

JUXTAPOSITION IMAGES OF TWO KOREAS
PORTRAYED IN *CRASH LANDING ON YOU*
AND ITS EFFECT ON THAI AUDIENCES' PERSPECTIVE



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Korean Studies (Interdisciplinary Program)

Inter-Department of Korean Studies

GRADUATE SCHOOL

Chulalongkorn University

Academic Year 2022

Copyright of Chulalongkorn University

การศึกษาเปรียบเทียบเกาหลีใต้และเกาหลีเหนือผ่านซีรีส์ *Crash Landing on You* และผลกระทบ
ต่อมุมมองผู้ชมชาวไทย



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต
สาขาวิชาเกาหลีศึกษา (สหสาขาวิชา) สหสาขาวิชาเกาหลีศึกษา
บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย
ปีการศึกษา 2565
ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

Thesis Title JUXTAPOSITION IMAGES OF TWO KOREAS PORTRAYED IN
CRASH LANDING ON YOU AND ITS EFFECT ON THAI
AUDIENCES' PERSPECTIVE

By Miss Phonpraphai Chanthanee

Field of Study Korean Studies (Interdisciplinary Program)

Thesis Advisor Assistant Professor KAMON BUTSABAN, Ph.D.

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

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

THESIS COMMITTEE

..... Chairman
(Associate Professor JAKKRIT SANGKHAMANEE, Ph.D.)

..... Thesis Advisor
(Assistant Professor KAMON BUTSABAN, Ph.D.)

..... Examiner
(SUPATCHA INDUSOBHANA, Ph.D.)

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

พรพระพาย จันทรธานี : การศึกษาเปรียบเทียบเกาหลีใต้และเกาหลีเหนือผ่านซี
รี่ส์ *Crash Landing on You* และผลกระทบต่อมุมมองผู้ชมชาวไทย. (

JUXTAPOSITION IMAGES OF TWO KOREAS PORTRAYED IN *CRASH LANDING
ON YOU* AND ITS EFFECT ON THAI AUDIENCES' PERSPECTIVE) อ.ที่ปรึกษาหลัก

: ผศ. ดร.กมล บุชบรรณ

วิทยานิพนธ์ฉบับนี้ศึกษาบริบททางประวัติศาสตร์และการเมืองของสองเกาหลีใน
แง่อุดมการณ์ที่แตกต่าง อันส่งผลกระทบต่อองค์ประกอบต่าง ๆ ในสังคม โดยสำรวจข้อมูลเชิงลึก
เกี่ยวกับภูมิหลังของประเทศเกาหลีใต้ และเกาหลีเหนือจากการทบทวนบทวรรณกรรม และในแง่
ของเนื้อหามุ่งเน้นไปที่บทละคร ภาพแสดง และวาระซ่อนเร้นในซีรีส์เกาหลียอดนิยมระดับโลก
Crash Landing on You มาตีความโดยผู้วิจัย ตลอดจนการวิเคราะห์กระบวนการผลิต และบท
สัมภาษณ์ที่เกี่ยวข้องเพื่อเปรียบเทียบความแตกต่างของสองประเทศร่วมด้วย นอกจากนี้
วิเคราะห์เนื้อเรื่องแล้ว งานวิจัยยังได้สำรวจผลที่ตามมาของซีรีส์เกาหลีเรื่องดังกล่าวที่มีต่อความ
เข้าใจการแบ่งแยกสองเกาหลีในผู้ชมชาวไทย เนื่องด้วยเกาหลีแต่ละแห่งบรรลุโครงสร้างทาง
อุดมการณ์ที่ก่อตัวขึ้นใหม่ ซึ่งมีส่วนสำคัญในการสร้างสังคมในด้านต่าง ๆ เช่น วิถีชีวิต ภาษา และ
คุณค่าทางสังคม โดยซีรีส์ได้ถูกออกแบบมาเพื่อถ่ายทอดภาพความแตกต่างระหว่างเกาหลีใต้และ
เกาหลีเหนือ ที่บุคคลภายนอกไม่เคยรับรู้มาก่อน ภาพเปรียบเทียบที่ปรากฏในซีรีส์ไม่ได้มุ่งเน้นไปที่
ประเทศใดประเทศหนึ่ง แต่รวมถึงทั้งสองประเทศเกาหลี ผลที่ตามมาคือ ยิ่งสองประเทศแตกต่าง
กันมากเท่าใด ภาพลักษณ์ประจำชาติของประเทศก็ยิ่งชัดเจนมากขึ้นเท่านั้น แม้ว่าซีรีส์จะเน้นไปที่
ความแตกต่างระหว่างทั้งสองประเทศเป็นส่วนใหญ่ แต่อีกสิ่งที่ถูกนำเสนอก็คือเรื่องราวของ
คาบสมุทรเกาหลีในปัจจุบัน

สาขาวิชา เกาหลีศึกษา (สหสาขาวิชา)

ลายมือชื่อนิสิต

ปีการศึกษา 2565

ลายมือชื่อ อ.ที่ปรึกษาหลัก

6488020420 : MAJOR KOREAN STUDIES (INTERDISCIPLINARY PROGRAM)

KEYWORD: South Korea, North Korea, Two Koreas, Korean Drama, Netflix

Phonraphai Chanthanee : JUXTAPOSITION IMAGES OF TWO KOREAS
 PORTRAYED IN *CRASH LANDING ON YOU* AND ITS EFFECT ON THAI
 AUDIENCES' PERSPECTIVE. Advisor: Asst. Prof. KAMON BUTSABAN, Ph.D.

This study examines the historical and political contexts of the two Koreas in terms of different ideologies that affect various elements of society by exploring insights into the backgrounds of South Korea and North Korea from a literature review. To analyze the disparities between the two nations, the research focuses on the scripts, visuals, and hidden agendas depicted in the renowned Korean series *Crash Landing on You*, along with investigating the production process and relevant interviews. In addition to exploring the narration, the study also surveyed the impact of the drama on the international perspective of the two Koreas through the eyes of foreigners. Each Korea achieves its newly formed ideological constructs, which play an important part in shaping areas of society such as the way of life, language, and social value. *Crash Landing on You* was designed to depict the contrasting visuals between South Korea and North Korea which outsiders never had perceived before. As a result, the more they diverge, the more vivid their national images are. Even while the series focuses mostly on highlighting the differences between the two, what is also delivered is a story of the Korean Peninsula nowadays.

Field of Study: Korean Studies

(Interdisciplinary Program)

Academic Year: 2022

Student's Signature

Advisor's Signature

ACKNOWLEDGEMENTS

This thesis is part of the Master of Arts in Korean Studies program. The author combined knowledge and theory from classes taken in Korean Studies at Chulalongkorn University, Thailand, the ‘Understanding Popular Art’ class at Seoul National University, Republic of Korea, where the author was an exchange student, and ‘Reading North Korean Culture in a Global Era,’ the online course that the author took on K-MOOC.

First of all, I would like to extend my gratitude to Asst. Prof. Kamon Butsaban, Ph.D., the thesis advisor, for providing thoughtful and precise guidance throughout the process. His insightful advice enabled the author to effectively complete this thesis. My gratitude would also need to be given to Assoc. Prof. Jakkrit Sangkhamanee, Ph.D., the thesis chairman, and Prof. Supatcha Indusobhana, Ph.D., the external thesis examiner, for their enlightening advice and remarks, as well as to Miss Nongluk Boonthiem, the program administrator, for providing various learning materials and other support.

In addition, I would like to extend my gratitude to all of the survey responders, for their sincere responses to the questionnaire about the effect of juxtaposition images of two Koreas portrayed in the series Crash Landing on You from Thai audiences’ perspective.

Ultimately, I am grateful to the Korea Foundation for offering the Master of Arts in Korean Studies Korea Foundation Scholarship for the Graduate Studies Program. This scholarship allowed the author to get extensive knowledge about South Korea in various areas, which was very helpful in the development of this thesis. And the author hopes that this study will be beneficial to other people who are interested.

Phonpraphai Chanthanee

TABLE OF CONTENTS

	Page
.....	iii
ABSTRACT (THAI).....	iii
.....	iv
ABSTRACT (ENGLISH).....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF TABLES.....	viii
LIST OF FIGURES.....	ix
CHAPTER I INTRODUCTION.....	1
1.1 Background & Significances.....	1
1.2 Objectives.....	3
1.3 Research Questions.....	3
1.4 Hypothesis.....	4
1.5 Scopes of Study.....	4
1.6 Methodology.....	4
1.7 Theoretical Framework.....	5
CHAPTER II LITERATURE REVIEW.....	7
2.1 National Brand.....	7
2.2 Korean Wave.....	7
2.3 Public Diplomacy & Reunification.....	9
2.4 Crash Landing on You.....	10

CHAPTER III IDEOLOGIES OF TWO KOREAS & DRAMA PRODUCTIONS	12
3.1 Ideologies of the Two Koreas	12
3.1.1 Ideology of North Korea	12
3.1.2 Ideology of South Korea.....	14
3.2 Introduction to the selected drama.....	17
CHAPTER IV DISTINCTION BETWEEN TWO KOREAS THROUGH THE DRAMA.....	19
4.1 Analysis through Juxtaposition Images in the Drama	19
4.2 Analysis through Questionnaire.....	37
4.2.1 Discussions	57
CHAPTER V CONCLUSION	59
REFERENCES	61
APPENDIX.....	66
VITA.....	78

LIST OF TABLES

	Page
Table 1 How well do you know about South Korea and North Korea.....	42
Table 2 The accuracy of Crash Landing on You	51
Table 3 Crash Landing on You helps foreigners	53
Table 4 Crash Landing on You boosts the interest of watchers	54



LIST OF FIGURES

	Page
Figure 1 The juxtaposition in the landscape (EP. 1/ EP. 4).....	19
Figure 2 The juxtaposition in the language (EP. 2/ EP. 11).....	21
Figure 3 The juxtaposition in the self-expression (EP. 3/ EP. 5).....	23
Figure 4 The juxtaposition in the way of life (EP. 5).....	25
Figure 5The juxtaposition in the consuming behavior (EP. 6 /EP. 10/ EP. 12).....	27
Figure 6 The juxtaposition in perceiving other cultures (EP. 8/ EP. 13).....	28
Figure 7 The juxtaposition in the social value (EP. 12/ EP. 13).....	31
Figure 8 The juxtaposition in materialism (EP. 13).....	33
Figure 9 The juxtaposition in the mode of production (EP. 16).....	35
Figure 10 Gender of respondents.....	37
Figure 11 Age of respondents.....	37
Figure 12 Education of respondents.....	38
Figure 13 Field of study of respondents.....	39
Figure 14 Occupation of respondents.....	39
Figure 15 Salary of respondents.....	40
Figure 16 How often have you heard of South Korea?.....	41
Figure 17 How often have you heard of North Korea?.....	41
Figure 18 How often do you watch K-dramas?.....	44
Figure 19 What is your most watched genre of K-dramas?.....	44
Figure 20 How much time do you spend time watching K-dramas?.....	45
Figure 21 How likely do you get information about South Korea?.....	46

Figure 22 How likely do you get information about North Korea?	46
Figure 23 How likely K-drama has persuaded you to believe the difference between two Koreas?.....	47
Figure 24 How strongly do you agree that people from two Koreas always have a conflict?	47
Figure 25 South Korea's main ideology is 'capitalism.'	48
Figure 26 Two Koreas are different in their ideology or way of life.	49
Figure 27 Two Koreas are different in the language they speak.	49
Figure 28 Two Koreas are more different than expected.....	50
Figure 29 The series visualize the differences between two Koreas that have never been seen before.	51
Figure 30 South Korea creates a national image through stories.....	53
Figure 31 How likely respondents are going to watch a remake or sequel?.....	56
Figure 32 The plausible reason to watch a remake or sequel.....	57

CHAPTER I

INTRODUCTION

1.1 Background & Significances

Korea was a unified nation for centuries prior to Japan's conquest of the country following its victory in the Russo-Japanese War. After Japan's surrender to the Allies during World War II, the US and the Soviet Union took control of the Korean peninsula from Japan. The superpowers decided to split Korea between themselves along the 38th parallel, which roughly divided the peninsula in half. It led to the Korean War; a civil war that evolved into a proxy conflict between superpowers supporting communism and democracy. No peace treaty was ever signed, despite North and South Korea, the US, and China agreeing to formally end the conflict in December 2021 (Rotondi, 2021). Because of that event, the two Koreas have developed their identities along with their main different constructions in ideology, which gradually separate one unified nation into two, not only geographically but sociologically. It is true that outsiders perceive their obvious similarities and differences from an outcome of the separation; however, they never know the detailed information. It is opposite to South Koreans, as insiders, who already feel that they are all separated from the North by their social constructions which make it impracticable for them to be integrated. South Korean People in their 20s and 30s are more likely to express unfriendly sentiments about the North and are less inclined to perceive it as a part of the same country. They have a lower propensity to favor reunification (Work, 2018). Consequently, to ensure that belief and its sovereignty, some television series are used as a diplomatic tool to enlighten foreigners by portraying how similar and different the two Koreas are.

South Korean television dramas: so-called K-dramas, are scripted TV programs produced by the Republic of Korea. During the 2010s, K-dramas started to acquire popularity in the West, mostly due to streamers who made it feasible for people to watch Korean material online with English subtitles lawfully. According to research

published in 2014 by the Korea Creative Content Agency (KOCCA), almost 18 million Americans watched K-dramas. Netflix, one of the most prominent international online platforms, started making significant investments in Korean dramas and released its first Korean original series in 2019. Then 2020 occurred, which ended up being a watershed year for K-dramas. According to a Netflix representative, watching of Korean material in Asia climbed four times as much in 2020 as it did in 2019. Recently, more than 30 languages have been dubbed and subtitled for K-dramas on Netflix (R. Kim, 2021). It can be concluded that, lately, K-dramas on international platforms, such as Netflix, not only help broadcast South Koreanness to audiences all around the globe drastically but also ingeniously inculcate outsiders by portraying the similarities and differences between South Korea and North Korea to foreign eyes.

It is widely accepted that the entertainment sector of South Korea such as K-drama is powerful and successful, not only domestically but globally. To illustrate, one of the most successful ones: *Crash Landing on You* had a final episode audience rate of 21.6%, breaking local records (Korb, 2021). In addition, the series amassed a record 1.75 billion internet views, demonstrating its enormous appeal worldwide (Schwartz, 2020). It was named one of the top international television shows of all time by Time, Variety, and Elle. Intriguingly, in week 49 of 2021, it is among the top 10 TV series in Japan and Thailand. The interesting part is the drama has deeply and profoundly juxtaposed the images of two Koreas, not to mention its successful outcome and positive effect which led to the creation of potential remakes. As stated by Jinny Howe, the vice president of drama series for the US and Canada at Netflix, the division would be a little bit more symbolic in sci-fi form in the remake version because the original show is precisely about North Korea and South Korea (Paul, 2023). By watching the show, audiences do not only consume the rom-com narration, but the inside information on the two Koreas' situation and their tension nowadays. People can say South Korea and North Korea are totally different these days, but not many could point out where or how? Fortunately, watching *Crash Landing on You* could help them answer the question. At the same

time, the more the series enlightens audiences about the similarities and differences between the two Koreas, the more vivid South Korea could be.

All the above clearly shows the importance of studying the South Korean television series called *Crash Landing on You* which plays a significant role as a tool for creating national awareness. This study allows readers to explore the distinctions between the two Koreas that have been made through the series and its effects on Thai audiences' perspectives toward the countries. It should be noted that there are exceptionally few countries in the world that are separated from one to two, not mentioning countries that had been separated before World War I (Ball), which makes Korea an exceptional case as a country with already existed identity and separated into two in the Modern Age. Therefore, it is notably useful to study this topic and learn its political and social background. In addition, the selected drama is a globally big hit of K-dramas which is projected as a representative of South Korean identity in the eyes of people around the world. Most importantly, it epitomizes how powerful soft power is. It could help promote the national image and affirm identity and sovereignty by guaranteeing its separation from the North on a subtle level to outsiders.

1.2 Objectives



The study, firstly, attempts to explore the historical and political background behind the two Koreas in terms of their ideologies that influence other aspects of societies. And secondly, it strives to examine the process and outcome of the worldwide hit K-dramas: *Crash Landing on You*, as a diplomatic tool.

1.3 Research Questions

The study aims to answer two key questions: first, how does *Crash Landing on You* depict the distinctions between the two Koreas, and second, how does that impact the international perception toward the countries?

1.4 Hypothesis

The study hypothesizes that the similarities and differences between the two Koreas have been portrayed through *Crash Landing on You* by juxtaposing how the different ideologies affect each aspect of societies and people in the same settings. Their disparities in language, way of life, or social values are portrayed in the scripts and visuals which separate the two Koreas in terms of ideology. Consequently, it grooms international perception toward the Republic of Korea and the Democratic People's Republic of Korea as completed new identities and legitimates their sovereignty as totally different countries from each other. Because the more audiences watch, the more vivid each country's image is well-delivered.

1.5 Scopes of Study



The study will analyze the content provided and the hidden agenda, in terms of different ideologies between the two Koreas, of the celebrated South Korean drama *Crash Landing on You* broadcasted from 2019 to 2020 on Netflix, without watching the potential remake version. This includes the production, the narration, the director's interviews, etc. Secondly, to survey the outcome and success of the chosen drama as a diplomatic tool, questionnaires of Thai audiences in the age range from 18 to more than 42 years old will be used as indicators and sources of information that understandably reflect the similarity and distinction of two Koreas through the eyes of foreigners such as Thais.

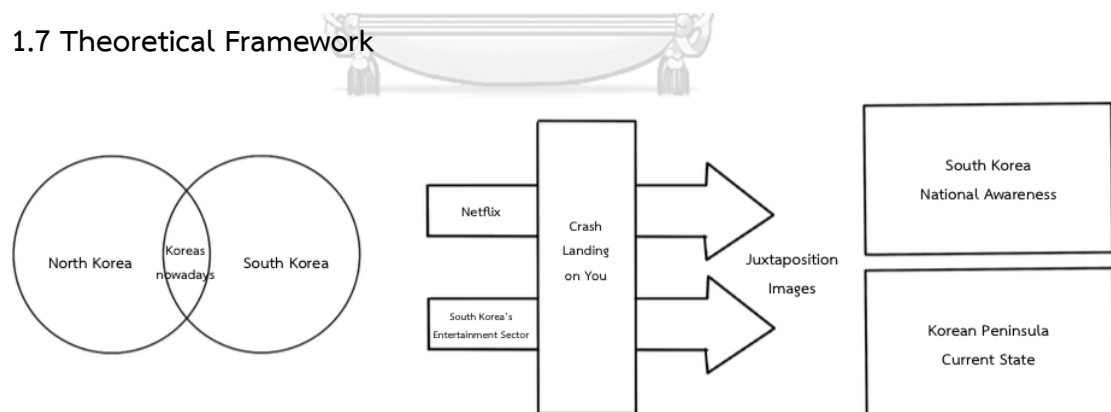
1.6 Methodology

This study attempts to empirically analyze data from literature research to explore insights into two Koreas' historical and political backgrounds. In cases where it is difficult to get the main information, secondary data will be supplemented. Also, it should be noted that the content of the various articles is used with consideration of fluidity and time limit. Also, to survey the effect of *Crash Landing on You* toward the international perception of two Koreas through the lens of outsiders, a

questionnaire of Thai series watchers, by using Taro Yamane's statistical formula to get the appropriate sample size of 300 respondents, would be employed. Owing to the fact that an adequate margin of error and the point of decreasing returns are typically provided by sample sizes of 300 respondents, this number of responders is selected for the study.

Accordingly, Chapter 1 consists of the background & significance, objectives, research question, hypothesis, and scopes of study, respectively. Then, the literature review will be in Chapter 2, while the methodology & framework in Chapter 3. Chapter 4 will concentrate on the ideologies of the two Koreas and the drama productions. Next, Chapter 5 will be an analysis section of the juxtaposition images and a questionnaire. It mainly concentrates on the series' scripts, visuals, and hidden agenda through the researcher's interpretation, combined with a review of the literature on the production process and interviews to examine how the two are distinct. Later, Chapter 6 is a conclusion part that wraps up each of the previous chapters' matters. Last but not least, the questionnaire forms will be provided in the appendix section. And bibliography will be contributed lastly.

1.7 Theoretical Framework



Because nowadays there are two Koreas, there certainly are differences at some points. And those points are juxtaposed in a tv-series called *Crash Landing on You* by means of South Korea's entertainment sector and Netflix to manifest the national ideology. Consequently, South Korea's national awareness is raised

while implicitly distinct from the North. The juxtaposition of images portrayed through the drama does not highlight only one particular country, but both Koreas. Therefore, the more they are different, the more vivid their national images are. Although the distinctions between the two are mainly presented in the series, what is also delivered is a story of the Korean Peninsula nowadays.



CHAPTER II

LITERATURE REVIEW

2.1 National Brand

The Korean War unexpectedly generated a gap that resulted in the Korean Peninsula's continued partition since originally, undivided Korea was thought to be united by nationalism and tradition, which would seem to allow for a smooth reunion (Barry, 2012). On the Korean Peninsula, however, this has not been the case. The gap may have been maintained by a split that predated the conflict. This has been perpetuated in part because some of the conversations in the two areas are based on concepts and ideals that have stood the test of time (Horton, 2020). Originally, the history and culture of the Korean Peninsula were dominated by Neo-Confucianism. Nevertheless, they were changed due to the separation. North Korea's *Juche* suggests that people ought to be able to support themselves on their own, without the need for outside help (S.-K. Kim, 2021). Its major goal is to protect its independence from foreign power, which is completely at odds with South Korea's capitalist ideology. South Korea is receptive to globalization and heavily influenced politically by the US. In addition to holding free and fair elections for the people to be in power according to their rights, the Republic of Korea is not a cult-of-personality state (Horton, 2020). According to Kim, one unified ideology has historically dominated the Korean Peninsula; however, after the separation each Korea has developed its own different ones, which have gradually enlarged the gap between the two, as claimed by Barry and Horton. Consequently, to brand the nation with its substitutive identity, the government's role is to reinforce it.

2.2 Korean Wave

Some nations, like South Korea, have branded themselves based on the public's opinion of their brands, which has had a tremendously positive impact on their economy and sense of self-respect (Anholt, 2011). It is important to note that

the strategic frameworks for a country's cultural policy can be significantly influenced by the nation's brand (Kim, 2012). The Public Diplomacy Act defines it as “diplomatic actions by which the State promotes foreign nationals' awareness of and trust in the Republic of Korea directly or in collaboration with local governments or the business sector based on culture, knowledge, policies, and so on” in order to boost Korea's worldwide image and status “by establishing foundations to develop public diplomacy and increase its effectiveness by providing for issues required for public diplomatic operations” (*Public Diplomacy Act*, 2016). Public diplomacy, as a nation-state's strategic efforts to advance its national interests, aims to change public perceptions of how a nation's foreign policies are developed and carried out through a variety of means, including ideas, practices, values, culture, art, food, music, media, language, and economic assistance (Nye Jr, 2008). Nation branding has a direct connection to the government's public diplomacy to reinforce the country's identity and manipulate a better national image, claim Kim, Anholt, Nye Jr., and the Public Diplomatic Act of South Korea. Consequently, the government has used the Korean Wave as a domestic and global diplomatic weapon to boost its economic diversification, export profile, and cultural and public diplomacy results as a result of the surge and overwhelming popularity of these items throughout the world (Lee, 2021). The Korean Wave has become a showcase window exhibit that policymakers and media academics need to carefully examine when it comes to the changing role of the nation-state since the government has also directly sponsored the cultural sectors (Jin, 2016). According to Lee and Jin, Korean Wave works both economically and politically. South Korean government uses the Korean Wave platform as a medium to communicate and deliver messages to outsiders. Television and series have frequently shattered cultural prejudices and healed political rifts. But few places are as estranged from one another as the Korean Peninsula, which is also bound together by language and traditions (M.-J. D. Kim, Simon, 2020). In keeping with Kim & Denyer, the relationship between South Korea and North Korea could not be ameliorated by only a tv-series; however, a show called *Crash Landing on You* is a good start.

2.3 Public Diplomacy & Reunification

Public diplomacy in South Korea comprises fostering diplomatic ties by sharing the country's history, traditions, arts, values, policies, and vision with foreign nations through direct communication. They improve diplomatic relations and national image by winning the international community's trust and expanding the country's worldwide influence. In 2010, the Korean government introduced public diplomacy as one of the three pillars that govern diplomatic relations, along with state diplomacy and economic diplomacy. After enacting the Public Diplomacy Act in August 2017, the Korean government has since made all-out efforts to retain public diplomacy funding and strengthen ties amongst ministerial sects. The promotion of the national brand, expansion of favorable conditions for the Korean language abroad, improvement of accurate understanding of Korea, and support for Korea through interactive cultural diplomacy are key tasks. Another crucial task includes building international support for lasting peace on the Korean Peninsula (MOFA) which was taken seriously and brought up frequently by former president Moon Jae-In. He spoke at the Mass Games in Pyongyang on Wednesday night, making history as the first South Korean leader to address a North Korean audience. He said that the two nations should "become one" as they were before the war in his speech (BBC, 2018). "We had lived together for 5,000 years and have lived separately for only 70 years. I urge all of you to end those hostilities and take a big step toward reunification," he stated in front of 150,000 North Koreans (Jung, 2018). Again, ex-president Moon referred to the end of Japanese wartime rule over Korea, saying, "I pledge to solidify the foundation so that we can successfully host the joint 2032 Seoul-Pyongyang Olympics and stand tall in the world as one Korea by achieving peace and unification by 2045, which will mark the 100th anniversary of liberation (McCurry, 2019)." Moon indeed paid attention to the issue of reunification between the two Koreas. His ambitions were communicated in both his speech and his support for the Korean Wave, which encourages the Korean peninsula's relations. Not to mention tons of media that partly touch upon the issue of relations between North Korea and South Korea such as *Train to Busan 2: Peninsula* (2020), *Squid*

Game (2021), *Hellbound* (2021), and *Extraordinary Attorney Woo* (2022), etc., during his presidency between 2017-2022, there were mainstream tv-series whose plot principally involves two Koreas' topics such as *Snowdrop* (2021-2022) on DisneyPlus Hotstar, *Money Heist: Korea – Joint Economic Area* (2022), and *Crash Landing on You* (2019-2020) on Netflix.

2.4 Crash Landing on You

A successful and groundbreaking South Korean television series *Crash Landing on You* was created by Park Ji-Eun, produced by Studio Dragon, and featured Hyun Bin and Son Ye-Jin. The show broadcasted on tvN in South Korea from December 14, 2019, to February 16, 2020, and on Netflix overseas (*Crash Landing On You*, 2020). It was named one of the “Best International Shows on Netflix” and the “Best International TV Series of 2020” in the United States by *Variety* (*The Best International Shows on Netflix*, 2020). It was also called “one of the top Korean dramas on Netflix” by *Time* (Moon, 2020). *Crash Landing on You* “is unlike any other show you've ever seen. It features wild action sequences, unblinking glimpses into the destitute lives of ordinary North Koreans, and one of the most heartbreaking love tales in years. It's a feast to be enjoyed, with 16 90-minute episodes that are the ideal remedy to the winter quarantine blues” (O'Keefe, 2021). Most importantly, it is a Hallyu success. Despite being a work of fiction, the series has won praise from North Korean defectors for its portrayal of daily life there. A North Korean defector named Kwak Moon-wan served as the show's consultant and gave the creators information about North Korean official organizations and daily life to give the program more credibility. About 60% of how North Korea is portrayed in the program is realistic, according to Kang Na-Ra, a North Korean defector who provided advice to the production crew (Kasulis, 2020). *Crash Landing on You* is formulaic but it “is a key work for analyzing the ongoing changes in how North Korea is depicted in South Korean popular culture. In fact, given the show's purposeful use of North Korean

settings, the size of its viewership, and its international appeal, the series is maybe the most noteworthy South Korean popular culture representation of North Korea ever produced" (Green & Epstein, 2020). Moreover, Sarah A. Son, Lecturer in Korean Studies at the University of Sheffield, agrees, adding that *Crash Landing on You* addresses the "socio-cultural difference" between the North and South, which academic study identifies as one of the most significant barriers to eventual unification. Son claims that "*Crash Landing on You*, by re-framing preconceptions, albeit with some creative license, possibly humanizes the North for its audience in ways that inter-Korean communication has not in recent years. Despite its romanticizing of the political situation, *Crash Landing on You* brings the division's sorrow to a personal level for a generation of Koreans who, unlike their grandparents, have no knowledge of what it was like to be a single nation." A television show has concentrated on the bonds that link the two Koreas after the breakdown of discussions between US President Donald Trump and North Korean leader Kim Jong-un and as interest in the possibility of a formal inter-Korean peace deal has diminished (Son, 2020). It is the same as how Yonsei University professor John Delury applauded the series for drawing connections between strong families in both the South and the North, as well as for humanizing North Koreans beyond stereotypes (J. Kim, 2020). All in all, *Crash Landing on You* is not only successful in its global hit, but it is also academically praised. Regardless of its fictional elements, O'Keefe, Kasulis, Green & Epstein, Son, and J. Kim unanimously consider it to be something fresh and new that could portray the humanistic images of North Korea and its social differences from South Korea admirably. Furthermore, it could be seen as a representative of North Korea from the current point of view of South Korean

CHAPTER III

IDEOLOGIES OF TWO KOREAS & DRAMA PRODUCTIONS

3.1 Ideologies of the Two Koreas

3.1.1 Ideology of North Korea

According to Rocky Road Travel, the only remaining authentic communist state in the world is usually referred to as North Korea; however, the statement that there has never been a true “communist state” may be more accurate. While socialist nations have attempted to reach the promised land of communism, they have never truly succeeded. Initially a Marxist-Leninist state, North Korea over time developed its own kind of Socialism. The Juche concept started to show up more and more in official documents by the 1960s. According to the official North Korean government description, its fundamental meaning is “Kim Il-Sung's original, brilliant, and revolutionary contribution to national and international thought.” It makes the claims that “man is the master of his destiny,” “the Korean masses are to act as the masters of the revolution and construction,” and that a country may attain real socialism by growing strong and independent. In 2009, the North Korean constitution had all mentions of communism permanently deleted. Marx and Lenin's busts were taken down from Kim Il Sung Square. Juche philosophy and Korean-style socialism were the main topics of discussion. This solidified North Korea's status as a socialist nation that places Juche and Kim Il Sungism at its core (Horan, 2021).

As stated by Korea Herald, communism has proven to be a failing idea and has either vanished into history or is hiding beneath the banner of socialism. Individuality is an issue in communist nations; the government regulates everything and performs monitoring and censorship (Kim, 2019). Western concepts of human conflicts rely upon an ideal of the rule of law, which is viewed as covering individuals' civil and political rights. By contrast, in a socialist society, classes and other social groupings are considered the primary carriers of conflicts and duties that have historically been established by economic and technological conditions. Thus, Communists prioritize

economic, social, and cultural rights over bourgeois legal battles. North Korea, according to Cumings, “rejects the liberal conception of politics and human rights, viewing it as an artifact of capitalist society, if not a type of trickery” (Cumings, 1989). The Juche notion of organized self-reliant nationalism aligns with this disdain for the foreign ideas of individualism and depoliticized legality. The immaculate patriarch-dictator Kim Il-Sung is credited with instilling these mutually reinforcing principles in North Koreans from an early age and relentlessly promoting them through the mass organizations in which they live (West, 1987).

In keeping with the course: Reading North Korean Culture in a Global Era, for more than 70 years, North Korea was able to govern itself and create its own social structures. Despite being mostly cut off from the rest of the world, North Koreans manage to make their own place on the globe. Another significant component is the Songun ideology. The Songun policy prioritizes building up the military to support all domestic concerns. Thus, the military is the most significant element of society's social structure and institutions for ruling and governing it. Kim Jong Un's dictatorship has transformed the Songun ideology into Kimilsungism and Kimjongilism. With Kim Jong-Il's death in 2011, the Kim Jong-un regime began in 2012. As its dominant political philosophy, Kimilsungism-Kimjongilism is presented by the North. Kimilsungism-Kimjongilism is the belief that the military-first ideology has vanished and that the country and political system are now becoming more party-oriented. Juche's philosophy still exists, but it is no longer stressed or emphasized as much, according to the Nodong Daily, which was published in November 2013. Kimilsungism and Kimjongilism have taken the place of the Juche doctrine in recent years. North Korea has a highly distinct system and uses a variety of strategies. Totalitarianism is the first. Because North Korea claimed to have its own monolithic ideologies—yoo-il ji-bae sa-sang in Korean—they characterize it as a totalitarian state, akin to the Stalinist or Nazi systems. It only permits one philosophy, then. Totalitarianism is the result, and it does not genuinely tolerate different points of view. The second set of supporters of corporatism, or, more specifically, North Korea as a corporatist state, compares it to totalitarianism. Corporatism has four main characteristics: it is conservative; it is pathological, like fascism; it is neo-socialist; and it is Asian in nature.

According to Bruce Cummings, North Korea exhibits these four main characteristics, and he contends that it is an Asian example of neo-socialist corporatism. Wada Haruki, a Japanese academic, is credited with coming up with the thesis that North Korea is a guerilla unit state. He contends that North Korea is a guerrilla unit state because Kim Il Sung and North Koreans are portrayed as having a similar symbolic relationship to a leader and his guerrilla unit's troops. They are an extremely well-organized tiny group that has a very deep ideological relationship. Hence, the entire country is probably still very much in a state of war, and the people see Kim Il Sung as the leader and Suryong as the guerilla leader. These three statements serve as a summary or definition of North Korea and its political system (S.-K. Kim, 2021).

3.1.2 Ideology of South Korea

Based on Korean Culture and Information Service (KOCIS,) with the establishment of the South Korean government in 1948, the nation has developed from one of the world's most destitute nations to an economic powerhouse and a model of liberal democracy (*Transition to a Democracy and Transformation into an Economic Powerhouse*, 2022). The notion of democratic human development predicted that democracy would provide South Koreans with a wide range of legal rights that would allow people to think freely. Nonetheless, the content of the thought still adheres to an antiquated, authoritarian image of the government, as predicted by the theory of political socialization. The democratization of mass political thought appears to be an intergenerational phenomenon that takes more than ten years to complete, in contrast to the democratization of political institutions, which may be accomplished in a short period of a few years (Shin & Jhee, 2005). Park said a lot of people thought that as nations became more democratic, power would transfer from the authoritarian state machinery to the populace. Social reform, however, took a different turn in response to the 1997 financial crisis. The ruling class used the crisis as an opportunity to strengthen its hold on Korean society by making the common people suffer the entire burden of the disaster. South Korea was swallowed by the unrelenting waves of neo-liberalism that

transformed capitalism on a worldwide scale while Koreans concentrated their political fervor on the formal democratization of the state in the hopes of altering power relations. Notwithstanding the “political conflicts” between the parties, including the well-publicized impeachment of President Roh, much of the legislation supporting Korea's neoliberal restructuring was approved without much debate in parliament. In this way, one of the world's most renowned “state-capitalist” countries was transformed into one of the most faithful “market economies” in a single decade (Park, 2013).

It is emphasized again by West that South Korean capitalism is a form of capitalism that is governed by the state. In a way, the industrial capital in Korea is a product of the state. This runs counter to the typical theory of the interaction between people who value class. The state under capitalism is conditioned by the predominant method of accumulation and the needs of social reproduction, hence there is no effort here to establish a theory of the state. Theories of the state ultimately view accumulation as a method of social reproduction within the framework of state operations. This is the proper analytical method inverted. Basic requirements are met according to state plans, which take precedence over democratic institutions' “luxury.” Whatever procedures are thought necessary to resolve a seeming paradox are justified in the service of the objectives. Ironically, in this world of trade-off ideology, the ideological extremes of South Korean state capitalism and North Korean communism collide (West, 1987). Based on Korea Herald, South Korea was founded in 1948, and the first president was Dr. Rhee Syngman, who was educated in the United States. Unsurprisingly, left-wing leaders were shocked and outraged. They believed that a right-wing adversary from the United States had seized and grabbed the reign that was rightly theirs. Since then, left-wing activists in South Korea have despised America, as well as capitalism and liberal democracy, which the US has delivered to the country. Because the continuance of socialism originates from South Korea's ideology-oriented school system. Students learn in school to prefer socialism to capitalism through left-wing teachers and skewed history texts. Speaking positively about capitalism in class, for example, was frowned upon in South Korea in the 1980s. At the time, anti-capitalism

was so prevalent that if a lecturer defended capitalism, he faced severe criticism from students. Even today, a professor who openly supports capitalism in class risks losing favor and becoming a focus of criticism. In fact, this is nonsensical and contradictory, because South Korea has achieved phenomenal economic success and become a prosperous nation by capitalizing on what capitalism has to offer. Despite the persistence of socialism, South Korea will remain a capitalist country in the next years (Kim, 2019).

Park, one more time, mentioned that the significant social transformations of the last 25 years—the collapse of the military dictatorship, democratization, globalization, financial crises, economic restructuring, and escalating social inequality—are regarded as part of the capitalist power's evolutionary process. Korean capitalism had, up until the early 1980s, mostly relied on fast industrialization achieved by a vast, repressive mobilization of the populace within the wider framework of the Cold War. The US and Japan, in particular, gave Korea's ruling class money, technology, industrial production techniques, and access to their markets in exchange for the strong anti-Communist base it afforded. Yet the ruling class has been finding it harder and harder to continue this pattern of accumulation since the middle of the 1980s. The fundamental characteristics of the new regime are its more adaptable and increasingly transnational shape. The military elite was compelled to give up the focal point it had held throughout Korea's modern history throughout this process. The capitalist mode of power in Korea has already advanced to the point where the whole ruling class can adapt to the changing sociopolitical conditions on the local and international levels. The dominance of Korea's ruling capitalists over the country's social process has increased more than ever as they have transcended local limits and assimilated into the transnational framework of global absentee owners. Korea was swallowed by the unrelenting waves of neo-liberalism that transformed capitalism on a worldwide scale while Koreans concentrated their political fervor on the formal democratization of the state in the hopes of altering power relations (Park, 2013). According to the Sam-Kyun idea, the first ideology to be defined as social democratic, political equality could only be attained by upholding people's constitutionally protected rights to freedom of

expression and freedom from tyranny. The national independence movement in South Korea gave rise to a pragmatic political philosophy that later became known as social democracy. This movement was not the result of intellectual argument or conflict. As a result of pursuing both democracy and socialism, Korea's form of social democracy is similar to that of the West and, along with capitalism and communism, is one of the major political philosophies that have shaped modern and contemporary history (Roh, 2002).

3.2 Introduction to the selected drama

Crash Landing on You is a romantic comedy-drama that tells the story of Seri: a stunning heiress and successful entrepreneur in the fashion industry in South Korea, who meets Captain Ri: a North Korean military commander after being stuck in a windstorm and paragliding into North Korean territory by mistake. The subsequent episodes explore the differences between North and South Korean cultures as Captain Ri and his squad look for a covert means to return Seri to Korea without being discovered by authorities. Seri amusingly finds herself attempting to blend in with North Korean society to maintain her safety and keep her identity a secret. Out of all the wonderful things about the show, its real and affectionate depiction of what it's like to live in a North Korean village won the greatest praise. They were able to do this with the aid of Kwak Moon-Wan, a North Korean defector who is currently a screenwriter and film advisor, who was a member of their writing team (Ayson, 2021). The drama won the TV Grand Prize at the “2021 Korea Communications Commission Broadcasting Awards” and earned Best Drama Series at the “2020 AACA” as well as rewarded as an Outstanding Korean Drama in the Outstanding Korean Drama category at the “2020 Seoul International Drama Awards.” Moreover, it was selected as Variety's Best International TV Series of 2020 in the U.S. while the final episode reached an average viewership rating of 21.7%, the highest rating in tvN history (*Crash Landing On You*, 2020).

Crash Landing on You is produced by Studio Dragon. Instead of concentrating simply on production, Studio Dragon adopted the studio system, controlling every

part of production independently, including narrative development, finance, quality control, diversification of sales and distribution, as well as the administration and sale of intellectual property. The organization established collaborative relationships with authors, directors, and production companies that aided in the development of several excellent dramas with a global audience (MacDonald, 2020). With Studio Dragon, a three-year-old production firm that has grown to be one of the hottest content companies in Korea, the global streaming giant Netflix has signed a multi-year agreement. Ted Sarandos, Netflix's chief content officer, said in a statement that CJ ENM and Studio Dragon “represent the gold standard in Korean entertainment, and we are pleased and proud to work with them.” “Our dedication to Korean entertainment is demonstrated by this relationship with CJ ENM and Studio Dragon.” Korean series, which are renowned for their excellent production standards, strong scripting, and attractive performers, have started to compete with international and local streaming services that are based in Asia. Even though many series have been branded as originals by streaming services, local broadcasters frequently control Korean rights. “Today's news is a validation that Korean narrative and production talents are adored by worldwide viewers and validates the content development expertise of both CJ ENM and Studio Dragon,” said Jinnie Choi, the CEO of Studio Dragon (Frater, 2019)

CHAPTER IV

DISTINCTION BETWEEN TWO KOREAS THROUGH THE DRAMA

4.1 Analysis through Juxtaposition Images in the Drama

Figure 1 The juxtaposition in the landscape (EP. 1/ EP. 4)



(Lee, 2019)

The first episode introduces the audience to the difference in the landscape of the two Koreas. It is a culture shock for Seri when she first encounters the North Korean village, North Korean cow, and North Korean ajummas. Everything in that place is so strange that every element contributes to an uncanny sphere for her. Different landscapes are influenced by different ideologies of each Korea. In South Korea's landscape, everything is built to serve people's demands as well as everywhere is occupied by capitalism. Every inch of the country is spent following the demand of people with funds. It is the opposite to what Seri comes across when she first arrives at the North Village. Everything seems surreal to her. Living places are mostly built from natural stuff. The landscape is not corrupted by capitalism as expenditure circulates within the village itself according to Juche's ideology of self-reliance. Most importantly, no one could own anything in that landscape as it is claimed to be for everyone in the country equally, according to communism's dogma. Therefore, the landscape there is purely for living-related matters, not for commercialization. People can live life there; however, they do not have ownership over the land as they are not allowed to gain benefits from selling it.

Therefore, a sense of community grows and intensifies within society. North Korea's landscape allows people to get closer. To illustrate, in Episode 4, the scene where Seri enjoys eating clam bulgogi & soju with her allies, then put beside the stressful dining scene back in Seoul, South Korea, is such a mood-shifting scene. Because of the limited landscape, people spend more time together. Yet according to Joung Eun-Lee, a research fellow at the Korean Institute for National Unification, more people are buying and selling the rights to use property to others, an indication of increased private ownership in North Korea (Lee, 2018). However, North Korea's landscape could be the representation of the analog society while South Korea's landscape is the representative of the digital society. As a result of different landscapes, the people in society are encouraged to interact with one another differently. In North Korea, people tend to use their landscape to meet up or gather up in real life. Oppositely, South Koreans prefer to use digital media as a medium to communicate with one another as according to their landscape it is more convenient to do so. All in all, both landscapes are used to respond to human needs, only in different methods depending on their ideology.

The opinions of outsiders regarding the country are influenced by each landscape. Many tourists desire to visit South Korea and spend more time and money there since the country's landscape is designed to make it convenient for people to live and travel there. As a result, tourists are more inclined to travel to South Korea where technology and convenience are advertised. Every month and every year, there are more and more tourists visiting the country. South Korea's tourism industry generated USD 1.2 billion in revenue in March 2023, a rise of 1.6% over the previous month (CEIC, 2023). The landscape of North Korea, in contrast, is constructed primarily for its own citizens and not for visitors. The nation does not welcome visitors with the same enthusiasm as South Korea. Therefore, there is uncertainty and inconsistency in the viewpoints of outsiders regarding the nation. Because North Korea does not yearn for foreign investments, tourism is never properly promoted. To illustrate, although several nations have loosened the COVID

restrictions in 2023, North Korea has continued to lock its borders. The suspension of tours is in effect until further notice (Smartraveller, 2023).

Figure 2 The juxtaposition in the language (EP. 2/ EP. 11)



(Hancinema, 2019) & (Lee, 2019)

Throughout the drama, the way of life has influenced the language. Due to the different ways of life, South Korean and North Korean languages are gradually distinguished and sometimes can lead to misunderstanding. For example, as we can see in the drama, the light could be off at any time because of the unstable electricity system in North Korea. Therefore, people tend to use ‘양초’ or candlelight for living purposes. So, it makes more sense for Captain Ri to assume that what Seri has asked for in Episode 2 is a normal candlelight to make the place bright. However, as a South Korean who never experienced that kind of experience, Seri instead asked for ‘아로마양초: an aroma candlelight,’ to make her relax from the stressed situation she is encountering. Not only do these two Koreans have different backgrounds in their way of life that makes them perceive language differently, but the language itself served in different societies tends to be interpreted in different contexts as well.

Moreover, the language they use to address others is different, affected by the distinct ideology. In North Korea, regardless of one’s status or gender, people address one another ‘동무’ as a base which simply means ‘comrade’ to make everyone feels equal, following the communist regime. It is opposite to Seri’s South Korean way of addressing others. As we can see, she addresses others by their names and adds ‘씨’ or ‘Mr.’ when it comes to Captain Ri who is in a higher rank compared

to other soldiers under his command. Because in South Korea, people tend to address others according to their status. It shows a hierarchy run by capitalism within its language. In addition, the history of division and perception of North Korea affect the language. For example, vocabulary and expressions derived from the history of division such as ‘삼팔선 (38th parallel),’ ‘○○을/를 모르면간첩이다 (If you do not know..., you are the spy),’ and ‘막 고문하고 아오지 탄광 막 이런데 보내고 그러면 난 어떡해요? (What am I supposed to do if I was tortured and sent to Aoji coal mine?)’ From the expressions, audiences can also get a glimpse of the perception that South Koreans have about North Korea through the attitudes the characters show when talking about the North Korea (Joo, 2022).

At the same time, social values affect language. As South Koreans pay a lot of attention to appearance, there are many newly formed words used to describe the beauty of people such as ‘얼굴천재’ and ‘신물남’ in Episode 11, which Captain Ri never heard of it before. It is opposite to North Korean words that are mostly politically associated. According to Lim Boseon, the South Korean language is changing more quickly because it is taking in more words and concepts from the rest of the globe. Anyone entering and leaving North Korea is subject to tight controls, on the other hand. He asserts that language must be streamlined and made more effective for use in propaganda since North Korea views it as an instrument for revolution and the ideological instruction of the populace (Jung, 2021). Language in North Korea is not exempt from political influence. The fight to eradicate foreign influences from speech is still ongoing (Kuhn, 2021).

The different usages between North Korean and South Korean languages significantly affect outsiders’ perspectives toward the two countries. Because the North Korean language is heavily influenced by their singular politics and is privately spoken in the closed country, it isolates an interest for others to learn. It is contrasting with the South Korean language which could be seen globally as a standardized Korean language with over 70 million Korean language speakers (Tzoneva, 2021). According to the language learning application Duolingo, Korean is

the second-fastest growing language in the world and is the 14th most commonly spoken language overall (Kwak, 2022). The nation has developed into a cultural powerhouse on a worldwide scale, to the point where the Oxford English Dictionary introduced more than 20 terms with Korean roots in 2021, declaring that "We are all riding the crest of the Korean wave (Yeung, 2023)."

Figure 3 The juxtaposition in the self-expression (EP. 3/ EP. 5)



(Hancinema, 2019) & (VODA, 2019)

Throughout scenes taking place in North Korea, freedom of people's expression is limited as the state tries to manipulate people to have the same understanding toward the thing. What people can do has to go along with what is organized by the majority and state. Especially in Episodes 3 and 5 where audiences could feel control over the human body. There are two main levels portrayed in the story. To illustrate the first one, in Episode 3, it is stated that only foreigners or crazy women do not tie their disheveled hair up. Although it is not the law, it is something called 'ochlocracy:' a rule that is governed by the majority, that everyone should follow to be accepted as a part of that particular society. Even though Seri is not totally fine with that idea; however, as Captain Ri wants her to be as normal as possible in North Korea, she must accept and abide by it. The term 'saseukke' refers to a woman who has her hair down. People are going to criticize it and call it "that saseukke of a weirdo." Thus, women always pull their hair back into a ponytail (Kang, 2020). Then the next level, audiences could see in Episode 5: the state controlling, which is a hair matter again. To get a haircut, in North Korea, people must follow the hairstyle assigned by the government. It is not allowed to be more creative than the

pattern provided. In real life, men's hair should be kept between 1 and 5 centimeters in length, and haircuts are advised every 15 days, according to North Korean haircut regulations. 14 somewhat longer designs are offered to women, who may select one of them. The only reason the government forbids spiked hairstyles is that they are perceived as rebellious (Simons, 2022).

Seri coming with an unusual hairstyle at the beginning of episodes and how she must change it in Episodes 3 and 5 juxtaposes the difference in the self-expression between the two Koreas well. Positively thinking, people there still have a choice, but it is only limited; however, for a person who comes from a country where self-expression is fully allowed such as Seri, this is a cultural shock for her as it is extremely contrasting to the South Korea's democracy where self-expression could be exercised individually, under the condition of one's financial status. Nevertheless, South Korea also has an ochlocracy; however, it is not as strong as North Korea's. In South Korea, people are allowed to have any hairstyle they want. However, if that hairstyle is out of trend, people may be secretly criticized by others. Yet that kind of action is not preferred. In the past, students in South Korea hairstyle are limited; however, from 2019, middle and high school students in Seoul were able to grow their hair if they like and get it colored or permed, according to a move by the regional education administration to end the ban on certain hairstyles in educational institutions (Kim, 2018). This could tell how a democratic society works. The voice of people is crucial, even though it is a matter of adolescents. Democratic society allows people to express themselves and, at the same time, the more they express themselves the more people spend their money to circulate the capitalism of society.

Everyone roughly acknowledges the strict law of North Korea; however, only some can depict it. *Crash Landing on You* helps audiences to visualize images to make them feel the atmosphere of living in North Korea: one of the longest-lasting dynastic dictatorships in history (Albert, 2020). The series dramatizes the rigid regime by focusing solely on hair matters; however, it still can convey to audiences the

tension in this country. Because hair is commonly considered a personal part of the body, when it is interfered with and controlled by states it could automatically trigger audiences' perspectives toward the country itself. Moreover, Seri as a representative of South Korea who comes with loosened 'expensive' hair, as she claimed, can be exemplified the freedom in expressing oneself in capitalist South Korea. This once more draws attention to the ideological disparities between the two nations for audiences.

Figure 4 The juxtaposition in the way of life (EP. 5)



(Lee, 2019)

Audiences roughly learn the difference between the two Koreas in terms of their way of life throughout various episodes; however, within Episode 15, how differently the two Koreans react towards the same situation is primarily highlighted. In the scene where the train is unexpectedly out of service, Seri and Seung-Joon as South Koreans, and other North Korean's reactions are obviously contrasting and juxtaposed. South Korea's society has a **빨리 빨리** culture where everyone tends to do everything in a rush as time in their life fluctuates with the amount they would earn for a living. In brief, when things go slow it is a waste of time which would make them unable to catch up with others' progress. This lifestyle has emerged as a distinctive aspect of Korean culture and serves as one of the tenets of the Miracle on the Han River; the transformation into an economic powerhouse (Kjølstad, 2020). It applies to everything, from the tiniest everyday activities to the expansion of the nation's infrastructure (Berry, 2018). Consequently, two South Korean protagonists are so frustrated about the unexpected situations that took place on their way to

Pyeongyang. It is opposite to the North Koreans who are familiar with almost unstable situations that would naturally happen in their country.

When it comes to infrastructure and technology, the Republic of Korea is moving quickly. Hence, unlike South Korea where everything runs mechanically perfect, North Korea tends to have more unexpected situations in the system which grooms their people to be more patient. They can kill time unbothered while unexpected situations occur. To illustrate, in the scene, there are leisure activities such as singing as well as a fire camping where they can spend time and enjoy with companions while waiting. As for them, this could be counted as a part of traveling to the capital. Therefore, it contributes to the different traits of the two Koreans. As they must live their life in different environments and face different situations, they tend to have different reactions toward the same thing and manage the situation in a different way. We could see that Seri also adapts North Korean traits when she comes back to the South as she is calmer and tells her employee “쉬엄쉬엄해요” which means goes easy, not to be rushed which is used to rail against her South Korean trait of being rush in everything, especially the work stuff.

The train scene on the way to Pyongyang shows audiences the extremely different traits of North Koreans and South Koreans. In the same setting of a stopped train, audiences can clearly see their distinct reactions toward the situation which differentiate the two Korean ways of life. On the other hand, the scene also reflects how outsiders often see South Korea as a fast-moving nation with significant technological growth, which is opposite to North Korea's inconvenient modernity. Additionally, Seri's desire to purchase items while camping displays her capitalist behavior feature of spending money to solve problems. She utilizes money as a solution which makes Captain Ri call her a greedy person. Therefore, audiences can apparently perceive the elements of capitalism that are embodied in that character.

Figure 5 The juxtaposition in the consuming behavior (EP. 6 /EP. 10/ EP. 12)



(Hancinema, 2019)

As the series primarily focuses on how two Koreans live their life, it is inevitable to illustrate their consuming behaviors in how they eat or how they buy things. It is connected directly to the difference in the way of life I have mentioned above. In Episodes 6 and 10, the juxtaposition of consuming food is highlighted. In North Korea, food is mostly prepared within the household. So, people basically see all the ingredients alive. They know exactly what they are going to put in their mouths. In brief, it is cooked and eaten by themselves. It is dissimilar to South Korea where instant food or prepared food are ubiquitous. People there barely know what the process behind each meal is. They have no idea and no interest in what is the origin of that dish they are going to swallow. It can be seen in Episode 6 where Seri cannot stand watching a pig being killed and served as a meal, but back in South Korea, she is, ironically, a big meat eater.

Because of the **빨리 빨리** culture, South Koreans need to eat as fast as possible so that they do not waste much time on it. The tens of thousands of food delivery motorcycles you will see roaming the streets of Seoul are one of the most striking icons of this culture. No matter what you are craving or where you reside, food will soon be at your door. At restaurants, the food usually arrives on the table within a few minutes, and after a brief lunch, everyone moves on to the next duty. 'Getting things done' appears to be the guiding principle of society as a whole (Kjølstad, 2020). As a result, instant food is the best choice for their consumption. It is opposite to the North Korean as they seem to enjoy and

appreciate cooking time as one of the quality times they can spend with companions. Because of that, when it comes to picnics, they picture different things based on their culture and way of life. Again, in Episode 10 where North Koreans first encounter the way of consumption in the South. Everything is ready-to-eaten in the package. This does not reflect only its culture, but also the country's ideology of capitalism where customers are given a wide range of options for buying products and services. Most importantly, capitalism allows the growth of large entrepreneurs which distances the gap between consumers and not only the origin of products but also business owners. As we can also see in Episode 12, because of the large scale of Seri's company, it is impossible for buyers to directly negotiate a price with owners which is opposite to the concept of business in North Koreans' understanding. Because of the limited market in North Korea, the gap between consumers and producers is much smaller than in South Korea.

The different consuming behaviors between North Korea and South Korea give audiences a strong perspective of each country's ideology. Owing to the fact that the word 'capitalism' is labeled everywhere in South Korea, food and products in the series are offered with variety and instant. It is the opposite of the North Korean mood of food and products which have a sense of homemade. With those portrayals, audiences can perceive the North Korean ideology of self-reliance which, at the same time, minimizes its market size.

Figure 6 The juxtaposition in perceiving other cultures (EP. 8/ EP. 13)



(Hancinema, 2019) & (Lee, 2019)

Different ideologies result in the distinction in how people perceive other cultures. Because of South Korea's capitalism, the country is open to the world which makes people in the society are allowed to perceive and learn many things outside its country. Because of that, South Korea is influenced by many countries and cultures. And that part plays a significant role in what South Korea is today. Is it opposite to North Korea, a closed country with Juche ideology, where people tend to refuse external power and embrace only internal dogma. The North Korean government tries its best not to let its people be corrupted by other influences. Consequently, people are not aware of much of other cultures, apart from what is allowed to be known by the state. In the drama, they roughly know what is influenced by the United States; however, they do not appreciate them. All of them are considered a corrupt matter of capitalism which they must avoid.

To illustrate, Christmas Day takes place in Episode 8. Unlike in South Korea, it could be noticed that North Koreans are barely aware or recognize of it. Because Christmas is something that got influenced by Western culture, not from their Korean peninsula's roots. Only southern Korea, as an open country, could realize what it is and celebrate it. Also, as Protestantism was practiced by around 20% of its populace (Lee, 2023), Christmas Day is one of the popular holidays in South Korea. In the meanwhile, it could be said that Christmas does not exist in North Korea. In North Korea, everything runs as usual. No one is aware of it. Because Kim Jong-un and his family are revered as gods by North Koreans. Other religious leaders or ideologies are strictly prohibited because they could sway the people's unwavering allegiance to the Kim dynasty. Christmas is just another cold day for the majority of North Koreans. Naturally, there are festivities at the state-run churches (which exist mainly for the benefit of sightseeing foreigners). The majority of North Koreans have no idea what the festival is. Information is tightly controlled in North Korea, and the government is particularly hostile to all religions (Chang, 2021). However, as a South Korean, Seri decorates Captain Ri's house with a Christmas tree and prepares a present for him as well as her companions.

Again, in Episode 13 where Seri dresses Ju-Meok up to secretly set him up with his most adorable South Korean actress. She uses the cross-my-finger gesture that was portrayed as a Western belief that liars will be forgotten by God, to white lie to him. This is not what is done in North Korea as it is other cultures' beliefs. To conclude, the two situations juxtapose how a country's ideology could affect people's perspectives toward the same things. Because of different backgrounds, one could be something for some people while nothing for others. It is similar to how Christmas Day is nothing for North Koreans but something to celebrate for some South Koreans.

The juxtaposition shows audiences how each Korea views other cultures outside the peninsula. Reversing, audiences can hypothesize their ideological backgrounds which justify the North Koreanness and South Koreanness. Audiences might indirectly sense North Korea's philosophy of self-reliance by their refusal of the existence of other cultures and beliefs, as well as how they idolize their leader as an exclusive deity to whom the common people cannot reach, which is a component of the country's cult of personality. Oppositely, the reason why South Korea welcomes many cultures and religions is not only because of its open market but the country was also greatly influenced by the United States after separating from the North. The US and the Republic of Korea have a long history of collaboration based on mutual trust, shared ideals of democracy, human rights, and the rule of law, common strategic interests, and enduring friendship (USAsiaPacific, 2020). Historically, greater regional hegemons had a strong impact on Korea. As a result, Korean culture is open to learning and adapting systems from larger foreign nations. Furthermore, because Korea had never had a Western colonial ruler, South Korean nationalism was not anti-American, despite the peninsula's substantial US influence. The intersection of these cultural, economic, political, and historical traits from both sides of the ROK-US relationship resulted in the formation of a strong country for South Koreans. The United States coordinated the establishment of civil-society

institutions, which eventually served as the foundation for South Korea's democracy movement (Brazinsky, 2007).

Figure 7 The juxtaposition in the social value (EP. 12/ EP. 13)



(Lee, 2019)

Next, the juxtaposition of social values between the two Koreas plays a significant role. The measurement of the relative significance that individuals accord to the changes in their lives is known as the social value (*What is social value? Social Value Definition and meanings*, 2023). In Episode 12 where Eun-Dong, the youngest soldier, goes to a PC bang or the internet café to play games, audiences could see the differences in how the North Korean and assumed-to-be South Korean name themselves in the game online. Eun-Dong, a North Korean, names himself ‘피타는노력’ which means ‘working hard to overcome the hard work with one’s body and mind.’ There is a strong sense of Juche's ideology of self-reliance in the name. It is known that North Koreans are cultivated to work hard to be self-reliant and drive the country’s development. The employment of "hard labor" by the North Korean government, which is justified by ideological demands, is prevalent (Yoon, 2022). The COVID-19 epidemic had a significant negative impact on North Korea's economy, and the country now forces its young people to perform "backbreaking" labor on farms, mines, and construction sites (Epstein, 2020). It is contrasting with his opponent, an assumed-to-be South Korean player, whose name is ‘늘어진호수늑대’ which is translated as ‘droopy lake wolf.’ There is no meaning or hidden agenda behind it, only because his avatar is a wolf that is standing drooping near the lake.

Apart from the game scene, this chapter also juxtaposes how two different social values are reflected in different ideologies of each Korea. The scene where Eun-Dong encounters a group of students around his age wearing a school uniform and singing freely and lively in Episode 13 says a lot. Because of the distinction in social values between the two Koreas which is influenced by national ideology, the adolescents of each Korea live their youthful life and pursue their goals differently. In South Korea, education is a promising way to mobilize people's social status, corresponding with its capitalist ideology. Therefore, most people there choose education as a pathway to be successful in life. Yet, South Korea also care about security affair, any man who is physically capable must serve in the military for at least 18 months (Lukpat & Sohn, 2022). While, in North Korea where, rooted in the Juche idea, military-first politics, and military-first ideology are everything. They pay a lot of attention to preparing the populace to protect the country's security from foreign forces. Children were thought to become militarized and politically indoctrinated at an early age (*Child Soldiers Global Report 2004 - Korea (Democratic People's Republic of) (North Korea)*, 2004). Therefore, Eun-Dong's only choice is to bear arms and be a soldier at a very young age.

The contrast in social values has a significant impact on how the two countries are seen internationally. Viewers can discover what each Korea values by watching *Crash Landing on You*. Foreigners may not be aware of the name of North Korea's primary ideology: 'Juche,' yet they tend to recognize its focus on militarism and self-independence, which is portrayed in the drama. In addition, they get a glimpse of the position of education in South Korea's context which is an opponent of North Korea's young military. Audiences might discover that what each Korean emphasizes is remarkably different. It makes much more sense to audiences that North Korea's national security is the first priority, whereas citizens in South Korea are struggling in studying in order to acquire a job and pay bills in a capitalist system. It highlights that capitalism is South Korea's primary ideology.

Figure 8 The juxtaposition in materialism (EP. 13)



(Lee, 2019)

Following by the juxtaposition in materialism. In Episode 13, the North Koreans are told to buy new clothes because they all dress out of fashion (패션테러리스트). Because of that event, they go to the shop and come across a pair of ripped jeans and then criticize its useless trait, without knowing that it is intentionally ripped to make it fashionable. At this point, we know that North Koreans normally tend to prefer practical stuff rather than choosing it from appearance. They focus on its practical features over its beauty. As Chi-Soo says “Your knee will get cold (by wearing ripped jeans,)” it could be interpreted that appearance is not a big deal as clothes need to fulfill their duty of keeping their body warm.

Moreover, as North Koreans, it is better to look alike in a communist society where equality is promoted. It is not good to look outstanding because it means you do not belong to the group. To illustrate, fashioned boots (referred to as 'walenkki') are not permitted in North Korea. In addition, to make boots look like ordinary shoes, women must wear them below their slacks. If you show your walenkki off, you'll be called away for an inspection (Kang, 2020). As I mentioned, self-expression is not common in North Korean society. It is opposite to South Koreans. In a capitalist society such as South Korea, fashion exists and dominates. Seri herself also runs a fashion company. People pay attention to how they look according to what they wear or use. For them, those products tell others who they are, as they give users a non-verbal description. Because people believe how they

dress or what they use can tell what kind of person they are, they tend to choose things that help them express their styles or how individual they are. On the other hand, South Korea is also a society where people enjoy following the trend (유행;) nevertheless, it has to be a trend they are interested in putting themselves in that category.

However, as most South Koreans are not used to being the center of attention in society, wearing different colors or bright tones might make a person stand out. Black is thus the first color to be picked to blend in with the surroundings, especially among youngsters who identify 'black' as the color of coolness. Also confirming this was the head of the South Korea CCI Color Research Institute: "They are not used to using an array of color tones, especially for kids who are not very experienced with colors, so dressing up in bright garments might become awkward" (마타티카, 2021). To summarize, in a capitalist society, people can purchase their identity through what they consume while it does not even matter in North Korea who you are because the only trend people can follow is their 'Suryong.' The duty of materials for the two Koreas' perspectives is different. For North Koreans, they are solely used for covering the body to make it warm, while clothes are not only used for that matter but to make wearers look better for South Koreans.

The juxtaposition of materialism between the two Koreas emphasizes to audiences that the main ideology of South Korea is capitalism. It is the product of South Korea's rapid economic expansion, which first gave rise to a nouveau-riche culture of extravagant wealth display. Economic prosperity is fueled by status-conscious, affirmation-hungry South Koreans who like flaunting their wealth through expensive belongings. Being humble is only superficially valued in South Korean culture. It's important to recognize success and power. And the nation's preferred method for doing this is through material things (Choi, 2018). Because of this portrayal, viewers imbibe the taste of lavishness in South Korea and have a better understanding of its national image. North Korea, on the other hand, is

perceived as more down-to-earth since it is not devoured by the concept of materialism, which corresponds to its country's doctrine of self-reliance.

Figure 9 The juxtaposition in the mode of production (EP. 16)



(Lee, 2019)

In closing, the scene exchanging prisoners between two Koreas on the borderline lastly juxtaposes the differences in their mode of production. South Korea is a democratic country with capitalism while North Korea is a socialist country with totalitarianism. Mode of production is a key idea in Marxism and is characterized as the structure of a society's production of commodities and services (Crossman, 2019). Some would say that in this bargain between the two, North Korea's side is advantageous as Captain Ri is a son of a high-ranked government officer of its country while the hostages captured by North Korea's side are only commoners. However, it is a fair trade for South Korea because they value their population equally as well as they have no interest in keeping a group of people who do not want to be a defector. In brief, they see things differently. Because North Korea is a cult of personality, it is such a shame for them to let the son of a special person in the country be captured by the South. In the meantime, South Korea needs its population back to circulate its market.

Every communist nation: including North Korea, has a command economy as a fundamental element that is isolated and strictly regulated. The government centrally plans and manages the economy, as well as chooses what products should be made, how much should be made, and what price the products should be sold

for (Bajpai, 2021). The overarching government policy of self-reliance or Juche ideology has always been connected to North Korea's economic objectives. The nation rejected international investment, but it also took a sizable amount of economic help from China, the Soviet Union, and its satellite nations in Eastern Europe (*Economy of North Korea*). As a result, Captain Ri, as a valuable resource of society, is worth the trade. Oppositely, because of adopting an open market economy, South Korea is negotiating with other nations to sign additional free trade agreements (FTAs), allowing foreigners to invest freely while encouraging domestic enterprises to do the same. The nation provides benefits to international investors to achieve its long-term goal of becoming a significant financial center and Northeast Asian logistical base (*Korea's Open Market Capitalist Economy*, 2019). "The right to property of all people will be safeguarded," the South Korean Constitution states. In other words, because South Korea has a market economy, it ensures the earnings and property of individuals and firms as well as their freedom to engage in economic activity (*The Korean Economy*). Because of its economic system, it is therefore not surprising that South Korea agrees to send North Korean soldiers back and get their people back in return. They had offered if North Koreans want to be a defector, meaning they were allowing foreigners to invest in the country freely; however, their answer was no so it is no use to keep them.

The distinction in the mode of production between the two Koreas enlightens audiences on the current circumstances of the Korean peninsula and makes them gain a deeper understanding of the two Korea's economic and political differences. In the series, it does not only narrate the differences between the two through the scripts but also the visuals. How the South Korean and North Korean officers dress can also tell about their distinctions in a mode of production. South Korean officers are dressed in black suits which could represent the modernization of the South Korean economy and politics. In contrast, North Korean officers are dressed in soldier uniform which, again, emphasizes its governance that is strictly run by the military both in terms of economy and politics.

4.2 Analysis through Questionnaire

Part I

Gender

300 responses

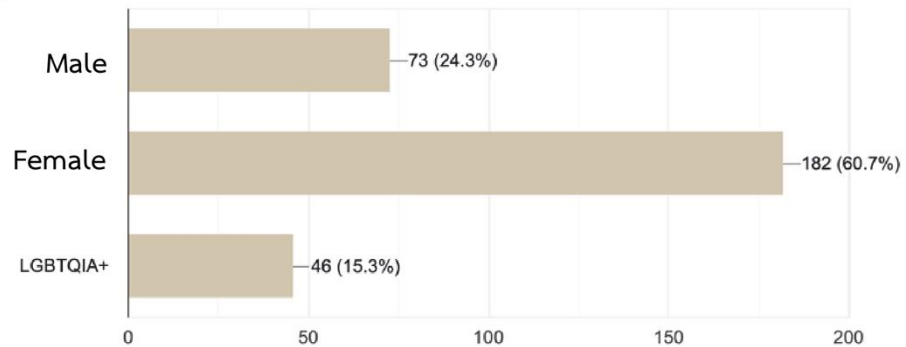


Figure 10 Gender of respondents

According to the graph, women are the main watchers of the series with more than 182 out of 300 people which is counted as 60.7%. Following by men which is summed up as 24.3% while the group of LGBTQIA+ is calculated as 15.3% of all samples.

Age

300 responses

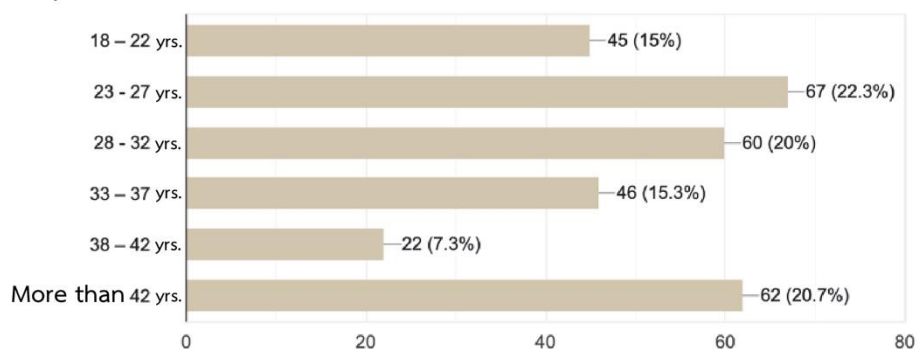


Figure 11 Age of respondents

According to the graph, the main group of samples who watch the series are people aged 23 to 27 years old which is counted as 22.3%. The next group is people

aged more than 42 years old with 20.7% which is very close to the group of samples aged 28 to 32 years old which is summed up as 20%. Then, samples aged from 33 to 37 years old with a percentage of 15.3% are also close to the group of people aged 18 to 22 who got 15%. Lastly, people aged from 38 to 42 years old are the least likely to watch the series.

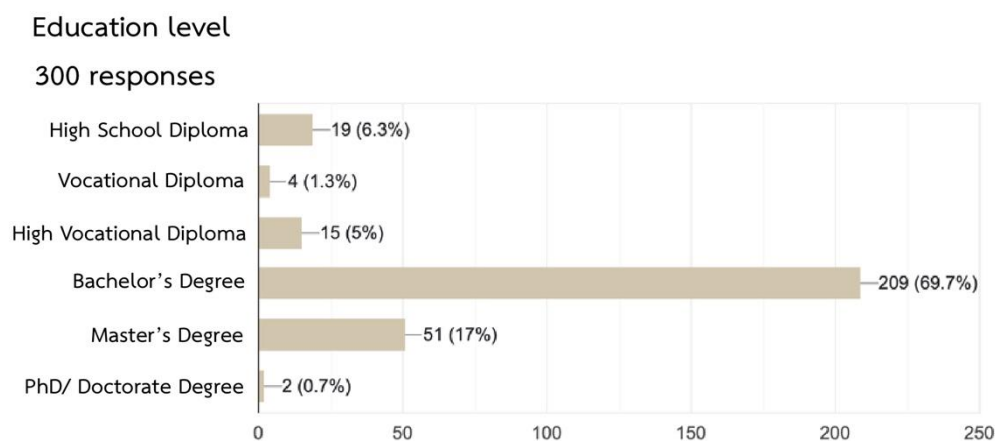


Figure 12 Education of respondents

According to the graph, more than 209 samples graduated with bachelor's degrees which summed up to 69.7%. Next, 17% of people got a master's degree while 6.3% got a high school diploma. Then, the group of people who earned a high vocational diploma is counted as 5%. Lastly, the sample with a vocational diploma is calculated as 1.3% while people with a doctoral degree are even least counted as 0.7%.

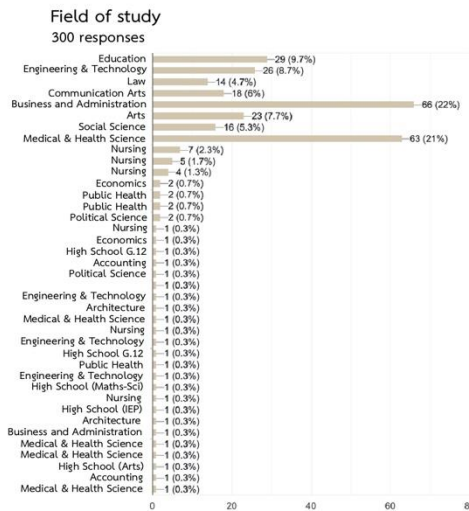


Figure 13 Field of study of respondents

According to the graph, the medical & health science field of study which is summed up as 30.4% is the group of samples that most watch the series. Following by people whose major is business & administration with a percentage of 24.6%. Third-place samples from the education field of study are counted as 9.7% which is close to engineering & technology with a percentage of 9.3%. Next, people who majored in arts got 7.7%, in communication arts got 6%, and in the law field of study 5.7%, respectively. Last but not least, people from social science majors are counted as 5.3%. Others are summed up as 2.4%: architecture 0.6%, high school student 1.5%, and unidentified field 0.3%.

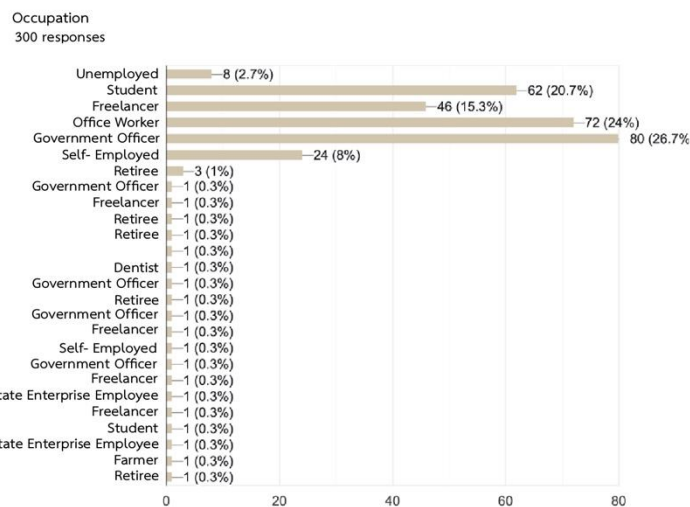


Figure 14 Occupation of respondents

According to the graph, government officers got first place with 28.2%. Following by office workers who are counted as 24%. Next, 21% of the students watched the series. Then the group of freelancers is summed up as 16.5% while self-employed samples are around 8.9%. For others, they could be calculated at 3.1%, combining retirees at 2.2% and people working for state enterprises at 0.9%. Lastly, unemployed samples are only 2.7%.

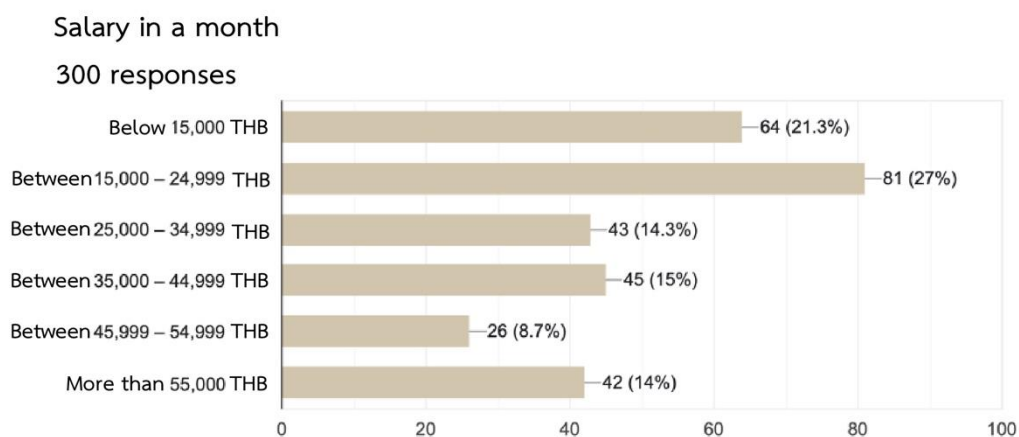


Figure 15 Salary of respondents

According to the graph, samples watching the series mostly have a salary of around 15,000 to 24,999 THB for 27%. Afterward, people with a salary lower than 15,000 THB are in second place with a percentage of 21.3%. Then, the third place goes to the sample with a salary between 35,000 to 44,999 THB which is counted as 15% of all samples. After that, samples who earn around 25,000 to 34,999 THB which is summed up as 14.3% are close to ones with salaries of more than 55,000 THB which is calculated as 14%. Lastly, the group of samples who earn from 45,999 to 54,999 THB is a minority to watch the drama.

Part II

1. How often have you heard about South Korea?

300 responses

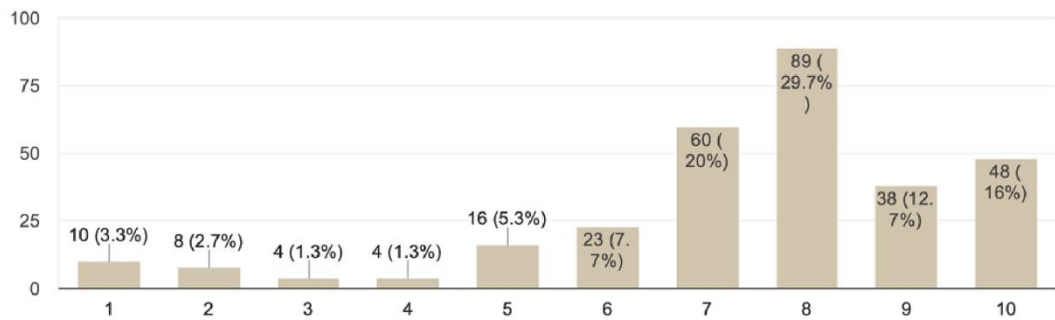


Figure 16 How often have you heard of South Korea?

According to the graph, samples often have heard about South Korea as 78.4% of them chose a scale of 7 to 10 which means they have heard about it at a certain point. Only a few people chose the lower scales. To conclude, samples watching the series know about South Korea well.

2. How often have you heard about North Korea?

300 responses

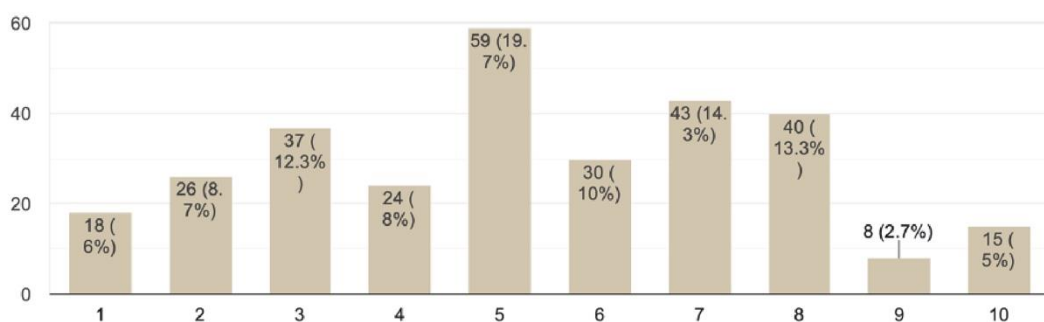


Figure 17 How often have you heard of North Korea?

According to the graph, the answer of how often samples have heard about North Korea varies by having a scale of 5 as the most chosen answer with a

percentage of 19.7%. It could be concluded that how well people know about North Korea is very subjective. Nevertheless, they have heard of it more or less.

Table 1 How well do you know about South Korea and North Korea

No. Frequency	Number of selected respondents (%)									
	1	2	3	4	5	6	7	8	9	10
3.1 International security conflict	5	4.3	5.7	7.7	21	15.7	14	15.3	6	5.3
3.2 Korean War	5.7	8.3	14	14	17	12.7	10.7	12.3	3	2.3
3.3 GDP	16.3	13.3	15.3	9	11	7.7	9	13.7	2	2.7
3.4 Relations with the superpowers	10.7	9	12	3	13	9	3	14.7	4.3	2.7
3.5 Historical background	10	8	14	9.7	17.3	9.3	12.3	13.3	3.3	2.7

According to the graph, most of the sample chose a scale of 5 to 8 which is average to very well. It could be interpreted that some of them know about the relationship between the two Koreas at some point. However, 25.7% or a quarter of them barely know about this topic. At the same time, 6% of all samples are very informative about it. To summarize, group samples watching the drama are roughly divided into 3. The first one is a majority who knows things and the second group scarcely knows what is going on between the two Koreas. And lastly, the group of experts which is, unfortunately, a minority.

For the international security conflict, it is similar to the previous graph result. The samples are basically divided into three categories. The first is a well-informed majority, while the second is unaware of what is going on between the two Koreas. Finally, there is the group of specialists.

For the Korean War, a scale of 5 which means 'average' is still the most chosen with a percentage of 17%. However, this time, the graph divides samples into 2 main groups by having a scale of 5 as a dividing line. Firstly, there are groups of samples choosing a scale of 1 to 4 which are summed up as 38%. And groups of people choosing between a scale of 6 to 10 which is calculated as 31.6%.

Consequently, it could be said that some of the samples barely know about the Korean War while the rest half pretty well know about it.

However, when it comes to deeper information such as the GDP, samples mostly hardly know about it. 16.3%, which is the highest percentage even chose scale 1 which simply means they do not know anything about the topic at all. The second place is scale 3 with 15.3%. Nevertheless, the third place is surprisingly a scale of 8 which means they are highly aware of the topic with 13.7%. It could be interpreted that the topic is too distant. Yet, at the same time, around 24.6% of the samples' field of study is business & administration. Therefore, the graph result makes sense at some points.

In addition, the result of relations with the superpowers is similar to the previous graph outcome. Because the topic is too deep and distant, most samples chose the low scale from 1 to 5. However, the highest scale is scale 8 with a percentage of 14.7% which is very close to the number of samples' fields of study in law and social science combined. Therefore, the graph result makes sense at some points.

Lastly, about the two Koreas' historical background with Japan, a scale of 5 with 17.3% is again the most chosen one. And by using scale 5 as a dividing line, the graph splits samples into two primary groups. To begin, there are sets of samples ranging from 1 to 4, totaling 39%. And groupings of persons ranging from 6 to 10 are projected to be 40.9%. As a result, some of the samples know very little about the historical background between Korea and Japan, whereas the other half, which is a bit higher, know clearly about it.

4. How often do you watch K-dramas?

300 responses

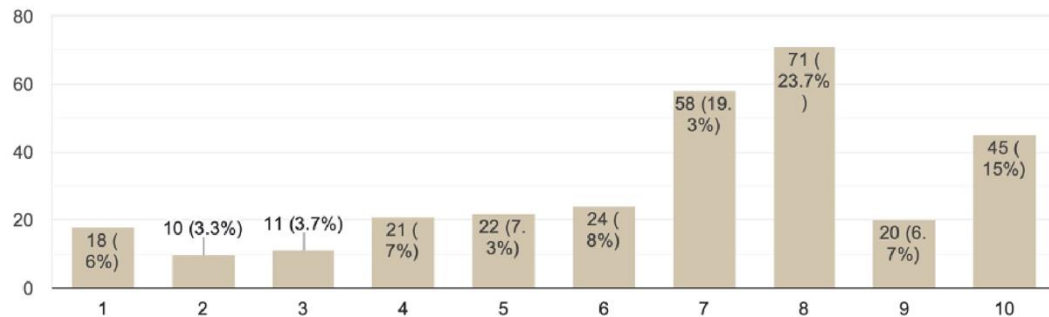


Figure 18 How often do you watch K-dramas?

According to the graph, combining scales 7 and 8 together, more than 26.7% of samples usually watch K-dramas. In addition, the third place goes to scale 10 with a percentage of 15% (combining scales 1 to 4) which means 45 people always watch it. However, 20% of them sometimes watch it. To conclude, *Crash Landing on You* is not only watched by K-drama fans, but it can also introduce non-Kdrama watchers to consume it as well.

5. What is your most watched genre of K-dramas? (can choose more than 1)

300 responses

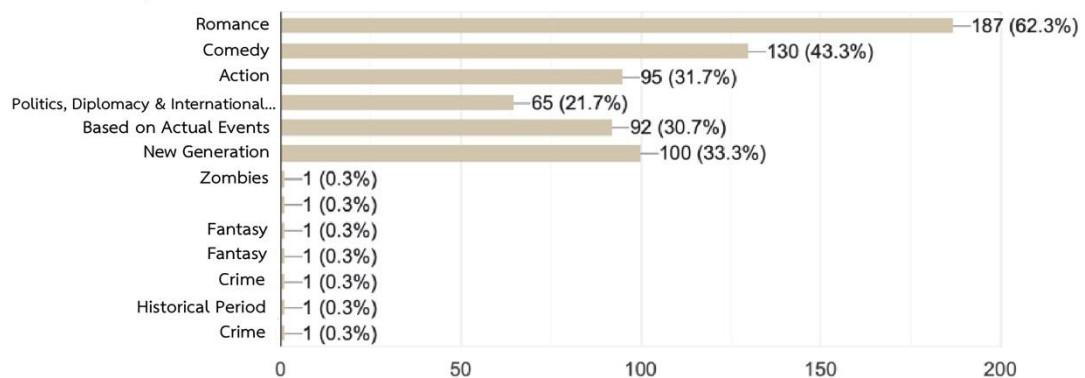


Figure 19 What is your most watched genre of K-dramas?

According to the graph, more than 62.3% of samples prefer the romance genre of series. Following the comedy style, more than 43.3% of the sample likes it. Then, the third place goes to the new generation genre of drama summed up at

33.3% which is close to action drama got 31.7%, and based on the true story genre 30.7%. Unfortunately, politics related genre is the least chosen with around 21.7% in total. Lastly, others are composed of other genres such as fantasy and detective style with a percentage of 2.1%. Consequently, the result makes sense why they chose to watch *Crash Landing on You* in the first place because it combines the three most chosen genres together.

6. On average, how much time do you spend time watching K-dramas?

300 responses

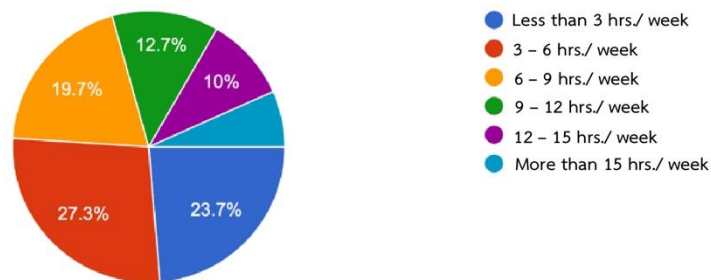


Figure 20 How much time do you spend time watching K-dramas?

According to the pie chart, samples mostly watch K-dramas around 3 to 6 hours a week which is counted as 27.3%. It is close to another group of people who watch more than 15 hours a week, calculated as 23.7%. Because the amount of time between these two groups is exceptionally contrasting, it could be simply concluded that the amount of time people watch series is varying. Yet, they all watch it more or less.

7. How likely do you get information about South Korea from watching K- dramas?

300 responses

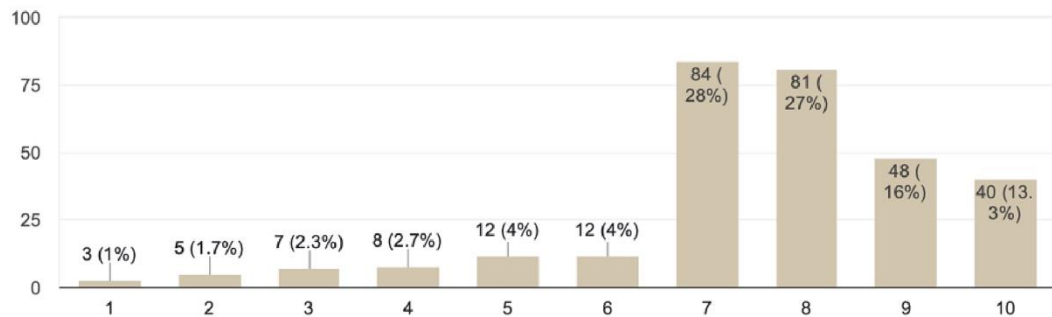


Figure 21 How likely do you get information about South Korea?

According to the chart, samples are immensely learned about South Korea through the drama. Combining scales 7 to 10, more than 84.3% of them highly get information about South Korea from watching dramas while only 15.7% from scales 1 to 6 do not. To summarize, K-drama is an effective channel for South Korea to present its country.

8. How likely do you get information about North Korea from watching K-dramas?

300 responses

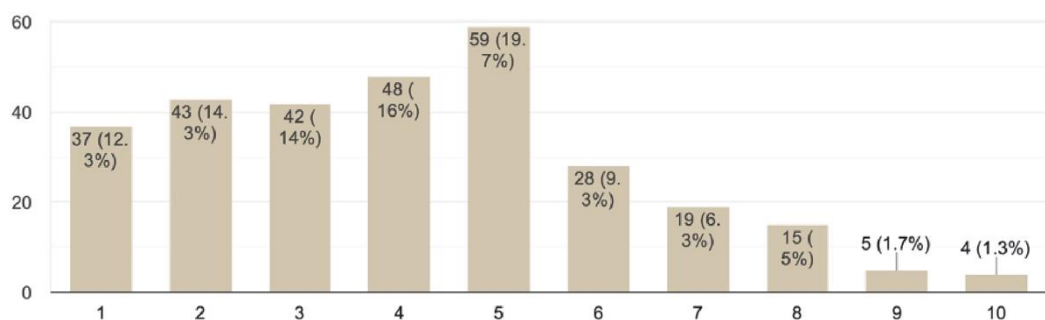


Figure 22 How likely do you get information about North Korea?

According to the chart, the result contrasts with the previous one. Samples barely learn anything about North Korea from watching K-dramas. Nevertheless, the most chosen scale is 5 which means average; hence it could be said that it is not

that the series does not present North Korea, but what it is presented is so superficial that audiences rarely get anything from it.

9. How strongly do you agree that K-drama has persuaded you to believe the difference between South Korea and North Korea?

300 responses

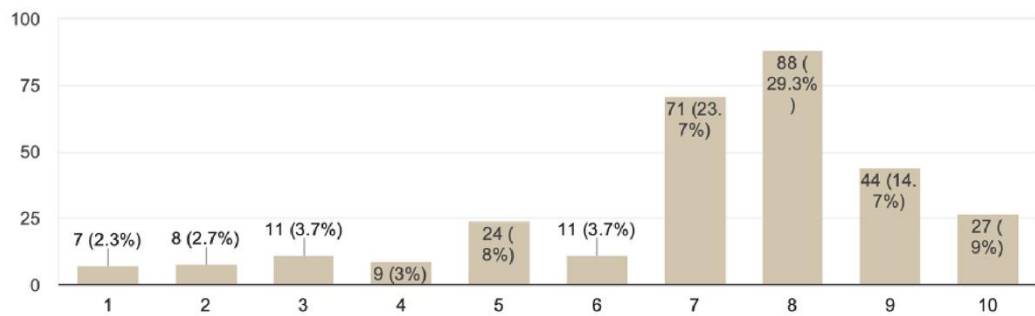


Figure 23 How likely K-drama has persuaded you to believe the difference between two Koreas?

According to the chart, the most chosen scale is 8 with a percentage of 29.3%, followed by scales 7, 9, and 10 respectively. Therefore, it could be summarized that the majority of samples agree that K-drama has persuaded them to believe in the difference between South Korea and North Korea.

10. How strongly do you agree that people from two Koreas always have a conflict?

300 responses

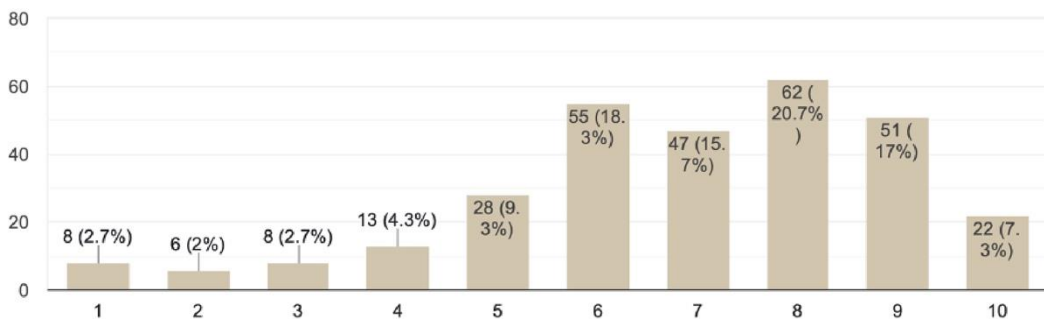


Figure 24 How strongly do you agree that people from two Koreas always have a conflict?

According to the chart, 71.7% or the majority of samples chose scales between 6 to 9 which are above average to almost strongly agree. As a result, most samples think that South Koreans and North Koreans are always at odds.

Part III

1. South Korea's main ideology is 'Capitalism.'

300 responses

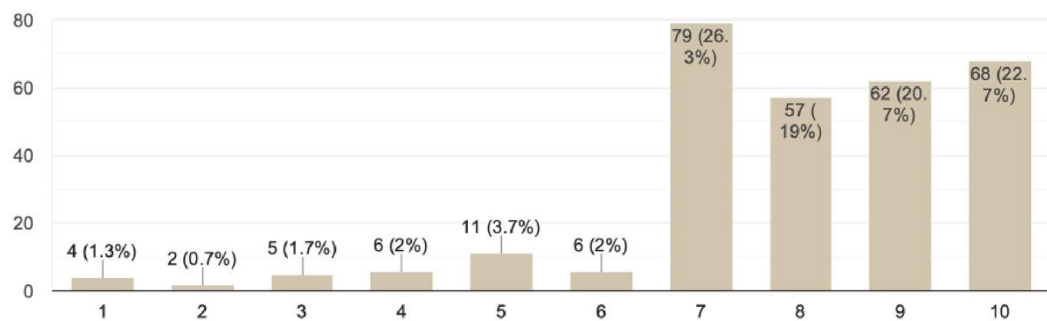


Figure 25 South Korea's main ideology is 'capitalism.'

According to the chart, the most chosen scale is 7 with a percentage of 26.3%, followed by scales 10, 9, and 8 respectively. Therefore, it could be summarized that the majority of samples agree that the main ideology that drives South Korea is capitalism, after watching *Crash Landing on You*.

2. South Korea and North Korea are different in their ideology or way of life.

300 responses

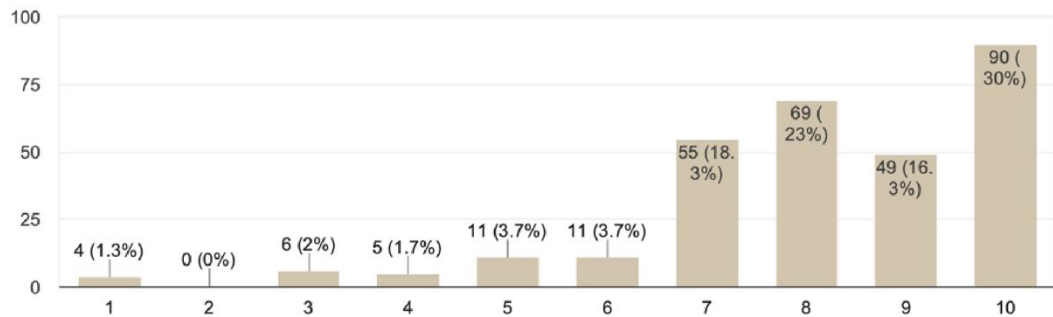


Figure 26 Two Koreas are different in their ideology or way of life.

According to the chart, the most chosen scale is 10 with a percentage of 30%, followed by scales 8, 7, and 9 respectively. Therefore, it could be summarized that the majority of samples agree that South Korea and North Korea are different in their ideology or people's way of life, after watching *Crash Landing on You*.

3. South Korea and North Korea are different in the language they speak.

300 responses

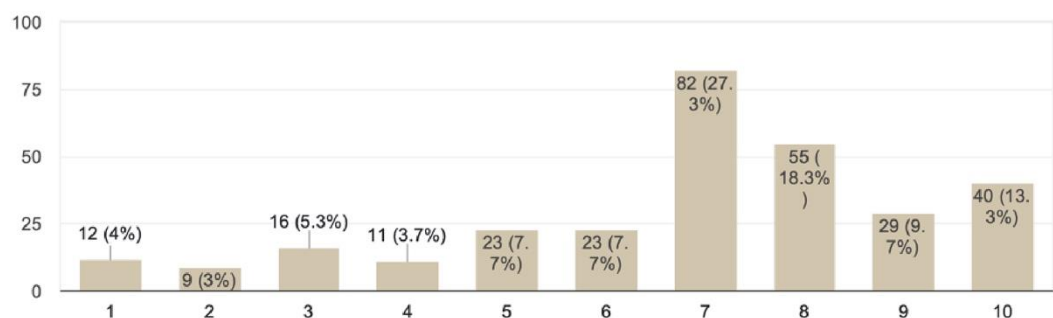


Figure 27 Two Koreas are different in the language they speak.

According to the chart, the most chosen scale is 7 with a percentage of 27.3%, followed by scales 8, 10, and 9 respectively. It is true that people tend to notice the difference in the language of the two Koreas portrayed in the series; however, the number of people who do not feel the difference is significant. Combining scales 1 to 6, around 31.4% of all samples cannot distinguish the

divergence in spoken language. Nevertheless, there are many factors behind it. For instance, some people prefer to watch it with a Thai soundtrack instead of consuming its original Korean soundtrack because they do not want to read the subtitle. As a result, they cannot detect the linguistic gap between the two Korean languages.

4. South Korea and North Korea are more different than expected.

300 responses

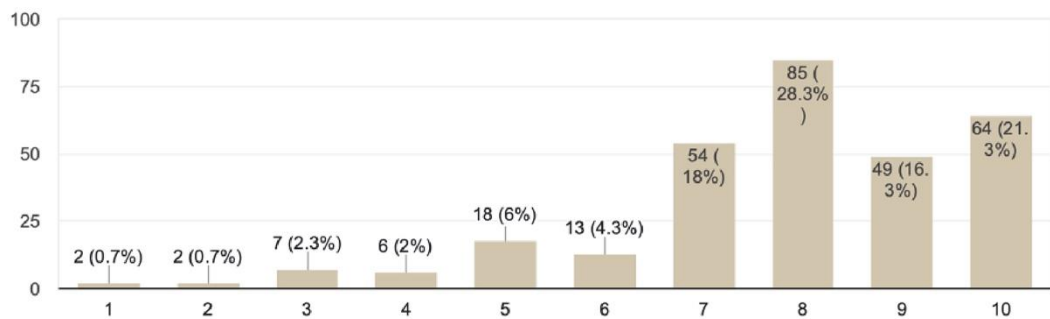


Figure 28 Two Koreas are more different than expected.

According to the chart, the most chosen scale is 8 with a percentage of 28.3%, followed by scales 10, 7, and 9 respectively. Therefore, it could be summarized that the majority of samples agree that South Korea and North Korea are more different than what they expected, after watching *Crash Landing on You*.

5. Visualize the differences between the two Koreas that have never been seen before.

300 responses

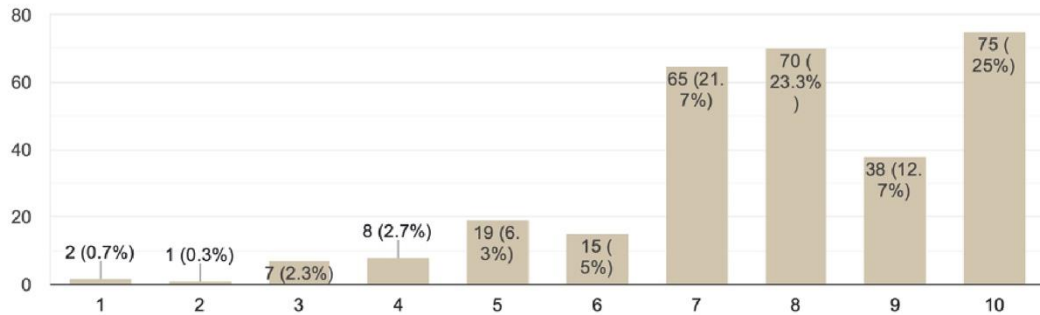


Figure 29 The series visualize the differences between two Koreas that have never been seen before.

According to the chart, the most chosen scale is 10 with a percentage of 25%, followed by scales 8, 7, and 9 respectively. Therefore, it could be summarized that the majority of samples agree that *Crash Landing on You* visualizes the differences between the two Koreas that they have never seen before.

Table 2 The accuracy of *Crash Landing on You*

No. Frequency	Number of selected respondents (%)									
	1	2	3	4	5	6	7	8	9	10
6. goes as similar in real life	1	0.3	2.3	5.3	24	12.3	15.7	25	8	6
7. is similar to South Korea	1	0	2	1.7	7	20.3	22.3	25	14.3	6.3
8. is similar to North Korea	2.7	1.3	5.7	23.3	24.7	17.7	13.7	4.3	3.7	3
9. romanticizes South Korea	5	5.7	9.3	5.7	7.7	22	22	15.3	3.3	4
10. romanticizes North Korea	2.7	1	3.7	3	10.7	21.7	28.3	21.7	4	3.3
11. deglamorizes South Korea	24.7	16.7	13.7	15.3	17.7	3.3	3.3	2	2	1.3
12. deglamorize North Korea	24.3	15	14	12	20.7	4	4.7	1.7	1.7	2

Firstly, according to the chart, the most chosen scale is 8 with a percentage of 25%, followed by scales 5, 7, and 6 respectively. Therefore, it could be summarized that most samples are neutral to somewhat agree that the story in *Crash Landing on You* goes as similar to real life.

Plus, the majority of samples agree that the story in *Crash Landing on You* goes as similar to the real life of South Korea. According to the chart, the most chosen scale is 8 with a percentage of 25%, followed by scales 7, 6, and 9 respectively. However, most samples feel neutral about the statement that the story in *Crash Landing on You* goes as similar to in real life of North Korea. It is according to the result of the question: how often they have heard about North Korea in the first part. Because most of the samples hardly know about North Korea, they are not certain if what is shown in the series and the reality goes similar or not. According to the chart, the most chosen scale is 5 with a percentage of 24.7%, followed by scales 4, 6, and 7 respectively.

According to the chart, it could be concluded that the majority somewhat agrees that *Crash Landing on You*, in some aspects, romanticizes South Korea because scales 6 and 7 are the most chosen, calculated together as 44% of all while scales 1 to 5 can be summed up together as only 33.4%. At the same time, it could be summarized that the majority of samples agree that *Crash Landing on You* romanticizes North Korea. The most chosen scale is 7 with a percentage of 28.3%, followed by scales 6 and 8 equally which is counted as 21.7% per each.

In addition, according to the chart, it could be summarized that the majority of samples disagree that *Crash Landing on You* deglamorizes South Korea, which is corresponding to the result of the question if the story goes as similar as in real life of South Korea or not. Samples fairly agree that the story goes as similar as in real life of South Korea hence this result makes sense. The most chosen scale is 1 with a percentage of 24.7%, followed by scales 5, 4, and 2 respectively. It is similar to North Korea's case as according to the chart, the most chosen scale is 1 with a percentage of 24.3%, followed by scales 5, 2, and 3 respectively. Therefore, it could be summarized that the majority of samples disagree that *Crash Landing on You* deglamorizes North Korea, which is corresponding to the question of whether the

story romanticizes North Korea or not. Samples agree that the story does hence this result makes sense.

13. South Korea creates a national image through stories.

300 responses

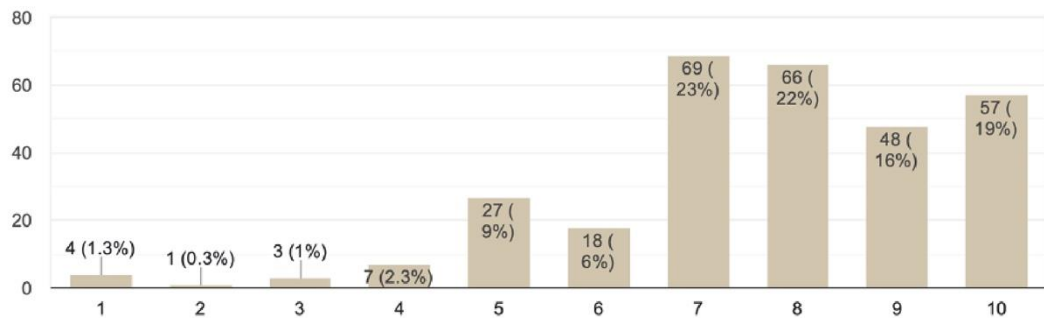


Figure 30 South Korea creates a national image through stories.

According to the chart, the most chosen scale is 7 with a percentage of 23%, followed by scales 8, 10, and 9 respectively. Therefore, it could be summarized that the majority of samples extremely agree that South Korea creates a national image through *Crash Landing on You*.

Table 3 *Crash Landing on You* helps foreigners

No. Frequency	Number of selected respondents (%)									
	1	2	3	4	5	6	7	8	9	10
14. absorb Koreanness	1	0.3	1.7	2	7	5	17.3	26	20	19.7
15. understand current situation	1	0.3	1.7	3.7	12	5.7	21.7	23.7	18	12.3
16. better understand differences	1	0.3	1.3	2	9.7	6	22.3	21	20	16.3

It could be summarized that the majority of samples highly agree that *Crash Landing on You* makes foreigners absorb South Koreanness. According to the chart,

the most chosen scale is 8 with a percentage of 26%, followed by scales 9, 10, and 7 respectively.

In addition, it helps outsiders to understand the current situation between South Korea and North Korea as, according to the chart, the most chosen scale is 8 with a percentage of 23.7%, followed by scales 7, 9, and 10 respectively.

Lastly, most samples exceptionally agree that *Crash Landing on You* helps outsiders better understand the differences between South Korea and North Korea. According to the chart, the most chosen scale is 7 with a percentage of 22.3%, followed by scales 8, 9, and 10 respectively.

Table 4 *Crash Landing on You* boosts the interest of watchers

No. Frequency	Number of selected respondents (%)									
	1	2	3	4	5	6	7	8	9	10
17. learning South Korean language	4	2.7	3.7	4	7	7.3	23.3	23.3	11.3	13.3
18. learning North Korean language	15	6	7.3	9	10	7	19.3	14	4.3	6.3
19. visiting South Korea	1.7	0	0.3	1.7	3.7	3.7	16.3	18.7	20.7	33.3
20. visiting North Korea	16.7	3.7	17	2.3	5	12.7	25	12.7	6.3	8
21. consuming South Korean food	1	0.3	2	1	5.3	5	19.3	22	17.7	26.3
22. consuming North Korean food	8.7	3.3	5.3	4	10.3	6	23.7	20.3	7.7	10.7
23. watching other works of this director	1.3	1.3	2	2	11	8	19	30.3	13.7	11.3
24. learning more about two Koreas	2	0.3	2	3	8.7	6.7	23	25.3	15	14

For South Korean language learning, scales 7 and 8 are the most chosen, calculated together as 46.6% of all while scales 1 to 5 can be summed up together as 21.4%. As a consequence, it could be concluded that the majority somewhat agrees that *Crash Landing on You*, in some aspects, makes them want to learn the South Korean language. Contrastingly, the North Korean language is not as popular as the South Korean language. Combining scales 1 to 5, more than 43% of all disagree that *Crash Landing on You* makes them want to learn the North Korean language. However, the most chosen scale is 7 which is summed up as 19.3%. Therefore, it could be concluded that watching the series is not convincing enough to make audiences want to explore the North Korean language more as the result is somewhat varying.

Regarding the interest in visiting South Korea, the most chosen scale is 10 with a percentage of 33.3%, followed by scales 9, 8, and 7 respectively. Therefore, it could be summarized that the majority of samples immensely agree that after watching *Crash Landing on You* they are interested in visiting South Korea. However, for visiting North Korea, the most chosen scale is 7 with a percentage of 25%; however, the second chosen scale is unfortunately 1 with a percentage of 16.7% while other scales are sporadic. Therefore, it could be summarized that by watching *Crash Landing on You*, some audiences want to travel to North Korea; at the same time, some do not.

Next, in terms of consuming South Korean food, the most chosen scale is 10 with a percentage of 26.3%, followed by scales 8, 7, and 9 respectively. Therefore, it could be summarized that the majority of samples highly agree that after watching *Crash Landing on You*, they are interested in trying South Korean food, while the most chosen scale for North Korean food is 7 with a percentage of 23.7%, followed by scale 8 which got 20.3% while other scales are sporadic. Therefore, it could be summarized that by watching *Crash Landing on You*, some audiences want to consume North Korean food; at the same time, some do not.

In addition, it could be summarized that the majority of samples greatly agree that after watching *Crash Landing on You*, they are interested in watching other works of this director as the most chosen scale is 8 with a percentage of 30.3%,

followed by scales 7, 9, and 10 respectively. It also could be summarized that the majority of samples notably agree that after watching *Crash Landing on You*, they are interested in learning more about the differences between South Korea and North Korea since the most chosen scale is 8 with a percentage of 25.3%, followed by scales 7, 9, and 10 respectively.

25. If there is a remake or sequel, how likely are you going to watch it?

300 responses

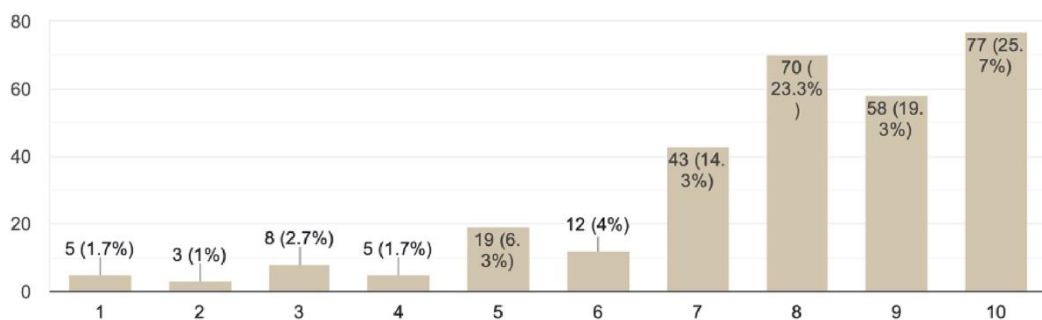


Figure 31 How likely respondents are going to watch a remake or sequel?

According to the chart, the most chosen scale is 10 with a percentage of 25.7%, followed by scales 8, 9, and 7 respectively. Therefore, it could be summarized that most samples extremely agree that if there is a remake or sequel, they will likely watch it.

26. If you are going to watch it, what is the plausible reason?

300 responses

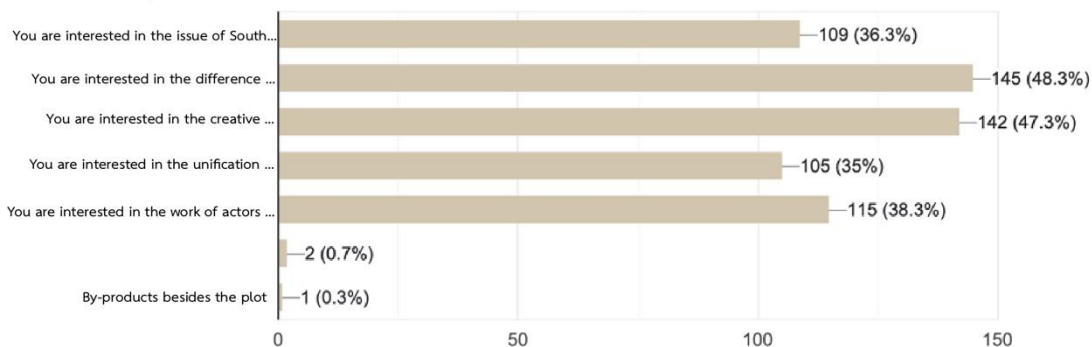


Figure 32 The plausible reason to watch a remake or sequel.

According to the chart, because they are interested in the difference between South and North Korea is the most chosen answer why they decide to watch a remake or a sequel. The second chosen answer is because they are interested in the creative storyline produced by South Korea. The next chosen answer is that they are interested in the work of actors, actresses, or directors. Then the two last chosen answers are that they are interested in the issue of South Korea's national image and in the unification of South and North Korea, respectively.

4.2.1 Discussions

To summarize the survey, based on part I, the series is most famous among females, and people aged from 23 to 27 and more than 42 are the main watchers. Most of them obtained bachelor's degrees. They came from various fields of study and pursued different career paths. Most of their majors are business & administration and medical & health science. Their occupations are mostly government officers and officer workers where the salary lies between 15,000 to 24,999 THB. Next to part II, most of them often have heard about South Korea on a scale of 7 to 10 which is pretty good. On the other hand, how often they have heard about North Korea is sporadic. Nevertheless, they know the relationship between the two Koreas fairly on a scale of 5 to 8. In addition, when it comes to deep information such as an international security conflict, Korean War, GDP, relations with

superpowers, or historical background, they barely know about them. Interestingly, more or less they roughly consume K-dramas around 3 to 6 hours per week and immensely get information about South Korea while moderately learning about North Korea. Still, K-dramas do convince them of the differences between the two Koreas which led to a conflict at some points. They mostly watch Romance, Comedy, and New Gen genres of series respectively which could answer why they chose to watch *Crash Landing on You* in the first place. Lastly in Part III, which talks about the direct influence of *Crash Landing on You* on Thai series watchers, people highly believe that capitalism is the main ideology of South Korea on a scale of 7 to 10. As a result, it also differentiates two Koreans' way of life on a scale of 7 to 10. Some of them even notice the difference in the language they speak. Also, South Korea and North Korea are more different than they expected, and the series visualizes the differences they have never seen before. However, they are aware that it is not perfectly realistic. In their view, it is similar to South Korea's reality on a scale of 6 to 8 while a scale of 4 to 5 in North Korea's case. However, they also think it romanticizes both South and North Korea. In conclusion, South Korea hugely creates a national image through stories and makes foreigners absorb Koreanness. By watching the series, watchers understand the current situation between the two Koreas and better understand their differences. And as a soft power, it also gently boosts the interest of watchers to learn the language, visit the country, consume food, and ultimately explore more about the differences between the two Koreas. Additionally, the success of a series gains the reputation of the director and guarantees that if there is a remake or a sequel, people tend to watch it on a high scale between 8 to 10. They are interested in the difference between the two Koreas and in the creative storyline produced by South Korea are two main reasons.

CHAPTER V

CONCLUSION

Each Korea developed its own newly established constructs in ideology because of policy revisions attempted to build societies after the Korean War, which have a substantial impact on areas of society including a way of life, language, and social values. They initiate and rebuild a new national identity. South Korea chooses to strengthen them by, for example, arranging TOPIK worldwide, providing GSK Scholars Program, and founding Korean Cultural Center in various countries. On the other hand, in this study, I propose a more diplomatic way of soft propaganda used to inculcate South Koreanness, manipulate perspectives, and ensure its sovereignty through tv-series. For the study, a drama called *Crash Landing on You* broadcasted globally by Netflix was used to exclusively portrayed juxtaposed images that foreigners never perceived or experienced about the detailed similarities and differences between South Korea and North Korea before. Because the series is both entertaining and educational at the same time, viewers are not only amused by the love story but are also permitted to unknowingly learn an insider's view of the two Koreas' situation through the perspective of South Koreans and North Korean refugees.

Television dramas produced by the Republic of Korea, such as *Crash Landing on You*, tend to have a hidden agenda behind promoting their nation's awareness towards foreigners by familiarizing audiences with South Koreanness which is different from another Korea in many aspects. The more audiences consume and be familiar with it through dramas, the more convenient South Korea could promote itself. Thus, it could be said that *Crash Landing on You* helps foreigners realize more deeply the similarities and distinctions between the two Koreas and promotes South Koreanness. For instance, *Crash Landing on You* employs brand-new languages, such as new-formed words, slang, and Konglish, that are influenced by the country's ideology to create its identity as a newborn country that has been improved and influenced by outsiders every day. The drama shows that language plays a significant

role in distinguishing North Koreans from South Koreans. Not to mention their different accents, but the words and phrases they use are mismatched, sometimes leading to misunderstanding. Television drama is indeed one of the tools that help South Korea propagate and enforce its identity. Because of it, the South Korean language is accepted and standardized. Suppose that the North Korean leader even bans its brand-new words such as ‘오빠’ (Steinbuch, 2021), and some of them are put into Oxford Dictionary (Salazar, 2021). Most importantly, as the existence of the Republic of Korea has been internationally established on the screens, the South Korean Dream has been prevailing and Korean Studies was instituted. And I; a researcher, am a living proof who was inspired to thrive in a further study in Korean Studies because South Korean television dramas are so fascinating that made me desire to learn more about the foundation, notion, and ideology behind them. It is true that North Korea is a closed country which makes it easier for South Korea to isolate its identity from the North; however, the creativity of South Korea’s entertainment section and the vision of South Korea’s government to groom and exercise its soft power through television dramas is crucial. Consequently, South Korea’s economic growth model could be a guideline to lead directions and methods for other developing countries, such as Thailand, to achieve the plan through soft power as well.

As could be seen in the survey’s results, *Crash Landing on You* plays a significant role in delivering messages from South Korea to Thailand. It did gain positive feedback from Thai people as well as is able to deliver the message to promote the Korean Peninsula successfully. However, North Korea is still on a longer way to persuading foreigners to explore more about its country, comparing South Korea who has always been trying to seduce outsiders to learn about South Koreanness through its public diplomacy in such a long time. In my opinion, *Crash Landing on You* is not only successful in promoting South Korea, but it can also pave the way to positively introduce North Korea to foreign eyes as well as strengthen the relationship between the two Koreas. The effectiveness of soft power in the political realm is verified by this study. Therefore, it is a practical alternative for Thailand to use any sort of soft power to promote the country as well.

REFERENCES

- Albert, E. (2020). *North Korea's Power Structure*. Council on Foreign Relations. <https://www.cfr.org/backgrounder/north-koreas-power-structure>
- Anholt, S. (2011). Chapter 17: Beyond the Nation Brand: The Role of Image and Identity in International Relations
- Brands and Branding Geographies. In. Edward Elgar Publishing. <https://doi.org/10.4337/9780857930842.00027>
- Ayson, A. (2021). *A story of star-crossed lovers: 'crash landing on you' summary, cast, and Review*. Kami. <https://kami.com.ph/111207-crash-landing-you-summary-explained-cast-episodes.html>
- Bajpai, P. (2021). *How the North Korean Economy Works*. Investopedia <https://www.investopedia.com/articles/investing/013015/how-north-korea-economy-works.asp>
- Ball, D. *9 Countries That Have Split In Two (And We Explain Why)*. Global Affairs Explained. <https://globalaffairsexplained.com/countries-that-have-split-into-two/>
- Barry, M. P. (2012). *The U.S. and the 1945 division of Korea: mismanaging the 'big decisions'* (Vol. 29). Paragon House Publishers <https://go.gale.com/ps/i.do?p=AONE&u=googlescholar&id=GALE|A313707418&v=2.1&it=r&sid=AONE&asid=9369e233>
- BBC. (2018). *South Korea's Moon Jae-in makes unprecedented mass games speech*. BBC. <https://www.bbc.com/news/world-asia-45578491>
- Berry, B. (2018). *Korean "Pali-pali" culture*. Medium. <https://medium.com/bigberry/korean-pali-pali-culture-9c7ab4d5e516>
- The Best International Shows on Netflix*. (2020). Variety. <https://variety.com/lists/international-foreign-shows-netflix/money-heist-la-casa-de-papel/>
- Brazinsky, G. (2007). *Nation Building in South Korea: Koreans, Americans, and the Making of a Democracy*. Wilson Center. <https://www.wilsoncenter.org/event/nation-building-south-korea-koreans-americans-and-the-making-democracy>
- CEIC. (2023). *South Korea Visitor Arrivals Growth*. CEIC. <https://www.ceicdata.com/en/indicator/korea/visitor-arrivals-growth>
- Chang, M. (2021). *North Korea's Actual 'War on Christmas'*. Crossing Borders - Helping North Korean Refugees and Orphans. <https://www.crossingbordersnk.org/blog/north-koreas-actual-war-on-christmas/2021/12/15>
- Child Soldiers Global Report 2004 - Korea (Democratic People's Republic of) (North Korea)*. (2004). Child Soldiers International. https://www.refworld.org/docid/4988064d21.html#_ftn8
- Choi, J. (2018). *Why Is South Korean Culture So Materialistic?* KOREA EXPOSÉ. <https://koreaexpose.com/south-korea-culture-materialistic-capitalism/>
- Crash Landing On You*. (2020). CJ ENM. <https://cjenm.com/en/featured-contents/crash-landing-on-you/>
- Crossman, A. (2019). *Mode of Production in Marxism*. ThoughtCo.

- <https://www.thoughtco.com/mode-of-production-definition-3026416>
- Cumings, B. (1989). Liberation and the emergence of separate regimes, 1945-1947. (*No Title*).
Economy of North Korea. Encyclopædia Britannica.
<https://www.britannica.com/place/North-Korea/Economy>
- Epstein, J. (2020). *North Korea is forcing youth into 'backbreaking' hard labor at mines and farms to control them, human rights group says*. Business Insider.
- Frater, P. (2019). *South Korean Producer Studio Dragon Sets Partnership With Netflix*. Variety. <https://variety.com/2019/digital/asia/korea-studio-dragon-partnership-with-netflix-1203411485/>
- Green, C. K., & Epstein, S. (2020). Crash landing on you and North Korea: representation and reception in the age of K-drama. *The Asia-Pacific Journal: Japan Focus*, 18(12).
- Hancinema. (2019). *Crash Landing on You (Drama, 2019, 사랑의 불시착)* - Photo Gallery. Hancinema.
https://www.hancinema.net/korean_drama_Crash_Landing_on_You.php
- Horan, S. (2021). *Is North Korea Communist?* Rocky Road Travel.
<https://www.rockyroadtravel.com/is-north-korea-communist/>
- Horton, H. (2020). North and South Korea: division by constructions.
- Jin, D. (2016). *New Korean Wave: Transnational cultural power in the age of social media*. University of Illinois press.
- Joo, Y. (2022). A study on teaching methods for idiomatic expression using Korean drama: Focusing on Crash Landing on You. *Korean Language and Cultural Studies Journal*, 4(1), 120-139.
- Jung, M.-h. (2018). *Moon calls for reunification in emotional speech*. Korea Times.
https://www.koreatimes.co.kr/www/nation/2023/06/103_255875.html
- Jung, W.-G. (2021). *Sixteen Years and 307,000 Words later, the Two Koreas Draft a Joint Dictionary*. North Korea News. <https://www.nknews.org/2021/03/sixteen-years-and-307000-words-later-the-two-koreas-draft-a-joint-dictionary/>
- Kang, J. (2020). *North Korean YouTuber Shares What's Real And What's Not In "Crash Landing On You"*. Korea Boo. <https://www.koreaboo.com/stories/north-korean-youtuber-shares-whats-real-in-crash-landing-k-drama/>
- Kasulis, K. (2020). *Geopolitical Drama: Fans Swoon over North, South Korea Romance*. Al Jazeera.
<https://www.aljazeera.com/features/2020/5/14/geopolitical-drama-fans-swoon-over-north-south-korea-romance>
- Kim, H. (2012). The importance of nation brand. *Institute for Cultural Diplomacy*.
- Kim, J.-h. (2018). *Hair regulations at schools to be abolished next year*. Korea Times.
https://www.koreatimes.co.kr/www/nation/2018/09/181_256098.html
- Kim, J. (2020). *Crash Landing on You: The Inter-Korean Love Story Touching a Chord in the South*. North Korea News. <https://www.nknews.org/2020/03/crash-landing-on-you-the-inter-korean-love-story-touching-a-chord-in-the-south/>
- Kim, M.-J. D., Simon. (2020). *Amid lockdown binge watching, U.S. viewers savor story that puts a human face on North Korea*. Washington Post.
https://www.washingtonpost.com/world/asia_pacific/south-korea-crash-landing-on-you-defectors-netflix/2020/04/17/d78c761c-7994-11ea-a311-ade1344719a9_story.html

- Kim, R. (2021). *The K-Drama Renaissance: How South Korean entertainment took over your TV*. <https://www.elle.com/culture/movies-tv/a37293494/korean-drama-renaissance-explained/>
- Kim, S.-k. (2019). *Why does socialism persist in capitalist S. Korea?* Korea Herald. <https://www.koreaherald.com/view.php?ud=20191210000845>
- Kim, S.-K. (2021). *Reading North Korean Culture in a Global Era*. K-MOOC. http://www.kmooc.kr/courses/course-v1:KYUNGNAMUNIVk+KNU03k+2018_03/about
- Kjølstad, K. N. (2020). *The “Ppalli ppalli” Culture: Is the Love for Fast Pace Dying?* Embassy of the Republic of Korea to Norway. https://overseas.mofa.go.kr/no-en/brd/m_21237/view.do?seq=103
- Korb. (2021). *“Crash landing on You” Enters Top 10 on Netflix in Japan and Thailand This Week*. Korean Binge. <https://korean-binge.com/2021/12/11/crash-landing-on-you-enters-top-10-on-netflix-in-japan-and-thailand-this-week/>
- Korea’s Open Market Capitalist Economy*. (2019). Korean Culture and Information Service (KOCIS). <https://www.korea.net/AboutKorea/Economy/Koreas-Open-Market-Capitalist-Economy>
- The Korean Economy* Korean Cultural Center New York. <https://www.koreanculture.org/korea-information-economy>
- Kuhn, A. (2021). *That's 'Comrade' To You! North Korea Fights To Purge Outside Influences On Language*. <https://www.npr.org/2021/07/30/1022642030/north-korea-is-strictly-enforcing-its-language-purification-policy>
- Kwak, Y.-s. (2022). *Popularity of K-content drives boom in Korean language learning*. Korea Times. https://www.koreatimes.co.kr/www/culture/2023/06/135_325603.html
- Lee, J.-h. (2019). *Crash Landing on You*
- Lee, S. T. (2021). *Film as cultural diplomacy: South Korea’s nation branding through Parasite (2019). Place Branding and Public Diplomacy*, 1-12.
- Lee, W. (2018). *Researcher: North Korea's real estate market is booming*. UPI. https://www.upi.com/Top_News/World-News/2018/07/02/Researcher-North-Koreas-real-estate-market-is-booming/9101530262721/
- Lee, Y. (2023). *Population distribution in South Korea in 2022, by religion*. Statista. <https://www.statista.com/statistics/996013/south-korea-population-distribution-by-religion/>
- Lukat, A., & Sohn, J. (2022). *BTS's Jin becomes K-pop group's first member to start military service*. The Wall Street Journal. <https://www.wsj.com/story/why-bts-is-undertaking-military-service-in-south-korea-01cac0e4>
- MacDonald, J. (2020). *Studio Dragon Creates Relatable Korean Dramas For A Global Audience*. Forbes. <https://www.forbes.com/sites/joanmacdonald/2020/12/23/studio-dragon-creates-relatable-korean-dramas-for-a-global-audience/?sh=794df2605cab>
- Mccurry, J. (2019). *Korean peninsula will be united by 2045, says Seoul amid Japan row*. The Guardian. <https://www.theguardian.com/world/2019/aug/15/korean-peninsula-will-be-united-by-2045-says-seoul-amid-japan-row>
- MOFA. *Introduction of the Public Diplomacy*. Ministry of Foreign Affairs, Republic of Korea https://www.mofa.go.kr/eng/wpge/m_22841/contents.do#:~:text=Korea%27s%2

- [Upublic%20diplomacy%20entails%20promoting,direct%20communication%20with%20foreign%20nationals.](#)
- Moon, K. (2020). *The 10 Best Korean Dramas to Watch on Netflix*. Time. <https://time.com/5835519/best-korean-dramas-netflix/>
- Nye Jr, J. S. (2008). Public diplomacy and soft power. *The annals of the American academy of political and social science*, 616(1), 94-109.
- O'Keefe, M. (2021). 'Crash Landing on You' is the Hidden Netflix Gem That Will Keep Your Swoon-y 'Bridgerton' High. <https://decider.com/2021/01/11/crash-landing-on-you-netflix-romance-obsession/>
- Park, H.-J. (2013). Dominant Capital and the Transformation of Korean Capitalism: From Cold War to Globalization.
- Paul, T. (2023). 'Crash Landing on You' is getting an American sci-fi remake. Lifestyle Asia. <https://www.lifestyleasia.com/bk/entertainment/crash-landing-on-you-american-sci-fi-remake/>
- Public Diplomacy Act*. (2016). Ministry of Foreign Affairs.
- Roh, K.-c. (2002). Historical Characteristics of Korea's Social Democracy. *International Journal of Korean History*, 3(December).
- Rotondi, J. P. (2021). *What Caused the Korean War and Why Did the U.S. Get Involved?* A&E Television Networks. <https://www.history.com/news/korean-war-causes-us-involvement>
- Salazar, D. (2021). *Daebak! The OED gets a K-update*. Oxford English Ditionary <https://public.oed.com/blog/daebak-a-k-update/>
- Schwartz, W. (2020). "Crash Landing on You" Breaks Record for Online Clip Views. Hancinema. <https://www.hancinema.net/hancinema-s-news-crash-landing-on-you-breaks-record-for-online-clip-views-138901.html>
- Shin, D. C., & Jhee, B.-K. (2005). How does democratic regime change affect mass political ideology? A case study of South Korea in comparative perspective. *International Political Science Review*, 26(4), 381-396.
- Simons, J. (2022). *North Korea's Bizarre Haircut Rules*. Travel Continuously. <https://travelcontinuously.com/north-koreas-bizarre-haircut-rules/>
- Smartraveller. (2023). *North Korea Travel Advice & Safety*. Australian Government. <https://www.smartraveller.gov.au/destinations/asia/north-korea-democratic-peoples-republic-korea>
- Son, S. (2020). *Crash Landing on You: Korean Drama crosses the North-South Divide*. The Conversation. <https://theconversation.com/crash-landing-on-you-korean-drama-crosses-the-north-south-divide-132140>
- Steinbuch, Y. (2021). *North Korea warns young people not to use slang from South Korea*. New York Post. <https://nypost.com/2021/07/19/north-korea-warns-young-people-not-to-use-slang-from-the-south/>
- Transition to a Democracy and Transformation into an Economic Powerhouse*. (2022). Korean Culture and Information Service (KOCIS). <https://www.korea.net/AboutKorea/History/Transition-Democracy-Transformation-Economic-Powerhouse>
- Tzoneva, D. (2021). *Korean language trends – growing popularity and demand in 2020*. <https://www.1stopasia.com/blog/korean-language-trends-growing-popularity-and-demand-in-2020/>
- USAsiaPacific. (2020). *U.S. Relations With the Republic of Korea*. United States

- Government. <https://www.state.gov/u-s-relations-with-the-republic-of-korea/>
- VODA. (2019). <갯잇北티> 북한 최신 유행 스파일! " 어서가세요 머리+일바지 " 로 평양女로 변신한 손예진. *보다(VODA)*.
<https://voda.donga.com/view/3/all/39/1938550/1>
- West, J. (1987). The Suboptimal'Miracle'of South Korean State Capitalism. *Bulletin of Concerned Asian Scholars*, 19(3), 60-71.
- What is social value? Social Value Definition and meanings.* (2023). Social Value UK.
<https://socialvalueuk.org/what-is-social-value/>
- Work, C. (2018). *What Do Younger South Koreans Think of North Korea? The Diplomat*. <https://thediplomat.com/2018/02/what-do-younger-south-koreans-think-of-north-korea/>
- Yeung, J. (2023). *South Korea brought K-pop and K-dramas to the world. The Korean language could be next.* CNN. <https://edition.cnn.com/2023/01/17/asia/korean-language-learning-rise-hallyu-intl-hnk-dst/index.html>
- Yoon, L. (2022). *North Korea Controls Youth through 'Hard Labor'*. Human Rights Watch. <https://www.hrw.org/news/2021/09/02/north-korea-controls-youth-through-hard-labor>
- 마타티카. (2021). ทำไมคนเกาหลีชอบใส่สีดำ? <https://www.creatrip.com/th/blog/9537>



APPENDIX

Questionnaire

This questionnaire is part of a master's degree research of Korean studies, Chulalongkorn University which aims to study the effect of tv-series on the international perception of the Republic of Korea through the lens of outsiders. Therefore, your answers are of great value to this study. The researcher will keep your information confidential. The information obtained will be used for academic purposes only. The researcher would like to ask for your kindness to answer every questionnaire based on your true feelings. The questionnaire was divided into 3 parts consisting of Section 1: A questionnaire about the demographic Information of respondents (6 items in total), Section 2: A questionnaire about respondents' familiarity with South Korea (10 items in total), and Section 3: A questionnaire on the influence of Korean dramas. (26 items in total). In sections 2 and 3 respondents will answer by choosing a frequency from 1 to 10 (least to most).

Section I: Demographic Information

1. What is your gender?

- Male Female LGBTQIA+

2. What is your age?

- 18 – 22 years old 23 - 27 years old 28 - 32 years old
 33 – 37 years old 38 – 42 years old More than 42 years old

3. What is your education level?

- High School Diploma Vocational Diploma
 High Vocational Diploma Bachelor's Degree
 Master's Degree PhD/ Doctorate Degree

4. What is your field of study?

- Education Engineering & Technology Law
 Communication Arts Business and Administration Arts
 Social Science Medical & Health Science Others...

5. What is your occupation?

- Unemployed Student Freelancer
 Office Worker Government Officer Self- Employed Other...

6. How much is your allowance or salary in a month?

- Below 15,000 THB Between 15,000 – 24,999 THB
 Between 25,000 – 34,999 THB Between 35,000 – 44,999 THB
 Between 45,999 – 54,999 THB More than 55,000 THB

Section II

1. How often have you heard about South Korea?

- 1 2 3 4 5 6 7 8 9 10

2. How often have you heard about North Korea?

- 1 2 3 4 5 6 7 8 9 10

3. How well do you know about the relationship between South and North Korea?

- 1 2 3 4 5 6 7 8 9 10

3.1 How well do you know that South Korea and North Korea have an international security conflict?

- 1 2 3 4 5 6 7 8 9 10

3.2 How well do you know about the Korean War?

- 1 2 3 4 5 6 7 8 9 10

3.3 How well do you know the difference in GDP between South Korea and North Korea?

1 2 3 4 5 6 7 8 9 10

3.4 How well do you know about the relationship between South Korea and the superpowers such as the United States of America and China?

1 2 3 4 5 6 7 8 9 10

3.5 How well do you know about the historical background of the Korean Peninsula and Japan?

1 2 3 4 5 6 7 8 9 10

4. How often do you watch K-dramas?

1 2 3 4 5 6 7 8 9 10

5. What is your most watched genre of K-dramas? (Can choose more than 1)

Romance

Politics, Diplomacy & International Relations

Comedy

Based on Actual Events

Action

New Generation

Other...

6. On average, how much time do you spend time watching K-dramas?

Less than 3 hrs./ week 3 – 6 hrs./ week 6 – 9 hrs./ week

9 – 12 hrs./ week 12 – 15 hrs./ week More than 15 hrs./ week

7. How likely do you get information about South Korea from watching K-dramas?

1 2 3 4 5 6 7 8 9 10

8. How likely do you get information about North Korea from watching K-dramas?

1 2 3 4 5 6 7 8 9 10

9. How strongly do you agree that K-drama has persuaded you to believe the difference between South Korea and North Korea?

1 2 3 4 5 6 7 8 9 10

10. How strongly do you agree that people from the two Koreas always have a conflict?

1 2 3 4 5 6 7 8 9 10

Section III

By watching *Crash Landing on You (2019)*, please state your level of agreement with the following questions.

1. South Korea's main ideology is 'Capitalism.'
1 2 3 4 5 6 7 8 9 10
2. South Korea and North Korea are different in their ideology or way of life.
1 2 3 4 5 6 7 8 9 10
3. South Korea and North Korea are different in the language they speak.
1 2 3 4 5 6 7 8 9 10
4. South Korea and North Korea are more different than expected.
1 2 3 4 5 6 7 8 9 10
5. Visualize the differences between the two Koreas that have never been seen before.
1 2 3 4 5 6 7 8 9 10
6. The story goes as similarly as in real life.
1 2 3 4 5 6 7 8 9 10
7. The story goes as similar to real life in South Korea.
1 2 3 4 5 6 7 8 9 10
8. The story goes as similar to real life in North Korea.
1 2 3 4 5 6 7 8 9 10
9. The series romanticizes South Korea.
1 2 3 4 5 6 7 8 9 10
10. The series romanticizes North Korea.
1 2 3 4 5 6 7 8 9 10
11. The series deglamorizes South Korea.
1 2 3 4 5 6 7 8 9 10
12. The series deglamorizes North Korea.
1 2 3 4 5 6 7 8 9 10

13. South Korea creates a national image through stories.
1 2 3 4 5 6 7 8 9 10
14. Foreigners absorb Koreanness.
1 2 3 4 5 6 7 8 9 10
15. Understand the current situation between South Korea and North Korea.
1 2 3 4 5 6 7 8 9 10
16. Better understand the differences between South Korea and North Korea.
1 2 3 4 5 6 7 8 9 10
17. Interested in learning the South Korean language.
1 2 3 4 5 6 7 8 9 10
18. Interested in learning the North Korean language.
1 2 3 4 5 6 7 8 9 10
19. Interested in visiting South Korea.
1 2 3 4 5 6 7 8 9 10
20. Interested in visiting North Korea.
1 2 3 4 5 6 7 8 9 10
21. Interested in consuming South Korean food.
1 2 3 4 5 6 7 8 9 10
22. Interested in consuming North Korean food.
1 2 3 4 5 6 7 8 9 10
23. Interested in watching other works of this director.
1 2 3 4 5 6 7 8 9 10
24. Interested in learning more about the differences between South Korea and North Korea.
1 2 3 4 5 6 7 8 9 10
25. If there is a remake or sequel, how likely are you going to watch it?
1 2 3 4 5 6 7 8 9 10

26. If you are going to watch it, what is the plausible reason?

- You are interested in the issue of South Korea's national image.
- You are interested in the difference between South and North Korea.
- You are interested in the creative storyline produced by South Korea.
- You are interested in the unification of South and North Korea.
- You are interested in the work of actors, actresses, or directors.
- Others



แบบสอบถาม

แบบสอบถามฉบับนี้เป็นส่วนหนึ่งของการค้นคว้าในระดับปริญญาโท หลักสูตรเกาหลีศึกษา จุฬาลงกรณ์มหาวิทยาลัย โดยมีวัตถุประสงค์ในการศึกษาถึงอิทธิพลของละครโทรทัศน์ต่อการรับรู้ระหว่างประเทศเกี่ยวกับสาธารณรัฐเกาหลีของชาวต่างชาติ ดังนั้นคำตอบของท่านจึงมีคุณค่าอย่างยิ่งต่อการศึกษาในครั้งนี้ ผู้วิจัยจะเก็บข้อมูลของท่านไว้เป็นความลับ โดยข้อมูลที่ได้จะถูกนำไปใช้ประโยชน์ทางวิชาการเท่านั้น ผู้วิจัยจึงใคร่ขอความอนุเคราะห์จากท่านโปรดตอบแบบสอบถามทุกข้อตามความรู้สึกที่แท้จริงของท่านมากที่สุด โดยแบบสอบถามแบ่งออกเป็น 3 ส่วน ประกอบด้วย

ส่วนที่ 1: แบบสอบถามเกี่ยวกับปัจจัยส่วนบุคคลของผู้ตอบแบบสอบถาม มีทั้งหมด 6 ข้อ

ส่วนที่ 2: แบบสอบถามถึงความคุ้นเคยต่อประเทศเกาหลี มีทั้งหมด 10 ข้อ

ส่วนที่ 3 :แบบสอบถามถึงอิทธิพลจากซีรีส์เกาหลี มีทั้งหมด 26 ข้อ

โดยในส่วนที่ 2 และ 3 จะเป็นการตอบโดยเลือกระดับความถี่จาก 1 ถึง 10 (น้อยที่สุดไปมากที่สุด)

ส่วนที่ 1: ข้อมูลทั่วไป

1. เพศ

ชาย

หญิง

LGBTQIA+

2. อายุ

18 - 22 ปี

23 - 27 ปี

28 - 32 ปี

33 - 37 ปี

38 - 42 ปี

มากกว่า 42 ปี

3. วุฒิการศึกษา

มัธยมศึกษาตอนปลาย

ปวช.

ปวส.

ปริญญาตรี

ปริญญาโท

ปริญญาเอก

4. สาขาวิชาเอก

ศึกษาศาสตร์

วิศวกรรมและเทคโนโลยี

นิติศาสตร์

นิเทศศาสตร์

ธุรกิจและการบริหาร

มนุษยศาสตร์/ อักษรศาสตร์

สังคมศาสตร์

การแพทย์และวิทยาศาสตร์สุขภาพ

อื่น ๆ ...

5. อาชีพ

- ว่างงาน นักศึกษา อาชีพอิสระ/ ฟรีแลนซ์เซอร์
พนักงานเอกชน ข้าราชการ เจ้าของธุรกิจ อื่น ๆ ...

6. รายได้ต่อเดือน

- ต่ำกว่า 15,000 บาท ระหว่าง 15,000 – 24,999 บาท
ระหว่าง 25,000 – 34,999 บาท ระหว่าง 35,000 – 44,999 บาท
ระหว่าง 45,000 – 54,999 บาท 55,000 บาทขึ้นไป

ส่วนที่ 2

1. คุณเคยได้ยินเกี่ยวกับประเทศเกาหลีได้มากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

2. คุณเคยได้ยินเกี่ยวกับประเทศเกาหลีเหนือมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

3. คุณทราบเรื่องความสัมพันธ์ระหว่างเกาหลีใต้และเกาหลีเหนือดีแค่ไหน?

- 1 2 3 4 5 6 7 8 9 10

3.1 คุณทราบว่าเกาหลีใต้และเกาหลีเหนือมีความขัดแย้งด้านความมั่นคงระหว่างประเทศมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

3.2 คุณทราบเกี่ยวกับสงครามเกาหลีมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

3.3 คุณทราบถึงความแตกต่างของ GDP ระหว่างเกาหลีใต้และเกาหลีเหนือมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

3.4 คุณทราบถึงความสัมพันธ์ระหว่างเกาหลีใต้และประเทศมหาอำนาจอย่างสหรัฐอเมริกาและจีนมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

3.5 คุณทราบถึงภูมิหลังทางประวัติศาสตร์ของเกาหลีและญี่ปุ่นมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

4. คุณรับชมซีรีส์เกาหลีบ่อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

5. ซีรีส์เกาหลีประเภทใดที่คุณชื่นชอบ? (เลือกได้มากกว่า 1 ข้อ)

- โรแมนติก (Romance) การเมือง การทูต และความสัมพันธ์ระหว่างประเทศ
 ละครรขานหัวเราะ (Comedy) สร้างจากเรื่องจริง (Based on True Story)
 แอคชั่น (Action) แนวใหม่ (New Gen) อื่น ๆ ...

6. โดยเฉลี่ยแล้วคุณใช้เวลาดูซีรีส์เกาหลีนานแค่ไหน?

- น้อยกว่า 3 ชม. / สัปดาห์ 3 - 6 ชม. / สัปดาห์ 6 - 9 ชม. / สัปดาห์
 9 - 12 ชม. / สัปดาห์ 12 - 15 ชม. / สัปดาห์ มากกว่า 15 ชม. / สัปดาห์

7. คุณได้รับข้อมูลเกี่ยวกับประเทศเกาหลีได้จากการดูซีรีส์เกาหลีมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

8. คุณได้รับข้อมูลเกี่ยวกับประเทศเกาหลีเนื่องจากการดูซีรีส์เกาหลีมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

9. คุณเห็นด้วยมากน้อยเพียงใดว่าซีรีส์เกาหลีโน้มน้าวให้ผู้ชมเชื่อในความแตกต่างระหว่างเกาหลีใต้และเกาหลีเหนือ?

- 1 2 3 4 5 6 7 8 9 10

10. คุณเห็นด้วยมากน้อยเพียงใดว่าประชาชนจากสองเกาหลีมักจะขัดแย้งกันอยู่เสมอ?

- 1 2 3 4 5 6 7 8 9 10

ส่วนที่ 3

จากการรับชม *Crash Landing on You* (2019) จงบอกระดับความเห็นด้วยกับคำถามดังต่อไปนี้

1. อุดมการณ์หลักของเกาหลีใต้คือ 'ทุนนิยม'

1 2 3 4 5 6 7 8 9 10

2. เกาหลีใต้และเกาหลีเหนือมีความแตกต่างด้านอุดมการณ์หรือวิถีชีวิต

1 2 3 4 5 6 7 8 9 10

3. เกาหลีใต้และเกาหลีเหนือแตกต่างกันตามภาษาที่พูด

1 2 3 4 5 6 7 8 9 10

4. เกาหลีใต้และเกาหลีเหนือมีความแตกต่างกันมากกว่าที่คิด

1 2 3 4 5 6 7 8 9 10

5. เห็นภาพความแตกต่างระหว่างเกาหลีใต้และเกาหลีเหนืออย่างที่ไม่เคยเห็นมาก่อน

1 2 3 4 5 6 7 8 9 10

6. เรื่องราวในเรื่องจะมีความคล้ายคลึงในชีวิตจริง

1 2 3 4 5 6 7 8 9 10

7. เรื่องราวในเรื่องจะมีความคล้ายคลึงในชีวิตจริงของเกาหลีใต้

1 2 3 4 5 6 7 8 9 10

8. เรื่องราวในเรื่องจะมีความคล้ายคลึงในชีวิตจริงของเกาหลีเหนือ

1 2 3 4 5 6 7 8 9 10

9. สร้างภาพลักษณ์เกาหลีใต้ดีเกินจริง

1 2 3 4 5 6 7 8 9 10

10. สร้างภาพลักษณ์เกาหลีเหนือดีเกินจริง

1 2 3 4 5 6 7 8 9 10

11. สร้างภาพลักษณ์เกาหลีใต้แย่เกินจริง

1 2 3 4 5 6 7 8 9 10

12. สร้างภาพลักษณ์เกาหลีเหนือแท้เกินจริง

1 2 3 4 5 6 7 8 9 10

13. เกาหลีใต้สร้างภาพลักษณ์ของชาติผ่านเนื้อเรื่อง

1 2 3 4 5 6 7 8 9 10

14. ชาวต่างชาติซึมซับความเป็นเกาหลีใต้

1 2 3 4 5 6 7 8 9 10

15. สร้างความเข้าใจต่อสถานการณ์ระหว่างเกาหลีใต้และเกาหลีเหนือในปัจจุบัน

1 2 3 4 5 6 7 8 9 10

16. เข้าใจในความแตกต่างระหว่างเกาหลีใต้และเกาหลีเหนือมากขึ้น

1 2 3 4 5 6 7 8 9 10

17. อยากเรียนภาษาเกาหลีใต้

1 2 3 4 5 6 7 8 9 10

18. อยากเรียนภาษาเกาหลีเหนือ

1 2 3 4 5 6 7 8 9 10

19. อยากไปเที่ยวประเทศเกาหลีใต้

1 2 3 4 5 6 7 8 9 10

20. อยากไปเที่ยวประเทศเกาหลีเหนือ

1 2 3 4 5 6 7 8 9 10

21. อยากทานอาหารเกาหลีใต้

1 2 3 4 5 6 7 8 9 10

22. อยากทานอาหารเกาหลีเหนือ

- 1 2 3 4 5 6 7 8 9 10

23. อยากดูหนังเรื่องอื่นๆ ของผู้กำกับเรื่องนี้

- 1 2 3 4 5 6 7 8 9 10

24. อยากศึกษาเพิ่มเติมเกี่ยวกับความแตกต่างระหว่างประเทศเกาหลีใต้และเกาหลีเหนือ

- 1 2 3 4 5 6 7 8 9 10

25. หากซีรีส์ดังกล่าวมีรีเมคหรือภาคต่อ คุณมีแนวโน้มจะดูมากน้อยเพียงใด?

- 1 2 3 4 5 6 7 8 9 10

26. หากคุณเลือกที่จะดูต่อ อะไรคือเหตุผล?

- คุณสนใจประเด็นเรื่องการสร้างภาพลักษณ์ของประเทศเกาหลีใต้
- คุณสนใจความแตกต่างของเกาหลีใต้และเกาหลีเหนือ
- คุณสนใจโครงเรื่องสร้างสรรค์ที่ผลิตโดยเกาหลีใต้
- คุณสนใจประเด็นเรื่องการรวมชาติระหว่างเกาหลีใต้และเกาหลีเหนือ
- คุณสนใจในผลงานของนักแสดงในเรื่องหรือผู้กำกับ
- อื่น ๆ

VITA

NAME PHONPRAPHAI CHANTHANEE

DATE OF BIRTH 23 April 1998

PLACE OF BIRTH Mukdahan

INSTITUTIONS ATTENDED - Chulalongkorn University, Graduate School, Program in Korean Studies (Interdisciplinary)
- Thammasat University, Faculty of Liberal Arts in English Language and Literature

HOME ADDRESS 359/449 Aspire Sathorn-Tha Phra, Ratchaphruek Road, Bukkhalo, Thonburi, Bangkok 10600



จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY