

## Creating Cross-Cultural Meanings from a Common Identity of Hakka Shrines in Bangkok

<sup>1</sup>Vichai Imsuksom, <sup>1</sup>Jarun Chaipratoom and <sup>2</sup>Watanapun Krutasaen

<sup>1</sup>Faculty of Fine and Applied Arts, Khon Kaen University, Khon Kaen, Thailand

<sup>2</sup>Faculty of Decorative Arts, Silpakorn University, Bangkok, Thailand

imsuksomvichai@gmail.com, treetip555@hotmail.com, watanapunkra@gmail.com

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**Abstract:** This research aims to study of Hakka shrines in Bangkok, its origins, their commonalities and the cross-cultural influences upon them. Area of study were Hakka shrines in Bangkok and the methods of research used were quantitative and qualitative such as field surveys, interviews and focus groups. It was found that the origin of Hakka shrines in Bangkok dates back to the beginning of the Rattanakosin era. They were sponsored, funded and built by the many Chinese Clan Associations in Chinese communities all over Bangkok. The Hakka shrines hold great moral and cultural values and provide a bond between all Chinese, Thai-Chinese and Thais. Many Hakka shrines today are ruined and abandoned due to lack of care and conservation. Only Hon Mong Kung shrine, Sam Nai Keng shrine and Sam Sua Kok Uang shrine, either in closed community areas or are in private hands are still in original conditions. There are many commonalities amongst the Hakka shrines in Bangkok such as architectural style, the decorations, the worshipped Gods and the system of shrine officers. The old beliefs of the five life elements of Earth, water, air, fire and metal can be found in the roofing structures and layout plans of not just the Hakka shrines but also Chaozhou and Hokkien shrines. The arts and design used inside and outside of the shrine are patterns of all things propitious, according to Chinese beliefs. Furthermore, art works such as sculptures, wood engravings and paintings demonstrated an intermixing of Chinese Ke Chaozan and Minnan architecture. The researcher had also found a combination of patterns from Chinese beliefs and Western patterns from Muslim and Persian cultures. This kinds of cross-cultural influences can be found in all the architectural and design elements of the shrines such as the roofing style, the entrance gates and the tympanum. Cross-cultural integration takes time and involves negotiations and eventual acceptance. However, the abstract that keeps the shrine's identity unchanged from the past is perhaps the God of the shrine himself.

**Key words:** Collective identity, Chinese Hakka shrine, hybrid culture, social and cultural changes, creating the meaning of cross culture, Minnan architecture

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### INTRODUCTION

China or the People's Republic of China (PRC) is a superpower country that has an influence on the world from the past to the present. They are the country that has an influence on the world's changes in every aspects including Thailand in the economic, political, social and cultural (Chokmukda, 2014). The Chinese have migrated to all regions of the world, whether in Europe, America, Australia and Asia. In each and every area and country has Chinese community which is called "Chinatown". This can be said that China has its own culture in each of the area and there are adjustment and combination in order to be consistent with social condition of each country.

Thailand is an area where there is Chinese migration from the past to the present. In the history of Rattanakosin period, the study by Skinner (1986) has clearly mentioned about Chinese history in Thailand and it is considered as a significant reference that there have been many Chinese immigrants living in Thailand for a very long time and they have immersed in Thailand, so that, they become a part of Thais (Kasetsiri, 2005). These Thai people of Chinese descent live in all parts of Thailand in order to trade and sell a labor. Most of them are Chinese Han because they are the large population. Chinese Han immigrants who have migrated to Southeast Asian countries including Thailand, they can be classified into five groups, Chinese Hokkien, Chinese Chaozhou, Cantonese and Chinese Hakka or Hakka. These Chinese

have brought over art and culture and they have been passed onto the present by adjusted to suit the geography, society and economy of each period. There is passing from generation to generation.

In addition, Chinese Siamese people in Thai society play an important role. Chinese culture: both belief and traditions are interesting and outstanding (Jontaronanont, 1997). Thai people of Chinese descent are very important to the development of Thailand from the past to the present. Thai people of Chinese descent have penetrated in all area of the country and differently played many important roles. However, in overall picture Chinese culture is one thing that is clearly visible and it is inherited from generation to generation. The Chinese culture plays an important role especially, Chinese Hakka culture which has an important role to be learnt and understood.

The Chinese Hakka which is called by Thai people "Jeenkhaea" is a universal name used throughout the world. This word in Chaozhou Chinese is pronounced "Khaea Kae" or it is pronounced in Mandarin Chinese "Ke jeer" means visitors. They are indigenous to the Huns who live in the foot of the hill. In the past, Chinese Hakka had ancestral origins in Henan and Shanxi Province in Northern China around 2,700 years ago. Because of the social unrest and the aggression from the Foreign invader, since, the Jin dynasty (265-420), for example, there was occupation of Jurchen during the Song and Tang dynasty. Also, the Mongols in the Yuan dynasty and the Ming dynasty was subdued by the the Manchu tribe and later on the Qing dynasty was formed. Chinese Hakka migrated to the South many times, so, the Hakka people spreaded to live in the Southern provinces of China such as Guangdong, Hokkien West of Jiangxi, South of Hunan, Guangxi, South of Guizhou, South-East of Sichuan, Hainan and Taiwan. In addition, due to many problems in China such as political problems, natural disaster, lack of land to make a living, poverty, etc., Chinese Hokka migrated across the sea to many countries in the world.

Chinese Hakka in China and Chinese Hakka in Thailand are different in many things. This is due to several reasons such as different society, culture, environment, politic and economy. Policy in each era has always changed and immigration has also received an impact. In spite of some changes and combination, some traditions or cultures of the Chinese Hakka have inherited and remained original. This creates pride to the later generation of Chinese Hakka. As the result of, Chinese Hakka community has moved and migrated for many necessary reasons, this causes traditions, cultures or behaviors, become their own identity.

The identity of Thai of Chinese Hakka descent is valuable. Each and every era, Chinese Hakka has created

a community or Hakka association for activities in order to inherit and create the identity of Thai who have Chinese Hakka descent. This causes the identity of Thai Chinese Hakka people restored and preserved, creating consciousness and proud of the identity. Current social and cultural changes have made the identity of the Thai Chinese Hakka people changed along with the time. Receiving new culture has made the Thai Chinese Hakka people and members of the community to adjust. There is a massive change in lifestyle and cultural traditions. However, there is a thing clearly shows the identity of the Thai Chinese Hakka people in the past which is creating a Chinese shrine in the community to a spiritual anchor. It also shows the importance of the study, art and culture as well as the way of living, society, faith, ritual and the Chinese method which represents a fascinating way of thinking. Although, the details may be slightly faded but it nicely shows the collective identity of the Thai Chinese Hakka people.

The researchers found that the development of Chinese Hakka shrine along with constructing the meaning of cross culture from the collective identity of Chinese Hakka shrine in Bangkok is an interesting thing to study. The study creates knowledge about Thai Chinese Hakka. Besides, the results can also be used as data and the way to study the collective identity of the other Thai Chinese descent later on.

#### **Objectives:**

- To study the origin of Chinese Hakka shrine in Bangkok
- To study the collective identity of Chinese Hakka shrine in Bangkok
- To study the meaning creation of cross culture of Chinese Hakka shrine in Bangkok

**Relevant concepts and theories:** The researcher has studied theories and concepts as follow to use for analyze the research, knowledge of Chinese Hakka culture, identity and collective identity, hybrid culture, the theory of social and cultural spread, cultural and social changes.

#### **MATERIALS AND METHODS**

The qualitative research was conducted by studying the Chinese Hakka shrine in Bangkok, collecting data and document, non-participant observation in-depth interview, group discussion and the academic discussion. The instrument used for data collection were field survey, observation form, non-structural form, group discussion form, academic discussion, from the main informant in the

population, practitioner and general informant. The purposive sampling was used with 21 participants who were selected for the study. There were 7 main informants, 5 practitioners and 9 general informants. Afterwards, the data was checked by using triangulation method and the interview and group discussion data collector was changed. Then select the corresponding data to analyze the results according to the purpose of presentation by descriptive analysis and mind mapping.

## **RESULTS AND DISCUSSION**

The research shows that conclusions are consistent with some of the theories and new knowledge about the identity of the Chinese Hakka shrine and creation in cross-cultural meaning occur.

Background of the Chinese Hakka shrine, it was found that the Chinese Hakka shrine in Bangkok from the early Rattanakosin era distributed throughout Chinese community in Bangkok and was created by Chinese Trade Association Saey clan. The model is based on the influence of the founder, patron and Chinese Chaozhou construction workers. There is a mix of architectural styles and cultural diversity because of the Chinese Hakka shrine is an important place of great value and there is a bond with the Chinese including Thai Chinese and Thai. At present, there is no interest in studying both in history and location which some of them have a lack of care and dilapidated. There is no proper academic guideline to preserve. In every conservation, an important thing which needs to maintain is the heart of the shrine. For instance, the main God, God and Goddess fortune signs, art works of building decoration, layout, atmosphere of holiness, ritual, architectural style and roof structure. In the present, many Chinese Hakka shrines have been renovated to the extent that they are no remaining of traditional craftsmanship of original craftsmen. There are only Hon Mong shrine, Sam Nai Keng shrine, Sam Sua Kok Uang shrine where there are in a very good condition because those mentioned shrines are in closed community area. They are shrine which belong to Sung clan, they are closed shrine.

Consistent with the theory of cultural spread that culture is the mind and behavior of human. When human move to any place they bring over the culture, therefore, culture spreads. The diffusion of culture has one important variable which is acceptance new thing. This can explain the phenomenon which has occurred, since, the past to present that where it come from. Accepting new things is important for social and cultural change in terms of variables that cause changes. The acceptance of new thing by group or individual leads to

a change which is subject to relationship in personality, knowledge, understanding, attitude and values. This is a matter of an individual or people in a group and it represents the process of accepting new things. The assumption is an individual or people in a group have difference in personality, knowledge, understanding, attitudes and values which shows the process of flow of culture in different dimensions. This is due to the acceptance which is a symbols leads to social and cultural change. The principles of diffusion theory can be used to describe phenomena that are occurring with the process of symbol acceptance and the phenomenon of accepting new things that happen with both art and symbol form which reflects meaning creation and collective identity in cross cultural culture.

This is consistent with Chaiyapotpanit (2014). He said that Hon Mong Kung shrine in Talat Noi, Samphanthawong is a Hakka shrine where there is a preserve of stone inscription which was written in 1889 (Chaiyapotpanit, 2014). It was recorded in 1888, the Chinese Hakka have agreed to buy the land for expanding the shrine of God Han Wang Kong. In the first phase, the inscription means “ashes of his incense came to Siam 100 years ago”. If so, this shrine may have built around the beginning of the 24th century during the reign of King Rama I. This can be assuming that there was Chinese Hakka community in this area, since, the period. The researcher also found evidence of a Chinese inscription from the Samnaigeng shrine which located in the district of Tha Datang or Khlom San in the present day. The shrine is owned by Chinese Hakka. There is a metal bell inside which was engraved in the year 2390 in the reign of King Rama III, so, in the early Rattanakosin period, there may be Chinese communities in this area and the community is likely to be a big community. And there is use of Chinese Hakka to name canals that are nearby. In addition, Chinese Hakka also settled down in Yaowarat and Sampheng which is the area of Chinese Hakka and the earliest evidence is in the reign of King Rama IV as recorded in the archive number 129 AD1862. There were Chinese Hakka shrine such as Li Ti Miao shrine in the area of Pom Prap Sattru Phai and Guan Yu shrine of the Hakka Association on the Phatsai Road in the area Samphanthawong.

There are the common identities of Chinese Hakka shrines in Bangkok: acceptance, similarity, disagreement, negotiation and common ground of architectural styles. Furthermore, we found in tympanum, fine art, auspicious decoration, the main Gods, decorative arch and the God's shrines. Moreover, there is finding about architectural style which is composed of 5 elements: Earth, water, air, fire and metal. There is a combination of original belief

between Chaozhou, Hokkien and Hakka shrines. As for art pattern and Hakka shrine's decoration, there are interior and exterior pattern decorations. Most of the exterior decorations are prosperous words for instance, Gods, lucky words, auspicious animals, fruits and objects that bring good luck and traditional Chinese lucky plants. Outstanding fine arts, for example, architecture ornamental dolls for roof tiles decoration, carved wood, sculpture, low relief sculpture in combination of Chinese Teochew, Chinese Hokkien and Chinese Hakka. And also found a significant pattern which is the decorative arch of the main Gods. There are the pattern combination of traditional Chinese Eastern style and Western style from Muslims and Persians.

Chinese Hakka shrine in Bangkok has collective identity with the assembly of identity, the acceptance and the negotiation of meaning which is concrete. There is an acceptance of other Chinese shrine influence which is Chaozhou, Hokkien and Hakka. There is belief in the past which has passed on to the present. There is an acceptance the concrete thing that is tangible or it is hidden and it is required delicate notice to see. For instance, there are architectural styles of the roof, tympana of entrance gates, pattern of art, decoration design. Denying other culture is the spirit and abstract which the identity and original root remains unchanged this is God of shrine. There is an implication shows values and culture which is non-physical because of the abstract culture or the invisibility is the spirit which contain of belief, tradition and value. A value without changing the meaning of the original is the hidden root of the original belief and there is a significant implication, according to the specific Chinese identity which is the main God of the shrines and the God's shrines located under the altar table of the main God of the shrines.

This is consistent with the concept of identity which is determination of similarity and differences. Individuality depends on being a member of the group even when individual is separated from the group. Identity is a social issue and this is not specific self-determination in terms of psychology. Therefore, identity is a social construction and identity can always occur and change. Identity has two important characteristics: the identity which is multidimensional and dynamic or the identity which has flow and can be changed according to situation. Expression of each identity is related to the condition that must compete to obtain resources. For instance, Thai-Chinese would show their identity when they go to find the job or when they have to take a test to get a scholarship. When they have to compete with other countries in Asia, they would show the identity of Thai. Thus, it does not matter of each person to have

multi-dimensional identity but it depends on political, economic, social and cultural benefits whether what identity he or she will reveal. Identity has two levels which is personnel identity and social identity. Personnel identity is an individuality and there is freedom to choose the identity he or she wants. Social identity is when individual view their relationships with the group and define their own meaning for being part of the group which most of the time individual tend to receive the identity of the group to be their own identity as well. The internal identity of a person can be shifted in a different social context. A human can create different and various identities in a diversity of situations and the composition of the discourse is not always necessarily relevant. Indeed, identities are just connection of discourse composition in a particular situation. When there is a change in context, the definition of identity can change as similar to the Chinese Hakka's identity which is also flowing and unstable.

On the other hand, there is another type of identity called "collective identity". The Blackwell encyclopedia of sociology has defined that collective identity refers to the common meaning in the group which starts from interests and experiences of a group members. It is the way to answer who we are. Collective identity is not stable. It happens through political fight, social movement, reaction and social reaction. While Olson described that the series of individual's feeling is arisen from being a group member. Collective identity is a part of individual level or individual identity. The examples of collective identity are overall group personality, sex, ethnic, condition and profession. From the explanation above found that social identity and collective identity are similar.

This is consistent with the concept of hybrid culture which culture is the process of accepting different cultures in an action which reduces cultural conflicts. Cultural integration occurs when two groups of different cultures are involved and the feeling of difference has to be reduced as well as the objection to each other. Trying to adapt and accept the culture of another group to practice to the point that there is integration of culture. In general, the side of less power in economic and the political has to adapt to the side of which has more power and influences. This causes cultural harmony and this creates bond with family, there is sympathy which reduces the feeling of difference.

Concept of multiculturalism has transformed, according to social change conditions into 3 characteristics. First is homogeneity/uniformity, this concept is found in the joint of society from pre-modern to modern society. Concord and diversity, this concept is formed after the modern society has securely established

already. The differences can be melted and become unity until it becomes inadequate. There must be demand for accept the diversity of cultural groups whether in ethnic, gender or class. Second is hybridity, this concept considers the identity of various cultural groups as unclear, unstable and dissonant. But there is an integration which is overlapping by using postmodernism's theory standpoint. Cultural educators have introduced the concept of articulation and they have come up with the question why sometimes the elements of culture are unlikely to harmonize but it can be putting-together finally. This is because there is no genuine harmonized culture and there is genuinely no absolute cultural opposite. However, all cultures are hybrids. In other words, there is no perfect culture but every culture changes relevant to other cultures at all times. Cultural-hybridization is a new area of negotiation and creating of new meanings all the time. This can be said that culture is a dynamic change at all times. There is cross integration and there is no clearly united culture but there is a combination and overlap. All cultures are hybrids. In other words, no culture is perfect in its own but every culture changes relevant to other cultures at all times. Thus, cultural hybridization is a new area of negotiation and creating of new meanings at all time.

This is consistent with cultural and social transformation theory. Reform or trends means changing in interaction form bit by bit for a very long time. Sociologist who focuses on this type of social and cultural changing is Emile Durkheim. Emile Durkheim explains social changing in mechanical solidarity form as a simple society. There is a combination of life style and value of members in an exactly form into organic solidarity social form which is a society where a member has a relationship necessary for duty or social status. Those mentioned change has a gradual characteristic for a very long time. Daily changes, this type of change occurs much in human society even though this seems to has little influences because this is difficult for the members to notice. But, there is significance for behavior's changes of the social members. For instance, study for new knowledge invention of new thing, changes in culture for creating new meaning.

This is in accordance with the concept of hybrid culture. Cultural combination is divided into two groups which the first group believes, cultural integration will eventually lead to the final state, according to Robert E. Park and Ernest W. Burgess. This is called the living conditions of the collective culture. There is no difference between the majority of people and the minority of people. This is connection and insert between different cultures through interpersonal communication and community

communication. In the end, there is a change in the culture of each side and this becomes a new culture that is widely accepted by the group that believes. This theory is called melting pot theory. Another group that has an opposite opinion does not believe that the process of cultural integration will lead to entirety dissolution of the original cultures of the minorities. However, they believe that cultural integration will lead to a state where cultural differences are recognized among the people who come together as members of a country. This type of acceptance represents a reduction in bias and egotistic but they will not be abandoned fully. There may be marriages between the groups but they may be not very big because each side is more likely to marry among their group. However, these different cultures are integrated within the same society and responsible for the society, according to the law equally. This is recognition of subculture that subcultures exist and the subculture will be ongoing. The group that has this type of belief is called cultural pluralism theory.

According to Asst. Prof. Dr. Ashish Chaiyapan Panich (2557), based on a study of the architectural style of the Chinese shrines in Bangkok which was built during the reign of King Rama I-V, all shrines in every language group represent the unique character of Chinese architecture and local Chinese architecture. The uniqueness of Chinese architecture such as using the long side of the building as the front, symmetrical layout, placing the building on the symmetry axis, this is a typical appearance when compare the above mentioned characteristics with Chinese architecture. Besides, there are also several architectural features within the shrine that reflect group identity. Chinese Hakka shrine relate to the architectural style which is found in Ker architectural style in Guangdong or Meizhou where is the homeland of Chinese Hakka in Bangkok because of Meizhou Province contact with the area of Chinese who speak Teochew and Min Nan. Therefore, there are some similarity patterns in these three groups of architecture. There is also some similarity patterns as mentioned earlier appears in Chinese Hakka shrine in Bangkok. The part that is similar to the architecture of Chaoshan clearly such as the wall of the entrance which is divided into channel in order to decorate and tell the story or propitious picture. The similar architectural characteristics of Chaoshan and Min Nan such as Xian Tzu technique, patterns used to decorate the Cha Liang structure and paintings on ridge batten.

The reason why Chinese in each language group has brought their own local architectural style to build a shrine, this may be due to their familiarity with the design which is popular in their own country. When the Chinese

immigrated to Bangkok, they had established communities, according to their own language such as Chinese Hokkien was in the area of Talat Noi. Hence, when there was a building a community shrine, it was not uncommon to bring the well-known style of art to use in the design of the shrine. In addition, the community is home to many Chinese people which skilled craftsmen may be included as one of them. Additionally, apart from the familiarity of their local architectural, this may be related to the protection of the identity of the cultural group. This does not only mean to Chinese identity but also refer to the own language group. This feeling of each Chinese language groups reflects through community settlement and associations, according to language group or ether of a particular Chinese language group join together to build a shrine.

This is consistent with Asst. Prof. Dr. Ashish Chaiyapan Panich (2557) that each Chinese language group shrine reflects the architectural style associated with the local architecture in the hometowns of each language group and there are some features that show the inspiration of Thai art and the Chinese fine art of different language groups that settled in Thailand as well as the Chinese Hakka shrine. Chinese architecture Ke Chaozan and Minnan, Chung Liang is found, the first group features are tympana of five elements, the roof ridge in front of the curved tympana of fire, the end of roof ridge with floral decoration, the overlap of roof that the roof with tympana of fire overlaps the roof with tympana of other elements. The influence of Minnan architecture such as the penetration of windows on the front wall of the building entrance and placing window in Shih Hu Shuang style, artistic evidence reflects the fact that each of Chinese language group opened to the culture of the other groups consistent with the type of inscription evidence in the shrine which also mentioned to other Chinese language group. However, we have found patterns related to external inspirations at the same time such as the influence of Thai art and the pattern found in the architecture of other Chinese language group. It can be noticed that inscriptions in some shrines are similar which shows the merits making of other Chinese language group. This type of feature shows that Chinese immigrant communities are not absolute closed community. This is consistent with the social situation of Chinese immigrants in Bangkok which has expanded, until finally, they can live together with Siamese or other groups of Chinese including, cross-marriage to the Chinese of different language group or Siamese.

Skinner (1986) states that culture is a broad term and difficult to clarify. Culture refers to everything that human beings as a social organization create for the purpose of

living together. In other words, culture is the way of living of a human being in a society. Because culture is a group matter or a culture and society matter, it is an inheritance. Culture is not in a standstill as it was how it had been but culture has changed and resolved all the time in order for the suitability of person and the existence of society. Human cultural change is inevitable because human's nature is the creatures of the world that create culture from learning. This does not cause by an instinct which is inherited from heredity as same as other animals. When human learn and gain more experience, they may invent a change of their culture quickly. The nature of culture is the inheritance of society. In each of a society, there is a need to have culture which is a thing human has created. Nonstop culture is caused by travel, trade assimilation, imitation, blending and religious recognition. Finally, cultures have the downfall point or becoming a dying culture when the group of human that creates those cultures is decadent or those cultures have not had changed to adjust with other contexts.

In accordance with Kaewthep and Hinwiman (2010). An important feature of culture is change or adaption. This feature is an extension for cultural longevity of any particular culture as a result of the fact that there have been there is going to be there will be many cultures occur. But there may be a culture that has the ability to adapt and change appropriately that can survive in the present and future. All cultures have common points and contrasting points. We will develop better intercultural learning. There are many forms of cultural acceptance, for example, entirely acceptance there is no change and adjustment. Another form is to accept and adjust to be the local culture and acceptance by choosing a particular element from the original culture.

According to research by Prasit Leepreecha, the concept of identity proposed for ethnic identity consideration of group cultural. For instance, language, system of values, religion, rituals, beliefs, occupation or a reproduction of ethnic identity by using the original identity to define themselves. For example, creating associations with the idea is that the Hakka people are brothers and sisters and this give new value to adjust with the relationship between groups. The form of expression of the identity is not standstill or fixed but there is a creating process and an inheritance process. There are changes and reproduction at all times such as the regulation adjustment, according to Thai's law, in order for the efficiency of association's management and there is an abiding of original faith as the tool to connect the Hakka people to be one.

According to Nonnat (2016) has said that the East of Chao Phraya River: Sam Peng, Ratchawong, Song Wat to

Talad Noi area. These areas are considered as one of the largest and the most ancient Chinese commercial areas in Bangkok. Apart from Chinese people who played a role in economic and social development in this areas. Muslims have been playing a commercial role with the Chinese, since, then until now. In the early of Rattanakosin era, besides the junk ship trade with the Chinese merchants. Muslims played the same role as well, especially, dealing with the West through the Malay port. Furthermore, noblemen in Foreign-affairs department who were responsible for accounting and recording taxes from various types of goods. The products that Siam sent to Malay port at that time were rice, sugar, salt, oil, coconut, tin, lacquer, ivory, etc. While most of the imported products from Malay port were originally from India and Western countries such as glassware, spices, rattan and fabric from England and India. Especially, the fabric from India was considered as Siam's the most wanted items including the good fabric and cheap cotton. The fabric department is responsible for trading with India. A group of Dawoodi Bohras were Indian merchant from Gujarat State India. They settled at the Saifee Mosque or a White Masjid in Khlong San neighborhood. They sold silks, gold and silver laces, jewelry, spices and fragrances. When crossing Khlong San neighborhood to Tha Ratchawong, Songwat and Sam Peng area. These are Chinese commercial areas. There are also Muslim shops open. Due to the expansion of Muslim merchants from Khlong San and they settled down in Rama king the 5th era, since, then. Muslim merchant's businesses are among the Chinese commercial area. Most of the shops are imported the clothes and jewelry in Soi Wanit or Sampheng, it would also include the Muslim merchants from India. Gao Temple or Samphanthawong Temple area was a place for Malayan's shop in King Rama V era. Most of the shops were imported products from abroad such as glassware, silverware and gold ornaments. As it is shown in a part of Thai literature entitled *Nirat Chanthaburi-Krung Thep*, composed by Burutprachaphirom (Ki Bunyatthiti), Luang in 1875.

In accordance with Benjapong (2006) in the research on Islamic patterns in Thai art (Buddhist century 21-23). There are some of the features which come directly from Islamic art. In some designs, they may exist and come from other national arts such as China but they have been used or adapted to the culture of Islamic art for a suitably period of time, so, they become a unique or popular in Islamic art. If there is a proof or consideration that the design is used in Thai art through Islamic art. This can be deferred as the influence of Islamic art. The pattern is based on the art of Islamic through other national art. Most of Islamic arts are related to Thai art and they are

usually from the Persian-A long civilization which is contemporary with major civilizations of the world such as Greek and Roman. As well as, a period of time prior to recognition of Islam, Persians had been contacted with China and this caused an exchange among civilizations as well as the trade on the Silk Road. And there is a link of the East and the West caused the travel easier. This was a support to have the exchange of influence after the birth of Islam. In the 13th of Buddhist century, the Islamic kingdom expanded from Africa to India, to the West coast of China and the land that Islam had victory. Islam took the glorious civilizations at that time whether Greek, Roman, Persian or Egyptian. Islam culture has adjusted itself to those ancient civilizations and that result in the birth of Islamic culture which is a source of all kinds of an important arts and sciences of the era. And this was the foundation for other civilizations when the Islamic had travelled to. Islamic art avoids involvement with human figure because they it is the imitation of God. The characteristic of expression in Islamic art is a story or a representation of nature such as flowers, plants and parts in the nature, using these as an inspiration for design, composition including decorative patterns. There is use of decorative work as form of expression in abstract art style. Including the artwork from the lines that form the patterns such as geometric design, floral design, arabesque and large works like the outside walls of the mosque. These patterns and calligraphy may be decorated as a single or couple with a systematic manner. For instance, the arrangement of letters within the geometry frame which consist of a variety of floral design in the background or the floral design in the structure of the geometric design.

According to Benjapong (2006), stated in the summary of the research on Islamic patterns in Thai art (21st-23rd of Buddhist century) that the study of the pattern and the surrounding context in the creation of fine art in decorative design of Thai art during the 19th-21st Buddhist century. Before the development of the design in the 21st-23rd Buddhist century, the design has similarity to the pattern in Islamic art and this can be assumed that at the first phase of the founding of Ayutthaya between the late of the 19th century and the beginning of the 21st century. There had no clearly evidence and document which indicate the relationship between Muslim and Ayutthaya but there is document of the shipping route of merchants and Arab travelers who had been to this land, this represents as an important source for trade. The role of Muslim merchants in trade controlling and operating which links East and West, this led to the coming of more people. Apart from that the oldest document and evidence of Ayutthaya during the

reign of King Boro trilokkanat mentioned the position of Muslim eunuch prisoner. This indicates the role and responsibility of Muslims who have the nearness to the Royal court of Ayutthaya. Including the evidence of the art found from the engraved stone design in Wat Mahathat and gold ornaments from dungeon of Wat Ratchaburana in Ayutthaya and cups from Sri Satchanalai in Sukhothai. From the analysis of the pattern of the design for correspondence with the patterns found in Islamic art. This can be seen that the pattern in the early period which has some divergent feature differ from the Thai or Chinese design. This may be related to Islamic art either directly or indirectly through the merchandise, tribute or the object from the person who came to the court. However, this may also be limited to the elite level group of people who order to create the work because the evidence is relevant to the elite level group of people as a user or a production supervisor.

Those design that are close to Islamic art may had been remodeled or adapted to a certain level combine with the characteristics of Thai or Chinese design. The Chinese design may be the passage of getting from Islamic art together with the specific feature of Islamic art such as the type of a curve and crossover design or a Chinese design that Thailand may had received directly at that time. Or getting inheritance from previous art like Lanna or Sukhothai then taking the feature of making a curve and crossover design to combine with Islamic art.

The inspiration through the Chinese art may be obtained directly through the merchandise an object, a tribute or indirectly through Lanna or Sukhothai. The direct influence can be found as well. This is because of the long period of contact with Thailand especially in the beginning of Ayutthaya, Chinese have played an important role in the Kingdom whether in court, trade and politics. An appearance of evidence, high class wares, daily life wares of ordinary people to the religious events inside and outside the capital city, royal temples and normal temples, these show the influences in art towards the high class which spread to the ordinary class from central to below level. In addition, the influence of Islamic art on the Thai arts is the taking of the specific pattern or principle to the design which does not relate to the principles or meanings of Islam. This is because the appearance of design in Buddhism including the found in Buddhist religious sites.

Due to the feature of Islamic art and Chinese art has been linked for a long time. The differentiation of influences to one another is very limited as well as when there is an acceptance in an influence, style or concept, there often has adaptation to their own character. There

may be adding the own identity or meaning, also there is a reversal to the original format or concept by newly adjusted to suit the era and popularity including art styles that may be similar or art styles that have similar origins. So, the development of art forms or patterns may be similar.

This is also consistent with Wasamon Sanasen, (2560). From the study of patterns and meanings of four cemeteri such as water stripes, flower stripes, fruit stripes and tree stripes. It is found that there is the pattern of the stripes which is a traditional Turkish stripes and the stripes which is influenced by Western art. There is also a symbolic creation and a model that is close to the reality in the nature. There was a bringing of stripes from Western art such as Greek, Roman, Baroque and Rococo to be adjusted by selection of stripes that did not conflict with religion and it finally became a part of Turkish Muslim art.

Creating cross-cultural meaning of the Chinese Hakka shrine in Bangkok. found that, an acceptance, similarity invisible thing, concrete interchangeability, there are an acceptance of other similar cultures. There is an acceptance of concrete which is tangible by creating cross-cultural meaning across Chinese cultures themselves, Chinese Chaozhou, Chinese Hokkien and Chinese Hakka. For instance, sculpture form, Tympanum, propitious sculpture on the roof ridge, the fine art, the decoration of propitious design of the shrine.

Meaning negotiation is the find for common ground, the invisible thing must be tangible or it is hidden and it is required delicate notice to see. It is semi abstract and concrete. Changes are slow and time taking. There is meaning negotiation in the acceptance of other cultures across the Chinese culture itself and across the Western, Persian and Muslim culture. For instance, there are architectural style of the roof, five tympana of the five elements which are Earth, water, fire and metal, entrance gates, fine art, decoration design including the combination of Chinese architecture Ke Chaozan and Minnan, Chung Liang wooden roof structure, Tianchiu ornamental dolls for roof tiles decoration. There are Fine art decorated with auspicious patterns, Gods, prosperous words, animal, fruits, objects and tree according to faith, customs and traditions. Importantly, there is founding of the meaning construction in cross cultural and there is acceptance, meaning negotiation and cross-cultural integration in Chinese culture itself and Western culture that is the motifs according to the Chinese ways with the Western and Persian motifs on the ornamental arches of the Gods.

Denying differences, there is hidden thing that is abstract and the original root of the culture, changes is



difficult. There is no cross cultural meaning creation among Chinese culture and Western culture. Persian and Muslims are considered as non-physical cultures or abstract culture invisible thing is the spirit which still has existing belief. The traditionalism does not change the meaning. Denying other culture is the spiritual. The abstract that keeps their identity unchanged from the past is God of shrine and there are some implications for the values, the continuation of belief from the past to the present obviously. It is significantly found that the original values and belief of Chinese Hakka is hiding and protecting of an area by hiding the original root which has a significant implications. That is the war invasion from enemies. The holy thing from the original belief is the position of placing the God of the shrine on the floor under the incense burner of an altar table of the main God of the shrines. The hiding of God of the shrine in the position located under the incense burner of the altar table of the main God of the shrines is the original belief that refuses to accept other cultures.

This is consistent with the interview of the main contributors, Sresthabongsa Chongsangan, the main God of the shrines and the God of the shrine have unique characteristics that are different from other Chinese shrine. There is a unique characteristic that has been unchanged because it is hidden thing within the beliefs of the original precept. For example, the main God of the shrines and God of the shrine located under the altar table of the main God of the shrines.

According to the concept of hybrid culture that cultural hybridization or in other words is a combination to the point that it is very hard to separate one part of each other. Hybrid culture always happens, if there is a social intercourse as well as when there is a compromise in communication. This can be said that the culture of every nation in this world, all of them are born by an exchange within or between the groups. Hybrid culture is a natural outcome. The various aspect of advancement in modern communication technology may add more concentration to the communication of human. Among these diversity, globalization in culture leads to hybridization by the exchanges in order for global civil society. Dynamic in the society will determine the hybrid culture or hybridization of each society. When there is an existence in acceptance and existence in cultural diversity of every community in Southeast Asia no matter what factor it is. Domination forces, of each individual of each community, the social acceptance of those terms is considered to be creation of a new culture. This may be caused by different groups of people have a relationship

and there is a cultural integration, this is most suitable cultural integration. The chances of acculturation will be successful only when the people in society are closely related. Relationships are slow indefinite, there is no need to be a particular feature but at the same time, this can be sensed a new kind of social process that will need to be adjusted in order to survive and compete with those who may come later. Experience and the familiarity will lead to a better relationship as the time progress. In the end, it becomes intimate and blending. Those people who take part in social activities and try to adjust to the culture of the community that they are living in.

Similarities between Chinese art and Islamic art may be associated with the transference of art forms for a long time. If taking this into consideration, there may be some parts in the aspects of passing an inspiration from Islamic art through Chinese art. For example, inspiration source from the Chinese art may come with object, merchandise, tribute or a group of people who came to the court or Kingdom of Ayutthaya. The arrival of influences of Islamic art may have been traced back to the Tang dynasty of China (T'ang dynasty, 1161-1450) which had a good relationship with the Sassanian Empire of Persia. The beginning of the popularity of Persian style led to the demand of merchandises such as cloth, metalwork and Western cupware in the Chinese court. Importing goods and production experimental of cupware in new style which was inspired by the outside art for instance, coating techniques, shape of cupware in Tang dynasty period as well as decorative pattern for instance, grape cluster stripe, beaded stripe, tree of life, hunting scene and the wares which have animal head. Although, the relationship between the two cultures has loosened over the time, some forms of art are still evolving. And when the Mongol invaded the lands, cobalt blue technique from Western Asia was brought to apply into Chinese cupware and the cupware in the Ming dynasty became popular and well-known. On the other hand influences or inspirations from Chinese art have passed through Islamic art as well. It is found that blue and white Chinese cupware during the Ming dynasty was also popular in the Persian and Turkish courts as well.

## **CONCLUSION**

The appearance of Islamic art in Buddhism works shows that the inspiration of Islamic art towards Thai art. There are adaptations in the forms and the elements in the art which is not related to religious ideas in Islam. There is a borrowing or bringing the structure

design or there is a taking of structure of designation and combine with the art of Thailand or other nations, this is caused a different appearance from the original pattern in Islamic art.

### SUGGESTION

The researcher has suggestions for the use of research, creating new knowledge and academic work as follow:

**General suggestion and the use of research:** Based on the research on creating cross-cultural meaning from a common identity of Hakka shrines in Bangkok, the researcher found many doubts in the research process and there are many things outside the research assumptions which had been set up. For the advantages of this research, the researcher suggested guidelines to discover information which has not been searched yet including suggestions for the next research.

Studying the common identity in Chinese shrines, Chinese temples, Thai temples and architecture and cross-cultural art in other contextual areas.

Taking the research to be a guideline for adaptation and improving the conduction of the research in common identity. Researching on creating cross-cultural meaning in other contextual areas.

To be a guideline in assembly of creating in cross-cultural in Thai, Chinese and Muslim Religious site. There should be promotion of common identity understanding and creating cross-cultural meaning in other contextual areas.

**Suggestion for the future research conduction:** There should be a study of identity of Chinese shrines, Chinese temples and Chinese Hakka community in other provinces such as Ratchaburi, Nakhon Pathom, Kanchanaburi, Hat Yai, Phuket, Nakhon Sawan, Chiang Mai, Chiang Rai, etc.

There should be a study of identity and shrine's common identity of Chinese Teochew, Chinese Hokkien, Chinese Cantonese, Chinese Hainan in Bangkok. There

should be a study of common identity of Chinese motifs painting during the reign of King Rama III in the period of Rattanakosin in Bangkok which is related to Chinese Indian, Muslim, Persian and Western art styles.

There should be a study of common identity of Chinese motifs painting in Northern, Central, Western, Eastern and Southern of Thailand, Thai temple from Ayutthaya and Krung Thon Buri period which is related to Chinese Indian, Muslim, Persian and Western art styles.

There should be a study of cross-cultural art styles of Thai temple from Ayutthaya period which is related to Eastern and Western art.

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