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HALLYU'S MEDIA HYBRIDIZATION: A CASE STUDY OF A KOREAN SERIES REMAKE FOR
THAI AUDIENCES



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Korean Studies
Inter-Department of Korean Studies
GRADUATE SCHOOL
Chulalongkorn University
Academic Year 2022
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การผสมผสานกลิ่นวัฒนธรรมเกาหลีในสื่อ: กรณีศึกษาซีรีส์เกาหลีรีเมคสำหรับผู้ชมชาวไทย



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต

สาขาวิชาเกาหลีศึกษา สหสาขาวิชาเกาหลีศึกษา

บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2565

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

Thesis Title	HALLYU'S MEDIA HYBRIDIZATION: A CASE STUDY OF A KOREAN SERIES REMAKE FOR THAI AUDIENCES
By	Mr. Nutchapon Nimitphuwanai
Field of Study	Korean Studies
Thesis Advisor	Associate Professor JAKKRIT SANGKHAMANEE, Ph.D.

Accepted by the GRADUATE SCHOOL, Chulalongkorn University in Partial
Fulfillment of the Requirement for the Master of Arts

..... Dean of the GRADUATE SCHOOL
(Associate Professor YOOTTHANA CHUPPUNNARAT, Ph.D.)

THESIS COMMITTEE

..... Chairman
(Assistant Professor KAMON BUTSABAN, Ph.D.)

..... Thesis Advisor
(Associate Professor JAKKRIT SANGKHAMANEE, Ph.D.)

..... External Examiner
(Assistant Professor Nithi Nuangjamnong, Ph.D.)

CHULALONGKORN UNIVERSITY

ณัชพล นิมิตถวนัย : การผสมผสานคลื่นวัฒนธรรมเกาหลีในสื่อ: กรณีศึกษาซีรีส์เกาหลีรีเมคสำหรับผู้ชมชาวไทย. (HALLYU'S MEDIA HYBRIDIZATION: A CASE STUDY OF A KOREAN SERIES REMAKE FOR THAI AUDIENCES) อ.ที่ปรึกษาหลัก : รศ. ดร.จักรกริช สังขมณี

ปัจจุบันวัฒนธรรมเกาหลีหรือฮันรยูได้แพร่กระจายไปยังหลายประเทศ พร้อมทั้งมีศักยภาพที่จะผสมผสาน เข้ากับวัฒนธรรมอื่นๆได้เป็นอย่างดีเป็นการสร้างผลประโยชน์ต่อทั้งเศรษฐกิจและสังคมของประเทศเกาหลี โดยฮันรยูอาศัยเครื่องมือสำคัญอย่างการส่งออกสินค้าทางวัฒนธรรมเพื่อเผยแพร่วัฒนธรรมไปทั่วโลก ประเทศไทย ถือเป็นหนึ่งในประเทศที่ได้รับอิทธิพลจากฮันรยูซึ่งก่อให้เกิดผลกระทบต่อสื่อโทรทัศน์ของไทยไปในทิศทางของการ ผสมผสานทางวัฒนธรรมมากกว่าทิศทางของจักรวรรดินิยม โดยเป็นการสร้างวัฒนธรรมแบบผสมผสานระหว่าง วัฒนธรรมเกาหลีที่ส่งมาจากประเทศต้นทางเข้ากับวัฒนธรรมของไทยที่เป็นผู้รับสารปลายทางในรูปแบบการผสมผสานผ่านสื่อโทรทัศน์โดยสถานีโทรทัศน์บางแห่งของไทยได้เริ่มซื้อลิขสิทธิ์ซีรีส์เกาหลีที่ได้รับ ความนิยม มาดัดแปลงองค์ประกอบต่าง ๆ หรือรีเมค เกิดเป็นการผสมผสานระหว่างวัฒนธรรม โดยทำการดัดแปลงบทจาก ต้นฉบับเกาหลี มาทำการแสดงโดยนักแสดงทั้งหมดที่เป็นคนไทย บอกเล่าเรื่องราวเป็นภาษาไทย และเปลี่ยนแปลง องค์ประกอบต่าง ๆ ในเรื่องให้มีความเป็นไทย เช่น การเปลี่ยนชื่อตัวละครและสถานที่ทั้งหมดเป็นภาษาไทย แม้ว่าในปัจจุบัน กระแสเกาหลีในรูปแบบซีรีส์โทรทัศน์ต้นฉบับจะได้จางหายไปจากสื่อโทรทัศน์ของไทยแล้ว แต่ กระแสเกาหลียังคงดำรงอยู่ และทำหน้าที่เผยแพร่วัฒนธรรมของตนต่อไปโดยการผสมผสานผ่านสื่อในรูปแบบต่าง ๆ

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ปีการศึกษา 2565

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Nutchapon Nimitphuwanai : HALLYU'S MEDIA HYBRIDIZATION: A CASE
STUDY OF A KOREAN SERIES REMAKE FOR THAI AUDIENCES. Advisor: Assoc.
Prof. JAKKRIT SANGKHAMANEE, Ph.D.

Korean culture has currently spread to many countries and benefited both the economy and society, but it also has the potential to integrate with those cultures. Hallyu is centered to the export of cultural products in order to further the spread of its culture throughout the world. Thailand is one of the countries that has been influenced by Hallyu, and the impact on Thai television has not exemplified cultural imperialism but hybridization. Hallyu, on the other hand, is not a single direction, but a composite of mixed and local reconstructions. Korean media imports are also incorporated into the local. Certain media companies have begun purchasing the copy rights to popular South Korean dramas. They have been adapted to incorporate elements of Thai culture. The entire cast is Thai, as is the setting, which includes changing the character's name and numerous locations in the plot to Thai. And all of the storylines are told in Thai. Additionally, while Hallyu in Thai media has faded away in favor of original TV Series, the Korean wave continues to thrive and blend in through hybrid media and other channels.

Field of Study: Korean Studies

Student's Signature

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Advisor's Signature

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CHAPTER I

INTRODUCTION

1.1 Introduction and study background

Korean culture has now spread to many countries throughout the world (Shim Doobo 2021). Numerous media outlets, particularly in Asian countries, have coined the term "Korean Wave" to describe the growing popularity of Korean culture. In March 2002, the Associated Press of the United States reported on the Korean Wave under the headline "Call it kim chic," stating that everything Korean is extremely popular and dominates throughout Asia, from food to music to eyebrows and shoes, eclipsing the influences of Tokyo and Hollywood that previously dominated popular culture (Visser, 2002).

Hallyu, or Korean Wave, is a term coined in 1990 by the Society of Chinese Journalists. It refers to the gentle spread of the Korean wave throughout East Asia, South East Asia, and other parts of the world (Rungcharoenpong 10 January 2014).

Additionally, a Hollywood Reporter report stated that "Korea has reinvented itself by leaping out of the traditional circle into Asia's hottest movie market" (Chatchada Orpong 2012). In the short term, the Korean wave has benefited the economy and society, but it also has the potential to integrate with those cultures, resulting in numerous long-term benefits. Walailak Noipayak asserts that the Korean trend defies scholarly and journalistic expectations (Walailak Noipayak 2009). Because it is a cultural phenomenon that transcends the economic, political, and social influence of superpowers such as the United States in the digital age.

The "Cultural Product" plays a critical role in the spread of the Korean trend to a wide variety of countries. It is created by Cultural Industries, which include television drama, film, music, video, publishing, and broadcasting, as well as the creation of educational cartoon characters (Edutainment) (Ploy Mallikamas, 2008). Thailand is one of the Southeast Asian countries that has benefited from

cultural exports from Korea. It did not take long for the Korean Wave and its popularity to spread to Thailand. According to Phakin Nimmanorwong (2014), the Korean cultural trend has gained popularity in Thailand as a result of many businesses recognizing an opportunity to save money by purchasing the copy rights to Korean films and dramas, which are less expensive than Japanese cultural products and more than half the price of Hong Kong's.

Since the 1990s, various media television businesses in Thailand have imported Korean content. In 2000, Thai Television Channel 5 broadcasted a Korean drama titled *Wish Upon A Star*, marking the country's first exposure to Korean culture. Although it was initially unpopular, the Thai Public Broadcasting Service eventually licensed the Korean drama *Autumn in My Heart*, 2001. Thai audiences have finally given Korean dramas a boost in popularity.



Figure 1 *Wish Upon A Star* (2000)



Figure 2 *Autumn in My Heart* (2001)

As a result, other stations began experimenting with the importation of Korean drama. In 2005, Thai Television Channel 3 licensed the Korean drama Daejanggeum; Jewel in the palace. The drama is Thailand's most popular Korean drama, ushering in the golden age of K-drama. Thais have developed an interest in Korean cuisine, Hanbok, Korean celebrities, and the Korean language as a result of this. Numerous economic benefits accrue from cultural hybridization between Thai and Korean cultures. The expansion of the tourism industry, the establishment of Korean language schools, increased international contacts, and a more integrated economy are just some of the benefits.



Figure 3 Daejanggeum; Jewel in the palace (2005)

Korean drama was well-received during that golden age by viewers of all sexes and ages, and it sparked an interest in Korean cuisine and travel. In Thailand, the number of Korean restaurants increased by 3.0-5.0 percent. Additionally, it is the largest restaurant operator in the country (Kasikorn Research Center, 2009). According to statistics comparing Thai tourists' visits to South Korea in 2003 to 2004, the number of tourists increased by more than 31% in 2004 compared to 2003. In comparison to 2002, the number of tourists increased by 3.8 percent (National Statistical Office, 2006).

Moreover, with visual and audible media elements, television media easily influences the transfer of one's culture to another. Additionally, it can broadcast indefinitely, resulting in the introduction of foreign cultures into Thailand, such as the Korean wave fever. Whether Korean dramas, television

shows, and music series have infiltrated Thai culture. As a result of these Korean cultural products, Thailand's society, beliefs, behavior, and culture have been altered. This is demonstrated by a group of young people who, according to Korean artists, emulated the behavior of dress or Cover Dance during the period when Korean cultures continued to influence the lives of individuals in Thai society. The passage of time has resulted in an increasing amount of cultural integration and transformation.

Television is a form of mass media that has the ability to influence an audience's attitudes, thoughts, and actions. Additionally, it persuades inconsistent behavior, such as by influencing children's and adolescents' imitation behavior (Ubolrat Siriyuwasak, 2007). As a result, the influence of foreign cultures on the flow of information is critical to society's transformation. Korean cultures may infiltrate Thai society more quickly and easily via popular television media, which is contingent on the survival of Thai culture as a Thai national legacy among members of society who must be aware of the process of cultural hybridity between civilizations.

Following the Korean trend in Thailand, media companies have acquired the rights to broadcast South Korean television series, films, music, and other programming (Suratsawadee Deechooen, 2014), while other free television stations have restructured their programming schedules to reflect current trends. Thai Television channel 3, which was instrumental in establishing Thailand's golden age of K-drama, has acquired the rights to broadcast a number of popular Korean dramas from 2005 to 2013, including *Stairway to heaven*, *The legendary of doctor Hor Jun*, *Jumong*, *Lee san*; *wind of the palace*, and *Dong Yi*; *the jewel in the crown*.

Korean television dramas maintained a consistent level of popularity in Thailand until 2014. Chureerat Chaipromprasit (2014), editor-in-chief of ASTA magazine, a Thai entertainment publication, conducted an interview with the Thai Rath Online newspaper on February 18, 2014. "The popularity of the Korean wave has begun to wane. It was previously imported in large quantities. It has,

however, lost its vitality and excitement. After a while, it becomes tedious. That is not to say it is not good; its standards have not changed; however, we must now choose the most intriguing of them all to screen."

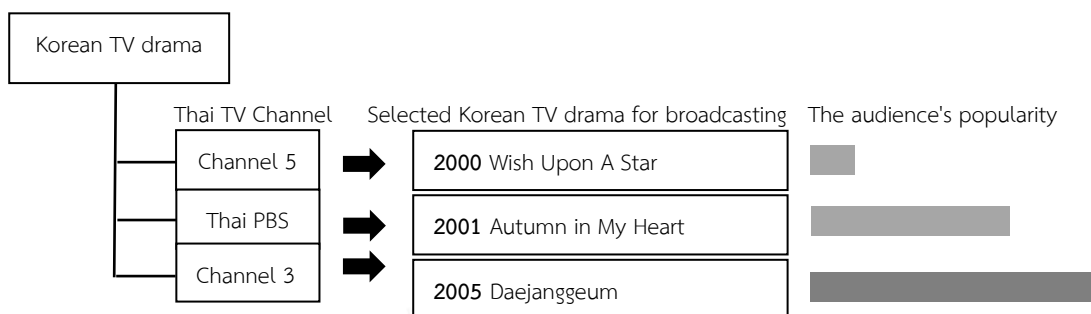


Figure 4 The entry of Korean culture to Thailand via television media

Following the introduction of Korean television dramas in Thailand, the popular trend of Korean television has begun to wane. Certain media companies have begun purchasing the copy rights to popular South Korean, Thai, and other Asian television dramas in order to produce them in Thailand. The play has been adapted to incorporate elements of Thai culture. The entire cast is Thai, as is the setting, which includes changing the character's name and numerous locations in the plot to Thai. And all of the storylines are told in Thai, including Likhit Rak Kham DOUNG DAO, which is based on the Korean drama You who came from the Star, which had the highest ratings in Asia at the time (Nielson Korea, 2013); Chee Cham Kalam Ploy, which is based on the Korean drama Another Miss Oh; broadcasting in 2020 on True Asian HD; and F4 Thailand, which is based on the Korean drama Boys over flowers; broadcasting in 2020 on True Asian HD.

Thai Television Media is credited with launching Thailand's golden age of K-drama, which sparked interest in Korean food, Hanbok, Korean celebrities, and the Korean language among Thai audiences. As the first mass media outlet to generate a popular Korean Wave in Thailand, it was instrumental in the development of this phenomenon. Thus, the objectives of this qualitative research are to examine the culturally hybrid characteristics of Korean television dramas, as well as the techniques used in the production process to combine

various cultural elements. To gather information, I conducted literary research and a textual analysis of Hallyu. To examine the impact of the Korean Wave on Thai television media from its inception in 2000 to 2021, as well as the media hybridization of Hallyu in Thailand, with a particular emphasis on Korean television drama as the most visible manifestation of the wave (Noppadol Inchan 2013).

Keywords: Koreanization, Qualitative research, Cultural product, Mass Media, Cultural Imperialism, Cultural Hybridization

1.2 Research Question

1. How does Korean cultural product, as a soft power, being imported in to a recipient country?
2. In remaking Korean series into Thai context, what kind of message and content need to be altered, in order to mediate experience for the Thai audiences? And why?
3. Can a remaking of Korean series be considered as a process of cultural hybridization? And what are advantage and the limitation of such process?

1.3 Objective of the study

1. To gain insight into the function and process of importing Korean cultural products.
2. To analyze Hallyu's media hybridization in Thailand.

1.4 Hypothesis

Hallyu is centered to the export of cultural products in order to further the spread of Korean culture throughout the world. Thailand is one of the countries that has been influenced by Hallyu, and the impact on Thai television has exemplified cultural hybridization. Hallyu, on the other hand, is not a single direction, but a composite of mixed and local reconstructions. Korean media imports are also

incorporated into the local. Additionally, while Hallyu in Thai media has faded away in favor of original Korean television dramas broadcast on Thai television, the Korean wave continues to thrive and blend in through hybrid media and other channels.

1.5 Scope of study

The purpose of this thesis is to examine the role and process of importing a Korean television series and to chart the transformation of Hallyu as a soft power in Thai television media from 2000 to 2021. Additionally, this thesis will examine the media hybridization of Hallyu in Thailand as a result of the country's introduction of Korean cultural products. The study examined four Korean television series that were remade in Thailand.

- Oh! my ghost (ผีป่วนชวนมารัก)
- Another Miss Oh (ชีซ่ากะหล่ำพลอย)
- My love from the star (ลิขิตรักข้ามดวงดาว)
- Who are you, School 2015 (เธอคนนั้นคือฉันอีกคน)

The researcher chose four popular dramas adapted from original Korean dramas that were remade in Thai style between 2018 and 2020. This is an important time period, as Thai audiences are already familiar with Hallyu, which has been popular in Thailand for over two decades. Additionally, the researcher used the drama's broadcast platform and the availability of an in-depth interview with the manufacturer as a criterion for selecting the study's samples.

1.6 Definition of keywords

- Hallyu

Hallyu, or Korean Wave, is a term coined by the Chinese media in 1990 to describe the dramatic increase in popularity of Korean culture in China. It refers to the popularity of all facets of South Korean popular culture, specifically film, music, dramas, online games, Korean idols, Korean actors

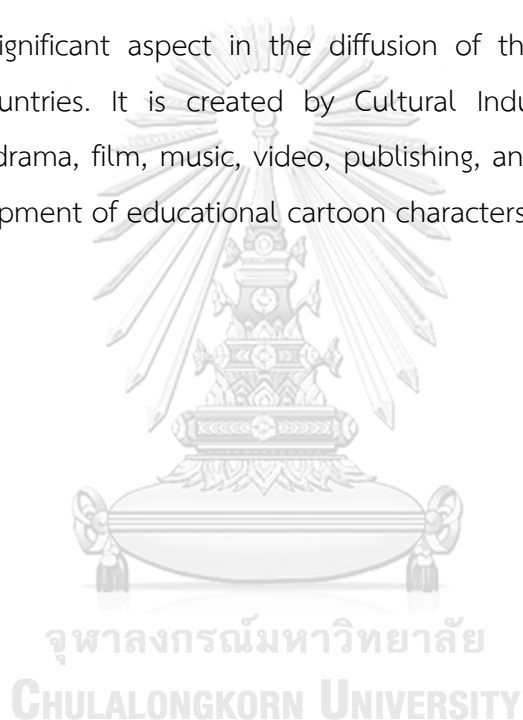
and actresses, and Korean singers. It is extremely popular in a variety of countries, most notably Asia (Nalinthip Netwong 2016).

- Koreanization

The development of the Korean wave or popular culture in Korea as a result of mass communication. Particularly from television, film, K-pop, and as an actor and singer.

- Cultural product

A significant aspect in the diffusion of the Korean trend to many various countries. It is created by Cultural Industries, which encompass television drama, film, music, video, publishing, and broadcasting, as well as the development of educational cartoon characters (Edutainment).



CHAPTER II

LITERATURE REVIEW

This chapter provides an overview of the literature reviews that pertain to Hallyu's media hybridization, based on significant theories and concepts. To aid in comprehension, this chapter's content is divided into four sections, and the research will be conducted using the significant data, critical theories, and concepts listed below.

2.1 Hallyu

2.2 Berlo's SMCR model of communication

2.3 Direct Experience and Mediated Experience Concept

2.4 Cultural Hybridization Theory

2.1 Hallyu [Korean Wave]

2.1.1 Hallyu in General

Hallyu or Korean wave is consisting of two word, 한 (Han) in Korean, 韓 (Han) in Chinese; means “Korean” and 류 (Yu) in Korean, 流 (Yu) in Chinese; means “wave”. So, Hallyu (한류, 韓流) means the spread of Korean culture to other countries around the world (Euny Hong 2021). To begin, the Korean wave is being fueled by the export of Korean films, dramas, and songs to Asia's neighboring countries, including China, the Philippines, Indonesia, and Thailand. The Korean government earned a fortune from Korean entertainment exports, but South Korea was in a deep recession at the time, which began with the 1997 economic crisis. As a result, the government has refocused the country on the entertainment sector. Combined with the fading J-Fever trend, or Japanese popular culture. It accelerated the spread of the Korean wave throughout Asia and the rest of the world.

Thailand is one of the Southeast Asian countries that has been heavily influenced by the export of Korean culture via cultural products that introduced the

Korean trend to Thailand and made it popular for a time. According to Pakin Nimmannorwong (2014), the Korean cultural trend has gained traction in Thailand as a result of many businessmen recognizing the opportunity to save money by purchasing licenses for Korean films and dramas that are half the price of those in Japan and Hong Kong. It resulted in an increase in the export value of Korean television programs.

Thus, Thailand Creative and Design Center TCDC has published information on the copyright industry. This category includes music, film, video games, and animation. The United States accounts for 40% of the industry's size, followed by Japan at 9% and the United Kingdom at 7%, although Korea's licensing industry is still relatively small at 2.23 percent, ranking 9th globally and growing at an average rate of 21%. (from 2000 to 2005). The market was worth 61 billion US dollars in 2005. With the Korean government's serious efforts to promote economic development through creative content. Additionally, scholars have defined numerous definitions for Hallyu, the Korean Wave, and Koreanization.

Numerous scholars have referred to Hallyu as a soft power. Some have described it as cultural imperialism, while others have described it as South Korea's economic expansion.

- Hallyu [Korean Wave]: This is a term coined in 1990 by the Society of Chinese Journalists. It refers to the subtle spread of the Korean wave throughout East Asia, South East Asia, and other parts of the world (Rungcharoenpong 10 January 2014).

- Hallyu: The craze for all facets of South Korean popular culture, including film, music, dramas, online games, and Korean idols, as well as Korean actors and actresses. It is extremely popular in a variety of countries, most notably Asia. It was coined by the Chinese media in response to the dramatic rise in popularity of Korean culture in China (Tanaporn Thoopputsar 2012).

- Koreanization: The development of the Korean wave or popular culture in Korea as a result of mass communication. Particularly from

television, film, K-pop, and as an actor and singer (Rungcharoenpong 10 January 2014).

2.1.2 Hallyu in Thai Television

Six terrestrial television stations are owned and operated by various government agencies, including the Royal Thai Army and the Ministry of Communications and Information Technology. A television license is not required. Additionally, there are no plans to implement digital broadcasting technology, despite the fact that it has been investigated.

Terrestrial channels primarily broadcast in Thai. Some include brief sections in English, while others allow viewers to watch in dual language: Thai and English.

Free TV

- Channel 3
- Channel 5
- Channel 7
- Channel 9 (MCOT)
- NBT (National Broadcasting Service of Thailand)
- Thai PBS (Thai Public Broadcasting Service)
- Digital terrestrial television (10 channels)

Subscription television (Cable TV)

- True Visions

Since the 1990s, television media companies in Thailand have imported Korean content. In 2000, Thai Television Channel 5 broadcasted a Korean drama titled *Wish Upon A Star*, marking the country's first exposure to Korean culture. Although it was initially unpopular, the Thai Public Broadcasting Service eventually licensed the Korean drama *Autumn in My Heart*, 2001. Thai audiences have finally given Korean dramas a boost in popularity.

As a result, other stations began experimenting with the importation of Korean drama. In 2005, Thai Television Channel 3 licensed the Korean drama Daejanggeum; Jewel in the palace. The drama is Thailand's most popular Korean drama, ushering in the golden age of K-drama. Thais have developed an interest in Korean cuisine, Hanbok, Korean celebrities, and the Korean language as a result of this. Numerous economic benefits accrue from cultural hybridization between Thai and Korean cultures. The expansion of the tourism industry, the establishment of Korean language schools, increased international contacts, and a more integrated economy are just some of the benefits.

Korean drama was well-received during that golden age by viewers of all sexes and ages, and it sparked an interest in Korean cuisine and travel. In Thailand, the number of Korean restaurants increased by 3.0-5.0 percent. Additionally, it is the largest restaurant operator in the country (2009, Kasikorn Research Center). According to statistics comparing Thai tourists' visits to South Korea in 2003 to 2004, the number of tourists increased by more than 31% in 2004 compared to 2003. In comparison to 2002, the number of tourists increased by 3.8 percent (National Statistical Office, 2006).

Table 1 Timeline of Hallyu in Thai Television in 2000s

Year	Movie	K-drama	K-pop	TV Program
1999	Shiri (Swari)			
2000	JSA, Il Mare	Wish upon a star, Autumn in my heart		
2001	Friend		H.O.T. (1996-2001)	
2002		Winter Sonata	S.E.S (1997-2002)	Pororo
2003	Silmido	Daejunggum		Sponge

2004	Taegukgi	Full House		
2005				
2006	The Lake House		NRG (1997-2006)	
2007		Coffee Prince	Baby Vox (1997-2011)	
2008				We Got Married
2009		Queen Seon Deok, Brilliant Legacy, IRIS	Don Bang Shin Ki (TVXQ) (2003-Now)	

Following the introduction of Hallyu to Thailand's various television networks, numerous Korean dramas and television shows were licensed and broadcast to the general public. Korean cultural products influenced a diverse range of consumer groups. For example, in the adolescence group, they emulate the fashion, hairstyle, and make-up of their Korean idols and are willing to learn the Korean language in order to bridge the cultural divide. Additionally, the Korean values reflected in K-drama and K-pop shifted the emphasis of beauty from the inside to the outside. Many teenagers in Thailand aspire to have plastic surgery in the same way as their idols. They define beauty in terms of outward appearance rather than inner character. A beautiful person has a fair complexion, a slim physique, a V-shaped face, thin lips, and a prominent nose. Even though adults do not attempt to bridge cultural divides the way adolescents do, media exposure alters their beliefs and values. They become acquainted with Korean culture through the consumption of Korean food, travel to South Korea, and the use of Korean products.

Numerous advantages exist in the business world as a result of cultural hybridization between Thai and Korean culture. The benefits include increased tourism revenue, increased enrollment in Korean language schools, strengthened international relations, and a more competitive economy. For instance, using K-pop

to promote a Thai product may cause it to lose its Thai identity, as the presenter represents a physically attractive person. If we choose K-pop and K-star as presenters, we are indicating that we value the Koreans' perception of beauty, not the Thai.

The impact of the Hallyu's entry was felt in South Korean cultural products that were encoded during the production process. And it was distributed to Thai audiences via television media channels. They are the ones who receive and decode it, resulting in behaviors, impacts, and social changes on all levels, from the individual to the systemic. This phenomenon could be explained more clearly if Berlo's SMCR model of communication were used.

2.2 Berlo's SMCR model of communication

In 1960, David Berlo developed the Sender-Message-Channel-Receiver (SMCR) communication model in response to Shannon Weaver's Model of Communication. This model described a variety of factors that affect the individual components of communication and contribute to the communication's efficiency. Additionally, the model focuses on encoding and decoding, which occur prior to the sender sending the message and prior to the receiver receiving it. This model primarily consists of four components that are used to describe the communication process. They are the sender, the message, the channel, and the receiver. Each component is influenced by a variety of factors. (Businesstopia 2016)

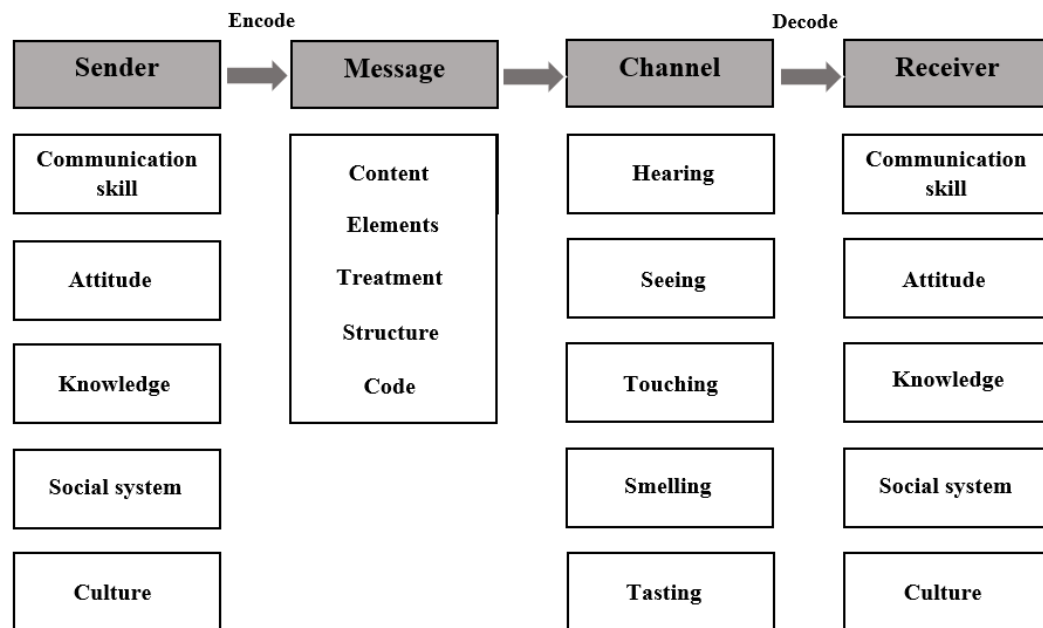


Figure 5 Berlo's SMCR model of communication

Components of Berlo's Model of Communication

2.2.1 S (Sender) denotes the message's originator or sender. The sender or source of the message transmits the message to the receiver. The following factors pertain to the sender and are also applicable to the receiver.

- **Communication Skills:** A person's communication skills are a factor in the communication process. If the sender possesses strong communication skills, the message will be communicated more effectively than if the sender possesses weak communication skills. Similarly, if the receiver is unable to comprehend the message, communication will be ineffective. Communication abilities encompass the ability to speak, present, read, write, and listen.
- **Attitude:** The sender's and receiver's attitude determine the message's effect. The message's meaning and effect are altered by the sender's attitude toward himself, the receiver, and the environment.

- Knowledge: Familiarity with the message's subject enhances the message's effectiveness. The communicator's knowledge of the subject enables him or her to communicate effectively.
- Social Systems: Values, beliefs, laws, rules, religion, and a variety of other social factors all influence the sender's method of message communication. It makes a difference in the message generation process. Place and circumstance are also classified as social systems.
- Cultural differences alter the meaning of messages. A member of one culture may find something offensive that is widely accepted in another.

2.2.2 M (Message) is the data that the sender sends to the receiver. It may take the form of speech, audio, text, video, or another type of media. The primary factors affecting the message are as follows:

- Content: the thing that is in the message. The whole message from beginning to end is the content.
- Elements: the non-verbal things that tag along with the content like gestures, signs, language, etc.
- Treatment: the way in which the message is conveyed to the receiver. Treatment also effects the feedback of the receiver.
- Structure: the structure of the message or the way it has been structured or arranged, affects the effectiveness of the message.
- Code: the form in which the message is sent. It might be in the form of language, text, video, etc.

2.2.3 C (Channel) refers to the medium components that are used to transmit the message. In mass communication and other forms of communication, technical machines such as the telephone or the internet may be used as a channel. However,

in general communication, the five senses of a human being serve as the channel for communication flow, which has an effect on the channel's effectiveness.

- Hearing: receive the message through hearing.
- Seeing: perceive through seeing. We also get non-verbal messages by seeing.
- Touching: many of the non-verbal communication which happens from touching like holding hands.
- Smelling: collecting information from smelling.
- Tasting: taste also provides the information to be sent as a message.

2.2.4 R (Receiver) is the individual who receives the message transmitted during the process. This model maintains that for communication to be effective, the sender's thinking pattern and all other factors mentioned above must be in sync. If the receiver and sender are not similar, the message may not have the intended effect. Additionally, the receiver must possess exceptional listening abilities. Other factors are comparable to those affecting the sender.

- Communication skills
- Attitudes
- Knowledge
- Social Systems and culture

Berlo's SMCR communication model states that after the Thai audience receives hallyu via television media channels, they receive and decode it, resulting in behaviors, impacts, and social changes at all levels, from individual to dynamic. However, the recipient has interpreted or decoded the message differently than the sender did via the Korean series. It may or may not satisfy the sender's intent. Thus, the audience negotiated, organized, and reinterpreted the transmission of messages via television media channels, which was influenced by a variety of factors, according to Berlo's model, including communication skills, attitudes, knowledge, social system, and culture. Additionally, this model was unable to adequately account for the

interpretations of this diverse and varied audience. As a result, the researcher chose to study this phenomenon further by establishing a link between the recipient's direct and mediated experiences, which resulted in a variety of message interpretations.

2.3 Direct and Mediated Experiences

As mentioned previously, the SMCR Theory identifies a number of factors that influence perception and contribute to the recipient's sense of meaning. By recognizing and creating meaning, whether it is in communication skills, attitudes, knowledge, social systems, or culture. It develops as a result of human interaction with the environment.

As a result, each individual's social experience is unique. As a consequence, they create a world of contradictory meanings. This is consistent with the Direct and Mediated Experience Concepts, which both address this issue. This is because not all human beings can have the same direct experience, and the media experience serves as a vehicle for individuals to share their experiences. Prior to having a "direct experience" we frequently saw and heard about them on television screens, radio dials, or in newspapers (Mass-mediated experience). Experiencing the "world on screen" prior to the "world off-screen" increases our proclivity to react or interpret based on our media experiences (Kanchana Kaewthep, 2011).

The media experiences are archived in the "treasury of knowledge," and even if people have never witnessed the event, they will believe what has been established to be true. When individuals encounter such incidents on their own, they tend to react similarly to how they have previously encountered them through the media. At the moment, media play a significant role in many people's daily lives, particularly through mass communication, television, and new media, such as the Internet, which can display both images and sounds in a virtual reality environment.

However, with the advancement of communication technology, people who are separated by space and time can now experience or interact with the meaning of

distant objects. However, interpretation is also contingent on the context of each area and the direct experience encountered by the individual.

This is a relative of Somsuk Hinviman who stated the following about seeing through the media: "Sightings may occur prior to or provide knowledge to humanity.

However, human knowledge is a minuscule fraction and cannot be used to describe everything seen " (Somsuk Hinviman 2015).

From that vantage point, it demonstrates that, while seeing enables us to know, it is not always possible for us to see things on our own. Particularly when viewed through the media lens. It was a minute sight in comparison to seeing it with our own eyes. As a result, individuals who have direct experience and those who have only mediated experience have very different worlds of meaning.

Consider the following example in terms of meaning perception: recipients with direct experience frequently decipher the meaning based on their own direct experience. Whereas the group with media experience decodes it from a perspective consistent with the media presentation.

The researcher believes that the aforementioned concept is an intriguing way to explain the phenomenon of Hallyu hybridization in Thai television. Hallyu has been introduced to all audience segments in Thailand via the media, primarily through the viewing of Korean dramas on television. However, there are social experiences associated with recognizing Hallyu and resulting in varying degrees of social and cultural impact in Thailand. As a result, the researcher will employ the cultural hybridization theory to further explain this phenomenon in order to gain a better understanding.

2.4 Cultural Hybridization

The concept of hybridity has been heavily utilized in the study of new cultural forms or identities that defy categorization and cross-cultural boundaries. Its connotations are contested within racial, ethnic, linguistic, and even horticultural discourses. Hybridity is the term used to describe the mingling of individuals from

disparate racial or ethnic backgrounds in terms of race and ethnicity. In horticulture, hybridity refers to the process of crossing two species to create a third, hybrid species (Mambrol, 2016). In linguistics, hybridity refers to the process of combining at least two languages to create new hybridized languages.

In the field of cultural studies, the study of cultural hybridity has grown in popularity. Cultural hybridization is a sociocultural process that occurs when at least two cultural elements, forms, or identities interact, mix, combine, or meld (Na-Nongkhai, 2013). On the other hand, cultural mingling does not result in the annihilation of one of the civilizations involved. Rather than that, the interaction results in the formation of new hybrid cultural forms that bear traces of previous cultural forms (Na Nongkhai, 2013). In a global society where cultural exchanges have become more fluid, transborder connections have exacerbated hybridization. Transnational trade has exacerbated hybridization.

Cultural Hybridization: All cultures are hybrid; no culture is perfect on its own; differences and diversity are common in all cultures. Cultures are constantly evolving and adapting to other cultures. In some instances, cultural hybridization may be incompatible.

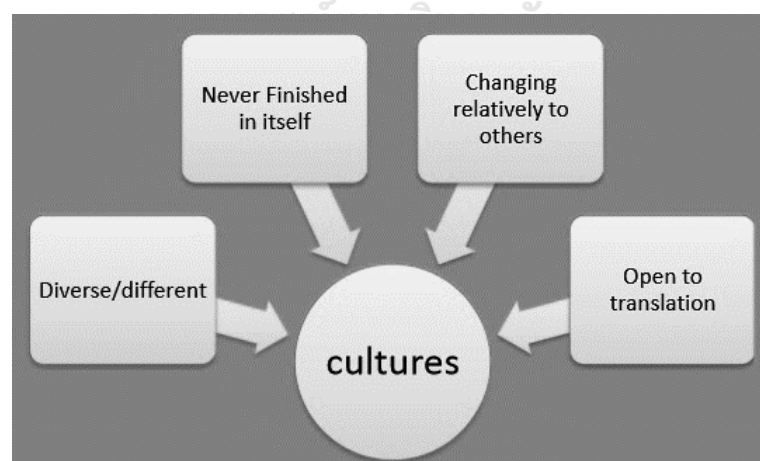


Figure 6 The nature of culture

There are two types of cultural hybridization (Murphy and Kraidy).

2.4.1 Cultural harmony: the process by which two cultures adapt to one another. For instance, the Nanta show, the Secretary Bae story show, and other well-known Korean musical instrument shows. These shows are based on the true story and culture of Korea. For instance, the players dress in Hanbok, traditional Korean clothing, sing in Korean, and play traditional instruments. Additionally, western technology, instruments, dancing, sound effects, and lighting are used to create shows that captivate audiences. Cultural harmony was frequently demonstrated through cultural products such as K-pop, K-drama, Korean films, and television programs.

2.4.2 Cultural parallelism: a fusion of two or more cultures in which two or more cultures collide. For instance, even though Korean society has become more open and frequently recognized as western, sexual expression is still restricted. For instance, in Korean drama, a good woman must have only one guy and must love and be faithful to him for the rest of her life. On the other hand, women in western cultures can date and have relationships with a variety of men without fear of being judged, as western culture values individual liberty. This contrasts with Korean culture, where if a woman has relationships with numerous men, she is immediately perceived as a simple woman. Similarly, homosexuals in South Korea are prohibited from coming out of the closet and living normally, as they would in a western country. Thus, sexual expression in Korean society has been constrained by the paradigm of traditional values and culture, impeding the process of cultural hybridization.

2.5 Review of related literature

The research that the authors chose to use in the study provides the information that explains and studies Korean and Hallyu trends and cultures. The research discussed in this study explains and studies Korean and Hallyu trends and cultural hybridization. This will establish a framework for further analysis and study of the subject. The following research is related to cultural hybridization. This will provide a framework for analysis and study of this issue. There are related research as follows.

2.5.1 Korean Wave, Tourism Authority of Thailand's Academic Journal

Walailak Noipayak (2009) elucidated the Korean government's economic and cultural promotion policies by describing the various processes and strategies used to propel industry culture through the cultural value chain. There are five components:

- Creativity, encompassing ingenuity and the generation of novel ideas
- Element of culture, such as traditions, traditional cultures, stories, messages, and ways of life
- Technological Culture
- Infrastructure, which includes human resource development and research, funding, information, laws and government policies, and global networks
- Content, which includes production, distribution, and consumption

The study concludes that the Korean government's success in exporting culture is not coincidental; rather, it is the goal of the public and private sectors to collaborate, and this industry assists in steering the ship in the right direction. As a result, detailed planning and infrastructure emerge, resulting in the emergence of a "systematic modern culture" in which the government establishes policies and then provides funds to the private sector to expedite the process. The government's initial goal was to instill modern Korean culture in Korea's youth, allowing them to feel at ease while also

being proud of their ethnic origins. Additionally, the Korean government has emphasized the equality of Korean culture with that of other peoples. As a result, contemporary Korean culture developed across the country before spreading to other countries via various forms of entertainment media.

2.5.2 Cultural power in an international political context; A Case Study of

Korean Cultural Exports by Surasawadee Deecharoen

Surasawadee Deecharoen (2014) discussed the process by which the Republic of Korea's government creates Korean culture and the Thai people's acceptance of Korean culture. The Republic of Korea's government has established a policy for exporting cultural products in order to benefit the country's economy and development. Thailand, one of the countries that accept Korean cultural products, accepts a large number of them, particularly Korean television series. This resulted in a shift in the country's attitudes toward Korean culture. Numerous cultural products from South Korea have gained popularity. Therefore, Thailand's relevant agencies should study strategies for accommodating the influx of Korean culture and apply them to Thai media production, particularly in films and television series, in terms of format development, by adapting the same tactics to the forms of Thai society that are causing the country's cultural and educational resources to expand.

Thailand is a culturally distinct and diverse country, but economic value creation in this sector remains low. Additionally, it lags significantly behind other countries. Thailand must devise a strategy for capitalizing on its cultural riches and other cultural enterprises that are growing in line with global market trends. As a result, Thailand's relevant authorities should employ these strategies to generate social value and boost economic value while also preserving the country's culture. Thailand should conduct hybridization research in order to accommodate the growth of Korean culture. Apply these strategies to Thai media production, particularly television dramas, using the same tactics used in Thai culture. This is because

hybridization expands the country's cultural influence and strengthens Thai culture.

2.5.3 Intercultural hybridization through television media by Patcharaporn Deewong

(Patchara Deewong 2013) conducted research on various forms of intercultural hybridization via television programs. It is causing changes in Thai society, morals, and culture, as well as the growth and integration of foreign cultures.

The following are the study's findings: Acceptance of diverse cultures is not a bad thing. Because no human society has ever had a single culture. However, all cultures are inextricably linked by hybrid characteristics. In other words, no culture is self-contained. In a society where cultures are constantly embraced and shared, cultural integration serves as a means of creating new meanings. Additionally, television media has an effect on cultural dispersal; it facilitates cross-cultural learning by instilling a sense of values and an understanding of other cultures. By establishing a learning environment for the audience, you can respect Thai culture's values and avoid being attracted to or insulting foreign cultures. However, one must be cognizant of and capable of relying on wisdom when integrating cultures for one's own and the nation's future well-being.

The author discusses a variety of concepts and theories. Numerous these theories can be applied to provide a framework for analysis in the study "The media hybridization of Hallyu, a case study: the remaking of Korean series for Thai audiences," in which they can be applied to accomplish the following goals:

Cultural hybridization is a concept central to cultural theory, implying that every culture is a synthesis of multiple species. Every culture, including ours, is never dynamic or unified. However, cultural differences and diversity will always exist. And no culture has ever been perfect on its own; it is constantly evolving and interacting with other cultures. As a result, it is

capable of communicating and interacting in order to effect cultural changes in global society.

The term "cultural industry" refers to the process of cultural production. The present is distinct from the past. By generating cultural items, a culture of "industry" and "capitalist" is being created. The product must consider both the buyer's market's profit-oriented investment objectives and the product's productivity. All of the information presented above should serve as a jumping-off point for additional research on these subjects. The following chapter will summarize the study's findings. From the data collection technique described in Chapter 1.

2.6 Research Framework

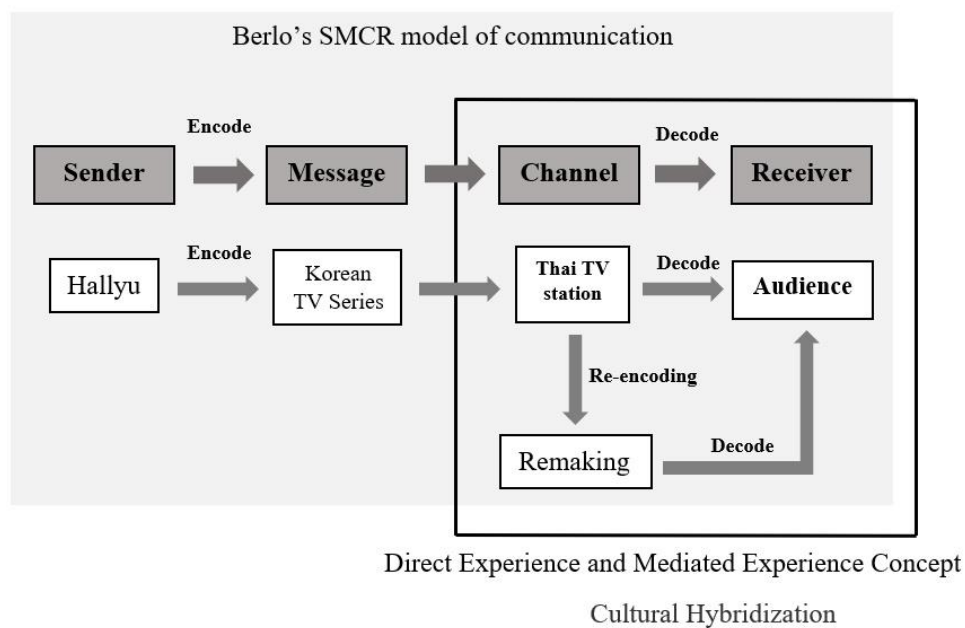


Figure 7 Research Framework

CHAPTER III

RESEARCH METHODOLOGY

Hallyu's media hybridization as a case study: The adaptation of Korean television series for Thai audiences constitutes descriptive research. As a result, the qualitative method will be used to describe and analyze the meaning and phenomena in the following ways:

3.1 Using documentary research from a formal source document to conduct a literature review

- Television broadcasting organization's documents
- Name list of Korean television series which has been broadcasted in Thailand
- Name list of Remaking of Korean television series produced by Thai
- Audiences' rating
- Related articles, books, textbooks, dissertations, theses and related researches

3.2 Studying from an in-depth Interview of 4 persons

- An interview of a Thai TV drama Script writer
Oh! my ghost (ผีป่วนชวนมารัก)
- An interview of a Thai TV drama Script writer
Another Miss Oh (ชี้อักระหล่ำพลอย)
- An interview of a Thai TV drama Script writer
My love from the star (ลิขิตรักข้ามดวงดาว)
- An interview of a TV drama Director
Who are you, School 2015 (เธอคนนั้นคือฉันอีกคน)

3.3 Using a content and media analysis of 4 cases studies

- Oh! my ghost (ผีป่วนชวนมารัก)
- Another Miss Oh (ชีซ่ากระหล่ำพลอย)
- My love from the star (ลิขิตรักข้ามดวงดาว)
- Who are you, School 2015 (เธอคนนั้นคือฉันอีกคน)

The researcher chose four popular dramas adapted from original Korean dramas that were reproduced for the Thai audience between 2018 and 2020. This is an appropriate time period, as Thai audiences are already familiar with Hallyu, which has been popular in Thailand for over two decades. Additionally, the researcher used the drama's broadcast platform and the availability of an in-depth interview with the manufacturer as a criterion for selecting the study's samples.

This research will analyze and compare original Korean series to those remade by Thai producers, using the research framework as a criterion for analysis. Beginning with the SMCR communication theory, which describes the communication process from the time the manufacturer sent Hallyu and decoded it into the Korean series, it was exported to Thailand via television media, which published the Korean series in two formats, one of which is the original Korean version, to which they added a Thai subtitle before presenting them to the audience. The other is a remade version, which adapts the content and other elements for Thai audiences.

Since Thailand's national television station began broadcasting Korean dramas. The researcher will use the concepts of direct and mediated experiences, as well as cultural hybridization theory, to analyze the phenomena that occurred following the release of Korean dramas in both forms of television media. Additionally, compare and contrast the two formats, focusing on the plot, cast, and selected scenes that will be collected in order to study Hallyu encoding and decoding, as well as cultural hybridization in the remaking of Korean dramas.

CHAPTER IV

RESULT OF THE RESEARCH

4.1 Oh! my ghost (ผีป่วนชวนมารัก)

4.2 Another Miss Oh (ชีซ่ากระหล่ำพลอย)

4.3 My love from another star (ลิขิตรักข้ามดวงดาว)

4.4 Who are you (เธอคนนั้นคือฉันอีกคน)

4.1 Oh! my ghost (ผีป่วนชวนมารัก) tvN / True 4U

From an in depth-interview of Kusalin Makvipat, a Thai TV drama script writer of Oh! my ghost (ผีป่วนชวนมารัก).

Oh! My Ghost (ผีป่วนชวนมารัก, Phi Puan Chuan Ma Rak) is a 2018 Thai-language television series which is a remake of the 2015 South Korean series by the name. It was released on 24 September 2018 on True4U.

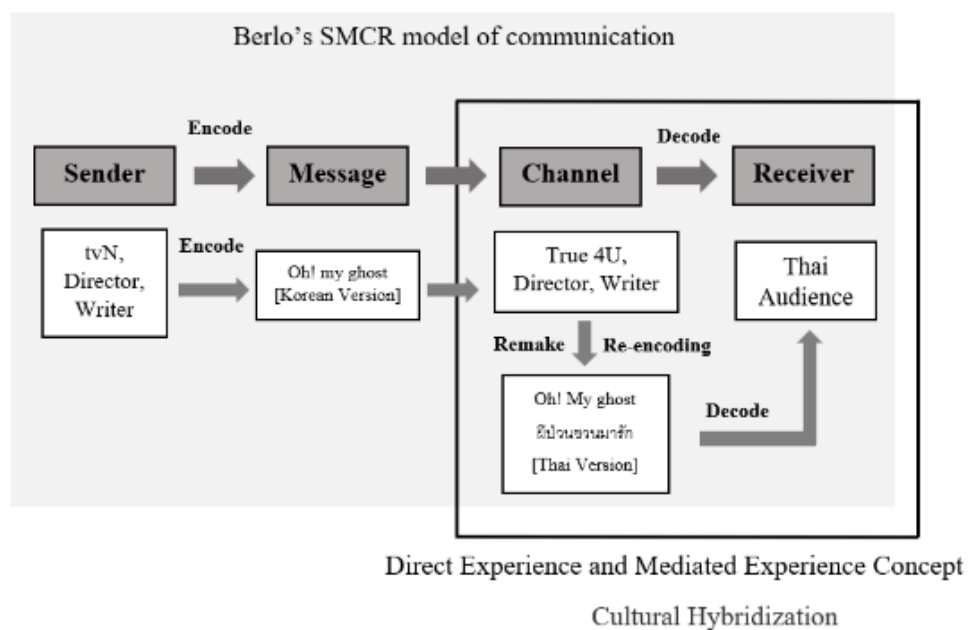


Figure 8 Framework of Oh! My ghost

4.1.1 Berlo's SMCR model of communication

Sender: TVN (Stylized as tvN) is a South Korean nationwide pay television network owned by CJ E&M, entertainment division of CJ ENM. tvN programming consists of a variety of entertainment content, focused in television series and variety shows. It is available on cable, on satellite through SkyLife, and IPTV platforms in South Korea. Since 2014, the network is headed by Rhee Myung-han. From June 28, 2010, to April 30, 2013, tvN Go was broadcast by renting a channel from Korea DMB (2014, tvn.tving.com).

The TV script writer of Oh my ghost! is Hee-Seung Yang. And TV director is Yoo Je-won. From searching for information and conducting in-depth interviews with the Thai TV script writer about the Korean sender's motivation for producing this drama, founded that they wanted to drive society by encouraging new generations to have self-confidence and know how to change themselves to overcome obstacles in daily life. This message is presented by telling the story of the events on the set of the drama.

Message1: Oh My Ghost, a 2015 South Korean television series. It aired on tvN from July 3 to August 22, 2015, on Fridays and Saturdays at 20:30 (KST) for 16 episodes (2015, Chorokbaem Media).

Channel: True4U, Thai digital terrestrial television channel owned by True4U Station Company Limited, a subsidiary of True Corporation. It was broadcasting news, entertainment and sport programs. True4U is broadcasting on Thailand digital television platform on channel 24 (2012, <http://true4u.truelife.com>).

Message2: Oh! My Ghost (ผีป่วนชวนมารัก, Phi Puan Chuan Ma Rak) is a 2018 Thai-language television series, a remake of the 2015 South Korean series by the name. It was released on 24 September 2018 on True4U. The main message of this story is to overcome the deeply ingrained conflict in the heart of Jiw (the main actress) to continue living happily. Jiw is a person who is not confident in herself and is fearful because she has the ability to see ghosts. But finally, she was able to learn to live with Khao Pun (the ghost). Moreover, Jiw can get along with Chef Athit

(the main actor), who teaches cooking until she gradually becomes more courageous and confident in living her own life. While Chef Athit has a crux in mind, he had a bully friend when he was very young, causing him to grow up and create a protective shield by being a cold person. But Jiew is the one who dissolves this behavior by making him open himself up to society even more. In the role of Khao Pun (the ghost), there is also a knot in her mind that she must have sex before going to life after death. Because she thought that she would die before achieving her goal, she desired to lose her virginity before death. Even though she had not achieved her goal in this verse, she eventually realized the truth and was not concerned. But it was because she had been unjustly killed.

Receiver: This drama's main target audience is Thai teenagers and working adults. It is also suitable for general audiences of all ages. True4U Television Station (True4U) is a digital TV station that is the leader in quality content and has placed the channel in the lead position as EnterTRENDment leads the trend as a new trend. The main audience of True4U is the new generation. Most of the content is for the general public's lifestyle, in which the content will focus on variety, reality, and live shows that are fun, fresh, and varied by presenting high-quality content, as reflected in the channel name, which confirms very well in terms of the superior quality content that has been recognized. They offer a one-of-a-kind viewing experience to a new generation of target audiences by allowing them to watch True4U on all platforms, including television and the website True4U.com. Moreover, mobile applications are available. It is an easy way for the audience to experience various programs from True4U anywhere, anytime.

In terms of naming characters, the main actress is named Jiw; Thai means small, because the character is a slender, quiet, modest person. The name of Khao Pun was set according to the name of the food, while the second chef looks like Rain; a Korean singer, therefore, was named Rain. As for the name of the fortune teller in the story, Aunt Pu, this name comes from a parody of a famous shaman in Thailand at that time, who is called Mor Pla.

Table 2 Character name list of Oh! my ghost Korean and Thai versions

Korean Version	Thai Version
Kang Sun Woo	Artit (อาทิตย์)
Na Bong Sun	Jiew (จีว)
Shin Soon Ae	Kaopun (ข้าวปุ้น)
Seo Joon	Prin (ปริณ)
Kang Eun Hee	Nammon (น้ามนต์)



Figure 8 Poster of Oh! my ghost (Korean Version)



Figure 9 Poster of Oh! my ghost (Thai Version)

The posters for the series have also been redesigned. In the Korean version poster on the left, the main actor and actress are in an overlapping posture. Their skin ship could represent the gender values in Korean society. The expression of love between a man and a woman is normal in Korean society, with the same openness as Westerners, and this post can indicate the identity of the main actress, who has the personality of a spice girl and is not afraid of approaching men. However, Thai posters on the right show the main actor and actress characters standing next to each other but not having close skin relationships. But a female ghost in the back is in the position where the main actress's shoulders seem quite close to each other. These posters demonstrate the values of gender in Thai society which is also highly conservative, not as open as South Korea. The males and females will not touch each other too much. While same-sex friends can touch each other.

The tvN television station is the source messenger that forwards Hallyu, which is encoded into the cultural product of the Korean TV series Oh My Ghost, through the Thai True 4U television channel. The True 4U television station has re-encoded its meaning and refined this series through the remake process before passing it on to the Thai audience. In this process, television station True 4U selected the series for a remake because it was related to superstitions and spirituality. This is something that most Thai people are interested in, and the manufacturer considers this point to be linked to the interests of the Thai audience. Coupled with this series, there is a romantic comedy that has achieved a very high popularity rating in Korea.

In addition, in the process of filming the Thai remake version, there are representatives from South Korea who have joined the production process to control the production as well. Because the manufacturers on both sides realize that something is already good and fits into the context of Thai society, there is no need to change it, such as the romantic main actor's singing scene and the main actress's putting her ears against the wall to eavesdrop, the kitchen scene of the main actor's restaurant, and the scene where the main actress and villain eat Ramyon together in front of a convenience store, but there are a few

changes to the scene elements. For example, change from Korean Ramyeon to Thai Cup Noodles.



Figure 10 Oh! my ghost (Korean Version) Singing scene



Figure 11 Oh! my ghost (Thai Version) Singing scene



Figure 12 Oh! my ghost (Korean Version) Kitchen scene



Figure 13 Oh! my ghost (Thai Version) Kitchen scene



Figure 14 Oh! my ghost (Korean Version) Eating noodles scene



Figure 15 Oh! my ghost (Thai Version) Eating noodles scene

In the filming section, the narrative style of Korean dramas has been adopted. For example, focusing on filming more food scenes in the traditional Korean style, using different camera angles, focusing on close-up shots to capture the facial expressions and emotional expressions of the characters, and using various filming techniques, etc. In addition, all the characters' make-up and hairstyles are in Korean style. Storytelling has been changed to Korean series style, which attempts to tell the story in a way that allows the audience to think

for themselves or not answer by saying it out loud, which is the way Thai dramas like to tell stories. And Thai audiences will get to decode various things that Thai producers want to pass on to the audience's eyes.

4.1.2 Direct Experience and Mediated Experience Concept

Following the direct experience and mediated experience concept, not all human beings can have the same direct experience, and the media experience serves as a vehicle for individuals to share their experiences. This Korean television show offers media experiences related to superstition and spirituality. Viewers who have never experienced this for themselves will experience it through the media. It is an imaginary image that follows when the audience experiences events or places that are similar to or close to those in the drama. But for viewers who have experienced this. After watching the remake of the drama, they will be closer and more involved in various situations than after watching the original drama. Because many elements in the drama have been adapted to fit the context of Thai society already.

4.1.3 Cultural Hybridization Theory

The Thai producers have modified some parts of the series in the production process to be more in line with the Thai context and culture, such as the funeral scene from the original Korean version. A funeral will be held at the hospital, but in the Thai remake version, this scene changes to an event at a traditional Thai temple instead. And the ghost in the Korean version is a bad ghost, but the Thai version changes to Pret, which refers to ghosts according to ancient Thai beliefs. And in the original Korean version, the main actor is unable to eat sundae, but the Thai version has changed to mam (a northern food, like Isan sausage).

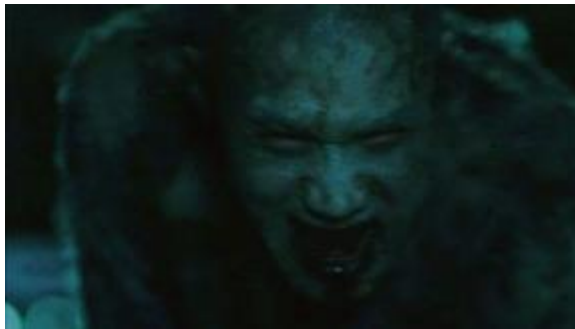


Figure 16 Oh! my ghost (Korean Version) Ghost



Figure 17 Oh! my ghost (Thai Version) Ghost

These scenes have been modified to be more in line with Thai culture, such as the dress of a fortune teller and sacred things, which have been modified from the Korean culture style to be in Thai style. Police Uniform has been changed from Korean style to Thai style as well. So that the Thai audience can feel familiar and close to the things and situations that they are used to and have the opportunity to meet and experience them in their daily lives.



Figure 18 Oh! my ghost (Korean Version) Fortune teller



Figure 19 Oh! my ghost (Thai Version) Fortune teller



Figure 20 Oh! my ghost (Korean Version) Horoscope



Figure 21 Oh! my ghost (Thai Version) Horoscope



Figure 22 Oh! my ghost (Korean Version) Police Uniform



Figure 23 Oh! my ghost (Thai Version) Police Uniform

This scene has also been modified to be more in line with Thai culture. A Korean funeral ceremony is usually held in a hospital. A ghost character in the Korean version of the story, a wandering amnesiac ghost, had to find food at the funeral in the hospital. And most Korean funerals are held in Christian, the religion that the majority of Koreans respect, whereas the ghost characters in the Thai version were changed to find food at the temple instead. Because Thailand has Buddhism, which is the national religion, Buddhist funerals are held at the temple.



Figure 24 Oh! my ghost (Korean Version) Funeral ceremony



Figure 25 Oh! my ghost (Thai Version) Funeral ceremony

And in this scene, there is a change from drinking Yakult to eating Thai black bean ice cream. Yakult is something that is cheap, easy to find, and can be used as a common gift in South Korea. While in Thailand, if thinking of snacks or desserts that are cheap, a lot of Thais will think about ice cream. Because Thailand is a hot country, ice cream is very popular, mainly black bean ice cream, which is a dessert that is easy to find and popular among Thai people, especially the elderly. The change in this scene is that they want the audience to feel closer and more involved in the drama than the Korean version.



Figure 26 Oh! my ghost (Korean Version) Dessert



Figure 27 Oh! my ghost (Thai Version) Dessert

The remaking of Oh, My Ghost! is a cultural hybridization between Korean and Thai culture. It does not cause the dominance of any one culture. The tvN scriptwriters came to Thailand to collaborate with the Thai scriptwriters for joint filming, and the chapters have been modified to be more in line with Thai culture. They did not bring Korean culture to impose directly on Thai people. But they do it by sticking to the main storyline and comparing the scene to that of South Korean and Thai culture. There are many things that are similar.

because both countries are in Asia with similar cultural roots and beliefs. There are not clearly different cultures, such as the culture of respecting elders in Asian society. while equal rights and freedoms in American society are valued. The mix of cultures in this series is considered a perfect combination.

In this chapter, every Oh! My Ghost (Korean Version) figure is from tvN. Along with Oh! My Ghost (Thai Version) figures, these are from True 4U.

4.2 Another Miss Oh (ชีซ่ากระหล่ำพลอย) tvN / True Visions

From an in depth-interview of Tinna Simapaisal, A Thai TV drama script writer of Another Miss Oh (ชีซ่ากระหล่ำพลอย).

The drama Unlucky Ploy (ชีซ่ากระหล่ำพลอย, Chee Cham Kra Lam Ploy) is a 2020 Thai-language television series which is a remake of the 2016 South Korean series by the name. It was released on 29 July 2018 on True Visions.



Figure 28 Poster of Another Miss Oh (Korean Version)



Figure 29 Poster of Unlucky Ploy (Thai Version)

From the movie posters of both the Korean and Thai versions, the Korean poster presents the portraits of male characters prominently, while the portraits of female characters are just a small angle. This reflects the masculine culture of Korean society, where men are perceived to be more important than women in order to create that status or relationship. From the poster, it can be seen that men choose women; it's not women who choose men. Moreover, the set of male characters and the scene uses earth tones, especially pink, which creates the image of this male character as a romantic and gentle person, which is quite contrary to reality in Korean society.

While the poster for the Thai version on the right places the female character as a highlight. She is in the outfit of a wedding dress for a paper doll that was a girl's toy in the past. There were also drawings of bouquets, wedding cakes, and wine, which are all fake things. This demonstrates that the female character in this story wishes to marry. In addition, she also wears sneakers, and compared to the other woman next to her, who is wearing high heels, it can be seen that the female character may not be a woman according to the beauty standards set by Thai society. And the female character also has a plaster pasted on her head. It

symbolizes that this woman is clumsy, often hurt, or often unlucky like the title "Unlucky Ploy".

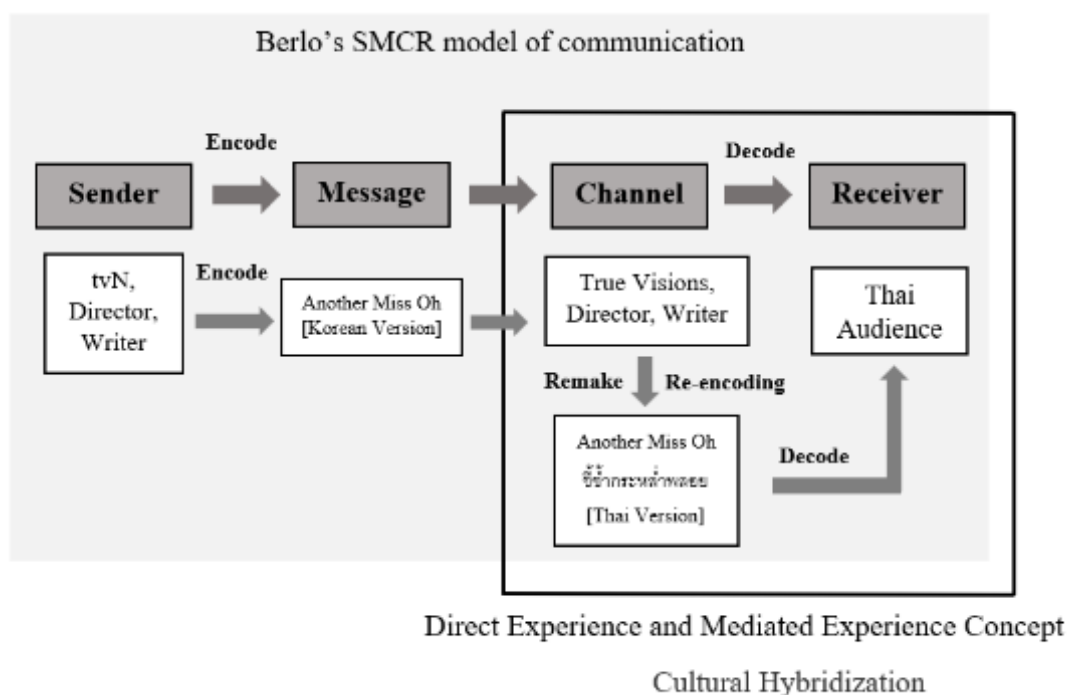


Figure 30 Framework of Another Miss Oh

4.2.1 Berlo's SMCR model of communication

Sender: TVN (Stylized as tvN) is a South Korean nationwide pay television network owned by CJ E&M, entertainment division of CJ ENM. tvN programming consists of a variety of entertainment content, focused in television series and variety shows. It is available on cable, on satellite through SkyLife, and IPTV platforms in South Korea. Since 2014, the network is headed by Rhee Myung-han. From June 28, 2010, to April 30, 2013, tvN Go was broadcast by renting a channel from Korea DMB (2014, tvn.tving.com).

The TV script writer of Another Miss Oh is Park Hae-young. And TV director is Song Hyun-wook. From searching for information and conducting in-depth interviews with the Thai TV script writer about the Korean sender's motivation for producing this drama, founded that it is a series that is associated with superstitions, which

used to be a big issue in Korean society when the former president was rumored to be involved with fortune-tellers and made Korean people question the transparency and suitability of her country's governance. Moreover, the sender aims to send the message that people should live their lives relying on themselves according to the principle of cause and effect, not the luck.

Message1: Another Miss Oh, a South Korean television series. It aired on cable network tvN on Mondays and Tuesdays at 23:00 (KST) time slot for 18 episodes from May 2 to June 28, 2016. (2016, Chorokbaem Media). The sender aims to send the message that people should live their lives relying on themselves according to the principle of cause and effect, not depends on luck. The sender has passed on this main message through various events that occur in the drama by focusing on the life of Oh Hae Young, the main actress. She has encountered various obstacles, both caused by luck and not. Most of the obstacles she encounters are serious, but she manages to solve the problem and cope well with situations by being mindful and using logic and reason. She decided her own fate without relying on luck. Finally, she was able to overcome all those obstacles.

Channel: TrueVisions is a cable and satellite television operator in Thailand. TrueVisions is owned by the True Corporation. Until February 2007, it was called the United Broadcasting Corporation (UBC), or UBC-True.

The "TrueID TV" service offers more viewing options. Customers can view their subscribed channels (but not all channels) on any mobile and tablet devices. Functions include "on demand" and "picture quality".

Message2: Unlucky Ploy (ซี่ข้ากัรหล่ำพลอย, Chee Cham Kra Lam Ploy) is a 2020 Thai-language television series which is a remake of the 2016 South Korean series by the name. It was released on 29 July 2018 on True Visions. The Thai sender still aims to send the message that people should live their lives relying on themselves according to the principle of cause and effect, not depends on luck same as the Korean original version. The sender has passed on this main message through various events that occur in the drama by focusing on the life of Ploy, the main actress. She

has encountered various obstacles under the Thai cultural norms, both caused by luck and not. Most of the obstacles she encounters are serious, but she also manages to solve the problem and cope well with situations by her friends and family support, being mindful and using logic and reason. She decided her own fate without relying on luck. And finally, she was able to overcome all those obstacles and live her life happily.

As for the naming of the characters in this story, the main actress was renamed "Ploy," because this name is one of the ones that Thai people like to use as a daughter's name. In Korea, most Koreans have three-syllable names. As a result, there are many chances or a high probability that people with the same first and last name. While Thai people have nicknames, surnames, and last names, which all together have many syllables. Some names may have up to 10 syllables. Therefore, naming all characters according to the plot of the Korean version is quite difficult. In the Korean version, there is a beautiful Oh Hae Young and a normal Oh Hae Young. In the Thai version, their nicknames and surname were changed to Ploy, and they had the same last name when read aloud but spelled differently. So, there are Ploy Suai (in Thai, meaning "beautiful") and Ploy Suai (in Thai, meaning "unlucky").

Table 3 Character name list of Another Miss Oh Korean and Thai versions

Korean Version	Thai Version
Oh Hae Young	Ploy (พลอย ดุจแสงเพ็ช)
Oh Hae Young	Ploy (พลอย ดุจแสงเพชร)
Park Do Kyeong	Naii (นาย)
Lee Jin Sang	Penneung (เป็นหนึ่ง)
Park So Kyeong	Susan (ซูซาน)

Receiver: This drama's main target audience is Thai teenagers and working adults. True Visions is a digital TV station that is the leader in quality content and has

placed the channel in the lead position especially Korean content. The main audience of True Visions is the new generation who interested in lifestyle, variety, reality, and live shows that are fun, fresh, and varied by presenting high-quality content. They offer a one-of-a-kind viewing experience to a new generation of target audiences by allowing them to watch TrueID TV on all platforms, including television and the website Truevision.co.th. Moreover, TrueID mobile applications are available on all mobile and tablet devices. It is an easy way for the audience to experience various programs from True Vision anywhere and anytime.

The tvN is the sender of Hallyu, which is encoded in the cultural product of the Korean TV series *Another Miss Oh* and distributed via the Thai TV channel True Visions. The True Visions TV station has re-encoded the meaning through the remake process before passing it on to the Thai audience. In this process, True Visions has selected the series for a remake because it is associated with luck, which most Thai people can easily access. This topic complies with Buddhist principles, which are the national religion of Thai people. Moreover, the sender would like to present the concept of living happily by oneself and not depending on luck. The producers see that those points could be linked to the interests of the Thai audience. Coupled with the romantic comedy and its successful popularity rating in South Korea.

Most of the scenes in the story was filmed based on the original main storyline,



Figure 31 *Another Miss Oh* (Korean Version) Returning phone scene



Figure 32 Unlucky Ploy (Thai Version) Returning phone scene



Figure 33 Another Miss Oh (Korean Version) Foresee scene



Figure 34 Unlucky Ploy (Thai Version) Foresee scene



Figure 35 Another Miss Oh (Korean Version) Moving house scene



Figure 36 Unlucky Ploy (Thai Version) Moving house scene

In this scene, both the Korean and Thai versions show the lives of the characters. The main actress is moving to a new accommodation after being kicked out of the house by her mother. In Korean version on the left picture, it can be seen that the size of the room is noticeably smaller than the Thai version on the right. There are the bed, bedside table luggage including gas stove in a tiny room. This is true of what the series has to offer. Normally, housing in Korea is small and very expensive, while in the Thai version, from the picture, it can be seen that the character's residence is noticeably wider which is consistent with the reality in Thai society where land and housing prices are cheaper than in South Korea. In addition, at the bedside table, there are books, lamps and many other small things. The items on the table are quite feminine, and the room's wall is in bright tones to show the warmth of the main actress.

In addition, in the Korean version, the names of the main actress and the co-actress are the same name in both pronunciation and spelling. In which the author said in an interview that having the same name is normal in Korean society. Because most Koreans in the country have all three-syllable names and only a few surnames. As a result, having the same three-syllable name is very common. In the Thai version, the main actress and the co-actress' names have the same pronunciation but with a different spelling, which is considered to be a relatively rare occurrence in Thai society because most Thai names and surnames have many syllables. Therefore, the author has tried to look for a name that has been used quite a lot, such as Ploy, to be used as a nickname and the surname of the two

characters. But choose a last name that has the same pronunciation but different spellings are used in the Thai version of the drama.

4.2.2 Direct Experience and Mediated Experience Concept

Following the direct experience and mediated experience concept, not all human beings can have the same direct experience, and the media experience serves as a vehicle for individuals to share their experiences. This Korean series give experiences through the media in terms of living amidst many obstacles of the main actress. Receivers who have never experienced this for themselves will experience it through the media. It is an imaginary image that follows when the audience experiences events or places that are similar to or close to those in the drama. For receivers who have had firsthand experience with this. After watching the remake of the drama, it will be closer and more involved in various situations than watching the original drama. Because many elements in the drama have been adapted to fit the context of Thai society already. The audience can bring the concept of solving various problems of the characters and apply it when encountering events in daily life. The core of what the sender wants to present to the audience is to live in the present and make today the best, because the present is the result of yesterday.

4.2.3 Cultural Hybridization Theory

The series has revised the details of the culture in a story, for example, the wedding scene is dressed in Thai costumes. Khan Mak or a Thai traditional tray of gifts and banana leaves are used to make scenes in Thai traditional weddings. And in some scenes, the original main actress has to move to another area which must be a meaningful place in a good direction. Because people in a series believe that life will be better. The main actress of the Thai version had to relocate to an area with a good name as well. The author chose the Asoke and Ari area because, in Thai, it means happiness. Therefore, in this message section, the main theme remains the same. However, the Korean culture was removed and replaced with Thai culture in order to make viewers feel more involved with the drama than in the original Korean version.

These scenes have been modified to be more in line with Thai culture.



Figure 37 Another Miss Oh (Korean Version) Wedding scene



Figure 38 Unlucky Ploy (Thai Version) Wedding scene

The wedding scene in both versions is quite contemporary. In the Korean scene, the bride and groom will wear Western attire, but the elder relatives who attended will be popularly dressed in hanbok, the national costume of Korea. Although, in South Korea today, it is not popular to wear hanbok in everyday life but it is popular for events or important occasions. Koreans still prefer to wear hanbok to events such as weddings or funerals. And in the ancient era (before the Joseon dynasty), when the newlyweds were married, the groom needed to move to the bride's house. But after the patriarchal culture became widespread, it changed. Once married, the bride must be at the groom's house and if the groom is the eldest child of the family, even married people still have to live in the same house as their parents.

While in Thai wedding ceremony, the bride is the only one who wears a Thai traditional dress while everyone else is wearing western clothes. Thai traditional dress is not in the context that must be worn to important events like South Korea. Thai dresses usually use in the context of fashion wear or the set used in the show. In Thai culture, most of the wives go to their husbands' homes after marriage. But there are no strict regulations like in South Korea, where if the husband goes to his wife's house or both will go out and build a house on their own. Even though the husband is the eldest son of the family It's not strange for Thai society. But one issue that is quite important in Thai society in marriage is the dowry, where the man has to bring the dowry, gold, things of value to the parents, the woman. The more dowry is shown in the wedding ceremony, the family of both the man and the woman looked more and more well-imaged. While in Korea there is no issue of dowry.



Figure 39 Another Miss Oh (Korean Version) Family party scene



Figure 40 Unlucky Ploy (Thai Version) Family party scene

In this scene, the family members have dinner together in the house. There is a similarity between these two scenes, both in Korea and Thailand, namely the culture of Asian people eating together. There were conversations, drinking, and eating various fried foods with alcoholic drinks in the Korean scene. The food on the table is beer and fried foods, together with Soju, the famous Korean alcohol drink. With the drinking culture of the Korean people, it's a very normal thing in society, even among family members. And it's a requirement for Koreans to enter society. There is only a requirement that one be at least 20 years old to be able to drink. Furthermore, there are other differences between the two scenes. In South Korea, the characters will sit on the floor because Korea has a very cold climate. Therefore, it is necessary to have a heater, which is a heat pipe sent directly from the kitchen and buried under the floor.

While the Thai dining scene on the right, all characters are sitting and eating at the table. It is a culture from the West, which reflects that Thailand is more open to foreign cultures than South Korea, which still adheres to the concept of nationalism. And no alcoholic beverages because Thai society considers drinking alcohol a bad thing. And there was a change of scene elements, from fries and beer to eating shabu. Shabu is a very popular menu in Thailand during those periods, according to Shabushi, the strongest brand with the highest sales, with a 60–65% share in the portfolio of Oishi Group Public Company Limited. Group in the first nine months of 2019 (1 October 2018–30 June 2019) continues to grow in both revenue and profit with a total revenue of 5,386 million baht, up 11% from the previous year, and a profit of 337 million baht, up 214.5% (2019, Paisan Aowsataporn, Deputy Managing Director, Food Business Line, Oishi Group Public Company Limited). Shabu is a healthy menu that many people can eat. It is very suitable for talking with family members by sitting together at the table and eating at the same time.



Figure 41 Another Miss Oh (Korean Version) Food scene



Figure 42 Unlucky Ploy (Thai Version) Food scene

In most of the scenes where food is an element in the series, there will be a shift from Korean food to Thai food. For example, Koreans tend to eat fried chicken and beer while hanging out with friends or family members. While Thai have been changed to sit around eating shabu or suki instead. And in the scene at the restaurant where the main actress works is a Korean buffet restaurant. In this scene, Thai dramas change the menu to Thai dishes such as chili paste, fried mackerel and boiled vegetables.

Remaking this series is an excellent example of cultural fusion. There is no dominant culture, Korean culture in this regard is quite ingrained but has been replaced by a larger proportion of Thai. Because the goal is to remake it for a Thai audience to watch. However, Koreanness still remains in the main storyline, including the make-up style and the costumes of all the actors. But the details of the characters and personality traits were adapted to Thai culture, making it a perfect blend of Thai and Korean culture.

In this chapter, every Another Miss Oh (Korean Version) figure is from tvN. Along with Unlucky Ploy (Thai Version) figures, these are from True Visions.

4.3 My love from another star (ลิขิตรักข้ามดวงดาว) SBS / THAI CH3

From an in depth-interview of Sutisa Wongyu, A Thai TV drama script writer of My love from another star (ลิขิตรักข้ามดวงดาว)

My love from another star (ลิขิตรักข้ามดวงดาว, Likit Ruk Karm Duang Dao) is a 2019 Thai-language television series which is a remake of the 2013 South Korean series You who came from the star. My love from another star was released on 17 June 2019 on Thai Television Channel 3.



Figure 43 Poster of You who came from the star (Korean Version)



Figure 44 Poster of My love from another star (Thai Version)

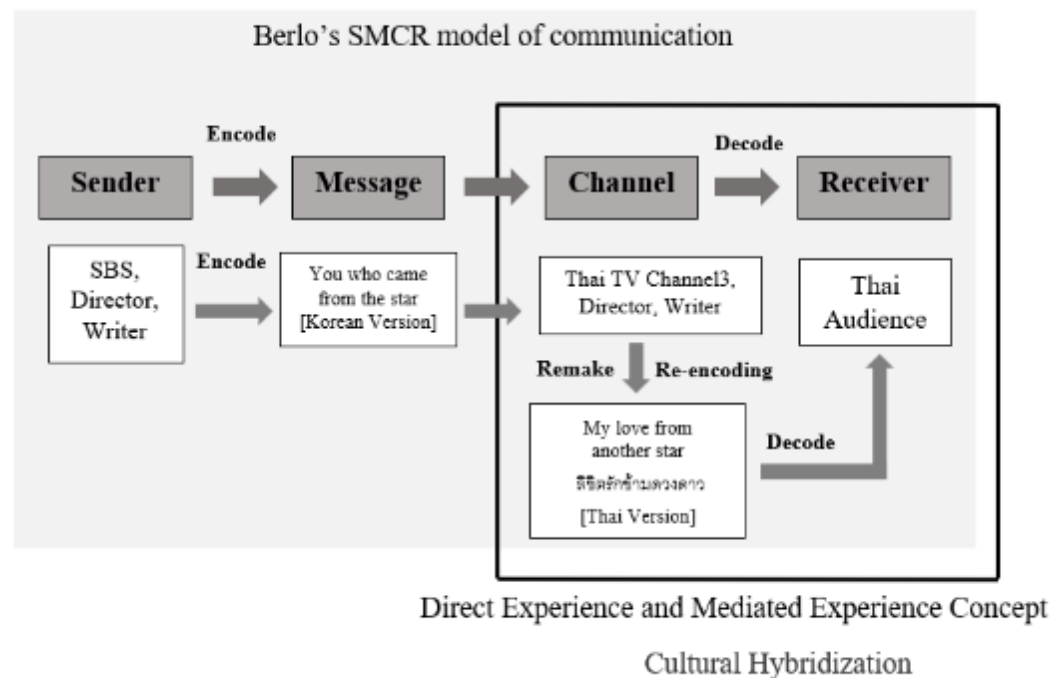


Figure 45 Framework of You who came from the Star

4.3.1 Berlo's SMCR model of communication

Sender: Seoul Broadcasting System (SBS) is one of the leading South Korean television and radio broadcasters. The broadcaster legally became known as SBS in March 2000, changing its corporate name from Seoul Broadcasting System. Its flagship terrestrial television station SBS TV broadcasts as channel 6 for digital and cable. (2000, www.sbs.co.kr).

The TV script writer of You who came from the star is Park Ji-eun. And TV director is Jang Tae-yoo. From searching for information and conducting in-depth interviews with the Thai TV script writer about the Korean sender's motivation for producing this drama, founded that it is a series that is associated with an alien who landed on Earth in the Joseon Dynasty, disguising his identity for over four centuries and becoming cynical about human beings, until he falls in love with a top actress in the modern era. In addition, the sender aims to send the message that people should live their lives with the present and spend every minute meaningfully. Because we don't know that how long will we have the

opportunity to be with the people we love. Not only was the series a hit with a peak viewership rating of 28.1%, it also influenced Korean fashion, with clothes, accessories, and make-up products worn by Jun seeing an "unprecedented" surge in sales.

Message1: You who came from the Star, a South Korean fantasy romantic comedy television series. It tells the story of an extraterrestrial alien who landed on Earth in 1609 during the Joseon Dynasty and 400 years later falls in love with a top female actor. The series aired for 21 episodes on Seoul Broadcasting System (SBS) from December 18, 2013, to February 27, 2014. According to Nielsen Korea, it recorded an average nationwide television viewership rating of 24 percent. It garnered widespread popularity during its broadcast and sparked trends in fashion, make-up and restaurants. It has been also credited for spreading Korean wave. (2013, SBS).

The main point or main message that the sender wants to send to the audience is that people should live their lives with the present and spend every minute meaningfully. Because we don't know that how long will we have the opportunity to be with the people we love. Like a main actress who has to wait for the alien's main actor to come back to spend their time together. Or, from the main actor's view, who lives much longer than a human, he has to hurry to spend every second at its best value.

Channel: Thai Television Channel 3 or Channel 3 HD, a Thai free-to-air television network that was launched on 26 March 1970 as Thailand's first commercial television station. Channel 3 is operated by BEC Multimedia Company Limited ("BECM"), a subsidiary of publicly traded company BEC World Public Company Limited. The network is headquartered in the Maleenond Towers of Bangkok.

Moreover, Thai Television Channel 3 offer a one-of-a-kind viewing experience to a extend more audiences by allowing them to watch CH3 Plus Application on all platforms, including television and the website ch3plus.co.th.

CH3 Plus mobile applications are available on all mobile and tablet devices. It is an easy way for the audience to experience various programs anywhere and anytime.

Message2: My love from another star (ลิขิตรักข้ามดวงดาว, Likit Ruk Karm Duang Dao) is a 2019 Thai-language television series which is a remake of the 2013 South Korean series You who came from the star. My love from another star was released on 17 June 2019 on Thai Television Channel 3. The main point or main message that the sender wants to send to the Thai audience is the same as Korean original version which is people should live their lives with the present and spend every minute meaningfully. Because we don't know that how long will we have the opportunity to be with the people we love. Like a main actress who has to wait for the alien's main actor to come back to spend their time together. Or, from the main actor's view, who lives much longer than a human, he has to hurry to spend every second at its best value.

As for the naming of the characters in this story, the writer named all characters under the "sky" theme. The main actress was renamed Fah (in Thai means sky), the main actor was renamed Achira (in Thai means sky object which fast moving), other character such as Mork (in Thai means fog) and Proud-rung (in Thai means rainbow).

Table 4 Character name list of You who came from the star

Korean Version	Thai Version
Do Min Joon	Achira (อชีระ)
Cheon Song Yi	Fahrada (ฟาร์ดา)
Lee Hee Kyung	Mork (หมอก)
Yoo Se Mi	Proud-rung (พรารุ่ง)

Receiver: This drama's main target audience is Thai teenagers and working adults who is a fan of Who you came from the star; Korean original Version. Because of this series, created by replicating the original version, and there are up to 90 percent of the same scene-to-scene comparisons. Besides, the remake version is promoted by using the same mood and tone as the original version. The sender believes that if they follow the successful original version, it will make the remake version successful as well. Moreover, Thai Television Channel 3 or Channel 3 HD is a Thai free-to-air television network. So, all generation who interested in the original version could see the remake version easily.



Figure 46 You who came from the star (Korean Version) Reading room scene



Figure 47 My love from the star (Thai Version) Reading room scene



Figure 48 You who came from the star (Korean Version) Elevator scene



Figure 49 My love from the star (Thai Version) Elevator scene

The original version is very popular in South Korea and has become famous throughout Asia. As a result, Thai TV Channel 3 decided to remake this story by purchasing all of the original scripts, which are in the Korean language. These scripts have been translated into Thai exactly as the original and have been adapted by adjusting some of the culture to be more compatible with Thai people and to be closer to the drama.

Most of the scenes in the story was filmed based on the original main storyline,



Figure 50 You who came from the star (Korean Version) Singing scene



Figure 51 My love from the star (Thai Version) Singing scene



Figure 52 You who came from the star (Korean Version) Filming scene



Figure 53 My love from the star (Thai Version) Filming scene

4.3.2 Direct Experience and Mediated Experience Concept

Following the direct experience and mediated experience concept, not all human beings can have the same direct experience, and the media experience serves as a vehicle for individuals to share their experiences. This series provides media experiences of living among many obstacles with the main actress and living over a long period of time in many eras with the main alien actor. Audiences who have never experienced this for themselves will experience this through the media as an imaginary image. When the audience

experiences events or places that are the same as or similar to those in the drama, they will be more involved in various situations than when watching the original drama. Because many elements in the drama have been adapted to fit the context of Thai society already. The audience can take the concept of the characters solving various problems and apply it to everyday events.

The main message of this series is that people should live their lives with the present and spend every minute meaningfully. Because we don't know that how long will we have the opportunity to be with the people we love. Like a main actress who has to wait for the alien's main actor to come back to spend their time together. Or, from the main actor's view, who lives much longer than a human, he has to hurry to spend every second at its best value.

4.3.3 Cultural Hybridization Theory

The series has revised the details of the culture in a story. Some scenes that are part of Korean culture are cut off and substituted with Thai. For example, the ancient city scene in the past of Korea is the Joseon period. As demonstrated by the costumes of the characters in the scene and the buildings, which are the ancient architecture of the Joseon period. While the Thai version has been changed to the Ayutthaya period by using the scene as an ancient palace in the Ayutthaya period, the former capital of Thailand. Because not all Thai audiences have knowledge of the history of the Joseon era of Korea. However, everyone is familiar with and has seen or heard stories that are part of Thailand's cultural heritage from the Ayutthaya period. In the Thai remake version, this scene has been changed from the Joseon era to the Ayutthaya period for Thai audiences to have a sense of unity and get closer to the drama.



Figure 54 You who came from the star (Korean Version) Ancient city scene



Figure 55 My love from the star (Thai Version) Ancient city scene



Figure 56 You who came from the star (Korean Version) Telling the past scene



Figure 57 My love from the star (Thai Version) Telling the past scene

This is a scene that shows the life of the main actor living through many eras. Because he is an alien whose lifespan is much longer than humans' and who can continue to live life without changing the shape and appearance of the mechanics of time as fast as normal humans. These scenes have been changed the characters' costumes and props such as changing from the hanbok; traditional Korean cloths to the ancient Thai traditional cloths, including all of the scenes' elements as well. Moreover, all the buildings and props have been transformed into an Thai architecture and clearly uses Thai decorations.



Figure 58 You who came from the star (Korean Version) Expatriate scene



Figure 59 My love from the star (Thai Version) Expatriate scene



Figure 60 You who came from the star (Korean Version) Traditional cloth scene



Figure 61 My love from the star (Thai Version) Traditional cloth scene



Figure 62 You who came from the star (Korean Version) Museum scene

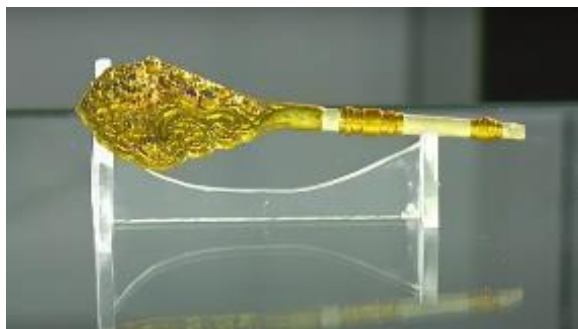


Figure 63 My love from the star (Thai Version) Museum scene

And another important element of this series, the Thai version retains the original storyline of Korean version, it is the main actress's hairpin in her past life. Where the main actress and actor met for the first time. In the Thai remake version, the composition of this object has been changed from ancient Korean style to Thai ancient style. This ancient hair pin is an item in the memory of the both from their past life.

From the perspective of cultural integration, the writer said that this series was not considered as successful as it could have been. Because many things still do not reach very close to Thai people such as the opening scene of the story, in the Korean version, the main actress's carriage was driven by the wind from the alien's spaceship which is landing on the earth. But in the Thai version, the carriage is turned into a western horse-drawn carriage which is not usually use in Thai ancient era.



Figure 64 You who came from the star (Korean Version) Sedan scene



Figure 65 My love from the star (Thai Version) Sedan scene



Figure 66 You who came from the star (Korean Version) Main actress's mother



Figure 67 My love from the star (Thai Version) Main actress's mother



Figure 68 You who came from the star (Korean Version) Spaceship scene



Figure 69 My love from the star (Thai Version) Spaceship scene

Although the costumes of Thai characters have been inspired by Korean dresses. Regardless of the actual weather conditions in Thailand, which is hot, the female characters are dressed in fur coats and most of the male characters are dressed in full suits in almost every scene. This action is reasonable in the Korean version because South Korea has a cold climate almost all year. But this action in the Thai remake version makes the Thai audience feel distant from the characters and the story. They have no feeling for the series because this goes against the reality of their daily lives in Thailand.

Thai scriptwriters provided an opinion in an interview that the main actor who initially landed on earth is seen in the first scene left the spacecraft and immediately run to save the main actress's life in the carriage that is about to plunge into a deep chasm. This scene's harmony isn't ideal because it is inconsistent with reality to assume that the aristocratic people of the Ayutthaya period traveled by using carts or a sedan pulled by a person rather than a western-style chariot as depicted in this first scene. The Thai screenwriters want to radically alter the script from the Korean original version by changing this scene to the scenario from the ceremony giant swing, which was practiced from that time until the early Rattanakosin period, shows the main actress about to fall from the giant swing just as the hero's spaceship is about to arrive. However instead of reproducing the original scene to the one that was broadcast, the main actor has stopped time to save the heroine from that danger, which the author believes will make it more consistent and harmonious with Thainess. Nonetheless, due to numerous challenges during the production process, as a result, the author's intended changes to the script were not possible.

In addition, from the Thai writer's perspective, the audience for the Korean original version is mostly teenagers. But in Thai remake version which broadcast by Thai TV channel 3, most of the audience are working adults to the elderly.

As a result, when bringing this Korean series to life and advertising it to the audience. Therefore, most Thai drama audiences do not pay much attention. And

with the reasonable factor obstacles, such as the inconsistency of Korean winter costumes in Thailand, which is copied from original version, it causes the drama nonsense. Most audiences could realize this point. As a result, there is a disconnect between the characters and the story that is both unrealistic and consistent with their daily lives. This is another reason why this series is not as successful as it should be.

In this chapter, every You who came from the star (Korean Version) figure is from SBS. Along with My love from the star (Thai Version) figures, these are from Thai TV CH3.

4.4 Who are you (เธอคนนั้นคือฉันอีกคน) KBS / GMM25, LINETV

From an in depth-interview of Kanittha Kwanyu, A Thai TV drama director of Who are you (เธอคนนั้นคือฉันอีกคน).

Who are you (เธอคนนั้นคือฉันอีกคน, Ter khon nan khue chan ek khon) is a 2021 Thai-language television series which is a remake of the 2015 South Korean series School 2015, Who are you. Remake version was released on 4 January 2021 on GMM25 Channel.



Figure 70 School 2015, Who are you (Korean Version)



Figure 71 Who are you (Thai Version)

On the left side of the promotional poster for the Korean version of the drama, there are three main characters: a man and woman holding hands while the other walks with a bicycle. It clearly indicates the position of the character. And the background of the poster is a park on a clear day. The mood and tone of the poster are in pastel colors, indicating freshness and providing a comfortable atmosphere. While the Thai remake version is on the right, there are 16 characters in the poster, with three of the main characters sitting at the very front. The poster conveys the importance and role of every character in the series, and the mood and tone of the poster are black, dull, and illuminated from the right through what looks like bars and fall on the shadow of the character. This is showing the mysteries, mistrust, puzzles. The storytelling style of the remake version has been modified, and the mood and tone are quite different from the original Korean version.

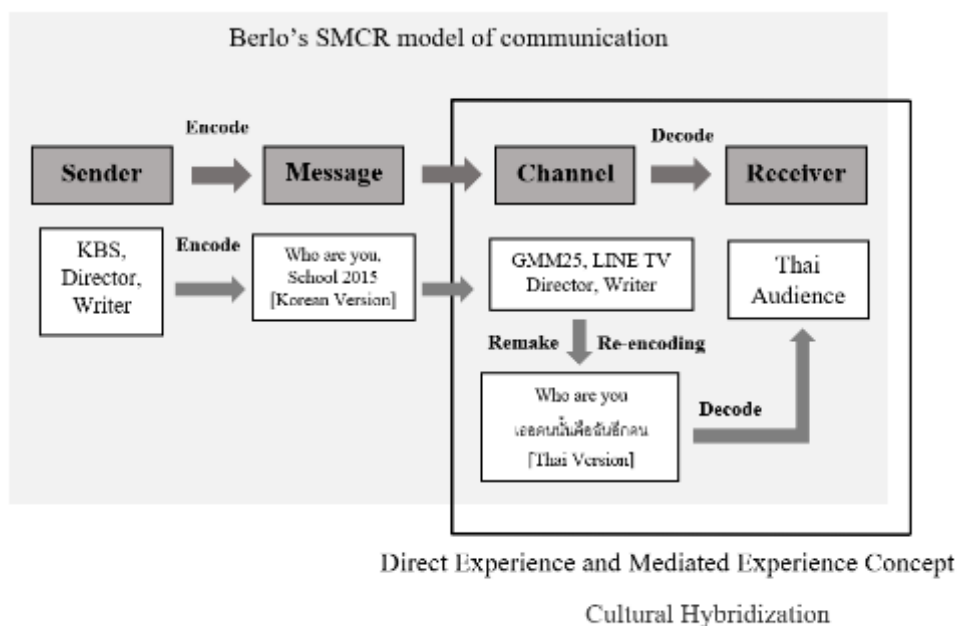


Figure 73 Framework of Who are you

4.4.1 Berlo's SMCR model of communication

Sender: Korean Broadcasting System (KBS) is the national broadcaster of South Korea. Founded in 1927, it is one of the leading South Korean television and radio broadcasters. KBS operates seven radio networks, ten television channels, and dozen online services (2000, www.kbs.co.kr).

The TV script writer of Who are you is Kim Min-jung. And TV director is Baek Sang-hoon. From searching for information and conducting in-depth interviews with the Thai TV script writer about school violence, corruption in the education system, cram school, and the pressure of studying of Korean student which is a big problem that has occurred in Korea from the past to the present. Many students only focus on studying and ignore the people and the environment around them. Despite being successful in education, they have no social skills or work well with others. For these reasons, this is the motivation for the production team to send the main message of this series to society. It is a teenagers' lives and growth, despite the many challenges. If friends cooperate together and support one another through friendship, love, and not leaving anyone alone, all problems will be successfully overcome.

Message1: School 2015, Who are you is a South Korean television series. It aired on KBS from April 27 to June 16, 2015 every Monday and Tuesday at 21:55 KST for 16 episodes. It is the sixth installment of KBS's School series which premiered in 1999 (2015, KBS). Who are you - School 2015 is one of the series School family of Korea that has been created since 1999 and has been continuously produced. This series focuses on presenting the real stories in Korean education society such as school violence, corruption in the education system, cram school, and the pressure of studying of Korean student which is a big problem that has occurred in Korea from the past to the present.

The main message of this series is a teenagers' lives and growth, despite the many challenges. If friends cooperate together and support one another through friendship, love, and not leaving anyone alone, all problems will be successfully overcome.

Channel: Channel GMM 25 (simply GMM 25) is a Thai digital terrestrial television channel owned by GMM Grammy and operated by The One Enterprise. The network offers a variety of content such as drama, music, news and entertainment programs targeting teenagers (2013, www.gmm25.com). In addition, they provide this series to broadcast on GMM25 mobile application as well. Thai audiences can view this series on any mobile and tablet devices anywhere and anytime.

Line TV is a video-on-demand, over-the-top media service owned by Japan-based Line Corporation. It is a free-to-access, advertisement-supported service, available via mobile applications, digital media players, and the World Wide Web. It carries programming from local television networks, and also partners with studios to produce its own original content. (LINETV, 2015) So, an audiences can view this series on any mobile and tablet devices anywhere and anytime.

GMM25 has bought a license for this remake because the main point in this story can be easily adapted to the context of Thai society. The main point is to bring attention to issues in the education industry, such as bullying in schools and suicide as a result of stress caused by school life. These stories also happen in Thai society as well.

Message2: Who are you (เธอคนนั้นคือฉันอีกคน, Ter khon nan khue chan ek khon) is a 2021 Thai-language television series which is a remake of the 2015 South Korean series School 2015, Who are you. Remake version was released on 4 January 2021 on GMM25 Channel. The main message still following the original Korean version, which is a teenagers' lives and growth, despite the many challenges. If friends cooperate together and support one another through friendship, love, and not leaving anyone alone, all problems will be successfully overcome. And a secondary message has been added to this version as well. It is the finding a dream occupation, which is part of everyone's life as a high school student, that may encounter a dream-finding situation or things that you want to do in the future.

As for the naming of the characters in this story, the writer named all characters by using their personality and lifestyle. For example, the main actor is a swimmer; his name is Natee (in Thai, meaning "water") and the main actress' name is Mai, which comes from the English word "smile" because she never smiles and everyone around her wishes she would. And the other character's name Meen comes from Mean, which means center, she is the focus of people which personality strong and stubborn.

Table 5 Character name list of Who are you Korean and Thai versions

Korean Version	Thai Version
Lee Eun Bi	Mean (มีน)
Go Eun Byul	Mile (มายด์)
Han Yi An	Natee (นที)
Gong Tae Kwang	Kan (กันต์)

Receiver: The target audience of this series is Thai teenagers in high school and other people who have experienced school life before. Including Thai parents who want to understand the lives and society of teenagers recently.

4.4.2 Direct Experience and Mediated Experience Concept

The main message of this series is a teenagers' lives and growth, despite the many challenges. If friends cooperate together and support one another through friendship, love, and not leaving anyone alone, all problems will be successfully overcome. And a secondary message has been added to this version as well. It is the finding a dream occupation, which is part of everyone's life as a high school student, that may encounter a dream-finding situation or things that you want to do in the future.

Following the direct experience and mediated experience concept, not all human beings can have the same direct experience, and the media experience serves as a vehicle for individuals to share their experiences. This series provides media experiences of living among many obstacles with the main actress and living over a long period of time in many eras with the main alien actor. Audiences who have never experienced this for themselves will experience this through the media as an imaginary image. When the audience experiences events or places that are the same as or similar to those in the drama, they will be more involved in various situations than when watching the original drama. Because many elements in the drama have been adapted to fit the context of Thai society already. The audience can take the concept of the characters solving various problems and apply it to everyday events.

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4.4.3 Cultural Hybridization Theory

The cultural hybridization in this story is the perfect combination. Because the story in this series actually happened in both South Korea and Thailand. In an in-depth interview, the Thai director stated that Episode 1 is the most altered because the persecution of Thais and Koreans is different. By the way, the director has expanded the problem to be clear and add more violence to the Thai version to make it real like the event that always happen in Thai society (Ministry of health, 2018). Some scenes in the story were filmed based on the original main storyline.



Figure 72 Who are you (Korean Version) Bully scene



Figure 73 Who are you (Thai Version) Bully scene



Figure 74 Who are you (Korean Version) Bully scene



Figure 75 Who are you (Thai Version) Bully scene



Figure 76 Who are you (Korean Version) Bully scene



Figure 77 Who are you (Thai Version) Bully scene

In Korean culture, kneeling is a form of respect and can be used as the ultimate apology. In the picture above, the characters are forced to kneel in order to serve their punishment and apologize. While the Thai version changed from kneeling to bowing to feet, because kneeling in Thai culture is not even the most extreme apology like in Korean culture. This ultimate expression of apology doesn't apply to ordinary people. But in this scene, the author applied it to a character who is a student. The Thai producers wanted to convey the original meaning of the Korean original: they wanted to show the cynicism and insult the dignity of the main character as much as possible. So, there was a shift from kneeling to the prostration of the feet, as shown above.

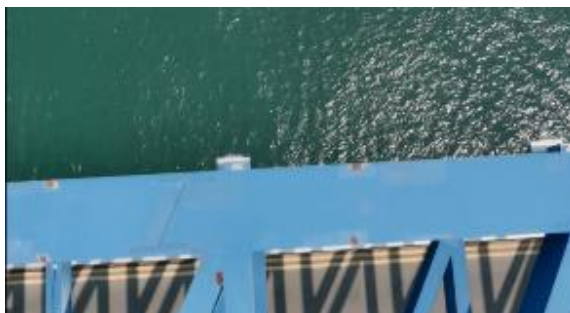


Figure 78 Who are you (Korean Version) Suicide scene



Figure 79 Who are you (Thai Version) Suicide scene

Including transforming the scene into a Thai school complete with Thai school uniforms. Because Thai audiences have seen all of the characters have a Thai face with all Thai elements and use Thai language, the drama has a more intimate feel to it than the Korean version.

The following scene shows the difference in school uniforms between Korean and Thai. Because of the cold weather in South Korea, Korean school uniforms are thick long-sleeved shirts. While Thailand is a warm-weather country, the school uniform will be short-sleeved with shirts up to the elbow. Moreover, regarding the rules of dressing of Thai students is much more stringent than Korean. Thai students will not be able to do hairstyles and color their hair other than those specified by the school's rules. While Korean students have more freedom in terms of hairstyles and color. Even the female characters in these two versions are talking to a group of friends in the scenes. But there are different contexts. Two Korean friends: one is hugging the main actress' neck, the other holding her arm on the other side, which shows the skin ship culture. It is a common thing in Korean society. While in Thailand, there is a scene where the female character is talking to friends as well. During the

conversation, the three sat quite apart and did not skin or touch each other; the hairstyles and uniforms of the characters were the same.



Figure 80 Who are you (Korean Version) Uniform scene



Figure 81 Who are you (Thai Version) Uniform scene

The main plot of the drama is based on the original Korean story. But some scenes were cut off and added elements of Thainess instead. For example, the school uniform must be adjusted to the school uniform of Thailand, which is a school uniform in a tropical country. Hair make-up was adjusted to be more realistic because the director of this film emphasizes that the makeup and hairstyle must be as close to the Thai student's real life as possible. And this doesn't involve Korean makeup and hairstyles.



Figure 82 Who are you (Korean Version) Classroom scene



Figure 83 Who are you (Thai Version) Classroom scene

These are the classroom scenes in both Korean and Thai, which show that the teacher is teaching the students. In the Korean version on the left, there is a teacher's podium in the middle of the classroom. So, teachers can teach and be able to see all students thoroughly at all times. It is the basic form of a typical Korean classroom that exists in every school. And because of the cold weather in South Korea, school uniforms are long-sleeved shirts. Moreover, the camera shot in the Korean version shoots from the back to the front of the classroom. This represents the view of the student in that class, so the audience can feel like they are one of the students in this room who are sitting at the back and looking at the teacher.

While in the Thai version, students pay their respects to their teachers before the classes begin. There is no podium in the classroom like in South Korea. Instead, there will be a table and chair specifically for the teacher. This is the form of a general classroom at schools in Thailand. As Thailand is a warm-weather country, the school uniform is short-sleeved with shirts up to the elbow. In the Thai version, the camera pans from front to back of the classroom.

It makes an audience feel as if they were looking from the front of the room into the eyes of the teacher, who is focusing his eyes on the students. This is clearly different from the Korean scene. In this scene, the director of the version from Thailand tries to bring out the elements that are in the classrooms of Thai schools as much as possible to familiarize the audience with the Thai classroom scene to make them feel even more like a part of the story.

The series was considered a success based on the ratings data at the time of broadcast, with an average of 0.498%, and from the director's point of view. In an interview, she said that the series was successful because of the main storyline of the original Korean. It is an issue that has received a lot of attention in Thai society as well. And the composition of various scenes from the Korean style has been modified to be more Thai in terms of clothing, set elements, dialogue, and culture in different scenes. so that the audience can get up close and get into the drama smoothly. It is a change that blends very well with Thainess and Thai society. It doesn't mix well with other unsuccessful series. Including the target audience, it corresponds to the goal of the television channel the series is broadcasting on.

In this chapter, every Who are you (Korean Version) figure is from KBS. Along with Who are you (Thai Version) figures, these are from LINETV.

CHAPTER V

CONCLUSION

Hallyu is focused on the export of cultural goods to promote the global dissemination of Korean culture (Patcharaporn Deewong 2013). One of the nations where Hallyu has made an impact is Thailand, and Thai television is a prime example of how this has occurred. On the other hand, Hallyu is a combination of mixed and local restorations rather than a single direction. The local also incorporates imported Korean media. In addition, the Korean wave is still alive and well today and is blending in through hybrid media and other channels, although Hallyu in Thai media has fallen away in favor of Thai television broadcasting original Korean television dramas.

South Korean cultural products that were encoded during manufacturing felt the effects of the Hallyu's entrance. And it was broadcast on television to Thai audiences. They are the ones who take it in and interpret it, which has an impact on how people behave and how society changes on all scales, from the individual to the systemic. It would be simpler to comprehend this occurrence if Berlo's SMCR model of communication were applied.

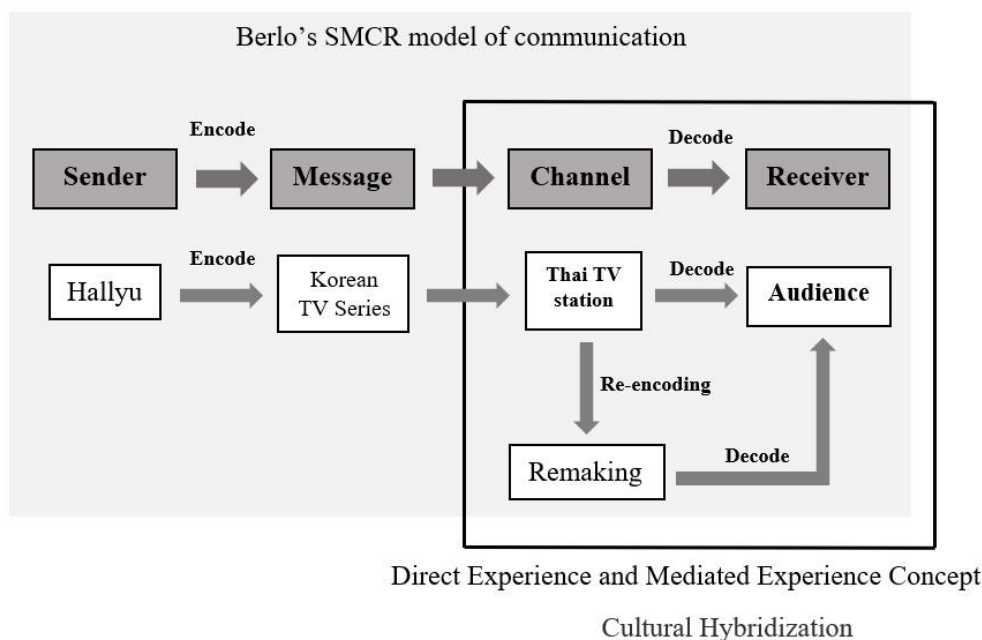


Figure 86 Research Framework

According to Berlo's SMCR communication model, the Thai audience receives and decodes hallyu through television media channels, leading to behaviors, effects, and social changes at all levels, from individual to dynamic. However, the message sent via the Korean series was read or decoded differently by the recipient than it was by the sender. It might or might not accomplish the sender's goal. Sending of Korean series or cultural materials is currently underway. The format of Korean television shows has changed. However, the TV station that acquired the rights to film the new series as a remake classified it and gave it a new meaning.

By appreciating and generating meaning, whether it be in terms of communication techniques, attitudes, information, social structures, or cultural practices. It grows as a result of interactions between people and their surroundings. Because of this, every person's social experience is different. As a result, they

produce a world filled with ambiguous meanings. This is in line with the Direct and Mediated Experience Concepts, both of which address this issue.

Moreover, adding cultural elements and the decision to omit certain moments from the original version in favor of a new version that is better infused with Thai culture. According to Berlo's concept, the audience therefore negotiated, arranged, and reinterpreted the message transmission through television media channels, which was influenced by a number of aspects, including communication skills, attitudes, knowledge, social system, and culture.

This is due to the fact that not all people can share the same exact direct experience, and the media provides a platform for people to do so. We frequently saw and heard about them before we had a "direct experience" we frequently saw and heard about them on television screens, radio dials, or in newspapers (Mass-mediated experience). Experiencing the "world on screen" prior to the "world off-screen" increases our proclivity to react or interpret based on our media experiences (Kanchana Kaewthep, 2011).

The examination of cultural hybridity has gained ground in the field of cultural studies. Cultural hybridization is a sociocultural process that takes place whenever at least two cultural forms, identities, or aspects interact. However, cultural mixing does not lead to the extinction of one of the participating civilizations. Instead, the contact leads to the creation of brand-new hybrid cultural forms that incorporate elements from earlier cultural forms (Na Nongkhai, 2013). Transborder links have accelerated hybridization in a global culture where cross-

cultural interactions have become more open. Hybridization has been made worse by international trade.

In addition, 3 Thai TV drama script writers and 1 Thai TV drama director mentioned in an in-depth interview that certain elements or themes were changed during the remake process to make them more approachable to the audience. To provide the spectator a flavor of and a deeper immersion in the drama than the original Korean version, the character's name has been modified to use the Thai name. The traditional Korean soju drinking sequences have been replaced in several dramas with the establishment of a Thai alcoholic beverage. Additionally, comparison expressions are often used. Direct translation from Korean to Thai could let the audience miss the deeper meaning. As a result, they must substitute Thai idioms.

Oh, My Ghost! has been remade in a way that combines Thai and Korean cultures. It doesn't contribute to the supremacy of a particular culture. The chapters have been changed to better reflect Thai culture when the tvN scriptwriters visited to Thailand to work with the local scriptwriters for collaborative filming. They didn't introduce Korean culture to Thailand to impose it on the locals. But they accomplish this by adhering to the main plot and drawing comparisons between the scenario and South Korean and Thai society. There are a lot of similar topics. Since both nations have Asian cultural origins and beliefs. There are not blatantly distinct cultures, like the tradition of Asian society's elder reverence. While being cherished

in American society are equal rights and liberties. This series is praised for its seamless blending of cultures.

Another Miss Oh's remake is a great illustration of cultural fusion. There isn't a dominant culture either; although Korean culture is still strongly present, a larger number of Thai has taken its place. Because it is intended to be remade for a Thai audience. However, the main plot still reflects Korean culture, down to the performers' clothes and makeup techniques. However, the character specifics and behavioral features were modified to fit Thai society, creating a seamless fusion of Thai and Korean culture.

Nonetheless, the remaking of *You Who Came From the Star* said that from her perspective of cultural integration, this series was not considered as successful as it could have been. Because many things still do not reach very close to Thai people such as the opening scene of the story, The main actress's carriage in the Korean version was propelled by the wind from the alien spaceship that was arriving on earth because many things still do not reach the Thai people very close, such as the beginning scene of the story. However, the carriage is changed in the Thai rendition to a western horse-drawn carriage, which was not commonly used in ancient Thai times.

Furthermore, Korean clothing served as an inspiration for Thai character's attire. The majority of the male characters are dressed in full suits in practically every scene, despite the fact that it is hot outside in Thailand. The female characters are also frequently seen wearing fur coats. The Korean version makes sense because South Korea experiences cold weather virtually the entire year. However, the Thai audience is made to feel remote from the characters and the plot by this action in the Thai

remake version. Since the series contradicts the reality of their day-to-day existence in Thailand, they have no emotion toward it.

The audience is yet another drama's issue. Teenagers are the majority of the audience for the Korean original version. However, the majority of the audience for the Thai remake, which Thai TV channel 3 broadcast, consists of working people and seniors. When bringing this Korean series to life and promoting it to the audience, as a result. As a result, the majority of Thai drama viewers pay little attention. Additionally, the drama becomes absurd because of legitimate factor hurdles like the inconsistent use of Korean winter clothing in Thailand that were replicated from the original version. The majority of audiences could understand this. As a result, there is a mismatch between the plot and the people that is both implausible and true to how they live their lives.

Based on the ratings statistics at the time of transmission, which showed an average of 0.498%, the *Who are you* remake was deemed successful from the director's perspective. She claimed in an interview that the major Korean plot was the reason the series was popular. The Thai society has also paid a lot of attention to this problem. And numerous sequences that were originally composed in the Korean manner have been changed to be more Thai in terms of clothing, set components, conversation, and culture. In order for the audience to easily close their distance and enter the drama. The adjustment fits right in with Thainess and Thai society. It aligns with the objective of the television network the series is airing on, including the target audience.

Table 6 multi-dimensional transformation process

Series Dimensional transformation	Oh! my ghost [Thai Version]			
	Character's name	Another miss Oh [Thai Version]	You who came from the star [Thai version]	Who are you [Thai Version]
Character's name	The character's name relates to their personality, character and career: E.g., Jiew; small, Artit; sun, Kaopun; rice noodles.	The character's name were changed to Thai culture; in terms of the number of syllables and the possibility of having a duplicate name.	The character's name relates to the drama's theme; sky. E.g., Fah; sky, Achira; sky object, Mork; fog, Rung; rainbow.	The character's name relates to their personality and character.
	Historical dimension	There is no change in the historical dimension.	The Joseon period and the Ayutthaya period represent two different eras in history.	There is no change in the historical dimension.
Beliefs and rituals	Korean superstitious ideas are transformed into Thai superstitious tales, rituals, and fortune-telling.	The significance of patriarchy has diminished. and shift attitudes toward marriage from Korean to Thai-style.	There is no change in beliefs and rituals.	The style of life of Korean students, who are under a lot of stress, has changed to reflect the Thai school society's relaxation and reduced tension.
	Relationships expression	Relationship between men and women has been modified according to Thai culture. And there was a reduction in the skin ship scene.	There is no change in relationships expression.	Emotional expressions and feelings were increased in intensity for a better understanding in Thai context.
Dress and equipment	Scenes and locations have been changed to reflect the Thai style. But most of the dresses focus on Korean fashion that is trending in Korean and Thai society.			

It requires a multi-dimensional transformation process that is consistent with Thailand's context and is able to communicate the story to Thai audiences through modification, incorporation of Thai cultural codes, and the elimination of some Korean cultural codes that are inconsistent with the Thai context and appeared in the series of four stories chosen from the original Korean version to the Thai version and transmitted to Thai audiences. Whether naming a character presents historical dimension, providing images of beliefs, rituals, dress and equipment as well as the relationships expressed in everyday life, such as giving things, dining together, or aggressive behavior by making these adjustments. It is the process that takes place during decoding and encoding through analytical thinking with many parties involved in the presentation, came out as a series or a remake in the Thai version.

This research demonstrated a strategy to spread Korean culture to other countries around the world. This strategy is supported by the South Korean government by issuing policies to promote the export of cultural products, such as subsidizing the production of series, movies, and music. The South Korean government recognizes the importance of this and provides funding support in large amounts. Thailand can compare and analyze this practice with its theatrical production industry. Starting at the policy level, Thailand does not receive full support from the government. If compared to South Korea, it can analyze in detail the development of the series' presentation style, filming techniques, and other elements that make Korean series successful as a guideline for the development of

the TV drama industry in Thailand. The Korean series used cause and effect during the production process to lead society in a better direction, using the main point of the story that actually happened in Korean society. The growth of Thai television dramas involves the remake process in a significant way due to the following factors

1. There are numerous plot lines in the remake, not monotonous or in a fixed form.

2. The Ministry of Culture and Sports was established by the Korean government to completely support the financing and facilitation of the export of cultural goods. Thailand is able to research this strategy and apply it to the export of Thai cultural products.

3. Exporting Thai cultural goods to be aired in other nations during the remaking process, Thailand may effectively promote Thai soft power in addition to propagating Korean culture.

In addition to making a Thai remake series in the present, there are other reasons behind the production for exports to foreign countries such as China. Thai manufacturers see the opportunity that the Chinese government has created by suspending the purchase of Korean cultural products. Whether it's TV series, movies, or music, Chinese TV stations can't buy Korean series to broadcast like in the past. Therefore, this is a good opportunity for the Thai version of the Korean remake series. Chinese television stations were interested in purchasing it to broadcast instead of a Korean series that could not be purchased to show.

The remake process creates a cultural hybridization between Thai and Korean. No culture is perfect on its own; differences and diversity are common in all cultures. Cultures are constantly evolving and adapting to other cultures (Patcharaporn.D, 2013). Through the drama remake process, Korean and Thai cultures are merged in every element. With the inclusion of the Korean people as a character, the Thai people also play the role of the Thai and perfectly include Thainess into the remake version. Including makeup, hair, and character costumes, almost the entire story opts for Korean fashion, but the actors, story line, plots and events are Thai and happened in Thailand. It also includes tie-in products and combines the differences between Thai and Korean cultures in the same story through TV dramas. For the audience to see and perceive the experience through the media until familiar and possibly thirsty for first-hand experience, resulting in a positive impact on both Thailand and Korea, both in terms of the economy, travel, society, and culture.

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จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

VITA

NAME NUTCHAPON NIMITPHUWANAI

DATE OF BIRTH 30 November 1993

PLACE OF BIRTH Bangkok

INSTITUTIONS ATTENDED

- Chulalongkorn University, Master of Arts (Korean Studies), Graduate School, Program in Korean Studies (Interdisciplinary), Korea Foundation Scholarship
- Seoul National University, Graduate School of International Studies, Exchange student
- Thammasat University, Bachelor of Arts (Journalism), Faculty of Journalism and Mass Communication
- University of Seoul, International Summer School, Government Scholarship

HOME ADDRESS 11 Kubon 31 Alley 10 Kubon Road Kannayao District Bangkok 10230