

CHAPTER IV

FILM ANALYSIS

This chapter provides analysis of two representative films of contemporary period, namely *Cloning: Khon Copy Khon* (1999) and *303 Klua/ Kla/ Akard* (1998) which belong to the selected genres, the **action-thriller** and the **horror**, respectively. Admittedly, to date, there are a large number of Thai films such as 2499 *Antapan Krong Muang*, *Fun Ba Karaoke*, *Nang Nak*, etc. that exhibit Western influence in some way, e.g. technique, plot, theme, characterization etc. However, *Cloning: Khon Copy Khon* and *303 Klua/ Kla/ Akard* are the most explicit cases as they were produced with the exact formula of **action-thriller** and **horror** genres. Consequently, they stand out prominently from other Thai films of the same period. The selection of these two films is guided by their narrative and technique which are closely linked with the mainstream's. The analysis of film will proceed along the line of "formalist approach"¹⁴ with an addition of synopsis, character sketch, and theme.

¹⁴ A critical study of film form and style.

***Cloning: Khon Copy Khon* (1999)**

Directed by: Piti Jaturapatara

Produced by: RS Film



Synopsis

Niwat, a computer programmer, is a victim of an illegal scientific experiment. His DNA are secretly taken out to be cloned without his knowledge or permission. One day, he is attacked by a man who looks exactly like him. In an attempt to replace Niwat, the man tries to steal everything away from him including his girlfriend. Thus, Niwat has to fight against his clone in order to get his life back to normal.

Characters

Niwat – a talented computer programmer who devotes most of his time to his work. He never gives up on anything.

May – a brave, patient, cheerful, responsible and optimistic medical intern who is ready to sacrifice herself for the sake of love.

Off- Niwat's friend. A computer salesman and a well-to-do boy who is playful and loveable. He loves his friends.

Niwat's mother- an understanding woman who needs to be cared for as she is on wheelchair all the time. She is one of the clone's targets.

B7– Niwat's clone who looks exactly like him. However, his personality is totally the opposite of Niwat's. He is the result of scientific error.

Because he has no family and does not know the meaning of love, he turns out to be mean and aggressive. He tries to take Niwat's place in the hope to get May's love.

Somjate - The owner of a hospital where the illegal experiment is taking place.

He is the investor of Dr. George's cloning project. A selfish man in his middle age who wants to gain profits from selling the clone organs.

This costs him his own life.

Dr. George - A 50-year-old American scientist who earnestly wants the whole world to benefit from his scientific research but in so doing he has become a victim of the vicious investor, Somjate.

Dr. Wittaya – a talented surgeon who is Somjate's counselor. He is clever and manipulating, to the point that he abuses his professional ethics to serve his needs.

Theme

Thematically, the film infers to us that any attempt to dehumanize can cause malicious destruction. In this film, the catastrophe starts with Dr. George, the creator himself, and soon involves others who are not in the parameter of the experiment. Though Dr. George is not killed by the clone, the cause of his death results from his work. If he had not implemented the project, his life would not have ended that way. However, the character who is punished in the most gruesome manner is the malicious investor, Somjate, who wants to maximize profit from the clone. Somjate is subject to a violent death caused by

his invention. Besides the ill fate to those who are directly involved in the project, an innocent man's life is in danger too. Niwat is the victim of dehumanization which he has nothing to do with. He cannot live a peaceful life as his friend is murdered, his mother captured and his girlfriend's life in danger. He has to save not only his own life but also the lives of his beloved ones. He has to be the one who solves the problem that he did not even cause. It is evident that no one can get away from this tragedy, especially those who are the first hand sources. The film clearly points out the negative outcome of the misuse of scientific experiment.

Structurally, *Cloning: Khon Copy Khon* is a combination of **action** and **thriller**, hence, an **action-thriller**. Like most action films which feature a hero at odds with a villain, Niwat, too, struggles against the cloned man (the villain) in his attempt to save his girlfriend. And like all action heroes, he wins in the end. However, the thrilling element in *Cloning: Khon Copy Khon* is that Niwat confronts the kind of *danger*¹⁵ that is rather uncommon, i.e. the cloned man. Obviously, the clone's mission is destructive. In such a situation, escape seems to be impossible which is the key element of **thriller films**.

The ending of the film echoes a neat assimilation of **action** and **thriller** genres. That is, even though the hero wins, the cloned man seems to be an

¹⁵ Result of scientific mischief or use of science and technology for ill purposes.

undying character, which prepares for (or indicates the continuation of) the next episode (thrilling element).

Analysis of Film

The expository scene takes place in a dim room of a hospital where a serious meeting is going on. This indirectly warns the audience of the tragic outcome of this illegal meeting. Immediately, this scene establishes tension to the story. The opening scene is parallel with the next one in which Niwat meets May and a new relationship starts. Its function to introduce of two leading characters, one of whom, May, is a *helpless character*. Niwat's and other patients' DNA are taken, that night, to the Lab where a helicopter is seen landing in the dimly lit area, signifying that a secret experiment is about to take place here. Inside the so-called lab, again the light is diminished, and there are many glass jars containing human organs. This kind of setting establishes a thrilling atmosphere. In the baby room, again, we witness a dull, obscure shadowy area. It is unusual that the babies should be kept in such a dark and uncomfortable place. Here, a grown-up B-7's aggressive personality is displayed through the action-filled computer game that he is seen playing.

In the scene where Niwat, together with his mother (another helpless character who is in a wheelchair, suggesting a weak and fragile body), his girlfriend and Off, are having dinner, the creepy atmosphere is repeated. Though everybody is having a great time, the scene is set to create a suspicious

feeling to the audience. It looks as if they are being watched by an unknown character – and indeed they are!

As B-7 escapes from the Lab, Niwat-May relationship is threatened. The cloned man wants to take Niwat's place and wins the love of the girl. Tension is, therefore, increased. Since Niwat and the clone look alike and the medical team are all dead, it is obvious that no one can help them out. The characters are, thus, in a *trapped situation*. Both Niwat and B-7 are in conflict as far as their goals are concerned: B-7 wants to be Niwat by taking his place and stealing his girlfriend whereas Niwat is determined to fight in order to get his life back to normal and save his beloved ones, especially his girlfriend. This, undoubtedly, causes an obvious *conflict* between them.

Like most action films, there are a number of chase scenes in this film. Most of them take place on empty roads in the outskirts of town at nighttime. This heightens the tension and excitement among the audience. Since the scenes are not in the city, the audience can anticipate car accidents with spectacular explosions caused by high speed chasing.

Lighting is another stylistic device used by the film to its full effect. At Niwat's office where he is working on his computer program, the light is obscure. The only source of light is the sharp glow from the computer screen. There seems to be many hiding places which suggest that some unexpected

event might occur in this scene. The mask in the office, similar to those from the western movie, with which Off scares Niwat, warns the audience of the upcoming danger caused by the clone: B-7 wears the same mask while attempting to kill Niwat. A visual motif is strongly repeated in the use of such props.

The pool scenes are deliberately used to signal danger: being outdoor, in the open space. The characters can therefore be easily seen and attacked. They do not know if anybody is eyeing on them. Being in the open space causes the characters to be easily spotted from a concealed area. Again, threat is being introduced in these scenes.

Tension is at its peak when May learns that there are two Niwat's. This creates a potential *moment of suspense* – Which one is the real Niwat? How can she distinguish the real from the clone?

Toward the end of the film, the excitement increases immensely when May sneaks into the hospital director's office in order to fax the evidence to the police. At this time, Niwat is waiting in the car, giving her instructions through the mobile phone. The locale happens to be a road construction area where the noise occasionally disturbs the transmission. May's voice is not clearly heard. Under such circumstances, communication is close to breakdown. It is expected that sooner or later May is going to be confronted by the clone. The

background music is intense and stimulating. It creates frustration and anticipation in the audience.

Once the clone has found May, a chase between the two takes place. This scene is set in a glass house with a narrow corridor winding up to the top. There is no place to hide. The character movement is fast, juxtaposed with quick cuts. The best May can do is to keep running. However, running is quite a difficult task because of the narrowness of the corridor. If she trips over, she will fall off. If she moves too slowly, she will get caught. Therefore, she has to be very careful. Meanwhile, Niwat is downstairs, calling her frantically. He can hear her voice from the winding corridor but cannot do anything to help.

The climactic moment is sensed in the scene at the gas storage, set in the open air where there is a pool nearby. The audience knows that the end of the cloned man is approaching. As the gas explodes, the protagonists will take refuge into the pool. It is not difficult for the audience to guess that the cloned man will die in the explosion which signals the end of all the troubles. The action here can be interpreted in two ways: either Niwat is wittier than the cloned man as he is able to kill him and escape from the blast, or the clone sacrifices himself for the love of the girl as he pushes May away from him while he tries to squeeze the light bulb, causing the explosion. In any case, the conflict is resolved. Niwat saves the girl. He is the true hero.

The last scene at the airport indicates that May and Niwat are taking off to start a new life, leaving behind nightmarish memories. The situation appears to be back to normal. Tension resolves itself. The music is soft. The soft daylight indicates a happy moment for both characters. But not quite! Generic elements of a **horror/ thriller film** can be traced here. In the midst of the crowd, the clone is there, watching May and Niwat from afar. This scene reveals the cloned man to be undying! He will probably go on haunting the two characters in the next episode.

Comparison of *Cloning: Khon Copy Khon* to general Thai films

Since *Cloning: Khon Copy Khon* is about the scientific advancement in pursuit of human experiment, such idea is quite a breakthrough of Thai films in general. The concept of cloning originates only recently in western countries and this is the first time that Thai filmmaker ever puts this idea into a film. In the narrative, Cloning is prohibited in the United States, causing Dr. George, the American scientist, to find another country where such law has not been enacted. Hence, Thailand is chosen as the site of experiment. As regards characterization, the hero is no longer a typical Thai hero such as policeman, teacher, or farmer, etc. In this film he is someone whose career relates with high technology i.e. a computer programmer. Such a character has never appeared in Thai films before.

In view of American culture, Chintawee Kasemsuk (1996: 27-28) categorizes the characteristics of American culture as being individualistic, having overt behaviors in the relationship between men and women, and favoring equality. Noticeably, such characteristics are found in the characters of *Cloning: Khon Copy Khon*. The characters are bound to be more individualistic than in general Thai films. The heroine lives on her own. By profession, she is a medical intern which is quite a prominent career in the society. She even expresses her feeling towards the hero without being awkward. This is of course not the kind of attitude that a conservative Thai girl should express outwardly. Furthermore, family matters are no longer the major emphasis as in Thai films of the past. Though the hero has a mother to take care of, she seems to be able to live by herself without the presence of her son. There are no such characters as servants to add multiple sub-plots to the film. In sum, the new scientific discovery in addition to individualism, equality and expressive behavior in terms of the relationship between men and women are the main components of this film which, interestingly, are noted to be influenced by the western ideas.

There is another distinctive feature that makes *Cloning: Khon Copy Khon* differ from general Thai films i.e. style. To begin with, lighting technique is generally employed in all films, but it can vary according to the conventions of specific genres. Since *Cloning: Khon Copy Khon* follows the

convention of **action-thriller**, the lighting pattern is mainly set for *low key*¹⁶, with diffused shadows and atmospheric pools of lights. However, one may find scenes lit in a mixture of *low key*, *high key*¹⁷, and *high contrast*¹⁸ in any Thai film. Such lighting patterns are used sporadically rather than intentionally. This is because most Thai films do not belong to any specific genre.

In *Cloning: Khon Copy Khon*, sounds are also precise sources of meaning which signify the motif of the film. For instance, when there is a suspense sequence, low-pitched sound begins as to suggest anxiety and mystery. It then gradually increases in frequency as the scene moves towards the climax. Usually, loud sounds are used to imply forceful, intense, and threatening scenes in which fast tempo of sounds are also added causing the situation to be even more solemn and intensified. In addition, in the chase sequence of *Cloning: Khon Copy Khon*, all of these principles are employed brilliantly to convey **action-thriller** elements within the film. In general Thai films, sounds are independently used and cannot be linked with Hollywood film genres. It depends more or less on the storylines.

In sum, styles such as lighting and the use of sound in general Thai films are not restricted to any form of film genres. In other words, they are not as discretely employed in other Thai films as in *Cloning: Khon Copy Khon*.

¹⁶ Employed by **mysteries** and **thrillers**

¹⁷ Employed by **comedies** and **musicals** with bright, even illumination and few conspicuous shadows.

¹⁸ Employed by **tragedies** and **melodramas** with harsh shafts of lights and dramatic streaks of blackness.

303 Klua/ Kla/ Akard (1998)

Directed by: King- Somjing Srisupab

Produced by: Five Star Entertainment

Synopsis

The film is about six inquisitive teenagers whose common goal is to search for the cause of Daowadueng (their senior student)'s death by inviting the spirit. However, the use of black magic leads to the death of a number of students. Finally, they find out that the disaster stems from a weak revengeful student whose spirit possesses one of the teens'. In order to survive this horrified situation, they have to prove that the murderer is not one of them and try to get rid of the evil spirit before it gets them.

Characters

Daowadueng Fan Club: Five boys, namely, Chaidan, Kusolsang, Sinsamutra,

Pongkate, Trisura, and one girl named Namkaeng are inquisitive teens whose goal is to investigate the cause of Daowadueng's death.

The goal leads to fatal consequences.

Chettha – a revengeful evil spirit who was picked on by his seniors and received unfair judgement from the teachers. He is back to kill.

Sinsamutra – the weakest of the group who is possessed by Chettha's spirit.

Daowadueng – a good spirit who comes back to help the teen fight against

Chettha's evil spirit. He was killed pro-filmically by Chettha.

Theme

The thematic concern of *303 Klua/ Kla/ Akard* is paralleled with most **horror films**. That is, it focuses on human's most primal nature and its fear. In this case, the primal nature is the teenage curiosity which provokes fatal consequences of their peers. As the six teenagers want to find out the cause of Daowadueng's death, many frightening situations occur. This curiosity causes many lives to become the victims of the teens' nature.

Embedded in this thematic issue is the victory of virtue over vice or the good over the evil. This is symbolized by St. George's spear, which is used to kill the dreadful dragon, according to the College legend. The spear from the statue of St. George has become a weapon to eliminate Chettha's evil spirit which caused the bloody chaotic events.

Analysis of Film

303 Klua/ Kla/ Akard is recognized as a **horror film** in which the entire story takes place in a spooky old Catholic school with Gothic style where one can feel the presence of an unfriendly ghost. The location of the school is rather isolated as it is in the forest. The only way out is the concrete bridge connecting the school with the "outside world".

Narrative-wise, this film follows the pattern of classical Hollywood cinema in terms of causality. The fatal situation is established by the

investigation of the six inquisitive teenagers into Daowadueng's death. The event starts to stir up the audience's nightmares when the teens conjure up Daowadueng's spirit in order to find out the truth. The terror gradually takes place. Students are mysteriously killed one-by-one. The fear of death is intensively increased. The film is filled with scene after scene of terrified events, characters screaming with pain and horror as they are chopped off or strangled. In other words, they are attacked and brutally murdered by a crazed killer who is unknown to them.

The film opens with a forest scene where St. George's College is located. All events in the rest of the film are bound to take place here. With this kind of setting, the characters are in *trapped situation* which means they cannot escape. To get help from the outside will be a really difficult task since the setting is not in the city area. It hints that some horrible situation is about to occur in this film.

The first *psychic element* occurs when five freshy boys are interested in the photograph of a young good-looking senior on the wall in the Hall of Fame. What strikes their curiosity is that there is no information about him. When they learn from the college yearbook that the senior had committed suicide, they want to find out the cause of his death. Therefore, these boys establish a Fan Club named after the senior to investigate the case. This leads Namkhaeng,

the only girl in the college, to be a member of the fan club. Their mission causes the whole event to take place.

Since this is a **horror film**, most of the scenes tend to stimulate excitement and frighten the audience, thus creating *moment of suspense*. The very first event that scares the audience is the spirit conjuring scene. This scene takes place at night with the striking of a grandfather clock to tell the time of the darkest hour – midnight. The six teenagers gather in the Hall of Fame where Daowadueng's picture is hung. They are surrounded by hundreds of lit candles which create a sacred yet ghostly atmosphere. The scene is shot from a high angle, making the audience feel that these teens are being watched by a supernatural spirit (*moment of suspense*). The scene gets more intense as the teens try to make contact with the spirit via a small glass¹⁹ which moves unmotivatedly from one alphabet to another. Once Sinsamutra starts to ask about Daowadueng's death, the situation climbs to the extreme excitement. Suddenly, the glass breaks into pieces, and there is a sound of thunderstorm and several flashes of lightening. The group is petrified.

As the story goes on, the audience learns that Chetha, the evil spirit, is the cause of all massacres in the school. He is actually the story's main concept of *psychic element*. Usually, this character is likely to be a psychopath. Though

¹⁹ The tool for communicating with the dead consists of a glass and an alphabet spirit board. The prop is equivalent to Ouija Board used in several Hollywood **horror** movies such as in *What Lies Beneath* (2000), *I've Been Waiting For You* (1998), *The Craft* (1996), etc. usually, to find out the truth.

he does not really exist as a person, he serves as a clue to the mystery in the film. What makes him a murderer from hell? Why does he possess Sinsamutra's body instead of others'? According to the narrative, we learn that Chettha was a weak student, always picked on by his seniors and never got help from any teachers. His anger caused him to do such ghastly massacre, killing many students including Daowadueng. Now, he is back to take revenge by choosing Sinsamutra's body because both seem to have the same personality-- weakness.

Sinsamutra, the weakest member of Daowadueng Fan Club, after being possessed by Chettha's evil spirit, becomes a ruthless murderer, starting to kill students, one after another. The fact that he is possessed by Chettha's evil spirit inevitably makes him a *helpless character*. His helplessness can be seen through his weak personality. From the beginning we learn that he is sent to this school because his father wants him to be stronger. He is a weak, coward, and frustrated boy who seems to be harmless. In fact, he is ready to explode anytime. His character is very much like Chettha's (the evil spirit) which makes it very easy for Chettha to possess him. His mind is not strong enough; he is trapped inside his own character, unable to flee himself from the possession. As Chettha's spirit is destroyed, Sinsamutra is unavoidably killed.

After the death of Trisura, a member of Daowadueng Fan Club and the first victim, the storm rages the area; it destroys the road connecting the city

and the school. The phone line is dead. The darkness of the nighttime makes it hard for the characters to run to safety. The use of the visual and sound stimulates the excitement causing the atmosphere to be even dreadfully frightening. This implies that the characters cannot escape from the massacre which is about to take place within the school area. In other words, they are 'trapped' both in the real sense and metaphorically.

The school's Gothic building is a main area where the characters are trapped. The killing takes place here where everyone is locked inside. This starts with the murder of a senior student who is taking a shower. This scene takes place in a changing room where there are endless stacks of lockers which block him from seeing the dreadful attacker. The use of subjective shot in this scene conveys the feeling of an unknown stalker whose aim is to attack the boy. Being the object of the stranger's gaze, the boy's fate is doomed and, unavoidably, he becomes a *helpless character*. Eventually, he is killed cold-bloodedly in the shower.

The senior's bedroom, also inside the school building, is the best trap for these ill-fated students. Miss Oracha, the teacher, is trapped inside as she orders the students to lock the door and not to let anyone in, no matter what happens. Sinsamutra chases Miss Oracha around the trapped building. While she is running in the dark, crying for help, none of the students opens the door for her, thinking it is a drill. As her order to the students becomes a pitfall for her, she

is incapable of helping herself. In the darkness, she keeps running along the hallway, unarmed, screaming for help. But no one comes to her rescue. Obviously, she is another *helpless character*. She runs aimlessly to the stairs, knowing that her fate is soon to come. Eventually, this breathless scene ends with the shooting. The thick blood springs up from her body. Her life ends in a brutal shoot-out. Her dead body falls from the top of the stairs and stops when it reaches the end of the stairs.

Another frightening scene is the killing of Joe, a senior student. The audience learns from the previous scene that two students have been murdered and the teacher prohibits the students from coming out of their bedroom. However, Joe does not obey. He feels so sad and angry because his closest friend is one of the victims. Joe goes to the church to see the dead body of his friend. While he is weeping, he feels somebody is watching him. He follows the mysterious shadow hysterically. He dares the unknown being to reveal himself. Then, the audience sees a man carrying a long-handle-hook axe, approaching Joe from behind. As the man raises his axe, Joe turns around and sees the man. He runs to the school building, crying breathlessly for help. His friends inside the building come down, but it is too late. Joe is slashed from the back and his body is pulled back sharply. The warm blood springs up from the body. When his friends open the door, they find nothing. They close the door, however, what is seen by the audience is the blood stained on the door. The

audience has the advantage of witnessing the violent death of Joe, but the characters in the film are barred from the sight.

Apart from the school building, Namkhaeng's house provides an ideal place for a trapped situation. It makes her incapable of escaping as her father tells her to stay in the house while he is out to get some help. She is therefore locked inside, unable to escape. Here, she is all alone, when suddenly, Sinsamutra appears and asks her to let him in. Her fate is doomed. A character like Namkhaeng is frequently found in the **horror film** i.e. the only girl among boys who lives in an isolated house while the father is out. Being a girl, she readily becomes the target of attack. Later, she is found fainted, tied and hung by the hands from the roof of the deserted storeroom. Her ankles are ripped, leaving blood running. Sinsamutra (or Chetha in disguise) gets her down and drags her through the dark forest. At this point, she is too fragile to do anything. Her wounded ankles make her unable to run away from him. She screams in vain for help but no one comes to her rescue.

When her friends learn that she is taken away by Chetha in disguise, the *conflict* between the victims²⁰ and the slasher is established. Chetha wants to kill Namkhaeng because he wants her to be his friend after death whereas the rest of the fan club wants to save her from being killed.

²⁰ Note that in **horror genre**, unlike **action**, the hero is not so apparent.

According to the situations described above, there appears to be no heroes in this film. All of the characters in *303 Klua/ Kla/ Akard*, except for the revengeful spirit, are *helpless characters* since they cannot escape from the terrifying situation and many of them are met with violent death. They are cut off from society in the first place, as the school is located in the forest. However, there are three major *helpless characters* in the film: Sinsamutra, Ms. Oracha, and Namkhaeng.

The excitement is at its peak when the boys and the girl try to defeat Chetha in disguise. Tension is intensified as the villain plays a cat-and-mouse game with the helpless teens in the dark forest. The situation becomes climactic as the teens use the spear from the statue of St. George to kill the evil spirit but the power is insufficient. The tension is then lessened with the appearance of Daowadueng as he helps thrust the spear into Sinsamutra's possessed body. The villain is extinguished.

Toward the end of the film, the scene is filled with daylight which signifies a new beginning. There is no sign of rain and thunderstorm. Everyone is happy. There is no more tension among the students. The school is, though still in the same Gothic style, more cozy and livable. The melancholy is gone.²¹

²¹ Note: the ending of this film is different from a typical **horror film**. It is a happy ending! Probably, the filmmaker has no interest of making the next episode.

Comparison of 303 Klua/ Kla/ Akard to general Thai films

What makes *303 Klua/ Kla/ Akard* differ from other Thai films can be seen through the following components. Firstly, the setting is a Catholic school which replaces the temple or typical Thai school where Buddhism is strictly observed. The mythical figure, Saint George, of Catholicism goes very well with the setting. St. George is used as a symbol to destroy the evil spirit instead of a revered Buddhist monk as in most Thai films. Secondly, the costumes worn in the film are not commonly seen in Thai films. The male teachers who assume the role of catholic priests wear long robes with specific color to identify their status. The students wear uniform i.e. shorts with jacket and necktie which seems to be unsuitable for the humid weather in Thailand. The sports mentioned in some scenes, i.e. rugby and punting, are not the kinds of sports for Thai students in general. They tend to go for football, table tennis or badminton.

In terms of characterization, the students of St. George's are very independent and rather adventurous. Since the students have to stay in the dormitory, they obviously live on their own far away from their parents. Though the teachers are on hand to give them advice, these students do not bother to consult them. They set up their own objective and set out to investigate the mysterious case by themselves. Such characteristic is very much like the characteristic of young people living in American culture. In addition, the 'fan club' established by this group of students to investigate the mysterious

death of Daowadueng, the senior student, is not a Thai value because fraternity is obviously a western idea.

Styles employed in *303 Klua/ Kla/ Akard* correspond with the **horror genre** that the film belongs to. The most prominent style used in the film is editing technique. Note that this film is awarded for best editing film in the 22nd “*Phra Surasawadee*” Award, B.E. 2541 (1998). The editing pattern of this film fits the convention of the Hollywood **horror genre**. It is used to build tension and stimulate the viewer’s excitement. However, editing alone is not enough to fulfill the genre’s conventions. Sound and lighting are also major styles which create horrifying atmosphere. Low key lighting, occasional thunderstorms and explosion of crescendos and sudden fortes all fit *303 Klua/ Kla/ Akard* into the category of Hollywood **horror films**. As with the case of *Cloning: Khon Copy Khon* and *303 Klua/ Kla/ Akard* differs itself from most Thai films in general in terms of the narrative and stylistic patterns.

The above analysis shows that the content and style of both *Cloning: Khon Copy Khon* and *303 Klua/ Kla/ Akard* follow the tradition of the ‘mainstream’ movies of relevant genres i.e. **action-thriller** and **horror**, respectively. It can be thus concluded that the influence of Hollywood movies is evident in the making of these two films which represent Thai films of **Contemporary Period**.

In Chapter V, the two Thai films will be matched with ‘mainstream’ movies of relevant genres to identify the similarities among them.