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A COMPARATIVE STUDY OF KOREAN AND THAI POPULAR TELEVISION
SERIALS: THE STRUCTURE AND CHARACTERISTIC OF THE NARRATIVE



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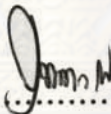
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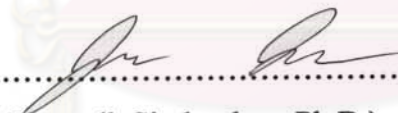
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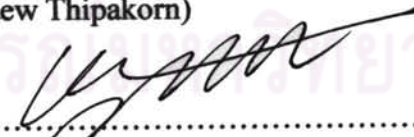
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การศึกษาเปรียบเทียบคุณลักษณะการเล่าเรื่องในละครเกาหลีและละครไทยที่ได้รับความนิยมเป็นงานวิจัยเชิงคุณภาพ เพื่อศึกษาความแตกต่างและความเหมือนของละครเกาหลีและละครไทยที่ได้รับความนิยม ด้วยการวิเคราะห์การเล่าเรื่องในละครเกาหลี: แดจังกึม และละครไทย: สี่แผ่นดิน ประกอบกับการสัมภาษณ์เชิงลึกกับกลุ่มคนเขียน นักวิชาการ จำนวน 7 คน ผลการวิจัยพบว่าละครทั้งสองเรื่องมีรากฐานการสร้างที่แตกต่างกัน แดจังกึมถูกสร้างมาเพื่อเป็นละครโทรทัศน์ที่ใช้ในการส่งเสริมวัฒนธรรมเกาหลี จึงทำให้บทมีความเป็นสากลตรงตามหลักทฤษฎี ในขณะที่สี่แผ่นดินสร้างขึ้นมาจากวรรณกรรม มีจุดประสงค์เพื่อเล่าเหตุการณ์ต่างๆที่เกิดขึ้นในอดีต สี่แผ่นดินจึงเป็นการทำบทแบบบทดัดแปลง ลักษณะการเล่าเรื่องของละครทั้งสองเรื่องจึงมีความแตกต่างกันตามมา

ละครเกาหลี เรื่อง แดจังกึม มีคุณลักษณะเด่นคือ การสร้างเรื่องและการปรุงแต่งองค์ประกอบต่างๆที่สามารถผูกเข้าด้วยกันเป็นอย่างดี องค์ประกอบการเล่าเรื่องมีความเป็นสากล มีการใส่ใจในรายละเอียด การออกแบบการผลิต สามารถใช้ประโยชน์จากฉากได้อย่างคุ้มค่า ในขณะที่ละครไทยเรื่องสี่แผ่นดิน มีลักษณะเด่นคือ ความสมจริง และความเป็นธรรมชาติ ทั้งโครงเรื่อง แก่นเรื่อง ความขัดแย้ง ลักษณะตัวละคร มุมมองการเล่าเรื่องสามารถสะท้อนสังคมในอดีตออกมาได้เป็นอย่างดี นอกจากนี้ เป้าหมายและจุดประสงค์ในการผลิตละครควรมีความชัดเจน, เรื่องที่นำเสนอควรมีความสอดคล้องกับจุดประสงค์ในการผลิต และกลุ่มเป้าหมายผู้ชมละคร

สาขาวิชาเกาหลีศึกษา..... ลายมือชื่อนิติศ ดิฉันทนา สิมะไพศาล
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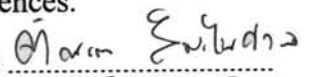
TINNA SIMAPAISAL: A COMPARATIVE STUDY OF KOREAN AND THAI POPULAR TELEVISION SERIALS: THE STRUCTURE AND CHARACTERISTIC OF THE NARRATIVE. ADVISOR: JIRAYUDH SINTHUPHAN, Ph.D. 130 pp.

This study is to compare the Characteristic of the Narrative in Korean and Thai popular television Serial. This qualitative research is to study differences and similarities between popular Korean and Thai television Serial by analyzing the narratives in the Korean television Serial, 'Jewel in the Palace', and the Thai television Serial, 'Four Reigns'. It comprises of in-depth interviews with 7 people; the scriptwriters, producers, and academics under the frame of Narrative theory. The study found that the two dramas had different characteristics of narrative due to different basis and purposes of creation. 'Jewel in the Palace' was created in order to promote Korean culture while 'Four Reigns' was created from the literary form for purpose of recalling history. 'Four Reigns' had scenes of adapted script, innovation and different script.

The distinctive characteristics of Jewel in the Palace: The creation of the story and the formation of its components: The characteristic of the narrative are all tied up perfectly. The overall plot and its narrative is told in accordance with the theory which adds a universal quality to it. The scenes are elaborate and beautiful, it is quite important to have interesting details in the scenes. Both design of scene and clothes match smoothly in color shades. Moreover, it reflects the current society. While, The distinctive characteristics of 'Four Reign': The presentation of Realism. Plot, conflicts, narration, characters, their viewpoints and production design are formed so naturally and realistically which can reflect the society in past time. Moreover, the purpose of production should to be clear purposes and goals. The story should relate with purpose and target group of audiences.

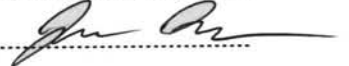
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CHAPTER I

INTRODUCTION

1.1 Research Background

Since the Asian financial crisis in 1997, Korea has become one of the most successful exporters of popular culture. A new economic initiative has resulted in the increasing level of the consumption of Korean products. This rise in popularity and dissemination of Korean popular culture in Asia is noticeable and this flow of cultural product is commonly known as "Korean Wave."

Korean Drama in the World Market

The success of Korean drama in the world market started off after breaking into the Japanese market. 'Winter Sonata' was aired by NHK, the major TV station in Japan, on April 2003. The drama serial and its leading actor - Bae Yong Joon - rapidly became a huge hit among the female Japanese audience. Soon after, the Korean Wave began to spread its ripples to another countries such as Thailand, Taiwan, Indonesia, India, Iran and Africa. Apart from being a cultural export, Korean drama also acts as a Korean goodwill ambassador to the world. For example 'Jewel of the Palace' or 'Dae Jung Guem' has a role in a reconciliation process between Korea and Iran after it was aired in 2007. (The Board of Investment of Thailand, 2009: Online)

Korean TV Dramas in Thailand

Korean drama was first broadcasted in Thailand in 1998 as a part of ITV Asian Series program. During that time, the ITV station had neither the budget nor a production unit to produce its own drama serial. Therefore Korean dramas were being imported. The First Korean drama ever broadcasted was 'Pool of Do and Sunglasses', but did not garner much attention from the viewers. Later on, Channel 5 had bought the rights to Korean dramas like 'A Star of My Heart', 'Goodbye My Love', and 'All About Eve' in 2000. They still did not succeed in capturing the attention of people and were known only among a small group of people. In 2001, however, ITV made another attempt in presenting Korean drama to the Thai audience. 'Autumn in My Heart' instantly became a huge hit.

Following ITV's (later Thai PBS) success, other big private media concessions like Channel 3 and Channel 7 have also included Korean drama in their program. Channel 7, for instance, often chooses the teenage drama such as 'Full house', 'My girl', 'Princess Hours' for its weekend morning time slot. Channel 3, on the other hand, has its eyes on older target group by choosing historical dramas such as 'The Legendary Doctor', 'King of Jumong' and 'Jewel of the palace' which drew great attention and positive feedback from the viewers. According to a research by Kanpitcha Wongkao, Thai audience watched Korean dramas 2 days per week during weekend between 8.00 -11.00 and again in the evening between 18.00 -20.00. The most well received dramas chosen by the sampling group were 'Full House' and 'Princess Hours'. Furthermore, the number of Thai people becoming fans of Korean drama is increasing to the average number of 4.32. (Karnpitcha, 2007)

Influence of Korean TV Dramas in Thailand

Since its introduction, Korean drama provoked a Korean craze among Thai citizens. People began to consume Korean products, Korean food, study Korean language and the most popular is going to Korea for vacation purposes, especially package tours for following the drama as the statistic shows:

Table1: Amount of Thai tourists visiting the Republic of Korea

| Year | Amount of people | Change % |
|---------------|-------------------------|-----------------|
| 1997 | 21344 | -20.2 |
| 1998 | 27505 | 28.9 |
| 1999 | 35605 | 29.4 |
| 2000 | 61465 | 72.6 |
| 2001 | 44964 | -26.8 |
| 2002 | 54027 | 20.2 |
| 2003 | 55075 | 1.9 |
| 2004 | 68402 | 24.2 |
| 2005 Jan-June | 47795 | 29.3 |
| 2005 | 89000 | 30.1 |
| 2006 | 110000 | 23.6 |

Information: Tourism Authority of Thailand by: Kasikorn Research

Since the Thai Television began to import Korean drama, the level of tendency of Thai people going to Korea has increased. This continual increase in numbers is due to the great marketing plan in representing images of beautiful Korean scenery through the dramas in order to invoke people's interests and imaginations, which is also a process of creating a myth called the 'Korean Dream' that resulted in the rising of Korean touristic business that organize various tourism programs that take the costumers to visit the places that have appeared in the dramas. (Pichitra, 2010:Online)

Behind The Success of Korean Drama

The mastermind behind the success Korean drama is the Korean government itself. In early 2000, the Korean government embarked on a new economic initiative of exporting Korean cultural products to the world market. Since then, the government then launched many supportive policies in order to promote its culture, (The Board of Investment of Thailand, 2009:Online) for example:

- Appointing Mister Lee Chang-Dong, a media Professional, as the minister of the Ministry of Culture and Tourism during 2003 -2004. Mister Lee Chang-Dong was a filmmaker who was awarded as the Best Director by the committee of Venice Film Festival in 2002. The current culture minister of South Korea is Mister Yu In-Chon, a former television actor.
- Supporting the human resource development project in order to create a large number of professional film-makers with advanced skills, knowledge, and abilities who graduated from the major educational institutes in Korea and abroad and also establishing various filming and acting institutes such as Pusan International Film High School and Pusan Cinema High School in March 2002
- Creating a new business innovation by employing the film business as a supporting device for many other businesses, especially the business regarding tourism, that is to say, after the filming of each drama, the studio and both its interior and exterior environments will be safely kept and taken care of for the purpose of using it as a tourist attraction in the future.

- Establishing of Korea Culture & Contents Agency (KOCCA); the public institute that encourages the promotion and development of the cultural industry.

The Korean government considered the advantage of developing Korean culture into one of the country's moneymaker products. Resulting in founding Korea Culture and Content Agency-KOCCA under the responsibility of the Ministry of Culture and Tourism in order to develop the strategy of Korean Content diffusion. The government sees the importance of supporting Korean traditional and cultural industry so they distribute Korean dramas to many more countries throughout the world to supplement the country's income. By the means of showing its cultural strengths, the country has no need to spend an enormous amount of budget.

The Importance of Narratology

Another reason behind the success of Korean drama lies in its strength in storytelling or 'Narratology'. Each Korean drama is crafted with great care down to its smallest details from the script to the viewer's feedbacks. Kim Young-Hyun and Park Sang-Yeon, scriptwriters of 'Queen Seon Duk', said in their interview that they had to write the new scripts week by week and pay attention to the viewer's needs and feedback so that they could use it as a means to improve and to write more of the stories for the following week.

According to Tiranana, the art of Narratology is a vital key to a good story, for every means of communication is based upon how to transmit the message through storytelling. In order to make a good impression on viewers and garner their attention, the narrative must be considered as the most important composition. The systematic study of narrative is closely connected to literature study or the faculty of Liberal Arts and, those who study literature usually do not pay attention to studying other electronic media that contain different ways of expressing and conveying messages. That's why the Thai Arts have not really improved much.

The lack of development of storytelling in Thai dramas may lie in the fact that Thai producers do not give enough importance to the art of narrative or 'Narratology'

or raise it to its proper level when it is the narrative that impacts greatly on the success of dramas or any other kind of contemporary media device, when in fact the whole system of media and communications cannot exist without the representation through the narrative. (Tiranan, 2000)

Accordingly, I propose a comparative study in the art of Narratology in Korean and Thai television serials. This study will feature the accounts of the similarities and differences in the structures and the elements of storytelling between the two. Upon the accomplishment of this study, I sincerely hope that in the final analysis--the thoughts and ideas--would be useful for those who seek to develop a production of Thai drama and bring Thai Narratology to greater heights.

In this research, *Jewel in the Palace* and *Four Reigns* were selected to be the samplings of this comparative study for the following reasons;

First, *Jewel in the Palace* is a Korean drama is considered as the world's most successful cultural product. It is the sample of the co-operation between the public and the private sectors in order to diffuse the culture. The operation, under the frame of Korean Content Strategy, had gained the huge achievement in cultural export. The serial also made a profit from the export of the serials right for US\$37.5 million only in Taiwan. In 2004, MBC gained profit in exporting *Jewel in the Palace* for over US\$ 70 million. After the serial was aired in China, Hong Kong, Taiwan and other countries in Asia and Europe, It can be obviously seen that the sale rates of Korean food, Korean medicine, Korean ginseng and Korean cosmetics were significantly increased. Seven years since *Jewel in the Palace* was aired in Korea, the studio, which has become the public park, and the other famous landmarks related to the serial still attract many tourists.

Second, *Jewel in the Palace*, one of the Korean best drama, was ranked the first place in TV show's ratings along the airing time in Korea and also became popular in China, Japan, The United States, Vietnam, Philippines and Thailand. In Thailand, the serial was popular among Thais so as the channel 3 re-ran the serial twice in about the same time, even though the serial has 54 episodes. This had never happened before, and is considered as a foreign phenomena aired in Thailand.

Finally, Nipid Intarasombat, Minister of Culture said that the Ministry of Culture Thailand also had the policy to export Thai culture, like Korean did before.

The project required 100 Million Baht for the budget to make a movie in order to promote Thai culture in 2011. *Four Reigns*, a novel by Mom Rajawongse (M.R.) Kukrit Pramoj, was picked to be the one. It is historical fiction telling of Thai traditional lives between the reign of King Rama V and the King Rama VIII with the hope that *Four Reigns* would bring Thai culture to international viewers as the success of *Jewel in the Palace* had. (Matichon, 2010) Therefore, *Jewel in the Palace* and *Four Reigns* were chosen for this study.

1.2 Research Question

1.2.1 What are the narrative structures and characteristics of Korean and Thai Popular Television Serials?

1.2.2 What are the elements that make Korean and Thai Television Serials popular?

1.3 Research Objective

1.3.1 The research studies the characteristic of Korean and Thai television Serials narrative.

1.3.2 The research studies the similarity and the difference between Korean and Thai television Serials.

1.3.3 The research studies the elements behind the popularity of Korean and Thai television Serials become popular.

1.4. Scope and limitation

1.4.1 Scope of content: this research on 'A Comparative study of Korean and Thai Popular Television Serials: The Structure and Characteristic of the Narrative' is a qualitative research which aims at analyzing the narrative of Thai and Korean television serials under the frame of Narrative Theory.

1.4.2 Scope of television serials: I would like to scope down the variability in drama samples. The television serials must have been approved of its popularity in Thailand: Korean television serials, *Jewel in the Palace* and Thai television serials, *Four Reigns*.

1.4.3 Scope of region: This study is conducted to those television serials which aired on Thai television; Aired on cable TV is not included on the list.

1.4.4 Scope of time: I will study Thai television serial, Four Reigns, only version 2003.

1.5 Research significant

1.5.1 The study emphasizes the characteristic of Korean television serial Narrative which enables its process of self-popularization in Thailand

1.5.2 The study acknowledges Thai Production Company about the structure of Korean's style of narrative for the purpose of adaptation of Thais' own series in order to make an advance in its overall quality so that Thai Drama can eventually be exported to the international market.

5.3 The study makes use of Korean narrative in order to develop our own art of Narratology which would help improving our social, economic and cultural domains.

1.6 Definition of Term

Popular drama or popular serial: In this research, popular drama or popular serial refer to High ratings ranking among Thai audiences in Thailand taken from AGB Nielsen Media Research (Thailand)

Korea: In this research, Korea refers to The Republic of Korea.

Korean Drama: In this research, Korean Drama refers to the television Serials produced in South Korea which is weekly aired on Thai television.

Korean wave: In this research, The Korean wave or Korea Fever refers to the significantly increased popularity of South Korean culture around the world.

ITV or ITV Station: In this research, ITV or ITV Station refers to a television station in Thailand, owned by ITV Public Company Limited, a unit of Shin Corporation but nowadays changed to Thai Public Broadcasting Service, or Thai PBS.

Channel 3: In this research channel3 refers to Thai TV Color Channel 3.The owner of the channel is BEC-TERO; Thailand television station.

Channel 5: In this research channel 5 refers to Channel5 Royal Thai Army Radio and Television; Thai television station.

Channel7: In this research channel 7 refers to Bangkok Broadcasting & Television Company Limited Channel 7; Thailand television station.

Narratology: In this research Narratology refers to the theory and the study of narrative and narrative structure and the ways that these affect our perception.

Narrative: In this research Narrative refers to a story that is created in a constructive format; as a work of speech, literature, pictures, song, motion pictures, television, video games, theatre, musical theatre, that describes a sequence of fictional or non-fictional events.

Epistemology: In this research Epistemology refers to theory of knowledge is the branch of philosophy concerned with the nature and scope or limitations of knowledge.

Jewel in the Palace: In this research refers to Korean television serial namely Dae Jang Geum

Four Reigns: In this research refers to Thai television serial namely Si PhaenDin. This television serial based on novel by M.R. Kukrit Pramoj



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

CHAPTER II

RELATED THEORY AND LITERATURE REVIEW

The study of the subject “An Analysis of the Narrative in Korean television Dramas” is conducted under the related theories, concepts, and researches as follows:

- 2.1 Concepts of Television Drama
- 2.2 Genre Analysis
- 2.3 Concept and Theory of Narrative
- 2.4 Concept of Production design
- 2.5 Concept of Quest Model
- 2.6 The relevant research

2.1 Concepts of Television Drama

Television Drama is an artistic way of communication which is the most accessible for a wide range of viewers. Its greatest characteristic is it being easy to comprehend and to enjoy by the mass. This makes television drama an effective and convincing medium, especially the entertaining type of drama which features a set of quality corresponded to the related 5 rules of television drama namely “Entertain, Emote, Exalt, Escape and, Enlighten; the drama must be able to entertain people (Entertain), the drama must be able to satisfy emotional desire of the audience (Emote), the exaltation of spectacle such as costume and atmosphere must be refreshing and catch the eyes (Exalt) that could bring the audience away from the mundane reality for a while as an escape before returning back to their day-to-day life of working 9 to 5 (Escape), and it must also give to the audience some reflective thoughts and wisdom (Enlighten). (Tiranan, 2008)

Television drama can also be used as a highly effective strategy of entertaining communication by which the population’s behavior can be effected and changed as in some Latin American countries, the use of a TV drama as a means to converting the flow of society became a success; this method has been adopted by academics and television producers who seek to develop the television drama of their own countries.

These are reasons why today's TV drama plays a crucial and influential part within the society.

Classification of Dramas According to Format of Television

In order to understand each type of television drama, Format of Television is used here to classify the types of the dramas. Format of television is a way of classifying the dramas by its basic structure of representation such as the length and the continuity of the whole air time. The classification falls into three main categories: **Series**, or the so-called 'drama' is a segment of content broadcast on television featuring one set of characters which could be a one-off broadcast.

Mini-Series is a kind of 'drama' program which is intended to be broadcast as episodes from 3 to 5.

Serial is a series that contain a continuing plot by presented in form of episodes such as a long television series during the prime time which last from 15 to 30 episodes.

This research will focus only on the study of Serials, therefore the definition and explanation of this term will be provided here to create a mutual understanding between the researcher and the reader.

The word 'Serial' as defined by a type of television series is a type of series that is written in episode fashion and is presented weekly. (Kreatkread and Panatda, 1984) Originated from a continuous radio production, for economic reasons, the each episode of the serial will be filmed early before going on air. The serial usually relies on a continuous story of a set of main characters of 2 to 3 and other supporting characters and the whole plot will be gradually unfolded in a sequential episode.

2.2 Genre Analysis

The word 'genre' is derived from French language which means 'type' or 'kind'. The word is being used in English language to refer to the method based on similarities in the narrative elements which construct the films. Each genre tell us the big picture of the drama; what it is all about and what it presents; the characters, the conversations, and the settings must be created accordingly. It is important that the

scriptwriter knows the genre of the drama clearly before starting a plot. There could also be more than one genre in one drama which depends on the matters that the scriptwriter wants to convey.

In the book on scriptwriting of Tiranan, the drama is classified into 7 different genres: (Tiranan, 2008)

1. Drama , Social drama , Melodrama or Soap opera
2. Comedy
3. Action
4. Suspense, Thriller
5. Period drama
6. Historical
7. Special drama

Noppamas Weawhong has classified the types of drama as 4 different genres: (Noppamas cited in Sineeya, 2002)

1. **Comedy.** A comedy has its overall plot based on comical situations. The background of the characters' personalities stand on simple, realistic ground; characters are often identified to their typical images (stock characters) by which their personalities are shaped. A merchant always acts and talks like a merchant and nothing more. A comedy also varies from Romantic Comedy, Black Comedy, etc.

2. **Farce.** A Farce is similar to a comedy, therefore it can be considered as another kind of comedy with a more rough and even more simple approach. Slapsticks is another trait of this kind of comedy.

3. **Melodrama.** A melodrama is the most celebrated and most popular kind of drama. It usually gives the audience impressing feelings and bliss that cannot be found in daily life. The good always win over the evil in the end after a long, pain-staking journey, and the evildoer will always be punished in the end.

Sodsai Pangomon (1990) has made a remark upon melodrama that, “it is an emotion provoking story written in order to please the mass and aims at entertaining the audience with the fanciful plot, which, in a way, does not have to be logical. Typed characters are often seen in this kind of drama where the two main protagonists are usually good-looking, nice, and kind, while the antagonists are always so evil. No matter what happens, they will be defeated by the protagonists goodness in the end. The most popular kind of melodrama is usually about the story of the mother-in-law and her daughter-in-law. (Kittisak, 1999)

4. **Tragedy.** A tragedy is a drama that portrays unfortunate events in real life in a serious manner with no use of fanciful elements.

If we are to classify the genres of drama according to J.S.R Goodlad’s theory, the drama can be categorized into 10 genres: (Sineeya, 2002)

1. **Farce** - A comedy which aims solely at entertaining the audience.

2. **Straight / Psychological** - A type of drama in which the plot unfolds itself directly without too much of the complexity, and usually focus on representing the characters’ emotions and sentiments.

3. **Comedy** - A comedy is, like farce, a comic drama, but with more details and points as the story develops like any other drama.

4. **War Setting** - A story about warfare.

5. **Detective Story** - Detective story is a kind of suspense drama which commonly features a crime or a culprit and investigations related to the cases.

6. **Thriller** - A drama with thrilling storyline which provokes the audiences feeling of horror, fear and excitement.

7. **Documentary Story** - Document story demonstrates the character of each period, usually its historical aspects.

8. **Mystery Story** - This type of drama tells the story of the unexplainable, i.e., things that are beyond the reach of science.

9. **Science Story** - Science story usually contains the story of scientific discovery or experiment.

10. **Fantasy** - A drama that represents the world beyond the mundane reality, usually fanciful or imaginative.

Among these genres, a television soap-opera receives the highest positive response from various countries throughout the world. In the States, for example, no less than 50 million populations are fans of at least one TV series, while in Brazil, half of the population is a regular audience of TV series.

2.3 Concept and Theory of Narrative

In studying the narrative, the composition structure must be analyzed. Every kind of narrative--tales, novels, movies, TV series--surely has a common dramatic structure which includes plot, character, motive, and setting, etc. In TV series, however, another composition are added to the narrative, which make it important that a further analysis must be conducted in order to understand the essence it properly. These are basic prominent elements of a TV series:

2.3 .1 Plot

Plot is a series of events happen after one another logically. A plot is composed of three parts: a beginning, middle, and end. A plot is the underlying structure which determine the fate of the characters, i.e., what kind of life they are leading and the problems and obstacles related to it, and also the direction they are heading into. A good plot must be complete in itself, with a proper length and logical order.

Jaroonporn Porapakpralai (2009) suggests that a good plot must be a kind that allows the protagonists to face a huge obstacle or the antagonist that it seems like there is no way for the protagonist to won against. This will increases the level of anticipation of the audience.

A drama is divided into five parts which can be referred to as a Dramatic Arc:

2.3.1.1 Exposition: The exposition provides a background information of the characters, the setting, and the basic conflict. It also features the inciting moment, and does not need to appear in a chronological order; the exposition can start from the middle of the story (in medias res) or from the end of the story back to the beginning.

2.3.1.2 Rising Action: During rising action, the basic internal conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrate the protagonist's attempt to reach his goal.

2.3.1.3 Climax: A Climax is a turning point of the story which marks a dramatic change in which the characters are supposed to make a difficult decision, etc.

2.3.1.4 Falling Action: A Falling Action or resolution is a moment after the conflict between the protagonist and antagonist has been unraveled.

2.3.1.5 Ending: The final part of the drama where in the story ends. The ending can be varied from a happy-ending, a catastrophe, or an open-ended.

2.3.2 Theme

'Theme' refers to the underlying meaning or the main theme of the whole narrative. It functions as another fundamental components of the fictive story, especially when it comes to analysis the main idea of the story in order to find out the point the narrator is trying to transmit which could eventually lead to understanding more of life. (Irawadee, 2003)

Themes are always expressed and emphasized together with the plot and characters, and they are somewhat inseparable. It is a method of expressing the writer's thoughts and ideas through the events occurring in the drama, which goes according to logic and the flow of the story. The audience will derive an idea hidden underneath through following the story of the characters. (Sineeya, 2002)

A theme is not a technique of narration but more like a summary of the main idea of the plot. Themes can be analyzed and studied under seven categories: (Goodlad, 1971)

2.3.2.1 Love theme: it is a kind of drama that centers around the idea of love, no matter what kind it is; the story is mainly about how a relationship begins, how to cope with the obstacles of love, how lovers manage to live their lives together, and what the conclusion of their love story is.

2.3.2.2 Morality theme: Morality Theme talks about morality: it portrays a picture of society in which a moral conflict is presented. In the end, this kind of theme usually demonstrate the value of goodness, its necessity, and how it is highly needed within the society.

2.3.2.3 Idealism: This theme shows a character who possesses a strong desire to follow his goal and fulfill his wish. This type of character might be a revolutionist, an ideologist, or a nationalist who has in himself a different point of view from the society, and he or she might also live a life against the norm and conventional social beliefs.

2.3.2.4 Power theme: Power theme focuses on the conflict between two personas in search of power: the advance in career, the ability to control and dominate his circle, a personal issue, or a conflict between different social classes.

2.3.2.5 Career Theme: Career Theme marks the attempt of a person who wants to be successful in terms of his/her career, with a subjective goal of gaining success for one's own self, not for certain organizations or countries.

2.3.2.6 Outcast theme: It is a story about the outcast--one who lives his life in seclusion, in solitude, or in a way that is not accepted by the common norms of the society, with many possibilities of the cause; for instances, it could be a story of a cripple whose appearance is too horrible to look at. This kind of story portrays how this type of person survives within this world, how he reacts upon things, and how he is treated.

2.3.3 Conflict

Apart from plot and theme, a conflict is definitely a thing that must be considered, For the understanding of the conflict will lead to a better understanding of the whole narrative. In fact, we can say that a fictional work is the entwining of stories upon the ground of conflicts and contrasts.

Muller and Williams remarked that, “A plot is a structured format in which events and behaviours of characters are combined together in order, and these events and behaviours will develop on various conflicts presented in the story” (Muller And Williams 1985, 42-43) Parinya Gueunoon states that, “A conflict is an essential component of the plot, for it creates in the whole plot a problem which leads to the characters’ attempt to solve the problem. A conflict between characters could be their disagreement or their intentions”. (Parinya Gueunoon cited in Chalongrat, 1996)

There are 3 different types of conflict:

2.3.3.1 Man vs. Man (Physical) is how the two characters are opposed to each other and commit a counter-act towards one another, i.e., a fight between soldiers of the different side, or a long-term feud between the two households.

2.3.3.2 Man vs. Himself/Herself (psychological) is a conflict that a man has within himself. character must face an internal complication or difficult in making a decision, for example, a man’s fight against his feeling and responsibility, or self code of conduct.

2.3.3.3 Man vs. Society (Social) The leading character struggles against ideas, practices, or customs of the society in which he lives.

2.3.4 Characterization

Characters are the ones who act and receive the consequences of their actions. A good character is a dynamic--the one who reasonably changes as a result of what happens to him, according to his surrounding and changes in life. Without these characters, a story will never occur, and because of them, a fiction is divided clearly from a real-life biography.

There are two main types of character:

1. Type Character: A character that portrays only one aspect of himself and usually acts according to a stereotype dramatic character like a protagonist and an antagonist that, in any drama they appear, always share great

similarities in their way of acting and thinking that responds to the audience's expectation.

2. Well-Rounded Character: They are well-rounded and dynamic. This type of character has a depth and dimension of expressing and acting that is similar to a real human. They have both good qualities and shortcomings within themselves.

One character contains two preventative aspects

1. Appearance--- an outer quality namely face, body type, outfit, manner, movement, age, social status, and economic condition.

2. Inner quality--- characteristic that implies his true self such as being sociable vs being introvert, intelligence vs. dull, brave vs. shy, for instances.

E.M. Forster has classified the format of characters as two distinct types.(E.M. Forster cited in Irawadee,2003)

1. Flat character refers to a character whose characteristic can be easily understood and summarized such as, "She is arrogant" or "He is weak", and this character will constantly stay this way throughout the story. We can guess what he would think and do next. This character is easy to comprehend and memorize.

2. Dimensional character means characters who possess in the selves variousity and diversity that could be in contrast to each other and are difficult to predict. They can develop and change through the situations influenced by the flowing of the story, and can always surprise the readers or the audience.

Following the work of Vladimir Propp who analyzed the narrative of Russian folklores, the study of characterization shows that in every story, there consists characters who play different roles which portray each fundamental dramatic persona in fictive story:

- The Villain: the evil character of the story--one who causes troubles within the community, and is always in conflict with the protagonist.
- The Donor: Usuauly, the donner is portrayed as a teacher of lthe ead character who always gives him advices and solutions to the

problems.

- The Helper: This character always helps the protagonist in the time of troubles, so that they could both survive through danger and crisis. In movies, the Helper is usually the native of the place or a deuteragonist.
- The Princess: The heroine or the main female character of the story whom the hero must always protect. However, in modern narrative, the princess role is not necessarily portrayed as a weak one; the princess of the story can be a tough one who can survive solely by herself without the hand of the protagonist, but still, relatively, she might have to learn more of the society or righteousness in making decisions in life.
- The Dispatcher: The one who observes and encounters foul events. In Thai drama, the dispatcher can be those nosy ladies in the market.
- The Hero: This character represents goodness and righteousness, and plays leading role in solving the conflict and disagreements in the story.
- The False Hero: The false hero is often presented firstly as a protagonist to fool the audience before his real persona will be disposed later as the story reveals its twist and turn.

In addition, fictive characters can also be analyzed and classified mainly by their function, namely, 'Active Character' and 'Passive Character'.

- Active Characters are basically the one who gets things done, and never be held back by their fears. They cannot be easily dominated, and in most case, active characters have their strong passion and self-determination towards their lives. This type of character is usually a well-educated male character.

- Passive Characters are simply weak or have to be governed by other characters. They are mostly portrayed as ones who lack of education and wealth, and they are frequently female.

Moreover, apart from judging the characters from their appearances and personal qualities, their dialogues must also be regarded thoroughly, for a dialogue can show their inner thoughts and points of view, and reflect their individuality of character. (Sineeya, 2002)

2.3.5 Point of View

What drama and novel share in common is their way of narrating the story through 'Point of View'; a Point of View is the way the fictive events is perceived through the eyes of a character who takes the role of the narrator of the story. This entire universe of the characters may be narrated from either a close observation or from the distant; each point of view has different levels of reliability. The point of view of the narrative is of great importance since it affects the feeling and perception of the audience. Luis Giannetti, a professor on the art of film from Cleveland University, has positioned 4 basic points of view of film's narrative as follows:

2.3.5.1 The First-Person Narrator is when the protagonist also takes on the role of the narrator. The word 'I' is being used in this content. The benefit of this point of view is that, since it's the protagonist who tells the story, the audience gets to be part of the events. However, there could be personal comments or a bias of the character within the narrative. This kind of narrator is seen frequently in detective and biographical films.

2.3.5.2 The Third-Person Narrator is when a story is narrated through the eyes of a person who observes the whole events or the one who is also involved with the those events as well; for example, the film *Shawshank Redemption*; the narrator witnesses whatever happens throughout the story in which he himself is involved, even though the story doesn't focus on him but on his friend who is the main protagonist of the story.

2.3.5.3 The Objective is a point of view from which the story is told objectively, without any prejudices in presenting. This kind of narrator cannot really bring the audience into the profound depth of the characters as the story is illustrated through the eyes of an outsider, and the judgment is left entirely upon the audience. The filmmakers who employ this type of narrator usually don't located the camera in a High-angle shot or use the filler to enrich the visual quality because it will make the film lack of realistic aspect. A great example of this type of narrator appears in the film "*The Bicycle Thief (1948)*", a neo-realistic film by an Italian director,

Vittorio de Sica, in which the story is illustrated in a manner of a realistic documentary about a man in search of his stolen bicycle.

2.3.5.4 The Omniscient is a kind of narration by which everything can be narrated in an unlimited manner. The omniscient narrator can describe the feeling and emotion of every characters, and can also shift from events and places beyond the limit of time and space. The past can be narrated as well as the future. It opens the possibility to explore the characters' dreams and ambitions with no boundary, that is what makes it mostly used in motion pictures.

The gender of the narrator is another important factors to be considered since it affects the way the story is told, and differentiates the main-Stream movies from feminist movies, because each gender has its own social value or point of view. Therefore, in analyzing the film, the gender issue is of great significance.

2.3.6 Setting

The time and location in which a story takes place is called the setting. For some stories the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how the setting contributes to a story in a way the mood of the story is initiated. There exist four kinds of settings:

2.3.6.1 Natural Setting such as the forest, the green field, the river, or even daily atmosphere of night and day.

2.3.6 2. Artificial Setting such as the Streets, the buildings, or all kind of manmade objects.

2.3.6 3. Period Setting is a setting of a time period that can appear in form of the past or the future.

2.3.6 4. Daily-life Setting depicts the overall images of the community in which the characters live or the way they live their lives day by day.

2.3.6 5. Abstract Setting portrays the non-concrete elements in the story such as beliefs, values, norms, and cultures, etc.

2.3.7 Ending

The ending of the story can be presented in 4 ways:

2.3.7 1 Surprise Ending or a twist ending refers to the way the story ends that is beyond the audiences prediction or expectation.

2.3.7.2 Tragic Ending means the story ends in tragedy, sadness, failure and lost.

2.3.7.3 Happy Ending is the way the story ends in a happy, blissful way where the characters have finally succeeded in obtaining their achievements in life.

2.3.7 4 Realistic Ending exemplifies real life situation. This kind of ending gives to the audience a lesson on real life or ideas.

2.4 Production Design for Television Drama

In producing a television drama, it is not only the composition of the narrative that plays crucial part, but also the production design--the creation of audio and visual. The important components of production design include lighting, music, costume, and decoration of the setting, etc., which must be harmoniously created in correspondence with the theme and the story. The production designs for television drama are composed of 2 major components:

2.4 .1 Visual Image

Visual Image is a technique of composition the images to express meanings which can be used as a part of the narration.

2.4 .1.1 Image Size_ means the size of objects appeared on the screen which depends on space between the camera and the object. Each size of objects has a

psychological impact on the audience, and can manifest variation of meanings. The most frequent used image size in TV dramas as following;

2.4.1.1.1 Extreme Long Shot / ELS -- A very wide field of view in which the camera takes in the entire playing area. The principal subject or subjects are small in relation to the background and tend to compete with the surroundings for the viewer's attention.

2.4.1.1.2 Long Shot / SL -- A slightly closer view than the extreme long shot, but the subject remains dominated by the much larger background area.

2.4.1.1.3 Medium Long Shot / MS) The subject becomes much larger and more dominant. The background is still important but now shares the video space with the subject.

2.4.1.1.4 Close-Up / CU The subject becomes the primary focus of interest within the shot only a small portion of background is visible.

2.4.1.1.5 Extreme Close-Up / ECU or XCU The subject virtually fills the screen and is clearly the central focus of the shot. Some director call an extreme close-up on a subject's face a "slice shot" since the shot is so close it literally shows only a portion or a slice of the subject's face.

2.4.1.2 Camera Movement is a movement of the camera which alters the Relationship between the subject and the camera frame. It is a technique used as a part of the narration in order to represent the object from continuously from different points of view, i.e., to show the character's movements to create the mood and the tension in the story.

2.4.1.2.1 Pan -The horizontal movement of the camera on a stationary pedestal or tripod. There are "Pan right" and "Pan left"

2.4.1.2.2 Dolly -The movement of the camera on its pedestal either toward or away from the subject or scene. There are "Dolly in" and "Dolly out"

2.4.1.2.3 Tilt -The vertical movement of the camera on a stationary pedestal or tripod. There are "Tilt up" and "Tilt down"

2.4.1.3 Camera angles help expressing images' feelings.

In usual standard of typical movie, the camera will film actors in some certain ways; the more unique camera angles are used, the more interesting the movie would feel. Camera angles must be related to the narration and the camera angles are changed to follow the actors and it can also reveal or conceal the story. Different Camera angles can be achieved by have the actors placed in one position and film them in 5 different ways.

2.4.1.3.1 Bird's eye view refers to shooting 90 ° above the object's head downwards which is similar to the view from the eyes of bird. Similar camera angle is Aerial shot from the Helicopter or Airplane.

2.4.1.3.2 High angle shot mean shooting the object from the angle higher than the ground around 45°. This position can capture the overall details that seem to be insignificant such as people or places and also wide landscape.

2.4.1.3.3 Eye Level Shot is shooting at the same level as the actor's eyes or the cameraman's shoulder. The actor should not stare at camera directly but a little higher.

2.4.1.3.4 Low angle shot refers to shooting below actor's eye level. The Camera must be angled up at around 70 ° to give the depth to the character and to deliver the image of a powerful hero or villian such King Kong, Giant, Buildings, Monster and whatnot.

2.4.1.3.5 Worm's eye view is the opposite of Bird eye's view. This way, the camera is shooting below 90° angle from the ground up to the object. It makes the audience feel like they are at the lowest point looking up at things. The character will appear to be much larger than ordinary.

2.4.1.3.6 Oblique angle shot or the unparalleled camera angles is when the camera is placed on the unstable surface or is being shaken to create chaotic scene, earthquake, drunk man, tripping, confused state-like and to create a more stressful scene. Oblique angle shot includes Dutch angle, Tilted shot and Canted shot.

In addition, the camera angle can also be perceived in many different forms:

Objective Camera Angle refers to sneaking camera angle; the camera could be hidden like a candid shot.

Subjective Camera Angle is when the images is presented in a way the character sees that events. It is regularly used in a scene such as the character falling from higher ground, looking at the audience or the character being on a roller coaster ride.

Point-of-view Camera angles (POV) illustrates a close up shot of the character's face in relation to another character in the frame. POV angle will shoot from the back of the character as a foreground and shows a glimpse of the character he/she is talking to whom we can see as Over the Shoulder camera angle. Camera position will determine how much space can viewers have within the shooting scene which have to be related to the composition, angle and height of the camera to the image.

2.4.1.4 Editing

2.4.1.4.1 Fade -To transpose scenes and fade out to black to end the scene or to fade in from white to the beginning of the scene as the opening.

2.4.1.4.2 Dissolve - A very popular film-making technique. It creates smoothness between shots by changing one shot to another by layering them and cross fading them slowly.

2.4.1.4.3 Cut - Most popular way of editing by suddenly cutting one shot to another.

2.4.1.4.4 Wipe - A scene will be pushed away by another scene from left to right or bottom to top of the frame.

2.4.1.5 Lighting -Setting up lighting is important because it can create a certain mood of the composition or give to the scene either scary, dark or happy feeling in symbolic way.

2.4.1.6 Color - One very important element to convey emotions and enhance the mood and feeling of each scene. In Drama, whether it is the costumes on characters or the extra objects in the scene, choosing right colors can create a certain

direction, taste, feeling of the drama as well as the individuality of each character or each scene.

2.4 .2 Audio Image

2.4.2.1 Voice Over - This term refers to when the character speaks which includes how they speak and using what kind of accent and such. Voice over can be divided into Dialogue which corresponds to the speech and Narration which the way the story is being narrated by that character himself about the certain scene in the past or about other characters.

2.4.2.2 Soundtrack is the specific music composed for particular scenes. For the opening scene, we have opening theme music to draw the audience into the story. There are many different scenes such as, romantic, horror, action and tragic; the music, therefore, has to be composed differently and in relation to the scenes.

The composer and director will work closely together to understand the direction of each scene and the effect it is meant to create.

Main components can be roughly identified as 4 elements:

2.4.2.2 1 Rhythm -The use of percussive sound or any sounds to organize the whole 'outline' of that music in terms of dynamic and tempo variations.

2.4.2.2 2 Melody - A scale which tone can be played within usually from low to high tone. It has its own sound duration and dynamic variation which can be moderated by player or composer. Melody can greatly enhance emotions in characters and scenes.

2.4.2.2 3 Harmony can be achieved by placing two or three tones on top of each other with the right combination. Deep, meaningful harmony can create a great impact on the audience.

2.4.2.2.4 The moods of songs can be separated into the following;

-Emotional Song means the powerful, touching song. Usually, this term refers to somewhat dark, sad and negative tones.

-Fun song: Upbeat happy song which implies happy feeling, positive ones.

-Psychedelic song would refer to state of confusion, drowsiness and dreamlike moment. It also captures the audiences heart but it is not as intense as emotional song type.

-Easy listening song is just a background music appeared when the character is doing something such as participating in an outdoor activity, watering plants or washing dish.

- Mixture. A soundtrack could be a mixture that mixed up various types of music; for some scenes, a mixture of music is used in order to add more emotions and variation to the scene and to create a unique experience for the audience.

Within the boundary of the fictive universe in which the characters live, it is them who have the task to carry on the whole story, that's why the process of creation is of great significance; the stronger these basic elements are created, the deeper and the more convincing the plot will be. It is the grounding foundation that must be neatly crafted so that the audience will be impressed and captured by it totally.

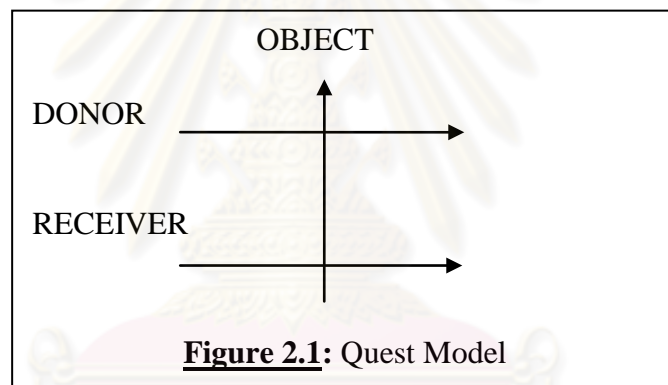
2.5 Concept of Quest Model

A.J. Greimas presented another semiotic analysis of narratives called 'Quest Model'. Based on Propp's Actantial Model, this method allows us to break down each dramatic element and analyze or thematize them more clearly and precisely without sticking just to the storyline. Actantial analysis consists of assigning each element of the action being described to the various actantial classes. Greimas proposed a more semiotical idea that in every narrative there exists only three binary pairing of actant:

2.5.1 SUBJECT / OBJECT SUBJECT - The subject is what is directed toward an object. The relationship established between the subject and the object is called a *junction*, and can be further classified as a conjunction (for example, the Prince wants the Princess) or a disjunction (for example, a murderer succeeds in getting rid of his victim's body).

2.5.2 HELPER / OPPONENT - The helper assists in achieving the desired junction between the subject and object; the opponent hinders the same (for example, the sword, the horse, courage, and the wise man help the Prince; the witch, the dragon, the far-off castle, and fear hinder him).

2.5.3 DONOR / RECEIVER - The sender is the element requesting the establishment of the junction between subject and object (for example, the King asks the Prince to rescue the Princess). The receiver is the element for which the quest is being undertaken. To simplify, let us interpret the receiver (or positive receiver) as that which benefits from achieving the junction between subject and object (for example, the King, the kingdom, the Princess, the Prince, etc.). Sender elements are often receiver elements as well.



In developing the facet of the narrative, Greimas' model is evidently more effective than Propp's, for it highlights the actantial relation of characters such as providing contrast between the donor and the receiver, the helper and the opponent, etc. In terms of function, Greimas saw Propp's function as having a limited view of the story therefore the whole underlying structure within the story cannot be seen. Greimas suggested that in every narrative that contains the beginning and the end lies a basic structure called 'Quest Model' which enables us to understand the dynamic development of the situation of the narratives.

2.6 The relevant research

Udomporn Chanpaiboon (1992) suggests in his research on **“Pleasure in the Career of the Scriptwriters”** based upon the information given by a sampling group of 27 scriptwriters that the production of television series is a rapid-based business, therefore it lacks of artistic and theatrical value. Also, in order the gain attention from the mass and to reduce the risk, we have to stick to the stereotype rules of television drama and not much of diversity is added. Accordingly, the scriptwriters are not supported or even encouraged to employ the new techniques and directions in order to develop the whole storyline.

Auangularun Smithsuwan (1992) on **“An analysis of the script writing of T.V. drama ‘Prissana’** shows that in order to write a script based on the adaptation of a fiction, various details must be added to make the storyline more reasonable and probable and to enhance the audience’s knowledge of the whole story so that they can really be moved by the plot. However, it is important we maintain the original taste of the fiction. Also, a good story must be consisted of six important parts: the plot, the characters, the personalities of the characters, dialogue, the soundtracks, and the images. All these six aspects must correspond harmoniously to each other.

Sineeya Kravimol (2002) **“Characteristic of Popular Primetime Thai Television Drama Script During 1992 – 2001”** The research studies the development of narrative method in the story and to analyze the factor of production and market strategy that affected the style of television scriptwriting. The results show that along the period of study from 1992 to 2001, what hasn’t changed at all in most successful drama scripts are conservative plots, bold themes, high conflicts, extreme differences in characters and ultra-sweetened ending. The little changes along today’s social context is only the setting, dialogue and the strategy to attract the viewers to the story such as using tempos characters’ hostility and explosive endings and the way to convey the plots. These factors mentioned above make the scriptwriting stays where it began or only few changes were made.

Hence, we can see clearly the problem of Thai television series that the dimension and diversity are lacking in the process of creating the storyline. The scriptwriters cannot really explore the new direction or new possibility in forming the plot due to the old marketing plan; no great change has been made, and the whole system of Thai television drama is always on pause.

Chalongrat Thippimaan (1996) **“Analysis on the characterization of the narrative structure and the process of conveying the meanings of contents in American film with female leading roles”** studies 6 films during July 1995 to June 1996. The result of the study reveals that the identity of narrative structure with female leading roles includes the contradictions which focused on feminine problems in love, in family and in society. Most scenes take place outside the house such as in the offices or on the streets. Stories are usually told in the appropriate sequence which is the common nature in general movies. They rely on the omniscient standpoint of story tellers to tell the story. Regarding the meanings conveyed in the contents, the movies represent the notion that female characters should adopt realistic outlook towards love, family and social affairs. Additionally, social understanding is based on the reality of their everyday’s lives

Karnpitcha Wongkaow (2007) **“Korean drama series with Korean cultural diffusion in Thai social”** studies the relation between different variables in population such as gender, age, occupation and income to analyses their effects upon the viewers’ overall behavior of watching Korean drama and cultural imitation regarding food, shopping place, attire, music, and the expressing of love in a romantic drama-like way. The research shows that the differences in gender, age, education, occupation, and income effect people’s viewpoint and opinion on Korean drama and their manner in watching it.

Watchara Nuamteab (2008) **“Factors Affecting Korean Television Drama Preferences”** The research shows that as for presentation, the preference for television dramas in the form of romantic comedy is higher than that of the action dramas. Viewer prefers a happy ending rather than a convoluted or surprised ending. Moreover, viewers prefer television dramas with beautiful music rather than those

displaying beautiful scenery. The presentation of stories in a fascinating and interesting manner is the factor which affects viewer preferences to highest degree. The next factor which affects viewer preferences is the dramatic presentation which are consistent, coherent and emotionally – tinged; these three factors affect viewer preferences by virtue of making the stories easy to grasp.

Malin Tharavichitkhun (2008) “**An Analysis of the Narrative in Korean Romance Films**” studies the narrative in 5 Korean Romance Films: Christmas in August, II Mare, My Sassy Girl, One Fine Spring and Daisy. The main methodology of the study uses the methods of a content analysis based on film narrative theory and tool development. The results of the test show that Korean romance film always bring silent mood that gets audiences’ attention and keep them watching for what would happen next. The simplicities of everyday life connect the films and the audiences together. Moreover, the story about separating and losing someone touch greatly the feeling and remain in memories of audiences. Thus love is the vital matter that fulfills each other. Besides the love of females and males, there’re other kind of love such as caring in family, friendship and human charity. These make us realize the existences of the other that surround us through relationships of surrounding people.

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CHAPTER III

RESEARCH METHODOLOGY

A research on ‘A Comparative study of Korean and Thai Popular Television Serials: The Structure and Characteristic of the Narrative’ is a qualitative research which aims at analyzing the narrative of Thai and Korean television serials under the frame of Narratology.

This research can be divided into two significant parts:

1. An analysis of the content quality and narration of popular Korean and Thai television serials. Text analysis will be used as a method of enquiring the characteristics of various narrations appeared in the television serials. Korean and Thai television serials will be analyzed separately and the results will later be compared to each other in order to identify their similarities and differences.

2. A study of information provided by the in-depth interview with scriptwriters, academics, television critics, and serious audience which reflects their opinions on Thai and Korean television serials.

3.1 Study Resources

These resources can be categorized into three distinct categories: electronic resource, personal resource, and document resource. The details of each resource are listed as follow:

3.1.1 Electronic Resource

VCD, DVD: Korean television serials with legal copyright that can be broadcasted on Thai television are chosen here along with Thai television serials.

3.1.2 In-depth Interview

Include in-depth interviews with scriptwriters, academics, and serious audience to demonstrate their opinions on Thai and Korean television serials. These sampling groups are divided into two groups:

1. Three academics who are the serious audiences of television serials.
2. Four television scriptwriters and producers

3.1.3. Document Resource

Document resource contains information gathered by various researchers including analysis of various academic documents such as academic treatises, thesis papers and researches involved from renowned libraries, i.e., Library of the Faculty of Journalism and Mass Communication of Chulalongkorn. Documents gathered from printings and magazine articles and online information from the internet are also included.

3.2 Sampling Group

Sampling groups of target population studied in this research can be categorized into two categories:

3.2.1. Popular Korean and Thai television serials in Thailand,

These television serials are chosen by purposive sampling under certain conditions of being famous serials.

1. Korean television serials; Jewel in the Palace (2003)
2. Thai television serials; Four Reigns (version 2003)

The reason that Four Reigns version 2003 were selected to be the samplings of this comparative study because the version is the most recent version and it was aired in the same year with Jewel in the Palace and its style of production is contemporary, if compare with other versions.

3.2.2. Academics and Scriptwriters or television producers

These personal are chosen by purposive sampling under certain conditions of being Professional academics and Scriptwriters who are also serious audience whose knowledge of television serial and Narratology is at the remarkable level.

1. Suphakorn Reansuwan - Television Script Supervisor, Exact Co., Ltd
2. Wannadhawin sooknoi - Si Phan din's Script Writer, Exact Co., Ltd
3. Chate Sanguannam - Script Writer, Exact Co., Ltd

4. Salaithip Jaruphum -Lecturer, Motion Pictures and Still Photography ,Communication Arts Chulalongkorn University
5. Dr. Pornthada Suwattanapanit -Lecturer, Department of Thai and Eastern Languages, Faculty of Humanities Srinakharinwirot University
6. Arayaying Chomphalaphon -Director of Academic Affair Group 3, Academic Bureau The Secretariat of the House of Representatives
7. Worrada Pongrux -Corporate Culture & Knowledge Management, Advance Info Service PLC

3.3 Information Gathering

The process of information gathering will begin with close examination of television serials that garnered people attention and popularity in Thailand, to see the characteristic of their narratives and analyze each distinct features.

Television serial Characteristic Patterns:

- Television serial background
- Plot
- Theme
- Point of View
- Character
- Conflict
- Spectacle
- Setting
- Visual Presentation
- Audio Presentation

Once the characteristics of Thai and Korean television serial narrative have been captured, the comparison will take place to show the differences and similarities between them. Afterwards, there will be in-depth interviews with the two sampling groups--the academics and the scriptwriters---of which the information will be used as another vital source of analysis in order to get the most reliable result.

3.4 Information Gathering Tools

Information gathering Tools are groups of questions stated below as examples:

3.4.1 General Information of the interviewees.

3.4.2 Each own's interest in watching Thai and Korean television serials.

-The purpose of watching television serial, i.e., watching television serial for pure entertainment, for knowledge, or for moral idea.

-How the television serial appeals its charm to each interviewee, i.e., to see if each person would be intrigued mostly by which elements, for example, the actors, the story, the director, or the props, etc.

3.4.3 Do Korean and Thai Television serials have different appealing effects and how?

3.4.4 What are the narrative structures of Korean and Thai Television serial and the basic crucial elements of which the television serials are created, and also how the teams, agencies, sponsors and producers partake in these processes?

3.4.5 How the narrative structures of Korean and Thai Television serial differs and resembles, and what are the causes?

3.4.6 Conclusion of the strong points of Korean and Thai Television serial will be provided here.

3.5 Information Examining Procedure

Reliability – the researcher will have a close investigation on all the results to see whether or not they are reliable by comparing different results and the source of information.

Validity – As the researcher is the one who gathers all the results and information, and analyze the content, all information are valid to the extent of Face Validity. Furthermore, with the guidance of the research advisor, the Expert Validity will also be presented.

3.6 Information Analysis

The researcher analyzes information acquired from watching ten television serials and interprets the plots under the related concepts to find characteristic of the narrative of Korean and Thai Popular television serial and the certain reasons out of which the television serials are made popular.

3.6.1 Process of study

Self evaluation will be used over ten television serials by the first watch to get the overall images and ideas, then each will be re-watched more carefully and closely to attain precise evaluation which will later be sent to the advisor for another close look and feedbacks.

3.6.2. Study tools

For the analysis of characteristics of Korean and Thai television serials, the examinations is divided into two parts: First, the narrative and the production design which consisted of outlines of the story, plot, theme, conflict, character, point of view, setting, Visual image, and Audio image. At this process, the aimed result will be orderly compiled and analyzed along with other documents and information gathered from in-depth interviews to gain most accurate and effective results.

3.7 Information Presentation

All the details will be put together in form of analytical descriptive research which will be presented in each well-ordered chapters:

Chapter 4 – Narrative Analysis in Korean television serials: Jewel in the Palace

– Narrative Analysis in Thai television serials, Four Reigns

Chapter 5 – Comparison and analysis of the interviews

- Factors Behinds the popularity of Korean and Thai television serials

Chapter 6 – Conclusion, discussion and suggestion

CHAPTER IV

Analysis of the characteristic of narrative in the popular Korean television serial “Jewel in the Palace” and “Four reigns”

‘A Comparative study of Korean and Thai Popular Television Serials: The Structure and Characteristic of the Narrative’ is a qualitative research which aims at analyzing the narrative of Thai and Korean serials under the frame of Narratology.

The content in this section will be analyzing the narrative in the popular Korean and Thai television serial from sampling groups;

1. Korean television serial – Jewel in the Palace or Dae Jang Geum
2. Thai television serial – Four reigns: the most recent version 2003

The result of this study will be presented into 7 categories as follow;

1. Television serial background
2. Plot
3. Theme
4. Point of view
5. Character
6. Conflict
7. Spectacle

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Table 4.1: Jewel in the Palace and Four Reign's information background

| Topic | Jewel in the Palace | Four Reigns |
|---------------------------------|------------------------------------------------------------|-----------------------------------------------------------------------|
| Local name | Dae jang geum/대장금 | Si Phaen Din / สีแผ่นดิน |
| Novel | - | By M.R. Kukrit Pramoj (wrote in 1950) |
| <u>Television serial</u> | | |
| Genre | Historical fiction | |
| Original run | 2003 (first and recent version) | 2003 (most recent version) |
| Director | Lee Byeong-Hoon (1944) | M.L. Pantewanop Tewakul |
| Script writer | Kim Yeong-Hyeon (1965) | M.L. Pantewanop Tewakul |
| Original channel | MBC (South Korea) | Modernine TV (Mcot) |
| No. of episodes | 54 | 41 |
| Running time | Approximately 1 Hour | Approximately 1 Hour |
| Production Objective | Apart of Korean cultural export project by government | On occasion of Queen Sirikit 's 72th Birthday Celebrations |
| Target group | Local and global market (cross- culture, multicultural) | Local market (same culture, background) |
| Other version | Animation | Television serial |
| | - Jang Geun 's Dream 1 장금이의 꿈 1기 2005-2006 (MBC) | -The original version 1961(Channel 4) |
| | - Jang Geun 's Dream 2 장금이의 꿈 2기 2007 (MBC) | -The second version 1972 (Channel 5) |
| | | -The third version 1983 (Channel 5) |
| | | - The fourth version 1992 (Channel 3) (the most famous version) |

4.1 The characteristic of narrative in the “Jewel in the Palace”

대장금



Figure4.1: Jewel in the palace’s poster by Channel 3

4.1.1 Television serial background

‘Jewel in the Palace’ is a South Korean television serial which aired between September 15, 2003 until March 30, 2004. There are 54 episodes. Kim Yeong-Hyeon is television scriptwriter. This television serial is directed by Lee Byung Hoon, and produced by Munhwa Broadcasting Corporation (MBC), which is one of four, major national South Korean television and radio networks. This network is owned by the Foundation of Broadcast Culture. MBC receives no government subsidies and derives its income almost entirely from regular commercial advertising.

‘Jewel in the palace’ was produced with the objective of promoting Korean culture into international sector and the target group of this serial is foreigner audience in various countries who didn’t understand Korean culture. Therefore the story tries to present specific for foreigner. Moreover, the South Korean government purchased the main outdoor sets built by MBC for the shooting of the television serial.

The story loosely based on the historical figure during of King Jungjong depicted in the Annals of Joseon Dynasty, the show focuses on Jang-geum (Lee Young Ae), the first female royal physician of Joseon Dynasty of Korea.

In Thailand, Channel 3 imported the serial and owns the copyright. They imported and broadcast the serial between October 15, 2006 and March 11, 2007, on Saturday and Sunday evenings at 18.30.

4.1.2 Plot

'Jewel in the Palace' tells the story of a girl in search of her past and justice for her deceased mother. Seo Jang Geum's mother dies when she is still very young. Her mother had been a slanderous lady before being expelled from the palace and eventually murdered. The mysterious demise of her mother, forces Jang Geum to arrive at the royal palace with the determined intent to investigate the apparent causes of the death. Jang Geum makes every effort to be allowed entrance into the palace which successfully includes mastering the art of royal cooking. Jang Geum is a very smart girl, whom after rising to relative prominence in the royal kitchen, becomes a trusted subject of the royalty.

Later on, things take a turn for the worse when Jang Geum and her teacher (a friend of her late mother's) are accused of attempting to murderously poison King JungJing (중종 中宗). Jang Geum is expelled forthwith from the royal palace and her teacher is killed. Again, she determinedly goes to the palace, this time with the aim of ascertaining the truth and the innocence of her late teacher. After excelling in her study of medicine, Jang Geum manages to successfully cure the illnesses of the royal family; the first Korean woman ever to do so. With her honour intact as a royal healer, Jang Geum succeeds proudly and happily in proving the innocence of both her mother and teacher.

However, Jang Geum has to overcome many obstacles which include the dirty tricks of palace people and political powers-to-be. Having successfully utilized her efforts to prove her mother and teacher's innocence, she also strives to create equality for people within Korean society by initiating transparency and justice. Finally, Jang Geum is accepted and recognized as an extremely capable Korean woman.

In term of plot, this television serial tell story of the woman during the Joseon Dynasty and their social inferiority to men. The story discusses the painstaking efforts of a young woman, from the beginning till the end, with a concentrated mind, relentlessly thrives to overcome the inequalities of corrupted power and influence.

In addition, the television serial, offers an insight into the lives of Korean folk of all social classes. This insight includes eating norms and the treatment of illnesses. The audience also learns that great Korean national wisdom can be inspired and brought forth by women.

The plot according to the main objective of this television serial is the promotion of Korean culture and insertion of values, while dealing with ideas and issues which correspond to realistic present-day social problems. The television serial strongly emphasizes the inequality of social classes and gender. This notion is directly related to the desired objective of creating a Korean nation where major developmental obstacles such as social inequality and gender oppression are eliminated.

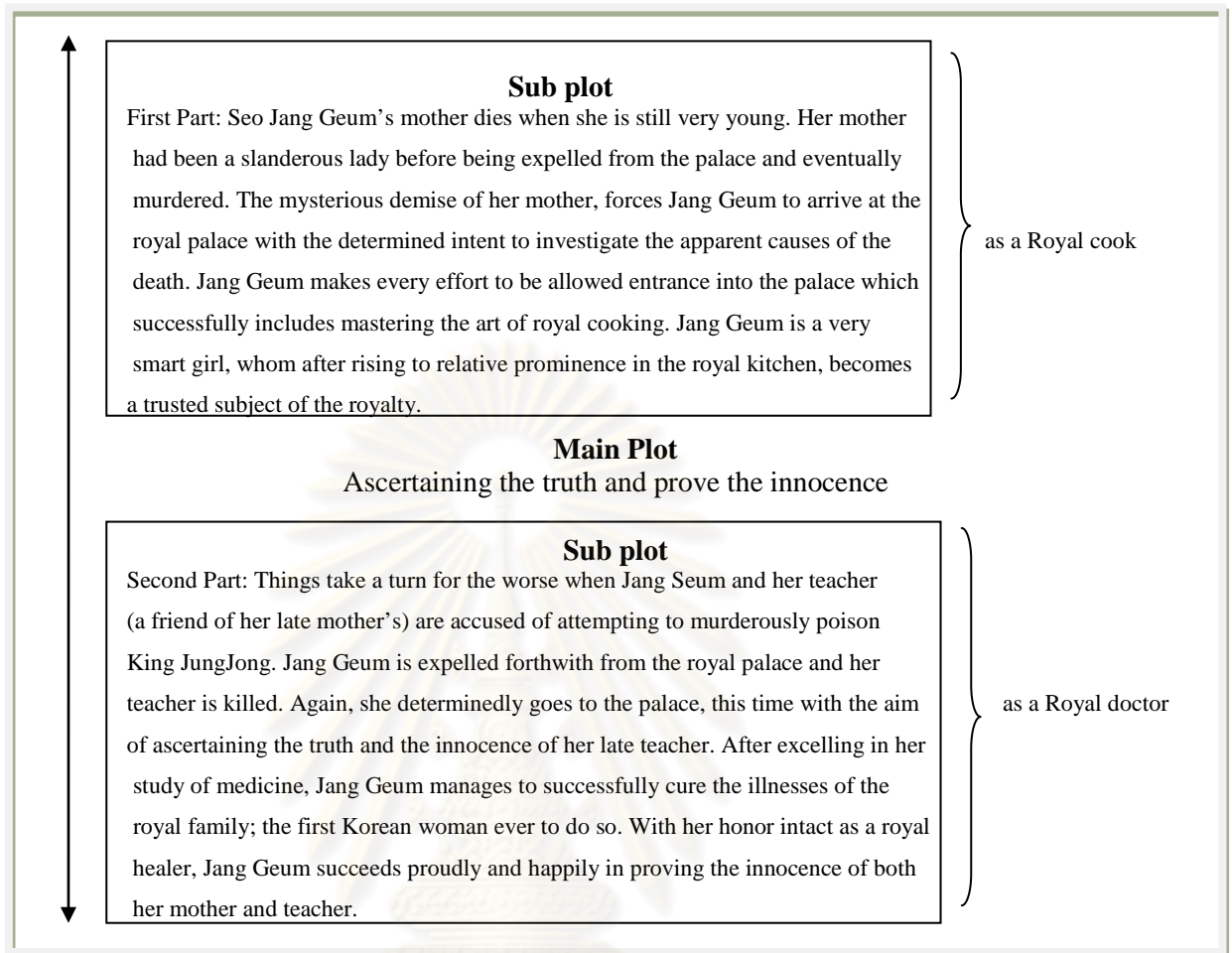
The story structure

There is only one main plot which can divide into two sub plot. Main plot present the story about the girl who tried to ascertain the truth and prove the innocence.

The first past focus on the time as Jang Geum enter to the palace to be royal cooking in order to investigate the apparent causes of the her mother death.

The second past focuses on proving the innocence of her teacher which Jang Geum tried to be royal medical women in order to reenter to the palace.

Figure4.2: The Jewel in the palace story structure between main plot and sub plot



The story development

This television serial has not much story to present. Thus, the story development emphasize to exposition part in order to provide the background to the audience. The story has been created with events and conflicts to be solved in the final part that seem like the climax. This story development is due to the story that attempts to present the story of a girl in search of her past and justice for her deceased mother.

Exposition: The story begins by providing the audience with information on the characters, places and situations. The audience is attentively introduced to the plight of Jang Geum's parents, focusing on the causes of conflicts of character related situations, many of which lead to problems later on.

The causes of the problem is Park Myeong-yi(Jang Geum's mother) had know the devious plan of Choi Seong-geum, or Lady Choi. The plan entails poisoning a

royal member and distorting the truth by accusing Park Myeong-yi of the murder. Thus, her mother becomes the scapegoat in the saga. Meong-yi is therefore fatally punished with the forced consumption of poison. However, Meong-yi is saved by Seo Cheon-Soo (Jang Geum's father). They go on to emerge as the love between Jang Geum and her parents. But finally her mother was killed that why Jang Geum want to enter to the palace. Her purpose of entering the royal palace is to prove her mother's innocence and so accomplishing her mother's dreams. This is the driving force for the continuation of the story.

Continuity: the story is continuous and consistent, step-by-step. The first part drives the story up and the second part drives the story till its climax.

Climax: the climax of this television serial is included in the final part (Ending) due to the many clues and problems which have been unwinding. The story has been created with events and conflicts in beginning part to be solved in the final.

Dae Jang Geum proves the innocence of her mother and Hang Sang Kum, while also exposing the sins of the Choi family. The Choi family is rightfully punished. Finally, Dae Jang Geum succeeds in her wishes as a child.

Although the main problem is solved, there are the new conflicts to be solved and so the story continues.

Even though it is the King's wish that Jang Geum be his personal doctor, many nobles are unsatisfied that His choice is a woman. So, Jang Geum again faces another obstacle and is expelled from the palace, yet again. She escapes to a village and lives with Min Jung Ho for a long time and has a daughter. Later, she succeeds in becoming the first female doctor in Korean history, is accepted by the people and returns to the palace.

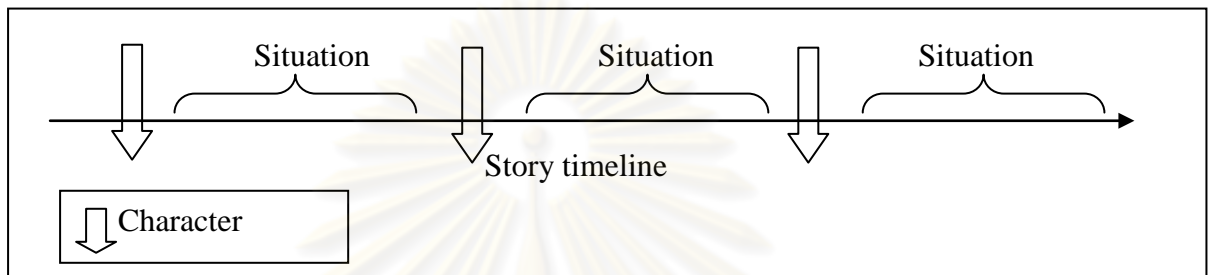
Plot Character and Conflict

The plot emphasize to narration and the pattern of making the situation or conflict by character. The antagonists create obstacles for the protagonist to overcome according to interview and figure as follow;

“This story focuses on the people and malevolence of the people which can change the way of life and destiny of others. The remarkableness of Dae Jang Geum is the ability to link each character and continue the story perfectly and reasonably.”

(Salaithip Jaruphum, **interview**, January 26, 2011)

Figure 4.3: The relation between character and situation



This figure show that the situation is created by character to obstacles the story

4.1.3 Theme

Main Theme: the main theme presents the story of a young woman battling a life of obstacles through commitment and effort for her objective. It offers insight into power conflicts between opposing sides who want to be successful in their same careers. This pursuit of power while overcoming obstacles is inserted into the story.

However, this television serial also includes a love but it does not stand out much. The love theme supports the main theme. Love in this story presents relationship between the characters, their love and commitment of the maid of honor in the palace, the love between Jang Geum and her husband (Min Jung Ho), the people's love of the king and family love.

For example: The main theme which shows the power conflicts between opposing sides.

The fight between the Choi Family and the Jang Geum party usurp each other with the authority to manage the culinary habits and health of the King which is considered as very important position. And the Choi family makes every effort to acquire the power in culinary and traditional medicine

for the King with the aim of benefiting from the acquired power. This causes conflict and the struggle for power continues.

For example: The theme which shows the main goal of protagonist is to obtain personal success by overcoming obstacles to achieve the goals.

Jang Geum is born into a poor family and loses her parents when she is a child. She is committed to go to the royal palace to make her mother's dream come true and prove her mother's innocence. Because of her determination and ingenuity, she is successful and becomes the royal master chef.

Later, she tries to learn how to prepare and concoct medicine that results in the successful treatment of the King's illness. But Jang Geum is met with many obstacles during that time, such as political power, dirty tactics of the palace people, as well as the competitiveness of her friend, Choi Geum Young. Although at first, no one accepts her, she tries to prove herself to everyone. Finally, she manages to overcome all the obstacles and succeeds as her mother had hoped. She also wishes to be the royal master chef. Moreover, she becomes the royal doctor and the first female medical doctor in Korea.

Image of Korea: this television serial presents the portrayal of Korean culture and tradition, including royal court cuisine and traditional medicine. Because this serial is a part of Korean cultural exporting project of government in order to expand Korean culture to the international sector. Thus, the government and producer give importance to the image of Korea.

The reflection of Korean society

In addition, Korean society is reflected in Jewel in the Palace. The story presents Korean culture and a story of a young woman confronting obstacles with commitment and effort. This theme strongly emphasizes the inequality of social classes and gender. These concepts correspond to the direction of the development of South Korea as a nation. This is also consistent with Saithip Jaruphum;

“The theme of Jewel in the Palace is a matter of ambition, which is not

easy to accomplish and shall be made by fighting and working hard. The television serial emphasizes the importance of a woman's role in developing the country. This implies Korean people and society which try to develop their country”

(Salaithip Jaruphum, **interview**, January26, 2011)

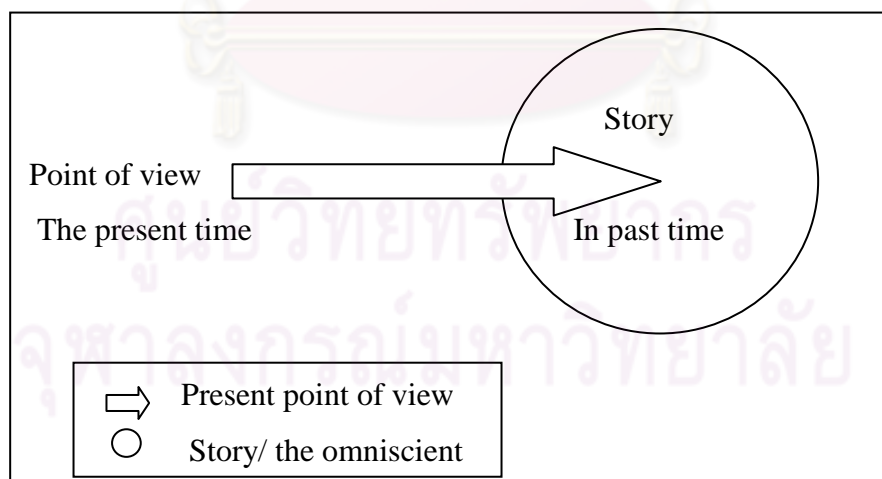
4.1.4 Point of view

Jewel in the Palace loosely based on the historical figure during the reign of King Jungjong depicted in the Annals of Joseon Dynasty. The story is rewritten and redefined by people in the present. The point of view shows that the author tries to recreate their tradition and culture that match the current issues in society.

Moreover, this point of view also represents how South Koreans are building up and reinforcing the strength and power of their country. It also serves as a critique to the current Korean society in which gender inequality, which still has a major impact on people, by projecting new ideas into the old contexts in order to eliminate old beliefs that still hinder the country from further development.

For example, the characters are portrayed as follows;

Figure4.4: Point of view in ‘Jewel in the palace’



4.1.5 Character

Figure4.5: Jewel in the palace's character in first past



First group :Royal palace characters

Figure4.6 : Jewel in the palace's character in second past



Second part : Royal doctor characters

Protagonist

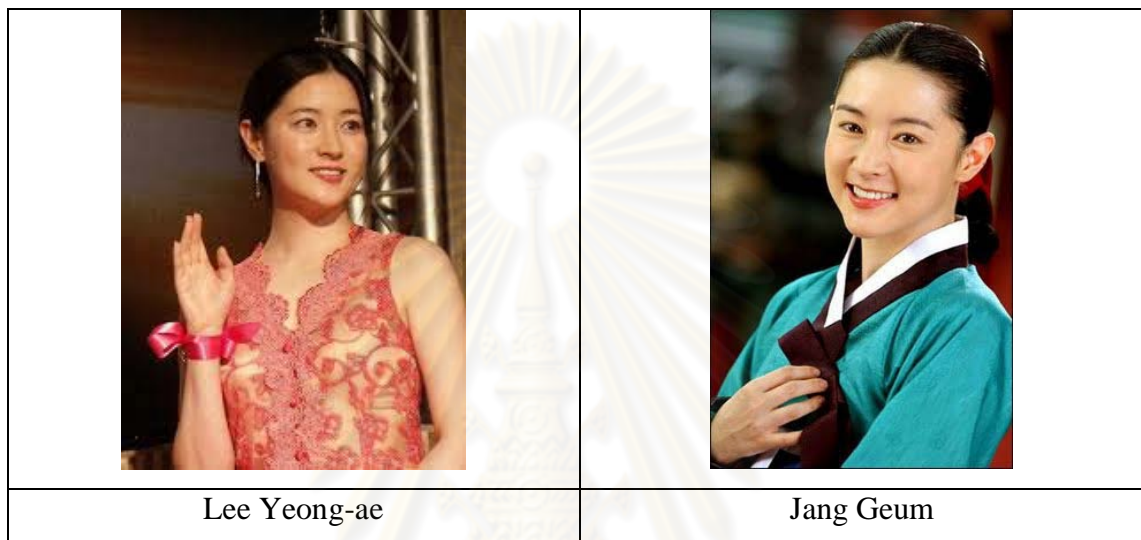
Jang Geum is the main character. She is focal point of the story. She is beautiful, clean, has a good personality and a jovial disposition. She also enjoys helping the poor in rural areas.

Jang Geum has a clear objective that drives the situation of the story. The audience will follow her objective and able to attract the audience to feel pushing forward or wishing their successes. She is a small woman but she is filled with determination, she never loses heart and is hard working, honest and ethical. She tries to prove herself and be accepted by society. This character is not perfect, but the

attraction of this character is her effort and power to fight and overcome every obstacles and trouble. The traits of this character make her loved by the audiences.

Moreover, Jang Geum may be a character from the past, but she has the modern viewpoint of people of the present generation. This allows the audience to easily identify itself with her viewpoint and attitude.

Figure 4.7: Between Actress, Lee Yeong-ae and Character, Jang Geum



Antagonist

Antagonists are person in Choi Family such as Choi Seong Geum and Choi Geum Yang.

Choi Family is noble class and powerful family in Royal Palace. Every woman from Choi Family must be highest Lady of the Royal Kitchen (Choi-go sanggung) The Choi family makes every effort to acquire the power in culinary and traditional medicine for the King with the aim of benefiting from the acquired power. This causes conflict and the struggle for power continues.

Choi Seong Geum (Lady Choi): The ambitious and greedy younger sister of Choi Pan-sul and also Geum-young's aunt, Lady Choi then sees Jang-geum as a big threat for her ambitions to rule over the royal kitchen with her niece. It is then revealed that she was the one behind the death of Jang-geum's parents and Lady Han and responsible for Jang-geum's expulsion from the palace.

Choi Geum Yang (Choi Seong Geum's niece): Ever since she and Jang-geum entered the royal palace, she treated Jang-geum as her rival. She is Lady Choi's niece who then plots a something to overthrow Jang-geum in the palace. Ambitious of being

the top cook in the royal kitchen, Geum-young is also competing for Min Jung-ho's affection though it is all in vain because he is already in love with Jang-geum

However, they are dimensional character due to the influence of the plot results in changes to be antagonist. For example:

Choi Geum Yang: Firstly, she is a close friend of Jang Geum. Later, she is pressured by her family with the values in the struggle for power. She is jealous of Jang Geum because she fall in love with Min Jung Ho, but unfortunately for her he loves Dae Jang Geum not her. She becomes the female rival and enemy of Dae Jang Geum.

Choi Seong Geum: Actually she is a good person, but is led by the family's leader to doing something wrong, although she does not want to do those wrong things.

Figure4.8: Jewel in the palace's antagonist



Helper

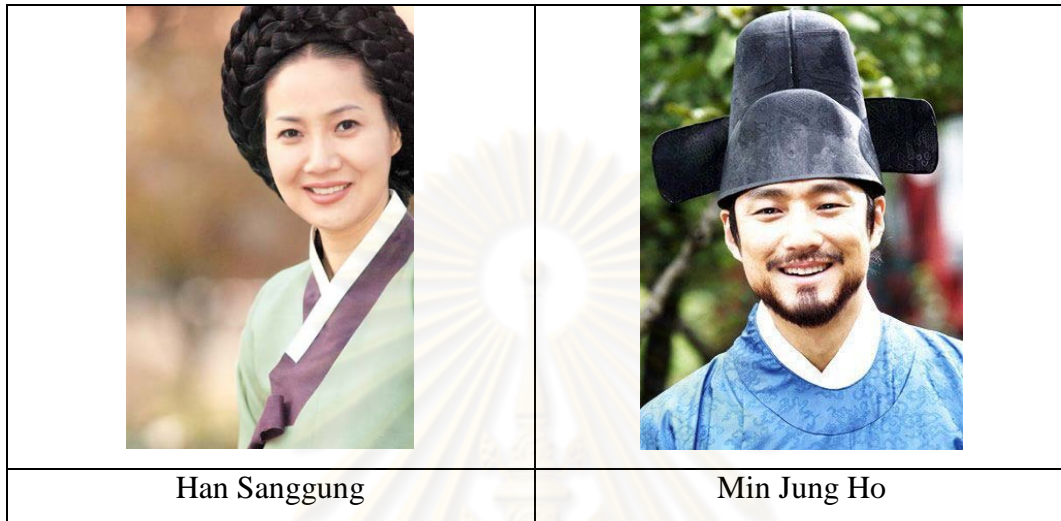
Helper is character who support, help and treat Jang Geum when she has the problem such Han Sanggung (Lady Han), Kang Duk-gu and Kang sook-soo(Jang Geum's adoptive parent), Min Jung-ho. They support and encourage Jang Geum to achieve objective.For example;

Han Sanggung (Lady Han): She is the one of mentors of the royal kitchen which guided Jang-geum throughout their whole ordeal with Lady Choi. Although strict, she cares for Jang-geum like her own flesh-and-blood.

Min Jung-ho: He is a Royal Guards officer who became a close confidante and secret lover of Jang-geum. He is the strong support that Jang-geum leans onto in

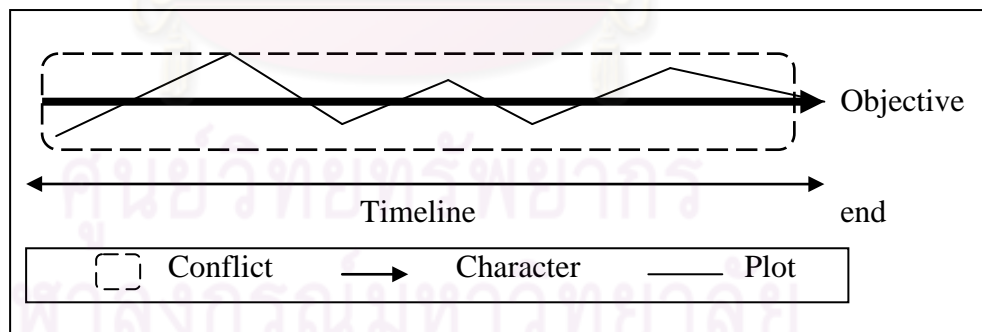
times of hardships. He instantly fell in love with her because of her undying passion for learning. By being with her, he puts himself also in danger because of the strict palace rules and the conspiracies surrounding Jang-geum.

Figure 4.9 : Jewel in the palace’s helper



4.1.5 Conflicts

Figure4.10: Relation between conflict, objective character and plot in Jewel in the Palace



The figure shows the relation between conflict, objective character and plot in story ‘Jewel in the palace. The conflict relates the character objective and link to the plot of story from beginning to end.

There are many conflicts in Jewel in the Palace. The most important one is the conflict between man and man. This is caused from the goals of each character wishing to usurp each other over the same thing; fighting and winning and vice-versa

which increasing the attractiveness of the audience as follow;

First, the conflicts between the two parties are not congruent with each other while trying to usurp power. This conflict is the most apparent theme in the story. It is the sort of conflict that occurs to drive the plot forward. For example;

Conflict of Royal maid lady, that are;

- Choi family VS Han Sang Gum and So Sang Gum
- Geum Young VS Dae Jang Geum (Conflicting in work and love)

Conflict of the nobilities, one party trying to take their own interests and another party trying to maintain their accuracy and fairness, that is;

- Chae Pan Sung and Woo VS Min Jung Ho

Second, the conflict of the individual vs. society, the struggle of characters against the social barriers;

- Han Sung Kung comes from a humble family and is not accepted by the nobles
- Even though she has ability as a chef and in medicine, Jang Geum is not accepted by men as she is a female low caste commoner.

Third, the conflict in herself that deals with the sort of mental conflicts that happen internally. These conflicts come simultaneously with any decision or action taken by a character. They are used to show the the confusion, worry, and notions of responsibility that come with the decision to take any action.

Example;

- Choi Geum Yang is confused between the accuracy and her tricky family
- Dae Jang Geum is mentally conflicted as to whether to surrender to all the difficulties or try to overcome by indomitableness.
- Dr. Jang Doc has to choose between revenge and accuracy.

4.1.7 Spectacle

The spectacle in 'Jewel in the palace' is outstanding and meticulous because the television serial is one of Korea's cultural products, supported by government in order to promote the Korean culture and tourism. The settings were rather highly invested in for shooting. Both in the matter of settings, clothes, design and visual

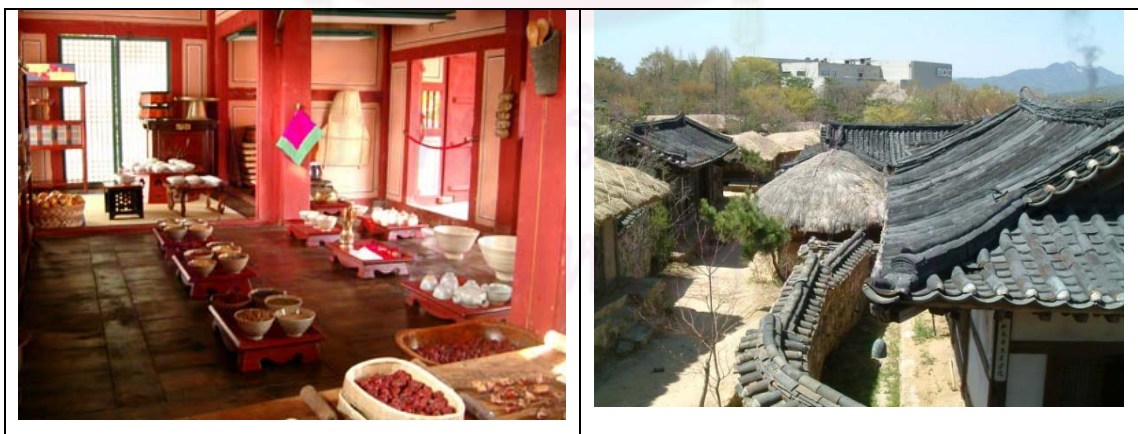
technique are well integrated and conformed. Visual image elements also tell stories through images to emerge and make a beautiful setting or drawing attention to a special meaning in that setting.

Setting

This television serial was produced with high budget since it is the story of Dae Jang Geum, a first royal female doctor of the Joseon Dynasty during the reign of King Jung Chong of the Korea (during 1488-1544, throne during 1506-1544). So, the setting depicted in this scenario is the country in the era Joseon of Korea. Also it was created to promote Korean culture as well. They have built the large movie studio (MBC Studio) which simulates a palace, workshops, villages, market etc. in the Joseon era with a tremendous amount of effort, because using this place for television serial production would enhance a unique and attractive television serial. They provide enough floor plan to include various elements perfectly, every setting and element have been built and created for purpose of production of this television serial.

Moreover, The study found that, even the television serial has both substantial setting and abstract setting but mostly presented in the palace setting, these include culinary or lifestyle of people who live in palace. Because they have set the filming place only at MBC Theme Park, caused to there are restricted place and presented not much settings.

Figure 4.11: MBC Theme Park



Visual Presentation

Camera Technique

The study found that in each setting had a variety imaging techniques using the multiple perspectives in narrative. These made the viewers feel that they involved

with that events and situations.

In term of opening setting, there was using the image in style of Long Shot and Extreme Long shot to presented the overall atmosphere and focus on places that the characters appear. Mostly, demonstrated the landscape or beautiful setting and elegant such as setting in the palace, which was close up to emphasize the depth of emotions of the characters to be used to show their emotions and feeling such as, to close up the face while crying to emphasize the eyes and the tears slowly flowing down clearly.

Figure4.12: Extreme Long shot in Jewel in the Palace



Sometimes they moved the camera slowly toward to the characters with a zoom and dolly technique, which allows them to build the audience's emotions to focus on the appearance of the characters in each setting. It also showed the expression of emotions at the same time with showing the atmosphere around the setting as well.

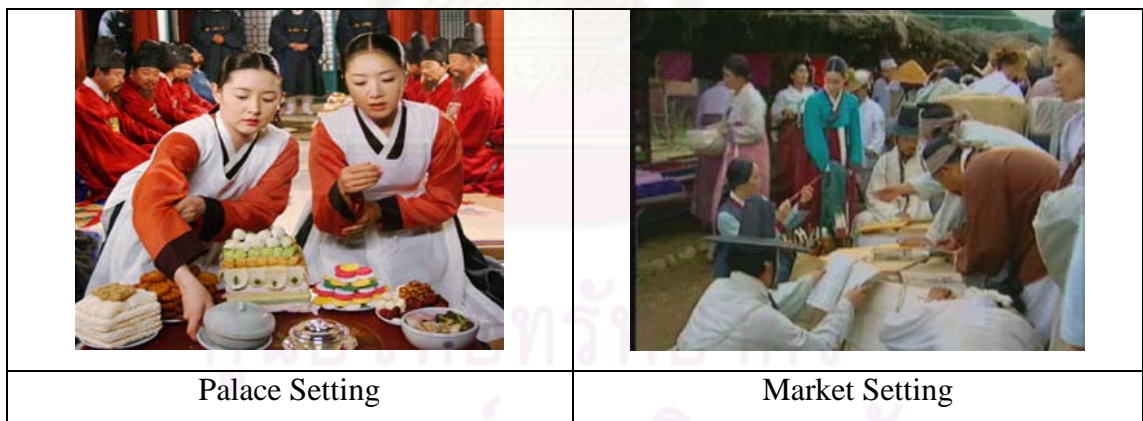
In addition, Culinary setting is very important, which meticulous and special care. They closed up to the food, ingredients, flavoring, vegetables, vegetable cutting, soup pot and all processes of cooking thoroughly. Although the small things, but they want to make the audience understand how to cook and feel want to eat them, which consistent with the objectives to promote Korean culture.

Figure4.13: Close-up in Culinary setting



Color, the television serial used the same color tone since story beginning until story ending both current events and the flash back to the past. The color of clothes and props can be helped to build the emotions and atmospheres such as, the setting in the palace usually used to dress in flashy colors to show of luxurious. On the other hand, in a setting about the lives of the poor people often used dark colors to show sadly, poorly to make the audience feel depressed.

Figure4.14: Comparison the color between palace setting and market setting



Portrayal of life

The each setting were created that intended to be a very memorable experience and recognition for the audience due to the television serial is a part of Korean culture export's project. Thus, they also inserted the Korean values, society and culture into each setting as follow;

The setting which demonstrates people's lifestyle, pattern of living or routine of their life

This television serial is a story about the Korean royal court cuisine and traditional medicine, so most settings focused on daily living, way of life of people in the palace, people who work closely to royalty and people who in charge of closely taking care of the King that are culinary, nobilities, Royal maid lady and torpedo.

The most prominent setting is the recurrence of Royal maid and culinary that are very attentive settings. The setting is presented from the early stages of ingredients preparing, marinate, raw materials preparing, food preservation, culinary as well as offering food to the king.

There is also a setting of their training, living, activities as well as their promotion exam process. The setting presents the routines of people who relate with the palace such as about external chef and merchants who bring their products to the palace. The various routines of the King, such as eating, working traveling and selection process of maid of honor.

Figure4.15: The setting of royal maid routine



Setting, the living of villagers in the Joseon era, such as shopping in the market which represents on how all vendors doing in the market or the living of Dae Jang Geum when she visit her home which shows the life of the ordinary people.

Figure4.16: The setting of the living of villagers in the Joseon era



Setting, shows the living of nobility family such as bureaucracy which divided into opposing groups.

Setting, shows the living of royal slaves such as when Dae Jang Geum has been deported as royal slave and lived at Jeju island which shows the life of slaves, military officials and villagers on the Jeju island which are the countryside life in rural area.

Figure4.17: The setting of royal slaves living



Setting, shows the living and careering of royal doctors in every steps of their career including traditional medical examination, training and being appointed to be a royal doctor. There are also settings of their meeting and working for the royalty.

Figure4.18: The setting of royal doctor



The settings which inserted the Korean abstract environment, such as beliefs, values, traditional etc.

The most prominent setting was the inequality of people in society, which can be separated into 2 cases that are class (caste) and gender.

1. **Social inequality:** Clearly, Joseon era divides the classes of social then it has values. Ordinary people were not regarded as equal to the noble class, in term of rights, education and opportunity.

For example, one setting, the competition for the master chef of lady Choi from aristocratic family and lady Han from ordinary family. Although lady Han has the ability to win the match fairly and was appointed as the head chef, but she has not been accepted by the chefs with all these reasons that she does not come from a noble family.

2. **Gender inequality:** There was an obviously sex discrimination in Joseon era. Women rarely had many roles in the society and were not accepted as equal men.

For example, Even Jang Geum was capable than men doctor, but her was not accepted by those nobilities and royal medical and reason that she is a woman.

It also has settings about their faith and values such as the preparation for a culinary competition of these maid of honor, they believe that if use the clothes of the previous winner in ceremony and resulting in their passing or another setting showed

the belief that if the royal cuisine tastes change will be resulted in the matters of the country.

Audio Presentation

They used the narration and dialogue audio, mostly used dialogue audio and sometimes used narration audio for just few settings. Moreover, they use Songs and music have helped to build the emotion of the character to each event. The study finds that, they used the music as a tool to build the mood and convey emotion of the characters in each situation. The overall rhythm was both fast and slow depending on the mood of the setting, this is another way to help them appreciate. The soundtrack is a mixture of Korean traditional musical instruments and traditional singing to build the retro television serial atmosphere.

The Dae Jang Geum's soundtrack has more than 17 songs, but usually showed only 2 songs that are the opening theme, 'Changryong' and the ending theme, 'Onara'.

'**Changryong**', the opening theme, This song presents the great and exciting which mostly presented for the setting in the palace such as time as Jang Geum can create the new menu for cooking competition ,or playing on setting when she know how to operate the patient.

'**Onara**', the ending theme, 'Onara' is the pansori style, a particular type of Korean music that emerged during the Joseon Dynasty. They used a Korean traditional instrument to express a clearly Korean style which make you feel energetic such as the opening them of Dae Jang Geum and setting of culinary to present to the king. Also this song was often used to express the setting of the unique Korean culture.

More over, the main songs has been used at the same time of showing in each situation to arouse the audience's emotion in each important and exciting event and also to build the environment and landscape that appeared on the setting as well.

Thus, songs and music are very important in supporting the story sentimental and realistic, also can be inserted the atmosphere with a deep melody, impressive and consistent with the retro atmosphere television serial and more interesting to the television serial

4.2 The characteristic of narrative in the “Four Reigns”



Figure4.19: Four Reigns’ VCD Cover

4.2.1 Television serial background

‘Four Reigns’ is a Thai television serial based on a famous novel by Kukrit Pramoj (the spelling of his name as per RTGS). The serial shows how individuals in Thai society adjusted to change in the face of historic events during the reigns of four Thai kings (1868-1946): King Rama V through Rama VIII of Thailand.

The original novel was published in a newspaper (Siamrat) during 1950-1951, with the author writing a new installment each week. According to an interview, he said “I didn’t create the story before writing it; I wrote the story by reviewing what happened in the previous chapter”.

In term of television serials, following the original version made (by Channel 4) in 1961, ‘Four Reigns’ has been remade for television four times: the second in 1972 (by Channel 5), the third in 1983 (by Channel 5), the fourth in 1992 (by Channel 3), this version is the most famous version and most recently in 2003 (by MCOT).

In addition to television serials, 'Four Reigns' is also being produced as a stage play 'Four Reigns: The Musical' in 2011 (by Exact & Scenario theater company). The musical version is for the Kukrit Pramoj Centenary Celebration

In this research I will analyze only the most recent version 2003 because it aired in the same year with Jewel in the Palace and its style of production is contemporary, if compared with other versions.

Modernine TV (MCOT) produced this version 2003 on the occasion of Queen Sirikit's 72nd birthday celebrations and broadcast. There are 41 episodes and M.L. Pantewanop Tewakul directed and wrote the screenplay. Khun Sririyakorn Phukkawate and Khun Therapat Satjakul played the main characters.

4.2.2 Plot

Four Reigns is a story about Phloi, a girl in the family of an ancient nobleman. She was sent by her mother, Mae Chaem, to go live alone in the palace away from her home. There were many new things that she had to learn. She learnt the traditional ways of the palace people; it was something she had never known before. Phloi lived in the palace until she grew into a teenager. Later, when RAMA V, King Chulalongkorn (1868-1910), passed away, Phloi was forced to marry with Khun Pream(คุณเปรม). He was a Royal chamberlain. They hadn't intimately known each other before the marriage. After Phloi's marriage, she had to adjust herself to the new surroundings of Khun Pream's house. Phloi tried to learn how to live outside the palace and how to be a housewife to take care of her husband. She got close to her husband and his family. At the end of King RAMA VI's era (1910-1925), Thailand was influenced by westerners, and Phloi's son, Khun Unn(คุณอัน), married a French woman. Phloi had to adjust her way of living, to correspond with the western culture.

During King RAMA VII's era (1925-1935) to King RAMA VIII's era (1935-1946), Phloi's life changed again, when there was a change in the government system. There was a disharmony which caused Thailand to divide into old social values and new social values. Later, the government changed into a democracy. Phloi was more familiar with the old social values. Because

of different political views, Phloi's three children split up. The next events in Phloi's life were better than the previous. With the death of King RAMA VIII in the next era, Phloi died too. That is the end to the middle class's life in the capital.

The story structure

This plot clearly presents the important historical events and Thai culture. Not only does it express the struggle you go through when society changes but also how to manage in tough situations.

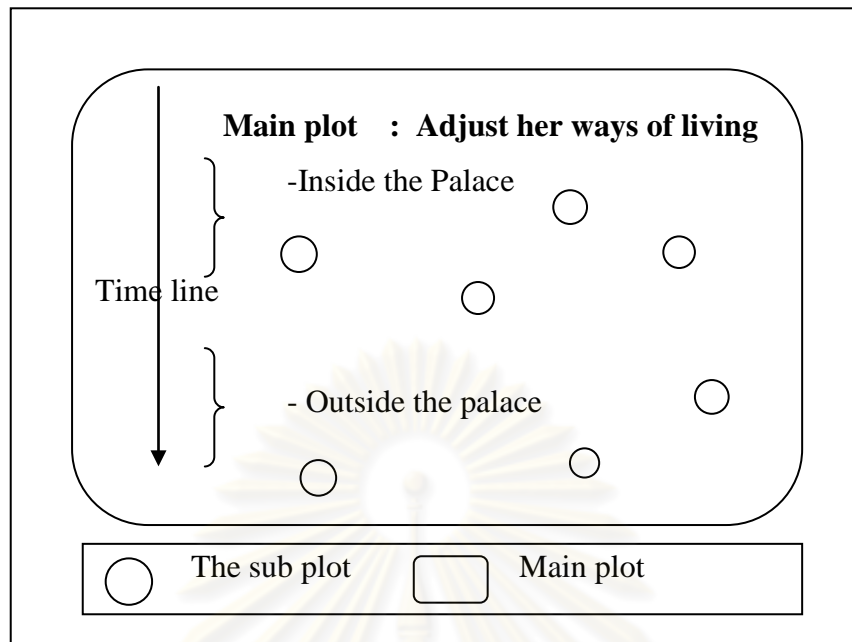
The main plot of the television serial focuses on the events that happen in Phloi's life, whilst the sub plot focuses on the characters and story character that influence in Phloi's livelihood.

4.2.2.1 Main plot, the television serial mentions the story of Mae Phloi's life where she has to adjust her ways of living. These changes are introduced to her from society, the government and the eras between RAMA V and RAMA VIII (1868-1946); and from the people in her lives.

In the beginning, Phloi must change in order for her to live in the palace. The second time is when Phloi marries and she has to adjust to living outside the palace with a man she barely knew. Later she must change because of society, politics and the government.

4.2.2.2 The sub plot focus on the lives of the characters that relate to Phloi (friends, lovers, boss, and relatives) whereas the main plot of Four Reigns focuses on the events in her life. These characters come at different times in Phloi's life and are important in how Phloi's story develops. The life she lives during the Four Reigns is these characters.

Figure4.20: The structure of plot between main plot and sub plot in ‘Four Reigns’



The story development

This television serial was created from novels. The author, Kukrit Pramoj wrote by continuing the story that was published in newspapers. He had not laid the plot before publishing, which kept the audience interested in the story. He binds the characters lives with the events that happen in each era, like in the style of a diary. That is the reason why the story development differs from the pattern of narrative in ordinarily story.

Exposition: The story was told to the audience by giving them information of the characters, setting and events but they cannot introduce all of information because the story has so many plots to tell throughout four eras in both the actual events and the historical story. Therefore, they briefly tell the introduction story.

Moreover, the story divides into four chapters as four reigns, which caused the slow build up of events to the climax and has not a single climax that is turning point of whole story. There is a climax in each reign. Thus, the story can be divided into four reigns and four climaxes as follows;

The First Reign (The era of Rama V , Chulalongkorn, 1868-1910) : told the story of how Phloi’s mother had taken her to see Khun Sai(คุณสาย), the

governor of the palace, to entrust Phloi with the princess(เสด็จ). Phloi had to move away from her home in Bangluang. Phloi spent her life, studying, working in the palace and learning the ways of the palace. When she was a teenager, she fell in love with Nuang(เนื่อง), the older brother of Choy(ช้อย). This love didn't last. Later, when the king returned from travelling in Europe, a party was thrown to celebrate his homecoming. Phloi accompanied Khun Cheiy(คุณไชย) to the party at Siwalai Garden. At this party Phloi met Khun Pream and Khun Pream fell in love with her. He tried to meet all of her relatives so he would familiarize himself. Not so long after that, Nui(นุ้ย), Khun Pream's aunt passed a message to Phloi's father from Khun Pream, asking for Phloi's hand in marriage. Phloi unwillingly married Khun Pream.

After Phloi married to Khun Pream, she moved to live at Khun Pream's house. One day Khun Pream took her to meet Onn(อ้น), the son of Khun Pream. Phloi was not angry with him and asked to adopt Onn as her own. A little while after, Phloi got pregnant with Unn(อ้น), Phloi's first son. When Unn was one year old, Phloi was pregnant with her second son. During her pregnancy, the king had fallen ill and passed away.

Climax in the First Reign: The death of the King Rama V, Chulalongkorn

The Second Reign (The era of Rama VI, Vajiravudh, 1910-1925): tells the story of the next five years in Phloi's life. When Onn was 7, Unn was 5, and Odd(อืด), Phloi's second son, was three, Phloi gave birth to her third child, a girl named Prapai. At this time, the first war broke out and resulted in death. Phloi's sister, Khun Un (คุณอุ้น), came asking for help and moved in with Phloi. Later on, Khun Pream allowed Unn(อ้น) and Odd to go study abroad. As for Onn, he wanted to be in the military and studied in military school. Phloi waited for her children's letters. When Unn graduated and returned, he brought back his foreign wife Luusil. Onn went on to become a soldier for the province. After being sick for a long time, the king passed away.

Climax in the Second Reign: Civilization and Westernization of Thai society

The Third Reign (The era of Rama VII, Praja dhipok, 1925-1935): After the death of RAMA VI, Khun Pream had fallen ill. A little while later, Odd graduated and returned to Thailand. Khun Pream quit his job in the government and soon after died falling off of his horse.

Unn, who had just returned from being abroad, had learnt about liberalism and the democratic government. The people predicted that the king would finish his reign soon. Soon after, there was a political transformation in Thailand from an absolute monarchy to a democracy.

After the political transformation, Onn came back to visit his house. Onn now thought violently and was against the new political transformation. He thought that Unn had no loyalty. This caused the two to argue. Not long after, Onn went to battle with the party that was against the transformation and was arrested and was a prisoner to be executed. RAMA VII announced abdication.

The political transformation and the split between old social values and new social values were hard for Phloi. All of her sons were fighting. When things started to get better, the era changed again.

Climax in Third Reign: Political change in Thailand from Absolute monarchy to Democracy

The Fourth Reign (The era of Rama VIII, Anada Mahidol, (1935-1946): Prapai was engaged and later married Khun Sewee(คุณเสวี), who was a friend of Unn's. After that, Onn was sent to Tarutao Island. Odd was pressured by his brothers and sister to go work as a government officer. After working for a short period of time, he quit his job and decided to work at a mine in the southern province with his friend.

Next, World War II happened and Japanese soldiers started coming into Thailand. One day, Phloi received the news that Unn had a wife named Somjai(สมใจ) and a son, but was too afraid to tell his mother. Phloi was not angry but glad to hear that she had a grandchild and a daughter in law. She immediately went to pick them up to live in her house. Everyone in the house

lived happily. Phloi's house was bombed and Phloi had to move too live at Bangluang Canel's house, her hometown. After moving, Phloi got the news that Odd has malaria and was very sick. Onn, who had just been set free, went to take care of Odd, but Odd had died shortly after Onn's release. Onn decided to ordain himself as a monk for Odd. After that, Phloi fell sick for several months. With the unexpected death of RAMA VIII, Phloi also died.

Climax in fourth Reign: The death of King RAMA VIII ,Anada Mahidol, and Phloi

The story above also showed that, the substance of this television serial in each reigns, is unequal for weightiness, and the quantity of event and the plot was presented in a way that was easy to understand. The story goes in historical order starting at the first reign. For a more dramatic effect, the characters play out all the events that happened. This television serial shows how each of the characters react and solve the various problems that arise in the story.

The events and situations that occur in the story implicate throughout the television serial. The characters continually run into new situations and problems that have to be solved. As the plot builds, the problems build. The story is always moving forward. This agrees with Salaithip's opinion that

“Four Reigns is the creating plot for running to event”

(Salaithip Jaruphum, **interview**, January26, 2011)

The television serial exactly and strictly follow the book. For that reason, causing this television serial's story slowly proceeded freely according to events until reached to climax, as the pattern of literature. At the first beginning objective, the author wanted to create Four Reigns, was to narrate stories of past events, by the style of literature, by not intended to write for the pattern of television's play. So, the plot of the television serial, Four Reigns, then not being along to the international theory

4.2.3 Theme

The television serial, “Four Reigns,” can be considered a historical diary that accurately portrays the stories of the era because theme can reflect Thai values and society during four reigns.

The main theme of ‘Four Reigns’ is the politics, social change which affected to the traditional life and people’s way of life. Therefore, it presents the history and important events, changes in the social state, politics, governing, and the country’s development affected the peoples’ way of life and the concept of knowing how to adapt life into changing situations.

Moreover, the serial also present story of ‘people relationship and the way of life’ in the various way in order to support main theme. “Four Reigns” classifies the relationship as follow;

1. The relationship of the people towards the king: This is the most outstanding and obviously presented aspect of love throughout the whole story. The television serial “Four Reigns,” presents the idea of absolute monarchy through the eyes of many characters who were loyal to the royal institution. Characters like Mae Phloi, Khun Pream, Mae Choy, Phor Phemm(พ่อเพ็ญ), Khun Cheiy, Khun Odd, and Khun Onn all show great love for the king. Even Khun Unn, who had modernistic ideas, and wanted a democratic form of government, still shows love for the king, and remorse for his actions against him.

It also shows that during the period of the revolution, almost all of the characters had negative feelings towards the revolutionary committee 2474. This idea corresponds with the author’s ideas about absolute monarchy, and the desire to admire the royal institution during the period of its decline.

2. The relationship of family: This includes the love for parents, siblings, and close relatives. Those who always visited each other, having a loving and close relationship with one another, even after many years. Throughout their lives, they cared for one another, shared in the worries and troubles, and remained true to one another.

This is exemplified by the relationship amongst Phloi, Khun Cheiy, and Phor Phemm. Even though they were siblings from different mothers, they cared for one another from the time when they were children through to adulthood. Even when they were elderly, each of them with their own families, they still made sure to keep in touch, especially during major events, both good and bad.

The love of mother and child: The best example of this is when Onn is sentenced to prison. Mae Phloi and Odd did everything in their power to help him. Even though they knew that contact with him might create suspicion that they were also involved in the revolt, Mae Phloi and Odd still tried to stay in contact with him. They continued to bring food and medicine to him. Even when Onn was sent far away to prison in Tarutao Island, Odd still tried to follow him, finding medicines for Onn to take with him.

3. Connection between friends who sympathized with, helped, and visited one another:

The friendship between Mae Phloi and Khun Choy is a good example of this. The relationship between the two of them is like the love shared between siblings. Choy often worried about Phloi's troubles, like when Khun Pream was trying to court Phloi. When Choy learned that Phloi did not like him, Choy would show off, attempting to drive him away. She always scolded him instead of Phloi. Another example of this was when Nuang married with Somchai. Choy directed his anger at Nuang instead of Phloi, disregarding the fact that he was her brother.

In summary, the television serial "Four Reigns," main goal is the historical presentation of the events that happened during all four reigns. The themes discussed included societal, political, and government related issues which affected the peoples' way of life, their livelihood, and their way of thinking. By having the relationship between people and her children play only a minor role in the story, it is clearly not the main theme that the author hoped to discuss.

4.2.4 Point of view

The author, a historical figure, presents the viewpoint. Therefore, in the story, it is the viewpoint of the author toward women from this period.

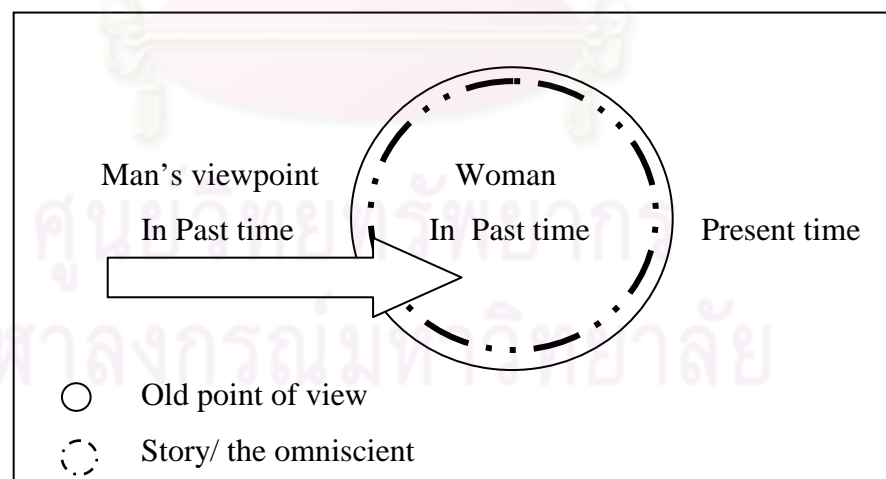
However, his viewpoint toward society of that era clearly conveys the stories and main themes of happenings during that period. His thoughts, beliefs and old values and traditions are expressed through his point of view in the story.

The point of view shows that the author tries to bring back the old tradition and forgotten norms while everyone is trying to adapt to the new world which was influenced by the western culture, and forget their ancestors. The old value is expressed here in Four Reigns, which will forever act as a reminder in our own Thai tradition to people of the younger generations.

Moreover, due to the time period of creation the novel (1950-1951), Four Reigns was written in the time period that the royal institution was downgraded and unstable. Therefore, the author attends to present allegiance and loyalty of him in order to support the royal institution as well.

However, these old social contexts up to the present may not fully fascinate and attract the audience.

Figure 4.21: Point of view in ‘Four Reigns’



4.2.5 Character

‘Four Reigns’ is a period television serial. It is full of events which tell the story of Mae Phloi from when she was a child at home, onto her life within the

confines of the royal palace, until moving out of the palace, marrying, having children and finally dying. This life-long story involving more than ten main characters results in this television serial.

Each character plays outstanding roles throughout the ages. On completion of their roles, the characters die out and are not heard of again. There are two groups during two substantial periods. The first group is the time period during the childhood of Mae Phloi from when she initially serves at the palace, while the second group is the period during which Mae Phloi leaves the palace in order to marry and have children. The leading character which drives the story is Mae Phloi.

Figure 4.22: Character in the second group, time as outside the palace, Phloi's family



Figure : Phloi's family

Protagonist

Mae Phloi is the most important character who plays the leading role in the story and conveys a story which reflects the thoughts, main ideas and theme. She is created to be used as an agent to narrate the story from during the long reign of King Rama V until eventually the short era of King Rama VIII. Therefore, Mae Phloi appears to be the centre of the entire story revolving around significantly historical, traditional and cultural events; events which were influenced by the outside Eastern and Western worlds.

Mae Phloi is an image of ideal Siamese female to men in Ratanakosin Era. Phloi is a perfect woman of elite class whose existence to serve men. Mae Phloi is glad to be both a wife and a mother who is willing and pleased to stay at home, work in the kitchen, looking after her husband and raise her children, while seemingly

uninterested in infringing upon men's dominant manners. This is the common principality of such matters which reflect the social values of the sexes during that era.

Moreover, she is a representation of the political ideas of absolute monarchy. She is loyal to the royal institution and is against the revolutionary committee 2474. What is shown is that her conservative political ideas, which emphasize tradition, hardly change.

In term of dimensional character, even as time passed and social state changed, but she was still not change. Even Phloi was the focal point of historical, traditional and cultural important events, influenced by the context of western and eastern world, or the social would change to be democracy. But she was still Phloi, same as before, who hardly was interested in, or rarely understood the outside world that changed. Khun Phloi was still thought that the king was beyond everything.

However, she has development in seeing the world, as when she was old, she saw the world in another way. Thus, Mae Phloi Mae Phloi is dimensional character and look realistic. This is the reason why the audience really believes in character

According to Kanchana Witchayapakorn (2548:116) said that "This television serial has main characters who is created by base on real people in the that period. Thus, this character is realistic while presenting the important events of each reign."

Regarding Mae Phloi, Salaithip Jarumphumhas pointed out that;

"Mae Phloi is dimension character. The negative image of dimension of Mae Phloi will be not seen, even that, not the development in her habit, we will see her development in seeing the world, as when she is the innocent child, and was led to live at the palace, was taught in all things until she was old, she saw the world in the another way."

(Salaithip Jarumphum, **interview**, January26, 2011)

In any case, the character 'Mae Phloi' is unable to attract the audience because Mae Phloi's old personal concepts and the overall social context of the time have many modern people feel in disagreement with her old-fashioned values. Moreover, She hasn't any objectives which drive the situations; she only plays the

role of a representative of the audience to meet various events. According to the opinion of Pornthada, she said;

“Mae Phloi ’s life had no goals, she was only entrusted to the royal institution. The Kings were everything to her. As in the story, when a king would proceed back from a western country, it was narrated that Mae Phloi became highly refreshed with the news. On the other hand, when a king passed away, Mae Phloi became very despaired. And it is there that all stories end.”

(Pornthada Suvattanavanich, **interview**, January 15, 2011)

Figure 4.23: The image between Actress, Khun Sririyakorn Phukkawate and Character, Mae Phloi



Antagonist

The antagonist in this story is changing, social and surrounding changing. It is not a man who is opposite side and has the same goals, different from another television serial. Even Khun Un who hate Phloi and seem like antagonist but she didn't play the important role and obstacle with Phloi since beginning until ending. However the main thing, that makes the hung problem conflict to Phloi since beginning, is social that change during four reigns. Thus, if focus the antagonist as the character, It should be the character who concern and relate with social change, The character who has opposite side's idea with Phloi and always make problem with

phloi mind. For example;

Khun Unn, who had modernistic ideas and wanted a democratic form of governments, he had different idea from Mae Phloi who loves the King.

Prapai, who always change in her habits, way of live, owing to social state, and surrounding or any event. Thus, her mother, Mae Phloi, worries with very her changing. First, when she was child, she was stick to her aunt Un. If she did whatever of activities, Prapai often joined doing with the aunt Un. However, when later of age that social favoured for western way, made Prapai pay her interest in Lucy, her foreign sister-in law in especially. When she did whatever of her hobbies, Prapai often did it with Lucy.

Helper

Helper is character who sympathize, help and treat Phloi when Phloi have many problem such Mae Choi, Sadet , Phor Phemm, Khun Cheiy and Khun Pream.They always help Phloi to solve the problem. For example;

Mae Choy, She is close friend of Phloi who sympathized with, helped, and visited one another. Choy often worried about Phloi's troubles for example, when Khun Pream was trying to court Phloi. When Choy learned that Phloi did not like him, Choy would show off, attempting to drive him away. He always scolded him instead of Phloi. Another example of this was when Nuang married with Somchai. Choy directed his anger at Nuang instead of Phloi, disregarding the fact that he was her brother.

Both characters were created to use as an agent to narrate the story happened in the reign of RAMA V continuously to the era of RAMA VIII which there are a lot of changing in during the era. They were made from the real characteristic of the people in that era. So, this made characters truthful, like the people who live in that real social. According to the author interview, he said that *“I had created the stories and characters by basing on events and real humans, being surround me”*

Furthermore, also there is a criticism regarding to character in the story that “the personalities in character ‘Odd’ like the author characteristic, Kukrit Pramoj,

M.R.’s. For the personalities of Unn like the author’s older brother, Seni Pramoj, M.R”

Moreover, according to the story said that “*Mae Phloi was from ‘Bann kok faaknon’*. The critic regards that it means ‘*Bunnark Family*’, one of ancestor of the author. And the author also accepted that Mae Phloi is one of relatives in one side of the author.

However, it is common character and common things in the socials in which the time of social change. There would be both the people who were ready to open opinion for new thing and change himself to suit with social, and the people who did not want to change and listen to another one. Thus, the characteristic of characters in this television serial , both of fixed character and developing characters, in overall image also realistic and naturalistic, which seem like people in that era with occurred social. According to Suphakorn’s opinion, who said that as follow;

“In the story, for the characteristic of characters It can be admitted that one playing character or a man, firstly there are several characters in a man, and secondly there is only one character, by having no life’s target as Mae Phloi , she just made everything the passed her by to the best, just only that.”

(Suphakorn Riensuwan, **interview**, January13, 2011)

4.2.4 Conflict

Conflict, Plot and Character objective

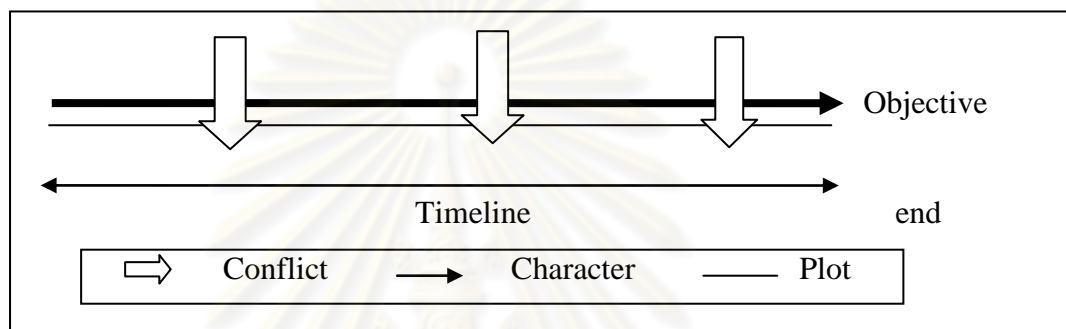
Generally, conflict is considered an important plot component for building towards the climax, but from studying “Four Reigns,” we find that conflict in this television serial is not the sort that builds towards the climax of the story.

“Four Reigns” deals with conflict in a different way because of the fact of how it was published. Published in a newspaper, a chapter at a time, the conflicts in each installment do not necessarily build towards the overall plot. Because the stories themselves were based on true historical events, the conflicts involved are not the kind that ties to the plot from the beginning to the end of the story. Instead, conflict comes up periodically, and is based in the surrounding events of each time period. As

the conflicts are resolved, more appear, and they are used as a means of exploring the issues presented by the actual historical events that the stories are based on.

Unfortunately, this sort of conflict results in the lack of focal point in the narrative. It does not push the story line forward and make to the audience. Compared to the general television serials, where conflict is tied to the main character's goal, and is used to forward the plot, the use of conflict in "Four Reigns" lacks focus. For example the figure as follow;

Figure4.24: Relation between conflict, objective character and plot in four reigns



On the other side, the use of conflict in the story helps to create a more believable picture, and is used to further explore the historical events the television serial was based on. Depending on how one views it, the conflicts can be seen as distracting from, or adding to the charm of this television serial.

From studying the different kinds of conflict present in "Four Reigns," there are many kind of conflict in the story both conflict between two parties, the conflict of a character vs. them. However, those emphasize to the conflict between individual and society as follow;

First, the conflict of the individual vs. society is the most apparent in "Four Reigns." For example is;

The entrance of western influences in Thailand caused a conflict between the new social values and the traditional ones held by many people. Mae Phloi, as one of the palace residents, held old social values and had a difficult time understanding the changing social state. As a result, Mae Phloi frequently disagreed with the changes she saw in the people around her, and the surrounding social progress.

Another example can be seen between Unn, who held modernist ideas, and the conservatives in society. Unn disagreed with absolute monarchy, and wanted to change the governing system to a democracy. This desire caused him to enter into violent conflict with those around him, especially his family members who were loyal to the king.

Second, the conflict between individuals is not the most apparent theme in “Four Reigns.” It isn’t the sort of conflict that occurs to drive the plot forward, but is the sort of conflict that occurs between people in everyday life.

For example, the conflict between relatives, such as those between spouses or friends, who are not entirely in agreement on various issues. These relationships are used to explore the differences in values between the old traditions and more modern western social values.

Third, Deals with the sort of mental conflicts that happen internally. These conflicts come simultaneously with any decision or action taken by a character. They are used to show the confusion, worry, and notions of responsibility that come with the decision to take any action.

An example of this is the pressure Odd received from his relatives for being the only one in the house who did not want to get a job. The pressure from his relatives created internal conflict, as Odd was torn between his worry for his mother, and his desire to spend time with her, and his desire to be accepted by his relatives and not be considered a useless person.

4.2.7 Spectacle

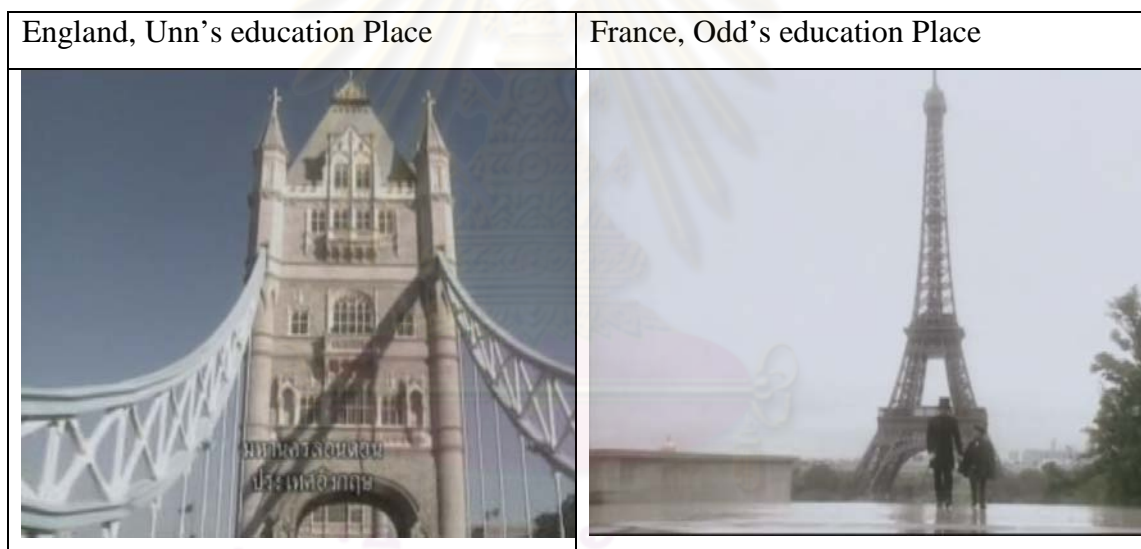
Spectacle for Four Reigns was outstanding in terms of settings, attire, design and visual techniques well integrated and conformed. Image’s components, such as the arrangement of light, shadow editing, and camera angle were taken so meticulously that they resulted in beautiful images which were appropriate to the old age of the story. But the camera angle used was that usually of fashion. In addition, the settings were so highly invested in that this enabled the shooting of realistic and atmospheric settings. This was alongside the director’s attempt to have the settings and locations look decoratively stunning and hard to see.

Setting

The setting of television serial in Four Reigns is regarded the most outstanding component of all as it is the most truthful.

The rather high investment in the production enabled the rebuilding of settings and national locations during the Ratanakosin Era. All four reigns in the television serial were created from the Thai historical novel that tells about the life of Mae Phloi, a high society woman, who lived during four reigns of King V – King VIII (2435 – 2489 Buddhist Era). Moreover, there are also settings in England and France. The settings of Khun Unn and Khun Odd going to study abroad caused even higher investment for the television serial's production.

Figure4.25: Setting in France and England



The television serial has both substantial settings and abstract settings. Most of the settings in Four Reigns focus on and relate to the story of the royal palace during the four reigns as told by Phloi, a woman of ancient nobleman family, who lives in the palace from her childhood. After the death of King Rama V, Phloi marries and lives outside the palace but her husband works as a royal page, serving the new king. This makes various settings in this story, but these settings still relate to the country and royal court together

In addition, there is the story's presentation of the evolutionary eras of King Rama V and VI when, for example, education is emphasized and some absorption of Western culture is promoted. The period of King Rama VII and VIII is the age of a

change in the country's governing system which included relations with foreign countries that proved to be both positive and negative.

Thus, the settings show clearly the period of the country's changing, both in the development of the country's social and governing systems. Corresponding to Chuanpit Itharat (2543 : 5)“Regarding the literature of the Four Reigns it is a historical literature that reflects the society. The author intended to use, as background, the country's image of Ratanakosin Era in all four reigns, then meticulously painted colours of the stories' atmosphere and characters who were both real persons in Thai history and supposed persons.”

Visual Presentation

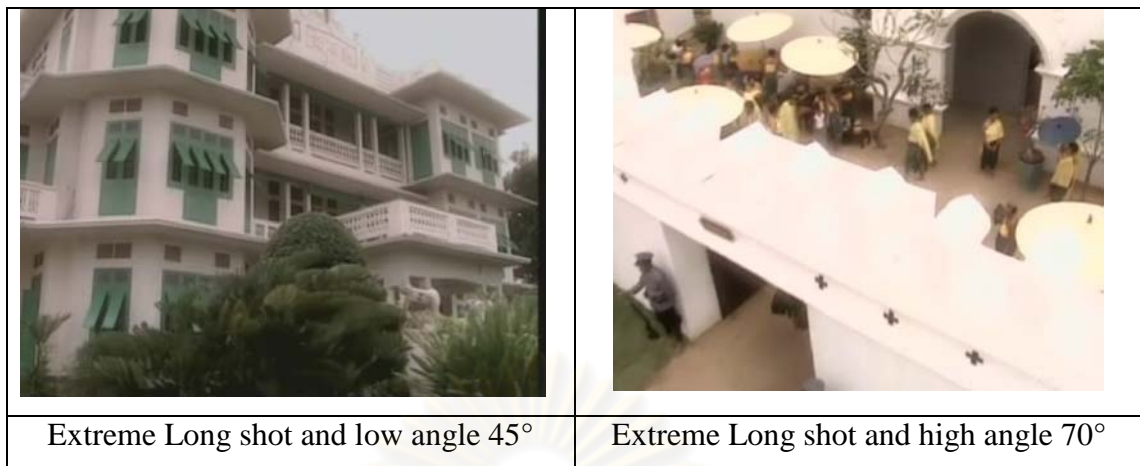
Camera Technique

In Four Reigns it was found that for one setting in this television serial various techniques of image both special editing, camera angle, and colour were used.

The opening setting: In terms of the opening setting, the image in the style of Long Shot and Extreme Long shot, in order to collect general atmosphere was used for settings and places began to introduce their settings to the audience known. This was in order to show views, places and beautiful settings more attractively such as inside the palace settings. Mostly, Four Reigns in the television serial often takes largely of its image with general atmosphere before zooming in, to allow the characters to always be shown.

The method of pan, dolly and tilt was continuously used together with Long shot in the opening settings, especially main opening themes. For instance, on the opening of the setting of Khun Pream's house, they used Dolly for moving into the character to show the audience the manners of the characters from far and gradually become clearer.

Figure 4.26: Camera technique in Four Reigns



Next, Close Up of image was used to concentrate on expressing deep emotion of characters, used for describing emotion and feeling of characters. For example, closing up on the character's face while he was crying to emphasize the light in his eyes and tears that slowly fell down clearly. That included the camera moving method that emphasized the slow movement in character, by zooming techniques and dolly's use. These methods can help pull the audience's joint emotion to be absorbed in the appearance of the character for each time of appearance. The appeared image for each setting then allowed the audience to see many points of views of the appeared character in that setting by emphasizing the sensational expression of character, and the atmosphere's state of being around that setting also would not be neglected at the same time.

In addition, using angle substituting for eyesight in story telling, both angle substituting for audience's eyesight and angle substituting for character's eyesight, which this pattern of view is like the audience being allowed to participate in the events in the story. Moreover, there was also Objective Camera Angle's using, i.e. often peeping at the action of character, being a technique in shooting, which causes the image to look beautiful, for example, the setting of shooting through the door, for seeing Khun Phloi was threading garland, etc.

Figure 4.27: Objective Camera Angle: shooting through the door



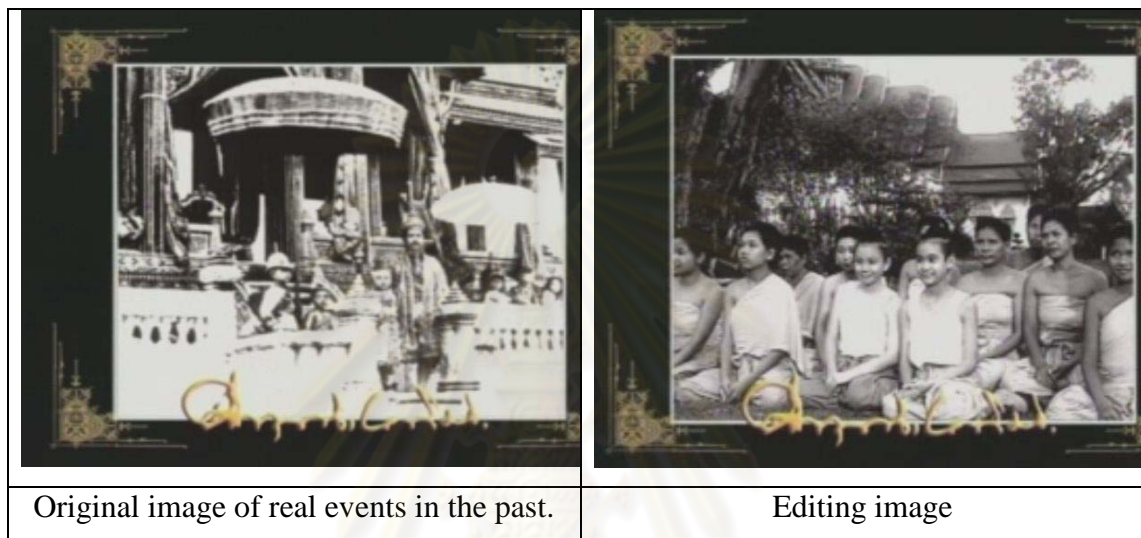
Editing: The television serial's editing deemed one component that was very outstanding. As the television serial, Four Reigns is the telling of the story related to Thai history from the reign of King Rama V till King Rama VIII there were also some settings that were unable to shoot. For example, in settings of war, settings of his majesties the kings' royal ceremonies, or the settings when RAMA V, toured by steam engine train, departed from Lamphong railway station, by having people waiting for welcoming at two sides of railway, etc. This television serial then used the editing technique, by using real took pictures at that era, to put in the television serial. However, since the pictures that were taken in the past were in black and white colour, and could not be seen clearly, techniques of cut , fade and dissolve were used, which included using colour to make new pictures look old. This made both pictures from the past and present flow together and be viewed by the audience without discontinuity.

Colour: The colour used in the important parts to help increase the emotion and feeling, lead and enhanced the story's atmosphere. The television serial, Four Reigns, used colours variously. Often, there was a setting cut to be the image of being black and white, for instance, when Flash backing, the character recalled days from the past, etc.

One more outstanding point used the black and white tone of coloured, fade, look of ancient pictures for making same as the image of past. This was especially for opening new settings. The use of such techniques was seen with some real pictures used in the television serial of true events which happened in the past. For example, the settings of events where many of the population came together to welcome the kings are pictures which were cut from pictures of real events in the past. However,

this resulted in unclear pictures in black and white colour. For the next settings which had characters, they were followed by using the black and white tone of colour for making the images flow together as the same story, then gradually adjusting the coloured images with having clearness respectively. Doing this caused pictures in the past present flow together allowing the audience to view without discontinuity while conforming to be a retrospective television serial. For example the figure as follow;

Figure4.28: The colour between original image and editing image



In addition to the component as above, the television serial, Four Reigns, also used symbolic pictures instead of some story telling. For example, when the story begins the novel “Four Reigns” and at the story’s end, the story was ends by the image of the closing of the novel. Or the settings of some character’s death used the falling down slowly of leaves and flying birds leaving their nests, etc.

Portrayal of life

The setting inserted Thai values, society and culture into each setting through attitudes and words of characters, or displayed by symbol or the setting’s properties, such as the image of the king which is usually decorated at the setting’s background, etc which can reflect the society as follow;

Settings of the character’s ways of life mean the customary state or routine activity of the characters. Four Reigns, is a television serial that tells about Phloi ’s story, a woman from an ancient nobleman family whose life is tied up with palace matters, the kings, and the royal court. Thus, most of setting in the story focuses on

the routine activity and ways of life of the people living in the royal court. Those palace people are for example: Royal maid or royal people, civil servants and the upper class of Ranatakosin era.

The most outstanding settings are the settings of routine activities, conditions, and the ways of life of the palace people. In terms of each setting, it was found that there is also the intervention of social and culture traits. This is particularly seen in the idea of the absolute monarchist affording audiences with the prince and princesses. Even different types of royal cuisine are shown such as Penaeopsis's eggs, king crab's egg sweetened by sugar. In addition, there is the variety of styles of attire and perfume.

Figure 4.29: the settings of palace women's routine activities



Settings related to the livelihood of the king and royalty and ladies of the court, include the setting of travelling when the monarch has an audience with a princess.

Figure4.30: Settings of the Royalty's livelihood



Settings of the livelihood and ways of life of civil servants and upper class in Ratanakosin age show they often visited one another.

Settings of the prisoner's livelihood included the setting of Khun Onn imprisoned during the age of the changing of the governing system and sent to be imprisoned at Tarutau Island.

Settings of the livelihood and ways of the villagers and commoners, included vegetable's being sold at the market and villagers living near the river. So, telling about the simple way of life according to philosophical principles and allegiance to the king.

Figure4.31: Settings of the people's livelihood



Settings of the livelihood of the people changed with each era as the country's state evolved. This included the period of the absorption of some Western ways of life, as for example, in the wearing of hats and suits. At the period of political transformation, the people became to have more rights of speech. Then there is the livelihood of the people and government systems at the period of economic decline. Due the war, for example, the Thai government had to minimize the government system to be smaller by abolishing some state departments.

Figure4.32: Settings of the clothes of the people changed with each era



Settings of abstract surrounding, such as the belief in social values and traditions. There are many of settings of abstract surroundings intervened in the television serial, Four reigns, which are social values, beliefs and traditions.

Settings of social values: the most outstanding social value in the story is the loyalty of Thai people towards each king. This was regarded the most outstanding setting in the story, because there were interventions of speaking about the king by characters at all times.

For example, Mae Phloi said frequently that she herself could live until today, because toward the kings she was grateful and realized his kind favours.

Furthermore, there were settings of other social values, such as the palace people's social value and upper class's social values that favoured in sending their sons to live in the palace, Settings of the social values of being foreign and democratic.

Settings of Thai customs and traditions, for examples, there is the setting of tuft shaving off day of Mae Phloi, the royal ceremony of Loy Krathong's, the king's funeral parade and the setting of marriage ceremony, etc.

Settings related to beliefs, for example, were the beliefs of omens. For example, if there is the meteor, it means there will be the forthcoming death of an important person or the king.

Settings relating to inequality in society, especially in sexual matters, for example, a male has a role in the family and in society more favourable than a female

had. Usually, females followed and quietly obeyed males. We can see this from, the setting when the king would appoint one of the Ladies to become Honoured, there was a discussion among Mae Phloi and Phor Phemm and many people, on how would do a woman be Honoured , because just the matter of being a civil servant, normally it is not allowed for woman, and there were only some positions reserved for woman.

Audio Presentation

For both Dialogue and Narration in this television serial, there were outstanding points with the use of language in a beautiful literary style that is melodious and impressive. This made the audience comply very much with the story. There was the use of both Dialogue style and Narration style simultaneously for almost everything throughout the story.

The Narration style used deemed as being one of the outstanding points of Four Reigns, was the Narration used to tell when the story begins, ends and the settings cut. For explain the story and place, in order to support Dialogue, or even used to narrate the story for all that setting, by having no Dialogue.

For example,

“Not so long after the end of World War 2 end there is the news of King Rama VIII proceeding back to the capital. This news seemed as a medicine to Phloi ,and she got better respectively. On the day when the King arrived, Phloi then appointed Choy and her daughter-in-law, Somjai, to wait for the welcoming at Rajadamneon Road. Phloi noticed that there were many people who came for the welcoming that day with people of all genders, ages and statuses. They all assembled together for the same objective which was to wait and welcome the King, who was truly the leader of the nation. Suddenly, Phloi ’s heart seemed to jump in leaps and bounds when she saw that the young Majesty, the King had grown up with such unique handsome looks.”

Soundtrack: In presentations by songs and accompanied music there was a higher increase in the use of colours and joined emotions which accorded to the television serial’s substance. In Four Reigns, there was the use of various songs in different musical tunes, such as slow or fast rhythm and instrumental music that

corresponded well to the situations of the story, while contributing more to the occurrence of impression within the television serial's story in another way. By emphasizing old-style Thai songs, traditional Thai musical instruments, such as the U fiddle, treble fiddle and Thai Dulcimer were played accompanying as main. In the album of the Four Reign television serial songs there were the following songs ; Mayura-pee rom, Ratee Pradub dao ,Lao Duang Deun and Lao cum-hom. However, there were 2 songs which were outstanding and played frequently in the television serial: Mayura-pee rom and Lao cum-hom.

'Mayura-pee rom' is the song used in the opening theme. It is an instrumental music which uses Thai musical instruments and the music's rhythmic sound is merry, cheerful, exciting, and bright causing the feeling of vigour. This was often used when a new setting started, or for a setting being one of new general routine activities, such as when Mae Phloi follows a king to many places, etc.

'Lao cum-hom' is the song used as the Ending theme. It is a traditional old-style Thai song which is sung in the style of instrumental music accompanied in the settings which had characters' dialogues and the style of having lyrics where the characters are thinking about something. This song is melodic in both language and tune. The rhythm is slow and easy-listening enhancing feelings of sadness and nostalgia. It was often used in the settings where characters recalled days in the past, or when they talked with each other about sad matters, or topic of the truth, etc.

In addition to the above songs which were the main songs of the story, there was also jazz music which is the type of instrumental music that corresponds to that era and the intervention of Western cultural influences. For the period that Odd and Unn go to study abroad and their arrival back the soundtrack used consolidates well with each age of the story.

Songs and music are very important for the encouragement of a television serial's sentimentality and realism, while also feeding the atmosphere with deep melodies which are impressive and consistent with the retro atmosphere of the television serial and so making the television serial more interesting.

CHAPTER V

The Comparison of the narrative of Jewel in the Palace and Four Reigns

This chapter provides a comparative analysis of the narrative schemes in *Jewel in the Palace* and *Four Reigns*, and of the factors behind their popularity. It includes the information obtained through in-depth interviews with academics and Scriptwriters who are serious audience with a good knowledge of Narratology and television drama production. These key informants are;

1. Suphakorn Reansuwan - Television Script Supervisor, Exact Co., Ltd
2. Wannadhawin sooknoi -Four Reigns's Script Writer, Exact Co., Ltd
3. Chate Sanguannam -Script Writer, Exact Co., Ltd
4. Salaithip Jaruphum -Lecturer, Motion Pictures and Still Photography
,Communication Arts, Chulalongkorn
University
4. Dr. Pornthada Suwattanapanit -Lecturer, Department of Thai and Eastern
Languages, Faculty of Humanities,
Srinakharinwirot University
6. Arayaying Chomphalaphon -Director of Academic Affair Group 3,Academic
BureauThe Secretariat of the House of
Representatives
7. Worrada Pongrux -Corporate Culture & Knowledge Management,
Advance Info Service PLC

ศูนย์วิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

5.1 The Comparison of the narrative in *Jewel in the Palace* and *Four Reigns*

5.1.1 Television serial background

Firstly, the two television serials are fundamentally different. In terms of their conception, *Jewel in the Palace* was intended to be a vehicle for the promotion of Korean culture and tourism in the international market. *Four Reigns*, on the other hand, was written for Thai audience and published on a weekly basis in the form a historical novel in order to glorify the monarchy and royal culture.

Secondly, the script of *Jewel in the palace* is an original screenplay for a television serial. *Four Reigns* is an adaptation of a novel for television. Both serials had different methods of writing the screenplays, resulting in differences in characteristics of the narrative of both serials such as plot, conflict, and story development.etc.

5.1.2 The Plots

Overview of the Plots

The plots of *Jewel in the Palace* and *Four Reigns* share a similar narrative element. That is, both stories involve the story of a young girl who comes into contact with life in the royal palace. In terms of their themes, however, they are fundamentally distinct from one another. *Jewel in the Palace* is a story of a person's quest for justice and a break from tradition. *Four Reigns*, on the other hand, is a story of a person's attempt to hold onto the past amidst changing socio-political environments.

The story development

Exposition

Exposition, *both of the serials* began by giving the audiences information such as introducing each character, locations and situations. However there are some differences.

First, *Jewel in the Palace* tells of the problem that lead to the story conflict. It was about the incident that consequently affected the conflict situation. This made the serial more interesting. Unlike *Four Reigns* which began with the circumstance. It is

only to inform the audience about the story without its aim being to link it to the story conflict.

Secondly, *Jewel in the Palace* does not have much story to tell, so the story provides a background to characters, situation, and conflict to the audience until final part. In the other words, it is lengthy exposition. *Four Reign's* exposition is a brief narrative because the story has many plots to tell.

Continuity

Jewel in the Palace, the story is continuous and consistent, reasonably step-by-step. The first part leads to the second part. The second part leads to the third part and then to the climax. The story is driven by the character whose fate is a consequence of her action.

Meanwhile, in *Four Reigns*, the story can be separated into 4 parts according to the reign, which are from the reign of King Rama V to the reign of King Rama VIII. The story was not character driven.

“*Four Reigns* is a narrative story relating what happened during each reign as *Four Reigns'* origin was from the literature written in a weekly journal. *Jewel in the Palace* has its introduction, climax and ending. Thus, the two serials have different plots.

(Wannadhawin Sooknoi, **interview**, January17, 2011)

Climax

The climax of *Jewel in the Palace* is included in the final part (Ending) as the conflict, which is created in beginning part, is solved in the final.

Four reigns, the story has no singular climax that is a turning point of whole story but, there is one climax in each reign. Thus, there are four climaxes in story.

“For *Four Reigns*, I think the climax is gradually resolved step-by-step, it has no extremely climax which differs from *Jewel in the Palace* which has an intensive climax because it is a serial, is not a novel as is *Four Reigns*.”

(Porntada Suvattanavanich, **interview**, January15, 2011)

Plot, Character Objective and Conflict

The protagonist in *Jewel in the Palace* has a clear goal that was obstructed by the antagonist and leads to the conflict which relates to the plot from the beginning till the end.

The protagonist in *Four Reigns* has no clear objective in life but she just wants to spend her life in happiness without problems from anyone. Thus, the story hasn't any of the conflicts that obstruct the protagonist to achieve the goal, and the conflict does not relate to the plot from the beginning to the end.

5.1.3 Theme

According to Suphakorn Riensuwan, the main theme in *Jewel in the Palace* is about a young woman battling a life of obstacles with a great degree of effort and commitment.

“The theme of Jewel in the Palace is the attempt of the little woman to achieve her goal. But for me, I watched this serial because I am interested in Korean food, Jang-geum's journey and Jang-geum's perseverance etc. Once, she was evicted to a deserted island, where she cured people with leprosy. It's like I was watching someone who endured, fought for her life and then finally she achieved it.”

(Suphakorn Riensuwan, **interview**, January13, 2011)

The central theme of *Four Reigns*, on the other hand, concerns the effect of socio-political changes on people's traditional way life. As Porntada Suvattanavanich has observed;

“The theme of Four Reigns might be involved the politics which affected the traditional life and people's opinions, the change of the society and the invasion of western culture which excited people at that time.

However, the story also shows the relationship between Thai people, which supports main theme, is also interesting. This theme shows the connection between people that, I think, happens only in Eastern people, especially the connection in Thai society.

For example, Khun Un(คุณอุ้น) who hated Phloi and never accepted her as her sister finally, Khun Un had to accept Phloi as her sister.

(Porntada Suvattanavanich, **interview**, January15, 2011)

Wannadhawin Sooknoi, however, suggested that *Four Reigns* might not have one central theme. The meaning of the story may vary to audience's interpretation.

“In For Four Reigns, I think that Phloi represents the country. Each of her children has their own different thoughts, just like the people in the country who come up with the various opinions. Each one wanted their own way, each said they wanted to do the best for mother but, they all did it for themselves without caring how mother would feel.

Anyway, the theme is the message that the author wants to send. The interpretation belongs to each member of the audience, to take the meaning they wanted the serial to have.”

(Wannadhawin sooknoi, **interview**, January26, 2011)

The reflection of society

Generally, theme of both television serials reflects the culture, social values, and tradition of its country of origin. *Jewel in the Palace* reflects the direction of South Korean that tries to expand the Korean cultural market into international sector. *FourReigns* shows Thai society, which is as kind and as gentle as Buddha's way. Salaitip Jaruphum observes that;

“The theme of *Jewel in the Palace* is a matter of ambition, which is not easy to accomplish and shall be made by fighting and working hard. It emphasized the importance of woman's role, it shows that you can be everything that you want to be but you must fight.

This theme emphasizes the importance of woman's role and reflects Korean society in a developing country. So, their people must overcome every obstacle.

While *Four reigns*, Mae Phloi is a woman who absorbs every event in her life and knows how to solve many problems. There is the Buddha's way to solve problem such as forgiveness, adapting life to current social change. It also reflects the Thai society and Thai behavior which is kind, gentle and lenient."

(Salaithip Jaruphum, **interview**, January26, 2011)

5.1.4 The Point of View

"Both serials' point of view belong to women. The difference is that in *Four Reigns*, Phloi is told by people in the same period. The writer presented the real woman's lifestyle in the past that was aimless and her life was regarded only as for family.

But, in *Jewel in the Palace*, Jang-geum, told by a woman in the present time in which determination and perseverance become the important values. It is the perspective of the new generation writer.

(Suphakorn Riensuwan, **interview**, January13, 2011)

In addition, Salaithip Jaruphum also has the same opinion with Suphakorn Riensuwan as follow;

"Even though both of the serials are the same as period television serials the point of view and attitudes of both main character, Phloi and Jang Geum are different. Although *Jewel in the palace* is a period television serial, the situation in the story refers to and is based on current events, such as the politician in the story refers to characteristics of politicians in the present, while character's attitude in the serial, *Four reigns* has referred to people's attitude in that period."

(Salaithip Jaruphum, **interview**, January26, 2011)

5.1.5. Character

Both serials have more than 10 characters. There are support characters that would be introduced in order to make the story more interesting in each part.

For example, in *Four Reigns*, after the story goes to the point of Phloi's marriage, a new set of characters, which are the young generation, is launched to be the more important part in the serial. As well as in *Jewel in the Palace*, when Jang-geum becomes the Royal doctor, a set of characters, related to medical issue, is also launched.

Protagonist

Protagonists of both serials are women. They are the focal point of story and drive the situation. However, the protagonist characteristics of both serials are difference.

The Protagonist of *Jewel in the palace* is not a perfect woman. She is a girl from middle class who is progressive thinking as modern people are. This makes it easy for the audience to understand her point of view.

The Protagonist of *Four Reigns* is a perfect woman from a noble family. Her viewpoint is conservative with old personal concepts and social context.

Moreover, the narrative styles are different. In *Jewel in the Palace*, Jang-geum is the one who drives the story and brings all situations out. In *Four Reigns*, Phloi runs into situations.

The character → Action → Situation happened
 The character → Situation

Antagonist

The antagonist of *Jewel in the Palace* is a person who is against Jang Geum in achieving her goal. They disagree with the progressive attitude of Jang Geum. In other words, they may be a representation of archaic tradition and customs that stand in the way of progress.

The antagonist in *Four reign* is social and surrounded by change such as westernization and political change, or people who disagree with archaic tradition and absolute monarchy. In other words, they may be a representation of westernization and progressive progress that comes in the way of tradition and customs.

Helper

Helpers of both serials are persons who support, help, sympathize and treat the protagonist when she has a problem.

However, the helper of *Jewel in the Palace* may be a representation of the progressive. She encourages Jang Geum to achieve her objective. But, the helper of *Four Reigns* may be a representation of nostalgia tradition and conservative.

Table5.1: Conclusion the character between both serial

| Character | Jewel in the Palace | Four Reigns |
|---------------------|------------------------------------------------------------------------------|-------------------------------|
| Protagonists | A woman played an important role as the main character that drives the story | |
| | Not perfect woman | Perfect woman |
| | Progressive, Modern | Conservative , Obsolete |
| Helper | Support protagonist to achieve the objective | |
| | Progressive | Nostalgic, Conservative |
| Antagonists | Person | Society |
| | Tradition | Modernization, Westernization |

In terms of dimensional in characters, the character of both serial is dimensional character according to Salaithip Jaruphum as following;

“Definitions of dimensional or non dimensional characters did not depend on whether their characters are good or bad people, but I think it depends on we already have introduced the characteristic of them and can use them in the later story.

For example, the character *Dae Jang Geum* was introduced as a smart girl. Even her study was deprived but she still tries to learning. This character was set like this and is kept and plays continuously until the end.

However, *Mae Phloi* also is a dimensional character, from the innocent child, led to live at the palace, was taught in all things until married, and had children. The negative image of dimension of Mae Phloi will be not seen, even that, not the development in her habit, we will see her development in seeing the world, as when she was old, she saw the world in the another way.”

(Salaithip Jaruphum, interview, January26, 2011)

5.1.6 Conflict

Jewel in the Palace focuses on the conflict between two opposing groups of people and its effect on the life of its protagonist. *Four Reigns*, on the other hand, focuses on the internal conflict within the mind of its protagonist as she encounters socio-political changes.

“The conflict in *Four Reigns* is conflict between Phloi, herself and society. She tried to fight inside herself while people around her enjoyed the new changing society. Phloi tried to keep herself calm and adjust herself into it.”

(Suphakorn Riensuwan, **interview**, January 13, 2011)

“The conflict in *Jewel in the Palace* is conflicts between men who fight each other over power. The main task of the character is to solve this conflict, and this makes such a story fun to watch.

(Salaithip Jaruphum, **interview**, January 26, 2011)

5.1.7 Spectacle

Setting

Overviews of setting in *both of the serials* focuses on the palace setting, which shows the way of life or the tradition of characters, for instance, the routine and the way of life of people who are related to the palace such as the privileged group of people, government officials, royalist and especially people who live their lives in the palace.

However, in *Jewel in the Palace*, they put the emphasis on the work setting by putting more details. In *Four Reigns*, the details are suggested only by describing the overview and overall image of settings.

For example, for the setting which transmit a doctors' way of life. Both of the serials narrate the ways doctors live. But in *Jewel in the Palace*, the serial shows more details such as the admission to medical school or medical system in Joseon Dynasty.

While in *Four Reigns*, the serial's narration is about telling the overall image with less detail, than *Jewel in the Palace*, about doctors' way of life which is also narrated indirectly.

Visual Presentation

Camera Technique: Both serials used image size, editing and camera angles.

However, *Jewel in the Palace* put greater importance on Image size or due to the fact that it was used as a Korean cultural promotion. This contributed to the refined process of the serial, especially for the cooking scenes where the details of the food were often focused on.

Meanwhile, *Four Reigns* was made to narrate the significant historical occurrences, contributing to the greater attention of camera angles, camera movement and editing than image size.

For coloring, only monotonous could be seen throughout *Jewel in the Palace*. Adversely, for *Four Reigns*, the use of black and white and colors could often be noticed, both in the flashback settings and the opening settings, which contributed to the old time vibes.

Portrayal of life: *Both of the serials* are composed of the abstract surrounding setting which is the social imbalance setting especially in sexual issue. The setting reveals that females didn't play the important role and didn't get as much acceptance as males did. Other abstract surrounding settings are about royal faithfulness values, superstitious beliefs and other royal traditions.

This analysis, according to Porntada Suvattanavanich and Wannadhawin sooknoi, who both commented that the setting of both stories are related to the palace and the settings show the tradition, culture and daily life of people who are related with the royal palace as follows;

“Palace living settings are the most obvious settings in both serials. The settings show the lives of people who live in the palace and who have to deal with many things such as tradition, culture and especially the King. It shows that if you live in the palace, there will be such things. If it comes to the out-of-palace setting, those things above wouldn't be shown that much. But what we can see is the bond between the King and his people. And this point can be transmitted in both serials.”

(Porntada Suvattanavanich, **interview**, January 15, 2011)

“The serials tell the story of people who live in the palace. However, in *Four Reigns*, after Phloi left the palace for her marriage, she barely went back, while in *Jewel in the Palace*, even Jang-geum who was once evicted from the palace, occasionally went back to the palace.”

(Wannadhawin Sooknoi, **interview**, January 17, 2011)

Audio Presentation

The two serials used both dialogue technique and narration technique.

However, for *Jewel in the Palace*, the main characters' narration showed only in some settings but for *Four reigns*, it often used narration technique by the main characters and the narrator, along with the use of dialogue conversation, particularly in storytelling and setting changes.

Lastly, for the soundtrack, *both serials* intentionally used national traditional musical instruments that distinctly expressed the national heritage and culture. Nevertheless, *Jewel in the Palace's* songs outnumbered those of *Four Reigns*.

However, Suphakorn Riensuwan doesn't have any opinion on visual components of these two serials. But he mentions that Korean's visual techniques and styles are inferior to Thai's where visual techniques and styles are varied.

“I really don't have an opinion on visual components of these *two serials*. I really could not remember all the details. However, in my opinion, every serial uses the same all visual techniques. It is hard to say in detail, but overall, I can say that Korean's visual techniques and styles are inferior to Thai's.

For example, Korean's camera angles are very similar. On the other hand, Thai's camera techniques are much more diverse because we have many serial genres including those from cinematic styles and intensive serial styles, contributing to various visual techniques used in Thai serials.”

(Suphakorn Riensuwan, **interview**, January 13, 2011)

Table 5.2: Comparison between ‘Jewel in the Palace’ and ‘Four Reign’

| Topic | Jewel in the Palace | Four reign |
|------------------------------|---------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| 1.Serial Background | Created to be the television serial in order to promote Korean culture | Created from the literary form for purpose of recalling history |
| Story | The girls in the royal palace | |
| 2.Plot | The person who tried to solve the problem that occurred in the past, tried to ascertain the truth and prove the innocence | A story of adjustment of living to get along with many of people, society, surroundings, and events that had changed. |
| The story development | | |
| Exposition | -Tell the problem which lead to the story conflict -lengthy introduction | -Tell the overview of circumstance -Brief introduction |
| Continuity | The first part leads to the second part, the second part leads to the third part and continuously to the climax | Divide into four part as Four Reigns |
| Climax | One climax in whole story (extremely climax) | Four climax in Four Reigns |
| 3.Theme | The ambition, battling a life of obstacles through commitment and effort for objective | The politics, social change that affected to the traditional life and peoples’ way of life / adaptation’s life to current social changing |
| Image of Theme | The importance of woman’s role reflects their country which is developing | Thai behavior which is gentle and kind. |

| Topic | Jewel in the Palace | Four reign |
|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4.Point of view | Point of view belongs to women because was told by the present woman ↓ -Situation in the story referred and based on current events such as the politician in the story has referred to characteristic of politician in the present | Point of view belongs to women but presented by man in the past ↓ - Situation in the story ,character's attitude referred events and to people's attitude in that period |
| 5.Character | | |
| Protagonists | A woman played an important role as the main character that drives the story | |
| | Not Perfect woman | Perfect woman |
| | Progressive, Modern | Conservative , Obsolete |
| Antagonists | Person | Society |
| | Tradition | Modernization, Westernization |
| Helper | Progressive | Nostalgia, Conservative |
| 6.Conflict | Created by character ↓ Man against man (Character's objective) ↓ The audience follow the story until climax (The conflict relate to plot from beginning to ending) | Created by event in the character live ↓ Man and society (real situation in the history) ↓ The audience follow the real story in history (The conflict does not relate to plot from beginning to ending) |

| Topic | Jewel in the Palace | Four reign |
|----------------------------|------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 7.Spectacle | | |
| Setting | Emphasize Palace/ high investment | |
| | Studio | Real setting |
| | Emphasize on the work setting /put more details | Present only the overall image with less detail |
| Topic | Jewel in the Palace | Four reign |
| Visual presentation | | |
| Camera Technique | Emphasize image size, camera angle especially for the cooking settings | Emphasize camera angle, color and editing to narrate the significant historical events especially use of black and white and colors |
| Portrayal of life | Focus on the palace setting which shows the way of life and tradition | |
| Audio presentation | Use dialogue technique and narration technique | |
| | - | Emphasize narration technique |
| Soundtrack | Use of traditional musical instruments | |
| Design | Good set up | Realistic, Naturalness |

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5.2 Factors Behinds the popularity of Korean and Thai television serial

The popularity of a television serial is dependent on various factors. In terms of creative variable, they can be explained as follows;

5.2.1 The production objective

1. For the production of a television serial there should be clear purposes and goals. These include, what kind of television serial is needed, for what purpose and for whom? And the story should relate with purpose and target group.

In case of Korean television serials, they are produced with a certain and obvious purpose. **First**, the initial and real purpose of their production is to sell to domestic market in their country. Thus, they has been researched that the main target group of Korean television serials is mostly female. As females are usually much more homely and family orientated, Korean television serials are meant largely for the female response. The theatrical productions are plotted to have proper and tidy females.

For example, Korean females absorb romance, handsome actors, beautiful ladies and simply overall traditional perfection. These characteristics aim at targeting the female audience's sense of an abundant deep need.

Second, after initial domestic success, the producers export their television serials into *international market*. Korean television serials are meant to show Korean culture. These theatrical productions are basically made not only simply to sell to the world market and link all different types of people, but also grow in popularity for linking all types of people.

For example, 'Coffee prince' which is a Korean television serial related directly to coffee shops. Such a theme is international's image and easy to relate to worldwide for most people.

However, in Thailand, most local productions are made for the domestic market. Even though Thai soap operas can be exported to China, the initial and real purpose of Thai production is to sell to Thai people. Thus, it is not direct to purpose of production. Japan and China are the same as Thailand.

“Japanese and Chinese television serials are made to foster the values for the people in their countries.

In Korea it is too, but after initial domestic success, the producers export their television serials international market. They intend to promote Korean culture. Thus, Korean television serials are like a Korean cultural representative.”

(Porntada Suvattanavanich, **interview**, January 15, 2011).

5.2.2 Factors associated with the dramatic composition, performance and direction of performance

Dramatic

composition

1. A television serial should be made to appeal to all kinds of audience groups, bringing a variety of stories that focus on the view points of adults, teenagers and workers etc. in order to group several audiences.

“Korean dramatic compositions have these advantages related with the people. In a Korean television serial there are the viewpoints of adults, teenagers, daughters, mothers and fathers. The television serials are made to support the point of view of many kinds of audience groups.

(Suphakorn Riensuwan, **interview**, January 13, 2011)

However, Thai television serials focus primarily on love stories and husband and wife tales. That is the kind of television serial which Thai people of all ages and classes like to see. Television serials based on love relate with the majority of Thai people.

2. Even historical television serials can connect to audiences in a way to make players and events be based on situation, events and people in the present time.

For example, in term of Korean period television serials, even those based on historical stories, relate to present day events, people, stratagem and even politicians, That way it can be assured that the audiences will be attracted

to and so follow the story.

3. The dramatic composition should be particular, complexity and unpredictability.

Another fascinating television serial of Korean television serial is the complexity of the dramatic composition that can make a good problem.

Korean and Thai television serial's plots may be similar, that is, the young love each other but, in a Korean television serial, there are obstacles that scriptwriters can create to complicate the dramatic composition beyond the audiences' expectation and also assure the audiences from their complex dramatic composition.

“Korean television serial has an outstanding dramatic composition, when the story goes on, and then turns backward to the dramatic, even if it is a comedy, finally the story will return to the dramatic.”

(Chate Sanguannam , **interview**, January 18,2011)

Characterization

1. Each character was created with a strong background. They have clear direction of character's life. Thus, Korean characters are motivated and have clear goals in the character.

2. The Korean character has dimensions in vicious appearance but containing a good deed secretly. Therefore it is made to have both a vicious and a good side alternately.

Meanwhile Thai characters must be good and vicious clearly for example the vicious character usually acts this role for whole story and then turns good later. It is the pattern of the Thai serial.

3. Korean Characterization can make a non-handsome or perfect player be attractive, interesting, fascinating and ingenious. This is because it shows that an ordinary man can be hero.

“Korean protagonist will not be a perfect person. They want to show that in real life, the audience can be protagonist as well, thus this can attract

the female audience and let them get into it.”

(Worrada Pongrux, interview, January 17, 2011)

Player

1. In Korean television serials it is necessary to have capable players in order to divulge their ability. They also have to have good characters, as well as, dramatic compositions to support each other.

2. Players should understand the character and role as well as, and elaboration in performance that can connect through emotions to make strong television dramatics.

“Korean characters have not only capability and good looking but also elaboration. For example, antagonists can show viciousness via a smiling face. Therefore, this is complex to create the character and it is attractive and charming to infatuate the audiences as well.”

(Salaithip Jarupum, **interview**, January 26, 2011)

The realism of the dramatic composition, player and performers

The Korean television serial reflects the realistic way of life of characters deeply for example, it can show the appearance of the poor such as abode, status, clothes, speech and mannerisms of the poor factually.

Each character usually does not wear much make up on the face, if they are the poor they will not make up over the truth. Moreover, there are not envious characters who slaps to each other but there will be deep vicious characters

Thus, the dramatic composition tries to reflect goodness and culture but everything will be based on the real Korean society.

5.2 .3Factors associated with visual and audio components

Spectacle

1. The settings should be elaborate and beautiful in order to bring atmosphere into the story. Moreover, it is quite important to have interesting details in the settings because the featured setting is a selling point of the story. It is made to fascinate the audiences.

The Korean television serial has not only beautiful and romantic settings, but also focus even small detail.

For example, the setting in ‘Jewel in the Palace’: the room of Jang Geum where she tries to abolish herself from slavery. The detail in the setting is not an empty room nor is there only a nameless textbook, but in the story it is a drug book on how to cure diseases.

Moreover the historical anecdote of being ancient Koreas is also intervened in each setting, such as detailing the way to cook Korean food, the ages of ginseng and how many days to stew a chicken. It is only the components of the setting, but Korean producers also give importance to them.

Moreover, the interesting thing is the story creation. For every setting, there are selling points of the story to attract the serial’s fan club. The television serial maker uses symbolic components and also settings to persuade the audiences.

2. The design of setting and clothes match smoothly in color shades.

For example the color shades of clothes and settings in ‘Jewel in the Palace’. There is a candle lit setting with a main character sitting nearby in a depression episode. The background of the setting is purple with the character wearing purple suits. They create it and choose the matching color meticulously.

“In term of setting, I believe that if it returns to the ancient era, the color shade cannot be mixed, it requires the colorful clothes to mix with the setting in order to show the designer’s fondness. But I thought it is set to be quite a beautiful setting. Korean television serial settings are recreated and mixed with the matching color and highlighted in order to feature the clothes and characters. This is the feature point of Korean television serials, much more than in Thai television serials.”

(Salaithip Jarupum, **interview**, January 26,2011)

However, Thai television serial cannot be created like Korean television serials because in the Thai television serial, producers use the real setting. That is to say, suppose there is the setting of a house. Thai producer enter that real house and so cannot alter its setting.

3. The camera angles should have variety and a realism that can be mixed with the story in order to create feeling for the audiences, such as the scenic colors of periodic television serials that are made to be old-colored etc.

However, Thai production has the style of a motion picture more than Korean according to Chate Sanguannam who said that;

“The way to tell the story, production, picture style and camera angles are in variety in Thai television serials because the television serial makers are classified in several types, all of them are from camera and film professional”

(Chate Sanguannam, **interview**, January 18,2011)

Audio presentation

The original soundtrack should have a variety of music produced to be the television serial’s components, particularly in order to conform the music with the story and also, to make beautiful wording and incorporate emotion for the audiences. Korean television serials mix with a lot of original soundtrack when compared with Thai television serials. Most of the original soundtrack in Korean television serials is classical music, songs, slow music and several versions and styles of one song.

Moreover, they also have a soundtrack created particularly to use for the protagonist, antagonist or each setting. Wannadhawin Sooknoi and Worrada Pongrux observe that:

“Meanwhile, Thai television serials have about three or four songs which set them reversible, but the music of some Korean television serials are particularly used for each character such as the actor, actress, vicious characters and each setting. They are only sung by famous singers and the original soundtrack album is also produced for sale.”

(Wannadhawin Sooknoi, **interview**, January 17,2011)

“Korean television serials usually use music composed for that television serial in particular to promote it. So, the music chosen must be one conforming with the story in order to enhance the atmosphere.

For example a Korean television serial, the Coffee Prince, uses comfortable easy-listening musical styles to give the audience the feeling of

coffee shops. Therefore the music can attract the audiences' emotion as well.”

(Worrada Pongrux, **interview**, January 17,2011)

5.2.4 The factors related to production

The attention in production; It has been researched that before each Korean television serials, each theatrical production, records data about the target group and fondness of audiences, attends to the consumer and checks the feedback of the audiences.

The Korean television serial is usually made with this composition. Feedback from audiences is checked each week and the screenplay will be adapted to the fondness of those audiences.

For example, vicious male characters may be adapted to become a hero if the audience prefers this character. According to Arayaying Chomphalaphon and Porntada Suvattanavanich's interview as follow;

“Korean television serials are created with strong foundation in production by sending Korean research teams to collect data and compile research before other procedures, between and after production.”

(Arayaying Chomphalaphon, **interview**, January 17,2011)

“Akara, a lecturer said to me that ‘at the time I went to Korea, I was asked by Korean cultural officials for information on what type of television serials and movies I like to see. For example “what kind of Korean television serial and movie do you like to see? what character do you like ? what Korean television serial do you prefer ? Etc.”

(Porntada Suvattanavanich, **interview**, January 15,2011)

In addition, modern knowledge is also applied to produce and present the ‘cultural image’ as well as constant development and improvement.

Korean television serial circles have developed for a long time. They have strong foundation and so they know the ways to develop their television serials from

their own previous work, past knowledge and the dramatic works of other successful countries. This is applied until they get only the best works which Korean people like. According to Arayaying Chomphalaphon said that;

“The Korean television serial maker must develop and research with the corporate modern knowledge to ‘co-production’ and ‘presentation’ of cultural image to inspect the viewpoint of audiences and then mix with their artworks.”

(Arayaying Chomphalaphon, **interview**, January 17,2011)



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CHAPTER VI

Conclusions and Discussion

This research is a comparative study of the Characteristics of the Narrative in Korean and Thai Popular Television Serials. It aims to analyze characteristic of Korean and Thai Television Serials narrative, the similarities and their differences, as well as the factors behind their popularity.

This research can be divided into two significant parts:

1. An analysis of the content quality and narration of popular Korean and Thai serials from sampling; 'Jewel in the Palace' and 'Four Reigns'.
2. A study of information provided by the in-depth interview with scriptwriters, academics, television critics, and serious audience which reflects their opinions on Thai and Korean television serials in order to gain interview data which is able to support content analysis. After the study, the result is able to be presented as the conclusion and discussion as following;

6.1 Conclusions

6.1.1 The Summary of characteristic of Korean and Thai Popular Television Serials narrative: 'Jewel in the Palace' and 'Four Reigns'

Plot

Jewel in the Palace is story of a girl who tried to solve the problem that occurred in the past, tried to ascertain the truth and prove the innocence.

Four Reigns is a story of adjustment of living to get along with many of people, society, surroundings, and events that had changed.

Story development

Jewel in the Palace's exposition provide to purpose indicating the problems that led to the origin of conflict. The exposition presented situations or events that are linked the origin of the conflict in the later time. There are also binding on all five of the sequences continuing and accordingly step by step. The story had been carried on continuously and linked the sequences until the climax.

Four Reign's exposition provide the overview of circumstance (brief introduction) by giving information to the audience, the characters, places, and events will be introduced, and then telling the stories continually for each reign. The continuity, this serial slowly proceeded freely according to events until reaching a climax in each reign.

Theme

The Jewel in the Palace presents the story of a young woman battling a life of obstacles through commitment and effort for her objective. And also present perseverance and the portrayal of traditional Korean culture, including Korean royal court cuisine and tradition medicine.

Four Reigns present the historical story and important event during four reigns that show the social change of politics, social values, people attitudes and lifestyles.

Point of View

Jewel in the Palace shows that the author tries to recreate their tradition and culture that match well the current issues in our society. Moreover, it also serves as a critique to the current Korean society in which gender inequality which's still holding a major impact on people, by projecting new ideas into the old contexts to eliminate old beliefs that still hinder the country from further development.

The author created Four Reigns from history. The point of view shows that the author tries to bring back the old tradition and forgotten norms while everyone is trying to adapt to the new world which was influenced by the western culture, and forget their ancestors. Moreover, the author attends to present and allegiance and loyalty of him in order to support the royal institution as well.

Character

The main characters are women who play and drive the story in both serials. There are some differences between both serials.

Jewel in the palace: the protagonist and helper may be a representation of middle class who has progressive ideas. And the antagonist may be a representation of tradition.

Four Reigns: protagonist and helper may be a representation of noble class, conservative and tradition. And the antagonist is social and surrounding changing such as westernization or political change.

Conflict

Jewel in the Palace focuses on the conflict between two opposing groups of people and its effect on the life of its protagonist. On the other hand, Four Reigns focuses on the internal conflict within the mind of its protagonist as she encounters socio-political changes.

Spectacle

Setting

Overviews of settings in both of the serials focuses on the palace setting which shows the way of life or the tradition of characters.

There are similar in overall setting. Both serials focus on the palace setting that shows the way of life or the tradition of characters but it is different in details. Jewel in the Palace focuses on work process and offered many details while Four Regis's setting is presented briefly with short narrative.

Visual Presentation

Camera Technique: The similarity of both Korean and Thai television serials in terms of visual elements that are editing, camera angle, but also has some differences in terms of the visual focus. Jewel in the Palace is intended to promote culture; they emphasized a lot on production process for cultural promoting especially the culinary setting, which was close up thoroughly.

On the other hand, Thai television serial focused on narration of events and various situations happened in the past, they concerned in the camera angles, camera movement and visual editing. They also offered a visual with black and white and color in order to allow the television serial realistically and allow the audience feeling to experience the true atmosphere of events in history.

Portrayal of life: Both serial present various portrayal of life such as lifestyle and routines of people in palace that are royalty and nobilities.

Sometimes they presented the life of prisoners, lifestyle and routines of villagers. Also they presented the inequality in society and gender. The woman is not acceptable comparing to men, values of loyalty to the King, superstitious belief and traditions of the people in the palace.

Audio Presentation

Both serials use the dialogue and narration audios. But Four Reigns more focused on narration audio along with the character's dialogues, sometimes the narrative audio had used along with the event narration or setting changing.

Clearly, they demonstrated the culture of each nation by using traditional musical instruments in the Soundtrack similarly, but Jewel in the Palace used more soundtracks in order to build the audience's feeling in greatness, happiness, sadness and etc.

6.1.2 Summary of the element behind the popularity of Korean and Thai television serials

The purpose of production should to be clear purposes and goals. The story should relate with purpose and target group.

In term of dramatic composition, the story should be particular, complexity, unpredictability and relation with all kinds of audience groups.

Characterization: Each character is created with strongly background. They have clear direction of character's life and dimensions in vicious appearance but containing good deed secretly. Moreover, player should understand her character and role as well as, and elaboration in performance that can connect through emotions to make strong television dramatics. It will increase the realism of the dramatic composition, player and performers

The settings should be elaborate and beautiful in order to bring atmosphere into the story. Moreover, it is quite important to have interesting details in the settings because the featured setting is a selling point of the story. It is made to fascinate the audiences.

Visual technique: camera angles, image size and editing should have variety and realism which can be mixed with the story in order to create feeling for the audiences, such as the scenic colors of periodic television serials which are made to

be old-colored etc.

The soundtrack should have a variety of music produced to be the television serial's components. Moreover, they also have soundtrack that is created particularly used for the protagonist, antagonist or each setting.

The attention in production; It has been researched that before each Korean television serials, each theatrical production, records data about the target group and fondness of audiences, attends to the consumer. They check the feedback of the audiences each week and write the screenplay by adaption to the fondness of those audiences.

6.2 Discussion

6.2.1 Discussion of the distinctive characteristics of Jewel in the Palace

6.2.1.1 *The creation of the story and the formation of its*

Components: The plot, the characters and the conflicts are all tied up perfectly.

Each character portrays a real person whom we can see in real life: flawed and far from perfection. The characters has strongly objective, while the overall plot and its narrative are told in accordance with the theory which adds a universal quality and easy to understand. The audience will be entertained by the story as well as be stunned by the beauty of delicately decorated settings.

The whole production was perfectly done: starting from the designing of the project to the setting. Setting can be used effectively and worthily almost small detail. For example they insert the value in each setting in order to present the cultural image of the nation that impresses the worldwide audience. Moreover, those can promote Korean tourism as well.

6.2.1.2 *The reflection of a society and its temporary values:*

Jewel in the Palace was created by people of our time and that is why its plot, theme, conflict, viewpoint, characters and their attitudes match well the current issues in our society. It wonderfully reflects Korean culture and society by talking about problems that can be seen as similar to the real current social problems.

It tells a story of a struggle of the characters that represents how South Koreans are building up and reinforcing the strength and power of their country. It also serves as a critique to the current Korean society in which gender inequality

which's still having a major impact on people, by projecting new ideas onto the old contexts to eliminate old beliefs that still hinder the country from further development.

6.2.2 Discussion of the distinctive characteristics of Four Reigns

6.2.2.1 *The Presentation of Realism*: Plot, conflicts, narration, characters and their viewpoints are formed so naturally and realistically. The way the characters perceive the situation happened corresponds to what was really in the mind of people of those days. The conflicts are real conflicts that occurred during the time of those four reigns.

The production and designing of clothes and settings were crafted in accordance with the real images of people from those times. For example, People in the palace have their own color style of costume depend on day.

Even the color of the film is made less colorful so that it gives off an 'old' feeling and a historical atmosphere. The audience is lured by its realism that is a way to make common story into the extraordinary one without adding far-fetched, fanciful images.

6.2.2.2 *The reflections of the Past*: Four Reigns were created by people from the past. Their thoughts, their beliefs and values were attached to the story. The situations were written, based on real events.

Moreover, the old values were expressed here in Four Reigns that will forever act as a reminder in our own Thai tradition to people of the younger generations. While everyone is trying to adapt to the new world which was influenced by the western culture, and forget their ancestry, but Mae Ploy is the one trying to bring back the old tradition and forgotten norms.

6.2.2.3 *Visual Image Technique*: The work is remarkable: real footages from the old days were impeccably edited into the story. Various camera angles and symbolic images were used to convey messages to the audience.

6.2.3 Discussion of the element behind the popularity of Korean and Thai television serials

From this study, we may say that, in order to produce a successful television serial, the purposes of making it must be clear and well specified. The explicit purpose of television serial production and its obviously important features such as the target group of audience and television serial genres are to be discussed; specifically whether it is of historical or contemporary genres.

In historical television serial, if the purpose of production is to entertain the global target, the structure of narrative should contain significant components as appeared in 'Jewel in the Palace'.

On the other hand, if the purpose of producing a historical television serial is to provide knowledge and historical background to the audience, the narrative structure in *Four Reigns* should be employed. The story maybe not entertain if compared with general serial but in term of telling history, it can tell the historical story better than *Jewel in the Palace*.

However, the plot is supposed to be concentrated on giving historical details as an introduction to foreign audience who does not have knowledge of Thai historical background.

In selecting the main theme of the television serial, one should bear in mind the mentality of various groups of the audience and the variety of their viewpoints such as viewpoints of adults, teenagers and workers in order to capture various audiences.

For instance, the food theme in *Jewel in the Palace* is easy to comprehend and, therefore, can capture the heart of every audience. The ideas conveyed by the characters based on historical facts and situations in the serial can also be easily related to the current social situation. Hence, *Jewel in the Palace* received a great success and gained itself an access to foreign market. *Three Kingdoms* is also another good example of the export-oriented television serial. The serial became popular worldwide because the Chinese culture has been spread and globalized, and the western countries have accepted so far the power of China in the past.

Another important feature are *the performers*: they are supposed to have

distinct characteristics and the ability to understand and to develop their characters since the meticulous consideration in crafting the characters will result in the improvement of the quality of the dramatic composition.

The narration, story and plot's set up contain outstanding characteristics like Jewel in the Palace as follow:

- The coherence among plot, character's objective and conflict
- The distinct objective of character
- Correlation of story procedure
- Good introduction of the conflict such as character conflict, character's

personal conflict and social conflict which get the audience to be absorbed in the story.

A *good plot* should be composed of a great dramatic quality that is complex and unique which contribute to enhancing the depth of the characters; for example, if the lead character is a businessman, the details of his business must be included in the story. Also, the plot must be able to make a twist and turn which makes it hard to predict. It must also be fixed regularly according to the audience's feedback in order to satisfy the need of them, and to make it fit properly with the current social context.

The refined settings are another key to success as it helps a great deal in developing the mood and the atmospheres throughout the story. Having a key, distinctive setting is important in creating the overall trait of the story by which the audience will be captured and find it impressive and remarkable. The presentation of symbolic objects is vital: in Jewel in the Palace, the character's room is filled with collections of formulas and recipes of Korean traditional medication in the background; thus, the historical anecdote is featured bit by bit in each setting throughout the story.

In shooting and editing, visual image technique and details call for close attention. Especially the editing technique camera angle and color of Thailand that is most outstanding. Moreover, the art of controlling the direction of the camera in making of the Thai commercial spots, which is well accepted all over the world, should be applied in making a television serial as well.

The soundtracks are supposed to be various; each must fit well with the setting in which it is presented. The smart use of music will add more flavors to the story, and get the audience to be more emotionally involved. Furthermore, each character

deserves its own theme song.

However, it does not necessarily mean that every successful television serial must be created strictly according to typical and specific theory. It depends on the social context, i.e., place and time. It is important to do the research before starting the production of any television serial; the information of the target group must be systematically generated and studied so that we can gain a useful data in order to develop the work.

Moreover, the special trait and characteristic of our own nation must be added as an underlying message in the story. The knowledge from the past should be integrated with that of the modern world so that the "cultural image" will be presented.

More importantly, this television business should be given more help and support by the government, such as providing funds and budget to build the studios and settings can later be developed as another tourist attraction. The television serial is a vital media of society; with a governmental corporation, it can act as a mean to improve the country. Therefore, this business that is considered another form of art should be constantly making progress for its own sake.

What is represented here in this study is basically a "guideline" which serves for theoretical purposes, not as a standard to judging the values of each television serial, for the social values are ever changing. One thing to remember is that, whether or not each television serial is good or bad, it will always act as a mirror that reflects the mentality and current values of the society.

6.3 Limitation of Research

This study was limited under the theory of narrative, so the study was not able to cover all topics such as culture, policy, other social contexts and etc, which are involved for the popularity of the television serial.

6.4 Suggestion

6.4.1 This study intends to study in the narrative theory only, next study should cover the cultural foundation, social context and deeply in production purpose.

6.4.2 This study focused on period television serials only, next study should be interested comparison of the contemporary television serials.

6.4.3 For the next study should be focused on the Four Reigns in terms of the possibility to export the Thai culture.

6.4.4 For the next study should be focused on both serials author and director's point of view and attitude.



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APPENDICES

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Appendix
Jewel in the Palace

대장금



Television Serial Information

| | |
|-----------------------|-------------------------------------------------------------------------------------------------|
| Also known as | 대장금 / Dae jang geum / 大長今 / A Jewel in the Palace / Great Jang Geum |
| Genre | Historical fiction |
| Format | Television drama |
| Script writer | Kim Yeong-Hyeon |
| Executive producer | Lee Byeong-Hoon |
| Director | Lee Byeong-Hoon |
| Running time | Approximately 1 Hour |
| No. of episodes | 54 |
| Original channel | MBC (South Korea) |
| Original run | September 15, 2003 – March 30, 2004 (Monday-Tuesday 21.55) |
| Broadcast in Thailand | 15 October 2006- 11 March 2007 (Saturday-Sunday 18.30) 3 March 2006 (Monday-Friday 16.25) |
| Fiction Writer | Yu Min-Ju |

| Character | Position |
|-----------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Seo Jang Geum</u> (서장금 徐長今) | -Seo <u>Na-in</u> (서나인 徐內人), Palace Maid Seo - <u>Uinyeo Jang Geum</u> (의녀장금 醫女長今), Physician Lady Jang-geum -Choi-go <u>Sanggung</u> (최고상궁 最高尙宮), Highest Lady of the Royal Kitchen.(for a short period of time) -Dae Jang-geum (대장금 大長今), The Great Jang-geum. (Third-ranked Official of a 9-rank system) |
| <u>Min Jung-ho</u> (민정호 (閔政浩) | -A military official |
| <u>King Jungjong</u> (중종 中宗) | -Jinseong Daegun (진성대군 晉城大君), Prince Jin-seong -King Jungjong (중종 中宗) |
| <u>Choi Geum-young</u> (최금영 (崔今英) | -Choi Na-in (최나인 崔內人), Palace maid Choi -Choi-go Sang-gung (최고상궁 最高尙宮), Highest Lady of the Royal Kitchen. (succeeding her aunt, also Lady Choi) |

Early life

| Character | Position |
|---------------------------------|-----------------------------|
| <u>Seo Cheon-Soo</u> (서천수 徐天壽) | Jang-geum's father |
| <u>Park Myeong-yi</u> (박명이 朴明伊) | Jang-geum's mother |
| <u>Kang Duk-gu</u> (강덕구 姜德九) | Jang-geum's adoptive father |

| Character | Position |
|------------------------------|----------------------------------------------------------------------------|
| Kang sook-soo (강숙수 姜熟手) | One of the Head Chef of the Royal Kitchen(most-skilled chef in the palace) |
| <u>Na Joo-daek</u> (나주덕 羅州宅) | Deok-gu's wife and Jang-geum's adoptive mother |

Time as a Palace Chef

| Character | Position |
|---------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Han Baek-young</u> (한백영 (韓白榮)) | -Han Sanggung (한상궁 韓尙宮), Lady Han -Choi-go Sang-gung (최고상궁 最高尙宮), Highest Lady of the Royal Kitchen. |
| <u>Choi Seong-geum</u> (최성금 (崔成琴)) | -Choi Sang-gung (최상궁 崔尙宮), Lady Choi -Choi-go Sang-gung (최고상궁 最高尙宮), Highest Lady of the Royal Kitchen -Jae-jo Sang-gung (재조상궁 提調尙宮), Head Lady (after ousting the previous Head Lady, Lady Park) |
| <u>Lee Yeon-saeng</u> (이연생 (李連生)) | -Lee Na-in (이나인 李內人), Palace maid Lee -Lee Sang-gung (이상궁 李尙宮), Her Grace, Lady Lee (특별상궁 特別尙宮) -Lee Suk-won (이숙원 李淑媛) |
| <u>Yoon Young-roh</u> (윤영로 尹令路) | -Yoon Na-in (윤나인 尹內人), Palace maid Yoon -Yoon Sang-gung (윤상궁 尹尙宮), Lady Yoon. (Servant to the Chief Lady (Jae-jo sang-gung), |

| | |
|----------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | upon Geum-young's promotion to the Highest Lady of the Royal Kitchen) |
| <u>Min Mee-geum</u> (민미금 閔美琴) | -Min sang-gung (Lady Min) (민상궁 閔尙宮) -Choi-go Sang-gung (최고상궁 最高尙宮), Highest Lady of the Royal Kitchen (elected after the conviction of the Choi family and the replacement of an ailing Highest Lady of the Royal Kitchen). |
| Jung Mal-geum (정말금 鄭末今) | -Jeong Sang-gung (정상궁 鄭尙宮), Lady Jeong -Choi-go Sang-gung (최고상궁 最高尙宮) Highest Lady of the Royal Kitchen |
| Park Yong-shin (박용신 朴容信). | -Choi-go Sang-gung, Head Lady (before being ousted by Lady Choi). <u>Chang-ee</u> (창이 昌伊) -Chang-ee Na-in (창이나인 昌伊內人) -Chang-ee Sang-gung (창이상궁 昌伊尙宮) (upon Jang-geum's return to the Palace after King Jungjong's death eight years later) |
| Oh Gyeom-ho (오겸호 吳兼護) | -Right Minister Oh (우의정 右議政) |
| <u>Choi Pan-sul</u> (최판술 崔判述) | -Lady Choi's brother |
| Yun Mak-gae (윤막개 尹莫介) | - Young-roh's uncle |

Time as a Medical Woman

| Character | Position |
|--------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| Doctor <u>Jeong Yoon-soo</u> (정윤수 鄭允壽) | Royal Doctor |
| Prof. (and Doctor) <u>Jeong Woon-baek</u> (정운백 鄭雲白) | Royal Doctor |
| Doctor <u>Jang-deok</u> (장덕 (張德)) | Former Physician Lady in Palace |
| <u>Shin-bi</u> (신비 信非) | -Uinyo Shinbi(醫女信非), Physician Lady Shinbi |
| <u>Park Yeol-i</u> (열이 朴阿烈) | (Her "adoptive" mother was the previous Head Lady Park Yong-shin) -Ui-nyo Yeol-i (의녀열이 醫女阿烈), Physician Lady Yeol-lee |

Four Reigns



Television Serial Information

| | |
|------------------|-------------------------------------------------------|
| Also known as | Four Reigns /Si Phaen Din / สี่แผ่นดิน |
| Genre | Historical fiction |
| Format | Television drama |
| Script writer | M.L Pantewanop Tewakul |
| Director | M.L Pantewanop Tewakul (หม่อมหลวงพันธุ์เทวนพ เทวกุล) |
| Running time | Approximately 1 Hour |
| No. of episodes | 41 |
| Original channel | Modernine TV (Mcot) |
| Original run | 2003 |
| Fiction Writer | (M.R.) Kukrit Pramoj (หม่อมราชวงศ์คึกฤทธิ์ ปราโมช) |

| Character | Status |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Mae Phloi | -A girl of the ancient nobleman's family. -The younger daughter of Phraya PhipPhit and Mae Chaem -The governor of palace's bottom of Sadet -The wife of Khum Pream |
| Phraya PhipPhit | -A high-level nobility title in royal service -Phloi' father |
| Mae Chaem | -Phloi's mother, Second wife of Praya Pipit -The Former governor of palace's bottom of Sadet |
| Khun Sai | -The governor of palace's bottom of Sadet, Princess in RAMA V. -The auntie of Choy |
| Princess Sadet | -The royal family of The King RAMA V |
| Khun Un | -Phloi's eldest sister -The eldest daughter of Phraya PhipPhit with Khunying (Dame) Ueam, first wife of Phraya PhipPhit |
| Khun Cheiy | -The younger daughter of Phraya PhipPhit with Khunying (Dame) Ueam, first wife of Phraya PhipPhit -The younger sister of Phloi and older than Phloi two years. |
| Khun Chit | -Phloi's eldest brother -The eldest son of Phraya PhipPhit with Khunying (Dame) Ueam, first wife of Phraya PhipPhit |
| Pheem | -The little son of Phraya PhipPhit and Mae Chaem -Phloi's older brother who born from the same mother with Phloi |
| Mae Choy | -Phloi's Close-friend, The governor of palace's bottom of Sadet, -Khun Sai's granddaughter |
| Nuang | -The older brother of Choy |
| Yay(grandma) Pit | -Chaem's maid who care and service to Chaem and Phloi. |
| Luang Nope | -Choy's Father, Khun Sai's brother |
| Phor Chim | -Chaem's cousin,He is merchant in Chachoengsao. |

Time as Phloi leave from the Palace's Period or The marriage Period

| Character | Status |
|---------------------|-----------------------------------------------------------------------------------------|
| Khun Pream | Phloi's husband, A Royal chamberlain |
| Khun Onn, Prapon | -The eldest son of Khun Pream with slave -Adoption of Phloi - A military official |
| Khun Unn, Prapan | -The eldest son of Khun Pream with Mae Phloi -One of revolutionary committee |
| Khun Odd, Prapod | -The younger son of Khun Pream with Mae Phloi |
| Prapai | -The little daughter of Khun Pream with Mae Phloi |
| Luang Osod | -Private doctor's Phraya PhipPhit -Cheiy's husband |
| Luusil | -Khun Unn foreign wife -Phloi's daughter in law |
| Khun Sewee | Chinese merchant, An's friend, ,Prapai's husband ,Phloi's son in law. |
| Khun Nui | Khun Pream's auntie, The Former Royal Lady |
| Khun Nean | Khun Pream's auntie, The Former Royal Lady |

BIOGRAPHY

Name : Miss Tinna Simapaisal
Date of birth : August 14, 1987
Birth Place : Newyork , USA.
Education : High School , St.Joseph Bangna School
Bachelor of Art (Thai), Srinakrarinwirot University,
Bangkok ,Thailand
Work Experience : Script writer ,Exact & Scenario



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จุฬาลงกรณ์มหาวิทยาลัย