

A Comparative Study of Cultural Integration between Chinese Calligraphy and Thai Characters

Cao Ze Yu

Institute of Problem Solving, Silpakorn University, Talingchan, Bangkok, Thailand

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Abstract: Calligraphy is an art form with Chinese characteristics developed from the Chinese character writing process based on Chinese characters. Calligraphy is the representative of Chinese traditional culture, while the spirit of calligraphy is the representative of the spirit of Chinese traditional culture. In this sense, Calligraphic aesthetics is the epitome of Chinese traditional aesthetics. In the context of global development, the education and communication of calligraphy culture has become particularly significant. In the process of international communication, how to combine Chinese Calligraphy with Thai Characters is a critical way of calligraphy culture 's intercultural communication. This paper investigates the current situation of Chinese calligraphy and Thai characters' integration application, discovering the phenomena discovered in the internationalization of calligraphy culture at the present stage, the existing problems, and starts with the modern transformation from the Chinese traditional calligraphy, the calligraphy art and the body organization of Thai characters, focusing on the splitting and reorganization of the Thai alphabet, adapting theories including composition and space of Chinese calligraphy, reconstructing and splitting basic letters of Thai characters, combined with the combination methods of traditional Chinese "Combination Words" and the writing method of calligraphy, endeavoring to create a new calligraphy Thai phrase and construct a new method of calligraphy culture's international education and communication.

1 INTRODUCTION

1.1 Research Background

The cultural exchange between China and Thailand is a vital part of the relationship between the two countries. The culture between China and Thailand owns a long history. After the establishment of diplomatic relations between China and Thailand in 1975, the cultural exchanges between the two countries were more extensive. In the 40 years since then, the exchanges in the cultural field have developed in a balanced and steady manner, not only wide in range, but also in frequency. The cultural exchanges between the two countries have become increasingly prosperous, which has not only enhanced the friendship between the two countries, but also promoted the economic and cultural development of the two countries.

In the process of the development of Chinese as a foreign language, Chinese calligraphy has played an important role in promoting it. However, the teaching of Chinese calligraphy has gradually gained attention

in the latter stage. In the early days, the teaching of Chinese as a foreign language focused on language aspect, ignoring the cultural aspect including calligraphy. Nowadays, with the increasing number of people learning Chinese, the importance of calligraphy is self-evident. More and more Chinese learners want to know about Chinese calligraphy and the profound cultural significance behind it, so as to plough more about China, which best illustrated by classroom of Chinese as a foreign language, more and more attention has been paid to Chinese calligraphy. However, little research has been done on overseas calligraphy teaching.

Chinese calligraphy is a symbol of Chinese culture for thousands of years, as well as a testimony of Chinese history. In some extent, the reason Chinese history has been continuously passed down lies on the inheritance of Chinese characters, yet Chinese characters are based on Chinese calligraphy. The horizontal and vertical of calligraphy represents Chinese people's the criterion of conducting themselves. Technique of writing and ink style, as well as blank in space is the embodiment of Chinese

art aesthetics. Moreover, combining Chinese calligraphy teaching with Chinese character teaching can also play a mutual promotion role, as using calligraphy teaching to promote the progress and consolidation of Chinese character teaching, because calligraphy is taught on the basis of Chinese characters, and the elbow of practicing calligraphy is also the consolidation of Chinese characters. Link Chinese calligraphy with Thai, design, and word-related disciplines, combining calligraphy culture with Thai characters, creating cultural resonance and enhancing cultural recognition, which in turn can enhance the exchange of Chinese calligraphy culture and Thai culture, finally strive to carry forward Chinese calligraphy.

1.2 Research Objectives

This paper mainly studies the "Calligraphy Nine Style of Brushstrokes" of soft pen calligraphy in Chinese calligraphy. Apply the technique of "Calligraphy Nine Style of Brushstrokes" to the writing of Thai. Moreover, make words out of the common phrase, greetings used in Thai through the Chinese "combination word" space composition, meaning and other combinations. Combine Thai characters and Chinese calligraphy culture with new art forms, enhance the public acceptance and recognition of calligraphy culture, promote the international development of calligraphy culture, and upgrade the cultural exchange between China and Thailand.

1.3 Research Significance

For the teaching of calligraphy for foreign Chinese learners, because the teaching objects are not in the context of Chinese culture, they know little about Chinese traditional culture and its aesthetic methods. Therefore, the main purpose of teaching is to understand basic calligraphy knowledge and master the basics writing skills, while emphasis more about the cultural connotations contained in them, increasing the understanding of traditional Chinese culture.

The rhythm of calligraphy is expressed in terms of lines, knots, chapters, and ink colors. Calligraphy is the art of lines, with the regular repetition of the characteristic brushwork forming the rhythm of the lines. The knot refers to the arrangement of each word point and the arrangement of situations. The certain relationship formed between the strokes is the word stroke. The consistency of the font stroke constitutes the rhythm of the knot; Chapter refers to layout, the connection between fonts forming lines, and the lines forming the whole article, integrated by the appropriate

kerning between fonts and neat arrangement between rows, forming the rhythm of the whole chapter in regular organization and repetition constitute; The alternation of black and white, such as dense-and-thin, dry-and-wet, withered-and-moist, light-and-heavy, gradually repeats to form the rhythm of ink.

The art of calligraphy is closely related to life, with wide participants and popular among public, a traditional Chinese art with unique nationality features, which profoundly reflects the aesthetic conception and artistic spirit of Chinese culture. Chinese learners can get a glimpse of Chinese culture through their understanding of calligraphy art. In this process, they can not only upgrade their perspectives on Chinese culture, but also lay a cultural foundation for their future communication with Chinese people.

Calligraphy teaching is very helpful to foreign learners in both Chinese character learning and cultural learning. Thai people also have a keen interest in calligraphy, thus enhancing the friendly exchanges between China and Thailand and creating favorable conditions for a better understanding and contact with Chinese society for local people.

1.4 Research Methods

1.4.1 Literature Research Method

According to the topic and concept of the thesis, adapting the relevant literatures through the network, library and other media, which have been carefully read and analyzed, lay a theoretical foundation for the writing of this paper.

1.4.2 Interview Method

Conduct in-depth interviews with teachers and students of the Confucius Institute in Phuket during the spare time, collecting the most authentic first-hand information. Through analyzing the information obtained in interviews, find the problems existing in the actual use of Chinese calligraphy, proposing solutions and suggestions in the paper through analysis and research.

2 MANUSCRIPT PREPARATION

2.1 The Evolution of Chinese Character Glyphs

Calligraphy is the bearer of China's excellent culture, from the historical record of the Oracle, Silk Script, Bamboo Slips, stone inscriptions on tablets to the

authentic works left by the great calligraphers of the past dynasties, which carries the cultural essences of Chinese characters, poetry, history, geography, philosophy and folklore. The art of calligraphy is closely related to life, with wide participants and popular among public, a traditional Chinese art with unique nationality features, which profoundly reflects the aesthetic conception and artistic spirit of Chinese culture.

Chinese characters originate from the figure of the note. When the figure is more and more simple, more abstract, and can be read out, it represents the fixed words in the language, thus the figure is the original text. Before the Qin unified nation's text, Chinese characters were confused in terms of both fonts and applications. In the broad sense, ancient Chinese text includes Dazhuan (Ancient seal script developed in the late Xizhou Dynasty), and words before Xiaozhuan (Later seal script developed in the Qin Dynasty); In the narrow sense, it refers to the words before Dazhuan (Ancient seal script developed in the late Xizhou Dynasty) in the history of Chinese characters.

Oracle is a symbol on the tortoise shell or animal bone, mainly emerging in the Shang and Zhou dynasties, used to record the sacrifices, alliances or divination, which is the earliest known Chinese character system. Oracle is the earliest Chinese character, with the characteristics of early Chinese characters: strong picturesque feature, no formalization in writing, different sizes, and randomness. In 1954, the oracle bones of the Zhou Dynasty were also discovered in Shanxi.



Figure 1: Chinese oracle bone font.

Jin Wen (Bronze inscription) refers to the inscription written on the Yin Zhou bronze ware, also known as Zhongding Wen. Shang and Zhou dynasties

is the era of bronzes, whose sacrificial vessel is represented by Ding, and instruments represented by bells. "Zhong Ding" is synonymous with bronze.



Figure 2: The evolution of Jinwen (bronze inscription) and Xiaozhuan (Later seal script developed in the Qin Dynasty)

In fact, Jinwen (Bronze inscription) has developed into Dazhuan (Ancient seal script developed in the late Xizhou Dynasty). Throughout the history of Chinese writing, the three generations of Xia, Shang and Zhou Dynasty, as far as their contribution to philology is concerned, Shizhou is of great significance. Shizhou is the historian of King Xuan's Zhou Dynasty, who created new inscription to make writing easier. Dazhuan is also known as Zhuanwen, Zhouzhuan, Zhoushu and Shi Script. Because it was written by Shizhou, it was called "Zhou Wen" in the past. Dazhuan is scattered in Shuowen Jiezi (origin of Chinese Characters) and various Zhongding Yi instruments collected by later generations. Among them, the stone drum inscriptions written by King Xuan of Zhou dynasty are the most famous.

The beauty in the form of calligraphy works is determined by the beauty in the form of Chinese characters. The evolution of Chinese characters from Lishu (Clerical script), Kaishu (Regular script), Xingshu (Running script) and Caoshu (cursive script) has created differences in the glyphs of Chinese characters in various periods. On this basis, together with the artistic processing of calligraphers, various unique calligraphy works have been created, which has been passed down to become our precious wealth. The beauty in the form of calligraphy is mainly manifested in three aspects: the beauty of the strokes, the rhythm of brushes, and the beauty in the space of structure.

The beauty of the strokes. Chinese calligraphy has a certain emphasis on the use of brushes. The basic requirements for writing are the empty palm, the hanging wrist, and middle front. The requirement of operating brushes is "force according to artistic conception". Although it is different in fast-and-slow, light and heavy, it must be stable. This kind of force is not brute, but it is force-oriented, with the

focus on the front end, utilizing power of the whole body to send to the tip of the pen through the arm, wrist, hand, finger, from the tube to the tip, "Stroke as if it can hold a Ding (Tripod)", "Penetrating effort as if it can puncture the paper", "bold and vigorous strokes".

The word "Yanjin Liugu" is a compliment to the beauty of Yan Zhenqing and Liu Gongquan's calligraphy, representing the rhythmic beauty of strokes. The rhythm of calligraphy is expressed in terms of lines, knots, chapters, and ink colors. Calligraphy is the art of lines, with the regular repetition of the characteristic brushwork forming the rhythm of the lines. The knot refers to the arrangement of each word point and the arrangement of situations. The certain relationship formed between the strokes is the word stroke. The consistency of the font stroke constitutes the rhythm of the knot; Chapter refers to layout, the connection between fonts forming lines, and the lines forming the whole article, integrated by the appropriate kerning between fonts and neat arrangement between rows, forming the rhythm of the whole chapter in regular organization and repetition constitute; The alternation of black and white, such as dense-and-thin, dry-and-wet, withered-and-moist, light-and-heavy, gradually repeats to form the rhythm of ink.

The beauty in the space of structure. The beauty in the space of structure mainly embodied the beauty of peaceful harmony, the beauty of fluency and universality, and "counting white as darkness", the beauty of illusion and reality. Homogeneity is the basic requirement. Homogeneity is not rigid or dull but requires a balance of forces. Fluency and naturalness require the works to be real and alive, not deliberately, and the layout is natural. The combination of virtual and real requires harmony between black and white, and contrast between virtual and real. Compared with the one-sided teaching of Chinese characters, calligraphy is more novel and interesting, and the formal beauty of calligraphy art is more intuitive and expressive, which can arouse people's interest.

The beauty in the space of structure incarnates in aspects of lines, knots, chapters, and ink colors. Calligraphy is the art of lines, with the regular repetition of the characteristic brushwork forming the rhythm of the lines. The knot refers to the arrangement of each word point and the arrangement of situations. The certain relationship formed between the strokes is the word stroke. The consistency of the font stroke constitutes the rhythm of the knot; Chapter refers to layout, the connection between fonts forming lines, and the lines forming the whole article,

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2.2 The " Calligraphy Nine Style of Brushstrokes " of Chinese Traditional Calligraphy Fonts

The so-called " Nine Style of Brushstrokes " are the nine methods and rules for brushstrokes. Caiyong (BC 133-192), Eastern Han Dynasty writer and calligrapher. Caiyong's calligraphy is "various in body and law, perfect in spirit, unique throughout history" (Tang Dynasty-- Zhang Huaiguan). Emperor Wu of Liang in Nan Dynasty also complimented his scripts as "moral integrity and open, refreshing and of divine power." His book theory, especially the legendary "brushstroke theory", focuses on the spiritual state that a calligrapher should have. " Nine Style of Brushstrokes "or " Nine Style of Brushstrokes in Eight Technique" first proposed the important thought of " Script is in nature. Since the nature has been established, yin and yang have born, thus coming out the situation", which reveals the philosophical basis of calligraphy beauty, and then elaborated eight rules of using brushstrokes, occupying an important position in the history of Chinese script theory.

"Nine Style of Brushstrokes " is also known as " Nine Style of Brushstrokes in Eight Technique", which is often said to be written by Caiyong of the Eastern Han Dynasty. In the Song Dynasty, Chen Si imported the book "the Essence of Script ", and wrote the most part of Yan Zhenqing's " 12 Implications of Zhang Changshi's to the " Nine Style of Brushstrokes " as a completion. " Nine Style of Brushstrokes " was reprinted in the third volume of " Pei Wenzhai's Painting and Calligraphy Table ", with the "Eight Technique" deleted, written as " Nine Style of Brushstrokes ". It has been preserved since then and has an important position in the history of Chinese script theory. The so-called " Nine Style of Brushstrokes " are the nine methods and rules for brushstrokes.



Figure 3: Cai Yongxi Pingshi Sutra

"Script is in nature. Since the nature has been established, yin and yang have born, thus coming out the situation. Hiding the head and protecting the tail, force is in the words, strengthening in stroking, beauty lying on the skin. Therefore, it is said that if the strokes have come, it can not be stopped; if the strokes have gone, it cannot be rectified, never using soft strokes, otherwise it could end in odd."

"Nine Style of Brushstrokes" mainly proposed three aesthetic concepts about calligraphy lines, namely "Li" (Force), "Shi" (Potential) and "Cang" (Hidden). "Li" is the center of Cai Yi's calligraphy aesthetics. It emphasizes that "Li" is the basis of knotting, stroke, and layout. "using force when stroking" can make the font have the beauty of "skin". "Shi" is a "force" that has been given directionality. It is often used to refer to a stroke with a certain direction in the creative process, which means that "if the strokes have come, it can not be stopped; if the strokes have gone, it cannot be rectified". "Cang" originated from the philosophical thought of "A decent man often hide its advantages", emphasizing that calligraphy creation needs to be subtle and calm. When it comes to operating strokes, it is necessary to "hide the head and protect the tail", thus highlighting the tension of calligraphy lines.

2.2.1 Luobi (to begin the stroke)

"Where the stroke begins, the tops are covered, the bottoms are placed to connect the top, so that the situation is reflected, and there is no adverse potential." That is to say, if the structure of the stroke is written, the upper part should cover the lower part and the lower part should connect with the upper part, letting the glyphs related to each other and should not be deviated from the situation.

2.2.2 Zhuanbi (nonstop front turning)

"Return the pen, it is advisable to review the left and right, without making the knot solitary." Turning the stroke should make the tip round, with intermittent but pay attention to the continuity, and do not make the discontinuity appear in isolation.

2.2.3 Cangfeng (front-hiding)

"Cangfeng, the strokes intending to the left should be right first, the strokes to the left should back to the right." This is shown in the beginning and end of strokes, the strokes intending to the left should be right first, the strokes to the left should back to the right.

2.2.4 Cangtou (head-hiding)

"Cangtou, round brush belongs to paper, so that the heart of the brush is often in the point of painting." generally referred to as to at the beginning of a stroke, the tip of the brush is moving towards the opposite direction of the stroke intends to be, which is the process of gaining momentum, after that, press down the slant on the flat paper, making the brush's center running in the point painting.

2.2.5 Huwei (tail protecting)

"Tail guard, drawing points to exhaust the momentum, and force is end." It includes two meanings: First, when the stroke is closed, the brush is not separated from the paper, and recovered at the end of the painting, which echoes with the stroke to form a potential loopback; Secondly, when the stroke is closed, the brush leaves the paper surface in the air, the recovery potential is also formed with the brush. Therefore, we must not think that "the force is in the word" means that the brush can never leave the paper, but see that there are many forms of force and strength, not only sticking to the literal meaning of "hidden" or "protection".

2.2.6 Jishi (rapid brush movement)

"Jishi is out of vertical and horizon slants, and it is within the shackles." Refers to the fast, the rapid stroke. However, the reference here is not simple fast, but the first short slant on the right side of the word "Zhuo", just like "Yong", first hidden its front, then turning the stroke down to the right, halting, then the line is turned to the left, ending in sharp slant. Pull out. "Zhe" means wave painting, so-called three turns in one wave. The first turn is a little shorter, the stroke is slightly faster, the second turn is slightly longer, and the stroke is slowed down; the third turn is fast-moving, near the front, and it is end at the same time. "Yue", as the "Yong" the hook of the vertical painting, before the hook is a slap, and then suddenly rises, like the power of kicking.

2.2.7 Lvebi

"Lvebi is used in the rapid stroke." It is used in the long line of slant, such as the word "Guang" in the left downside, writing a long slant, initially a vertical stroke, and going to the left in the middle; when there is a slight press, so that the strokes are thicker, and then end in a hasty, such the short-stroke is slightly loosened, so it is called "Zanhuan", and there is a sense of distraction. Then it is a tense end of strokes, which is the law of "Zan"; it is also a tight ending, so it is called "Junzan". In these two styles, end the long slant of Lvebi.

2.2.8 Seshi (slow brush movement)

"The strategy of Seshi is moving forward in tense" In the way of intense and rapid fighting forward, it is said to overcome resistance and move forward.

2.2.9 Hengling

Horizontal scales, vertical gauges. Refers to the strokes of both horizontal and vertical strokes. Horizontal paintings should not be simple flush, slippery, but must be like fish scales, seemingly flat but internal uneven. Vertical strokes should not fall down straight, and must be combination of slow and fast, and there are slow in the rapid moving, such as draw rein on horse, in the constant relaxation and tightening from time to time, it is called the horizontal scales with vertical rein.

The above is so called "Nine Style of Brushstrokes". Upon digestion, you can understand the ancients without teachers at all, with efforts and hard working to reach a wonderful attainment. This sentence is intended educate the latter learner. As long as the learners have mastered the correct methods, combined with hardworking, even without the guidance of a famous teacher, they can achieve the "wonderfulness" of calligraphy.

2.3 The Evolution of Thai and Thai Characters

Thai belongs to the Qin and Han branches of the Sino-Tibetan language family, and Thai is the official language used in Thailand. Thai is a kind of alphabetic writing. About 30% of Thai is similar to Cambodian. Many words, especially polysyllabic ones, originate in Pali and Sanskrit. Because of the long-standing traditional friendship between China and Thailand, many overseas Chinese settled in Thailand at an early stage and established kinship with the Thai people, so there are many daily

vocabularies, including most of the numbers, among the Thai people, and also absorbed the dialect of southern China as part of its language. Thai has rich vocabulary and expressiveness. Because it is a tonal language, it is soaring in tone and instigating. Thai is very rhyming, represented by its large number of rhyming double-syllable words and four-syllable vicious compound words.

The Evolution of Thai Characters. The original Thai characters imitated in Meng and Cambodian from about 954 AD. Then Thailand began to edit its own characters. Among them, Thai characters were all adapted from the form of Indian characters. If we study Thai characters in-depth, we will find that Thai characters are directly related to Indian characters. **Sanskrit.** Around the 12th century, the first stone tablet in Thailand was found in Sanskrit.



Figure 5: The text of the block stone is Sanskrit.

Meng character and Khmer character. In 1283, the Emperor Langanheng of the Sukhothai dynasty rearranged the ancient Meng scriptures and the ancient Orthodox Orthographic system of the Khmer script, placing the vowels and consonants in a row.

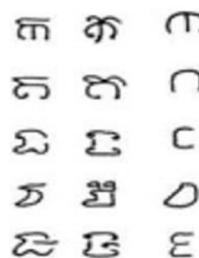


Figure 6: Meng character and Khmer character

Lai Sue Thai" character. In 1283, the Emperor Langanheng of the Sukhothai dynasty rearranged the ancient Meng scriptures and the ancient Orthodox Orthographic system of the Khmer script, placing the vowels and consonants in a row.

ณ	อ	โ	ก	ค	ข	ง	จ	ฉ	ช
น	ญ	ว	ฉ	ช	ท	ถ	ด	ต	ท
ท	ธ	ล	บ	ป	ผ	ฝ	พ	ฟ	ภ
ย	ร	ล	ว	ศ	ซ	ส	ห	ฬ	ฮ

Figure 7: "Lai Sue Thai" character

The character in Pajarati period, About 1837, the Pai Litai King of the Sukhothai Dynasty, further developed the Thai Orthography orthography system, which not only puts the Thai vowels and consonants in the same rank, but also puts the vowels to the upper and lower position of the consonant, this kind of character, we call it "the character in Pajarati period"

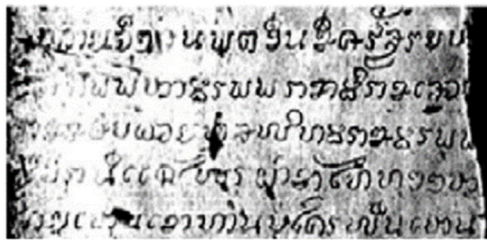


Figure 8: the character in Pajarati period

The character in king of Nalai. During the Nalai Dynasty of the Dacheng Dynasty, the style of Thai font changed to the form of straight-line edge and corner, and the characters were similar to those of today. Then there were sound vowel letters with two tone symbols, the second and third tones. By the end of the Dacheng Dynasty, the consonant letters of the Thai language had totally 44.

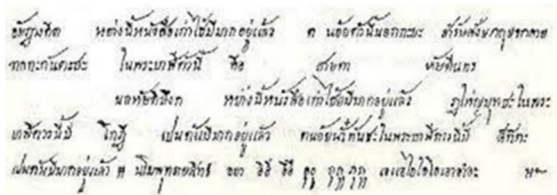


Figure 9: The character in king of Nalai

Modern Character. From 2035, the positive Orthography of Thai language has gradually developed into the style of today.

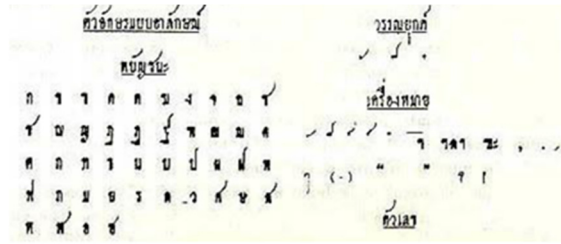


Figure 10, Modern Character

2.4 Comparisons between Chinese Calligraphy and Thai Character

The Chinese characters are one word and one sound, and each sound is divided into four tones. Therefore, it is loud and clear to read, and it is very beautiful and rhythmic, which can be said to be one of the most beautiful language in the world. The poems written in this language are pleading to hear with cadence, especially poetry, which emphasizes on level and oblique tones, as well as antithesis, so the verses can be particularly neat, the rhythm is particularly clear, and catchy. Therefore, Chinese characters are also called one of the most beautiful words in reading.

ก	ข	ค	ฅ	ฆ	ง	จ	ฉ	ช
ณ	ญ	ว	ฉ	ช	ท	ถ	ด	ต
ท	ธ	ล	บ	ป	ผ	ฝ	พ	ฟ
ย	ร	ล	ว	ศ	ซ	ส	ห	ฬ
掉	完	换	员	写				
音	蹈	胖	喜	张				

Figure 11: Comparison of Chinese character writing and Thai character writing

Chinese characters are flat words. Learning Chinese spell is for Chinese characters, while Thai is linear, with the consonants and vowels of Thai directly used for spelling Thai characters. Therefore, to learn Thai, it is extremely important to fully grasp the consonants and vowels of Thai. Moreover, Thai consonants and vowels are much more complicated than Chinese Pinyin.

The consonants and vowels of Thai are quite different from the writing symbols of Chinese Pinyin. However, when writing Chinese Spell, it is not difficult to learn on the basis of the 26 letters of English already mastered. The difficulty in learning

lies in the pronunciation of Chinese Pinyin absent in Thai. Thai and Chinese have different number of tones and different tone values indicating the mark position of tones.



Figure 12: Xu Bing's Chinese Calligraphy Font

The rhythm of calligraphy is expressed in terms of lines, knots, chapters, and ink colors. Calligraphy is the art of lines, with the regular repetition of the characteristic brushwork forming the rhythm of the lines. The knot refers to the arrangement of each word point and the arrangement of situations. The certain relationship formed between the strokes is the word stroke. The consistency of the font stroke constitutes the rhythm of the knot; Chapter refers to layout, the connection between fonts forming lines, and the lines forming the whole article, integrated by the appropriate kerning between fonts and neat arrangement between rows, forming the rhythm of the whole chapter in regular organization and repetition constitute; The alternation of black and white, such as dense-and-thin, dry-and-wet, withered-and-moist, light-and-heavy, gradually repeats to form the rhythm of ink.

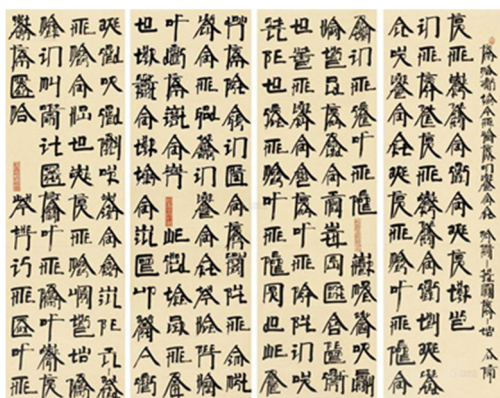


Figure 13: Xu Bing's Chinese Calligraphy Font

3 CULTURAL INTEGRATION OF CHINESE CALLIGRAPHY AND THAI CHARACTERS

3.1 The Historical Inheritance of Chinese Calligraphy in Thailand

In terms of cultural integration and promotion, Thai government agencies often organize Chinese cultural promotion activities and actively promote the promotion of Sino-Thai cultural exchanges. The Chinese Painting and Calligraphy Exhibition, the Chinese Art Exhibition, and the China Culture Experience Week are regularly held to let the people feel the charm of Chinese culture at close range.

Through the understanding of calligraphy art, learners can give a glimpse of Chinese culture. In this process, they can not only upgrade their views on Chinese culture, but also lay a cultural foundation for their future communication with Chinese people. The main body of calligraphy creation is the calligrapher. The successful calligraphy works reflect the personality spirit of the calligrapher and the aesthetic characteristics of the times.

They not only have the form beauty, but also lie inside interacting with Chinese culture, with integrated symbiosis. Through the accumulation of individual style of calligraphers and the deposition of aesthetic fashion in the past dynasties, it eventually became an art category with unique spiritual beauty of Chinese culture.

During the Thai Citizens' Rights Protection Day Conference in Bangkok, the Prime Minister of Thailand, Ba Yu, and the relevant government departments attended the meeting. After the meeting, officials from Ba Yu and related departments watched the exhibition of art works exhibited by representatives of students from special schools across Thailand.

Ba Yu visited everyone's work with extensive interest. When he came to the Chinese calligraphy display table, Ba Yu personally raised the calligraphy of Linyi, and asked the Chinese students the significance of these words, praising the beauty of Chinese characters. Many Thai students and staff of relevant government departments have expressed their love for Chinese culture.



Figure 14: Chinese Calligraphy Works of the Summer Palace of Emperor Tai V

3.2 Daily Use of Chinese Calligraphy and Thai Writing in Thailand

For the Chinese, Thailand is both intimate and mysterious. The intimacy is that there are many overseas Chinese here, and the mystery is about the Buddhist culture and various cultural legends of this country.



Figure 15: Thai students write blessings in Chinese calligraphy

As China and Thailand are geographically close, more and more people come to Thailand. Many people who travel to Thailand will stay in Bangkok

for a few days, and shopping is the most important entertainment.



Figure 16: Chinese font application in Thailand

As Chinese tourists have risen year by year and China's national strength has increased, there are more and more Chinese characters on the streets of Bangkok. These Chinese characters are not only found in shopping centers and entertainment centers, but also on signs on some roads. In many places in Bangkok, the location of Chinese is more conspicuous than English, and the font size is larger. Some of the staff who solicited customers at the entrance of the mall even spoke a few Chinese greetings. At Bangkok Airport, border inspectors can communicate with Chinese tourists in Mandarin. There are a lot of locals who speak a few words about Chaozhou dialect and Cantonese in commercial streets like Chinatown.

Bangkok's tourist attractions and shopping spots usually have Chinese characters. The Chinese restaurant in the Chinese gathering area will also be marked with a separate Chinese line. Chinese tourists can order food quickly through Chinese. Not only does the menu have a Chinese logo, but most of the waiters in the hotel speak Mandarin. Even in the small stalls selling fruit juices on the roadside, in order to attract Chinese people to shop, they can also use Chinese. For shops with Chinese logos and without Chinese logos, the turnover varies greatly. Old people

who sell pineapple on the roadside have never been to China, but they have a good impression of the Chinese. Among which, few know Chinese characters, but they can write the word "Boluomi"(refers to Pineapple) very well. Along with frequent cultural exchanges, more and more Thai people are beginning to learn Chinese. Even ordinary people with low culture are learning the basic Chinese language in a subtle way.

4 CONCLUSIONS

As a representative element of Chinese traditional culture, Chinese calligraphy art is also an important carrier of Chinese civilization. It is not only the precious wealth of the Chinese people, but also a treasure in the world culture. We have the responsibility to introduce calligraphy teaching in international Chinese teaching and spread the calligraphy culture to all parts of the world. Moreover, calligraphy teaching has a very positive significance for international Chinese teaching, which can not only help Chinese learners to learn Chinese characters, but also lead them into Chinese civilization and understand Chinese culture.

The art of calligraphy has already transcended the national boundaries. By spreading the seeds of calligraphy and extending the influence of Chinese culture, it will play an irreplaceable and unique role in promoting Chinese civilization, propitious to promote international cultural dialogue as well as the improvement of China's cultural soft power.

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