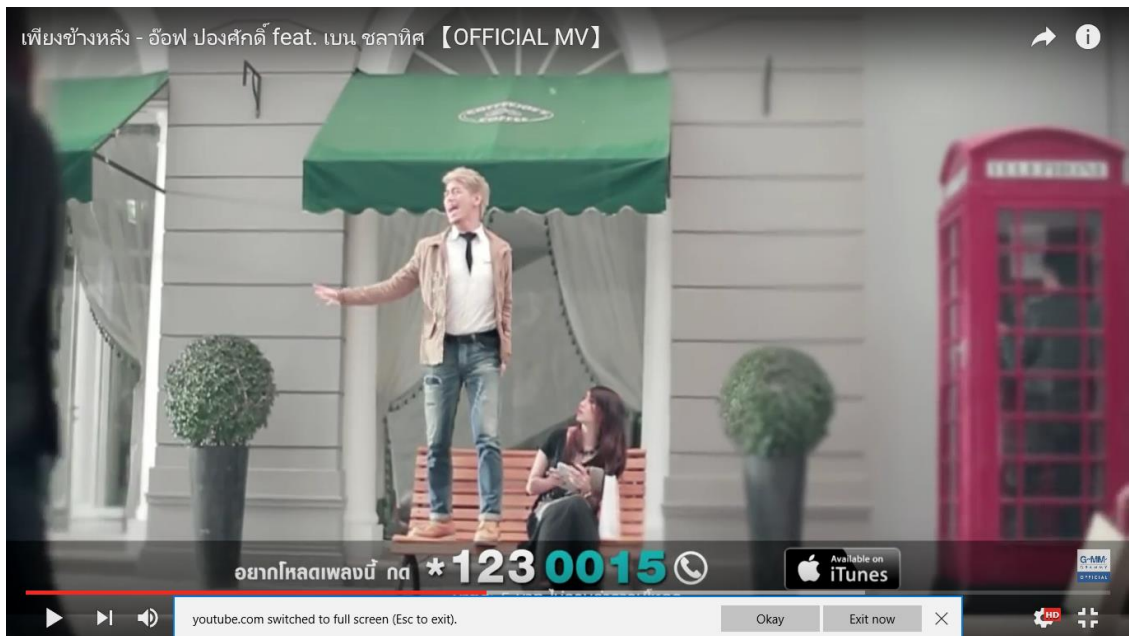


Figure 4.29 Standing up on a Bench or Table

Table 4.37 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phiang Khang Lang” 4

Signifier/Denotation For “Phiang Khang Lang”	Signified/Connotation
Standing up on a bench, table, and singing after following his loved one secretly, and seeing that he has a date with someone.	Nervous breakdown, so sad that the man does not care about what others think. It is a gesture to call for the ex-boyfriend’s attention.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
Trying to call attention from the other party, knowing that he would never care anymore; relationship with the right person is effortless. Both singers express their courage to show sexuality to society, not hiding about themselves. People who are homosexuals are known to be gay or fun-loving and rarely care about the eyes of society. Especially in the absence of consciousness.	



Figure 4.30 Men Holding Each Other Affectionately in Public

Table 4.38 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phiang Khang Lang” 5

Signifier/Denotation	Signified/Connotation
For “Phiang Khang Lang”	
Men holding each other affectionately in public.	Come out about being a male homosexual.
Categories of Signs	Gestures
Signs with Common Signification among the Sign Users for “Homosexual” are Categorized as Symbol Signifier	
Myth	
Small personal space can indicate close relationship as in Thai society, men would not be hugging or holding each other closely in public.	

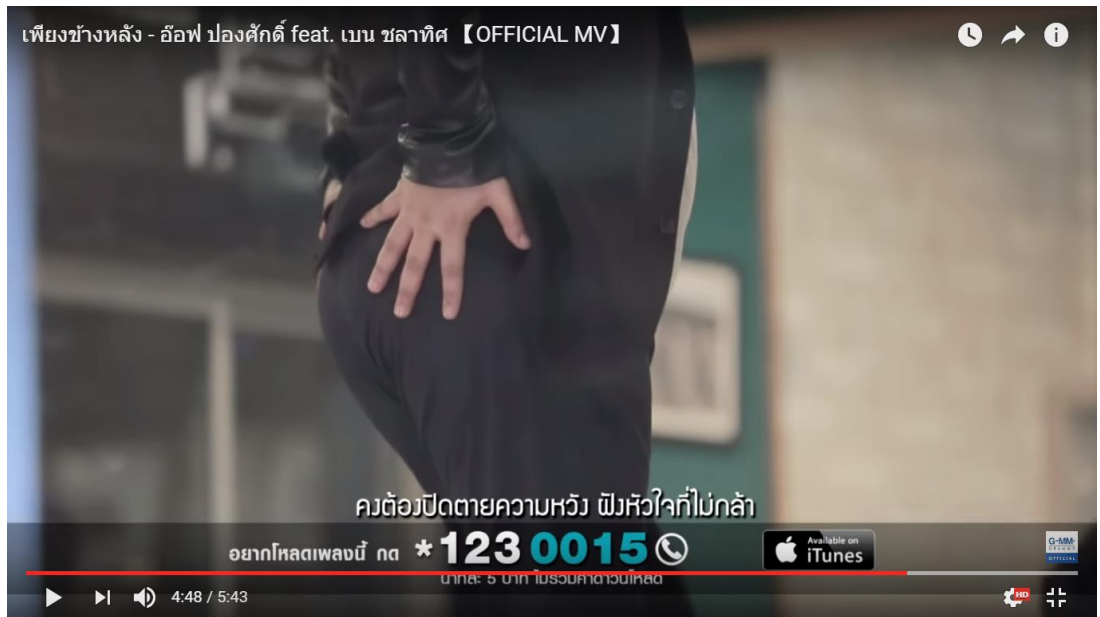


Figure 4.31 Touching His Own Buttock

Table 4.39 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phiang Khang Lang” 6

Signifier/Denotation	Signified/Connotation
For “Phiang Khang Lang”	
Touching his own buttock.	For the male homosexual, this signified the anal sexual intercourse.
Categories of Signs	Gestures
Signs with Common Signification among the Sign Users for “Sexual Intercourse of Male Homosexuals” are Categorized as Symbol Signifier	
Myth	
Anal sex can occur in any relationship, whether it is in homosexual or heterosexual couples, however, myth often creates images that anal love sex is only for the male homosexuals.	

4.2.3 The Music Video for, “Nathee”, by Thanakrit Panitwit (Wan)

No.3 The music video for, “Nathee”, by Thanakrit Panitwit (Wan). It launched on www.YouTube.com on December 20, 2011. There were 28 K (twenty-eight thousand) clicked “Like” the video, whereas 326 (three hundred and twenty-six) clicked, “Dislike”. The total comments were 3,374 comments (Recorded on December 3, 2018, at 5.01 p.m.)

Lyrics: Thanakrit Panitwit Melody/Arrangement: Chawin Chitsomboon

The story was based on a real story of friendship between two male friends. It became, “Talk of the Town” soon after its broadcast. Friendship, love, and bonding between two men, is a unique story and portrayed in a different angle.

Table 4.40 Signifier/Denotation, Signified/Connotation, and myth for the Lyrics
“Nathee”

Signifier/Denotation for “Nathee”	Signified/Connotation
<p>จบลงไปแล้วหยุดเธอกับฉัน แต่มันทนไม่ไหว เหลือแค่ฉันคนเดียวที่ยังหายใจ ทั้งกันไว้ เธอไม่มีวันย้อนมา กลิ่นที่เคยคุ้น กอดที่เคยหวาน ผ่านไปเร็วหนักหนา ทั้งกันไว้ลำพังกับรอยน้ำตา เธอรู้บ้างไหมว่าฉันมันลืมไม่ ไหว</p>	<p>There is a feeling of regret and sorrow that a person did not confess his love, as seen in phrases, “Only me is left breathing”, “Leaving me behind”, “you’ll never come back”, “Leaving me behind alone with tears”, “Please don’t leave me here all alone”, “In the time there’s no one left” indicates that one person has passed away. Therefore, when we like someone, we should tell them before it’s too late. We would never regret later as the lyrics put it, “I’d trade</p>
<p>ขอแลกทุกอย่างที่มี เพื่อวินาทีของเธอ ขอเจอคนที่รักเหลือเกินได้ไหม ฉันแทบจะกราบอ้อนวอน ร้องให้จนเหือดหายไป เสียวินาทีเท่านั้นที่ต้องการ จับมืออีกครั้งกอดเธอเอาไว้ บอกความในใจฉัน รักได้แค่เธอเพียงผู้เดียวชั่วกาล อย่าทิ้งฉันไว้ตรงนี้ลำพังได้ไหม</p>	<p>“I’d trade everything I have for a second of your time. May I see someone I so love?”</p>
<p>ขอแลกทุกอย่างที่มี เพื่อวินาทีของเธอ ขอเจอคนที่รักเหลือเกินได้ไหม ฉันแทบจะกราบอ้อนวอน ร้องให้จนเหือดหายไป เสียวินาทีเท่านั้นที่ต้องการ มันไม่จริงยังคงรอ พรุ่งนี้รอเธอคืนมา ในเวลาที่ไม่เหลือใคร</p>	<p>“I’m begging to cry until my tears run dry for only a minute to have you back with me”.</p>
<p>It is already ended. You ended with me but it’s unbearable. Only me is left breathing, leaving me behind, you’ll never come back. The familiar</p>	

Table 4.40 (Continued)

Signifier/Denotation for “Nathee”	Signified/Connotation
<p>scent of yours, hugs which used to be sweet, all swept away so fast. Leaving me behind alone with tears. Do you know I can’t forget it?</p> <p>I’d trade everything I have for a second of your time. May I see someone I so love? I’m begging you, crying my eyes out Only a second that I need, to hold your hands, holding you with me, and to tell you that. There’s only you that I love</p> <p>Please don’t leave here all alone. This isn’t true, and you’ll be back tomorrow.</p> <p>In the time there’s no one left. The world is spinning cold-heartedly. Bearing my loneliness on the way longing.</p> <p>I’m begging you, crying until my tears run dry. For only for a minute to have you back with me.</p>	
Myth	
<p>1. The love of the male homosexuals is similar to the heterosexual (male to a female), that someone who is secretly in love would hope that one day the other person will appreciate such love.</p> <p>2. However, the love of the homosexuals is more challenging; in confessing their love; concerning that, the other party may not have the same sexuality as them. 3. These lyrics have shown the “end”, which death is the reality for everyone, but they also have hidden the meaning of love. To love before it is too late, that is, love one another on the day we are still breathing.</p>	

The Music Video for, “Nathee”



Figure 4.32 Everyone in the Scene Wears Black as It is a Funeral

Table 4.41 Signifier/Denotation, Signified/Connotation and myth for the music video “Nathee” 1

Signifier/Denotation for “Nathee”	Signified/Connotation
Everyone in the scene wears black as it is a funeral.	Sign of black color is sorrow, emptiness, mourning, commemoration.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
<p>Thai society, indeed, believes in colors. Examples of the color myth that have influenced Thai people are as seen in the video is “black” represents sadness. It is the color for the funeral, and “white” represents purity and religion. There is meaning for other colors as well, and the meanings would depend on contexts.</p>	



Figure 4.33 A Good Conditioned Watch, It is Ticking, and Time is Accurate

Table 4.42 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Nathee” 2

Signifier/Denotation for “Nathee”	Signified/Connotation
A good conditioned watch, it is ticking, and time is accurate.	A watch is often a sign for continuity of time. When the watch still works normally, it means that the time is still going forward.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
Watches can change human lives from those who can negotiate with uncertain times to become a surrender of time under the needle or number of the watch. The use of the analog watch, in which the hands rotate in a circle, would be able to create a conceptual framework for those who understand the past, present, and future much better than digital ones.	



Figure 4.34 Old Photographs that He Took With the Man He Secretly Loves and Still Keeps Them

Table 4.43 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Nathee” 3

Signifier/Denotation for “Nathee”	Signified/Connotation
Old photographs that he took with the man he secretly loves and still keeps them.	Photographs are often used as symbols in remembrance of the past. The reminiscent of past events that had happened during a different time. Starting from primary school until university, these photographs are to highlight the friendship, the bond of two close friends, whether playing the same soccer team, reading for exams. Even when one has a problem, the other person always stands side by side. They have been bonding for a long time.

Table 4.43 (Continued)

Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Remembrance of the Past” are Categorized as Symbol Signifier	
Myth	
<p>People often recall their beautiful memories in which no longer here at present. Some photographs can communicate this longing better than motion picture because they leave the audience room to imagine what happens next.</p>	



Figure 4.35 The Broken Dial of the Watch and the Watch Stops Working

Table 4.44 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Nathee” 4

Signifier/Denotation for “Nathee”	Signified/Connotation
The broken dial of the watch and the watch stops working.	Time stops, time’s up, departure, death.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
Beside spoken words and opportunity, “time” is another thing no one can bring back and change it.	



Figure 4.36 Attempt to Restore the Watch to Work

Table 4.45 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Nathee” 5

Signifier/Denotation for “Nathee”	Signified/Connotation
<p>Attempt to restore the watch to work, the watch often stops but after a few gentle shakes or taps, it starts to work. But eventually, the watch really breaks and stops working.</p>	<p>Extending time, negotiating, requesting.</p>
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
<p>There is a phrase, “Anyone can buy a watch, but cannot buy time.” The words, “buy time” indicate the importance of time, which can also be considered a kind of investment, such as a rich person can travel from Bangkok to Chiang Mai by plane. This takes only about an hour. Whereas a poor person would travel by cheaper transportation such as by train or bus which takes more than 10. However, when it comes to what Buddhism puts it, “Birth, Aging, Sickness, and Death”, especially the last one, Buddhism believes that no one is able to buy time, and bring any dead person back.</p>	

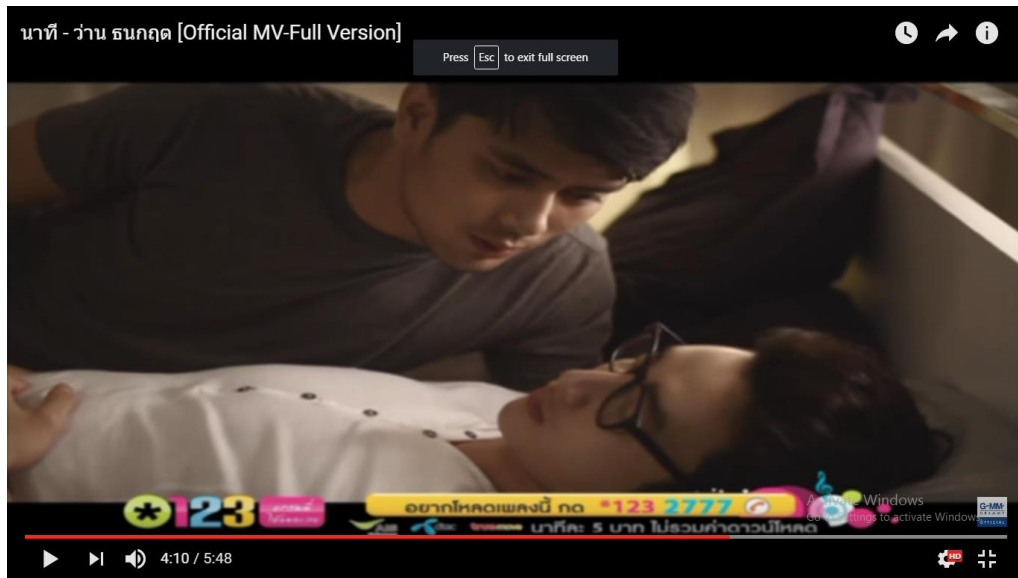


Figure 4.37 The Male Homosexual is Tempted to Kiss His Best Friend While He is Asleep

Table 4.46 Signifier/Denotation, Signified/Connotation and myth for the Music Video “Nathee” 6

Signifier/Denotation for “Nathee”	Signified/Connotation
<p>The male homosexual is tempted to kiss his best friend while he is asleep. He changes his mind at the end and only takes his friends’ glasses off.</p>	<p>Kissing or any physical touch is what a couple would do. Therefore, the main character’s desire to do so implies that he thinks of the other guy more than just a friend.</p>
Categories of Signs	Gestures
<p>Signs are Related to Object/External Reality and Categorized as Index Signifier</p>	
Myth	
<p>The society has framed and formed a myth that homosexual love is a prohibited love. Even in private space, both of the characters would remain their relationship only as friends. When a friend is asleep, the main character still not daring to show his true feelings by any physical affection (kissing, smelling) because of this myth. Both of them are also fighting with the myth that the love between men is not only about sex, but also the importance of long friendship.</p>	

The symbolical myth of Love/Disappointment in love, Libido/Erotic Scene, and Erotic Metonymy at the sign (Signifier/Denotation) level and Signification (Signified/Connotation) level derived from the analysis of 3 music videos of the homosexual group (male to male), can be summarized as follows:

Table 4.47 Signs Found in Music Videos of the Male Homosexual Group

Signs Found in Music Videos of the Male Homosexual Group	
Signifier as Index	Signified
The Songs, “Rueng Jing Ying Gwa Niyai” and “Phiang Khang Lang”	
1. Eye contact, touching hands, and holding between two men in public	Love/Disappointment in love
2. Holding hands between a homosexual couple but let go as soon as they are seen/ attempt to grab the other man’s hand, but he dislodged his hands, Release hands from each other.	Love/Disappointment in love
The Song, “Phiang Khang Lang”	
1. Walk and follow someone they love secretly.	Libido/Erotic Scene
2. The two singers share the same experience of a couple breaking up, one party leaving, similar to their ex-boyfriends who left them before.	Love/Disappointment in love
3. Getting up and singing on the bench/table	Love/ Disappointment in love
The Song, “Nathee”	
1.The watch in good condition and works normally.	Love/Disappointment in love
2. The dial of the watch is broken, and the watch stops working.	Love/ Disappointment in love
3. Gently shake/tap on the watch to make it work again	Love/Disappointment in love
4. The main character tempted to kiss his friend but finally changes his mind.	Love/Disappointment in love

Table 4.47 (Continued)

Signs Found in Music Videos of the Male Homosexual Group	
Signifier as Index	Signified
The Song, “Phiang Khang Lang”	
1. Wearing a ring on the right hand’s ring finger	Love/Disappointment in love
2. Breaking the ex-boyfriend’s toothbrush/ leaving only his belonging but not himself.	Love/Disappointment in love
3. Lying down crying on the bed that used to share together.	Love/Disappointment in love
4. Touching one’s own buttock.	Libido/Erotic Scene
The Song, “Rueng Jing Ying Gwa Niyai”	
1. Helping one’s lover financially.	Love/ Disappointment in love
The Song, “Nathee”	
1. Their photos of two which the loved one has kept.	Love/Disappointment in love
2. People at the funeral all wearing black	Love/Disappointment in love

From table 4.47 found that the signification Aspect: It was found that all the three songs in the male homosexual group, their music videos have both lyrics and stories about unrequited love, as the heterosexual group. 1 out of 3 the songs are about an unrequited love since one of the two parties is not a homosexual. While the other two songs, one party leaves, and starts dating someone else, and have used signs, “eye contact, holding hands, and each other between homosexual couples in public” to signify “ dating, and showing one’s sexual identity as a male homosexual”.

As well as, “holding hands between homosexual couples, but letting go as soon as someone sees/ grabbing, touching hands and being dislodged, letting go of each other’s hands” to signify “fear of revealing oneself and being recognized as a homosexual in the society/ a broken relationship of two people”. These signs are all a gesture type of signs, which considered to be a new type and used specifically among the male homosexual group.

The sign “holding the buttocks” in the song, “Phieng Khang Lang” implies “being a homosexual man, and anal sex” which is another sign used specifically among male homosexuals.

The sign “Helping the other party financially” in the song, “Rueng Jing Ying Gwa Niyai”, implies “love between male homosexuals very often relates to business, money matters”. This myth is demonstrated in a specific terminology for male homosexuals, “Saipay (Sugar daddy or momma)”, which is now being used in all groups.

The sign, “Breaking toothbrush”, a new type of sign which implies to “anger to the point of hatred of someone, and no desire to remember or see anything that belongs to the old lover anymore”, was not used in the heterosexual group songs.

The sign, “ring,” was also found in one music video of a song, “Rueng Jing Ying Gwa Niyai”, and the “ring” still represents an old concept of “love, bonding, and attachment”.

Music videos of a male homosexual group, signs that imply erotic metonymy level was not found. However, 3 signs that represent Libido/Erotic Scene were found. This includes, “Touching physical body in public, using the money to buy both love and libido, and holding the buttocks. In addition, the rest were signs associated with love/disappointment in all love.

When categorizing these signs in accordance with relation to the actual object, the Icon was not found at all. The Index and Symbol, on the contrary, appear in every song. The Index signs found are, “Eye contact, hugs of two men in public, hand holding of homosexual couples but when someone saw it, they immediately released hands / Trying to hold hands and being flicked, releasing hands, Following the loved one trying not to let him know. The two singers met the same situation that they had encountered; a couple breaking up which is similar to their lovers who walked away as well. Going up and standing singing on the chair and table, everyone in the scene wearing a black dress at the funeral, a watch that is still in good condition and time is still running. The dial of the watch is broken and stopped working, shaking the watch or smashing the hand to try to make the watch work like before, the character tries to kiss the cheeks of the close friend he loves but finally decided not to do.”

Symbol, including “Wearing a ring on the left ring finger, broken toothbrush of a lover who left only his belongings, lying alone on the bed that two people had slept together, holding one’s own buttocks, helping the lover financially, photos that were taken together in the past that secretly loved one has kept.”

An aspect of Myth: All 3 songs of Male Homosexual group, in which their stories appear more in media, have demonstrated the courage of the male homosexuals. Both persons in revealing their sexual identity, and sexuality more than before; and this has challenged the myth that “men must have a relationship with women only”.

Table 4.48 The Music Video for Female Homosexual

Music Videos	Number of Views (Times)	Reference
“Ying Rak Ying Ngao” Cheeranat Yusanon (Namcha).	12,984,971	(October 2, 2018, at 9.58 p.m. Official MV, 2560)
“Huajai Mai Yu Kap Tua” Mariam B5	8,598,922	(October 2, 2018 at 9.59 p.m. Official MV, 2560)
“Setsuan” Getsunova	5,606,261	(October 2, 2018 at 10.01 p.m. Official MV, 2560)

Analysis of music videos related to a female homosexual is as follows:

4.2.4 The Music Video for, “Ying Rak Ying Ngao” (The More Love, The Lonelier), by Cheeranat Yusanon (Namcha)

NO.1 The music video for, “Ying Rak Ying Ngao” (The more love, the lonelier), by Cheeranat Yusanon (Namcha). It launched on October 9, 2014, with 49K (forty-nine thousand) people who clicked “Like” the video, whereas 2 K (two thousand) people “Dislike” it. There was a total of 1,184 comments (Recorded on December 3, 2018, at 6.34 p.m.)

Lyrics: Fongbeer, Melody: Patiwet Uthaichaluem, Music Arrangement: Lowfat

“Ying Rak Ying Ngao,” tells a kind of love that is based on irrationality; overwhelmed with ambiguous feelings inside. The story of a couple who tries to find a way out. The more they try, the more they struggle, and so end up reviewing their relationship. This has led the two young women to develop a deep relationship with each other.

Table 4.49 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics “Ying Rak Ying Ngao”

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
ยั้งไกลเธอเท่าไร ทำไมมันยิ่งห่าง รู้สึกอ้างว้าง ดูเหมือนไม่มีใคร ไกลกันแต่เอื้อมมือ แต่คว้าเท่าไร ก็เหมือนยั้งไกล ไม่ถึงเธอสักที ระหว่างเธอกับฉัน คล้ายๆ มันมีอะไรกันอยู่ เธอเว้นที่ว่างไว้ให้ใคร ระหว่างเธอกับเขา วันนี้เธอยังทำใจไม่ไหว ก็ทิ้งกันก่อนไหม ยั้งรักก็ยิ่งเหงา ยิ่งคบกันยิ่งเหนื่อยใจ ปวดร้าว	The content of this song talks about when a boyfriend is in love with someone else besides his girlfriend. As seen in the lyrics, the words “ You ”, “ She/He/Her/Him ” and “ I/me ” are used throughout the song. It shows that there are three people in the relationship causing it to end.

Table 4.49 (Continued)

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
<p>มากแต่ไหน ทั้งเธอและฉันก็รู้ดี ห่างกันซักระลอกก่อน</p> <p>เพื่อเธอจะได้รู้ หัวใจตัวเองซักรักที่ หากเธอพร้อม ฉันยินดี จะ</p> <p>กลับไปรักเธอ</p> <p style="text-align: center;">หยุดพูดคำว่ารัก ถ้าความหมายของมัน</p> <p>ไม่ใช่เพียงแค่นั้น คนเดียวที่เธอให้</p> <p>ถ้าเธอยังมีเขา ยังหม่นวนเวียนอยู่ในหัวใจ</p> <p>หยุดรักฉันก่อนเลย ระหว่างเธอกับฉัน</p> <p>คล้ายๆ มันมีอะไรกันอยู่ เธอเว้นที่ว่างไว้ให้ใคร</p> <p>ระหว่างเธอกับเขา วันนี้เธอยังทำใจไม่ไหว</p> <p>ก็ทิ้งฉันก่อนไหม ยิ่งรักก็ยิ่งเหงา</p> <p style="text-align: center;">The closer I am to you, the farther it seems. It feels lonely and alone.</p> <p style="text-align: center;">It’s so close but the more I try, it seems impossible to reach you.</p> <p style="text-align: center;">Between you and me, there’s a space between. Who’s it for? Between you and him/her, if you still can’t stop today, would you leave me then?</p> <p style="text-align: center;">The more love, the lonelier it gets. The more we’re together, the more exhausting it is. How painful it is, you and I both know it. Let’s take time apart so you’ll know your heart. If you’re ready, I’ll be glad and go</p>	

Table 4.49 (Continued)

Signifier/Denotation	Signified/Connotation
for “Ying Rak Ying Ngao”	
back to love you .	
Stop saying you love me if you don't mean it to me only. If you have him/her wandering around in your heart.	
Myth	
Good feelings are the origin of deep relationships between individuals, which is not limited to the relationship between the same or opposite sex. In music videos, a female singer has love problems, and therefore consults a female psychiatrist. They talk until begin to understand each other and start an intimate lesbian relationship. Even though the singer has a male boyfriend before; conveying the real love story between women and men today.	

The Music Video for, “Ying Rak Ying Ngao” (The More Love, The Lonelier)

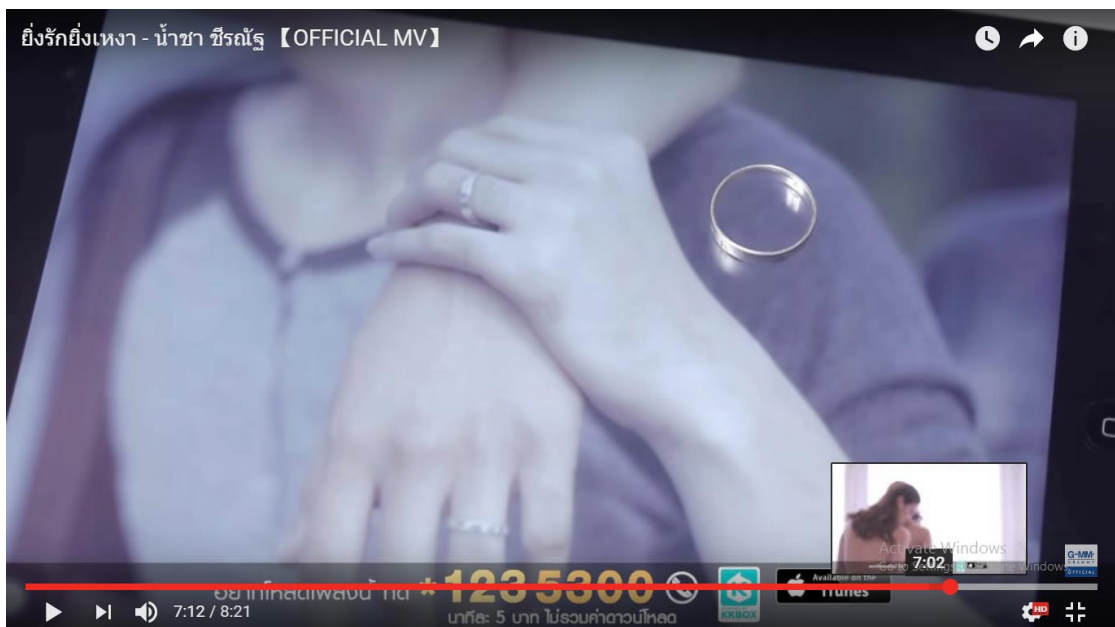


Figure 4.38 Wearing a Ring on the Left Ring Finger

Table 4.50 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 1

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
Wearing a ring on the left ring finger, and with letters representing the name of two people, who are both males, on that ring.	Binding the relationship of two people together even when between male and male.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Binding the Relationship” are Categorized as Symbol Signifier	
Myth	
Modern society allows male homosexual couples to show being reserved or having a commitment to one another, the same as any heterosexual couples.	

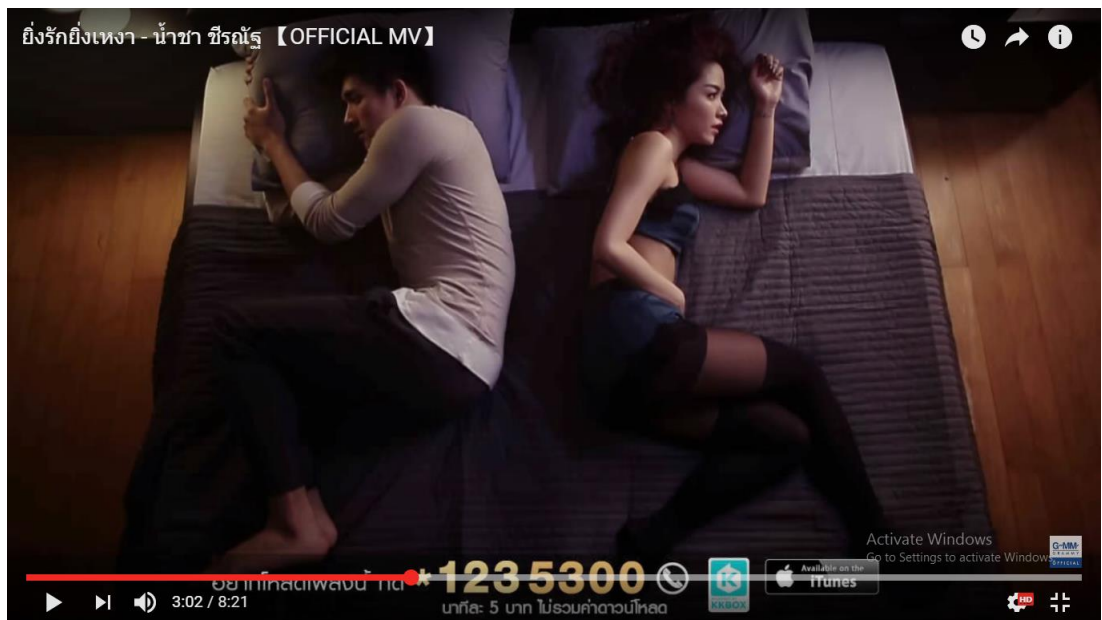


Figure 4.39 A Couple Lying on the Bed Turning Their Backs to Each Other

Table 4.51 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 2

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
A couple lying on the bed turning their backs to each other.	Alienation, having problems with each other, and being in the same situation Lying on the same bed is like living together as a couple.
Categories of Signs	Gestures
Signs with Common Signification among the Sign Users for “Alienation” are categorized as Symbol Signifier	
Myth	
<p>Music videos or dramas often give the meaning of lying down in the image as shown as alienation of distinction. However, in fact, this lying down position is called, “Liberty.” The sleep position that people turning their backs to each other, which means both people honor each other, and also know each other well. The relationship of the couple begins to have some distance and needs some privacy. Each person still feels connected but at the same time independent from each other enough to sleep apart. They are very familiar with each other and able to accept the sleeping pattern of their loved one. It can be seen that myth, which the music videos have created, has a conflicting signification afar from the sign of lovers in relationship behavior.</p>	

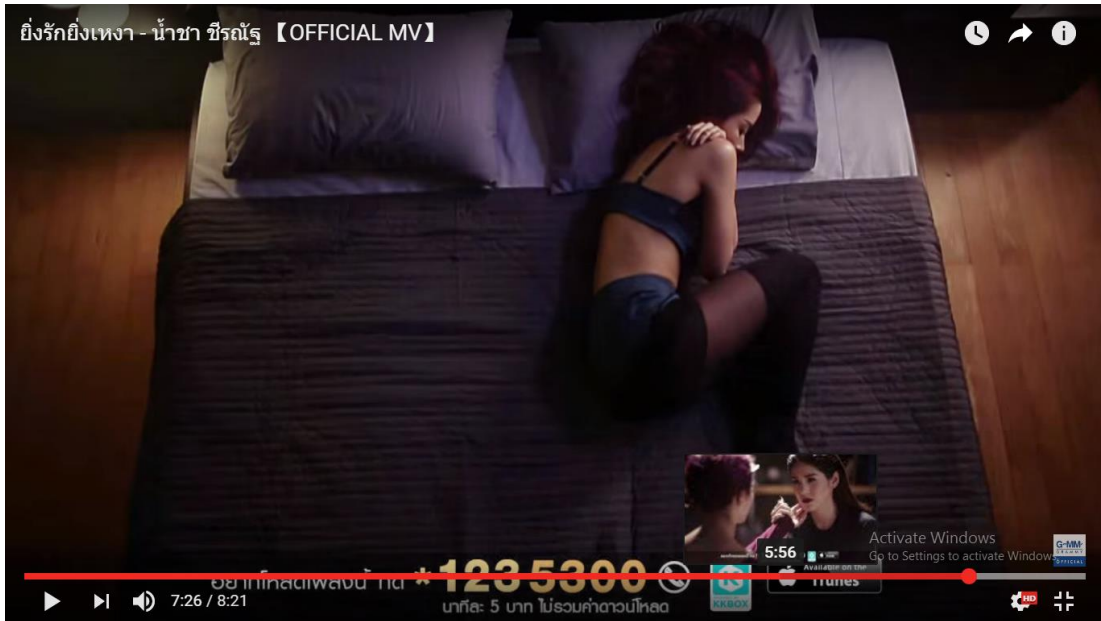


Figure 4.40 Sleeping Alone Crying on a Double Bed with Two Pillows; Turning Her Back to the Other Half of the Space

Table 4.52 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 3

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
Sleeping alone crying on a double bed with two pillows; turning her back to the other half of the space.	The broken relationship, breaking the bed, being abandoned alone; turning away from the bed implies, “Not wanting to acknowledge that the other party who had been lying next to her, is no longer there. The lack of concern from their lovers/partners.”
Categories of Signs	Gestures/Objects
Signs with Common Signification among the Sign Users for “The Broken Relationship” are Categorized as Symbol Signifier	

Table 4.52 (Continued)

Myth
<p>The Socially-Expected Myths</p> <ol style="list-style-type: none"> 1. Family life is keeping the promise to stay side by side forever until the end of two people's lives. 2. The possible negative myth is that marriage is like buying a lottery; one may either lose the money or win the 1st prize. In this music video, the woman lost all her money and ended up alone.

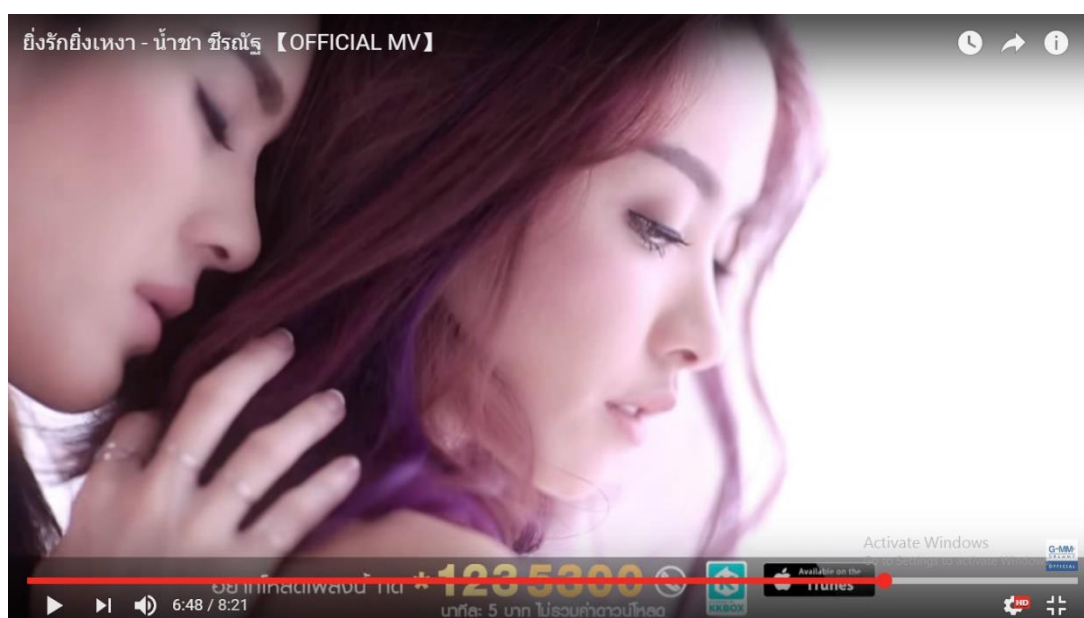
**Figure 4.41** Two Naked Women Touching and Holding Seen from Behind

Table 4.53 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 4

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
Two naked women touching and holding seen from behind.	Intimacy as lovers, not wearing any clothes may have implications for having lesbian sex; the portrayal of an erotic script from the Thai literature in a modern music video.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
In the past, a sexual relationship must be between lovers only, whereas this may only be a superficial relationship as a “One Night Stand” in modern days, or “Sexual Scorekeeping” kind of thing. Therefore, the myth of monopoly relationship or Thai ladies must preserve virginity until married, may not always be practical today.	

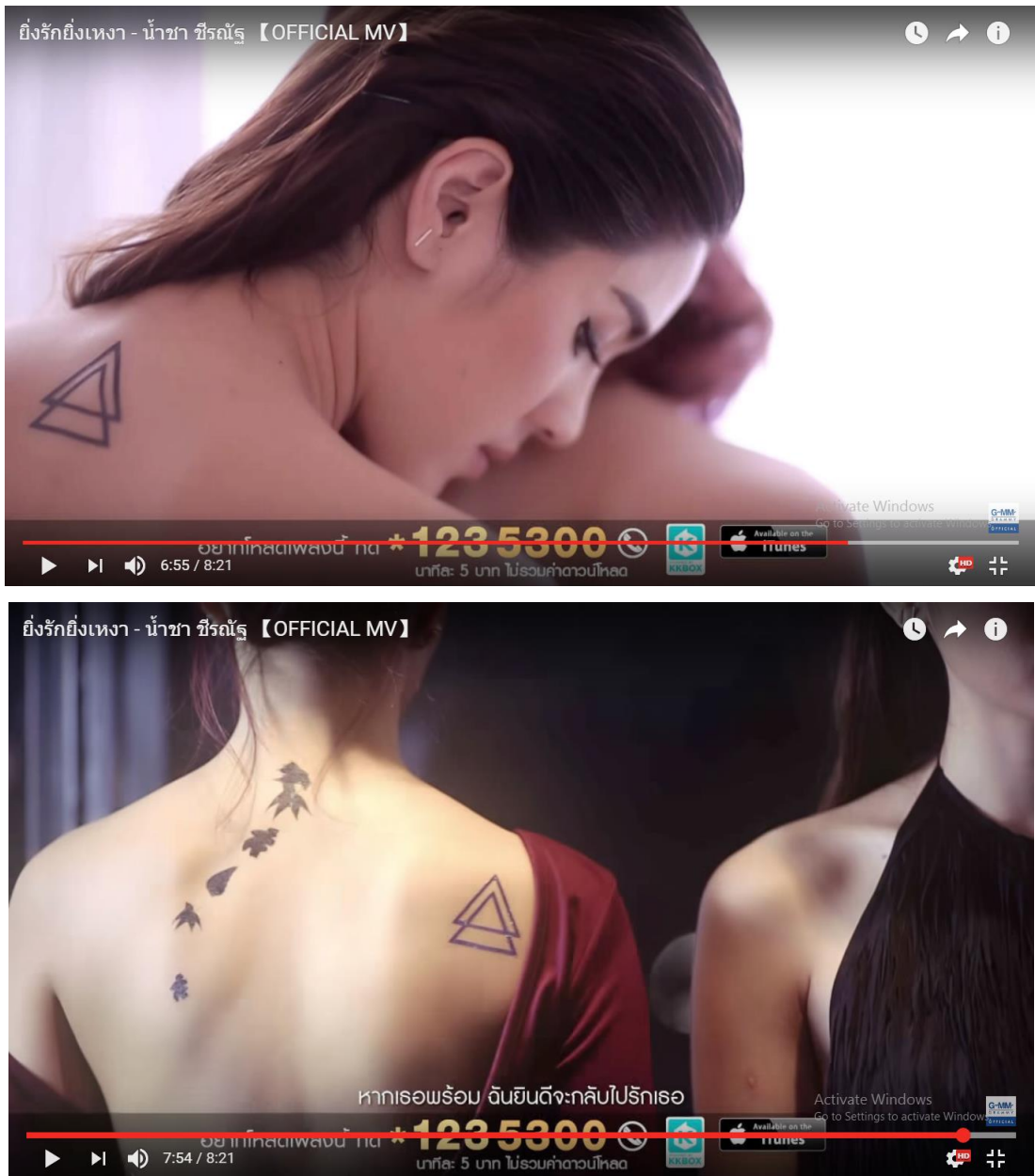


Figure 4.42 The Same Picture of Two Triangular Overlapping Tattoos Between Both Lesbians

Table 4.54 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 5

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
<p>The same picture of two triangular overlapping tattoos between both lesbians.</p>	<p>“A partial overlap, with the base of the upper, passing through the upper one-third point of the lower – FIRE” (d). (Divine Mandate, 2011)</p> <p>The meaning of these two triangles, in addition to being defined as a fire, its implication is actually a figure of two women overlapping, indicating a lesbian relationship.</p>
Categories of Signs	Objects
<p>Signs with Common Signification among the Sign Users for “Lesbian Relationship” are Categorized as Symbol Signifier</p>	
<p>Myth</p>	
<p>Relationships in the present day negotiate with the myth, there’s love only between, “male and female”; and that homosexual love such as between women is possible as well.</p>	

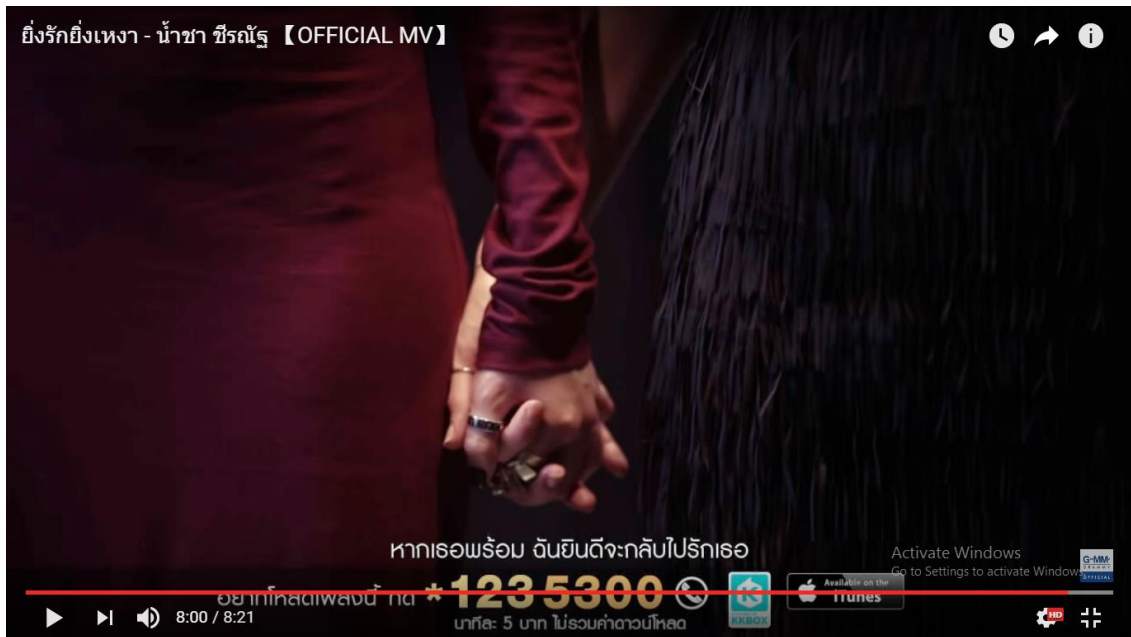


Figure 4.43 Two Women Hold Hands with Finger Interlocked

Table 4.55 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Ying Rak Ying Ngao” 6

Signifier/Denotation for “Ying Rak Ying Ngao”	Signified/Connotation
Two women hold hands with finger interlocked.	A deep level of romance or intimacy, more than just a friend.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
The myth of physical body language that two people who hold hands with fingers interlocked would already have a deep or sexual relationship. This may not always be true.	

4.2.5 The Music Video for, “Huajai Mai Yu Kap Tua” (My Heart is Absent), by Mariam B5

NO.2 The music video for, “Huajai Mai Yu Kap Tua” (My heart is absent), by Mariam B5. It launched on www.YouTube.com on December 26, 2013. There were 36 K (Thirty-Six Thousand) who clicked “Like”, whereas 1 K (one thousand) people clicked “Dislike”. There were 1,124 comments in total. (Recorded on December 3, 2018, at 6.34 pm.)

Lyrics: Fongbeer, Melody: Patiwet Uthaichalerm, Music Arrangement: Lowfat

It is the story of the love of two people that have turned into love between women. One is “J”, a woman who already has a family, but has a special feeling for “Dream”, another woman. “Dream” also has a boyfriend who she is about to get married. However, it turns out that the two girlfriends are falling in love, and it is becoming ultimate love. But finally, “Dream” decides to be in the heterosexual relationship like she had planned.

Table 4.56 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics “Huajai Mai Yu Kap Tua”

Signifier/Denotation for “Huajai Mai Yu Kap Tua”	Signified/Connotation
<p>รู้ว่าฉันไม่ควรคิดถึง รู้ว่าฉันไม่ควรลึกซึ้ง ก็รู้ แต่ดึงหัวใจไม่เคยอยู่ รู้ทุกอย่างว่าควรห้ามใจ แต่ทำไมยัง ไปเฝ้าดู อยากรู้ว่าชีวิตเธอเป็นอย่างไร มากกว่าเพื่อนสนิท แต่ คิดไปไกลกว่านี้ก็เป็นไม่ได้ มากกว่านั้นคือผิด ที่เรานั้นมี ใครอยู่แล้ว ทั้งสองคน หัวใจไม่เคยจะอยู่ กับคนที่ควรรักกัน หัวใจไม่เคยจะอยู่ กับคนนี่ที่เคียงข้างฉัน มันอยู่กับเธอนั้น ทั้งหมดใจก็ไม่รู้ทำอะไร กับรักที่มันไม่ควรเกิด ตัดใจลืมเธอซะเถิด ก็ทำไม่ได้</p>	<p>The lyrics talk about the love for someone else besides their partners; in which both people who fall in love are already in a relationship. As seen in, “More than this is wrong that we both already have someone” and” “with those who we should love”. It is as if they feel wrong but refuses to stop and continue to do the wrong thing.</p>

Table 4.56 (Continued)

Signifier/Denotation for “Huajai Mai Yu Kap Tua”	Signified/Connotation
<p>ทั้งที่เห็นกำแพงกันขวาง ยังไม่ฝืนไม่เคยคิดยัง ก็รัก ก็ทุ่มลงไปทั้งหัวใจ แม้ตอนจบจะมีน้ำตา ที่รอคอยคือความเสียใจ แต่ฉันก็พร้อมข้ามไปอยู่ดี</p>	<p>I know that I shouldn't miss you. I know that I shouldn't be profound. I know I should stop, but why still watching you. I want to know how your life is - so much more than close friends But I cannot think of you more than this. More than this is wrong. We both already have someone. The heart will never be with people whom I should love. The heart will never be with this person who is by my side. It is with you all my heart. I don't know what to do with the love that it should not happen. I try to forget you, I can't do it.</p> <p>Even that I see the barrier between. Still, I cannot force, never thought of holding back. It's love that I throw all of myself into it. Even if the ending, there'll be tears and regret waiting for me, but I'm still ready to jump into it anyway.</p>

Table 4.56 (Continued)

Myth
<p>The study of, “Toms and Dees: Transgender Identity and Female Same-Sex Relationship in Thailand”. Sinnott, Megan J. (2008, 2011) explains that lesbians in modern Thai society define themselves as Tom and Dee. Tom refers to women who act like men and express their love for women. Dee refers to women who show femininity but are interested in the same sex. This relationship is based on gender or the role of man-woman, Tom will show masculinity (top) and Dee will show femininity (bottom). This relationship is similar to a heterosexual lover between a man and a woman. But Sinnott explained that what makes Tom and Dee different is Tom will be the one who pampers Dee with sexual pleasure, which is different from Thai men who have sex with women and usually do not care whether she would be happy or reach the climax or not. This study makes understanding that Tom and Dee’s relationship has a different expression from the norm of love but still relies on gender-based thinking, of man and woman, as a reference to add new meaning to the same-sex relationships. (Sinnott, 2008, p. 143). The relationship between lesbians focuses more on emotions, feelings. As well, it is personal matters which is different from gays and transgender women relationship. However, female-love relationships do not thrive on a consumer culture like gay relationships. But many Thai women who have affection in the same sex focus more on love and understanding. Women who meet someone who understands them, even if she’s the same sex, they would be ready to be friends or develop relationships as lovers.</p> <p>However, because of social space for women are less than men, this usually makes the majority of women’s activities involved with family duties or studying. The experience of being in a family has resulted in a relationship with same-sex people built on love and friendship. But these things did not confirm that the relationship between lesbians would be cut off from the consumer culture.</p>

The Music Video for, “Huajai Mai Yu Kap Tua” (My Heart is Absent)



Figure 4.44 Intimacy, Kiss, Their Lips Touch Each Other

Table 4.57 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Huajai Mai Yu Kap Tua” 1

Signifier/Denotation for “Huajai Mai Yu Kap Tua”	Signified/Connotation
Intimacy, kiss, their lips touch each other.	Their relationships are beyond only friends, but a lesbian couple.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
The context of Thai society, women who are friends may be expressed by embracing, holding hands in public. But they will never kiss each other on the lips, which is an expression of deep affection as lovers.	



Figure 4.45 Wearing a Ring on the Left Ring Finger

Table 4.58 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Huajai Mai Yu Kap Tua” 2

Signifier/Denotation for “Huajai Mai Yu Kap Tua”	Signified/Connotation
Wearing a ring on the left ring finger.	Love, bonding, obligating, and preempt as a lover, but not as a married couple.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “The Commitment in a Relationship” are Categorized as Symbol Signifier Myth	
“Rings” are signs of obligation and commitment in a relationship. In modern society, anyone can use this sign to communicate the commitment as well, and not only in a context of marriage.	



Figure 4.46 Sleeping Alone Crying on a Double Bed with Two Pillows and Turning His Back to the Other Half of the Space

Table 4.59 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Huajai Mai Yu Kap Tua” 3

Signifier/Denotation	Signified/Connotation
for “Huajai Mai Yu Kap Tua”	
Sleeping alone crying on a double bed with two pillows and turning his back to the other half of the space.	The relationship is breaking, or broken, being abandoned alone. Turning his back to the other side means not wanting to acknowledge that the other person who had been lying next to him is no longer there.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Incompatibility” are Categorized as Symbol Signifier	
Myth	
The relationship in the form of lovers is not limited only in the bedroom, but it is also in every area of life. In family life, if the relationship is not strong, it is as if one is living alone with a partner.	

4.2.6 The Music Video for, “Setsuan” (Fraction) by Getsunova

No.3: The music video for, “Setsuan” (Fraction) by Getsunova and it launched on www.youtube.com on September 2009. There were 14K (Fourteen thousand) who clicked “Like” for this video, whereas 242 (Two hundred forty-two) clicked “Dislike”. There was a total of 74 comments (Recorded on December 3, 2018, at 6.34 pm.)

Lyrics/Melody/Music Arrangement: Panoth Khunprasert

Table 4.60 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics
“Setsuan”

Signifier/Denotation for “Setsuan”	Signified/Connotation
<p>เพียงได้มีเธอ ไม่สนใครคนอื่นแล้ว ขอแค่มีเธอ อยู่ในใจก็พอแล้ว ก็เพราะทุกความรู้สึกของ ฉันมีแค่เพียงเธอ ไม่ว่าจะยังไงฉันก็ยอม ถึงแม้ยังไม่ ต่อรอง ก็เพราะทำได้ทุกอย่าง จะต้องทนซักเท่าไร ไม่ว่าจะยังไง ฉันก็ยอม ถึงผลตอบแทนเป็นแค่ เศษส่วนแห่งความรัก ที่เธอแบ่งมาให้ฉัน ยังคงคิดจิตใจ ถึงรู้ว่าไม่เต็ม เศษส่วนแห่งความรัก ที่เธอ มอบมาให้ฉัน แม้เธอไม่คิดไกล ก็รักเธออยู่ดี เท่านั้น พอใจ อยู่กับรักที่ไม่เต็ม รู้ว่าฉันเอง ไม่สำคัญขนาดนั้น ฉันขอแค่เพียง เป็นหนึ่งในนั้นก็พอแล้ว ก็เพราะทุกความรู้สึกของฉันมี แค่เพียงเธอ ไม่ว่าจะยังไงฉันก็ยอม ถึงผลตอบแทนเป็นแค่ เศษส่วนแห่งความรัก ที่เธอแบ่งมาให้ฉัน ยังคงคิดจิตใจ ถึงรู้ว่าไม่เต็ม เศษส่วนแห่งความรัก ที่เธอ มอบมาให้ ฉัน แม้เธอไม่คิดไกล ก็รักเธออยู่ดี เท่านั้น พอใจ อยู่กับรักที่ไม่เต็ม</p>	<p>Meaning from the Thai-Thai translation dictionary, Pleng Na Nakorn, “Fractions”, as “A number that represents a part of a whole. Any coursework unit that does not offer a full credit.” The person who has given love to the other person but has not received a full response. This person is looking for only receiving love and being a part of the loved one. Only a fraction of love would be satisfying, as seen in, “I know it’s fractions of Love”, “Fraction of love”. “I am satisfied with the love that is not whole.”</p>
<p>Just being with you, I don’t care about anyone else. I just want to have you in my heart. Because all my feelings are just for you. No matter how it is, I surrender without bargaining. Because I can do</p>	

Table 4.60 (Continued)

Signifier/Denotation for “Setsuan”	Signified/Connotation
<p>everything for you. No matter how much I have to endure, I will do. Even the return is just a fraction of love which you divide to me, I would still be happy. I know love is not whole. Fractions of a love that you gave me. Even if you don't think that far, I love you anyway. I am satisfied with a love that is not whole. Know that I am not that important. I just wish to be one of them, that's enough.</p>	
Myth	
<p>The myth of love, “Males must be paired with females only.” However, the transition to modern times has changed this with more open spaces for women. This is including support for gender equality in various areas but still cannot eradicate all patriarchal concepts in society; which we can see the concept of a patriarchal regime. Even in this music video which seems to present the image of equality between men and women. However, if the audience is more discerning, it will reflect the male eminent values. Since the music video's final heroine still longs for an old boyfriend, who is a male character. The positive side of love is a sacrifice, rejoice, kind, and willingness to serve others. The negative side of love is possessive, controlling, and self-centered.</p>	

The Music Video for, “Setsuan” (Fraction)



Figure 4.47 The Closeness Between Girlfriends

Table 4.61 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan” 1

Signifier/Denotation for “Setsuan”	Signified/Connotation
The closeness between girlfriends.	A deeper relationship than just friend as a result of closeness which demonstrates the lesbian relationship”.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>The context of Thai society, women who are friends may be expressed by embracing, holding hands in public, with more personal space than in this music video. Therefore, the closed space between the female characters is considered to be, “Lesbian Relationship”.</p>	



Figure 4.48 Kissing on the Lips Between the Two Women Through the Male Mask That One Likes

Table 4.62 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan” 2

Signifier/Denotation for “Setsuan”	Signified/Connotation
Kissing on the lips between the two women through the male mask that one likes; while the other is a lesbian and so she feels anxious.	<p>Seeing the other party only as a representative, People usually see only those we love and do not care about others around.</p> <ol style="list-style-type: none"> 1. It reflects that the woman wearing the mask wants to be loved by the other woman. However, it’s not true love as it can be seen from the mask worn. 2. The person who kisses the mask reflects her intention of not accepting the truth, that the man does not love her.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
<p>People with heartbreaking or love problems, especially those who are still mourning, usually cannot see other things in their surrounding at all. Even if it is just a thin paper, the person behind the paper would be ignored as well. An attempt to fool oneself, refusing the truth. Things are used in replacing the lack of love one is longing for.</p>	

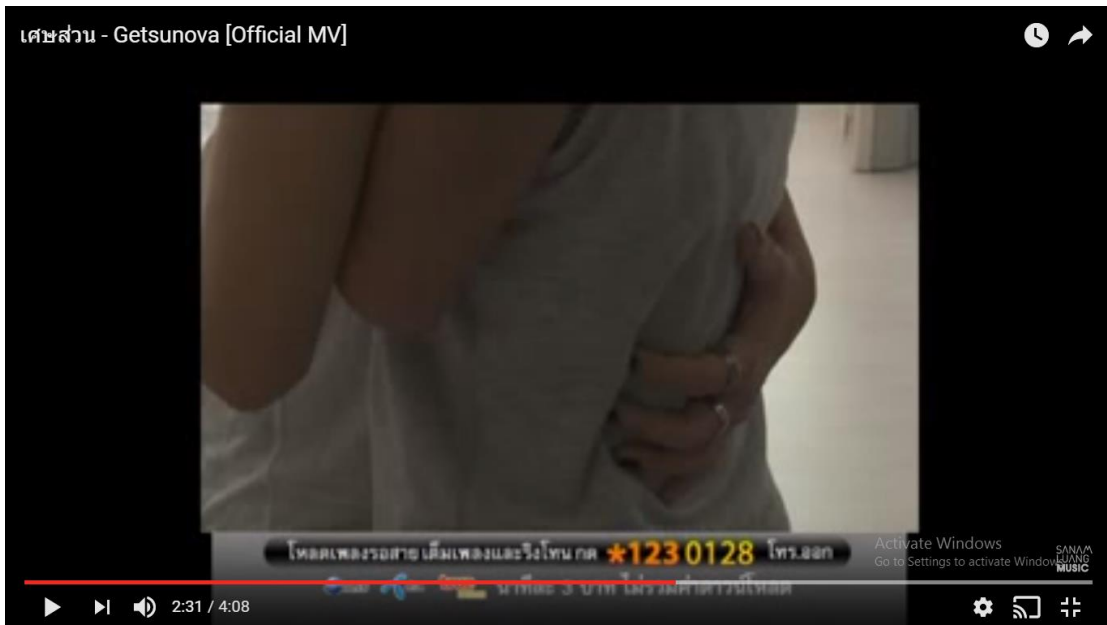


Figure 4.49 Hugging Each Other with a Finger Poking on the Back of the Other Person, Who Is Crying

Table 4.63 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan” 3

Signifier/Denotation for “Setsuan”	Signified/Connotation
Hugging each other with a finger poking on the back of the other person, who is crying.	The pain from knowing that the other person is crying, and someone who makes her cry is a man.
Categories of Signs	Gestures
Signs are related to Object/External Reality and categorized as Index Signifier.	
Myth	
In the matter of love, anyone would want someone they love to only love them, and not be distracted by others, even their past lovers. It’s an emotional love and hate feeling.	



Figure 4.50 Wearing a Mask (Picture on the Mask is The Ex-Boyfriend of The Woman) and Crying in front of The Mirror

Table 4.64 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan” 4

Signifier/Denotation for “Setsuan”	Signified/Connotation
Wearing a mask (picture on the mask is the ex-boyfriend of the woman) and crying in front of the mirror.	Wearing a mask with the man face as if it represents the man. The sign, mask requires her in taking a certain role. When being someone else besides herself, she may feel alienated by how she acts. As when removing the mask, it is only her who knows what the truth is.
	Trying to fool oneself, refusing the truth, using things to replace the love that someone is longing for.

Table 4.64 (Continued)

Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Manhood” are Categorized as Symbol Signifier	
Myth	
<p>1. The myth that female should be paired with males only, which is heterosexuality that exists naturally. On the contrary, the homosexuals require space in order to negotiate with this myth. Therefore, only a fraction of space for them to stand in the society would already be acceptable.</p> <p>2. The myth that “A homosexual person is born with bad Karma” This may be due to, a Buddhist belief, that when someone was born with any differences, they often are regarded as having bad Karma, such as disabled people. As a result, any eccentric characters from the social norms would be considered wrong, whether it is male homosexual or female homosexuals. When, in fact, they are human beings as well as others, regardless of their genders.</p>	



Figure 4.51 Crying Alone in Front of a Mirror

Table 4.65 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan”⁵

Signifier/Denotation for “Setsuan”	Signified/Connotation
Crying alone in front of a mirror.	Sadness, regret about a private matter, so she is crying in a private area like a bathroom.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
When people are sad and depressed, they often want to be alone, and may not want to show their weaknesses. They may want to cry or think about what happens alone.	



Figure 4.52 A Continuous “Rewind” Images

Table 4.66 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Setsuan” 6

Signifier/Denotation for “Setsuan”	Signified/Connotation
A continuous “rewind” images before the end of the song, such as, “tears flow back, driving backward, Polaroids from clear and gradually fade away.	Surrender, giving up, returning to the beginning when the love has not yet formed or gone back and forth in the memories to convey the meaning that, “ I had always been by your side when you didn’t even realize it”.
Categories of Signs	Time
Signs are related to Object/External Reality and categorized as Index Signifier.	
Myth	
<p>Returning from the ending to the beginning, the most beautiful moment in life, during that time of many events, and stories that happened.</p> <p>In this music video, this perhaps means “friends, friendship, love, hardships that come together, existence, and maybe including the desire to be together forever.”</p> <p>The myth that, when people feel disappointed or regretful about a matter of love or other aspects of life, they often recall those stories. But people are successful and happy, they are less likely to recall the past.</p>	

Mythological Signs of love and libido in the Signifier/Denotation level, and Signified /Connotation level, derived from the analysis of 3 music videos in the female homosexual group are as follows:

Signs found in the music videos in the female homosexual group are divided by “Love/Disappointment in love, Libido/Erotic Scene, and erotic metonymy.”

The female homosexual group:

An aspect of Signs: Most signs were found to carry their commonly known meanings. In 2 out of 3 songs, “Ying Rak Ying Ngao” and “Huajai Mai Yu Kap Tua”, the “Ring” sign has its commonly-known meanings of, “love, bonding, and

commitment”. As for the sign, “Crying alone on a double bed with two pillows and turning back to the other side of the empty bed” signified “The pain of the past of dating someone, but now the person is not there anymore, emptiness, sadness, loneliness, everything that used to be is all broken.” As when a couple breaks up, there is often a saying, “broken bed” or “broken bed legs”, and a “bed” is used to imply, “relationship between lovers”.

Four signs of, “Libido/Erotic Scene” were found in the song, “Ying Rak Ying Ngao”, namely, “The embrace of two women from the back and not wearing clothes”, “The handhold between two women with fingers interlocked”, “Intimacy and lips touching between women” in the song “Huajai Mai Yu Kap Tua”. Lastly, the song title, “Fractions” the sign, “the lips touch through a mask between a woman. While one of them imagines that it’s the man she likes, the other woman who’s a lesbian, feels anxious by that” was found. It can be seen that every music video in this group has a sign of “libido/Erotic Scene”.

One sign that signified, “Erotic Metonymy” was found, namely “two overlapping triangular tattoo images” means “Sexual intercourse of the lesbians”. The “triangle” is a sign of “women”.

When signs are categorized by relation to physical actual objects, Icon was not found at all whereas Index and Symbol appeared in every song.

The Index is, “The embracing of two women from the back and not wearing any clothes, hand-holding with fingers interlocked, closeness and lips touch of two women.” It is noteworthy that, the sign, “kissing on the lips” was not found between male homosexuals. It was found only between female homosexual characters through a barrier mask, due to one of them imagines the man she likes, while the other who’s a lesbian feel anxious.” The rest of Index includes, “Hugging each other with a finger poking on back of the other person who is crying, and “Crying alone in front of the mirror in the bathroom.”

The Symbols are, “Wearing a ring on the left ring finger, with letters representing the name of two people on that ring; sleeping alone crying on a double bed with two pillows and turning his back to the other half of the space; two triangular tattoo pictures of overlapping, which is considered a new sign; “putting a mask on the face of a man (an ex-boyfriend of the woman she likes) and cry in front of the mirror;

Rewind of images before the end of the song, such as tears that flow back, driving back, Polaroids from clarity and then gradually fading away”.

An aspect of Myth: It was found that music videos for the lesbian group have challenged the myth that “Females should be paired with males” which is heterosexuality that exists naturally. Therefore, being a homosexual requires a space to negotiate with the myth, including the myth that, “a homosexual person was born with bad Karma”.

As shown in the music video that being a lesbian, one would be disappointed in love, since, in the end, the other woman would go back to love with men. In addition, all three songs deny the myth that “A woman should not have sex before marriage, they should preserve themselves. Virginity is something that women should keep in celibacy.”

In addition, there are music videos considered to be another phenomenon in the presentation of gender issues to society. The contents relate to relationships between a man and transgender woman, and transgender woman with woman, as shown in table 4.67

Table 4.67 Signs Found in Music Videos of the Female Homosexual Group
Categories by Love/Disappointment in Love, Libido/Erotic Scene, and
Erotic Metonymy

Signs Found in Music Videos of the Female Homosexual group.	
Signifier as Index	Signified
The Music Video for “Ying Rak Ying Ngoa”	
1. A couple lying on the bed turning their backs to each other.	Love/Disappointment in love
2. Two naked women touching and holding seen from behind.	Libido/Erotic Scene
3. Two women hold hands with finger interlocked.	Libido/Erotic Scene

Table 4.67 (Continued)

Signs Found in Music Videos of the Female Homosexual Group	
Signifier as Symbol	Signified
The Music Video for “Huajai Mai Yu Kap Tua”	
1. Intimacy, kiss, the lips touching between women.	Libido/Erotic Scene
The Music Video for “Setsuan”	
1. The lips touch through a mask between women. While one of them imagines that it’s the man she likes, the other woman who’s a lesbian, feels anxious.	Libido/Erotic Scene
2. Hugging each other with a finger poking on the back of the other person, who is crying.	Love/Disappointment in love
3. Crying alone in front of a mirror.	Love/Disappointment in love
Signifier as Symbol	Signified
The Music Videos for “Ying Rak Ying Ngoa” and “Huajai Mai Yu Kap Tua”	
1. Wearing a ring on the left ring finger, and with letters representing the name of two people.	Love/Disappointment in love
2. Sleeping alone crying on a double bed with two pillows; turning her back to the other half of the space.	Love/Disappointment in love
The Music Video for “Ying Rak Ying Ngoa”	
1. The same picture of two triangular overlapping tattoos between both lesbians.	Love/Disappointment in love
The Music Video for “Setsuan”	
1. Wearing a mask (picture on the mask is the ex-boyfriend of the woman) and crying in front of the mirror	Love/Disappointment in love
2. A continuous “rewind” images before the end of the song, such as, “tears flow back, driving backward, Polaroids from clear and gradually fade away.	Love/Disappointment in love

4.3 The Music Videos for the Transgender Group

Table 4.68 The Music Videos for the Transgender Group

Music Video	Number of Views (Times)	Reference
“Phuan Rak” (Dear Friend) The Parkinson	32,411,670	(October 2, 2018, at 11.58 p.m. Official MV, 2018)
“Thung Wela Tong Rian Ru” Zai	16,822,274	(October 2, 2018, at 11.58 p.m. Official MV, 2018)

4.3.1 The Music Video for “Phuan Rak” (Dear Friend) by the Parkinson

No.1 The music video for “Phuan Rak” (Dear Friend) by The Parkinson. It launched on www.YouTube.com on May 24, 2017. 93 K (Ninety-three thousand) viewers clicked “Like”, whereas 3 K (Three thousand people) clicked “Dislike” for the video. The total number of comments were 4,601 (Recorded on December 3, 2018, at 6.54 pm)

Lyrics Melody: Nipat Kamjornpreecha (Kan) Music Arrangement: The Parkinson

The content of music videos is the love of a friend who is a transgender woman for her female friend, and the starting point that makes her dislike herself is her desire to be a “woman” - to the point of having an idea to go back to being, a man which is already impossible.

Table 4.69 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics
“Phuan Rak”

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
<p>ขอโทษที่ฉันเอง ใม่อาจเป็นเหมือนเดิม อย่างที่</p> <p>เธอต้องการ Oh...baby</p> <p>แค่เพื่อนเท่านั้น พยายามเข้าใจ</p> <p>แต่ทำไมในใจของฉันยังสั่น Oh baby</p> <p>เธอ... เธอลงใม่รู้ ว่า</p> <p>เพื่อนเธอคนนี้ ภายในใจนั้น</p> <p>ข้างใน... ได้เปลี่ยนไปแล้ว</p> <p>เปลี่ยนไปเป็นรัก รักจนหมดหัวใจ</p> <p>รักเพียงแต่เธอ ขอเพียงให้เธอได้รู้</p> <p>ใม่มีอีกแล้ว เพื่อนที่เธอใ่วใจ</p> <p>เหลือเพียงแต่คนๆ หนึ่ง ที่เก็บซ่อนความรักใ่วใม่ไหว</p> <p>ถ้าเธอใม่คิดอะไรอย่างนั้น ก็แค่ทำว่าฉันใม่เคยพูดไป</p> <p>(แค่สักครั้งทีฉันได้บอกเธอว่ารัก)</p> <p>ฉันคงใม่รู้ตัว ใม่ได้ทันระวัง</p> <p>อยากใให้เธอเข้าใจ Oh...Baby</p> <p>สัญญาจากนี้ไป หากเธายังต้องเจอ จะใม่ทำให้เธอนั้นต้อง</p> <p>รำคาญ Oh baby</p> <p>I’m sorry that, “ It cannot be the same as you want “, “Only friends, I’m trying to understand but why is my heart still shaking? “, Oh baby</p> <p>You probably don’t know that “ This</p>	<p>It is another song that has love content between friends with secretly falling in love with friends as suggested in the song title, “Dear Friend”. In the lyrics, almost every sentence indicates the love of friends with a Denotation meaning that, “It cannot be the same as you want “, “Only friends, I’m trying to understand but why is my heart still shaking? This friend of yours inside has changed to love, Love with all my heart” This is not only a secret love as seen in, “If you don’t feel the same, please act like I never said anything.”</p> <p>The Connotation meaning shows the “bond”, and “closeness” can be the source of love.</p>

Table 4.69 (Continued)

Signifier/Denotation	Signified/Connotation
for “Phuan Rak”	
<p>friend of yours, inside has changed</p> <p>to love, Love with all my heart,</p> <p>I love only you and want you to know this. There’s no more a friend who you trusted. There’s only someone, who can’t keep any secret left.”If you don’t feel the same, please act like I never said anything.”</p> <p>I’m probably unaware, and not caring. I want you to understand, Oh Baby</p> <p>I promise that if we met somewhere, I’ll not bother you. Oh baby</p> <p>Only once that I’m able to tell you that I love you. With all my heart, I love only you.</p> <p>Please know that there’s no more the friend you trust. There’s only someone who can’t hide the love. If you don’t feel the same, please do as if I’ve never said anything.</p>	
Myth	
<ol style="list-style-type: none"> 1. The Myth, “Love happens to anyone” even between friends 2. The Myth, “Love is always a beautiful thing” whether it is the lovers, family, or friends. 	

The Music Video for “Phuan Rak” (Dear Friend)



Figure 4.53 Walking Together and Eating Ice-Cream, The Woman Eating Ice-Cream in a Bun, and The Transgender Woman Eating in a Cone

Table 4.70 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phuan Rak” 1

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
Walking together and eating ice-cream, the woman eating ice-cream in a bun, and the transgender woman eating in a cone	It might look like two women just talking normally, but the shapes of ice-cream signified for sexualities, the bun for female genitals, and the cone for male ones.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Male and Female Genitals” are Categorized as Symbol Signifier	

Table 4.70 (Continued)

Myth

Thai society has its way to look at men and woman according to their biological genders only. Regardless of how beautiful a transgender woman might be, society would regard her as someone who used to be a man.

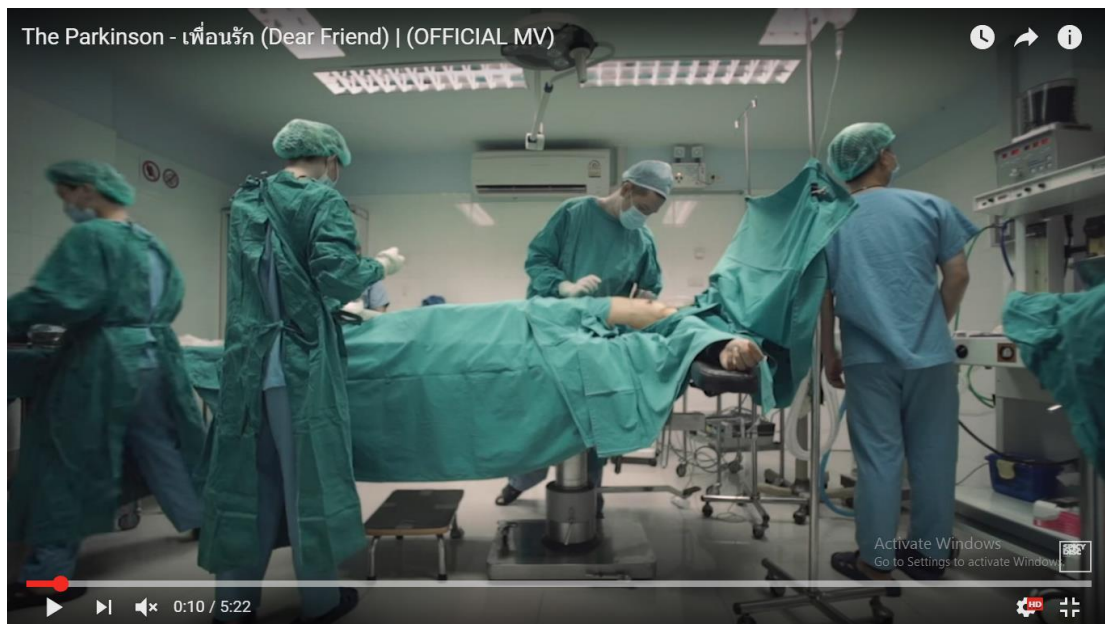
**Figure 4.54** Breast Implants of a Transgender Woman

Table 4.71 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phuan Rak” 2

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
Breast Implants of a transgender woman.	A transgender woman has to undergo breast implants to have what is invisible as a woman.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index	
Signifier	
Myth	
Men’s and women’s physical bodies are different for their genitals, and size of the breast and therefore, to be a woman is to have an invisible size of the breast. Many of the transsexual women often undergo this type of surgery, as it is cheaper, before the sex change surgery.	

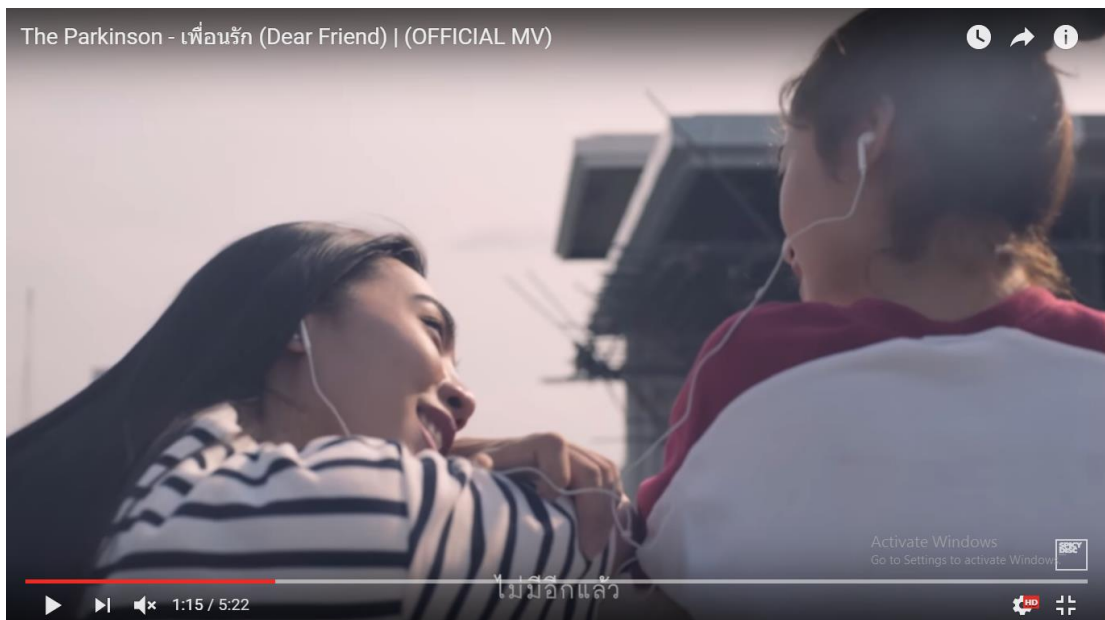


Figure 4.55 The Closeness between a Woman and a Transgender Woman

Table 4.72 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phuan Rak” 3

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
The closeness between a woman and a transgender woman.	The woman thinks that her transsexual friend is different from men, and so staying on the same bed, touching each other is acceptable. She does not realize that her friend has a feeling for her.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	

The myths, “women must be paired with men only” as when reputed to be a transgender woman, it is assumable that as she wants a female physical body, her sexuality must definitely be attracted to men.

However, a transgender woman who prefers women is not uncommon. In this music video, it is considered a good soft power to introduce people in society too, “gender diversity” and accepting differences, because these stories are very rare in society. It does not mean that it does not exist. This music video reflects a difference in gender identity and sexual orientation; which unnecessarily consistent.

Sexual preference has fluidity but not fixed rule; i.e. women paired up with men, Tom with Dee, and gay king with a gay queen, etc.

This world has more gender “diversity” than that, such as transsexual women like another transgender woman, straight men like Tom, and Tom who like transsexual women, etc. This is also changing over time as well. For a human being to like another human being, this requires many factors that complement them more than just genders, for example, appearance, habits, personalities,

Table 4.72 (Continued)

Myth
abilities, etc.
It may be said that the modern-day love focuses less on gender, but the attractive minds, and physical bodies, and so a relationship is possible for any gender.

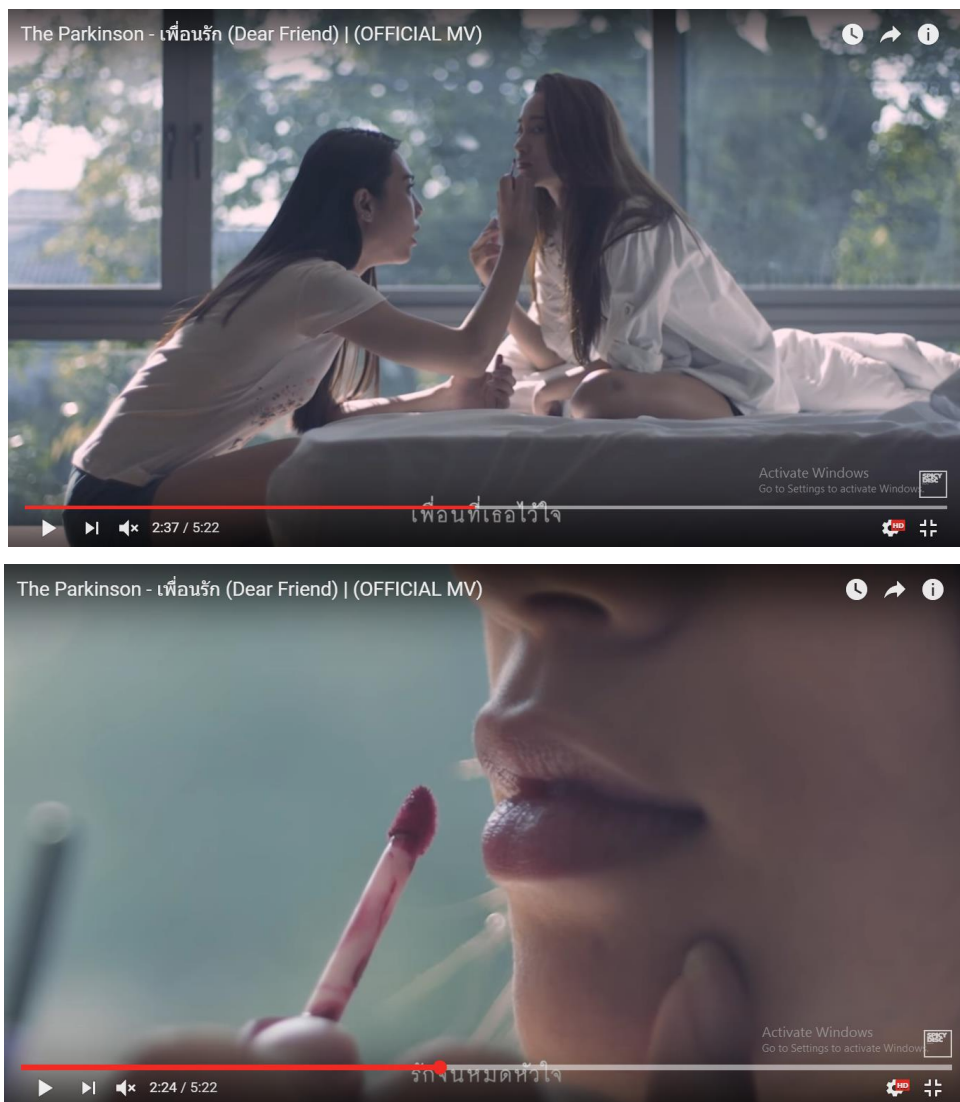
**Figure 4.56** The Transgender Friend Putting Lipstick on her Friend's Lips and Tempted to Kiss Her

Table 4.73 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phuan Rak” 4

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
The transgender friend putting lipstick on her friend’s lips and tempted to kiss her.	Looking at someone’s lips and feeling more than just applying lipstick signifies the sexual desire, which may be the beginning of an erotic metonymy in modern time music videos. Because in this music video, “lips/mouth” is a sign of “female genitalia” that looks love and libido as the same thing, even for a transgender woman. This may be interpreted as far as, “Oral sex”, as well as the “lipstick”, represents a “penis”.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “male and female genitals” are categorized as Symbol Signifier	
Myth	
This music video reinforces the myth that “women are sexual objects” or “sexual products” through communication from the body of women, which creates sex appeal. This is reflecting the myth of Thai society, “Male dominant society, Female is sexually less powerful. The gender equality for a female is also inferior to males.	



Figure 4.57 A Transgender Woman Kissing Her Friend on the Lips

Table 4.74 Signifier/Denotation, Signified/Connotation, and Myth for the Music Video “Phuan Rak” 5

Signifier/Denotation for “Phuan Rak”	Signified/Connotation
A transgender woman kissing her friend on the lips.	Kissing is an expression of good feeling toward someone, or even love.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
Revealing oneself as a homosexual liberates someone from the traditional social structure that believes that men must only partner with women. This demonstrates freedom of decision-making and responds to one’s own sexual needs, as well as reflects gender diversity. Love is not defined by sex nor gender. When one feels love, it is love and nothing else.	

4.3.2 The Music Video for, “Thung Wela Tong Rian Ru” (It’s Time to Learn) by Zai

NO.2 The music video for, “Thung Wela Tong Rian Ru” (It’s Time to Learn) by Zai. It launched on www.YouTube.com on April 23, 2013. 63 K (Sixty-three thousand) clicked “like” for the video, whereas 1 K (A thousand) viewers clicked “dislike”. There were 1,124 comments in total. (Recorded on December 3, 2017, at 6.50 pm.)

Lyrics: Waratchaya Phrompsatit, Melody/ Music Arrangement: Phemsak Phisitsangkhan

This music video tells an unfulfilled love between 2 people who finally have to break up. It is the love between a man and a transgender woman and not approved by the family.

Table 4.75 Signifier/Denotation, Signified/Connotation, and Myth for the Lyrics “Thung Wela Tong Rian Ru”

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
ถ้าฉันไม่ลืมตาขึ้นมา ก็ไม่ต้องรับรู้อะไร ไม่คิดอะไรซ้ำ ๆ ไม่เกิดคำถามมากมาย มันไม่ใช่เรื่องจริงใช่ไหม มันเป็นแค่เพียงความฝันใช่ไหม แล้วทำไมน้ำตายังไหล ทำไมน้ำตายังไหล ฉันได้แต่หึกแขนตัวเอง เพื่อบอกตัวเองว่าเป็นเรื่อง จริง ฉันไม่มีเธอแล้วจริงจริง แม้อันอยากจะย้อนเวลา แต่อยากขอให้เธออยู่ แต่มันก็เป็นไปได้ ถึงเวลาต้องเรียนรู้ การอยู่คนเดียวใช่ไหม	When the relationship is not as one expected, one would be disappointed, and heartbroken. Like the lyrics, “ If I don’t open my eyes ” means “I do not want to recognize whatever happens”, and the word “ if ” which shows a condition it is impossible to happen. In addition, the lyrics also use, “Binary Opposition”, which is the

Table 4.75 (Continued)

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
<p>ไม่นานก็รู้จะผ่านมันไปยังไง ถึงเวลาต้องเรียนรู้ การอยู่คนเดียว ให้ได้ วิชาบังคับที่ใจของฉันต้องทำความเข้าใจ ฉันว่าฉันก็ดีกับเธอ และคิดว่าเธอก็ดีกับฉัน ถึงจะรักกันมากแค่ไหน ไม่อาจจะไปด้วยกัน ฉันต้องเริ่มนับหนึ่งอีกครั้ง จะอยากทำหรือไม่อยาก แต่ฉันจะอยู่ให้ได้</p>	<p>simplest and most obvious form of comparison. Due to the structure of most human thinking methods, there is already a comparative conceptual framework between the opposite ones (Kanjana Kaewthep, 2010, p. 31). Thus, in the lyrics, this method is used to</p>
<p>If I don't open my eyes, I won't need to know anything. No need to think about it repeatedly or have many questions. Isn't it true, Is it? Just a dream, right? Then why my tears still flowing down, why tears still flowing down.</p>	<p>create meaning using the word “dream “ with the word “Reality” we would understand what reality is when we learn what is not.</p>
<p>I can only pinch my arms to tell myself that it's true. I really don't have you anymore. Even though I want to go back in time. Just want to ask you to stay but it is impossible. It's time to learn to be alone, right? Not for long and I'll know how to get over it.</p>	<p>Questioning, “Why” “Right?” Repeatedly shows the disbelief and avoidance of what really happens. On the other hand, it is to answer oneself of which is a reality, and which is dreams.</p>
<p>It's time to learn to able to be alone, a compulsory subject that I need to understand. I think I'm good to you and you're good to me.</p>	
<p>No matter how we love each other, we can't go on. I have to start counting from one again. I'll survive, no matter what I feel.</p>	

Table 4.75 (Continued)

Myth
<p>The traditional idea that believes in the binary gender system that humans have sexual relations with the opposite sex is normal and heterosexual. People who have sex with the same sex person is thus considered abnormal or have a symptom of a type of disease called, homosexual. This explains why the understanding of gender, sexual expression, and sexual feelings are not accepted by society.</p> <p>It is possible that the “krathoey” culture will grow through modern consumption areas such as being a showgirl, cabaret performances, dancers, including in the beauty business such as being a makeup artist, hairdresser, or tailor. These modern consumption areas allow for the changes of identity; from “krathoey” to “transgender women”. It means the tendency of “krathoey” culture towards the intensely feminine expression. Because of having a beautiful face and body shape like a real woman, or even better than women would contribute to more social acceptance. It is not surprising that the beautiful transgender women are more accepted than “krathoey” who has a manly appearance. The development of “krathoey” culture, therefore, does not only lead to constructing society, but also bringing differences in identity to the “krathoey” society as well. We must, therefore, understand that transgender sexual behavior of “krathoey” will change. From the original half-ambiguity to the meaning of being a beautiful woman.</p> <p>In this respect, it is reflecting that feminine gender is what the “krathoey” desire, as it is something that is more valued than an ambiguous gender. Many of them do not define themselves as “krathoey”, but rather to themselves, as “transgender women” or “transsexual women”. In terms of gender, “krathoey” has used the consumption area to construct identity from the feminine beauty of a woman. Some have tried to change the physical body by sex change surgery, as well as to resemble to be as close feminism emotionally and physically. These practices may reflect that “krathoey” cultures try to create value for themselves and to gain social acceptance by using the beauty of women as tools.</p> <p>We will find that the new generation of “Transgender Beauty Pageant”, “krathoey” are not seen as ambiguous anymore. They are rather seen as “beautiful women”.</p> <p>However, the meaning of being a woman of each one may not be the same. This ranges from to look like a beautiful woman; having a woman physical body, to having a male body but dressed as a woman at certain times. Under this variety of the “krathoey” definitions, those who are beautiful are often praised or have a higher status.</p>

The Music Video for, “Thung Wela Tong Rian Ru” (It’s Time to Learn)



Figure 4.58 The Man and Transsexual Girlfriend Put Their Noses Against Each Other, and The Man Touching Her Nose with Salad Dressing

Table 4.76 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thung Wela Tong Rian Ru” 1

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
The man and transgender woman girlfriend put their noses against each other, and the man touching her nose with salad dressing.	“Nose” signifies “Male genitals” which both are the body part that extends from the body, and “salad dressing” is like “semen” which can be seen as an Erotic Metonymy of music videos in today’s Thai society.
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Male Genitals” are Categorized as Symbol Signifier	
Myth	
In many scenes, he and she are limited in the limited space of expressions of love, such as on a bed, in a bedroom, in the house. There are a few limited areas as in a shadow, nook in expressing affection of two people of same-sex, who become different gender.	



Figure 4.59 The Meeting Between the Man’s Family and His Transgender Girlfriend, His Family Does Not Like Her

Table 4.77 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thung Wela Tong Rian Ru” 2

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
The meeting between the man’s family and his transgender girlfriend, his family does not like her.	Society views any relationship other than man and woman as abnormal, and so their relationship embarrasses the family.
Categories of Signs	Gestures
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>When considering through mythological viewpoint, it reveals that in Thai society, “family” is the most intimate society for everyone. The problem is most obvious when a family found out that their children are gays or homosexual. The closeness of the family and society binds people together as a tight-knit. Therefore, when the dissatisfaction or disagreement comes from a parent who believes in the “right” genders: males and females only, a gay or lesbian relationship would be unacceptable.</p> <p>In Thai or Asian culture, there is a cultivation of the son’s successor. This is very different from the West which either male or female can carry on this family’s name.</p> <p>If compared with the past, at present, Thai society has become more acceptable to the third gender, apart from male and female. It also has a positive perspective than before. This may be due to the media presenting the story of the third gender group in order to educate the public. As well, it offers a variety of aspects that view them as normal people just like others.</p> <p>It is possible that the Thai parents can accept this personally. However, the rejection may result from social embarrassment.</p>	

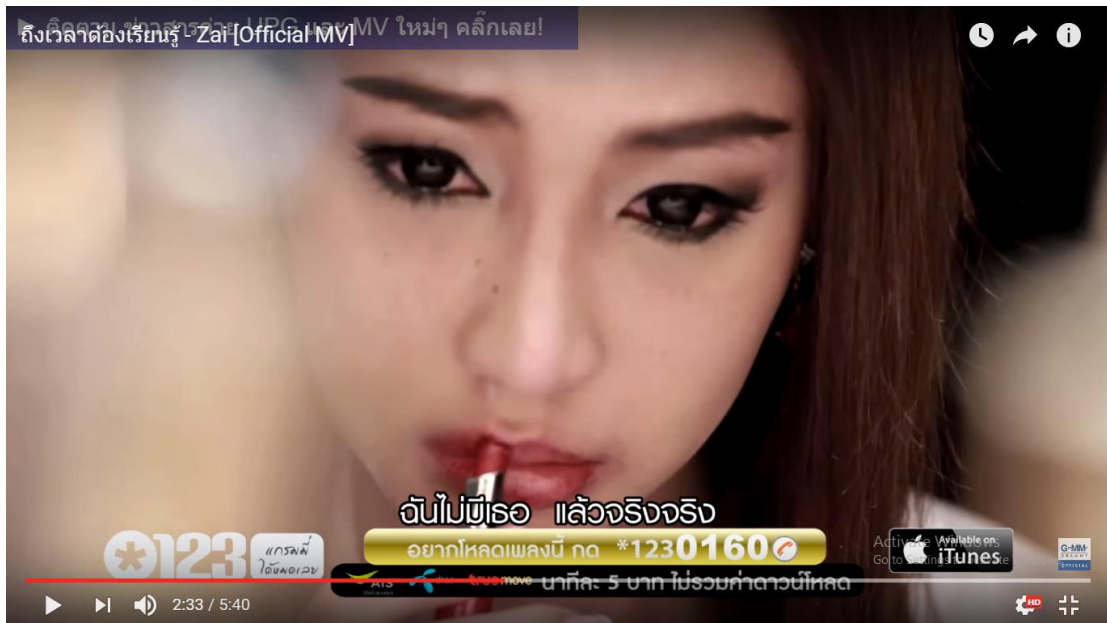


Figure 4.60 Wearing Makeup, Long Hair/Wearing No Makeup and Short Hair of the Transgender Woman

Table 4.78 Signifier/Denotation, Signified/Connotation and Myth for the Music Video “Thung Wela Tong Rian Ru” 3

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
Wearing makeup, long hair/ wearing no makeup and short hair of the trans woman.	Wearing makeup and long hair are the most visible signs of femininity /woman, likewise, man does not wear any makeup and would have short hair.
Categories of Signs	Objects
Signs are Related to Object/External Reality and Categorized as Index Signifier	
Myth	
<p>The woman looks physically like a woman, but actually, according to gender, he was a man before. We refer to them as, “Transgender/Transsexual women” which demonstrates “not being a genuine woman”. Sexuality myth often viewed sexuality from gender, so if a male person wants to be female, the most visible things are the outside, such as wearing makeup, dress up and wear long hair as if he was a young woman. Unless he would become the man as he used to be. These expressions, makeup, over-dressed as a woman, or even going through a sex change surgery, no matter how much he looks like a woman, this may be something the society can comprehend, but would not accept.</p>	



Figure 4.61 The Man Putting a Ring on Her Left Ring Finger

Table 4.79 Signifier/Denotation, Signified/Connotation and myth for the Music Video “Thung Wela Tong Rian Ru” 4

Signifier/Denotation for “Thung Wela Tong Rian Ru”	Signified/Connotation
The man putting a ring on her left ring finger.	A commitment of two people, a strong intention of the man in declaring his love for the transgender woman girlfriend to the society
Categories of Signs	Objects
Signs with Common Signification among the Sign Users for “Love, Bonding,” are Categorized as Symbol Signifier	
Myth	
In modern society, a commitment does not take place after married, but an unmarried couple can express this as well. Someone’s expression of his love relationship without caring for social criticism.	

The Myth of love and libido in the Signifier/Denotation level, and Signified/Connotation level, derived from the analysis of 2 music videos in the Transgender group are as follows:

Table 4.80 Signs Found in Music Videos of the Transgender Group Categories by Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy

Signs Found in Music Videos of the Transgender Group	
Signifier as Index	Signified
The Music Videos for “Phuan Rak” (Dear Friend) and “Thung Wela Tong Rian Ru”	
1. Wearing makeup, long hair and breast Implants of a trans woman.	Libido/Erotic Scene
The Music Video for “Phuan Rak” (Dear Friend)	
1. The closeness between a woman and a trans woman.	Love/Disappointment in love
2. The trans woman kissing her friend on the lips.	Libido/Erotic Scene
The Music Video for “Thung Wela Tong Rian Ru”	
1. The meeting between the man’s family and his transgender woman girlfriend, his family does not like her.	Love/Disappointment in love
The Music Video for “Phuan Rak” (Dear Friend)	
1. Walking together and eating ice-cream, the woman eating ice-cream in a bun, and the trans woman eating in a cone.	Libido/Erotic Scene
2. The transgender woman friend putting lipstick on her friend’s lips and tempted to kiss her.	Libido/Erotic Scene

Table 4.80 (Continued)

Signifier as Symbol	Signified
The Music Video for “Thung Wela Tong Rian Ru”	
1. The man and transgender woman girlfriend put their noses against each other, and the man touching her nose with salad dressing.	Erotic Metonymy
2. The man putting a ring on her left ring finger	Love/Disappointment in love

An aspect of Signs: The result of the study revealed that both songs, namely, “PHUEN RAK” and “THUNG WELA TONG RIEN RU” use the signs, “Wearing makeup, long hair, and breast Implants for trans woman” to signify “A man’s desire to become a trans woman”. These can demonstrate, “Femininity/women” in the most obvious and visible way to others. The transgender people from both music videos are the transgender women, which means someone who was born with biological male gender, but later views himself as a female. (MTF-Male to Female)

The sign, “RING” consistently signifies, “LOVE, ATTACHMENT, and BONDING”.

Signs that signify “genitals/modern erotic metonymy”, which was not found in other groups, was found in the music video for “PHUEN RAK”. It uses, “lips/mouth” to signify “female genitals” and “lipstick” for “male genitals”. As well, “the ice-cream cone” was used to represent, “male genitals” whereas “ice-cream on a bun” for “female genitals”. In the music video for, “THUNG WELA TONG RIEN RU”, the sign, “nose” implied “male genitals”, and “salad dressing” as “cum”. These gender signs have never been used in any literature.

Signs categorized according to the relation to the real physical object, it revealed that there were none of the Icon signs found, whereas the Index and Symbol appear in every song. Index signs include, “wearing makeup, long hair, the breast Implants of a trans woman, the closeness between a trans woman and her female friend, a transgender woman kissing her female friend on the lips, a meeting between the man’s family and his transgender women girlfriend and not like her.”

Symbol signs are “walking together and holding ice cream; the woman holding ice cream on a bun and trans woman holding cone-shaped ice cream, a transgender woman putting lipstick on her female friend, and having a feeling of wanting to kiss that lips, the man and his transgender woman girlfriend rubbing their noses together, touching her nose with the salad dressing, the men putting a ring on the left ring finger for trans woman

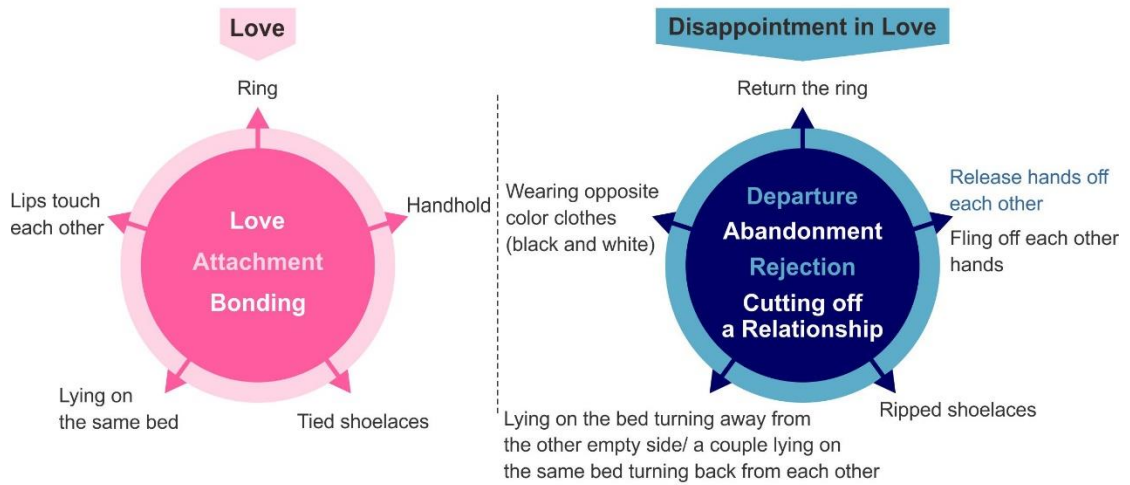
An aspect of Myth: It is revealed that when a man wants to become a transgender woman, he will start by changing own identity first. Transgender women who have a beautiful appearance like a natural woman are more accepted than the ones who look more like men. It reflects that female gender is something a transgender woman desire. There is also the myth that “Love happens to anyone,” regardless of gender. People can love each other can clearly be seen in the music of the transgender group.

The signs found in Thai music videos can be grouped according to meanings as follows:

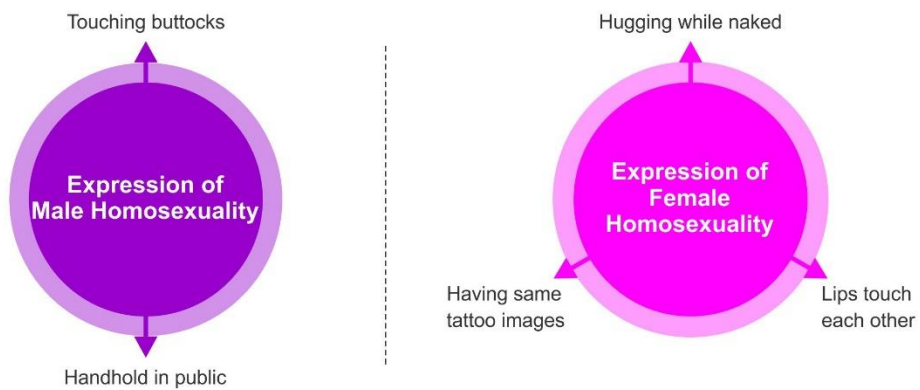
- 1) The meaning of the signs used in all groups of music videos
- 2) The meaning of the sign used in the homosexual group only
- 3) The meaning of the sign used in the transgender group only

As shown in Figure 4.62

The Signifier used in **all groups** of music videos



The meaning of the sign used **only in the homosexual group**



The meaning of sign used **only in the transgender group**

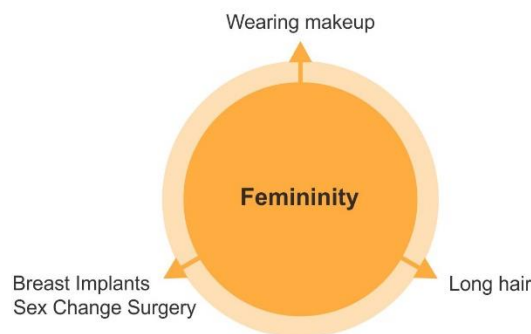


Figure 4.62 The Signifier Used in all Groups of Music Videos

4.4 Gender Signs and Meanings Found in each Gender Group of the Thai Music Videos

From Figure 4.62, it reveals that the Homosexual Group, (Male and female) and Transgender group have borrowed the sign/meaning from the Heterosexual Group, such as “Ring”. This may be due to the fact that the sign and meaning system, for both the Homosexual and Transgender groups, is not yet in place, and has not been widely used, nor has become a consensus sign for the groups. However, the signs that used specifically for both groups were found as follows:

The male homosexual group, sign for a tight handhold in public, and touching the buttocks were found.

As for **the female homosexual group**, sign for having a pair of tattoos, hugging while being naked, lips touching each other were found.

The Transgender group has used signs of makeup, long hair, and breast augmentation surgery.

The signs grouped according to the same meaning (Paradigmatic), as in the meaning of “Love/Disappointment in love”, “Libido/Erotic Scene” and “Erotic Metonymy”.

The study found that **the “Love/Disappointment in love” signs** were found more than both **“Libido/Erotic Scene”** and **“Erotic Metonymy”** signs in all 3 groups. When considering sub-category of signs used, “Love or Disappointment in Love”, both the heterosexual and homosexual group contained more signs of “disappointment in love” than “Love”. Only in the transgender group which has used “Love” signs more than the other one.

Signs related to “Libido/Erotic Scene”, revealed that **the heterosexual group** has used 2 signs in offering story related to “Libido/Erotic Scene”, namely, touching the physical body, phone messages showing a conversation with someone else, besides the boyfriend. As for **both groups of homosexuals (male and female)**, there are 3 signs of “Libido/Erotic Scene” in the male homosexual group including eye contact, handhold/hug in public, financial support to the lover, touching one’s own buttocks. In the female homosexual group, four signs were used, namely, two women hugging each other from the back while being naked, handhold with fingers

interlocked between two women, and two women's lips touch each other, found in music videos for, "Ying Rak Ying Ngao" and "Setsuen".

The transgender group has found 4 signs including applying makeup, having long hair, and breast implants of a transgender woman. These signs were found in both songs, "PHUEN RAK" and "THUNG WELA TONG RIEN RU". The sign for tempting to kiss on the lips of the transgender woman while putting on lipstick to her friend was found in the music video, "PHUEN RAK."

Only two signs of **"Erotic Metonymy"** found namely, **"Rubbing noses on each other"** in which the **"nose"** signifies **"male genitals"**. **Rubbing noses on each other is considered the erotic metonymy.** An act of masturbation was portrayed with, **"Salad dressing" signifying, "semen"** was found in the music videos in the **Transgender group (transgender woman with a man).** The sign, **"Two triangles overlapping each other"** signifying **"Sexual intercourse of lesbian"** was found in **the Homosexual group.** On the contrary, there was **none of the "Erotic Metonymy"** found in **the heterosexual group.** The erotic metonymy in the past was written signs with aesthetic quality. The descriptions were crafted vividly, the reader would feel as if they're in the story themselves. The content was often fierce with passion, such as in "Lilit Phra Lor", which is known as the Thai literature with poetic erotic metonymy. Describing such passionate behavior of human beings with language splendor, the poet has figuratively used various natural signs to convey meanings.

The Signifier used in **Libido/Erotic Scene**

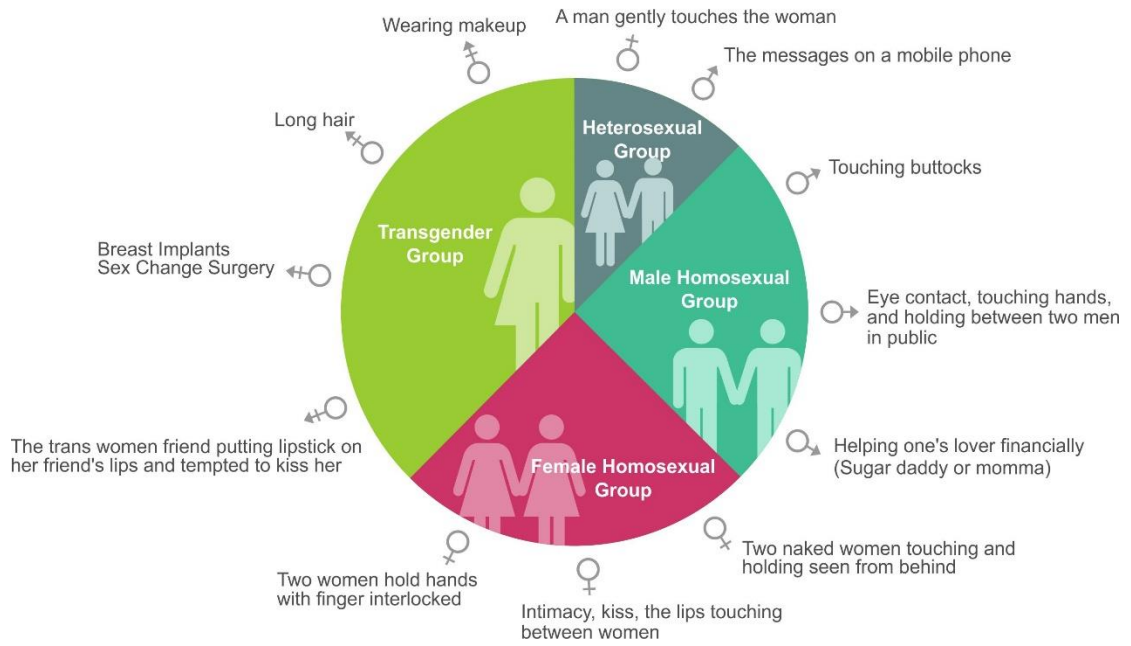


Figure 4.63 The Signifier Used in Libido/Erotic Scene

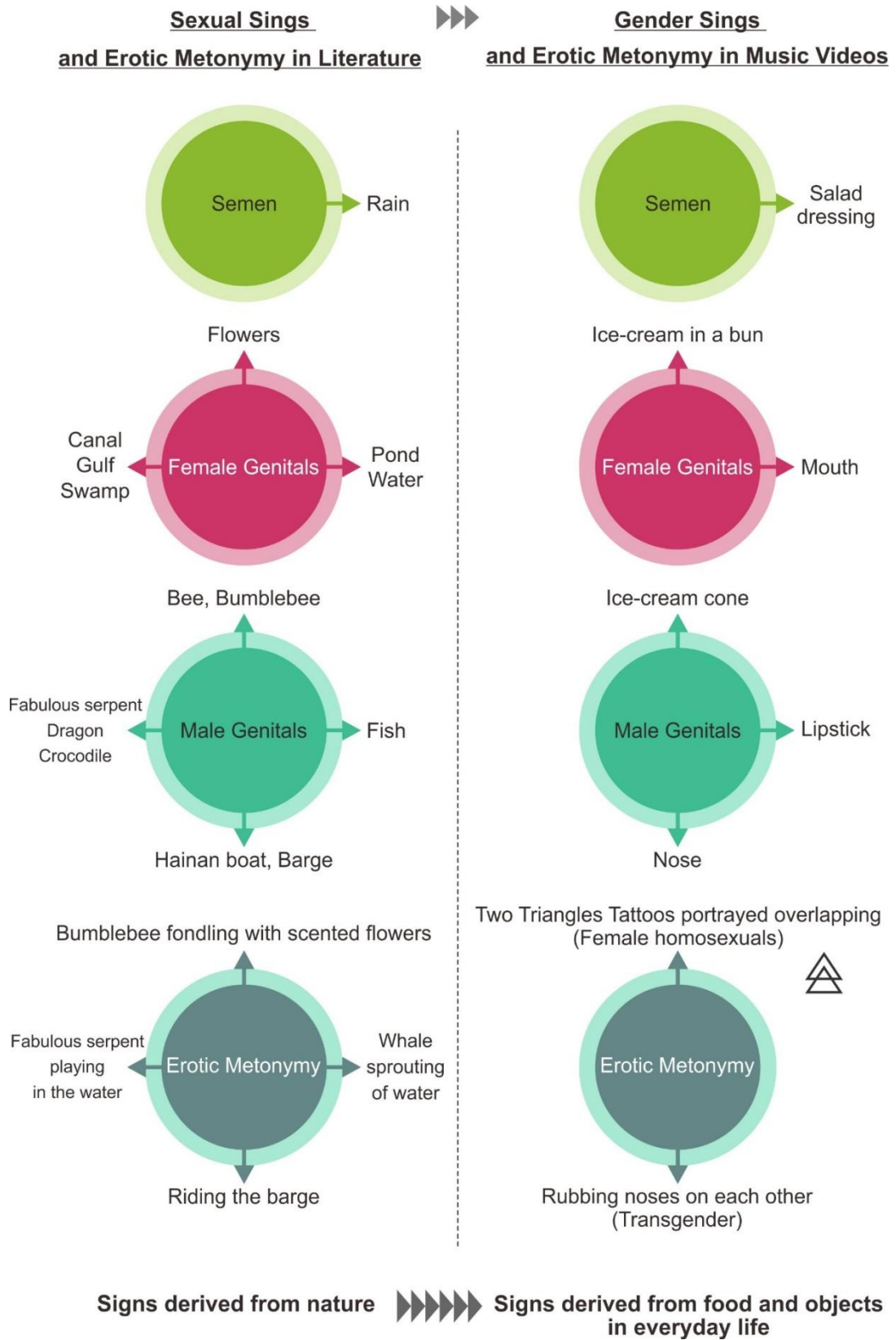


Figure 4.64 Paradigmatic of “Erotic Metonymy”

When all the signs are divided by the type of sign, it was found that there are 4 Categories of signs, namely, gestures, persons/objects, time and place, as shown in figure 4.65

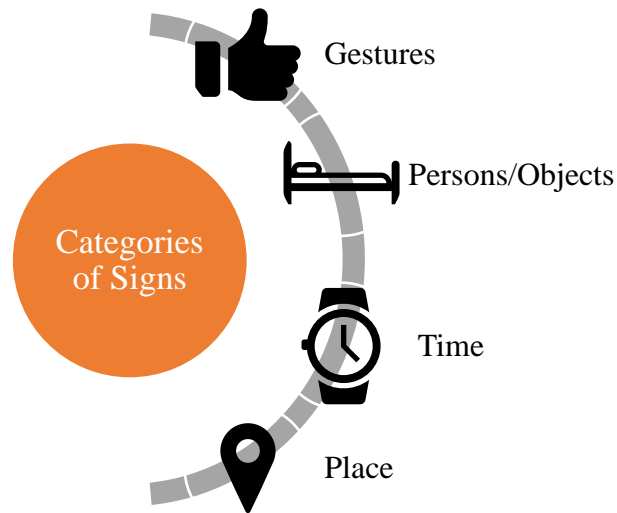


Figure 4.65 Categories of Signs

The details of signs, gestures, objects, time and location as shown in Table 4.81

Table 4.81 The Details of Signs, Gestures, Objects, Time and Location that Found in Heterosexual, Homosexual and Transgender Music Videos

1. Signifier as Gestures
Heterosexual Group
1. Releasing hands, turning back from each other, pulling someone to hug, leaving the embrace.
2. Bowing down and smiling.
3. The view on the back of a sitting and staring endlessly.
4. Gently touching.

Table 4.81 (Continued)

Homosexual Group
Male homosexual
1. Eye contact, Holding hands, Hugs of two men in public
2. Handholds of a gay couple but when someone saw it, they immediately released hands/Grabbing hands and being flicked, Releasing hands
3. Sleep crying in the bed alone in the bed that two people used to sleep
4. Walking to follow the loved ones, try not to let him know
5. Walking away from lovers
6. Up and standing, singing on the chair on the table
7. Holding own buttocks
8. Sneaking to kiss a friend's cheek while sleeping
Female homosexual
1. Sleeping alone crying on a double bed with two pillows, turning back to the other half of the space
Transgender Group
1. Makeup, long hair, breast augmentation surgery
2. Rubbing the nose together and bring salad dressing to touch the nose.
3. Meetings between families of the man and transgender woman girlfriend and the family are not fond of the woman.
4. Intimacy between trans woman and woman who are friends.
5. The condolence of trans woman when knowing that the friend she secretly loves is talking to a man and seems to like him.
6. A trans woman is going to apply lipstick to a female friend that she likes. When seeing the lips, she feels tempted to kiss her.
7. A transgender woman touching her female friend's lips with her lips.

Table 4.81 (Continued)

2. Signifier as Person and Objects	
Heterosexual Group	
<ol style="list-style-type: none"> 1. The ring 2. Shoelaces 3. Wearing clothes with opposite colors 4. Phone messages 5. Mr. Sarat Yuyen, the Captain of the Thai National Soccer Team (The SEA Games Gold Medal), acted in the music video. 	
Homosexual Group	
Male homosexual	
<ol style="list-style-type: none"> 1. The ring. 2. Helping a lover financially. 3. Breaking a toothbrush of the loved one who left only his belongings. 4. Bed. 5. Every person in the scene wearing black. 6. Watches that are in good condition and time is still ticking normally/attempt to restore the broken watch. 7. Old photographs of two people taken together. 	
Female homosexual	
<ol style="list-style-type: none"> 1. The ring. 2. Overlapping triangular tattoos, two people having the same star tattoos. 3. Putting a mask on the face of an ex-boyfriend of a woman she likes and then crying in front of the mirror. 	
Transgender Group	
<ol style="list-style-type: none"> 1. The ring. 	
3. Signifier as Place	
Heterosexual Group	
<ol style="list-style-type: none"> 1. Locations such as on the crossing bridge, roads, and sky train station. 	

Table 4.81 (Continued)

4. Signifier as Time	
Heterosexual Group	Homosexual Group
1. Night time.	1. Series of rewind images before the end of the song such as tears flowing back, driving.

From Table 4.81. Among the three groups, a “Gesture” sign was the most found, followed by “Object” and “Location and Time” respectively. It is noteworthy that gesture allows more meanings to be added, whereas object, such as bed and ring, are more challenging in adding meanings. “Ring” is a common sign of commitment/bonding in all groups. (The Heterosexual, Homosexual, And Transgender Group) Therefore, an object sign like the “ring” shares only one code or meaning in all groups. This reflects the difficulty in finding object signs. There’s only one other sign found with the same meaning as “ring”, that is “shoelaces.”

The erotic metonymy, whether it is for the heterosexual, homosexual, and transgender group, there’s not much difference since the erotic metonymy needs to be represented by signs. The challenge is when the signs/meanings become variety so that the erotic metonymy would be commonly used in wider groups of diverse gender.

The use of gender signs repeatedly is used to create awareness in the audience in a much wider range and would be considered a kind of social process. As for learning literature, it is usually in a classroom context where there is a teacher, and any erotic metonymy reading is accomplished with someone to guide. Likewise, if any of the gender signs and erotic metonymy in the music video would be recognized, as in the literature in the classroom, what to consider would be how widespread is the sign and erotic metonymy used in music videos, since this widespread use would bring public recognition. For example, the audience would recognize which sign or erotic metonymy belong to which group. This can perhaps be achieved by repeatedly using them in T.V. drama, or Facebook, or creating a hashtag before any sign would be well recognized.

The heterosexual group has its own set of signs, whereas the male homosexuals and female homosexuals cannot even share signs. While two women can hold hands in public, unlike men, and therefore, 'holding hand' sign may be the same but meaning or code interpretation is different. To demonstrate a lesbian relationship then needs more signs than only holding hands, such as kissing, or sharing the images of the same tattoos between a couple.

Gender signs, which appear in music videos of the transgender group, surprisingly use all the object type of signs such as "nose" implies "male genitals", "salad dressing" for "semen", and "mouth/lips" for "female genitals". As well, shapes were used to represent genitals, namely, "ice-cream in a bun shape" implying "female genitals", and "ice-cream cone" for "male genitals."

4.5 The Result of Myths in Music Videos

The myths of music videos of heterosexual, homosexual and transgender are as follow

Table 4.82 The Myth of Heterosexual, Homosexual and Transgender Groups in the Contemporary Thai Music Videos

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
Heterosexual								
<p>“Chuek Wiset”</p> <p>The pattern of a love relationship is an isolate</p> <p>“Even if there’s a magic rope to bind us together, it’ll only bind you physically. The more I forbid it, the more I hold you back, the more selfish I seem.”</p>	It’s painful but understandable	Love is giving	Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
			✓					✓

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
			Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
“Thing Wai Klang Thang” The pattern of a love relationship is an isolate	I don’t want you to leave me, but you want to go	Love is giving (sacrifici al love)						
“Leaving me in the middle of the way seemed to be the right thing for you to do.”								

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only	Emphasize	Challenge	Refuse	Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever	Emphasize
“Please” The pattern of a love relationship is exchanging “Please love me. I’ll never hurt you. I know I can’t beat him. I can’t compare to him. But could you choose me, please? I’ll take the best care of your heart.”	Love is about requesting	Love is possession	Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
				✓				✓

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
Male Homosexual								
“Rueng Jing Ying Kwa Niyai” The pattern of a love relationship is pseudo	True love is only in fiction.	Love is possession.	Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
“The story ends well in the old novel. How does the real story end? Who knows? When it comes to love, love in real life is absolutely uncertain.”					✓	✓		

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
			Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
<p>“Phieng Khang Lang” The pattern of a love relationship is an isolate. “Only looking at you from behind, smiling to you from here. I probably must give up all hopes, bury my weak heart. You who look so perfect may never turn around and hear me say that I love you.”</p>	<p>Love outside someone’s eyesight</p>	<p>Love is possession</p>						
					✓	✓		

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
Female Homosexual								
“Ying Rak Ying Ngao”	Past love still hurts.	Love is possession	Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
The pattern of a love relationship is pseudo								
“Between you and me, there’s a space between. Who’s it for? Between you and him/her, if you still can’t stop today, would you leave me then?”					✓			✓

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
			Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
<p>“Hua Jai Mai Yu Kap Tua” The pattern of a love relationship is pseudo</p>	<p>Love the right person but at the wrong time</p>	<p>Love is possession</p>						
<p>“So much more than close friends. But I cannot think of you more than this. More than this is wrong. We both already have someone.”</p>					✓	✓		

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
			Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
“Setsuan” The pattern of a love relationship is pseudo “Fractions of a love that you gave me. Even if you don’t think that far, I love you anyway. I am satisfied with a love that is not whole.”	Love (is secondary)	Live is giving	✓			✓		

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
Transgender								
<p>“Phuen rak”</p> <p>The pattern of a love relationship is rejected.</p> <p>“You probably don’t know that “This friend of yours, inside has changed to love, Love with all my heart.”</p>	<p>Loving one’s beloved friend</p>	<p>Love is possession</p>	Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
			✓					✓

Table 4.82 (Continued)

Music Video (Signifier/Denotation)	Signified/ Connotation	Myth	The Myth of Love/Disappointment in Love, Libido/Erotic Scene, and Erotic Metonymy					
			Love is Expressed through Sexual Desire for the Opposite Sex Only			Women Must Love Only One Man Faithfully; to Whoever She Has Lost Her Virginity to, She Must be with That Person Forever		
			Emphasize	Challenge	Refuse	Emphasize	Challenge	Refuse
<p>“Thung Wela Tong Rien Ru”</p> <p>The pattern of a love relationship is rejected</p>	<p>It’s impossible to love, it isn’t loved</p>	<p>Love is giving</p>						
<p>“It’s time to learn to be alone, right? Not for long and I’ll know how to get over it.</p> <p>It’s time to learn to able to be alone, a compulsory subject that I need to understand.”</p>				✓			✓	

Note: The Result is only a Summary of the Specific Analysis of the Sample

From table 4.82 results of the study are summarized below.

4.5.1 Music Videos of the Heterosexuals (Male and Female)

The music video of the song, “Chuek Wiset” (Signifier) has a signified meaning of “it’s painful but understandable,” and the mythical meaning that “love is giving.” The music video of the song, “Thing Wai Klang Thang” (Signifier) has a signified meaning of “sacrificial love” and the mythical meaning that “love is giving.” The song, “Please” (Signifier) has a signified meaning of “love is about requesting,” and the mythical meaning that “love is about possession.”

4.5.2 Music Videos of Male Homosexuals

The music video of the song, “Rueng Jing Ying Kwa Niyai” (Signifier) has a signified meaning of “True love is only in fiction,” and the mythical meaning that “love is possession.”

The music video of the song, “Phiang Khang Lang” (Signifier) has a signified meaning of “love outside someone’s eyesight,” and the mythical meaning that “love is possession.” The music video of the song, “Nathee” (Signifier) has a signified meaning of “It’s too late to say I love you,” and the mythical meaning that “love is giving.”

Music videos of the male-homosexuals use signs that are different from other groups, including eye contact, holding hands, hugging each other between two men in public. This gives the meaning of self-disclosure to the public that they are homosexual. In terms of holding hands between a homosexual couple, one immediately let out of his hand as soon as someone saw it, including being flicked after trying to hold hands, and releasing hands from each other all give the meaning of broken relationship of the couple. It has a signified meaning of “love outside someone’s eyesight,” and the mythical meaning that “love is possession.”

4.5.3 Music Videos of the Female Homosexuals

The music video of the song, “Ying Rak Ying Ngao” (Signifier) has a signified meaning of “the past love still hurts,” and the mythical meaning that “love is possession.” The music video music of the song, “Huajai Mai Yu Gap Tua”

(Signifier) has a signified meaning of “love the right person but at the wrong time,” and the mythical meaning that “love is possession.” The music video of the song, “Setsuan” (Signifier) has a signified meaning of “love (is secondary),” and the mythical meaning that “love is giving”.

4.5.4 Music Videos of the Transgenders

The music video of the song, “Phuen Rak” (Signifier) has a signified meaning of “loving one’s beloved friend,” and the mythical meaning that “love is possession.”

The music video of the song, “Thung Wela Tong Rien Ru” (Signifier) has a signified meaning of “it’s impossible to love, it isn’t loved,” and the mythical meaning that, “love is giving.” Music videos in this group use only group-specific signs such as, “applying makeup, long hair, breast surgery of a transwoman,” which most obviously represents each individual “being a female/woman.” Sexual signs, “nose,” and “ice cream cone” are found and used to represent, “male genitals,” whereas “ice cream on a bun” for “female genitals.” The signifiers, “salad dressing,” signifies, “semen”. This is considered to be the use of sexual signs that have never been used in either literature or music videos before.

4.5.5 The Myth Aspect

The study of music videos for the heterosexual, homosexual and transgender group found that most of the music videos are a disappointment in love and the researcher can be a summary myth of 3 groups of music videos are “Love is giving” in the other hand the counter-myth is “Love is possession”. From studying a total of 11 music videos, the myth can be summarized as follows: “No one can escape of love”

Music videos of the heterosexuals’ group reinforce the myth that “where there is love, there is suffering” and challenge the myth, “man is like the elephant’s front feet, and woman is the back feet.”

The myth of Love/Disappointment in love, Libido/Erotic Scene, and Erotic Metonymy of, “Love is expressed through sexual desire for the opposite sex only,” which is a form of sexual binary opposition that exists naturally; has been challenged by the homosexual and transgender groups in order to create a position and create a

space to express themselves and demonstrate their true needs because society often views something that's different from the norms as something that's wrong. In fact, whether gay or lesbian couples, or a transgender woman with male or female partners, and so on, are as well human beings, yet do not focus only on "gender" when it comes to love.

The myth of the heterosexual group that, "Women must love only one man faithfully; to whoever she has lost her virginity to, she must be with that person forever," has already been rejected. In all three music videos in the heterosexual group, men are all abandoned by women. Contrary to the past, this demonstrates that there were strategies in creating female characters as weak or inferior to male characters. This has influenced the audience's perception, understanding, as well as the familiar notion that women need gentlemen to protect them. Males, therefore, are superior in authority under the patriarchal regime.

The myth of the homosexual group, "Love between homosexuals is impossible, and must end with sadness and disappointment," has been overplayed, and rooted even more deeply, when 5 out of 6 music videos are presented in sad-ending love.

The myth that "if love, regardless of gender, arises from one's true feelings is always a perfect feeling," has been rejected by the transgender group. Both music videos, whether it is transgender women love with men, or women, are a disappointment in love.

The dominant power of males, according to the patriarchal regime, appears in the protagonist, who is characterized as a gentleman with both good looks and virtue. As well, male-dominance appears from the strategies in creating female characters to be weak or inferior to male characters, dominating the audience's perception, understanding, and familiarity of women's needs to be taken care of by gentlemen.

CHAPTER 5

THE CREATION OF SEXUAL SIGNIFICATION AND EROTIC METONYMY INTERTEXTUAL TO THAI CONTEMPORARY MUSIC VIDEOS

The creative thinking process is used in applying the sexual significations and erotic metonymy in Thai contemporary music videos. The difference in transmission of stories in literature and music videos is in the media used, in which both mediums are subunits of language. Therefore, the erotic metonymy from literature is applied to images in music videos is likely possible. However, some adaptations are required for the presentation that uses images as the primary means of communication. In this chapter, the researcher aimed to respond to research problem: How has the process of creating meaning through sex signification and erotic metonymy been applied in communication in contemporary Thai music videos (Lyrics and pictures)?

In analyzing the intertextual of the erotic metonymy from literature to music videos, the in-depth interviews with Thai music videos producers and academic groups can be summarized. To get both in-depth and specific information, the interviewees were selected as follows: 3 producers of music videos of each gender group: 1 from the heterosexual group, 1 from the homosexual group, and 1, the transgender group. As well as the 3 academics selected, 2 persons with knowledge and expertise in Gender and Sexuality Studies, and 1 expert in literature studies and erotic metonymy were also selected.

The study results are divided into 2 parts:

5.1 Part 1 The result of the study of the creative thinking process in Thai music videos, the sexual signification and erotic metonymy meaning applied to the music videos.

5.2 Part 2 The result of the study of the research sample groups: music video audiences who viewed music videos.

5.1 Part 1: The Result of the Study of the Creative Thinking Process in Thai Music Videos, the Sexual Signification and Erotic Metonymy Meaning Applied to the Music Videos

1) The music video production process starts from “music”, in the form of “lyrics and melodies”, through “creativity” and “production” and results in “images”. The researcher, therefore, is interested in the creativity and perspectives of Thai music videos production from the producers. The producers of the music video are namely, Suttasit Dechintaranarak for the heterosexual’s, Ekasit Trakhunkasemsuk for the homosexual’s, and Apiwat Supateerapong for the transgender’s group.

The result of a study of the creative thinking process in Thai music videos, and the gender and erotic metonymy meaning applied in the music videos, the in-depth interviews based on Csikszentmihalyi’s creativity components (1996) can be demonstrated in the following infographic:

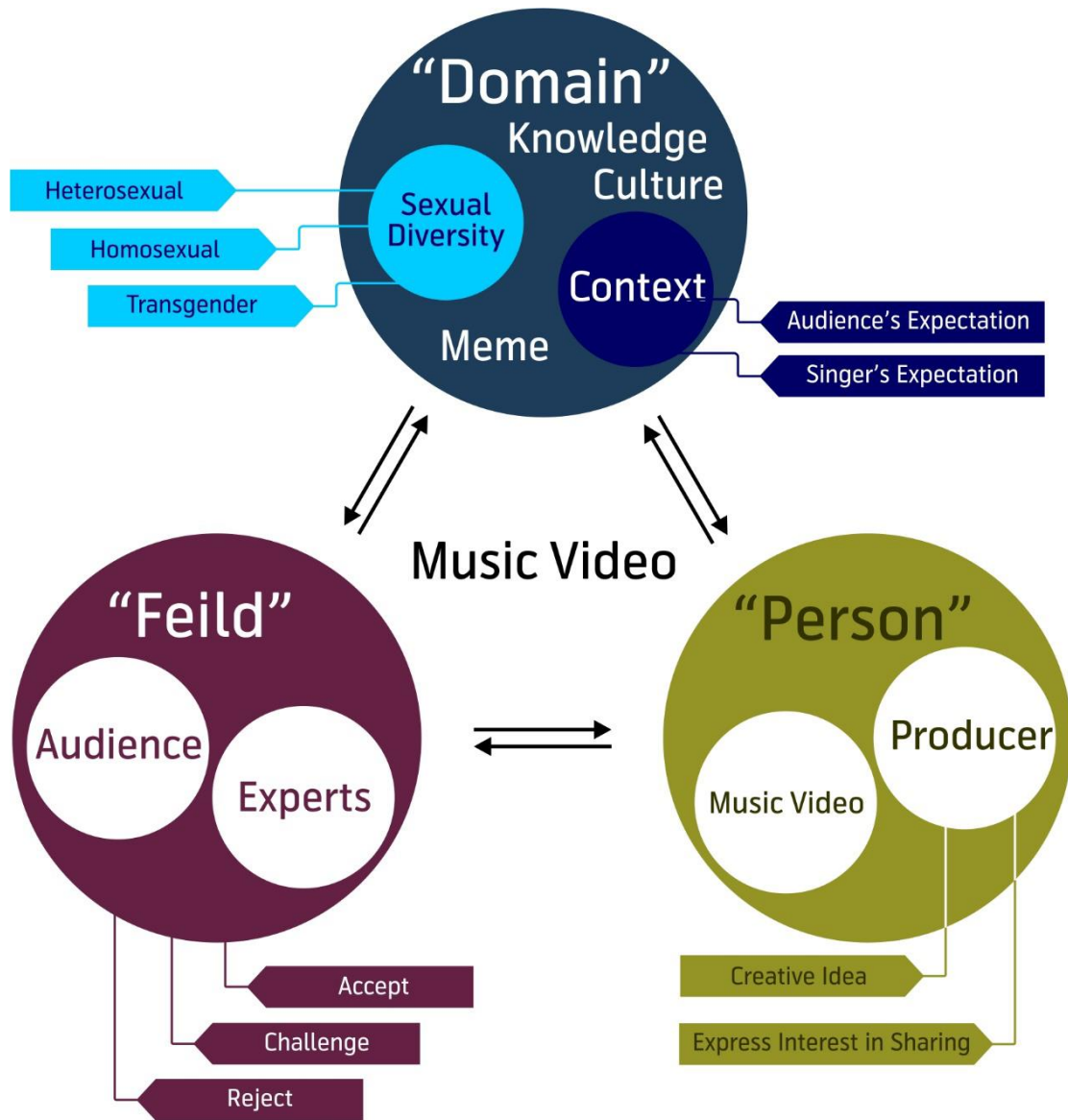


Figure 5.1 Infographic Shows the Results of the In-depth Interview of the Creative Process

Source: Csikszentmihalyi, 1996.

Domain: 1. The knowledge that music video creators use in music video productions, in which each person has knowledge of producing movies, filming, editing, etc. In the process, a production team assisted in filming since the creator is responsible for directing to achieve images they have in mind. The interview is shown as follows

I am not good at everything. I only direct and have to hire a cameraman, and someone to edit the film. Moreover, MV is about the story so I focus on directing actors, their acting. I can't hold the camera and look through the lens to direct. (Ekkasit Trakulkasemsuk, personal communication, 2017)

The filmmaker, of course, has signs in minds. (Apiwat Supateerapong, personal communication, 2017)

2) Knowledge, cultural knowledge, myths, ways of life, memes, knowledge of gender including people with gender diversity (LGBT-Lesbian, Gay, Bisexual, Transgender) in the context of Thai society. Even though some people are aware of their existence, they do not know about accepting them as shown in the interview as follows:

I don't know if there's anyone who doesn't accept this. I think that it is acceptable nowadays. If you asked me, there's no one who dislikes transgender women in my world. I didn't know if the outside world would react strongly or not. I didn't think it would change anything because I didn't know the problem. I didn't intend to solve any problem ... just think that if I made a music video about a friend who secretly loves, between male and female, it's not interesting. In my view, love is not just between human, but between anyone. Men fell in love with snakes or even cows. I see it as bonding like in the song, "Phuen Rak". Before I ended up with a transgender woman character, I thought about love between a woman and a doll. The doll which is being dumped has feelings. But I thought that a transgender woman and a woman would be the most interesting. In this music video, I want to say that anyone can fall in love with anyone. Bonding can happen not only between humans only. The choice of a transgender woman to fall in love with a man wasn't used because I think that in the end women must be paired with men. It could be a lesbian as well. When I filmed this, I didn't even want to show the face at all. If you noticed, I tried not to show the man's face. (Apiwat Supateerapong, personal communication, 2017)

3) Marketing knowledge can make music videos more well-known and discussed. Suthisit Dechintaranarak and Ekkasit Trakulkasemsuk, directors who have been in the music industry for a long time also used this knowledge to create music videos as well. However, as for Apiwat Supateerapong, who directed, “Phuen Rak” as the first music video, considered his role only as creator. As for marketing, it is the duty of the marketing department as shown in the interview as follows:

Now, as soon as it’s been thought out, it would be related to marketing. At that time, the Thai national soccer team was very famous. Then Mr. Sarat Yuyen happened to on the cover of a magazine. They said that he was upcoming, so I tried to contact him. (Suttasit Dechintaranarak, personal communication, 2017)

Sometimes when there’s news in the entertainment industry, we combine them to make the work current, giving it a charm. We wouldn’t use anyone like Mr.X, Mr. Y or someone next door that no one wants to know. There’s a marketing method to consider which story belongs to which movie star. This will be discussed. (Ekkasit Trakulkasemsuk, personal communication, 2017)

I don’t know about promotions. That is, if I finished the work, it is the end of the process. Others will take it to do their parts, and it’s no longer my job. It’ll be the music company’s responsibility. I have a duty to finish editing. That’s it. (Ekkasit Trakulkasemsuk, personal communication, 2017)

Person is the creators of Thai music videos who creatively produce content of sexual significations, erotic metonymy, and myths. They are grouped according to contents in the music videos: the heterosexual, homosexuals, and transgenders.

Creative Process is divided into 3 steps: 1) Preparation, 2) Ideation and 3) Elaboration. The details are as follows:

1) Preparation: The music video creator receives an assigned song and a subject plan (Brief + Song) which is divided into 2 plans, either the subject plan is assigned by the music company, or without any plan as follows:

(1) With a subject plan: The music company communicates their intention of a rough picture of a music video they want. Then the creator will then listen to the song, understand and interpret. It as seen from the following interviews:

We initially receive the briefing from the music company, they will tell what they want. My job then is to analyze such needs from who the singer(s) is, who might be the target groups. (Suttasit Dechintaranarak, personal communication, 2017)

Most of the songs that I am assigned, I do what the customer wants. Originally, I got recognized from Pan Thanaporn's song, so the work I've received after that are the most dramatic songs...clients would look at my characters when they hire me. They expect to get the work they want. Then I would be more specific of what the clients want from the song... but mostly, it's my signature work that is intense storytelling. (Ekkasit Trakulkasemsuk, personal communication, 2017)

(2) Without any subject plan or concept: The creator is assigned a song and has absolute freedom to create the music video. The singers, listeners and the content of the songs will be considered as shown in the following interview:

There was no subject plan. It was the first MV I created, and they didn't give me any briefing. The only thing they said was that the protagonist should be a teenager, school age. The target group was school-aged children/teens. I have been creating 5-6 music videos, and none of them came with any plan, only asking for actors who are teenagers, good looking here and there. (Apiwat Supateerapong, personal communication, 2017)

2) Ideation: Incubation, Insight or Inspiration (The "Aha" Moment) and Evaluation are the processes of Ideation. When the music video creator is assigned with a song, he will listen to the message of the song and analyze the following: 1) who the singer(s) is, and 2) who the target group for this signer is. Once, the creator analyzed these elements, he will start to see some direction of where the

MV should be. This creativity usually comes from his perspectives, and from people around. As well, it may come from the interesting and current story, movies and books, as shown in the interview below:

(1) Creativity deriving from personal past experiences

I want it to look, Thai. At school, I used to like eating ice cream with my female friends, so I put it in the music video. Then we see that this can communicate femininity. But one of the posters of The Rolling Stones Band, with a tongue-shaped stick in the room on one scene, that was intended. (Apiwat Supateerapong, personal communication, 2017)

Mostly, I think from myself. I like to watch people and observe. I also like to think for others, not to judge, but like I would do this if it was me. Then I adapt these thoughts with the music video. (Ekkasit Trakulkasemsuk, personal communication, 2017)

(2) Creativity deriving from observing and extracting ideas from people around

The approach to creating music videos of Mr. Apiwat Supateerapong is not to sit and think all the time. He lives his life normally, but tries asking questions to people around, and making conversations. He then picks and combines ideas from them, then creates works in his style, as shown in the interview as follows:

It must have a shot to show that women are very close. How do you show the feeling of love without speaking? The faces must be so close that they almost touch each other. I asked my girlfriend and some female friends about what women do when they are together. Because I don't know that, it's another world which I don't know.

One of my younger friends suffered from Gorham DC's disease, so I went to the company saying that I would like to tell his story in the music video. I don't know how it will come out, but I will follow his life, his

family's life and then shoot it. And one week after shooting, he died. (Apiwat Supateerapong, personal communication, 2017)

Some stories come from those around you. I may ask questions with a young friend like how's this, what is going on? Do you have any experiences about this song? ... Then it becomes a scene. The scene that is based on real life. I collect stories, listen to people telling the story here and there... When we are older and perhaps our feelings toward experiences are not as fresh as when we are teenagers, right? However, the feelings of those around are fresh. When I listen to their experiences or feelings, I could feel it clearer and it works. (Suttasit Dechintaranarak, personal communication, 2017)

(3) Creativity deriving from interesting stories in society

It's interesting so I try to study about it. There are cases of a transgender woman who loves a woman, a lesbian loves a man. They're really so I think this is possible. (Apiwat Supateerapong, personal communication, 2017)

There is sometimes entertainment news, and I blend them in to make a trendy, giving it a charm...like there are some actors who fight, should I use their stories-and perhaps make it ambiguous. This would be another step of the story. (Ekkasit Trakulkasemsuk, personal communication, 2017)

(4) Creativity deriving from movies and books

People who work in this field have to watch a lot of movies. As filmmakers, it's impossible for me to have direct experience with everything, so I watch a lot of movies. There are different kinds of movies; storytelling, telling through motion pictures, various styles...or maybe when we watch a movie that I really feel it, I might use such story, because I cannot truly understand any character or story I work on unless I know them well. (Suttasit Dechintaranarak, personal communication, 2017)

I like reading books. Nowadays people read a book online, but I still like reading on papers. I enjoy reading books and watching movies and MVs. (Ekkasit Trakulkasemsuk, personal communication, 2017)

As for Mr. Suttasit Dechintaranarak's creative process is that analyzing the song's concept, and roughly planning the direction of the plot must be first. The next step, he will find the "Mood and Tone" of the music video; whose story is this music video? What would be the background of his/her story? These will be interpreted from the target group of the singer(s). Sometimes it is an experimental creative idea which comes out in many scripts. The advantages are that it's clear to see whether an element is right or not, whereas its disadvantages would be a waste of time and energy, as shown in the interview below:

Normally, I create work from a story, that is, we have to think about the story first. But when trying to create pictures from it, and it not working out, then the question is what to do next. There may be a scoop from the lead teaser, that if we stick to it, it will be easier to continue working...like the song, "Nathee" (minute), words such as "minute, a moment, just a fraction of a minute only to have you back. The interpretation is about time. Through all the past moments, if possible, all it is asked is only a fraction of a minute to have you back. Therefore, the story was about two men who have been friends since childhood. They've been caring for each other, and one might fall in love without realizing it. There are moments of secret love, while his friend has a girlfriend. One day, when he lost this friend, time cannot reverse. No matter how much he hit on the watch, time can't come back. (Suttasit Dechintaranarak, personal communication, 2017)

Ekkasit Trakulkasemsuk has quite clear work guidelines with a unique signature, that is, creative intense stories. Customers already know what they will get from him, a dramatic music video style, as shown in his interview as follows:

I believe that the customers expect what they want from me. It's like they want Western desserts, and they know that I can create delicious cakes. I probably am not good at making Thai desserts who sits on my legs properly all day. When they want a cake, they will then hire me. They would tell me not to use so much sugar, and less flour, or prefer a puffy cake, and lots of whipped cream. They would tell me, so the creative process starts from there. The customers want me to be a production team that produces work according to them. But believe me that they already know what they will get from me. Suppose they want to eat cakes, they will certainly go to a coffee shop. They won't go to a Thai dessert shop ... as I said, that customers already know what they want. Then they will try to hypnotize me to do it for them. (Ekkasit Trakulkasemsuk, personal communication, 2017)

The process of creating content and stories of homosexual and transgender are getting higher. According to the interviews with music video creators, various factors are found as follows:

- 1) Capitalism is one of the causes of music videos for homosexual and transgender people. Since it has been more competitive among the media business, creative and innovative storytelling can eliminate or reduce competitors. After launching, these music videos have become trendy, and have attracted an audience. Once they caught the audience's interests, there is an ongoing presentation of such stories. The creator does not present the homosexual and transgender stories to challenge or deny patriarchal society. The patriarchal society that believes that males are stronger than females, females are responsible for supporting males so that they'd be protected from harm. (Pacharee Klinchoo, 2007, p. 85) As well, the creator does not attempt to increase their spaces in society in any way because, in the real world, they already have existed in society. The music video creators only select a fraction of that reality in their presentations. In such selection, the heterosexual story has been presented the most, followed by male homosexuals, female homosexuals, and transgender stories as they recently appeared on media as stated in the following interview:

At that time, I was working with A-Time media company...Sister Chord (Mrs.Saithip Montrikul Na Ayuthya, Co-Chief Executive Officer) said that the male homosexual's stream has just begun. It has started to be mentioned about it, but she felt that no one actually talked about it. In addition, there are also great numbers of Club Friday listeners, and many of them are gays. Why don't you try to create this kind of story? I have created gay stories, to be not so much gay, but rather try telling a story of secret affection.

There are many Taiwanese movies that talk about both male and female homosexuals, and this culture has spread to our country. That the stream of storytelling is more revealing. Should we try? The bottom line is each one's limited level to tell the story, and how far? (Suttasit Dechintaranarak, personal communication, 2017)

It's interesting...when I watch Thai movies, most transgender women are presented as clowns, so we started to think about what they are really like as a person." (Apiwat Supateerapong, personal communication, 2017)

There are more gays than Toms, and a lot more than lesbians. Gays are untreatable, unlike lesbians. I have seen many Dee who, once they found guys they like, have turned back to be straight, as well as Tom. Gays, on the contrary, cannot be corrected. That's one point, I think the amount of gay in society is higher; lesbians are rare or not as common ... Gays and Kratheoy are also entertaining people, they can act like clowns. Whereas, with Tom, we feel that they want to be men, so they would be quiet, and speak less. Have you ever noticed that Toms aren't funny? None of them is funny because they're quiet they like to speak less. When they appear in an event, they are silent and not as fun. Kratheoy, on the other hands, is sassy. Therefore, Tom rarely makes it on media. Another thing is when I produce T.V. drama or whatever, a role for Tom is very rare. Rare here means they are women with short hair, which sometimes aren't as pleasant to watch as feminine women like Lydia, Koi, Woonsen or Paula. They are more appealing. (Ekkasit Trakulkasemsuk, personal communication, 2017)

2) Music Videos Based on True Story as shown in the following interview:

In most of the Thai movies, transgender women are presented as clowns, so I started to think about who they really are as a person. I do not have any transgender friend, so I don't know what they'd be like. I had no clue, so I interviewed and talked to different people. Until I came to realize that in fact, they are just like other women. Therefore, I decided to not treat this character as a Krathoey, but as a woman...my friends had read a story in Pantip website, so I went to read it too, and the idea came from here. (Apiwat Supateerapong, personal communication, 2017)

At that time, Aof (the singer) had a story about being tricked by a man, which is his true story. He was deceived to love, in delusion, and to spend on the guy. Aof was happy to reveal the story which I think was a rather smart idea. The song itself tells a true story for many Club Friday listeners. It is representative of the Club Friday. When coming to the MV, it is also a true story of the singer himself. Therefore, we agreed that the MV would reveal Aof Pongsak's love story. (Ekkasit Trakulkasemsuk, personal communication, 2017)

3) Foreign society, including Thai society, are more open as can be seen from the legal same-sex marriage in 19 countries. In Asia, the change of name title is already allowed (ThaiFTM, 2014) as shown in the following interview:

Taiwanese movies start to talk a lot about male and female homosexuals, and the culture spreads to our country. The stream of storytelling is more open, should we try it? It depends on each person to tell a story, and how far. (Suttasit Dechintaranarak, personal communication, 2017)

I just feel that today society is open. It used to be a saying that if we walked past 10 electric poles, we'd see 1 Kratheoy. At present, we walk past only 1 electric pole, 10 would be seen. I don't agree. I think it's as a result of opened society, they have more courage to stand out more. Before, we

walked past 10 electric poles and found a Krathoey. He might have been hiding behind the pole, a tree, or a building. As of today, within the distance of 1 electric pole, 10 are found because they dare to be visible to us. That's all it is...When society is open, not a miracle, they only have more space to stand, to speak, and express. The gestures of hand-holding in my MV of the male homosexuals is as a result of society is ready to be open...today, there are more of holding hands, love scene or whatever it is in the MV or movies, it shows that this group of people exist in our society. In the past, they existed too, but were rather hidden and concealed. (Ekkasit Trakulkasemsuk, personal communication, 2017)

4) The singer came out that he is a homosexual. All signs, direction of meaning, personality, and expression are clear. It's impossible to create a story for the singer to love a woman because the audience can no longer relate to that. Therefore, they had to create a music video about male homosexuals. This includes creators of the music videos who also came out themselves to be homosexuals. If a customer wants content related to homosexuals, they'd consider the creators whose homosexual first, as shown in the interview below:

There will be more openness about genders; male and female homosexuals. Therefore, when it comes to male homosexuals, they thought that I should serve them best. Ben Chalait or Aof Pongsak's music video is not my first video. I've worked on many songs about male homosexuals, but they were more ambiguous and not straight to the point. However, Aof Pongsak and Ben Chalait's music video is the first music video that the singers are also homosexuals. They wanted this music style, and the characters were really clear. You know that I created videos for male homosexual song title, "Krathoey Mai Kheoy Nok Jai" ("Krathoey Never Cheat on You"). However, Wit Hyper (the singer) is not gay, therefore, the presentation was not obvious. It just became obvious in Aof Pongsak and Ben Chalait's music video. Now the customers would think of me when they want a story of male homosexuals, which I truly know. Therefore, for this type of work, customers

would have me in their minds. (Ekkasit Trakulkasemsuk, personal communication, 2017)

5) The social context determines the use of signs. Suttasit Dechintaranarak has created a music video for a group of male homosexuals in 2011. He hesitated to reveal about homosexuals then, so he created the story in the perspective of a friend who secretly loves his friend. At present, Ekkasit Trakulkasemsuk the video creator for the homosexual group says that he can create a more revealing love story of homosexuals, as shown in the interview below:

I tried to tell the story in perspectives of a friend who secretly falls in love with a friend. I interpreted that we fall in love with a female friend. Then I cast some actors, but not to be an obvious couple, of a straight man and woman couple, rather I cast so to leave room for interpretation that he could be gay as well. (Suttasit Dechintaranarak, personal communication, 2017)

I made MV in 1997, which at that time the society was still quiet. 20 years ago, it was a representative that we had to hold hands secretly, with some covering. While as of today, I am a representative of the director of 2012-2017. Today's society is a reflection of the society that is ready to be more open ... I still feel happy when I was a teen and saw Dr. Seri Wongmonta, Mom Noi or M.L. Pundhevanop Dhewakul (The director) tried to work to represent a group of male homosexuals so we could have a place to stand. If it is politics, it's as if they've been fighting and we derived after the moments they already fought through. I feel so happy that they have fought so that we have a voice and place to stand. So today, with hand-holding or love scenes or anything in the MV or movies, it shows that this group of people has existed in society. They were here in the past but were rather hidden. (Ekkasit Trakulkasemsuk, personal communication, 2017)

6) The contemporary Thai music video creators have not applied the erotic metonymy from the literature in the video. They have, instead, created a new set of erotic metonymies since any signs in the modern music video must be created

from the lyrics, which are Intertextual (Second Intertextual). In the past, the use of language in literature was beautifully done with the use of euphemism. Unlike the current lyrics that no longer facilitate erotic metonymy transmission as motion pictures on a video. And most of the contemporary music is about disappointing love, problems in love, secretly in love or being left behind. Therefore, the content in music videos is presented from sadness, loneliness, and disappointment perspectives. Love scenes, whether as in Erotic Scenes, or erotic metonymy, would be irrelevant to such content. Nonetheless, there are still signs used in giving meaning in other matters such as love, relationship, loneliness, etc. as shown in the interview as follows:

Today we have each other, let's bring in a flower and a bee. People will be like what does that mean? In the past, people were embarrassed to speak about it, so they'd say that I was a scented flower for you to sniff. Nowadays, nobody no longer speaks like that. (Ekasit Trakulkasemsuk, personal communication, 2017)

I once created a music video. When a glass of water is put down and removed, there'll be a circle of water on the surface. If ants are inside that circle, they can't climb out, like a character that can't find a way out. Sometimes the glass is turned upside down, capture a fly to just fly in there ... Today, music videos have plots like a story, and as a result, such a method is less likely used. (Suttasit Dechintaranarak, personal communication, 2017)

The use of signs is a method in movies. Music video creators view that the audiences may care about these things less now. Despite plenty use of signs or erotic metonymy in a movie, they may not be able to decode the signs. However, the audiences now can listen to music and understand the story in music videos. As for the creators themselves, they still continue to use signs as shown in the interview below:

You cannot omit them (signs), can you? Filmmakers certainly need them. As for music videos, I can't control the sound, I can only control the

pictures. I just want to tell a story in a way that audiences will get most. Anything that can help communicate, more or less, will be used. (Apiwat Supateerapong, personal communication, 2017)

Suppose the song is about loneliness. Loneliness will have its symbols, such as standing still amidst busy crowds, but he stands still, then we'll see his loneliness, or standing and crying in a crowd without caring about anyone's attention, sitting alone in a wide space, his loneliness is that he seems small in comparison. Pictures which express lonely feelings such as someone standing alone in the sunset shot in silhouette, he maybe sighing. The image represents feelings there. When it was told in a motion picture, time is limited and so presented in shots. Sometimes, a song sounds even more beautiful when it's being told in pictures. Both elements must go together. When picture communicates the feeling of a song, the lyrics might say weeping, tears flowing down, but the picture may be someone's shadow leaning against a window while it rains outside. It is also a matter of crying ... This method is a movie-oriented method that audiences don't know. They have to interpret because only who share common experiences would understand, such as those who read a novel before seeing the movie may get it. For example, one of Madiew's (the director) movies, there is a scene of bees flying around water. People who don't know this sign won't really know the meaning. Today, people pay less attention to these things. It takes only those who've done an in-depth study, enjoys watching and analyzing movies, to understand it. In music videos, there's also use of signs, but not much. (Suttasit Dechintaranarak, personal communication, 2017)

There can be various signs of "lonely" feeling, but the creators selected signs as a Paradigmatic Code, which is a method of selecting a sign from a group of the same signs.

When referring to sexual significations and erotic metonymy content, the music videos creators and academic groups mentioned other techniques that didn't appear in the music videos. To create an erotic metonymy in music videos, the music video directors would think of a silhouette of the couple, with their hands joined,

clasped together, feelings expressed in the eyes, train rushing into the tunnel, symbol of The Rolling Stones Band, the bee flying around water, the woman eating the banana, a padlock and a key.

1) The actual implementation of ideas (Elaboration) is divided into casting, determination of location, filming, editing, and music videos.

The casting process will come from the singer's target group and the target audience of the song. Any actors maybe adequate thought at times, a celebrity in various areas may be required such as in entertainment, soccer, or who has the most interesting story at the time. This is considered a marketing factor for music videos to be talked about, as shown in the interview as follows:

The record company said that the target group was school-aged kids, so cast a school-aged teen with pretty or handsome face to be the protagonist. That's all. In addition, it is my duty to select the actor. Due to budget constraints...I'd have photos for them to take a look first. I think that if they saw photos, it'll help me to see what they have in mind. (Apiwat Supateerapong, personal communication, 2017)

There is sometimes entertainment news, and we blend them in to make a work current, giving it a charm. Like there are some actors who fight, should we use their stories-and perhaps make it ambiguous? This would be another step of the story. (Ekkasit Trakulkasemsuk, personal communication, 2017)

At that time, the Thai national soccer team was very famous. Then Mr. Sarat Yuyen happened to be on the cover of a magazine. They said that he was upcoming. He was the captain of the team that won SEA Game at that time, so I tried to contact him. (Suttasit Dechintaranarak, personal communication, 2017)

The next step is "Proposing ideas", such as showing photos of actors to the record company owner. As well, slides of photos taken from movies can be used for mood and tone reference. An animation of the slides will be made, with music as a music video simulation for customers to see. If the movie or reference source is

chosen is good, the customers will be able to see a sample work in which the creator wants to present. This will affect the selection of the location of shooting in a further step, as shown in the interview as follows:

Most of the time, I don't propose an idea, but 2-3 ideas. I will say which one I like the most and should come out the best. However, there are those who do not like it all, then I'll have to go back and come up with new ideas ... most of the companies prefer heterosexual love story as well as most audiences. Only that it's boring to work on. (Apiwat Supateerapong, personal communication, 2017)

I remember proposing my first idea to Sister Chord (Mrs.Saithip Montrikul Na Ayuthya, Co-Chief Executive Officer), she was amused and said yes. I was also amused by that. (Ekkasit Trakulkasemsuk, personal communication, 2017)

I went to see it myself. There are many locations in the city that feel lonely. A good time of shooting is at night, but it needs to have some light. The road shouldn't be too dark because otherwise, you wouldn't get beautiful shots. I had to find a road with light, quite spacious and clean. I went to Ratchadamnoen road because the road was clean and open. I went to Khao San road because there were many people, also a lot of westerners. They helped because people on the scenes were not only typical local people. The Westerners make the scene looked ok ...I also tried to choose the locations that look good for our actors to be in as well. (Suttasit Dechintaranarak, personal communication, 2017)

The process of filming a music video has a Thai terminology called "Ok Kong" means "Outdoor Shooting". This stage, the music video producers will direct the work according to their plans. However, the technique and timing of filming will depend on the style of each director, for example, some creators emphasize on the acting, others may focus on communicating message overall, as shown in the interview as follows:

What is seen in the 3-minute music video took about 1 week of filming approximately. It took 1 day of shooting in the operation room, and in a room. After finished the room scene, I went to shoot at the university for 3 full days ... I tried all sorts of thing while shooting. I can't tell you that everything comes out exactly like a picture in my mind. I don't think any filmmaker can do that. Mostly, I let actors be themselves, not order them to smile or do any particular thing. I want to focus on emotions, so I let them have freedom... I sometimes come up with ideas during the filming process. I didn't plan it at first, or not even in the storyboard too. It's like I was shooting on the ground, and have some time left. Then the light is very nice, so let's just go to the rooftop. I told the actress to run up there and start filming. (Apiwat Supateerapong, personal communication, 2017)

I focus more on directing actors and acting. I'm unable to hold the camera and look through the lens to direct. I am the director, so I direct. (Ekkasit Trakulkasemsuk, personal communication, 2017)

Filming took about 2 days because I already found the location, dealt with Art, and talked to the cameraman, including blocked the location in the pre-production process. (Suttasit Dechintaranarak, personal communication, 2017)

The next step is editing, which will take place after the filming process finishes. The music video creator himself will supervise and select the pictures for editing from the video footage that has been shot in a variety of ways. As a result, when editing is complete, some scenes may not be as it's originally planned. The final step is to create the music video master ready for public eyes, as shown in the interview below:

I edit it, our job is to create and edit. When it comes to editing, I do a lot of draft experiments, try adding this and there. The work usually doesn't come out as I first thought. It depends on quite a bit on editing, like telling the story again during the editing process. (Apiwat Supateerapong, personal communication, 2017)

I supervised the editing myself. After it finished, I let the singer and the record company take a look at it. Then I worked on the color, dyeing a little bit, making it less serious but keeping a beautiful mood and tone ... editing took about 2 weeks. The first draft was about 8-9 days, then I looked at it, and edited for 2 more weeks. The whole process of music videos is about 3 weeks to 1 month. Though sometimes it may take only 2 weeks if it's urgent and with fewer details. Suppose I want the music video to be chic, I can edit by connecting the scenes. For example, I'm talking to this woman in this scene. And when the characters suddenly got up, it goes to another scene, where the characters got up and continue walking. This is a design in editing that gives the storytelling chicer. (Suttasit Dechintaranarak, personal communication, 2017)

I only check. They edit and bring it to me and I'd give some comments. In case of a song that I really care about, or if I had time and was unhappy with the editing, I'd just dip in. I did that when editing would be difficult, once it was on the master video. Back then, the film would go straight to the master tape, so if I missed, I needed to re-edit the whole thing. But nowadays, the editing is on the computer. The fixing is easy so there's no need to focus on it. It takes little time. (Ekkasit Trakulkasemsuk, personal communication, 2017)

The funniest thing to do is music videos because it's short. I can think whatever I want. Try it. It can go in any direction. (Suttasit Dechintaranarak, personal communication, 2017)

The music video is short. It is a reflection of reality. If we made a movie, it is usually 2 hours long. The TV drama is 10-20 hours and mostly based on fiction. The novel perhaps was written 10 years ago which if I produce it now, I have to adapt and adjust the story. On the other hand, I call music video, a fashion work. The work that is presented by music, which is also an exciting and fast 3-4 minutes. Therefore, most creators are quite young since the music video is a reflection of thoughts and ideas. It does not require any script writing process. It is the work which can show the identity of society in its time. In the past, when women felt hurt, they had to cry at

home, wept while washing clothes, ironing. In this era, women have to get up and fight. (Ekkasit Trakulkasemsuk, personal communication, 2017)

The younger generation will enter the music industry more, because the incentive isn't much, not enough to make a career. Not many young people work in music videos production. The content really depends on each person, anyone can create anything. (Apiwat Supateerapong, personal communication, 2017)

The creative process of contemporary Thai music videos production process can be summarized as shown in figure 5.2

The Creative Process of
Thai Contemporary **Music Video Production**

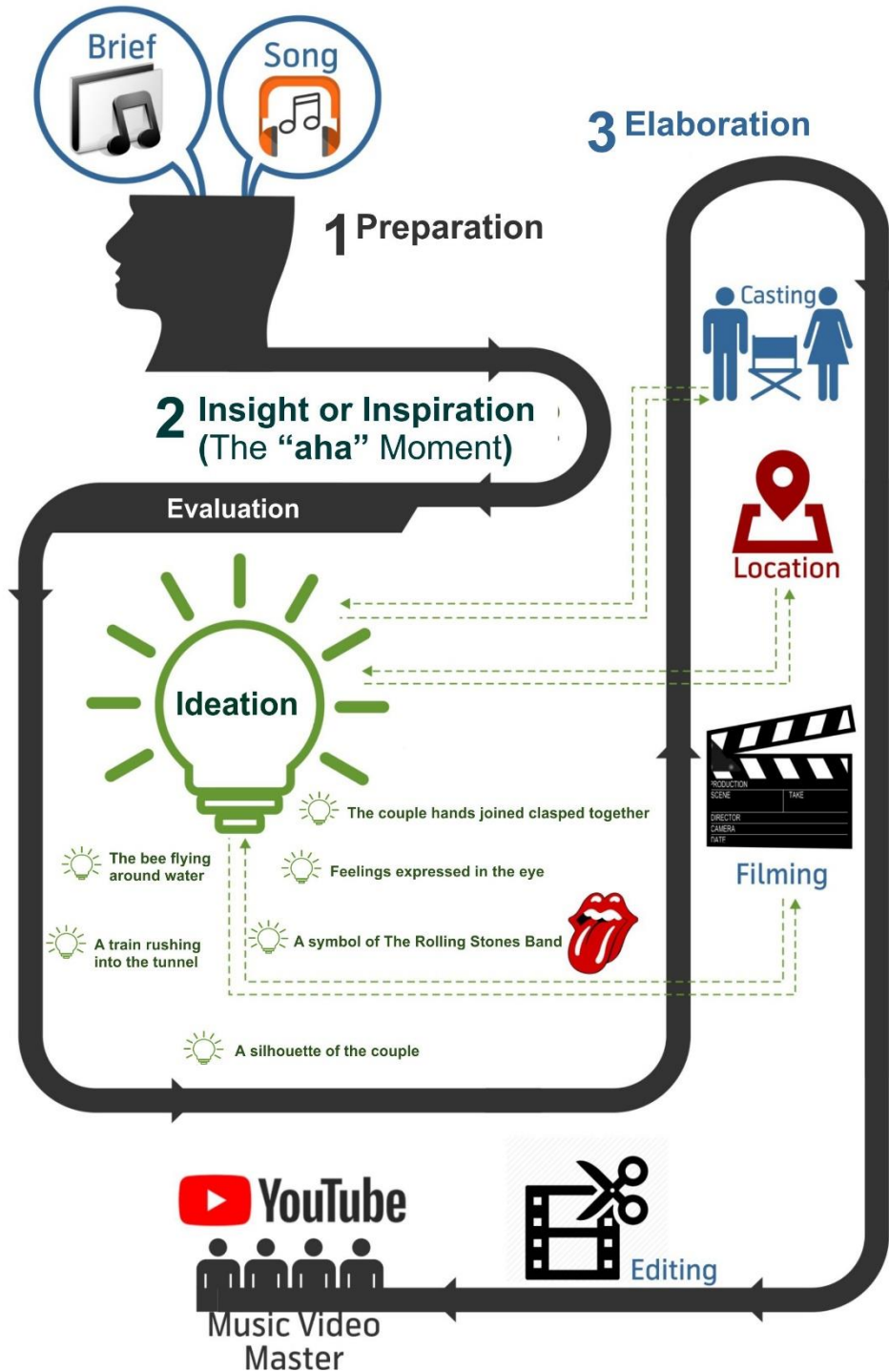


Figure 5.2 Infographic Shows the Creative Process of Contemporary Thai Music Videos Production Process

2) The result of the study of the sexual signification meaning and erotic metonymy communication in music videos, according to the academic group, is divided into 2 aspects: the sexual signification and erotic metonymy, and gender contents as follows:

(1) Sexual Signification and Erotic Metonymy

In Thai performance literature like Khon or play, sex is conveyed through various scenes or bot, such as bot chom chom (admiration of beauty scene), bot lom (Fondling scene), bot long song song krueng (the process of showering and dressing before performing important ceremonies), bot sangwat (Erotic Scenes), and bot atsachan or erotic metonymy between male and female characters, in accordance with songs and instrumental music (Called Napat) that support the performance. Some poets convey the sexual experiences directly, while others would be indirect. They would present the latter one through, “erotic metonymy” which consisted of 3 main parts as follows:

- a) Atmospheres reflecting the character’s feelings and emotions
 - b) Behavior in sexual intercourse (while having intercourse and after) and
 - c) Symbols representing male and female genitals, and semen
- (Rattanaphon Chunkha, n.d., p. 1)

The in-depth interviews of sexual significations and erotic metonymy presentation methods in music videos reveal as follows:

The erotic metonymy is about human nature. As long as human beings live, they’d continue to recognize the erotic metonymy. It can be said that erotic metonymy is a culture, and each sign is a reflection of the culture. However, some signs are only used in Thai culture and not recognized anywhere else. As for the transmission of the applied meaning of erotic metonymy (Lyrics and images) in Thai contemporary music videos, it is not necessary to bring in sexual significations or erotic metonymy from the literature to use. Since we are no longer living with the same tradition as before, and so new signs are being invented instead. However, the new signs must be used until the day when society automatically recognizes (Meme). This means they need to be reproduced until people perceive the same thing, for

example, if we used a fork and spoon as a gender sign in our music video, and they are being used in other music videos by different producers as well. This demonstrates that the new sign is considered to be an erotic metonymy. Similarly, an erotic metonymy in literature is never used in one literature only. Poets, in a later era, used the same signs, as when bumblebee fondling with lotus flowers is mentioned in a story, the meaning of erotic metonymy comes across right away.

But modern Thai music videos erotic metonymy has not been widely used and socially recognized. There are only acts of fondling, atmosphere, and living together /Erotic Scenes. The atmosphere would be a part of the erotic metonymy, including the atmosphere scene of an incident. The fondling scene is the seduction. If the Thai literature has no erotic metonymy, how would we teach young people? Literature is a work of art, as well as the music videos as it is shown in the interview below:

If the music videos use the signs from the Thai literature, which are described in written language form, such as filming in the garden where the beetles flying around flowers and zooming in. Then people would know that two characters sleep together, without any gestures or actions. Or Chula (large swallow-shaped kite) and Pak-Pao (small diamond-shaped attack kite) kites in a kite fighting, the shapes help people interpret which one represents male or female. They need to have both genders, and the symbols must also have mutual recognition. However, even though the alphabets in the literature could be adapted as motion pictures in music videos, still not everyone can decode. If one is not able to decode in the letter form, he may not know the meanings. This ability to interpret requires someone with some certain experience or attitudes. (Rattanaphon Chuenka, personal communication, 2017)

Signs are interpreted according to people's experience, and each group of audience interprets them differently. (Narupon Duangwises, personal communication, 2017)

At present, people are unable to tell the difference between Erotic Metonymy and Erotic Scenes. We often assume that all love scenes are erotic metonymy, when in fact, erotic metonymy is only scenes that are represented with signs. As for the presentation of erotic metonymy in music videos, the music video creators are not interested in learning about sex through the erotic metonymy. Rather, it is only presented to attract audiences, thus increasing the number of views, as shown in the following interview:

Erotic metonymy is a constructed space. It is a process which enables human to have access to sex and sexual desire through arts or mass communication. The creators are not interested in whether the audience learns about gender or not because characters in music videos have been well-designed. Whether it's costumes, accessories, choreography, and others are designed. For example, the use of buttock as a sign for gay's lifestyle, as well, a shower scene where men drop a bar soap, is often seen in media. Body parts in relation to gay's sexual relationship are often presented, as a result, it seems as though gay people are obsessed with sex. Even though, their daily life, 24 hours, may not be involved with sex, or not much. However, the fastest way to get people to understand gays has led to the use of easy-to-understand signs. (Narupon Duangwises, personal communication, 2017)

The buttock sign has double meanings. It refers not only to gay's sexual behavior but also their social role or status. In which they can only secretly love men or are inferior to women. (Jaray Singhakowinta, personal communication, 2017)

The difference between Thai music videos apart from the literature is that the erotic metonymy in literature tells only the story of heterosexual lovers. Back then, there were homosexuals and transgenders, yet both groups' erotic metonymy was mentioned in the literature. This is perhaps because the erotic metonymy focused on sex for pleasure and inheritance, whereas both the homosexuals and transgenders are unable to produce any children. Therefore, in the literature, this is not described in the details as shown in the interview as follows:

If you do, then feel that we show human love, and sex under the condition that the song should be, then do so. The music video creators want to use these signs, this shouldn't be a problem. The problem is scenes that sell sex more blatantly. Singers are made to be sexy. The song is about something else, yet it deliberately sells women's figures. Human sexuality is certainly natural. Human reproduction preserves the race of humanity. Sex is both reproduction and aesthetics, a matter of happiness and pleasure at the same time. I think it is difficult for music videos to be presented in the content of the song does not reinforce the reality of human sexuality, but only telling of repetitive things such as heartbroken, disappointed, jealousy, etc. It is difficult for the story to reflect the song. (Narupon Duangwiset, personal communication, 2017)

(2) Gender Aspects

The in-depth interview conducted with the group of academics reveals their perspectives on gender content in Thai contemporary music videos as follows:

a) Gender: Truth Presented in Music Videos

The singer who comes out clearly as a gay would play an important role in the music industry. The male homosexual characters are a product that can reach more groups of an audience than lesbians. This is because the audiences who are a woman, gay, transgender would be interested in watching, whereas lesbian characters, gay may not be interested to watch. Men also may not be interested. In terms of being a product, they may not be as profitable as male homosexual issues. Therefore, the producers have clearly been selective, male romance series are everywhere these days, both on TV, online, and in cinema. As a result, the issue of male homosexuality becomes a product that creates profits for the creator. Therefore, in business terms, the issue of male homosexuality should be able to reach people more broadly than lesbians or transgender people. Nonetheless, it is a problem because it allows people to view male homosexuals in a way that has been

set. Actually, sexuality on other issues should be encouraged to be created as well, such as lesbians, Tom, Krathoey, and others which is not in the norm. This should be more encouraged. (Narupon Duangwiset, personal communication, 2017)

Music videos are a channel that people access easily. YouTube doesn't take a long time for people to watch music videos. On the positive side, it is the open space for people with gender diversity to express themselves. Compared to 5 -10 years ago, no one would dare to create male homosexuals as a character. During the past 2-3 years, Aof Pongsak, a singer who is clear with his gender identity, has shown the content in this music video. I think that society would have seen another dimension of gender diversity through music. To view this positively, we'd see that culturally a space for people of gender diversity is being opened. They have the opportunity to communicate with the public in another channel, in addition to novels, T.V. drama, and movies. (Jaray Singhakowinta, personal communication, 2017)

b) Lesbians and Transgenders, new but not uncommon issue in music videos

Thai society does not allow women to express their sexual desires; rather it expects them to be conservative. However, sexual significations in the music videos female homosexuals contain scenes which imply following of sexual intercourse/ Erotic Scenes the most. The music video creators may intend to demonstrate that women's lust is not wrong to society. It is possible that a woman can admire the beauty of another woman's body. They do exist in society. This is portrayed through music videos that women can express their sexual desires the same as men. There are ways which one person obtains her sexual pleasure from another person's body, and in this case, they are both women. This is the same with men who admire women's figures, and gays who adore men's body. Women can adore another woman's body as well. This might be a way which music video creators try to challenge the society; that women can lust after another woman and can have a sexual relationship as well. There have been lots of heterosexual love stories

presented as well as about male homosexuals; so now let's try seeing this through a lesbian's point of view, as shown in the interview below:

It looks quite impressive in terms of marketing. It also reflects that a lesbian's love life has sexual excitement. However, this is not really new. In porn movies that men watch, there are many scenes that women have sex with each other and have been for a long time. Nonetheless, if this is being repeated frequently, it can become a myth, similar to gay's myth resulting in a reproduction that a lesbian's love is beautiful and sexy. Although in real life, this love may be between an obese Tom with a woman, and it is not presented because it is not as sexy as two feminine women. This is a reproducing idea that sexy women are still sex products. Toms' figure can't be sold because Toms are not sexy. (Narupon Duangwises, personal communication, 2017)

A woman with another woman is a kind of beauty, it looks lovely and cheerful. If its Tom and Dee, it will be similar to gay and men where it's primarily is about sex. (Suttasit Dechintaranarak, personal communication, 2017)

It's marketing. Due to music video audiences of the homosexuals besides lesbians, there may be men. But men often don't spend money, perhaps these marketing behaviors can explain that men are not the target group. Likewise, as for the lesbians, I think women, if compared to men, have less access to economic resources and opportunity than men. In a patriarchal society, let say how many women who are the CEO of a large company out there? The opportunity to access the resources of men and women is clearly unequal in a patriarchal society. Not to mention the lesbians, they are at the edge of the marginalized group. While a gay man's masculinity enables him to still maintain the privilege he has in society. Even a krathoey still has the privilege of masculinity. While women who are lesbians, in particular, the Butch Lesbian, who look quite masculine. They are often questioned in patriarchal societies. Men are often disturbed by them, and thus they are not usually accepted the same as men who have transformed to be women. In a

society where men are dominant, femininity is less valuable than masculinity. In a heterosexual relationship, women are always inferior to men. Therefore, men do not feel pressured with women who have gender as women, whether biological or transgender women. They don't feel pressured about their manhood, in contrary to transgender men that they'd feel that this is a competitor. Therefore, men will never spend on this. And most importantly, the heterosexual woman, a big target group, would want to watch a handsome man rather than a handsome woman, if they ever had to choose. At least the man can show off without any clothes, the woman would be arrested to take off her clothes on media. Music videos about lesbian love is a phenomenon. There are already MV about gays, but rarely for the lesbians. It's a difference sale which is trying to find new products to sell in the perspective of marketers. It also reflects that the purchasing power of this group is still low if compared to the gay group, the lesbians buying power is much less than gay groups. (Jaray Singhakowinta, personal communication, 2017)

5.2 Part 2: The Result of the Study of the Research Sample Groups: Music Video Audiences Who Viewed Music Videos

Filed including record company owners and audiences who are interested in, respond and/or criticizing both negative and positive, which can be observed from the number of views, number of audiences who like and comments on YouTube.

After reading all the comments, the researcher summarized the opinions of the audience of Thai contemporary music videos in 3 aspects, as shown in Figure 5.3

The audiences's opinion about a contemporary Thai music videos.

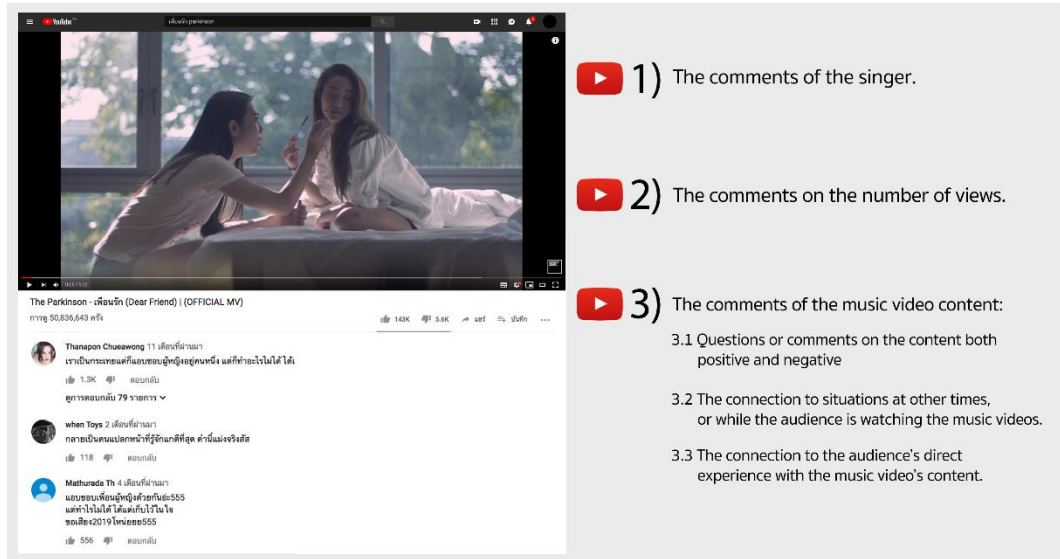


Figure 5.3 The Thai Contemporary Music Video Audience’s Comments

The summary of the Thai music video audience’s comments found the audiences’ expression of the sexuality in the comments of the singer, the number of views, and mostly on the content of music videos for homosexuals both male homosexuals and female homosexuals, and transgender groups. None was found in the music videos for the heterosexual group. The details are as follows:

- 1) The comments of the singer: They are an appreciation for the lyrics, melodies, and the expression of the singer. There is an expression of sexuality in the music videos for the homosexual and transgender groups as shown in the table below:

Table 5.1 Shows the Thai Music Video Audience's Comments of the Singer

Music Videos	Comments
Rueng Jing Ying Kwa Niyai	<p data-bbox="571 461 1374 546"><i>“This song hits home. Sometimes, it is uncertain for people with our genders.” ★</i></p> <p data-bbox="1002 577 1374 607"><i>Monto Carrot, 2 months ago</i></p>
Phieng Khag Lang	<p data-bbox="571 633 1374 887"><i>“This song is very beautiful. Why do people view it as a song for gays? I think it’s about love. For those who said it’s a gay’s song, try close your eyes and use your ears to listen. Ps. I’m not gay but I just don’t want you to misinterpret their works.” ★</i></p> <p data-bbox="927 916 1374 949"><i>Sathaporn Samachim, 3 years ago</i></p>
Thung Wela Tong Rien Ru	<p data-bbox="571 976 1374 1173"><i>“Thanks for this song for it encourages the transwomen. Thanks so much. I experienced something similar to this. I’m not saying I’m a very good person. But I feel sorry for myself that I’ve never had true love.” ★</i></p> <p data-bbox="1007 1200 1374 1234"><i>Wassna Saejeng, 1 year ago</i></p>

Note: ★ Shows Comment that Indicates Sexuality

2) Comments on the number of views are the report of a number of views at a certain time. The invitation of the music video audiences to another, in order to increase the number of views, and show the sexuality in the music videos for the homosexual group, as follows:

Table 5.2 Shows the Thai Music Video Audience's Comments on the Number of Views

Music Videos	Comment
Nathee	<p><i>"Wow..it's almost four million views now. The more I listen to this song, the more I love those people who love me. I am gay as well." ★</i></p> <p><i>Sunny Koh samui, 5 years ago</i></p>

Note: ★ Shows Comment that Indicates Sexuality

3) The comments of the music video content are divided into:

(1) Questions or comments on the content both positive and negative, 3 comments related to sexual signification were found as shown below:

Table 5.3 Shows the Thai Music Video Audience's Comments on the Music Video Contents

Music Videos	Comment
Phieng Khang Lang	<p><i>"When the two singers tap on their buttocks, it gave me goosebumps, at 4.46" ★</i></p> <p><i>Pun Pun Pung Pung, 3 years ago</i></p> <p><i>"The song is beautiful, but the MV...hmm, the Gold digger's love story" ★</i></p> <p><i>Gen. Prayuo, 3 years ago</i></p>
Nathee	<p><i>"Love isn't limited by sex, age, or race. Two people who understand and trust each other is enough and already called love. What else would you need? ^^"</i></p> <p><i>kaoz oZR, 5 years ago</i></p>

Table 5.3 (Continued)

Music Videos	Comment
Ying Rak Ying Ngao	<p data-bbox="587 465 1390 768"><i>“At first, I didn’t know. Two months later, he said that he was a bisexual and had 2 boyfriends before. I was his second girlfriend, and I was shocked. We still are dating though. We agree to go crazy about men together. If anyone is unfaithful, we will compete for that person. It’s pretty amusing.”</i></p> <p data-bbox="1043 792 1390 831"><i>popopo agunu, 1 year ago</i></p> <p data-bbox="587 853 1390 936"><i>“This mv is like my life. I dated a man for two years and ended with he was gay.-.”</i></p> <p data-bbox="1059 960 1390 992"><i>numnuch ‘hh, 1 year ago</i></p>
Hua Jai Mai Yu Kap Tua	<p data-bbox="587 1014 1390 1160"><i>“There’s a symbol of two triangles overlap each other on Dr. Jib’s back. Is it coincident or intended? >< *Triangle is a symbol of a third gender group.” ★</i></p> <p data-bbox="1018 1184 1390 1216"><i>S.nan.S YurisM, 3 years ago</i></p>
Setsuan	<p data-bbox="655 1238 1043 1272"><i>“MV for lesbian, right? Cool”</i></p> <p data-bbox="954 1301 1390 1328"><i>Casnonana Channel, 4 years ago</i></p>
Phuen Rak	<p data-bbox="587 1350 1390 1720"><i>“This mv is very painful. I cry for ten minutes after watching. Just as a normal man and woman, or gay and lesbian who secretly love their friends is already painful, complicated, and difficult enough. This is a transsexual, who secretly loves his female friend, it’s even more complicated and almost impossible. I wish best of luck for everyone who’s in similar situations. TT”</i></p> <p data-bbox="932 1744 1390 1771"><i>Marie.mechante M, 10 months ago</i></p>

Table 5.3 (Continued)

Music Videos	Comment
Thung Wela Tong Rien Ru	<i>“Third gender people are the most pitiful when it comes to love”</i> <i>Jasmin buzdude, 4 years ago</i>

Note: ★ Shows Comment that Indicates Sexuality

(2) The connection to situations at other times, or while the audience is watching the music videos. This includes links from online pages that refer to the music video, T.V drama soundtracks, singers, recommendation from others, and a singing T.V. program, which leads the audience to listen to the song on YouTube, and comment that show their sexuality.

Table 5.4 Shows the Thai Music Video Audience’s Comments on Connection to Situations at other Times, or while Watching the Music Videos

Music Videos	Comment
Nathee	<i>“My brother recommended me to watch this because I’m a Y-girl. I’m glad he doesn’t think I’m weird. I like the song and this music video very much. Love isn’t limited by border and gender. People with any genders can love each other.</i> <i>nupiako leemin, 4 years ago</i>

(3) The connection to the audience’s direct experience with the music video’s content, in a way of telling a personal story that is similar to the lyrics.

Table 5.5 Shows the Thai Music Video Audience’s Comments on the Connection to the Audience’s Direct Experience with the Music Video’s Content

Music Videos	Comment
Rueng Jing Ying Kwa Niyai	<p>“Aof, you speak so directly[Ⓞ]. I am serious when I love someone, thinking primarily about him and nothing else. I’d do anything to make him happy, though I may suffer. But it didn’t matter when someone wanted to leave, you’d mean nothing. Now my boyfriend dates someone else and stops caring about me. He has fun with another man. I still am waiting for him until late at night. I still love and care for him though he has blocked all communications. I still trust him and have hope. I want him to go back and pay attention to study. I want to do the same thing for him. (because he’s still my only love.”</p> <p style="text-align: right;"><i>Asada Shino, 3 years ago</i></p>
Phieng Khang Lang	<p>“This song reminds me of me. I’m gay who falls for a straight man. I know it’s impossible, so I only like him silently. This song makes me even more emotional.” ★</p> <p style="text-align: right;"><i>Somchi Suksom, 9 months ago</i></p>
Nathee	<p>“I’m one of those who struggles in love. I secretly fell for my male friend since grade 11. I did everything for him. We hang out all the time and were close friends. Sometimes, I thought why not dating him. Eventually, I confessed my love when I was a sophomore. It was too late because he already was dating a girl. I cried and said how much I loved him. I said he loved me as well, but it’s impossible for us to date. TT”</p> <p style="text-align: right;"><i>Narnia Airasia, 5 years ago</i></p>

Table 5.5 (Continued)

Music Videos	Comment
Ying Rak Ying Ngao	<p data-bbox="571 456 1374 936"><i>“The story in this MV is like my girlfriend’s story. (my girlfriend and I are both girls.) She used to love a man very much. He seems like a gay guy, but she wasn’t sure. She then confessed her love for him, but he already had a boyfriend. Of course, she was brokenhearted. Then my girlfriend and I continue to talk whenever we see each other until now we are dating. However, she still cannot forget about him!! Despite how dedicate I am to her, it’s sad. The more I love, the lonelier I feel.” ★</i></p> <p data-bbox="1002 958 1374 994" style="text-align: right;"><i>PEPPER MINT, 3 years ago</i></p>
Hua Jai Mai Yu Kap Tua	<p data-bbox="571 1016 1374 1384"><i>“This is like my life story. I’m a woman but was dating another woman. She was my very close friend. But one day we broke up and stopped talking after that. Until one day, I asked if we could still be friends, but she said not anymore. I admit that I cried inside though we were not dating anymore. I only wanted to bring back our friendship, but it’s not possible anymore.” ★</i></p> <p data-bbox="943 1406 1374 1442" style="text-align: right;"><i>Panadda Boonprom, 2 years ago</i></p>
Phuen Rak	<p data-bbox="571 1464 1374 1832"><i>“I am a lesbian who normally likes women. I’ve never fallen for a man. But I fell for krathoey, with breasts and long hair, who dresses like a woman, just like in the mv. It’s not necessary to cut that part off either. I once fell for an older friend who was krathoey but was brokenhearted. Now I am still the same, I date a woman but attracted to krathoey still. so, what am I?” ★</i></p> <p data-bbox="1007 1854 1374 1890" style="text-align: right;"><i>mewmii naka 8, months ago</i></p>

Table 5.5 (Continued)

Music Videos	Comment
Thung Wela Tong Rien Ru	<p data-bbox="651 461 1374 495"><i>“After watching this MV, all of a sudden I cried.</i></p> <p data-bbox="571 517 1374 768"><i>Perhaps, I also have this gender and really understand the feelings. No one can choose how they were born, only how to live as a good person. Though goodness may not really help when facing a situation like this. Born this gender isn’t easy, so keep on learning everyone.”</i></p> <p data-bbox="1098 790 1374 824" style="text-align: right;"><i>Ji Bizz, 9 months ago</i></p> <p data-bbox="571 846 1374 1155"><i>“This is a song which goes along with every krathoey. Parents are a real tough checkpoint. It’s difficult for them to accept that their son is dating a krathoey. I understand how they feel. It’s very tough. I’m a krathoey who has a life like this one. It’s stressful and uncomfortable to break up because of the family, despite how we loved each other.”</i></p> <p data-bbox="975 1178 1374 1211" style="text-align: right;"><i>Raynukar Jealous, 2 years ago</i></p> <p data-bbox="571 1234 1374 1429"><i>“I’m also dating a krathoey, and brave enough to let my parents know. They don’t like it. They’ve told me to break up, but I don’t because I don’t know if I’ll ever find a better person than this.”</i></p> <p data-bbox="1050 1451 1374 1485" style="text-align: right;"><i>ball nija 650, 1 year ago</i></p>

CHAPTER 6

DISCUSSION OF RESULTS

The purpose of this research has been accomplished and will be discussed in this chapter following

- 6.1 Major Findings
- 6.2 Discussion of the Results
- 6.3 Academic Recommendations and Further Study

6.1 Major Findings

The results of sign analysis showed that all music videos studied have lyrics and content that express an unrequited love ending. The uses of the sign are divided into 4 groups, in order of the greatest to least usage, namely: gesture, object/person, time, and location.

Sign to Visual Image is the “signifier” and “signified” composition arranged according to the distance between the sign and the actual objects by categorizing signs to 3 types, namely: Icon, Index and Symbol.

6.1.1 Music Videos of the Heterosexual’s Group

The music video of the song, “Chuek Wiset” (Signifier) has a signified meaning of “it’s painful but understandable,” and the mythical meaning that “love is giving.” The music video of the song, “Thing Wai Klang Thang” (Signifier) has a signified meaning of “sacrificial love” and the mythical meaning that “love is giving.” The song, “Please” (Signifier) has a signified meaning of “love is about requesting,” and the mythical meaning that “love is about possession.”

6.1.2 Music Videos of Male Homosexuals' Group

The music video of the song, "Rueng Jing Ying Kwa Niyai" (Signifier) has a signified meaning of "True love is only in fiction," and the mythical meaning that "love is possession."

The music video of the song, "Phiang Khang Lang" (Signifier) has a signified meaning of "love outside someone's eyesight," and the mythical meaning that "love is possession." The music video of the song, "Nathee" (Signifier) has a signified meaning of "It's too late to say I love you," and the mythical meaning that "love is giving."

Music videos of the male-homosexuals use signs that are different from other groups, including eye contact, holding hands, hugging each other between two men in public. This gives the meaning of self-disclosure to the public that they are homosexual. In terms of holding hands between a homosexual couple, one immediately let out of his hand as soon as someone saw it, including being flicked after trying to hold hands, and releasing hands from each other all give the meaning of broken relationship of the couple. It has a signified meaning of "love outside someone's eyesight," and the mythical meaning that "love is possession."

6.1.3 Music Videos of the Female Homosexual's Group

The Music Video of the Song, "Ying Rak Ying Ngao" (Signifier) has a signified meaning of "the past love still hurts," and the mythical meaning that "love is possession." The music video music of the song, "Huajai Mai Yu Gap Tua" (Signifier) has a signified meaning of "love the right person but at the wrong time," and the mythical meaning that "love is possession." The music video of the song, "Setsuan" (Signifier) has a signified meaning of "love (is secondary)," and the mythical meaning that "love is giving".

6.1.4 Music Videos of the Transgender's Group

The music video of the song, "Phuen Rak" (Signifier) has a signified meaning of "loving one's beloved friend," and the mythical meaning that "love is possession." The music video of the song, "Thung Wela Tong Rien Ru" (Signifier) has a signified meaning of "it's impossible to love, it isn't loved," and the mythical meaning that,

“love is giving.” Music videos in this group use only group-specific signs such as, “applying makeup, long hair, breast surgery of a transwoman,” which most obviously represents each individual “being a female/woman.” Sexual signs, “nose,” and “ice cream cone” are found and used to represent, “male genitals,” whereas “ice cream on a bun” for “female genitals.” The signifiers, “salad dressing,” signifies, “semen”. This is considered to be the use of sexual signs that have never been used in either literature or music videos before.

6.1.5 The Myth Aspect

Music videos of the heterosexual’s group reinforce the myth that “where there is love, there is suffering” and challenge the myth, “man is like the elephant’s front feet, and woman is the back feet.”

Music videos of the homosexual’s group (Male homosexual and Female homosexual), challenge and refuse the myth of, “males must be paired with females only” and negotiate with the myth that, “born to be a homosexual is a result of one’s old karma.”

Music videos of the transgender group are found to emphasize the myth of, “love happens to everyone” regardless of gender; people can love regardless of a different gender. When a man wants to become a transgender woman, he would start by changing his identity first. This is because the transgender women who look the most similar to women are more likely to be accepted than cross-gender women who have male figures. This reflects that the female gender is what the transgender women desire.

From studying a total of 11 music videos, the results can be summarized as follows:

1) “Love” is an object that connects love, bonding and ties people in every group, with a “ring” as a sign. The “ring” sign is found in 6 of a total of 12 music videos namely, “Chuek Wiset,” and “Please,” from the heterosexual group, “Rueng Jing Ying Kwa Niyai,” from the male-homosexual group, “Ying Rak Ying Ngao,” and “Hua Jai Mai Yu Kap Tua,” from the female homosexual group, and “Thung Wela Tong Rien Ru,” from the transgender group.

2) Sexual signs appear in music videos of a transgender group including, “Thung Wela Tong Rien Ru,” which use other parts of the body such as “nose” to signify “Penis”. As well, “salad dressing” to signify “cum or orgasm.” In the music video, “Phuen Rak”, the “mouth” was given the meaning for “female genitals,” and the use of shapes compared to the genitals, such as “ice cream in bread shape” for “female genitals,” whereas “cone-shaped ice cream” for “penis.”

3) The myth that “female must be paired with male” only, which is natural binary sexuality, has been challenged and rejected by the homosexuals and transgenders in order to create standpoints, and request space to express their identities and true needs. Society often views anything different from the norms as something wrong; when in fact, whether between gays, lesbians, or transgender woman and a male or female, when love is not viewed as “gender” only, they are all human love.

The study of the content analysis found signs that communicate to the level of erotic metonymy in music videos of the transgenders. However, no sign that communicates erotic metonymy was found in the homosexual and heterosexual groups. Instead, a sign of love/disappointment in love and libido/erotic scene in all groups was found.

Contemporary Thai music videos use visual rather than linguistic signs, and the images presented cannot be presented as a descriptive language. In this analysis, only one erotic metonymy scene was found: rubbing the noses. The “nose” signifies “male genitals” in the music videos of the transgenders (man and transgender woman). As for the music videos of the heterosexuals and homosexuals, no scene that conveys the meaning of erotic metonymy was found.

Libido/Erotic scene: the heterosexual group was found to have a presentation of libido/erotic scene in two scenes, including the scenes of the caressing body, and mobile phone messages with someone else, besides the partners. As for both of homosexual group: male homosexual and female homosexual, three scenes of libido/copulation are found in the videos of the male homosexuals including eye-catching, holding hands, holding each other in public, helping one’s lover financially, and holding their own buttocks. There are four scenes found in the videos of the female homosexuals including the embracing of two women from the back without

wearing any clothes, two women holding hands with their fingers interlocked, and their lips touch each other in two songs. In the transgender group, three scenes are found including makeup, long hair, a transgender woman's breast augmentation surgery, and a transgender woman putting lipstick on the girlfriend she likes having the feeling to kiss that lips when seeing them.

Love/disappointment in love: More signs of love/disappointment in love than the libido/erotic scene and erotic metonymy were found in all groups. When looking into details, more signs of love than disappointment in love were found in the transgender group, whereas the disappointment in love signs were found more than fulfilled love in the heterosexual and homosexual groups.

The results of the in-depth interview of the creative thinking process of Thai Contemporary music videos are divided into two parts as follows:

1) Part 1: the results of the study of the creative thinking process can be divided into 3 steps as follows: 1) Preparation 2) Incubation, Insight or Inspiration (The "Aha" Moment)) and the assessment of ideas (Ideation) and 3) Implementation of ideas (Elaboration) as details including:

The process of creating content and stories of homosexual and transgender groups that have increased in modern music videos, the in-depth interviews with music video creators reveal the following various factors:

- (1) Capitalism
- (2) Music videos based on a true story
- (3) Foreign including Thai societies are becoming more open
- (4) Singers who reveal themselves as homosexual
- (5) Social context determines the choice of signs used
- (6) The group of creators of Thai music videos have not adapted the erotic metonymy from the literature to music videos but created new erotic metonymy.

In the aspect of gender content, it was found that

- (1) Gender is a reality that exists in Thai society
- (2) The female homosexual groups and transgender groups are new issues, but not strange in Thai society

2) Part 2: The resulting study of the recipients, viewers of music videos that are samples of research. The researcher studied opinions of music video viewers, who presented opinions in the sample videos, and it can be concluded in 4 issues as follows:

- (1) The comments on the singer
- (2) The comments on the viewing
- (3) The comments on music video contents
 - a) Questioning or commenting on the content of music videos both positive and negative.
 - b) Linking with other events or an ongoing situation which happen while watching music videos.
 - c) Linking the audience's direct experience with content in music videos.

6.2 Discussion of the Results

The research study on the “Sexual Signification, Erotic Metonymy and Myths in Contemporary Thai Music Videos,” reveals that music videos are unable to create sexual meaning from the conversation. Music is required in telling stories, therefore they use film techniques and symbolic transformations to visual images. In addition, the researcher also found the following interesting aspects:

6.2.1 The Level of Sexual Presentation in Public

The work of Warangkhan Chanla (2002) reveals that the transfer of sexual content in movies use the characteristics of the content consisted of five aspects, which include using: description, comparisons, conversations, visual images to convey emotions of characters, and the voice of the characters to convey sexual emotion.

These agree with this research which found the use of comparisons and visual images in the sexual emotion of the characters since music videos are a unique media which has a mix between images and music. However, according to the concept of Roe and Lofgren (1994), referred to in Shuker (1994) music videos are radio images

so it can be said that they are more music than visual images. Therefore, the music must be conducted by the music, and therefore cannot use subtitles, dialogue, and voice usage to convey sexual emotion. As Apiwat Supateerapong (personal communication, 2017), the music video producer said, “Music videos are not able to control the character’s voice. We can control only the visual images, and so we must try to do whatever it takes to communicate with the audience as much as possible.”

6.2.2 Sexual Signs and Erotic Metonymy in Modern Thai Music Videos

1) All 11 music videos are about unrequited love, in line with JG Peatman (1942-3, as cited in Amornrat Tiplert, 2002, p. 422), who found that the most popular lyrics are about disappointment in love, and new love-related content about sex. Even if the gender group has changed, love remains unrequited as before.

A character’s career, status and the role of characters, scenes and characters’ expression are consistent with the research of Vithaya Panichlocharoen (2000), which found that most of music video plots would present the fact that love end with disappointment. Most often, characters are found with an unknown profession, showing that career is not an obstacle for love. The obstacles of the love of these three groups are the lovers themselves, the family and the society. As for status and role of the character, it was found that the males are more suffering from love when both males and females do not try to improve their relationships; reinforcing the myth that “where there is love, there is suffering.”

The researcher noticed that none of the music videos suggested what people should do when they have relationship problems. In the music video, only one solution is offered, that is, to break up when suffering because of love. Women are found especially to break up first. This reflects the modern social phenomenon in which women reject the patriarchal society; therefore, there is an abolition of the myth, “women must be monogamy. When they lost celibacy to someone, they must belong to him forever.”

The scenes take place more in public locations, and with more expressions of love relationships in public. The expression of the male and female characters have more physical touch in the music videos, only the level of sexual intercourse still appears in the personal space. It is noteworthy that Vithaya

Panichlocharoen's research in 2000 only mentions the love of heterosexuals, but music videos of homosexual and transgenders are not presented. The research presents the fact that in the relationship of male-homosexuals, gay-queen men have suffered from the love more than gay-king; and in female-homosexuals, the lesbian women have suffered from love more than women, who used to be attracted to men before becoming a lesbian. In the transgender group, trans women have suffered more than the other party.

Wanlapa Anchalisungkard (2005) found that the development of music videos of modern Thai music is not a development that, when a new form is formed, the old form would disappear. It is rather adaptation, expansion, but not a replacement in any way.

It also revealed that in addition to the role of promoting sales, music videos of modern Thai music have also increased the role of being a new type of entertainment media. By this new entertainment media, a new group of audiences emerges the audiences who have been influenced by music consumption behavior: from listening to music to watching music. The visual images from music videos have entertained audiences differently in different periods of time. Wanlapa's study said the development of the concept in the creation of music videos is divided to four periods: The beginning period, focusing on singer's image period, the unconventional period and technique integration period (2001-2005).

However, the researcher found that at present, it has already advanced to a new period. The music videos are not created to cover a wider audience but changed to aim a specific group of audience, as well as the purpose, including the role of music video creation. Music videos no longer take a role in promoting music sales since music cannot be sold the same way anymore. It is as a result of the current period is the age of listening to music via YouTube and music streaming.

The role of music videos has changed to promote singers to be known. When known, artists will gain more income from live performances, including profits shared from online music streaming. Sale of a music CD, or launching an album is not a way to make money anymore. Artist's income will come from mentioned sources instead. As Ekasit Trakulkasemsuk (personal communication, 2017) said, "Music can't be sold, but music videos will help make the music more interesting. When a

song is played, we will hear it. However, when we watch and hear music, we'd focus somewhere. The viewers may see that the actors are handsome. This is a byproduct of music that makes people interested." This factor affects how signs would be constructed, which is the study variable.

The role of music videos in creating the image and expression of the singer has also changed. Suttasit Dechintranarak (personal communication, 2017), music video creator said accordingly, "In the past, singers had clothes that make them artists. The costumes had to be cool and a little exaggerated. But nowadays, social media is highly influential and such artist is gone. People don't want them anymore. Now, artists must be approachable like friends, close friends, and friendly. They need to be someone who is the closest to their audiences. If the artist wore a cool leather jacket and set hair, people won't relate to them."

2) All 11 music videos are the love of the middle class, in line with Pacharee Klinchoo (2007) that myth is systematically constructed to create an ideal bourgeois society. However, this research finding showed that women who break up with men, and choose their own paths is inconsistent with the myth of the social gender role; men are naturally stronger and dominating over women and myth of determination of the roles and responsibilities of people in society, according to gender in a patriarchal system. That is, men are determined to be leaders and women followers, including the role and responsibilities of perfect mother and wife in an ideal family. This inconsistency is perhaps a result of men and women now working and earning, unlike the past that they had to be housewives only to raise children and do housework. Men were the sole family breadwinner, therefore absolute power mostly belonged to them. This is in line with Dr. Narupon Duangwiset (personal communication, 2017) saying that "There is an increasing number of middle-class women; who are capable, knowledgeable and also independent from men in society. Many women have a higher education than men and are working as business owners, supervisors, etc. This trend in the past 10 years since Parn Thanaporn's and other similar songs of a woman rose up to declare that she is not a slave for men to oppress anymore. She can choose what she would like to be and do without needing to plead with men. When viewing this from a feminist perspective, it is an equality of rights between men and women, that is, women can do the same thing as men. However,

this is presenting a case study of middle-class women with self-confidence. It is a bargaining method of a middle-class woman with an education, high salary, and self-assurance. If one asked whether there are many who are unlike this group of women in society, yes, and they bargain with men using different methods from the middle-class women, in the music videos. The women who view that they are bargaining and rejecting at the same time. That is to show men they have value, it is to say if you choose me, you will have to understand more about me. This is the mentality of an educated woman. It's a woman who's in a different social class way of thinking, which a queer feminist would say that not every woman thinks the same way. Middle-class women and lower-class women view love and sex differently. While the middle-classes value a romantic love, the lower classes value good sex for fertility purposes. Therefore, the norm that middle-class women try to say that every woman must follow them, this may not be right. The lower-class women may have a way to fight with men in a different way to women in the middle class."

Likewise, it is inconsistent with Pornpitcha Boonbunjong, (2001), "Mae Nak: myth of "wifehood" constructed in television series, film and theatre" that found the myth of "wifehood" reveals the propagation of ideology and prejudice about the roles and practices of women and men in Thai society. Through the plots and dramatic actions of "Mae Nak" are the standards of what a good Thai woman is. In fact, it is only an "illusion" that society attempted to set as a "reality" that is in the belief system of Thai society structure.

3) Sexual signs and erotic metonymy in Contemporary Thai music videos in the heterosexual, homosexual and transgender groups are in line with semiotic theories that are about the analysis of hidden meanings in various things, starting in the 1970s, which Kanjana Kaewthep et al. (2005, p. 148) has presented an important concept of these theories that everything in which people use in communicating with each other has sign. For example, we're in a shopping mall and want to use the restroom. We'd look for signs that imply, "women and men," and "arrows." As we follow the direction of the arrows, we'd get to the restroom. We then choose the room from, "pictures of woman/man," labeled in front of the room. "These pictures of a man and woman" do not imply any meaning for, "woman" or "man" but rather, "the restroom for woman or man."

This reflects that images, objects, symbols, and things all carry meanings beyond themselves as seen in this research that the visual images studied are not only, “pictures in music videos,” but they also have, “meanings beyond just a picture.” This can be seen that all visual images in music videos in the research have given meanings, “more than themselves,” i.e. shapes of ice cream; bun shapes imply female genitals and ice cream cone for male genitals. Therefore, these images become transformed into “signs,” because they have been given the meanings. This is in accordance with the nature of signs which says that a sign must have a concrete representation. In this study, the researcher has divided the concrete of the sign into four groups, namely, gestures, objects, places and times.

4) The signs must have meaning beyond themselves, such as “ring” in the music videos of all groups, whether the heterosexuals, homosexuals and transgenders, the “ring” isn’t only an accessory, but also indication of “love, attachment, and bonding.” Music video creators are aware that such concrete is a sign, and therefore it’s necessary that both sender and receiver share enough experiences or knowledge in common to be able to use the sign. This is in accordance with Rakjit Manpolsri (2002) who found that gender-related variables did not affect the reader’s sign interpreting, whereas age-related variables did effect the interpreting. This perhaps is because age indicating one’s sufficient experience to be able to decode. Therefore, despite the inability to understanding the signs which music video creators convey, the audiences are able to watch music videos until the end and are already entertained. It is in accordance with Kanjana Kaewthep (1998, pp. 89-90) who concluded that sign is a matter of relationship and signification methods seen in two forms of relationship: first is binary opposition. An object has a meaning only when being compared to its opposite. Similarly, this study has found the binary opposition: hero and heroine in music videos wearing black and white t-shirts to show gender differences, functioning watch and dead watch to show displacement, departure, death, etc. Another form of relationship is between “text” and “context.” Something becomes meaningful only when it is in a context; when the context changes, so as the meaning. This research has found that black in a funeral conveys sadness, but the color would have different meanings in other situations.

6.2.3 The Sign Used in the Homosexual, Heterosexual, and Transgender Groups

1) The content of music videos becomes more complex. It is no longer all about the love in the heterosexual group, but also the love of homosexual and transgender groups. This is consistent with the concept of gender, which refers to sex, gender, and sexuality that don't have to be consistent. They are made into social norms with the beliefs, attitudes, and myths, as well as traditions, practices. However, society has become more open nowadays as Ekkasit Trakulkasemsuk, (personal communication, 2017) the music video creator has said, "It used to be a saying that if we walked past 10 electric poles, we'd see a krathoey. At present, we walk past only 1 electric pole, 10 would be seen. I don't agree. It's as a result of opened society. They might have been hiding behind the pole, a tree, or a building. As of today, they have more courage to stand out more, they only have more space to stand, to speak, and express. That's all it is. The gestures of hand holding in our MV of the male homosexuals show that this group of people exist in our society, only that they were rather hidden and concealed in the past."

2) The creative process of sexual signs and erotic metonymy in contemporary Thai music videos are in accordance with Mihaly Csikszentmihalyi (1996) who studied individual use of creativity. It was found that the creativity which generates something valuable and innovative is a process; by which an individual is trying to create under direct and indirect communications with society, culture, bio & environment where he lives.

Semiology (Barthes, 1976) explains that even though none of the erotic metonymies from the past is used in modern Thai music videos, new signs have been created to signify human genitals. The "nose," and "ice cream cone," are used to represent, "male genitals," whereas the "mouth," and "ice cream in a bun," to represent, "female genitals." Erotic metonymy is through use of signs: "nose"rubbing against each other, "salad dressing" which signifies, "semen" being wiped on the nose. These signs and erotic metonymy are newly created. It is noteworthy that in the past, sexual signs and erotic metonymy would be derived from nature, animals, and the environment. The poets used these to represent characters and the character's copulatory behavior. The Thai poets' figurative and literary skills resulted in exquisite

erotic metonymy. The reason for adopting elements of nature, animals, and the environment is possible because people's lives were closer to nature.

At present, sexual signs and erotic metonymy no longer come from nature, but rather what involved in people's daily life such as body parts or food. In modern time, people's sign or interpretation has varied well from the past. This is perhaps because we live more distant from nature, and in consumer culture, capitalism and sign consumption. The creators create a story from that close to them. Food and body parts, which are used in sexual intercourse, become signs that the creators pick. However, these new signs are not yet recognized and reproduced widely in society and therefore, they are not considered to be erotic metonymy. Since erotic metonymy must be widely recognized in Thai society, and its implication is known such as in literature. Erotic metonymy appears in more than one literature. The latter poets used the same style to compose. It may due to the creator's creative process of sexual signs and erotic metonymy, they did not have the literature's erotic metonymy in minds. The context of modern Thai society is different from the context of the case of literature in the past. Thus it can be concluded that communicating with signs in order to represent meanings is an extremely important solution and communicative methods for the creators of Thai music videos to negotiate with myths of sex, which is difficult to disprove.

3) Myths of love/disappointment in love, libido/erotic scene, and erotic metonymy studied demonstrate that in fact, the most important and profound myth of all is, "we can escape our genders, but not our suffering as long as we love." We all can be heartbroken as well as abandoned just like everybody else. As the teachings of the Lord Buddha that said, "Where there is love, there is suffering." This may be due to the fact that the Thai music videos studied are of unrequited love. If the genre of the music video was changed to a happy-ending love of homosexuals and transgenders, it is in this way that the fight will be possible. This will break and overcome these myths. It means if we wanted to break the myths, what must change is the genre, not the gender.

6.3 Academic Recommendations and Further Study

1) Media related to the production of sex-related or sexual diversity content should seek more collaboration with academics or civil society NGOs.

2) Media should be encouraged to offer more variety of content related to the sexual diversity group, instead of the only aspect of love or beautiful physical body nowadays. Therefore, other issues and perspectives such as social assistance, good deeds, gratitude, ability, etc., can be presented as well.

3) This research has only studied music videos with content of disappointment in love. For the future study, it is recommended to study music videos with fulfilled love. It is an interesting issue to study for the purpose of comparing sexual signs and myths from different perspectives and using it as a guideline to develop gender-specific signs.

4) This research has only studies contemporary Thai music which can expand the scope to music videos of Thai folk songs, and songs for life as well. They will have different variables in terms of content, atmosphere, attitude, language style, and social satire point of view. This will be able to point out the discovery of sexual signs and myths that should have different perspectives in presenting meanings.

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APPENDICES

APPENDIX A

**LETTER OF REQUEST FOR RESEARCH INTERVIEW FOR
PH.D. DISSERTATION**



ที่ ศธ ๐๕๒๖.๑๕/ว.๖๒๕

คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์
๑๑๘ ถนนเสรีไทย แขวงคลองจั่น
เขตบางกะปิ กรุงเทพฯ ๑๐๒๕๐

๒ มีนาคม ๒๕๖๐

เรื่อง ขอความอนุเคราะห์สัมภาษณ์ข้อมูลเพื่อประกอบการทำวิทยานิพนธ์

เรียน อาจารย์รัตนพล ชื่นคำ

สิ่งที่ส่งมาด้วย คำถามในการสัมภาษณ์ จำนวน ๑ ชุด

ด้วย นางสาวณปภา สุวรรณรงค์ รหัสประจำตัว ๕๖๑๑๘๓๑๐๐๑ นักศึกษาปริญญาเอก
หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิติศาสตร์และนวัตกรรมการจัดการ คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์ กำลังศึกษาค้นคว้าหาข้อมูลประกอบการทำวิทยานิพนธ์ เรื่อง
การวิเคราะห์สัญญาและมายาคติทางเพศในบริบทมิวสิควิดีโอเพลงไทยสากล โดยมี อาจารย์ ดร.วิเชียร
ลัทธพงศ์พันธ์ เป็นอาจารย์ที่ปรึกษาวิทยานิพนธ์หลัก

ในกรณีนี้ คณะขอความอนุเคราะห์ให้นักศึกษาเข้าไปเก็บข้อมูลเกี่ยวกับมิวสิควิดีโอ โดยวิธีการ
สอบถามข้อมูล (สัมภาษณ์) ในวันเวลาที่ท่านสะดวก ซึ่งข้อมูลที่ได้มาจะใช้สำหรับการทำวิทยานิพนธ์เท่านั้น
ทั้งนี้ นักศึกษาจะเป็นผู้ติดต่อประสานงานในรายละเอียดกับท่านโดยตรง

จึงเรียนมาเพื่อโปรดพิจารณาให้ความอนุเคราะห์ จักขอบพระคุณยิ่ง

ขอแสดงความนับถือ

(ศาสตราจารย์ ดร.ยุบล เบ็ญจรงค์กิจ)

คณบดีคณะนิติศาสตร์และนวัตกรรมการจัดการ

สำนักงานเลขานุการคณะ กลุ่มงานการศึกษา

โทรศัพท์ ๐ ๒๗๒๗ ๓๗๖๔ โทรสาร ๐ ๒๗๒๗ ๗๔๑๔

ติดต่อนักศึกษา นางสาวณปภา สุวรรณรงค์ โทรศัพท์ ๐๙ ๔๖๓๖ ๘๔๖๔



ที่ ศธ ๐๕๒๖.๑๕/ว.๖๒๕

คณะนิติศาสตร์และนวัตกรรมการจัดการ
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๑๑๘ ถนนเสรีไทย แขวงคลองจั่น
เขตบางกะปิ กรุงเทพฯ ๑๐๒๕๐

๒๒ มีนาคม ๒๕๖๐

เรื่อง ขอบความอนุเคราะห์สัมภาษณ์ข้อมูลเพื่อประกอบการทำวิทยานิพนธ์

เรียน ผู้ช่วยศาสตราจารย์ ดร.จเร สิงห์โกวินท์

สิ่งที่ส่งมาด้วย คำถามในการสัมภาษณ์ จำนวน ๑ ชุด

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การวิเคราะห์สัญญาและมายาคติทางเพศในบริบทมิวสิควิดีโอเพลงไทยสากล โดยมี อาจารย์ ดร.วิเชียร
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จึงเรียนมาเพื่อโปรดพิจารณาให้ความอนุเคราะห์ จักขอบพระคุณยิ่ง

ขอแสดงความนับถือ

(ศาสตราจารย์ ดร.ยูล เบ็ญจรงค์กิจ)

คณบดีคณะนิติศาสตร์และนวัตกรรมการจัดการ

สำนักงานเลขานุการคณะ กลุ่มงานการศึกษา

โทรศัพท์ ๐ ๒๖๒๖ ๓๗๖๕ โทรสาร ๐ ๒๖๒๖ ๗๔๑๔

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ที่ ศธ ๐๕๒๖.๑๕/ว.๖๒๕

คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์
๑๑๘ ถนนเสรีไทย แขวงคลองจั่น
เขตบางกะปิ กรุงเทพฯ ๑๐๒๔๐

๒๕ มีนาคม ๒๕๖๐

เรื่อง ขอความอนุเคราะห์สัมภาษณ์ข้อมูลเพื่อประกอบการทำวิทยานิพนธ์

เรียน ดร.นฤพนธ์ ดัวงวิเศษ

สิ่งที่ส่งมาด้วย คำถามในการสัมภาษณ์ จำนวน ๑ ชุด

ด้วย นางสาวณปภา สุวรรณรงค์ รหัสประจำตัว ๕๖๑๑๘๓๑๐๐๑ นักศึกษาปริญญาเอก
หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิติศาสตร์และนวัตกรรมการจัดการ คณะนิติศาสตร์และนวัตกรรมการจัดการ
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การวิเคราะห์สัญญาและมายาคติทางเพศในบริบทมิวสิควิดีโอเพลงไทยสากล โดยมี อาจารย์ ดร.วิเชียร
ลัทธพงศ์พันธ์ เป็นอาจารย์ที่ปรึกษาวิทยานิพนธ์หลัก

ในการนี้ คณะขอความอนุเคราะห์ให้นักศึกษาเข้าไปเก็บข้อมูลเกี่ยวกับมิวสิควิดีโอ โดยวิธีการ
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ทั้งนี้ นักศึกษาจะเป็นผู้ติดต่อประสานงานในรายละเอียดกับท่านโดยตรง

จึงเรียนมาเพื่อโปรดพิจารณาให้ความอนุเคราะห์ จักขอบพระคุณยิ่ง

ขอแสดงความนับถือ

(ศาสตราจารย์ ดร.ยุบล เบ็ญจรงค์กิจ)

คณบดีคณะนิติศาสตร์และนวัตกรรมการจัดการ

สำนักงานเลขานุการคณะ กลุ่มงานการศึกษา

โทรศัพท์ ๐ ๒๗๒๗ ๓๗๖๔ โทรสาร ๐ ๒๓๗๗ ๗๔๑๔

ติดต่อนักศึกษา นางสาวณปภา สุวรรณรงค์ โทรศัพท์ ๐๙ ๔๖๓๖ ๘๔๖๔



ที่ ศธ ๐๕๒๖.๑๕๖.๒๕๖

คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์
๑๑๘ ถนนเสรีไทย แขวงคลองจั่น
เขตบางกะปิ กรุงเทพฯ ๑๐๒๕๐

๒๖ กรกฎาคม ๒๕๖๐

เรื่อง ขอความอนุเคราะห์สัมภาษณ์ข้อมูลเพื่อประกอบการทำวิทยานิพนธ์

เรียน คุณศุภรสิทธิ์ เดชอินทรนารักษ์

สิ่งที่ส่งมาด้วย คำถามในการสัมภาษณ์ จำนวน ๑ ชุด

ด้วย นางสาวณปภา สุวรรณรงค์ รหัสประจำตัว ๕๖๑๑๘๓๑๐๐๑ นักศึกษาปริญญาเอก
หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิติศาสตร์และนวัตกรรมการจัดการ คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์ กำลังศึกษาค้นคว้าหาข้อมูลประกอบการทำวิทยานิพนธ์ เรื่อง
การวิเคราะห์สัญญาและมายาคติทางเพศในบริบทมิวสิควิดีโอเพลงไทยสากล โดยมี อาจารย์ ดร.วิเชียร
ลัทธินงส์พันธ์ เป็นอาจารย์ที่ปรึกษาวิทยานิพนธ์หลัก

ในการนี้ คณะฯขอความอนุเคราะห์ให้นักศึกษาเข้าไปเก็บข้อมูลเกี่ยวกับมิวสิควิดีโอ โดยวิธีการ
สอบถามข้อมูล (สัมภาษณ์) ในวันเวลาที่ท่านสะดวก ซึ่งข้อมูลที่ได้มาจะใช้สำหรับการทำวิทยานิพนธ์เท่านั้น
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จึงเรียนมาเพื่อโปรดพิจารณาให้ความอนุเคราะห์ จักขอบพระคุณยิ่ง

ขอแสดงความนับถือ

(ศาสตราจารย์ ดร.ยุธ เบญจรงค์กิจ)

คณบดีคณะนิติศาสตร์และนวัตกรรมการจัดการ

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โทรศัพท์ ๐ ๒๗๒๗ ๓๗๖๔ โทรสาร ๐ ๒๓๗๗ ๗๔๑๔

ติดต่อนักศึกษา นางสาวณปภา สุวรรณรงค์ โทรศัพท์ ๐๙ ๔๖๓๖ ๘๔๖๔



ที่ ศธ ๐๕๒๖.๑๕๖.๒๕๖

คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์
๑๑๘ ถนนเสรีไทย แขวงคลองจั่น
เขตบางกะปิ กรุงเทพฯ ๑๐๒๕๐

๒๖ กรกฎาคม ๒๕๖๐

เรื่อง ขอความอนุเคราะห์สัมภาษณ์ข้อมูลเพื่อประกอบการทำวิทยานิพนธ์

เรียน คุณเอกสิทธิ์ ตระกูลเกษมสุข

สิ่งที่ส่งมาด้วย คำถามในการสัมภาษณ์ จำนวน ๑ ชุด

ด้วย นางสาวณปภา สุวรรณรงค์ รหัสประจำตัว ๕๖๑๑๘๓๑๐๐๑ นักศึกษาปริญญาเอก
หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิติศาสตร์และนวัตกรรมการจัดการ คณะนิติศาสตร์และนวัตกรรมการจัดการ
สถาบันบัณฑิตพัฒนบริหารศาสตร์ กำลังศึกษาค้นคว้าหาข้อมูลประกอบการทำวิทยานิพนธ์ เรื่อง
การวิเคราะห์สัญญาและมายาคติทางเพศในบริบทมิวสิควิดีโอเพลงไทยสากล โดยมี อาจารย์ ดร.วิเชียร
ลัทธินักษณ์ เป็นอาจารย์ที่ปรึกษาวิทยานิพนธ์หลัก

ในการนี้ คณะฯ ขอความอนุเคราะห์ให้นักศึกษาเข้าไปเก็บข้อมูลเกี่ยวกับมิวสิควิดีโอ โดยวิธีการ
สอบถามข้อมูล (สัมภาษณ์) ในวันเวลาที่ท่านสะดวก ซึ่งข้อมูลที่ได้มาจะใช้สำหรับการทำวิทยานิพนธ์เท่านั้น
ทั้งนี้ นักศึกษาจะเป็นผู้ติดต่อประสานงานในรายละเอียดกับท่านโดยตรง

จึงเรียนมาเพื่อโปรดพิจารณาให้ความอนุเคราะห์ จักขอบพระคุณยิ่ง

ขอแสดงความนับถือ

(ศาสตราจารย์ ดร.ยูล เบญจรงค์กิจ)

คณบดีคณะนิติศาสตร์และนวัตกรรมการจัดการ

สำนักงานเลขานุการคณะ กลุ่มงานการศึกษา

โทรศัพท์ ๐ ๒๗๒๗ ๓๗๖๔ โทรสาร ๐ ๒๗๒๗ ๗๔๑๔

ติดต่อนักศึกษา นางสาวณปภา สุวรรณรงค์ โทรศัพท์ ๐๙ ๔๖๓๖ ๘๔๖๔

APPENDIX B

CONSENT FORM

หนังสือแสดงความยินยอม (Consent Form)

หนังสือแสดงความยินยอมเข้าร่วมการวิจัย

เรื่อง การสัมภาษณ์เพื่อเก็บข้อมูลในการศึกษาวิจัยเพื่อประกอบการทำวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัณฐานและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย"

ข้าพเจ้า อาจารย์รัตนพล ชื่นคำ ได้รับทราบเกี่ยวกับเนื้อหาของวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัณฐานและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย" ของนางสาวณัฏฐา สุวรรณรงค์ นักศึกษาระดับปริญญาเอก หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิเทศศาสตร์และ นวัตกรรม คณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ ทั้งรายละเอียดที่มา และวัตถุประสงค์ของการวิจัย รายละเอียดขั้นตอนต่างๆ ที่จะต้องปฏิบัติหรือ ได้รับการปฏิบัติ ผลกระทบที่ได้รับและประโยชน์อันเกิดจากการวิจัยเรื่องนี้ โดยได้อ่านรายละเอียด ในเอกสารชี้แจง และได้รับคำอธิบายจากผู้วิจัยจนเข้าใจเป็นอย่างดีแล้ว

ข้าพเจ้าประสงค์เข้าร่วมในงานวิจัยชิ้นนี้โดยสมัครใจ อย่างไรก็ตาม ข้าพเจ้ามีสิทธิถอนตัว ออกจากการวิจัยเมื่อใดก็ได้โดยไม่ต้องแจ้งเหตุผล ซึ่งการถอนตัวออกจากกรวิจัยจะไม่ส่งผล ผลกระทบใดต่อข้าพเจ้าทั้งสิ้น

ท่านต้องการให้มีการระบุตัวตนหรือไม่

() ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

() ข้าพเจ้ายินยอมให้เปิดเผยข้อมูลทั้งหมด เพื่อประโยชน์ต่องานวิจัยของผู้ศึกษาใน การเผยแพร่ในวิทยานิพนธ์ดังกล่าว

() ข้าพเจ้ายินยอมให้นำหลักฐานเสียงพูดและบันทึกเอกสารที่เกี่ยวข้องไปใช้ใน งานวิจัยที่กำหนดเท่านั้น และจะต้องไม่นำไปเปิดเผยต่อผู้อื่นโดยไม่ได้รับอนุญาตจากข้าพเจ้า

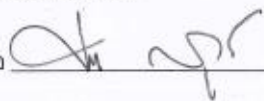
() ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น

() อื่นๆ (โปรดระบุ) _____

() ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

() ข้าพเจ้าไม่ยินยอมให้เผยแพร่ข้อมูล ในวิทยานิพนธ์ดังกล่าว

ขอแสดงความนับถือ

ลงชื่อ 

(นางสาวณปภา สุวรรณรงค์)

ผู้สัมภาษณ์

วันที่ 29 พ.ค. 60

ลงชื่อ 

(อาจารย์รัตนพล ชื่นคำ)

ผู้ให้สัมภาษณ์

วันที่ 29 พ.ค. 60

ในด้านจริยธรรม การวิจัยครั้งนี้ได้รับการตรวจสอบโดยที่ปรึกษา ดร.วิเชียร ลัทธพิงศ์พันธ์ หากท่านมีข้อร้องเรียน เกี่ยวกับจริยธรรมใดๆ ของการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อคณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (โทรศัพท์ 0 2727 3752; อีเมลล์ are.hong@gmail.com) การร้องเรียนใดๆ จากท่าน จะได้รับการปฏิบัติด้วยความลับและท่านจะได้รับการแจ้งให้ทราบผลการตรวจสอบ

หนังสือแสดงความยินยอม (Consent Form)

หนังสือแสดงความยินยอมเข้าร่วมการวิจัย

เรื่อง การสัมภาษณ์เพื่อเก็บข้อมูลในการศึกษาวิจัยเพื่อประกอบการทำวิทยานิพนธ์
เรื่อง "การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย"

ข้าพเจ้า ผศ.ดร.จเร สิงห์โกวินท์ ได้รับทราบเกี่ยวกับเนื้อหาของวิทยานิพนธ์ เรื่อง
"การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย" ของนางสาวณปภา
สุวรรณรงค์ นักศึกษาระดับปริญญาเอก หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิติศาสตร์และ
นวัตกรรม คณะนิติศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์
ทั้งรายละเอียดที่มา และวัตถุประสงค์ของการวิจัย รายละเอียดขั้นตอนต่างๆ ที่จะต้องปฏิบัติหรือ
ได้รับการปฏิบัติ ผลกระทบที่ได้รับและประโยชน์อันเกิดจากการวิจัยเรื่องนี้ โดยได้อ่านรายละเอียด
ในเอกสารชี้แจง และได้รับคำอธิบายจากผู้วิจัยจนเข้าใจเป็นอย่างดีแล้ว

ข้าพเจ้าประสงค์เข้าร่วมในงานวิจัยชิ้นนี้โดยสมัครใจ อย่างไรก็ตาม ข้าพเจ้ามีสิทธิถอนตัว
ออกจากการวิจัยเมื่อใดก็ได้โดยไม่ต้องแจ้งเหตุผล ซึ่งการถอนตัวออกจากการวิจัยจะไม่ส่งผล
ผลกระทบต่อข้าพเจ้าทั้งสิ้น

ท่านต้องการให้มีการระบุตัวตนหรือไม่

- ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว
- ข้าพเจ้ายินยอมให้เปิดเผยข้อมูลทั้งหมด เพื่อประโยชน์ต่องานวิจัยของผู้ศึกษาใน
การเผยแพร่ในวิทยานิพนธ์ดังกล่าว
- ข้าพเจ้ายินยอมให้นำหลักฐานเสียงพูดและบันทึกเอกสารที่เกี่ยวข้องไปใช้ใน
งานวิจัยที่กำหนดเท่านั้น และจะต้องไม่นำไปเปิดเผยต่อผู้อื่นโดยไม่ได้รับอนุญาตจากข้าพเจ้า
- ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น

() อื่นๆ (โปรดระบุ) _____

() ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

() ข้าพเจ้าไม่ยินยอมให้เผยแพร่ข้อมูล ในวิทยานิพนธ์ดังกล่าว

ขอแสดงความนับถือ

ลงชื่อ 

(นางสาวณปภา สุวรรณรงค์)

ผู้สัมภาษณ์

วันที่ 9 พ.ค. 2560

ลงชื่อ 

(ผศ.ดร.จเร สิงห์โกวิท)

ผู้ให้สัมภาษณ์

วันที่ 9 พ.ค. 2560

ในด้านจริยธรรม การวิจัยครั้งนี้ได้รับการตรวจสอบโดยที่ปรึกษา ดร.วิเชียร ลัทธพิงศ์พันธ์ หากท่านมีข้อร้องเรียน เกี่ยวกับจริยธรรมใดๆ ของการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อคณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (โทรศัพท์ 0 2727 3752; อีเมลล์ are.hong@gmail.com) การร้องเรียนใดๆ จากท่าน จะได้รับการปฏิบัติด้วยความลับและท่านจะได้รับการแจ้งให้ทราบผลการตรวจสอบ

หนังสือแสดงความยินยอม (Consent Form)

หนังสือแสดงความยินยอมเข้าร่วมการวิจัย

เรื่อง การสัมภาษณ์เพื่อเก็บข้อมูลในการศึกษาวิจัยเพื่อประกอบการทำวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัณฐานและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย"

ข้าพเจ้า ดร.ณฤพนธ์ ด้วงวิเศษ ได้รับทราบเกี่ยวกับเนื้อหาของวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัณฐานและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย" ของนางสาวณภภา สุวรรณรงค์ นักศึกษาระดับปริญญาเอก หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิเทศศาสตร์และนวัตกรรม คณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ ทั้งรายละเอียดที่มา และวัตถุประสงค์ของการวิจัย รายละเอียดขั้นตอนต่างๆ ที่จะต้องปฏิบัติหรือได้รับการปฏิบัติ ผลกระทบที่ได้รับและประโยชน์อันเกิดจากการวิจัยเรื่องนี้ โดยได้อ่านรายละเอียดในเอกสารชี้แจง และได้รับคำอธิบายจากผู้วิจัยจนเข้าใจเป็นอย่างดีแล้ว

ข้าพเจ้าประสงค์เข้าร่วมในงานวิจัยชิ้นนี้โดยสมัครใจ อย่างไม่เห็นแก่ตัว ข้าพเจ้ามีสิทธิถอนตัว ออกจากการวิจัยเมื่อใดก็ได้โดยไม่ต้องแจ้งเหตุผล ซึ่งการถอนตัวจากการวิจัยจะไม่ส่งผล ผลกระทบใดต่อข้าพเจ้าทั้งสิ้น

ท่านต้องการให้มีการระบุตัวตนหรือไม่

ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

ข้าพเจ้ายินยอมให้เปิดเผยข้อมูลทั้งหมด เพื่อประโยชน์ต่องานวิจัยของผู้ศึกษาในการเผยแพร่ในวิทยานิพนธ์ดังกล่าว

ข้าพเจ้ายินยอมให้นำหลักฐานเสียงพูดและบันทึกเอกสารที่เกี่ยวข้องไปใช้ใน งานวิจัยที่กำหนดเท่านั้น และจะคงไม่นำไปเปิดเผยต่อผู้อื่นโดยไม่ได้รับอนุญาตจากข้าพเจ้า

ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น

() อื่นๆ (โปรดระบุ) _____

(✓) ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

() ข้าพเจ้าไม่ยินยอมให้เผยแพร่ข้อมูล ในวิทยานิพนธ์ดังกล่าว

ขอแสดงความนับถือ

ลงชื่อ  _____

(นางสาวดวงปภา สุวรรณรงค์)

ผู้สัมภาษณ์

วันที่ 24 พ.ย. 2560

ลงชื่อ  _____

(ดร.นฤพนธ์ ต้วงวิเศษ)

ผู้ให้สัมภาษณ์

วันที่ 24 ม.ย 2560

ในด้านจริยธรรม การวิจัยครั้งนี้ได้รับการตรวจสอบโดยที่ปรึกษา ดร.วิเชียร ลัทธิพงษ์พันธ์ หากท่านมีข้อร้องเรียน เกี่ยวกับจริยธรรมใดๆ ของการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อคณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (โทรศัพท์ 0 2727 3752; อีเมลล์ are.hong@gmail.com) การร้องเรียนใดๆ จากท่าน จะได้รับการปฏิบัติด้วยความลับและท่านจะได้รับการแจ้งให้ทราบผลการตรวจสอบ

2

- () ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น
- () อื่นๆ (โปรดระบุ) _____
- () ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว
- () ข้าพเจ้า ไม่ยินยอมให้เผยแพร่ข้อมูล ในวิทยานิพนธ์ดังกล่าว

ขอแสดงความนับถือ

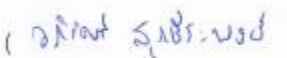
ลงชื่อ  _____

(นางสาวณปภา สุวรรณรงค์)

ผู้สัมภาษณ์

วันที่ 16 พ.ค. 2560

ลงชื่อ _____

()

ผู้ให้สัมภาษณ์

วันที่ 16 พ.ค. 2560

ในด้านจริยธรรม การวิจัยครั้งนี้ได้รับการตรวจสอบโดยที่ปรึกษา ดร.วิเชียร ลัทธิพงศ์พันธ์ หากท่านมีข้อร้องเรียน เกี่ยวกับจริยธรรมใดๆ ของการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อคณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (โทรศัพท์ 0 2727 3752; อีเมล are.hong@gmail.com) การร้องเรียนใดๆ จากท่าน จะได้รับการปฏิบัติด้วยความลับและท่านจะได้รับการแจ้งให้ทราบผลการตรวจสอบ

หนังสือแสดงความยินยอม (Consent Form)

หนังสือแสดงความยินยอมเข้าร่วมการวิจัย

เรื่อง การสัมภาษณ์เพื่อเก็บข้อมูลในการศึกษาวิจัยเพื่อประกอบการทำวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย"

ข้าพเจ้า นายศุภสิทธิ์ เดชอินทรนารักษ์ ได้รับทราบเกี่ยวกับเนื้อหาของวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิควิดีโอไทยร่วมสมัย" ของ นางสาวณปภา สุวรรณรงค์ นักศึกษาระดับปริญญาเอก หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชา นิเทศศาสตร์และนวัตกรรม คณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ ทั้งรายละเอียดที่มา และวัตถุประสงค์ของการวิจัย รายละเอียดขั้นตอนต่าง ๆ ที่ จะต้องปฏิบัติหรือได้รับการปฏิบัติ ผลกระทบที่ได้รับและประโยชน์อันเกิดจากการวิจัยเรื่องนี้ โดย ได้อ่านรายละเอียดในเอกสารชี้แจง และได้รับคำอธิบายจากผู้วิจัยจนเข้าใจเป็นอย่างดีแล้ว

ข้าพเจ้าประสงค์เข้าร่วมในงานวิจัยชิ้นนี้โดยสมัครใจ ใดๆก็ดี ข้าพเจ้ามีสิทธิถอนตัว ออกจากการวิจัยเมื่อใดก็ได้โดยไม่ต้องแจ้งเหตุผล ซึ่งการถอนตัวจากการวิจัยจะไม่ส่งผล ผลกระทบใดต่อข้าพเจ้าทั้งสิ้น

ท่านต้องการให้มีการระบุตัวตนหรือไม่

ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

ข้าพเจ้ายินยอมให้เปิดเผยข้อมูลทั้งหมด เพื่อประโยชน์ต่องานวิจัยของผู้ศึกษาใน การเผยแพร่ในวิทยานิพนธ์ดังกล่าว

ข้าพเจ้ายินยอมให้นำหลักฐานเสียงพูดและบันทึกเอกสารที่เกี่ยวข้องไปใช้ใน งานวิจัยที่กำหนดเท่านั้น และจะต้องไม่นำไปเปิดเผยต่อผู้อื่นโดยไม่ได้รับอนุญาตจากข้าพเจ้า

ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น

หนังสือแสดงความยินยอม (Consent Form)

หนังสือแสดงความยินยอมเข้าร่วมการวิจัย

เรื่อง การสัมภาษณ์เพื่อเก็บข้อมูลในการศึกษาวิจัยเพื่อประกอบการทำวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิกวิดีโอไทยร่วมสมัย"

ข้าพเจ้า นายเอกสิทธิ์ ตระกูลเกษมสุข ได้รับทราบเกี่ยวกับเนื้อหาของวิทยานิพนธ์ เรื่อง "การวิเคราะห์สัญญาณและมายาคติทางเพศในบริบทมิวสิกวิดีโอไทยร่วมสมัย" ของนางสาวณปภา สุวรรณรงค์ นักศึกษาระดับปริญญาเอก หลักสูตรปรัชญาดุษฎีบัณฑิต สาขาวิชานิเทศศาสตร์และนวัตกรรม คณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ ทั้งรายละเอียดที่มา และวัตถุประสงค์ของการวิจัย รายละเอียดขั้นตอนต่าง ๆ ที่จะต้องปฏิบัติหรือได้รับการปฏิบัติ ผลกระทบที่ได้รับและประโยชน์อันเกิดจากการวิจัยเรื่องนี้ โดยได้อ่านรายละเอียดในเอกสารชี้แจง และได้รับคำอธิบายจากผู้วิจัยจนเข้าใจเป็นอย่างดีแล้ว

ข้าพเจ้าประสงค์เข้าร่วมในงานวิจัยชิ้นนี้โดยสมัครใจ อย่างไรก็ตาม ข้าพเจ้ามีสิทธิถอนตัวออกจากกรวิจัยเมื่อใดก็ได้โดยไม่ต้องแจ้งเหตุผล ซึ่งการถอนตัวออกจากกรวิจัยจะไม่ส่งผลกระทบต่อข้าพเจ้าทั้งสิ้น

ท่านต้องการให้มีการระบุตัวตนหรือไม่

ข้าพเจ้ายินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว

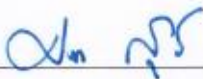
ข้าพเจ้ายินยอมให้เปิดเผยข้อมูลทั้งหมด เพื่อประโยชน์ต่องานวิจัยของผู้ศึกษาในการเผยแพร่ในวิทยานิพนธ์ดังกล่าว

ข้าพเจ้ายินยอมให้นำหลักฐานเสียงพูดและบันทึกเอกสารที่เกี่ยวข้องไปใช้ในการวิจัยที่กำหนดเท่านั้น และจะต้องไม่นำไปเปิดเผยต่อผู้อื่นโดยไม่ได้รับอนุญาตจากข้าพเจ้า

ข้าพเจ้ายินยอมให้นำข้อมูลไปใช้เพื่อการศึกษาวิจัยในวิทยานิพนธ์ดังกล่าวเท่านั้น

- () ข้าพเจ้าไม่ยินยอมให้เปิดเผยชื่อ-สกุล ของข้าพเจ้าในวิทยานิพนธ์ดังกล่าว
- () ข้าพเจ้าไม่ยินยอมให้เผยแพร่ข้อมูล ในวิทยานิพนธ์ดังกล่าว
- () อื่น ๆ (โปรดระบุ) _____

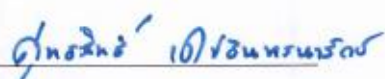
ขอแสดงความนับถือ

ลงชื่อ 

(นางสาวณปภา สุวรรณรงค์)

ผู้สัมภาษณ์

วันที่ 17 สิงหาคม 2560

ลงชื่อ 

(นายสุททธิทธิ์ เดชอินทรนารักษ์)

ผู้ให้สัมภาษณ์

วันที่ 17 สด. 60

ในด้านจริยธรรม การวิจัยครั้งนี้ได้รับการตรวจสอบโดยที่ปรึกษา ดร.วิเชียร สัตติพงศ์พันธ์ หากท่านมีข้อร้องเรียน เกี่ยวกับจริยธรรมใด ๆ ของการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อคณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (โทรศัพท์ 0 2727 3752; อีเมลล์ are.hong@gmail.com) การร้องเรียนใด ๆ จากท่าน จะได้รับการปฏิบัติด้วยความลับและท่านจะได้รับการแจ้งให้ทราบผลการตรวจสอบ

BIOGRAPHY

NAME

Napapa Suwannarong

ACADEMIC BACKGROUND

Bachelor's degree with major in Public Relations from the Faculty of Humanities and Social Science, Naresuan University, Phitsanulok, Thailand in 1998 and a Master's degree in Communication at Maejo University, Chiang Mai, Thailand in 2006

POSITION AND OFFICE

Lecturer in Communication Management Program, University of Phayao, Phayao, Thailand in 2006-present