

CONTENT CREATION

**BHUMSIRI BEN
BOONYARUJIRADA**

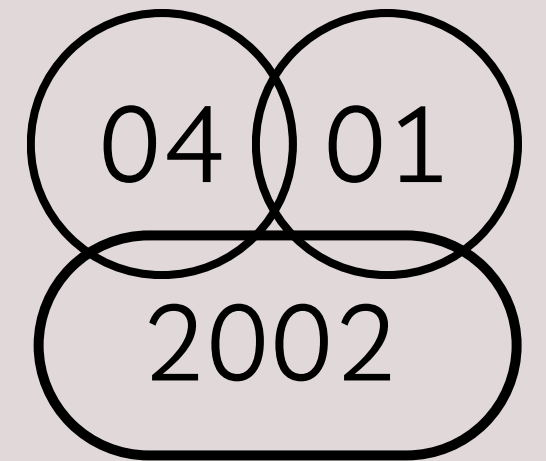


CREATIVE *PORTFOLIO*



COPY WRITER

DOB



ABOUT *ME*

I am an enthusiastic and deadline-driven **freelance copy writer** who comfortable and experienced in writing academic and creative works both in English and Thai. I am also a student at *Bachelor of Arts in Language and Culture (BALAC) of Chulalongkorn University* in Thailand, where I learn, write, and wrestling with writings every day.

EDUCATION

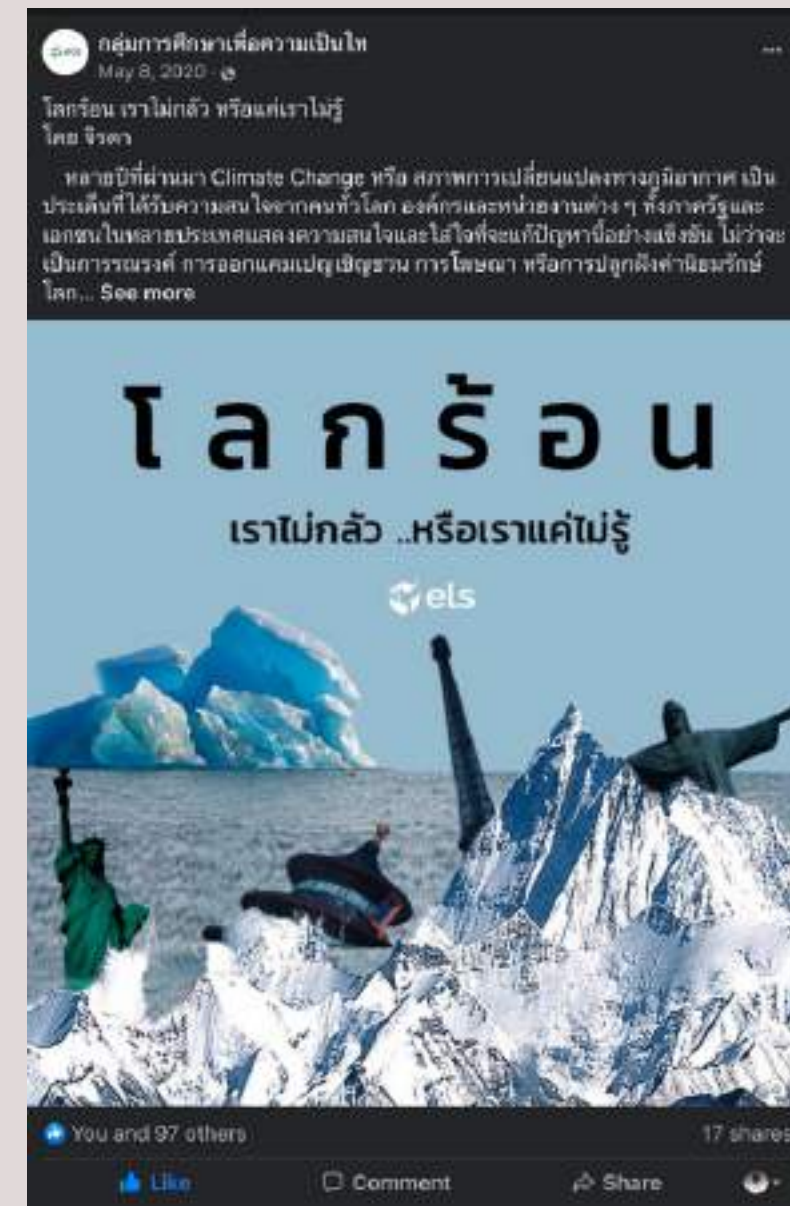
Bachelor of Arts in Language and Culture (BALAC)
with concentration in **Media**
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EXPERIENCES

- **Freelance Copy Writer** (April 2023 - Present)
- **Disabled Person Assistance, Translator, and Coordinator for Bangkok Pride 2023**
(May 2023 - Present)
- **Graphic Designer and English Translator** for *Feminist Liberation Group*
(Oct 2020 - Feb 2021)
- **Content Writer and Editor** for *Education for Liberation of Siam (ELS)*
(Aug 2019 - May 2020)

SKILLS





SAMPLE WRITINGS

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Postcolonialism, Gender, and Gaze:
The Analysis of Park Chan-wook's *The Handmaiden* (2016)

The Handmaiden (2016) is a South Korean queer revenge thriller film which explores an intricate interplay of power dynamics between gender, class, and ethnicity. The plot follows an unexpected romance between two women from different backgrounds who are involved in the schemes planned by a common. As the three-part narrative unfolds, they join forces to overthrow their oppressors and subvert patriarchal power that constrain their lives and love. Notably, their clandestine romance not only contests dominant male power but also defies the rigid societal paradigm of heteronormativity, ethnicity, and class. Directed by Park Chan-wook, the film is set in the 1930s, during the period of Japanese occupation of Korea (1910-1945) which marked a significant shift in Korea's socio-cultural and political landscape. Adapted from Sarah Waters's renowned novel *Fingersmith* (2002), Park and co-writer Jeong Seo-kyeong remodeled the plot and setting to create a unique variation of sapphic romance that retains the initial essence of queerness and difference, while focusing more on themes of gender and power in colonial setting.

I argue that while the film has been lauded for its subversion of the male gaze, it also presents a potentially problematic and eroticized depiction of sapphic sexuality and is too optimistic in portraying lived experience of queer individuals in the 1930s. This analysis applies a sociocultural approach related to Colonial Korea and employs multiple theoretical frameworks, including Cultural Hybridity theory, Intersectionality theory, Subaltern theory, and Visual Pleasure theory to provide a multifaceted and nuanced understanding of the film.

First, I will be discussing the film's utilization of the colonial setting and highlight its relation in the construction of the gender paradigm in Korea through a postcolonial lens. Postcolonial studies aim to reinterpret the cultural, political, economic, and social impact of colonialism by critically examining the power structure and decoding the colonial logic and metanarrative to understand what was behind the scene (Ashcroft et al. 168; Hall 13). It challenges the hegemonic narrative and discourse that have been invented and perpetuated by the colonizers, and returns voices to the experiences and perspectives of the colonized. Also,

THE HANDMAIDEN

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Gender Analysis in Michaela Coe's *I May Destroy You*

Michaela Coe is a lead actor, writer, producer, and co-director of *I May Destroy You* (IMDY; 2020), a TV series established on the premise of consent, rape culture, intersectionality, trauma, and gender relations. The juxtaposition of drama and comedy invites us to explore multifaceted stories surrounding rape, such as the aftermath and recovery, while navigating through a subtheme of friendship. The show follows three main characters—Arabella, Terry, and Kwame—who experience different forms of sexual assault, mediated by their gender, sexuality, race, and class, providing nuance for storytelling. Their rape stories do not merely define each character, but they are portrayed as complex, dynamic, and almost authentic to real-world survivors. The lead character Arabella is a black British millennial author who gained fame through Twitter and her debut book, 'Chronicle of Fed-Up Millennial.' As the deadline for her second book approached, Arabella decided to take a break and temporarily escape the hectic pace of her life by going to a bar. Unfortunately, she was drugged and raped in the bar toilet stall, leaving her in a drug-induced fugue state with an elusive memory of the assault. She wakes up the following day in the publisher's office with a bleeding injury on her forehead and a broken phone, barely remembering anything, and trying to convince herself that the images in her head are just imagination. However, the more she denies it, the more it becomes clear that something has happened to her without her knowledge.

One prominent theme of IMDY is how it complicates the notion of consent, both obvious and ambiguous. The show tries to "shine a torch" on the 'gray areas' of consent

I MAY DESTROY YOU

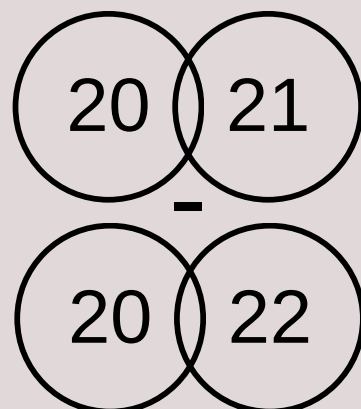
"Do They Know I'm Black?" *Get Out*: Satire on a plain

Chris Washington, a black street photographer, pays a visit to his girlfriend's parent's house, but the consequences are far more than he could have imagined. *Get Out* (2017), Jordan Peele's directorial debut, is a critically acclaimed cinematic phenomenon that dominated the global box office in 2017 and became one of the decade's finest social thriller films. The film ingeniously encapsulates the explicit and implicit messages regarding race under a horror trope that is harmoniously terrifying and absurd at the same time. Some critics describe this film as "American horror story" (Bakare, 2018) and "African-American nightmare movie" (Gleiberman, 2017) since its setting enclosed a real American suburban neighborhood which clearly reflects as elements of satire and irony. In this essay, I am going to explore its subversive tropes, absurdist satire, liberal critique, and interracial relationship that appear in the film.

In the nutshell, after Chris's white girlfriend, Rose Armitage, invited him to see her family in the upstate, Chris concernedly asked her whether she had told her parents that he is black, she replied she did not and tried to convince Chris that her parents are not racist. When Chris arrived at the Armitage residence, the sequence of fearful suspense emerged into Chris's mind as he noticed that there was something wrong with other black people there, which are Georgina, Walter, and Logan. As the story continued, it was revealed that Chris had been utterly hypnotized and abducted to use as a "mold" for transplanting his "black body" to connect (*Coagula procedure*) with Jim Hudson's consciousness, a white blinded art dealer who wanted Chris's eyes. At the very end of the movie, Chris survived with the help of his black friend, Rod, and killed every member in the Armitage family, including Rose who disclosed herself as an accomplice.

Several horror movies, such as *Stepford Wives* (1975) and *Rosemary's Baby* (1968), used a white women protagonist to convey its social commentary to the audience. Inspired by these films, Peele started to produce his own social commentary piece about modern racial discourse *Get Out*, which encoded racial terror and anxiety in its protagonist (Bakare, 2018). Peele took advantage of the horror genre as it has always been associated with cultural context and real-world setting since it relies much on the daily basis's sense of fearfulness (Tudor, 1997). In a research by cultural studies scholar Alison Landsberg (2018), *Get Out* is 'horror vérité', a type of horror film that particularly engages in unfolding the truth of a certain situation and in this case is the existing structural racism in the US. In *Get Out*, there

GET OUT



SAMPLE

WRITINGS

ON MOVIES & TV SHOWS

The Social Reality of Biomedicine and the Colonial Mentality

The use of Western medicine has dominated the modern world through the scientific effort of Western scientists and practitioners. Some people may even believe that Western ways of thinking to do science are the only correct way to treat fatal diseases or cure specific symptoms. Consequently, the existence of Asian medicine in this narrative has been subordinated and marginalized not only by Western scientists but also by Asian scientists themselves, who aim to modernize their cultural and traditional practices to conform to the Western standard of medicinal practice. Unfortunately, this mentality may not be purely based on their willing intention for an innovative approach but may be stemmed in the colonial mentality, which partakes in constructing a social reality that Western science is to be trusted and sustained.

Science is closely associated with the production of reality since people were made to believe that its method of reasoning (scientific method) is measurable, observable, and reputable. However, in this sense, science is just a perceived reality, not an objective reality, since it is impossible for science to approach every facet, scale, and direction of reality (Peters & Reddy, 2016). Even so, scientific methods have been coined out as a legitimization tool that legitimizes one perceived reality and delegitimizes the others. According to Berger & Luckmann (1996), this legitimization process is "objectivation" in which one reality has been perceived as objectively factual and genuine. Western scientists, especially during the colonial era, employed this process to construct the legitimacy of their method and reinforce prejudice against other beliefs that they perceived as invalid. They formed a social knowledge by developing a concept of "scientific truth" and then externalized (distributed) it to non-westerners, disrupting the already existing cultural, traditional, and historical knowledge of the people they dominated. Unfortunately, non-western people internalized (adopted) this concept almost wholly, sustaining the legacy of colonial prejudice. This legacy has since been prevalent until the modern day. It continues to be the "common sense" of people in society to believe in science. Ultimately, scientific truth has become a foundation of a newly constructed reality. Moreover, this concept embodied itself into social institutions, for example, when the South Korean government attempted to "globalize" Korean culture by funding its universities to "scientifically prove" the neuroprotective effect of Korean medicine

ASIAN BIOMEDICINE

It's A Man's World

There are several common instances that women face all around the world, regardless of culture, when they have trouble accessing or obtaining something that men have. For example, seeing people queuing up in front of women's toilets in public places like shopping malls while men's toilets, most of the time, have no queue at all. This is a phenomenon that some may have noticed and doubted, but never have had an answer. This essay seeks to answer that doubt by providing three selected examples of gender injustice by design that exists around everyday lives, some of which are hardly noticeable. It is based on the premise that because we live in a world where design is largely centered on men and their bodies; therefore, there should be a universal design that gives women the same level of safety, accessibility, and protection as men.

The first example is the male-centric car design is significantly promoting the death rate of women in car accidents based on its design that focuses on men. Anyone might have heard of a saying that women have terrible driving skill compared to men; however, this myth needs to be debunked since research has found that women in car crashes have a 47% higher chance of being severely injured than men and a 19% higher chance of being killed (Bose et al., 2011; Kahane, 2013). This is because the majority of crash test dummies, which are used as model testings to evaluate adult occupant safety, were designed centering around men's bodies (Aldred et al., 2020; Shaver, 2012). These dummies, first introduced in the 1960s and continually used since then, only accounted for average male bodies, which were 176 meters height and 75.5 kilogram weight, but were being used inappropriately to "represent the whole adult population" (Linder & Svedberg, 2019). With this design, women's bodies are at greater risk of getting injured than men's because they averagely tend to be shorter which forces them to sit back straight and raise their head up to see clearly (Shaver, 2012) whereas they are also more sensitive to whiplash than men since their neck is not as strong as men's (Bose et al., 2011). Furthermore, they also struggle to properly use a seat belt because it can be uncomfortable on their breasts. This is even more severe to women in their third-trimester pregnancy whose 62% have been suffering from the very same ill-fitted design of the car's seat belt that suppresses their expanding belly and breasts (Acar et al., 2009). It was only in

GENDER BIAS IN DESIGN

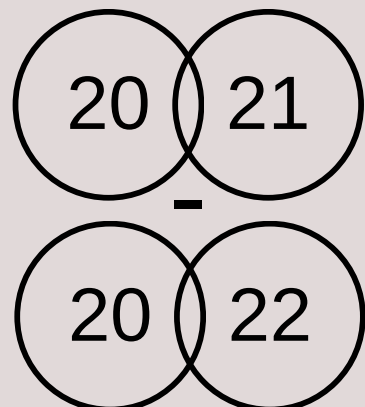
**The Multidimensional Oppression:
An Intersectional Feminist Science Manifesto**

(note: since this essay aims to be a manifesto, the use of 'we' instead of 'I' is to emphasize an urgent voice, strong emotions, and sense of collectivism)

It is a shame that only one Asian woman has won the Nobel Prize in science (Harton, 2015); it is a shame to realize that more and more scientists with disabilities are struggling to find a job than the non-disabled (Hamrick, 2021); it is also a shame to witness a viral image of a black-skinned fetus in medical illustration because almost no one has ever seen it (Lima, 2022). These shameful stories unfortunately show how difficult it is for persons with marginalized identities in STEM—Science, Technology, Engineering, and Mathematics—to be appreciated, recognized, and represented in the injustice system with predominant social discourse. Although it is true that no one is completely free from the institutionalized system and entrenched discourse, systemic and social prejudice against marginalized people will continue to oppress them on a much more intense level. Therefore, this is when we must question: **What are the cracks in our existing system that prevent them from living and prospering? Why can't there be more diversity in scientific disciplines? And Why while they are struggling, many still prosper, shine, and be honored?** In order to answer these questions, we must employ intersectionality since it is the only way to understand and make sense of the nonsense system that oppresses us all.

Intersectionality offers a deliberate concept and practice of understanding that oppression simultaneously manifests itself in multiple forms, level, direction, and dimension. It demonstrates new and particular experiences of oppressions that can not be easily comprehended and conceptualized by a linear narrative since each story of oppression is interconnected and overlapped (Crenshaw, 1991). It also reminds us that systemic injustice and oppression are machines that do not require individual involvement, yet we are all responsible for what it produces and reproduces simply by allowing it to exist (O'Lea, 2020). More importantly, it evokes us to learn, unlearn, and relearn about our identities, advantages, disadvantages, power, and rights. Intersectional feminists are concerned with developing frameworks that are inclusive of all different experiences and identities, as well as ensuring that such frameworks that seek to improve things do not make things worse for others. (O'Lea,

SEXISM IN STEM



SAMPLE

WRITINGS

ON SOCIAL ISSUES

Light Will Win Over Darkness

As dawn on 24th February 2022, after an eight years ongoing conflict, the Russian military outrageously invaded its neighboring country Ukraine following a high tension of army force outside Ukrainian border days earlier. In a nutshell, the conflict began in 2014 when Russia breached the agreement that ensured Ukraine's security after the collapse of Soviet Union in early 90s by proclaiming its sovereignty over Crimean Peninsula and endorsing pro-Russia groups to separate from eastern of Donbas—which was a region in Ukraine. A new hope for Ukrainian people was raised after the landslide victory of the new Ukrainian President Volodymyr Zelenskyy; however, after the 'peace talk' that proposed by Russia appeared to do more harm than good for Ukraine's independence, they turned to openly discuss joining NATO, North Atlantic Treaty Organization (Kirby & Guyer, 2022). That decision raised national security concerns of Russian President Vladimir Putin, as he insisted "Russia cannot feel safe, develop, and exist with a constant threat emanating from the territory of modern Ukraine" (Osborn & Nikolskaya, 2022). However, some critics pointed out that regardless of security issues, this time could be "[Putin's] last chance" to abuse his power to fatten his legacy and to force neutrality into Ukrainian land (Matthews, 2022).

Obviously, the imbalance of power dynamics between Russia and Ukraine plays an important role in this invasion, and it is unlike any war in human history as it takes place in the 21st century where advancement of technology and perspective on war was completely changed. The use of pre-existed technology came into place immediately after the war emerged as we can apparently notice from the light-speed report and reaction in media outlets across the internet plus news on TV unlike in WWI or WWII where people's quickest news sources are newspaper and radio. Also, multiple hashtags related to this war have dominated (trending on) social media platforms such as Facebook, Twitter, TikTok since the first day of the invasion. Yet much fake news containing Russian propaganda was spread by suspicious accounts, some of which have already been taken down by social media companies (Mashable SEA, 2022; Statelife, 2022). Some people also use social media as a medium to show their generous support with Ukrainian war victims, and vice versa to the Russian military and President Putin. It was never as easy as this in any war time for people across the world, including Russians who opposed Putin's plan, to stand up for those victims in war zones.

RUSSIA-UKRAINE WAR

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Sustainable Development Goals and Climate Change: Systematic Thinking for Systematic Solutions

Climate change is one of the most urgent issues of our time, with far-reaching impacts on the planet and humanity. In recent years, there has been a growing recognition of the need for system thinking to address this complex challenge. For example, The United Nations seventeen Sustainable Development Goals (SDGs) which include Climate Action. This is because the rising global temperature and rapidly changing of climate is causing more frequent and extreme weather events, rising sea levels, and loss of biodiversity. Therefore, to address these issues, it is imperative to apply system thinking. System thinking involves understanding the interconnections and feedback loops between various components of a system, and how they influence each other over time.

One of the key significant of system thinking in the context of climate change is the need to address the root causes of the problem, rather than just the symptoms. It recognizes that a change in one part of a system can trigger a ripple effect throughout the entire system. Also, it helps in understanding how various factors such as greenhouse gas (GHG) emissions, deforestation, and changes in ocean currents contribute to the bigger problem. Thus, it should be noted that climate change is not just a matter of reducing greenhouse gas emissions, but also involves addressing the underlying systemic factors of consumption, production, and economic growth. This requires a shift in the way we, including both government and private organization, think about, conceptualize, and approach the issues regarding climate changes from a systemic perspective.

In this way, we can use system thinking by implementing feedback loops in understanding the dynamics of climate change. For example, increasing temperatures lead to the melting of ice caps, which in turn leads to further warming due to the reduced reflectivity of the Earth's surface. This feedback loop reinforces the initial warming and can have far-reaching consequences for the planet's ecosystems, weather patterns, and human societies.

Additionally, system thinking helps us to comprehend the unintended consequences of our actions. For instance, implementing renewable energy sources such as solar and wind power may reduce greenhouse gas emissions. However, it may also have a negative impact on wildlife habitats and ecosystems. With system thinking, we can develop solutions that minimize these unintended consequences, while addressing the primary problem.

Another important insight of system thinking in the context of climate change is the need to take a long-term, proactive approach. Climate change is a slow, gradual process that unfolds over decades and centuries, and its impacts are often delayed and non-linear. This means that the actions we take today will have significant consequences for future generations, and that we need to be mindful of the long-term consequences of our decisions and actions.

In conclusion, system thinking provides a powerful framework for understanding and addressing the complex challenge of climate change. By recognizing the interconnections and feedback loops between various variables of the climate system, and taking a long-term, proactive approach, we can begin to make meaningful change and progress towards a more sustainable and resilient future. However, this requires a fundamental shift in the way we think about and approach the problem, and a willingness to engage in deep, systemic change at all levels of society.

CLIMATE CHANGE

Bhamini Boonvongviroda 6448083022

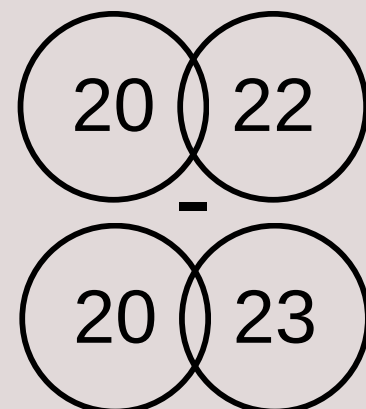
Food Content Creator on TikTok as Digital Labor

The integration of the internet has revolutionized various aspects of human existence, transforming the way people communicate, access information, engage in economic activities, and express themselves socially and culturally. It has facilitated connectivity through social media platforms, providing opportunities for identity expression and community formation. In Thailand, specifically, the number of social media users has exceeded fifty-two million, with a significant portion regularly using at least one social media platform (DataReportal, 2023). Notably, the COVID-19 pandemic has had a profound impact on the popularity of food-related online content, particularly due to the government's lockdown policies which simultaneously have spurred the use of food delivery services, for instance, Grab Food, LineMan, Robinhood, and FoodPanda (Wannasombut & Pinakthanin, 2021).

Throughout the pandemic, many individuals have turned to social media platforms like TikTok, immersing themselves with short videos, including those related to cooking tutorials and food reviews. TikTok serves as an outlet for content creators to express their opinion and personality, creating captivating videos and sets of images with brief captions that endorse or critique the products and services they have come across. While TikTok provides an open space for participation, it also comes with certain costs. In this essay, I argue that food content creators on TikTok face various challenges in their profession, including meeting sponsorship obligations, enduring financial burdens, and coping with career-related pressures. In this way, they can be categorized as digital labor, working not only for themselves but also for the platforms to prosper.

TikTok functions as both a social media platform and an online community that curates and suggests personalized short videos to its users. The platform's popularity has surged significantly during the COVID-19 pandemic, particularly among individuals confined to their homes during the lockdown period. It also provides basic video editing tools, filters, and collaboration features to encourage more participation of its users (Lackanukul, 2021). While creators can freely create and publish videos, the visibility and reach of these videos heavily rely on the platform's algorithm, known as the For You Page (FYP). Recently, TikTok has revealed that it may help boost some videos' viewership and engagement to "diversify the content experiences" (Clark, 2023). Consequently, this implies

TIKTOK & FOOD



SAMPLE

WRITINGS

ON SOCIAL ISSUES

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**Okja (2017) and Drive Your Plow Over the Bones of the Dead (2018):
Anthropocentric Narrative of Fighting for Animals**

In the 2017 science fiction fantasy film *Okja*, a young Korean girl named Mija forms a close bond with a genetically modified (GM) Super Pig, Okja. The two live together in the rural mountains of South Korea, where they are raised by Mija's grandfather. However, their idyllic life is shattered when the Mirando Corporation, a powerful biotech company, comes to take Okja away. It is revealed that Okja, alongside other twenty-five Super Pigs around the world, are experiments of the company. With love and friendship, Mija embarks on a journey to rescue Okja, and along the way she is joined by a group of animal rights activists, Animal Liberation Federation (ALF). Together, they fight against the Mirando Corporation and save Okja from the slaughterhouse.

Directed by Bong Jeon-ho, *Okja* invites its audience to question the ethics of killing animals and non-human creatures. At first, the plot seems to entangle with Mija's quest to rescue Okja, but as the story unfolds, it raises ethical questions such as whether humans have the right to kill other species at their own discretion and whether non-human lives are considered inferior to human lives. These questions parallel the themes explored in Olga Tokarczuk's novel *Drive Your Plow Over the Bones of the Dead* (2018), which urges the audience to repack and re-examine their preconceived notions and compassion toward animals. In *Drive Your Plow Over the Bones of the Dead*, Tokarczuk also challenges readers to consider the ethical implication of treating animals as commodities and to recognize the interconnection between humans and the natural world (Haraway, 2016). Ultimately, it contested the idea of human exceptionalism and anthropocentric narrative in which humans created. It also deals with the issue of justice and responsibility, as Janina Dusszejko, the main character, attempts to seek justice for the murder of animals in her community.

Towards the end of the book, it is revealed that Janina was responsible for the deaths of several characters (except Big Foot, as he choked to death). Her motive for committing these crimes was due to the murder of her beloved dogs, whom she regarded as her "daughters", by hunters. Janina was asked by the police officers what she knew about these cases, and they would be confused by her claims that it was animals' revenge. It is arguably unclear whether Janina killed them and used animals as a scapegoat for her crimes, or she just wanted revenge for her "daughters". In this way, it can be said that

**On Earth We're Small Things: How Resilience Drive Our Life Over Trauma
An Analysis of *On Earth We're Briefly Gorgeous* (2019), *The God of Small Things* (1997), and
Drive Your Plow Over the Bones of the Dead (2009)**

On Earth We're Briefly Gorgeous (2019) is a novel that delves into the complex, painful, and traumatic coming-of-age journey circulated around a young Vietnamese American man named 'Little Dog'. Through a series of letters addressed to his illiterate mother, Little Dog reflects on his upbringing in an immigrant family in the aftermath of the Vietnam War. The novel explores themes of identity, love, relationships, trauma, sexuality, masculinity, diaspora, and the racial difficulties encountered in a society marked by violence and prejudice. Written by Vietnamese American poet Ocean Vuong, the novel offers a poignant, nuanced, and introspective exploration of human condition. It provokes the readers to revisit their traces of time and interpret it in a sense and logic of the present to try to understand the conditions in which such memories and moments occur.

It is obvious that *On Earth We're Briefly Gorgeous* draws inspiration from the author's own experiences, with the character of Little Dog acting as a vessel for his own perspective through the use of first-person narrative. Some critics described the novel as a semi-autobiography of Vuong, as a recollection of his lived experience and memories (Snowden, 2021). The novel presents a narrative composed of fragmented memories that are intricately woven together, creating a nonlinear and unraveling storyline. The narration shifts between the recollections of Little Dog, a child of immigrants, his mother's experiences as an immigrant, and his grandmother's memories from the Vietnam War. These memories form the central conceit of the book, asking us the question: **after trauma, how do we love?** It adeptly combines moments of tenderness and violence, prompting the reader to engage in a mental gymnastics with each turn of the page.

"I didn't know," wrote Little Dog "that the war was still inside you ... [and] that once it enters you it never leaves - but merely echoes, a sound forming the face of your own son". Woven in the book is the story of immigration, of otherness, of belonging, and of small people. The narrative offers glimpses into Vietnamese culture, shedding light on the enduring scars left by the violence of the Vietnam War upon its survivors. These memories of violence transform into the

On Earth We're Small Things: How Resilience Drive Our Life Over Trauma

An Analysis of *On Earth We're Briefly Gorgeous* (2019), *The God of Small Things* (1997), and *Drive Your Plow Over the Bones of the Dead* (2009)

บทคัดย่อ
บทคัดย่อ (On Earth We're Briefly Gorgeous: 2019) เป็นนิยายที่นำพาผู้อ่านดำดิ่งไปสู่ความซับซ้อน เจ็บปวด และว้าวุ่นของกาลเวลาและการผ่านช่วงชีวิตของตัวละครต่างวัยที่ 'เจ้าหมาน้อย' ผ่านจดหมายหลายฉบับที่เขียนถึงแม่ของเขา ผู้ซึ่งมีทักษะทางการเขียนที่อ่านภาษาอังกฤษได้ราวกับคนอเมริกัน เรื่องราวการเติบโตและสภาพชีวิตของผู้พลัดถิ่นในสหรัฐอเมริกาที่สิ้นสุดลงด้วยความเจ็บปวดและสิ้นหวังของทั้งแม่ ผู้ที่รักและ ความสัมพันธ์ที่แตกสลาย ความรัก ความเป็นชาย นามและทางจิตใจ การพลัดถิ่น ตลอดจนไม่มีโอกาสเขียนภาษาที่ตนใช้ทุกวันในสังคมสหรัฐ ซึ่งเต็มไปด้วยการแบ่งแยกและความรุนแรง ผู้เขียน โอเชียน วูอง ถูกมองว่าเป็นคนอเมริกันในจิตใจจริง แม้เคยมีเรื่องราวอันเจ็บปวดที่สืบต่อความยากลำบาก ซึ่งยังฝังรากลึกในใจผู้เขียนและยังคงเป็นวันที่ยังคงไม่ลืมเลือนทุกวันที่ เพื่อให้ผู้อ่านทุกคนได้ทำความเข้าใจและทำความเข้าใจความทรงจำและช่วงเวลาอันยาวนานในชีวิตที่ยากที่สุด

เป็นที่น่าสังเกตว่าเรื่องราวใน บทคัดย่อและจากบท อาจได้รับแรงบันดาลใจจากชีวิตจริงของ โอเชียน วูอง โดยที่ตัวละครเจ้าหมาน้อยเป็นเหมือนพ่อที่เสียงหวีดหวิวที่โกลนกลืนของ สันดานที่ได้จากการบอบช้ำแบบบุคคลที่หนึ่งในสังคมซึ่งสภาพของพวกเขามีเรื่องราวที่ลึกซึ้งเกินกว่าจะเป็นเพียงเรื่องแต่ง นักวิจารณ์บางคนเปรียบหนังสือเล่มนี้ว่า "ก็เหมือนเป็นบันทึกชีวิตประหลาด" ของวูอง แม้เรื่องราวในหนังสือจะดำเนินแบบกระโดดข้ามไปมาไม่เป็นเส้นตรงเหมือนนิยายแนวนี้ๆ ดังนั้นจุดมุ่งหมายของนักวิจารณ์และผู้อ่านในฐานะผู้อ่านคือ



male supremacy

ข้อเสนอเรียกร้องจาก

คณะเฟมินิสต์ปลดแอก

รัฐต้องหยุดกดขี่ประชาชนด้วยปิตาธิปไตย

ประชาชนทุกเพศต้องได้รับการปฏิบัติ
อย่างเท่าเทียมและเป็นธรรม

♀

female supremacy

เราขอสนับสนุน

ข้อเสนอเรียกร้องหลัก 3 ประการ
ของคณะราษฎร 2563

ข้อเสนอเรียกร้องของ
กลุ่มเสรีเทย์พลัส

การลาออกของนายกรัฐมนตรี

การยุบสภา

การปฏิรูปสถาบันพระมหากษัตริย์

ยกระดับมาตรฐานจริยธรรม
เรื่องเพศในขบวนการประชาธิปไตย

ผู้จัดกิจกรรมการชุมนุมควรให้ผู้ปราศรัย
'ทุกเพศ' ได้แสดงจุดยืนและนำเสนอ
เนื้อหาของตน เพื่อความเท่าเทียม
อย่างแท้จริง

♀

55 ปีแล้ว
Greenwashing

พิสูจน์ถึงที่แบรนด์อ้าง
แบรนด์ที่ให้ความสำคัญกับความยั่งยืนจริง
จะมั่นใจว่าเสนอและแบ่งปันข้อมูลกับผู้บริโภค

ตรวจสอบที่มา
หาข้อมูลเกี่ยวกับผู้ผลิตต่าง,
สถานที่ในการผลิต, วัสดุที่ใช้ในการผลิต,
ปัจจัยในการผลิต, ผู้บริหารสิ่งในชั้นตอนต่าง ๆ,
และ ผลกระทบจากภาคพื้นดินเชิงของแบรนด์

ใส่ใจในกระบวนการ
เลือกผู้ผลิตแบรนด์ที่มีกระบวนการทำงาน
ชัดเจนตั้งแต่ต้นสายการผลิตจนถึงการขาย

awk.

Chemical used in TEXTILE production

Dyes and pigments
ใช้เพื่อเป็นสีต่าง ๆ และมีการใช้ปริมาณมากในเส้นใยสิ่งทอจำนวนมากเพื่อ
บรรลุเป้าหมายการย้อมสีที่แตกต่างกันซึ่งใช้กับหลายสีที่ต่างกันตามชื่อ
ผลิตภัณฑ์ ด้วยคุณภาพทำให้ผู้บริโภคสามารถเลือกได้

Pesticide
ใช้เพื่อป้องกันแมลงหรือวัชพืชในโรงงานทอผ้าหรือสวนที่ปลูกพืชเส้นใย
แม้ว่าจะมีสารฆ่าแมลงที่ปลอดภัยกว่าก็ตาม (เช่น ใช้น้ำ) จากแหล่งที่มาของ
พันธุ์จากต่างประเทศ เช่น ฝ้ายที่มีจีเอ็มโอ-จีเอ็มโอในสวนที่ปลูกพืชเส้นใย

Plasticizers
ใช้เพื่อเพิ่มความยืดหยุ่นของพลาสติก เช่น PVC ซึ่งใช้ในการทำถุงพลาสติกและ
พลาสติกอื่น ๆ หรือใช้เพื่อเพิ่มความแข็งแรงของเส้นใยสังเคราะห์
หรือเส้นใยที่ผลิตจาก PVC ซึ่งใช้ในการผลิตเสื้อผ้า เช่น Polyester คุณภาพโดย EU
เนื่องจากพวกเขาเป็นแบบ ๆ สายใยที่แข็งแรงและทนทานกว่าสายใยอื่นใด

and more...

awk.

แฉ!! แร่งงานชาวอุยกูร์ !!!

Adidas
Cotton On
Espirit
Fila
Lacoste
Guess
Hermès
Patagonia
Levi
Mark&Spencer
Chloé
Nike
Converse
Vans
The North Face
Muji
IKEA

Capri Holdings Ltd
Michael Kors
Versace
Jimmy Choo
Indites
Berska
Pull and Bear
Kering
Gucci
Balenciaga
Yves Saint Laurent
Bottega Veneta
Alexander McQueen
L.Brands
Victoria's Secret
Bath and Body Works
LVMH
Louis Vuitton
Dior
Fendi
Givenchy
Celine
Sephora
P&G
Calvin Klein
Tommy Hilfiger

!!WARNING!!
ผู้ขายและผู้ผลิต
บางแบรนด์เหล่านี้

awk.

IKEA และ H&M แฉการละเมิดสิทธิมนุษยชน
มีรายงานว่ามีการละเมิดสิทธิมนุษยชน
และรังแกคนพิการในโรงงาน

Uniqlo: เราเชื่อในหลักการสิทธิมนุษยชนและสิทธิแรงงาน
ทางเราได้ทำงานเพื่อแก้ไขปัญหาเหล่านี้แล้ว
ในขณะที่เราเชื่อในการเคารพสิทธิมนุษยชน
ในขณะที่เราเชื่อในการเคารพสิทธิมนุษยชน
ในขณะที่เราเชื่อในการเคารพสิทธิมนุษยชน

จากการเปิดเผยข้อมูลของ Muji เมื่อปี 2019 ระบุว่า
"จีนยังคงเป็นพื้นที่ที่มีความเสี่ยงสูงต่อสิทธิมนุษยชน"

Muji แฉกว่าจะดัง
เดินหน้าได้ไม่นานก็ถูกจับตาดูเพราะห่วงใย
ของพวกเขาคือคนที่ไม่มีการบังคับใช้แรงงาน
ในภาคผลิต แรงงานทุกคนได้รับการดูแล
เป็นอย่างดีในสภาพแวดล้อมที่เหมาะสม
และ

"ไม่มีนักธุรกิจคนไหนที่จะเอาผิดได้"

อย่างไรก็ตามผู้ผลิตกับวิศวกรที่ออกมาเปิดเผย
และออกมาบอกกล่าวให้ชาวโลกได้รับรู้

awk.

ผ้าย อุยกูร์

ผ้าผ้าย 84%
ผ้าผ้าย 1 ใน 5

โดยแบรนด์ที่ใช้นี้มีตั้งแต่แบรนด์ระดับโลกอย่าง
ผู้ถูกกล่าวถึงในสื่อโซเชียลมีเดียและสื่อมวลชน
คือแบรนด์ใหญ่ ๆ ระดับโลกมากมาย เช่น ZARA, H&M, Uniqlo

แม้ว่าแบรนด์เหล่านี้จะออกมาปฏิเสธว่าไม่ได้ใช้แรงงานชาวอุยกูร์
แต่การที่แบรนด์เหล่านี้ไม่เปิดเผยที่มาของผ้าผ้ายที่พวกเขาใช้
หรือการที่แบรนด์เหล่านี้ไม่เปิดเผยที่มาของผ้าผ้ายที่พวกเขาใช้
หรือการที่แบรนด์เหล่านี้ไม่เปิดเผยที่มาของผ้าผ้ายที่พวกเขาใช้

awk.

The Uyghurs
ถูกกักขังใคร

ชาวอุยกูร์ในจีนถูกกักขังในค่ายกักกัน
โดยรัฐบาลจีน (ประมาณ 1 ล้านคน)

จีนจึงเป็นพื้นที่โบราณซึ่งมีจุดเชื่อมต่อของจีนและเอเชียกลาง
โดยประเทศเหล่านี้กลายเป็นขบวนการอุยกูร์ จีนปกครองจีนมานาน
และการกักขังชาวอุยกูร์ในจีน

1949
2017

awk.

ส่ง 10 ปัญหาใหญ่
อุตสาหกรรมแฟชั่น

แบ่งแยกทางเพศ

ริตรอน สิทธิมนุษยชน
สัญญาพ่าย ไม่ปลอดภัย

ไม่โปร่งใส
ผู้ผลิต

ของเสียมลพิษ
สภาพแวดล้อม แย่-อันตราย

ค่าแรงไม่เป็นธรรม
แรงงานขาดความมีส่วนร่วม
สุขภาพแรงงาน

source: cleanclothes.org

awk.



ORIGINAL WORK

#AsiansAreHuman
#JusticeForVicha

BRIEF
84-year-old Asian man killed by a teenager in San Francisco

What Happened?
Saturday, 30 January 2021

84 years old Thai, Vicha Ratanapakdee violently assaulted by a teenager in San Francisco. He was slammed on ground. After injured, San Francisco police found him and taken him to hospital. Sadly, he died at the hospital the same day he was assaulted.

That teenager, Antoline Watson, immediately became a MURDERER and was arrested on suspicion of murder, elder abuse and assault with a deadly weapon. The CCTV, released to public next Monday, captured him while killing Mr. Vicha.

HOWEVER Watson was entered a not guilty plea to charges of murder and elder abuse causing death.

What happened Grandpa Vicha is truly a hate crime by racial discrimination. He is not the first person who was attacked and died from racism but he MUST be the last Asian who died from racism.

SHARE THIS TO THE WORLD
RACISM MUST BE ENDED IN OUR GENERATION

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#AsiansAreHuman
#JusticeForVicha

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SHARE THIS TO THE WORLD
RACISM MUST BE ENDED IN OUR GENERATION

ทีชยูดี
เพื่อคนไทย

กำลังจะมีการยื่นการคัดค้าน การสร้างเขื่อนอีกครั้ง ซึ่งเป็นส่วนหนึ่งของ การเขย่าวง และศึกษาข้อมูลเชิงลึกในคดี

ยกเลิกเขื่อนท่าแซะ

เกิดอะไรขึ้น

- ปี 2546 ชาวบ้านฝั่งตรงไปภาคครั้งแรกใช้ยกเลิกเขื่อน ผ่านเขาเกือบ 20 ปีโครงการยังไม่ถูกยกเลิก
- ปี 2560 ชาวบ้านถูกขโมยเงินค่าชดเชยจากชาวบ้าน และถูกขโมยไม่ให้คัดค้านการสร้างเขื่อน
- ปี 2562 พรรคประชาธิปัตย์ นำเสียงโดยบอกว่าจะระงับ การสร้างเขื่อนสุดท้ายก็พลิกผัน ไม่ทำตามสัญญา

ทำไมต้องคัดค้าน

- พื้นที่ป่ากว่า 12,400 ไร่จะหายไป สัตว์หลายร้อยชนิดเสี่ยงต่อการสูญพันธุ์
- ชาวบ้านมากกว่า 1,000 ครอบครัวถูกน้ำท่วม ไม่มีงาน ไม่มีเงิน ไม่มีพื้นที่หากิน
- เกิดการสร้างโรงงานและการผลิตไฟฟ้า ที่สร้างมลพิษต่อน้ำและอากาศ

โครงการเขื่อนนี้ถูกอ้างว่าจะนำไปร่วมกับ โครงการลุ่มน้ำชีมาจากพระราชดำริ แต่ถูกวิ่งปฏิเสธร่วมกันโครงการของเอกชน

เคยมีนักศึกษ นักวิชาการ นักวิจัยหลายคนเข้าไปสำรวจ แต่รายงานที่ออกมาถูกจับถูกปิดบังจนเข้าไม่ถึงสภา

#ยกเลิกเขื่อนท่าแซะ

ผลกระทบ

- ชาวบ้านหลายพันครัวเรือนเหนือเขื่อนถูกน้ำท่วม
- รุกป่าที่อยู่อาศัยของสัตว์กว่าร้อยชนิด
- ชาวบ้านและชาวไทยพลัดถิ่นตงงาน
- มลพิษทางอากาศและน้ำจากโรงงานที่จะเข้ามาตั้ง
- พื้นที่ป่าไม้ลดลงเป็นอย่างมาก

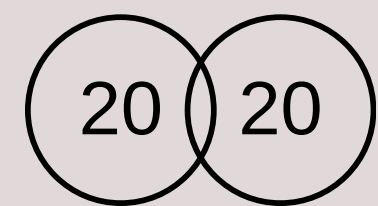
ชาวบ้านได้เรียกร้องและต่อสู้มาเรื่อยๆ แต่แกนนำเคยถูกขโมยเข้าค่ายทหาร โดนข่มขู่ และเคยถูกยึดคดีที่ไม่มีมูล

เราไม่ยอมจะ... อยู่ที่นี่

ชาวบ้านส่วนมากเป็นชาวไทยพลัดถิ่น ไม่มีข้อมูลในทะเบียนราษฎรบัตรประชาชน จึงไม่มีสิทธิเลือกตั้ง

ชาวบ้านหลายคน มีการฟ้องดำเนินคดี การฟ้องดำเนินคดี

กำลังจะมีการยื่นขอเอกสาร คัดค้านการสร้างเขื่อนอีกครั้ง ช่วยกันเดินเท็ก #ยกเลิกเขื่อนท่าแซะ

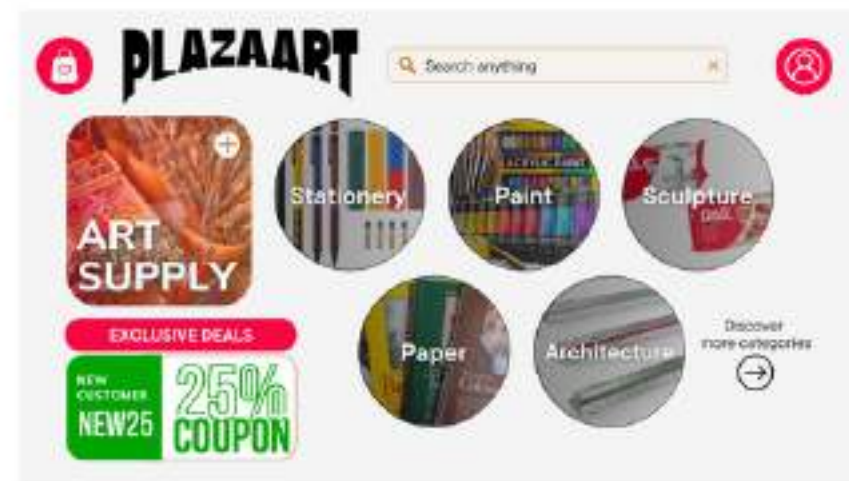
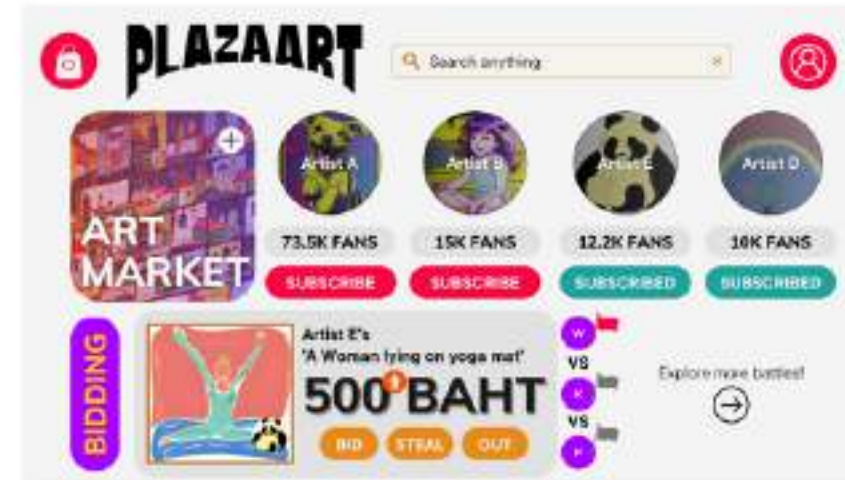


SAMPLE *DESIGNS*

PLAZAART

WEBSITE PROTOTYPES

WEBSITE DESIGN



20 23

SAMPLE *DESIGNS*



เฟมทวิต (เฟมินิสต์ปลดแอก) @femliberateth · 7/11/20

TW // rape, death

⚠ คำเตือน ⚠ ช่มชืน , ตาย

สิดาลุยไฟ (A rapist in your path)

บทเพลงอันทรงพลัง ในการเคลื่อนไหวของเฟมินิสต์ทั่วโลก แพล โดยคณะผู้หญิงปลดแอก ที่ประกาศและแสดงให้เห็นว่าเราจะไม่ยอมตกเป็นเหยื่อของปีศาจไปได้ อีกต่อไป!

แล้วเจอกัน 16.00 ณ แยกสามย่าน

[#มีอบตั้งตั้ง2](#)

เพลงสิดาลุยไฟ (A RAPIST IN YOUR PATH)

<p>(1)</p> <p>เราเกิดมาก็ถูกตัดสิน ถูกกดขี่จากชายเป็นใหญ่ คือระบอบที่ย่ำยีเรา คือความรุนแรงที่มองไม่มอง</p> <p>เราเกิดมาก็ถูกกดขี่ ต้องเจียมตัวให้ชายเป็นใหญ่ คือความเชื่อที่ย่ำยีเรา คือความอับริยที่มองต้องมอง</p> <p>มึงนั่นแหละ ฆาตกร ทำเป็นล่อนให้เราหอบกราบ สั่งให้เราอยู่ในโอวาท มึงนั่นแหละที่ข่มขืนเรา!</p> <p>กูจะแรดจะราบยังงี้ จะไปเที่ยวไหน มึงก็เรื่องของกู (4 รอบ)</p> <p>มึงต่างหาก ที่ข่มขืนเรา มึงนั่นแหละ ที่ข่มขืนเรา</p>	<p>(2)</p> <p>ตำรวจ ทหาร ศาลยุติธรรม ทั้งประเทศ สกนบับ</p> <p>รัฐเพิกเฉยต่อเสียงของเรา ก็คือรัฐที่ข่มขืนเรา รัฐเพิกเฉยต่อเสียงของเรา ก็คือรัฐที่ข่มขืนเรา</p> <p>โถกตลกตลก อีพรระราบ เราเจ็บเจียนตาย มึงยังตึงใจ/ที่เรา/ลุยไฟ มึงทำให สิดาเป็นเหยื่อ มึงกินมัวหบอง/ไม่ใช่/ของเรา</p> <p>มึงนั่นแหละ ที่ข่มขืนเรา มึงนั่นแหละ ที่ข่มขืนเรา มึงนั่นแหละ ที่ข่มขืนเรา</p> <p>มึงนั่นแหละ ที่ฆ่าเราตาย</p>
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ผู้หญิงปลดแอก

3 4,172 1,245



เฟมทวิต (เฟมินิสต์ปลดแอก) @femliberateth · 14/11/20

ขอเชิญชวนสิดาทูทุกท่าน มาร่วมกันเป็นส่วนหนึ่ง ในการแสดง [#สิดาลุยไฟ](#) ที่ [#MobFest](#) ในวันเสาร์นี้ สามารถซ้อมเต้นด้วยตัวเองที่บ้านได้จากคลิปสิดาลุยไฟ Dance Practice (Mirrored) และเข้าร่วมกลุ่มเฟมทวิตdance เพื่อรับทราบกำหนดการและสถานที่นัดซ้อมและการแสดงต่อไป bit.ly/3nqkvoP

Trigger Warning: Rape, Death

คำเตือน: ช่มชืน, ตาย

เพลงนี้มีเนื้อหาเกี่ยวกับการช่มชืน, ความรุนแรง และความตาย

หากฟังแล้วรู้สึกต้องการความช่วยเหลือ รู้สึกอึดอัด

สามารถติดต่อคณะเฟมินิสต์ปลดแอกได้ทันที

เพื่อรับการดูแลและเยียวยาจากผู้เชี่ยวชาญต่อไป

2:18

4 1,771 829

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20 20

SAMPLE **TRANSLATION**

CERTIFICATIONS

Verified Certificate

This is to certify that

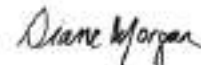
Bhumsiri Boonyarujirada

successfully completed and received a passing grade in

ICBS003: Maths Essentials

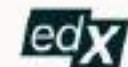
a course of study offered by ImperialBusinessX, an online learning initiative of Imperial College Business School.

Imperialx



Diane Morgan

Associate Dean of Programmes
Imperial College Business School



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5a8c602bee1475d9de02ceb3239e57f

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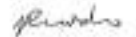
This is to certify that

Bhumsiri Boonyarujirada

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Rights4x: Make Your School Human Rights Friendly

a course of study offered by AmnestyInternationalX, an online learning initiative of Amnesty International.



Kumi Naideo

Secretary General
Amnesty International



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CERTIFICATIONS



Issued 27th June 2024 <https://www.futurelearn.com/certificates/1870224>

Certificate of Achievement

Bhumsiri Boonyarujirada

has completed the following course:

IDEAS FOR A BETTER WORLD: LEADING CHANGE THROUGH POLICYMAKING
BRITISH COUNCIL

This course was aimed at people who wanted to learn how to use policy to make a positive change. Together we learned more about how to turn your passion into a policy, how to use evidence effectively, how to collaborate and influence and how to develop a policy action plan.

4 weeks, 2 hours per week

Ciarán Devane
Ciarán Devane
Chief Executive
British Council



The person named on this certificate has completed the activities in the attached transcript. For more information about Certificates of Achievement and the effort required to become eligible, visit futurelearn.com/proof-of-learning/certificate-of-achievement.

This learner has not verified their identity. The certificate and transcript do not imply the award of credit or the conferment of a qualification from British Council.



Issued 27th June 2024 <https://www.futurelearn.com/certificates/1870223>

Certificate of Achievement

Bhumsiri Boonyarujirada

has completed the following course:

DIGITAL SKILLS: DIGITAL MARKETING
ACCENTURE

This online course provided an introduction to digital marketing, and explained the different digital marketing strategies, techniques and tools that are available for businesses to use today.

2 weeks, 2 hours per week

Conor E. McGovern
Conor McGovern
Course Sponsor
Accenture



The person named on this certificate has completed the activities in the attached transcript. For more information about Certificates of Achievement and the effort required to become eligible, visit futurelearn.com/proof-of-learning/certificate-of-achievement.

This learner has not verified their identity. The certificate and transcript do not imply the award of credit or the conferment of a qualification from Accenture.



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**GET IN
TOUCH**

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