

THE IMPACT OF STORYTELLING TECHNIQUES ON THE RELIGIOUS BELIEFS
AND VALUES AMONG THAI AUDIENCE: A CASE STUDY ON THAI HORROR FILM

“THE MEDIUM”

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ABSTRACT

The purpose of this study was to examine whether horror film storytelling techniques significantly impact religious beliefs and values of Thai audience by analyzing a Thai film named “The Medium” and its audience as a case. The sample were Thai audiences aged between 18 years old and 40 years old who already watched this Thai horror film “The Medium”. Questionnaires were distributed and collected online among all Thai nationals. The data was tabulated using Regression Analysis to test the hypothesis with confidence level of 0.05. The finding revealed that film storytelling techniques significantly impact audience’s religious beliefs and values overall. In addition, the results also showed that two elements of film storytelling including narrative structure and resolution are two significant positive predictors of audience’s religious beliefs and values, while other six storytelling elements which includes narrative setting or scene, character, conflict, plot, dialogue, visual do not significantly influence audience’s religious beliefs and values if analyzed separately.

Keywords: Storytelling techniques, narrative structure, horror film, religious beliefs, values, audience

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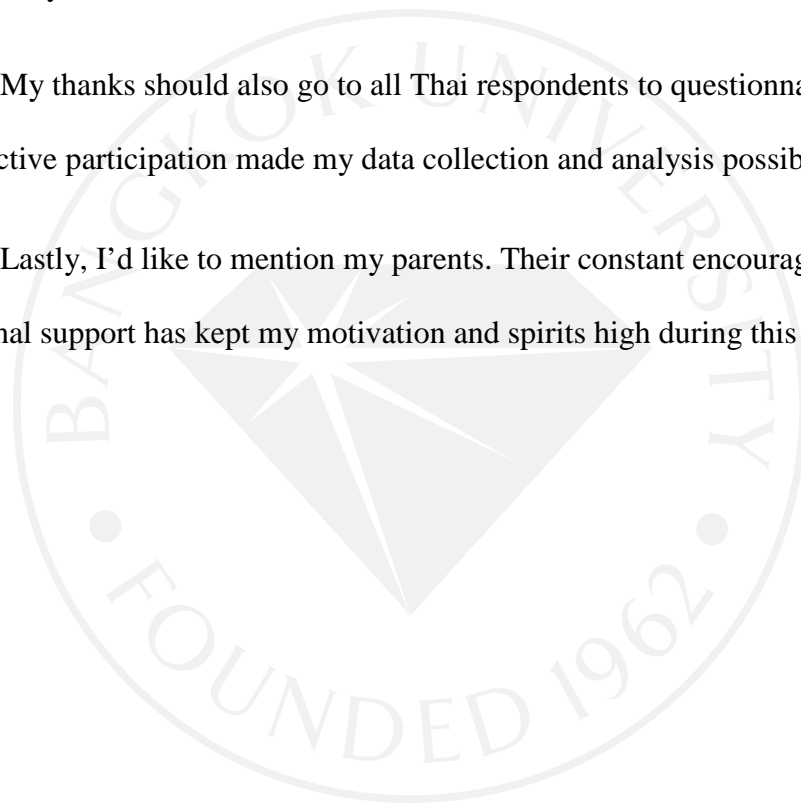


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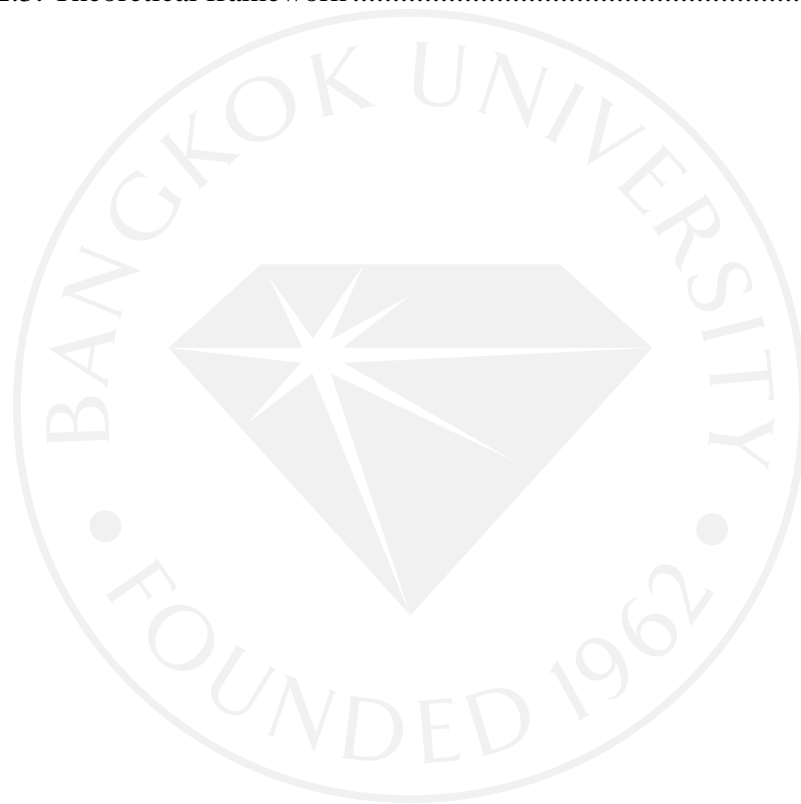
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CHAPTER 1

INTRODUCTION

This Independent Study entitled “The Impact of Storytelling Techniques on the religious beliefs and values among audience: A case study on Thai horror film “The Medium”” will focus on the influence of storytelling techniques on audience’s religious beliefs and values after watching a Thai horror film. This chapter aims to provide rationale and problem statement, objective of study, scope of the study, significance of the study, and the definition of terms.

1.1 Rationale and Problem Statement

Film is one of the most rapidly developed media in the 20th century that has a significant impact on the audience’s values, beliefs, attitude and the way of life. In the meantime, film is the trinity creative industry of politics, economics, and culture that contains religion and values. Film as a great new media was born in the end of the 19th century, since then it gradually turned into a new way for human to express thoughts, ideas, opinions and emotion.

Up to now, it is undeniable that film is becoming a constituent part which is very necessary and also really important to people’s daily life, especially for young people who are almost difficult to put film away completely. For instance, film-watching may be an activity of family event after dinner, it can be a kind of function of emotional bond between lovers, or it can be a channel for someone to give full vent to one’s feeling. Moreover, sometimes film is even used as a tool by government of a country to promote good image of a nation, for example, government of South Korea is always giving substantial support to its Korean film industry so that it helps South

Korea to build a positive image in foreigners' mind around the world. And in Thailand, people can see there are many religious elements in Thai films, which to a large extent reflects an image that Thailand is a country full of Buddhist culture in most foreigners' eyes.

Therefore, film keeps influencing people in its particular way. It may bring happiness or relaxation to people, help people to divert from loneliness and boredom, but not only that, it can also lead people to think much deeper about some issues in our society and make people understand the real world that we are in as well as our spiritual world. Obviously film nowadays is one of the important nourishment for the mind of mankind.

As film technology advances in today's society, film is often utilized to change and shape people's outlooks, to affect people's beliefs and ideologies (Morris, 2020). Therefore, film is probably one of the most suitable communication carriers to do the storytelling job. The features of film, or the dynamic pictures in another way of saying, can tell a whole story exactly by connecting several different plots smoothly from the beginning part to the end. While ever since the modes of film were developing from silent style in the very beginning to sound motion pictures afterwards and till today's digital film or even popular three dimensional film, the expression function as storytelling carriers are always perfectly put to good use and performed. Hence, because of its audio-visual feature, film now is regarded as a powerful communication tool for the target audience as Sholihah (2021) mentioned, it is playing more and more significant roles in our society over time.

Now that film is an important carrier for communication of mankind, then it is not surprising that religious beliefs and values which are always considered as an extremely important part of society is naturally involved in film industry since long time ago. The earliest 10 minutes film that related to storytelling of religious beliefs and values was named “Jeanne d'Arc” that directed and shot by Georges Méliès in France in 1899 and later it was published in the USA in November 11, 1900. Soon afterwards, more and more directors began to set foot in religion related films, such as a 197 minutes American film named “Intolerance: Love’s Struggle throughout the Ages” that was directed and produced by D.W. Griffith and distributed by Triangle Distributing Corporation in 1916.

Except for some documentaries, most films related to religious beliefs and values usually adopt two different expression styles. The first one is story scenario reproduction regarding to religious history or religious figure, while the second is an expression through life story of ordinary figure. Although the theme of religious history is a vivid story itself, figures refer to religion are mostly under the background of legend. Nevertheless, film is still a type of mass entertainment largely, which is to say, even though it is religion-based film, its recreational function should be always put in the first place. Thus, a religion-based film also should be a fantastic work that can tell a good story that could try to leave audience a good impression. Without this characteristics of entertainment, no matter the film has a connection with religion or not, it’s hardly to be accepted by most audience. While the horror film regarding to religious beliefs and values are just fit into this kind of mass expectations of audience, therefore, horror films that frequently and liberally mixes religious elements stated by Wheeler (2011), are emerging in large numbers during recent decades in the film

market as Lanzagorta (2007) cited the global data from the Internet Movie Database (IMDb), 229 horror films were made in 1990 and 358 in 2000, there were no less than 874 horror films in 2006.

Nowadays, more and more people, especially modern youngsters start loving and pursuing film with horror theme, just as Rubin (2018) noted that the average age of horror film audiences are lower than that of the general filmgoers. Every time when there is a new horror film on show, many of them often make appointments in advance and go to watch it together for seeking thrill and excitement in cinema. Thus it can be seen, horror film apparently win a very great place among audience and they are becoming extremely popular on streaming service platforms according to Scrivner (2021).

Since its birth, the horror film has already accounted for a very big portion of box office, no matter it's in western film market that typified by Hollywood of the USA, which is the most developed country in terms of film industry in the world, or Asian film market represented by countries like Thailand, China, Japan and South Korea, all of them have ever shot and released excellent horror films which gain much popularity in the world such as "The Conjuring", "Insidious", "The exorcist", "Ju-on: The Grudge", "The Medium", "Shutter: Press to Capture Ghosts". These classic masterpieces do not only reflect extraordinary imagination of mankind, but also represent a unique national culture, and in a sense, those films are a reflection of religious beliefs and values of groups of people.

A lot of horror films have connections with culture of religious beliefs and values more or less, just as Mastro (2020) wrote, in many horror films, religion has

been and continues to be a major theme. In Western countries, there are many classic and famous horror films that are almost all involved with Christian or Catholic etc., while in Thailand, the background and atmosphere of Buddhism with particular oriental myth is definitely frequently applied as a key important element in horror film shooting.

While the Western horror film has attracted a lot of global fans since long time ago due to its early development in global film industry, it also has masses of followers in Asian countries even Christian is not a mostly popular religion in these countries. Meanwhile, although Thai horror film began to develop a little late comparing to the Western horror film, it's developing quickly during recent decades, there are also many fantastic and popular horror films were made and on show, such as "Nang Nak", "The Medium", "Shutter: Press to Capture Ghosts", "Haunted tales", "Ghost Lab" and those films are gaining more and more fans especially in Asian markets that sharing relatively similar background of religious culture like China, South Korea, Japan, Singapore, Malaysia, Indonesia, etc. Apparently, Thai horror film is getting more and more famous and popular in global film industry during recent years.

In order to conduct this study and examine the impact of storytelling techniques on the religious beliefs and values among Thai audience, a Thai horror film named "The Medium" was selected by researcher. This religion-based film that directed by Banjong Pisonthanakun and released in 2021 successfully won the Best Picture of the 25th Bucheon International Fantastic Film Festival in the same year, and

since then it immediately owns a plenty of fans in the world, especially in Asian countries which share relatively similar religious backgrounds.

An abundance of research has been conducted on Thai film, however, research that regarding to the impact of Thai horror film storytelling techniques on the religious beliefs and values among Thai audience is comparatively less, especially on the newly released film “The Medium” which ranked 6th highest-grossing film of 2021 in South Korea and got 6.6 scores out of 10 on IMDb rating, it attracted a large number of audience and came into heated discussion online since its release, so limited study about it could be found till now. Therefore, this study can be a supplement to it. In addition, the present study will be a reference to film industry in Thailand and other countries regarding to the impact of horror film storytelling techniques on audience’s religious beliefs and values.

1.2 Objective of Study

The objective of this study mainly concentrates on the impact of storytelling techniques on audience’s religious beliefs and their values by analyzing a famous Thai horror film named “The medium”. Therefore, the following is the objective of the study:

To examine the impact of storytelling techniques of Thai horror film “The Medium” on religious beliefs and values perceived by Thai audience.

1.3 Research Questions

This research targets to explore whether the film storytelling techniques in chosen religion-related Thai horror film “The Medium” impacts on Thai audience’s

personal religious beliefs and values after they watch it. The dependent variable of this study is religious beliefs and values. So the research question is as follows:

Whether storytelling techniques of Thai horror film impact on religious beliefs and values among Thai audience?

1.4 Significance of the study

Film, as a product of pastime, it has already passed more than one century since it was invented, meanwhile the film industry had been developing from simple entertainment in the very beginning to a kind of art that combines function of recreation and education. By reason of large number of audience in the world, the content that film spreads can possibly change the beliefs and values of people in our society generation by generation in an unconscious way. Thus, film itself as a special carrier of culture and mind is capable of changing people's mind and the way of social activities. It is a long term intangible influence that people sometimes even never feel about it when they are being influenced and changed by the implications of contents that displayed through the film as an artist carrier. Hence, this present research can provide some recommendations and reference for film industry in Thailand and other countries regarding to how to utilize storytelling techniques in horror film to impact on audience's religious beliefs and values.

Therefore, no matter spreading the ideology, opinions, code of conduct, values or choice of religions, film is always playing a significant role as a communication tool. On the other hand, mankind is attaching great importance to own spiritual life, people is not only trying to survive in this real world but also trying to seek a

meaningful life, and the religion provides a door in this regard to let people have a direction, an angle of view to look for meaning of life.

As a result, religion has gradually turned into a very important characteristic of human society since its appearance thousands years ago, and it's already became an important part of human lives and activities. For instance, Christianity and Catholicism etc. in western countries, Buddhism etc. in Asian countries. Religious beliefs for many people in the world are spiritual dependence, while once they are formed in mind, it is very hard to be changed or replaced. However, there is a limitation of knowledge exploration to a certain degree for human being, it results in a certain space for imagination and beliefs, and this space provides a great of elements for creation of film art.

When film is used as a carrier of passing on religious beliefs, the form of film art then starts in return to influence and even change audience's spiritual world including mind, perception, thoughts, values, beliefs and behavior, etc. So this research will help to understand how the storytelling techniques of film to impact on audience's beliefs and values when the horror film itself becomes a carrier of religion.

1.5 Scope of the study

The scope of audience is set to be 150 Thai people who are currently living in Thailand and have experienced watched "The Medium" already. Besides, age range of target audience is from 18 to 40 years old including male and female without any limitation about their occupation. The reason that researcher purposively select these age groups is because audience with age from 18 to 35 years old who living in Bangkok area are main consumers of Thai film industry that noted by Boonnanegpat

and Sinthupan (2015). In order to extend the survey to cover more adults, researcher increased its age to 40 years old. In addition, this research will be conducted by quantitative approach through analyzing significant elements of storytelling displayed in this horror film including narrative structure, narrative setting or scene, character, conflict, plot, dialogue, resolution, visual.

Moreover, in order to gather necessary data for this case study, a questionnaire will be designed afterwards and put online for feedback collection.

1.6 Definitions of term

There are some terms in this research that are frequently used need to be defined as below:

(1) Storytelling techniques in this research particularly refer to narrative structure, narrative setting or scene, character, conflict, plot, dialogue, resolution, visual that used by filmmaker to present whole film to audience.

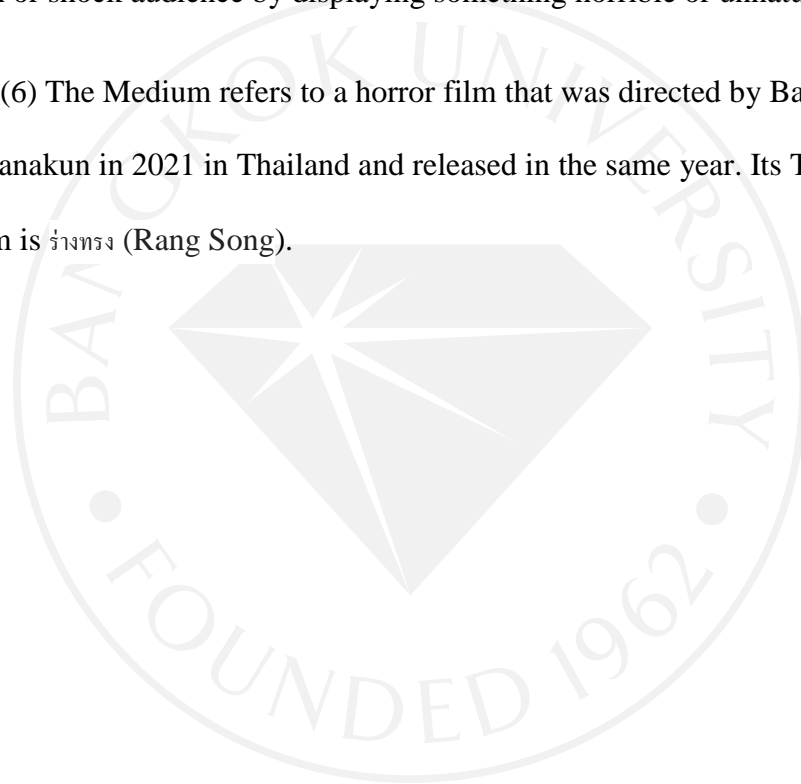
(2) Religious beliefs refer to a personal belief in the reality of the mythological, supernatural or spiritual aspects that owns extraordinary power of a religion, it is usually related to the existence of characteristics and worship of deities, divine intervention in the universe and human life. It is normally codified, which is different from other belief systems. In this case study, the researcher will measure the key constructs of religious beliefs, including (2.1) Ideas refer on deity, religion, prayer and life after death. (2.2) Spiritual beliefs outside religious context. (2.3) Reactions to the world around them, such as existential anxiety and materialism and those items were not contained further in the overall scale.

(3) Deity refers to a God or Goddess that is considered divine or sacred that is worshipped by human being who believe it is supernatural.

(4) Values refers to someone's principles or personal behavior norms, or someone's judgment of what is important in life.

(5) Horror film is a genre of storytelling, it refers to film that aims to scare, frighten or shock audience by displaying something horrible or unnatural things.

(6) The Medium refers to a horror film that was directed by Banjong Pisanthanakun in 2021 in Thailand and released in the same year. Its Thai name of this film is ร่างทรง (Rang Song).



CHAPTER 2

LITERATURE REVIEW

This chapter summarized how the horror film began and developed during long term film history since the film was invented in the western countries. This chapter will discuss about the horror film development in western countries and introduce its development in Thailand. In addition, various previous studies and literature about horror film both from the western countries and Thailand will be reviewed.

Horror film, as a special genre of entertainment film, usually uses storytelling elements including but not limited to dead body, skeleton, or the soul of deceased person as to present stories. The conflicts between human and unnatural things or vicious power are normally the background of whole film plot. Moreover, taking revenge, paying a debt of gratitude or destroying are mostly selected themes, however there still has been a few themes such as romantic and love. Because the horror film always contains features like excitement, thrill, triggering curiosity, it really attracts a large number of audience. Also due to its mysterious nature, horror film sometimes can adopt its myth to reflect some phenomena in our real world and even denounce some issues in our society. Again, because of its sense of myth, it gives film maker larger imaginary space and creative space. Therefore, horror film can be in a powerful and unconstrained style, which let it combine with various kinds of genres to form special film with full of imagination. If mix horror film and comedy film together, it creates black comedy. Horror film can also be combined with love, which then forms a touching, beautiful but sad story. It can be put under the background of a war story too, then it will make a special angle of view to reflect the truth how the war destroys

human in flesh and spirit. Also, it can be mixed with suspense film to make the story more strange and odd, and to arouse interest of audience very strongly. And if we put them together with elements of science, it can form a kind of scientific horror film to bring audience a science fiction film with extra excitement. Thus, horror film has been actually developing rapidly in its history, and it developed several types by blending themselves into other film types. Each type can meet demand of different types of audience.

2.1 Horror film's development in the western world

The first horror film in the world as Weismann (2021) mentioned was a French silent film shot in 1896 by Georges Méliès, the film name is “Le Manoir Du Diable”, or “The Haunted Castle” in English. The plot of this black-and-white film is very simple, it describes a giant bat suddenly flew into a medieval castle, and it changed into a demon who constantly used black art to play tricks on two gentlemen. After fighting demon several times, one of the gentlemen took a cross from the wall and used it to drive the demon away. This film is just 3 minutes long, but it was groundbreaking in the history of horror film, it was also an exploration in the film history for the first time. While it was not popular at that time and its plot was quite simple, it did take an important trial step for development of subsequent horror film.

During the initial stage of horror film development history, another American film named “Frankenstein” (Dawley, 1910) is worth to mention, the film is broadly based on a novel named Frankenstein written by Mary Shelley and published in 1818. This film is about Dr. Frankenstein who is full of enthusiasm on scientific creation. After he graduated from university, he devoted himself to creating a new human in his

laboratory by using human limbs from mortuary. Finally he is almost successful, but instead of a human, the thing he created was a horrible monster with an ugly appearance who shocked Dr. Frankenstein and it disturbed his and her wife's daily life. Fortunately the monster disappeared in the mirror at the end because of the power of love. This film is only 16 minutes, and it just took Edison manufacturing company 3 days to complete its shooting. And the story is in gothic style as Yazdani (2019) noted in his research, therefore it started a new kind of horror film which is gothic style that combines horrible house or castle element with a mysterious host.

When the horror film development went into 1922, the world first vampire film was on show in Germany. The film is named "Nosferatu" that based on a novel Dracula written by Bram Stoker from Ireland, the story describes a young man paid a visit to a castle for business reason, and the owner graciously invited the young man to live there, the next day that young man found out there was a bite mark on his neck. An investigation started by him under strong curiosity and he found the truth at the end, it turned out the owner of castle is a vampire. This film was very popular both in Germany and the US. There was a classic scene that a moving shadow of vampire was slowly stepping up on stairs to approach young man made audiences feel nervous and remember it deeply. As Lehner (2019) observed that it was the first time that combined vampirism and film.

Decades after that vampire film was on screen for the first time in the world, there wasn't any impressive horror film until 1968 that two films with brand new themes were released.

The first one was “Night of the Living Dead” (Romero, 1968), which cost around 110 thousand USD but gained 30 million USD box office around the world. The story follows cannibal zombies popped out one day in a remote cemetery of Pennsylvania and started to assault human. Several people were trapped in a house at a farm near cemetery before they were all killed by zombies one by one finally. What worth to mention about this film is that it was the first time to show audience modern zombie by cinema screen in horror film history as Dotson (2006) wrote, meanwhile this kind of theme is brand new that attracted many audiences during that time, so that more zombie films were shot since then.

The second one was “Rosemary’s baby” (Polanski, 1968), it’s completely another new style horror film, there is no vampire, zombie, monster, but audience can feel the unnatural thing or the demon exists, and they just can’t see it. This is a kind of great technique to narrate a terrifying story, audience feel scared from the heart by imaging about it instead of seeing horrible image. This film follows a woman named Rosemary who was going to move into a building in New York City with her husband although her friends tried to stop them to do so because awful murders ever happened inside this building. One day Rosemary was pregnant before she had a very strange dream, in the end she found her unborn baby might be possessed by the demon. This brand new theme at that time reflects the horror film changed style from image horror to deep psychological horror. After four years, there was another classic similar horror film named “The Exorcist” (Friedkin, 1973) on show, this film was based on a novel of the same name by William Peter Blatty in 1971. It describes a girl who was unluckily possessed by demon, and all her family members didn’t notice that until they found she couldn’t be cured by all means in different hospitals, finally a Father

helped to conduct an exorcism ritual and warded the demon off from the girl's body, but sacrificed himself instead. Both previous mentioned films are blended with religions that are very close to audience's daily life, which help increase more about audience's sense of fear.

When it comes to 1980, one American horror film "The shining" (Kubrick, 1980) pushed the psychological horror style into another high level. This film is based on a novel of the same name written by Stephen King in 1977. And it has long enjoyed a good reputation in a film history, because it perfectly combined the myth of supernatural phenomena with human psychological issue. The story follows a writer named Jack Torrance who brought his family to a hotel up in a mountain in order to find inspiration of writing as well as getting rid of frustration in his career. Unfortunately, his temper became worse and worse under a strange atmosphere in the hotel. One day his mind suddenly collapsed and started to killing people crazily and finally made himself killed in front of the hotel. The maximum charm of this film is that it does not only bring sense of horror by image and audio, but also the unknown thing that looks like illusive with a lot of semiotic hints in scenes makes audience try to find the truth out behind it. The successful storytelling and the narrative structure of the film forms several possibilities of the truth, each audience may have different perspective, and no one could be wrong. It involves with balance between supernatural phenomena and human psychological issue, some audience might say it looks like there is no supernatural thing in this film, but some others may disagree with that, so whether it's just a psychological issue such as schizophrenia, no audience can tell clearly, different audience will have a different version, in other words, audience can interpret the film in their own views and it makes sense from any

angle. That is the most wonderful point of the film, the director deeply knows the curiosity of audience who is seeking truth of a myth, so he made audience get close to truth again and again but never really reach it. He tended to let audience construct and narrate a story truth by themselves rather than directly displaying on screen.

Horror film originated from Europe and finally developed into staple genre in American Hollywood. Hantke (2010) stated that Hollywood produced more horror films than any other film business in the world, and these films defined the genre.

2.2 Thai horror film development

The Thai film industry has developed more than one century and its horror film also experienced more than half century already. Because of the special religious cultural background, ghost stories constitute most of Thai horror films. In the initial phase of Thai film development, there were not many horror films, meanwhile those few horror films were not scary with background of witch or wizard's stories. When the time came to the end of 1950s, a classic Thai story was filmed and put on screen in 1959, the film was named "Mae Nak Phra Khanong". This film follows a famous story in Thailand. A beautiful woman named Mae Nak during reign of King Rama IV had to be living alone when she was pregnant because her husband was enlisted as a soldier and went to war, unfortunately Mae Nak died during the time when she was giving birth, but her ghost spirit since then was still living in their old house to wait for her husband back from war. After her husband came back home, slowly he found out the truth that her wife in the house was actually a ghost. This is a sorrowful and touching ghost story, and it was later filmed again and again by many times.

Jump to 1999 this same story was filmed and showed on screen again by the name of “Nang Nak” that shot by director Nonzee Nimibutr, and it was first time that the character Mae Nak is humanized in the film as Leewananthawet (2016) mentioned. This horror film gained high box office in the same year as it was released, and it won twelve awards at various international festivals (Ainslie, 2015). Also it actually stimulated the growth of whole Thai film industry at that time. In addition, Thai horror films that were shot since then were becoming more and more terrifying.

In 2004, a Thai horror film titled “Shutter”, directed by Banjong Pisanthanakun and Parkpoom Wongpoom was released. The film story narrates that following a hit-and-run incident, a female ghost that manifests in developed photographs haunts Jane and Tun, her photographer lover. Before time runs out, they must determine who they have been messing with. As Supateerawanitt (2021) stated, this film grossed over a million Thai Baht, and the terrifying images were so ingrained in audience’s memories that many of them were afraid to use cameras at the time. Multiple nations and Hollywood had tried to duplicate this terrifying classic film, but no one had done it better. According to research by Madloch (2016), “Shutter” earned the Audience Award at the Gérardmer Film Festival in 2006 in France a year after it was nominated for the Golden Kinnaree Award for the Best Film at the Bangkok International Film Festival. Additionally, it was shown at several film festivals in the world.

Ancuta (2014) argued that Thai horror films significantly contributed to the internationalization of Thai cinema, thus they encouraged Thai filmmakers to produce

more this kind of genre to hope to grab the global market. After the film “Shutter”, there was one horror film titled “Laddaland” directed by Sapon Sukdapisit was a smash hit in 2011. As Musiket (2012) wrote, this blockbuster horror film won six prizes from fourteen nominations by surpassing more than 50 Thai films released during same year in 2011. The film narrates a family that is struggling to maintain their weak relationship, and decided to move to a new house at suburb of Bangkok in order to hope reconnect each other by a better environment and life, but a murder case made everything worse.

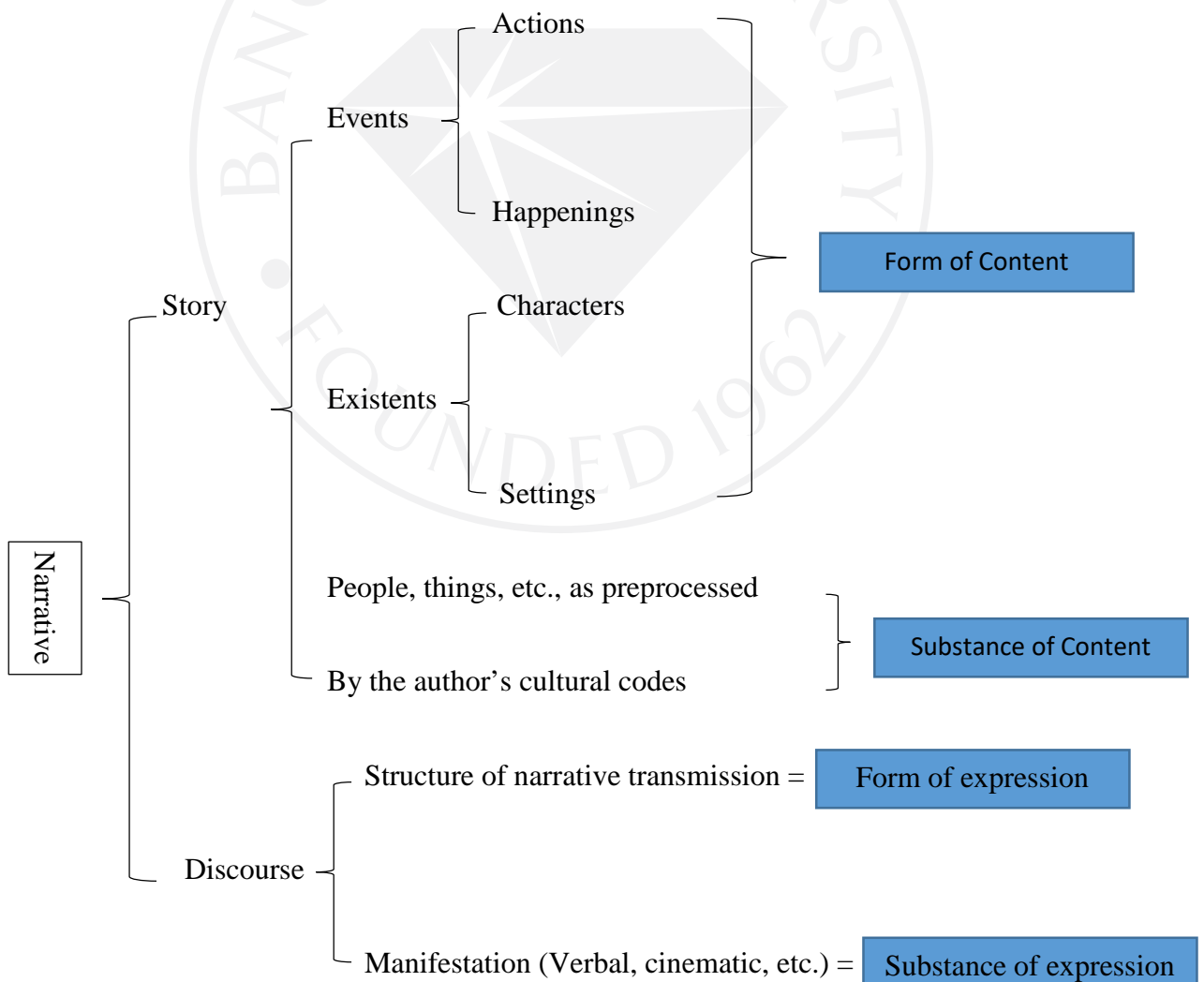
In 2021, another popular Thai supernatural horror film named “The Medium” (เจ้ากรรมนายเวร) that directed by Banjong Pisanthanakun was released. The film follows a story about a small village in a mountainous area in north-east Thailand where local people believe that everything including house, forest, mountain that all have spirits. One day a woman named Nim who was said to be possessed by a local deity named Ba-yan found that her niece Mink acts strangely in her daily life after joining a funeral, finally horrible truths were revealed one by one. This film successfully attracted a large number of audiences in Asian market, and it got a huge box office returns even after the outbreak of Covid-19 pandemic, as Joseph (2021) stated that this film is the kind that audience wouldn't watch alone.

During recent decades, Thai horror films are increasing its share rapidly in domestic film market because more good horror films were released successively, and horror film is a very important part of film market, particularly in Asia.

2.3 Storytelling Techniques or Narrative elements in Horror Films

According to Structuralist theory, the necessary components of narrative consists of some aspects: A story which normally related to history, the content or chain such as action, happenings. Besides, a so-called existent could be involved with, for instance characters, settings. And sometimes a discourse might be a part too, noted by Chatman (1978), and meanwhile he proposed a detailed diagram for elements of narrative based on previous mentioned in Structuralist theory:

Figure 2.1: Chatman's elements of narrative theory



As Fog, Budtz, Munch and Blanchette (2010) suggested that storytelling typically consists of four key elements: Character, conflict, message and narrative. Whereas, Wang (2018) argued that numerous storytelling techniques might assist audience in comprehending the film. Structure, resolution, setting, character, conflict, plot, dialogue, visual are the eight most principal elements. These eight storytelling techniques are employed in the film to help it reflect beliefs and values.

2.4 Review of Related Previous Studies

Why people has emotion of fear or horror, and what's the connection with beliefs and religions? Prohászková (2012) explained in his research, it said fear is a very strong emotion that exists since beginning of human and it takes root in our mind deeply. The establishments of faith and religion was originated from human's feared state of mind that comes from being afraid of unknown and mysterious phenomena. While human is not able to explain those unknown or supernatural things, yet to a certain degree it affects life and destiny from time to time. To each phenomenon that is unexplainable, human tends to attribute it a nonhuman figure or a human figure with super power, therefore various kinds of paranormal characters such as disembodied spirits, souls, devils, God, fairies are created under unlimited imagination. Stories regarding to those supernatural phenomena are made and circulated among people in different forms of arts, such as horror film, even though some of those strange phenomena have been explained and cleared up by science.

When mentioning the horror genre film, it is frequently associated with religion and its background more or less at different levels, Stone (2001) argued in a study, horror films give us an opportunity to do case research for thinking about what

religious significance it represents in contemporary culture. In addition, horror films frequently feature religious themes, symbolism, rituals, characters and settings, which is understandable given that many of the major themes in horror films are also found in conventional religion themes like sin and atonement, afterlife, fight between good and evil, or supernatural activity. Thus, horror films commonly create evil inside well-known theological coordinates, with Christian coordinates being the most prevalent in West. Moreover, the connection between film and religion has always been a little ambiguous. The religious themes, story contents as well as metaphors were salient in the film theater, and sometimes often carrying large symbolic meaning. However, few films regard beliefs, values, and motivations with depth and complexity. This continuous vague connection reflects most obviously in horror film over the last century, and this connection is not decreasing even though it's 21st century now.

The last several decades have seen a major evolution in horror genre films, and this development might account for its popularity surge as Wheeler (2011) noted, besides, it is obvious that in the development the horror genre has shifted to content which is both culturally and currently relevant, for example religious symbols, metaphors, ideologies as elements of culture are often substantially employed in the horror film storytelling. On the other hand, he also mentioned, this shift whether in America or other countries might have enhanced the impact of the terror or dread, as the purpose of a horror film is still to arouse fear on audience. However, some audiences might find it is hard to deal with the effects of impact, because the cultural relevancy in the story content of horror film could sometimes cause potential psychological influence on some audiences, and whether this kind of psychological

response would happen depends on audience's backgrounds, personalities, experiences and how they perceive the film content that disseminates beliefs and values by storytelling. Nueundorf and Sparks (1988) stated in their study that the impact connected to certain objects, scenes or incidents which displayed in a horror film should be able to predict an audience's emotional reaction to it. For example, if an audience has the emotion of fear of particular objects, scenes or events in real life, then a horror film contains those previous things may stimulate this audience to activate those information stored in memory and cause the audience to react more emotionally than others who have no prior fear of those things.

Teo (2013) wrote in his book that a large proportion of horror films in Asia are ghost stories. The ghost story is often passed from generation to generation in societies by the forms of tales, stories, oral story-telling in Asian countries. When he mentioned about ghost horror film from Thailand, he also pointed that filmmakers of Thai ghost films tend to be able to show ghost stories as both natural and occult, that makes some ghost story films not so terrifying, he took famous Thai ghost film named "Uncle Boonmee Who can Recall His Past Lives" (Weerasethakul, 2010) as an example, the ghost in film seems not frightening, it could even be considered as an art film rather than ghost film to some audiences.

Wong and Mahfudz (2014) analyzed in theory in their paper about what factors boosted development of Thai horror films and Japanese horror films. Asian countries have their own special institutions, religions, traditions as well as legends, which are basic elements to form their ethnic identity, and these are reasons that why their horror films are attractive to local cinemagoers. While as to Thai horror film, it's

usually involved with supernatural, such as ghost character, just as Madloch (2016) noted that with a certain amount of generality, it may be claimed that Western culture seems to favor more empirical and rationalistic views to reality, whereas Asian countries like Thailand, exhibit more faith in presence of unexplained occurrences, and some ghosts with supernatural force are not harmful to human beings, there is always a common place that let people and moderate ghosts inhabit together harmoniously without threats to each other. Nevertheless, some ghosts are malicious and tough that tend to threat and hurt human beings. On the other hand, these ferocious ghosts sometimes represent righteousness and they are mostly incarnation of weak groups of people from the real world.

As Cloete (2017) said, religion is a part of culture, and so is film. Both of which reflect hope, dream and values of our society. While film is a powerful medium to communicate beliefs and values to audience in modern society. Moreover, she also argued that watching films could generate religious experience among audiences. If this religious experience is generated by watching a religious film, it can cause a deep impact to audience's beliefs and values who living in a country with strong religious atmosphere, such as Thailand. Panyasopon (2003) noted in a study that beliefs in supernatural such as ghost and spirit are important to Thai audience because it gives people spiritual consolation and sense of safety. Besides, it accords with Thai Buddhism as well as Thai life style.

When Igartua and Barrios-Vicente (2012) conducted a case study on a religion-based Spanish film, they stated that "Empirical research has found that exposure to specific fictional narratives exert significant effects on attitudes and

beliefs” (p.514). Kubrak (2020) confirmed in his research that there is a potential positive impact on audience’s attitudes after watching a film, although it’s necessary to consider individual differences. Especially differences such as life experiences, education levels and other backgrounds are possible reasons to cause different effectiveness of the film’s impact.

Neelakandan (2019) pointed out that the horror films of Western culture are more than just supernatural flicks for the audience looking for self-horrification delights. They serve as defining tools for the “other” and the relationship between the West and the “other”. This is partially in line with what Hesse (2016) elaborated when he referred to Christian propaganda film, stating that horror film, which has a long and deep history together with Christianity, is a genre that has a missionary goal tries to persuade audience to support Christianity and even change their religious beliefs. Additionally, Hesse also wrote that in a wide range of articles from many nations, religion has served as the focal point of narrative structures, character arcs and genres in the world of cinema.

2.5 Related theories

2.5.1 Narrative paradigm Theory

Fisher (1987) proposed concept of Narrative paradigm, and it argued that all meaningful communications are conducted by telling stories or reporting events, besides, human takes part in as a story teller and narrator, moreover story-telling is much more convincing than arguments according to the theory. And he introduced five assumptions including: (1) All humans are storytellers, (2) Good reasons from story teller are necessary, they are bases of making decision or communication. (3)

History, personal experiences, culture and characteristics determines good reasons. (4) People's awareness of internal consistency and fidelity in experienced story determines rationality. (5) This world is made up of chosen stories and continuously recreate our lives.

West and Turner (2019) pointed out that "The Narrative Paradigm promotes the belief that humans are storytellers and that values, emotions and aesthetic considerations ground our beliefs and behaviors" (P.370).

2.5.2 Cultivation theory

Cultivation theory is a finding of Gerbner and his colleagues in the 1960s and 1970s. Nabi and Riddle (2008) noted that cultivation theory is a framework of communications and sociology, the longer time the audiences expose themselves to media contents they consume, the higher possibility that their attitudes and behaviors to social reality are unconsciously influenced by media in turn.

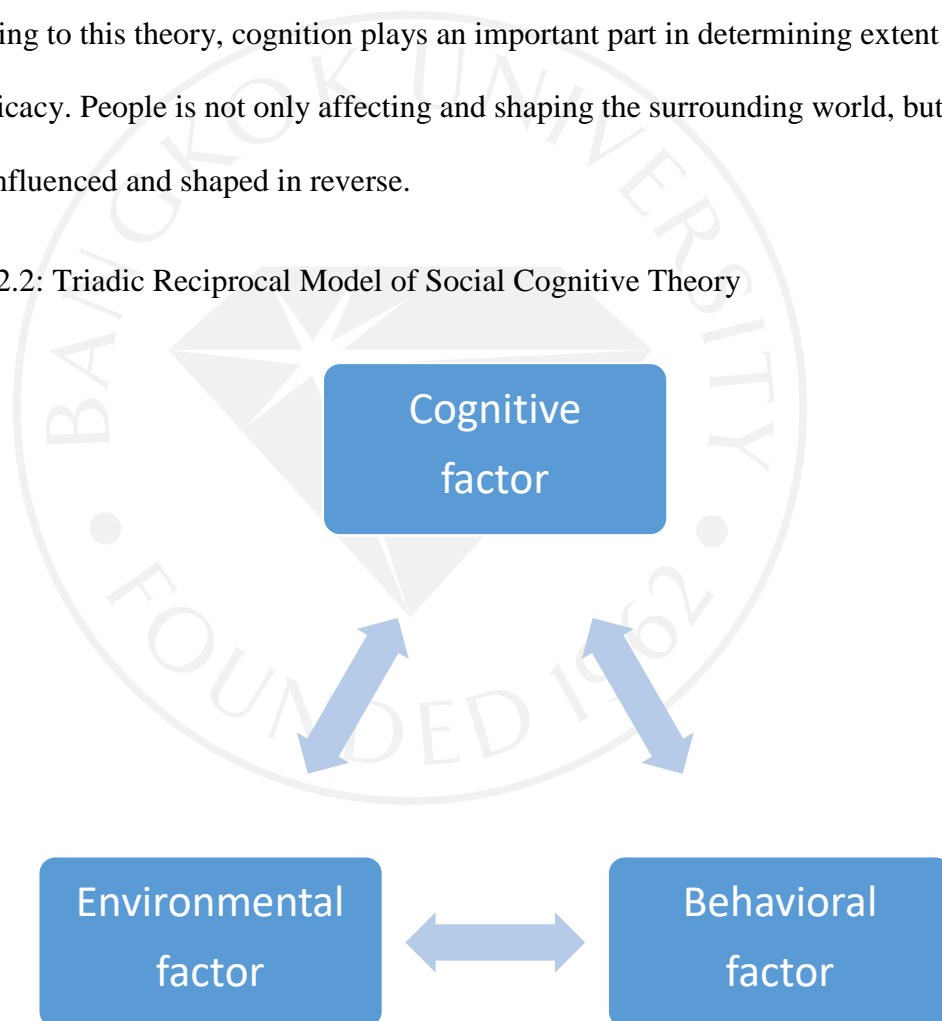
Assumptions of cultivation theory in his book, West and Turner (2019) summarized:

- (1) Television is fundamentally different from other mass media.
- (2) Television is affecting our relationship with society and our way of thinking about society.
- (3) The influence of television is limited.

2.5.3 Social cognitive theory

Bandura (1986) proposed social cognitive theory which is one of the main theories of social psychology, it's an extension of learning theory and it posits that people can acquire some parts of knowledge by observing others under the environment of social interactions, individual experiences as well as media impact, it also states that what determines people's behavior is the interaction occurring among three factors including cognitive factor, environmental factor, and behavioral factor. According to this theory, cognition plays an important part in determining extent of self-efficacy. People is not only affecting and shaping the surrounding world, but also being influenced and shaped in reverse.

Figure 2.2: Triadic Reciprocal Model of Social Cognitive Theory



2.5.4 Media effects theory

Neuman and Guggenheim (2011) summarized that media effects theory consists of dozens of other theories that illuminate how the mass media such as

television and film impact on audience's attitudes and perceptions. They sorted twenty nine contributing research theories and classified them into six clusters that named "The Six-Stage Model of Media Effects Theory Clusters", including persuasion theories (1944-1963), active audience theories (1944-1986), social context theories (1955-1983), social & media theories (1933-1978), interpretive effects theories (1972-1987) and new media theories since 1996 till present day.

Potter (2012) in his book noted that cognitive effect, belief effect, attitudinal effect, affective effect, physiological effect, and behavioral effect are six types of media effects on person. When any of these six effects happen to a person, we need to decide if this kind of happening was impacted by the media. Once we are sure it was impacted by the media, it proves the media effect is at work. However, in what ways do the media impact on an individual? There are four functions consist of acquiring, triggering, altering, and reinforcing that could help impact and shape features in each of six media effects.

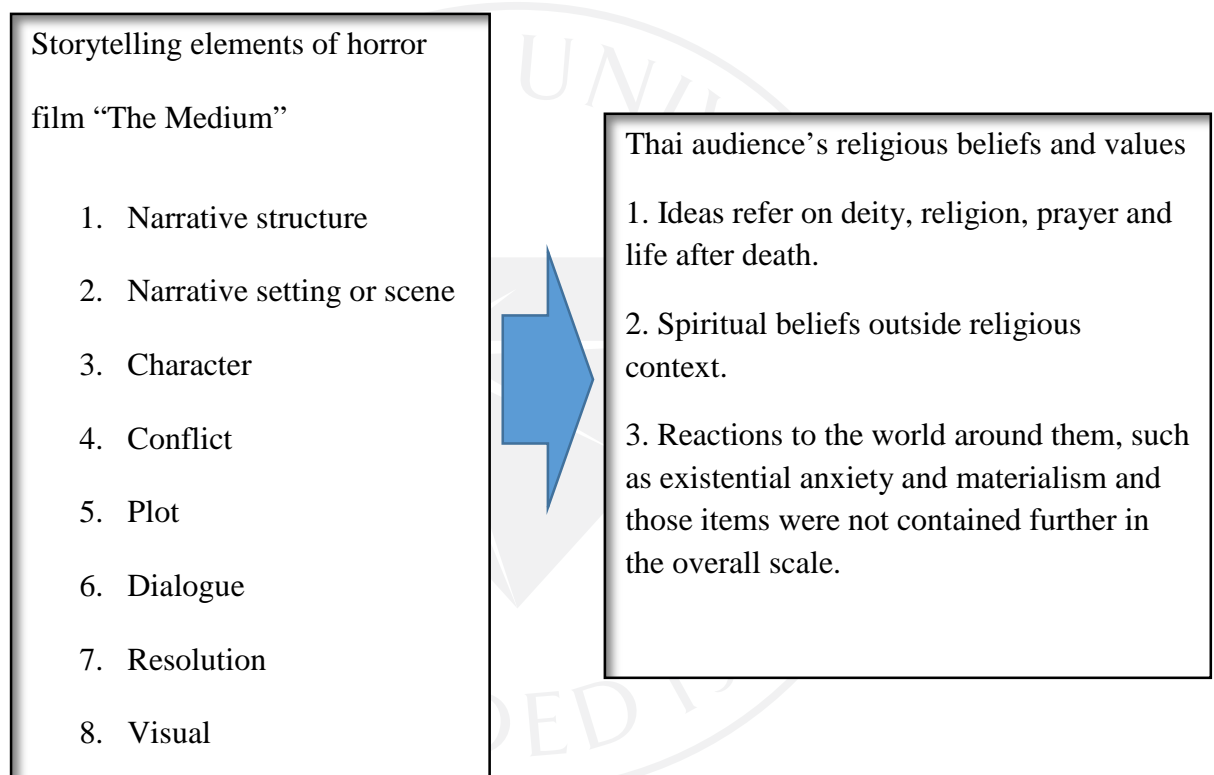
2.6 Knowledge Gap Found from Past Studies

There are many studies already about film storytelling or religious beliefs in film, however, historical studies in the area regarding to impact of horror film storytelling techniques on audience's religious beliefs and values are still relatively few. The academic community usually doesn't attach much importance to the discussions related to horror films, because there is a view which many people hold that horror films are more like entertainment consumption rather than a work of art. Yet, so long as film is classified as a form of art, horror film as its genre should also be deemed and discussed as an important art in academic area instead of being

regarded as a kind of entertainment only. Furthermore, discussions and studies associated with connection between films and religious beliefs and values are still not many, there is much more can be done in this regard.

2.7 Theoretical framework

Figure 2.3: Theoretical framework



Hypotheses:

Horror film storytelling techniques (narrative structure, narrative setting or scene, character, conflict, plot, dialogue, resolution, visual) significantly influence the Thai audience's religious beliefs and values.

Religious beliefs in this study refer to someone's belief in the reality of the mythological, supernatural or spiritual aspects that owns extraordinary power of a

religion, it is usually related to the existence of characteristics and worship of deities, divine intervention in the universe and human life. While values refers to personal principles or behavior norms, or someone's judgment of what is important in life.



CHAPTER 3

METHODOLOGY

A quantitative approach is employed for conducting this research. This chapter summarized the methodology that researcher uses to examine horror film storytelling techniques impact on audience's religious beliefs and values. The outline of this chapter will be designed as following list of sections:

- 3.1 Reasons for employing quantitative approach
- 3.2 Research design
- 3.3 Population and sample selection
- 3.4 Research instrument
- 3.5 Instrument pretest
- 3.6 Data collection procedure
- 3.7 Data analysis and interpretation
- 3.8 Demographic data summary

3.1 Reasons for employing quantitative approach

Why a quantitative approach is adopted rather than a qualitative approach in this research? The reason is a quantitative research approach is usually more preferred adopted in study that needs to process statistical data to get findings, as Bryman (2001) noted that quantitative research approach emphasized on figures of the collected information. However, qualitative research relied heavily on researcher's own interpretation (Bryman, 2008). In this research a number of data about reflecting different storytelling techniques as well as audience's reaction after watching horror

film “The Medium” will be collected and analyzed for examining its impact on religious beliefs and values among Thai audience.

On one hand, questionnaire will be designed and used to examine the hypothesis. On the other hand, a qualitative research approach is usually employed when the researcher does not know exactly what result to expect, it could be used to define a problem or develop one. Therefore, a quantitative research approach will be very suitable for this case study.

3.2 Research design

This study aims to examine the impact of storytelling techniques in Thai horror film on religious beliefs and values among audience, using survey method as an important tool under its research design. Survey method is a commonly seen basic scientific research method, which aims to collect the data using a purposive sampling and convenience sampling. Besides, questionnaire survey is a common way to be adopted among different kinds of survey methods under the quantitative research. This is a method to gather data by putting questions to written form before sending to participants. Here in this study, researcher sent the online questionnaire on the popular internet platforms in Thailand such as Facebook, Instagram, Pantip and Twitter etc. to let relevant respondents to join and fill in questionnaire forms, researchers then will collect and conduct statistical analysis and its study.

3.3 Population and sampling method

This research regards to the impact of storytelling techniques on the religious beliefs and values among audience: A case study on Thai horror film “The Medium”,

therefore the target population of this study are Thai film audiences between 18 and 40 years old including both male and female who already watched this Thai horror film “The Medium” at least once. Since this study will only focus on Thai audience who have watched this film and aged from 18 to 40 years old, the researcher will select about 150 samples using purposive sampling and convenience sampling method.

3.4 Research instrument

Designing a suitable questionnaire in a survey research is a very common way to be adopted by researchers, since the questionnaire is one of main research instruments for gathering data. In this research, a questionnaire will be designed and employed, and it will be shared to Thai respondents by online platforms such as Facebook, Line, Instagram, Twitter and popular website like Pantip in Thailand. Researcher will find and focus on some group pages regarding to film theme discussion, especially those groups about reviewing horror films, so that relevant film audience will be precisely and efficiently positioned. This method will help researcher to enhance its response rate.

The questionnaire for this research was divided into three sections as follows:

Section 1: Thai audience’s demographic data

This section will start with a screening question to help researcher to remove those respondents who never watched this Thai horror film “The Medium”. In order to guarantee the accuracy and validity of this survey, it’s necessary that all respondents have ever watched the whole film, those who only watched parts of the

film will be considered not valid for this survey. Following previous important screening step, a few more questions will be raised about respondent's personal information including nationality, gender, age range, religion, occupation. There are 7 questions in this section with nominal scale or ordinal scale.

Section 2: Film storytelling techniques and impression to audience

In this section, researcher aims to design some questions regarding to storytelling techniques in the film, which contains narrative structure, narrative setting or scene, character, conflict, plot, dialogue, resolution, and visual. Respondents will be required to recall the content of the horror film "The Medium" before answering all questions of this section. There are 24 questions in this section with five-point Likert scale.

Section 3: Film impact on audience's beliefs and values

The scale was adopted from Beliefs and Values Scale of King, etl al., (2006) which aims to examine the strength of spiritual beliefs and values. There are 18 five-point Likert questions, dividing into 3 key constructs that include (1) Ideas refer on deity, religion, prayer and life after death (Statements No.: 1-6, 8, 10, and 11); (2) Spiritual beliefs outside religious context (Statements No.: 7, 9); (3) Reactions to the world around them, such as existential anxiety and materialism and those items were not contained further in the overall scale (Statements No.: 12-18). This section is designed to gather information about whether respondents' beliefs and values were impacted after watching horror film "The Medium". Likert scale that includes 5 levels from 5-strongly agree, 4-agree to 3-neutral, 2-disagree and 1-strongly disagree will be employed to measure feeling of respondents after watching the film.

3.5 Instrument pretest

In consideration that this survey will be conducted in Thailand, and the research is designed to aim to Thai audience only, an English questionnaire is inadequate. Therefore, after designing a set of English questionnaire, it will be all translated into Thai language as well for convenience of survey completion in Thailand. A pretest about instrument reliability by distributing questionnaires to 30 respondents was conducted before an overall survey. Researcher employs coefficient alpha proposed by Cronbach (1951) to examine the internal consistency of this questionnaire.

The table 3.1 below shows the internal consistency and reliability of the variables on the questionnaire after pretest.

Table 3.1: Reliability of the questionnaire

Variables	Cronbach's alpha	N of items
Overall reliability of the questionnaire	0.937	42
Perception on the film storytelling techniques in the Thai horror film "The Medium"	0.870	24
Narrative structure	0.474	3
Narrative setting or scene	0.622	3

(Continued)

Table 3.1 (Continued): Reliability of the questionnaire

Character	0.497	3
Conflict	0.138	3
Plot	0.278	3
Dialogue	0.442	3
Resolution	0.336	3
Visual	0.779	3
Film impact on audience's religious beliefs and values	0.947	18
Ideas on God, religion, meditation, prayer and life after death	0.947	9
Spiritual beliefs outside religious context	0.420	2
Reactions to the world around them	0.865	7

According to the result of pretest, the Cronbach's alpha coefficient of overall reliability of the questionnaire is higher than 0.9, with 0.870 of section two and 0.947 of section three, however coefficients of seven variables includes narrative structures, character, conflict, plot, dialogue and resolution of section two, and Spiritual beliefs outside religious context of section three on the questionnaire are relatively low. Therefore, researcher rechecked those variables and edited ten statements in order to improve reliability of the questionnaire.

Table 3.2 below shows the statements with low reliability that will be deleted.

Table 3.2: Deleted statements of the questionnaire

	Variables	Deleted statements	Corrected item-total correlation
Section 2	Narrative structure	2. Flash back narrative techniques were adopted in this film.	0.233
	Character	8. Nim is a Medium who possessed by a deity called Ba-yan.	0.213
	Conflict	10. Mink quarrels with her uncle Manit several times because uncle Manit likes looking for other women out of home.	-0.046
		11. Mink was fired by her superior.	0.069

(Continued)

Table 3.2 (Continued): Deleted statements of the questionnaire

2	Plot	13. A Thai documentary team is filming daily life to a Medium in Northeast Thailand.	-0.009
		15. Mink is possessed by evil spirits which is actually a curse.	0.192
	Dialogue	16. There is several documentary interviews in the film.	0.162
	Resolution	19. Nim died because she was taken away by deity Ba-yan	0.173
		21. Evil spirits are still possessing Mink's body at the end.	0.143

(Continued)

Table 3.2 (Continued): Deleted statements of the questionnaire

Section 3	Spiritual beliefs outside religious context	9. After watching this film, I believe more that people should do a good deed, otherwise it may affect next generation.	0.272
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Table 3.3 below shows added statements after researcher deleted problem statements.

Table 3.3: Added statements of the questionnaire

	Variables	Added statements
Section 2	Narrative structure	2. The film story is getting tenses as time goes.
	Character	8. Nim is Mink's aunt who wants to help Mink to drive the evil spirits away from her.
	Conflict	10. Mink had a terrible quarrel with people who joined her father's funeral.

(Continued)

Table 3.3 (Continued): Added statements of the questionnaire

		11. One night, Mink who was possessed by evil spirits, stole her uncle's baby away from baby's cot.
	Plot	13. Mink's mother Noi was not willing to be possessed by deity Ba-yan.
		15. The exorcism ritual resulted in several deaths.
	Dialogue	16. Conversation between Noi and her younger brother Manit in front of pub shows Noi didn't hope her daughter be possessed by deity Ba-yan.
	Resolution	19. Nim died during her sleeping.
		21. Mink escaped from locked room at home during exorcism ritual.
Section 3	Spiritual beliefs outside religious context	9. After watching this film, I believe more that I'll do good deeds, otherwise it may affect my life.

After revising statements as listed above, researcher distributed questionnaires again and collected data from 157 new respondents. A comparison has been made between pretest and final test. According to Table 3.4 below, the overall Cronbach's

alpha is 0.959, higher than previous 0.937 during pretest, and the reliability of the most of revised statements have been improved remarkably.

Table 3.4: Comparison between 30 pretest result and 157 final result of questionnaire

Variables	Cronbach's alpha (pretest)	N of items	Cronbach's alpha (final)	N of items
Overall reliability of the questionnaire	0.937	42	0.959	42
Perception on the film storytelling techniques in the Thai horror film "The Medium"	0.870	24	0.913	24
Narrative structure	0.474	3	0.533	3
Narrative setting or scene	0.622	3	0.508	3
Character	0.497	3	0.646	3
Conflict	0.138	3	0.637	3
Plot	0.278	3	0.733	3
Dialogue	0.442	3	0.586	3
Resolution	0.336	3	0.720	3
Visual	0.779	3	0.680	3

(Continued)

Table 3.4 (Continued): Comparison between 30 pretest result and 157 final result of questionnaire

Film impact on audience's religious beliefs and values	0.947	18	0.965	18
Ideas refer on deity, religion, prayer and life after death	0.947	9	0.925	9
Spiritual beliefs outside religious context	0.420	2	0.303	2
Reactions to the world around them	0.865	7	0.933	7

3.6 Data collection procedure

All questionnaires were distributed to Thai respondents on social media such as Facebook, Instagram, Twitter and Line, especially those popular Thai online chat groups that cover variety of themes, including but not limited to topics like society, hot news incident, religion, and films in Thai communities. In order to control variables such as gender and age during data collection, researcher was monitoring every questionnaire that was collected, trying to reach a generalizability. For example, when collected more questionnaires from male, researcher tried to request more female to join the survey, when collected more data from young people, then people in other age range were requested by researcher to participate in the survey. Finally 187 completed questionnaire were collected, including 30 for pretest in April 2022

and 157 for final test in May 2022. The researcher used those data to analyze its Cronbach's alpha coefficient by SPSS software.

3.7 Data analysis and interpretation

Hypothesis: Horror film storytelling techniques (Narrative structure, narrative setting or scene, character, conflict, plot, dialogue, resolution, visual) impact on audience's religious beliefs and values.

Independent variable: Perception on the storytelling techniques among Thai audience who watched horror film "The Medium"

Dependent variable: Personal beliefs and values (Likert scale).

Statistical analysis: Regression Analysis

3.8 Demographic data summary

This part aims to summarize the demographic profiles of all 157 Thai respondents in this research. As shown in Table 3.5.1 that all respondents have ever watched the horror film "The Medium" (100%, n=157).

Table 3.5.1: Frequency and percentage of samples based on whether respondents watched the film "The Medium"

Whether respondents watched the horror film "The Medium"		
	Frequency	Percent
Yes	157	100.0

As shown in Table 3.5.2 that all respondents are Thai nationals (100%, n=157).

Table 3.5.2: Frequency and percentage of samples based on nationality

Nationality of respondents		
	Frequency	Percent
Thai	157	100.0

As shown in Table 3.5.3 that male (44.6%, n=70) is less than female (55.4%, n=87).

Table 3.5.3: Frequency and percentage of samples based on gender

Gender of respondents		
	Frequency	Percent
Male	70	44.6
Female	87	55.4
Total	157	100.0

As shown in Table 3.5.4, the majority of religion is Buddhist (78.3%, n=123), followed by no religion (7.6%, n=12), Christian (6.4%, n=10), Catholic (4.5%, n=7) and Muslim (3.2%, n=5), respectively.

Table 3.5.4: Frequency and percentage of samples based on religion

Religion of respondents		
	Frequency	Percent
Buddhist	123	78.3
Christian	10	6.4
Catholic	7	4.5
Muslim	5	3.2
No religion	12	7.6
Total	157	100.0

As shown in Table 3.5.5, the majority of respondents are employed (36.9%, n=58) and student (36.3%, n=57), the third is government officer (14.6%, n=23) which is followed by business owner (10.8%, n=17) and others (1.3%, n=2).

Table 3.5.5: Frequency and percentage of samples based on occupation

Occupation of respondents		
	Frequency	Percent
Student	57	36.3
Employed	58	36.9
Business owner	17	10.8
Government officer	23	14.6
Others	2	1.3
Total	157	100.0

As shown in Table 3.5.6, the most respondents are at age between 18 and 22 years old (31.8%, n=50) followed closely by respondents at age between 23 and 27 years old (31.2%, n=49). Respondents aged at 28-32 years old (14.6%, n=23) are in the third. And the fourth and fifth are respondents aged at 32-36 years old (13.4%, n=21) and 37-40 years old (8.9%, n=14), respectively.

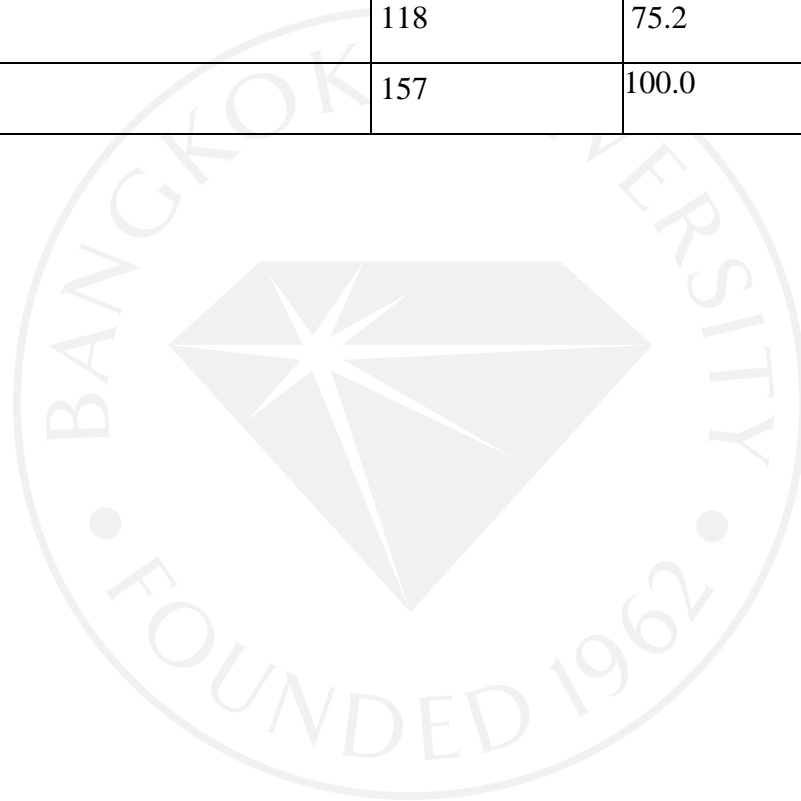
Table 3.5.6: Frequency and percentage of samples based on age

Age of respondents		
	Frequency	Percent
18-22 years old	50	31.8
23-27 years old	49	31.2
28-32 years old	23	14.6
33-36 years old	21	13.4
37-40 years old	14	8.9
Total	157	100.0

As shown in Table 3.5.7, the majority of respondents are single (75.2%, n=118), followed by married (14.6%, n=23) and in a relationship (has a partner) (10.2%, n=16).

Table 3.5.7: Frequency and percentage of samples based on marital status

Marital status of respondents		
	Frequency	Percent
Married	23	14.6
In a relationship (Has a partner)	16	10.2
Single	118	75.2
Total	157	100.0



CHAPTER 4

FINDINGS

This chapter summarized findings of the data collected from 157 Thai respondents. The structure of this chapter will be designed as following list of sections:

4.1 Summary of descriptive findings

4.2 Summary of hypothesis testing

4.1 Summary of descriptive findings

All respondents have rated items on five likert scale. The researcher employed criteria on Table 4.1.1 to represent audience's perception on the film storytelling techniques in the Thai horror film "The Medium". The scores were set as following:

Very low perception=1 point

Low perception=2 points

Medium perception=3 points

High perception=4 points

Very high perception=5 points

Table 4.1.1: Criteria to interpret the perception level of respondents

Mean (Criteria)	Interpretation
1.00-1.50	Very low perception
1.51-2.50	Low perception
2.51-3.50	Medium perception

(Continued)

Table 4.1.1 (Continued): Criteria to interpret the perception level of respondents

3.51-4.50	High perception
4.51-5.00	Very high perception

As shown in Table 4.1.2, the descriptive findings revealed that the respondents perceived the all film storytelling techniques in the Thai horror film “The Medium” (Mean=4.42, SD=0.67) is at a high level. When examining each storytelling technique, the findings found that respondents perceived narrative structure (Mean=4.24, SD=0.620), narrative setting or scene (4.34, SD=0.58), conflict (Mean=4.47, SD=0.63), dialogue (Mean=4.41, SD=0.60), resolution (Mean=4.47, SD=0.68), visual (Mean=4.42, SD=0.64) at high level, while character (Mean=4.51, SD=0.56) and plot (Mean=4.509, SD=0.60) were perceived as very high.

Table 4.1.2: Mean and standard deviation of audience’s perception on the film storytelling techniques in the Thai horror film “The Medium”

Variable and statements	Mean	Std. Deviation	Interpretation
Storytelling techniques	4.4206	.46713	High perception
Narrative structure	4.2420	.61973	High perception
1. The film story develops in chronological order.	4.24	.735	High perception
2. The film story is getting tenser as time goes.	4.45	.702	High perception
3. The film leaves an open end to make audience feel it’s not finished yet to stimulate audience to await for the next episode.	4.04	1.094	High perception
Narrative setting or scene	4.3355	.57673	High perception

(Continued)

Table 4.1.2 (Continued): Mean and standard deviation of audience's perception on the film storytelling techniques in the Thai horror film "The Medium"

4. The story happens during present day.	4.06	.900	High perception
5. The story happens in North East Thailand.	4.59	.725	Very high perception
6. The story involves religious rituals.	4.36	.802	High perception
Character	4.5117	.56175	Very high perception
7. Nim and Mink are two most important characters in the story of this film.	4.56	.644	Very high perception
8. Nim is Mink's aunt who wants to help Mink to drive the evil spirits away from her.	4.61	.731	Very high perception
9. Mink works as a civil servant who possessed by evil spirits.	4.36	.818	High perception
Conflict	4.4671	.63477	High perception
10. Mink had a terrible quarrel with people who joined her father's funeral.	4.38	.888	High perception
11. One night, Mink who was possessed by evil spirits, stole her uncle's baby away from baby's cot.	4.48	.881	High perception
12. Nim interrupted deity acceptance ritual for Mink, because Nim believes it's not deity but evil spirits inside Mink.	4.54	.721	Very high perception

(Continued)

Table 4.1.2 (Continued): Mean and standard deviation of audience's perception on the film storytelling techniques in the Thai horror film "The Medium"

Plot	4.5096	.60100	Very high perception
13. Mink's mother Noi was not willing to be possessed by deity Ba-yan.	4.41	.777	High perception
14. Nim believes she was possessed by deity Ba-yan, but finally she doubted it herself.	4.52	.721	Very high perception
15. The exorcism ritual resulted in several deaths.	4.59	.733	Very high perception
Dialogue	4.4098	.59899	High perception
16. Conversation between Noi and her younger brother Manit in front of pub shows Noi didn't hope her daughter be possessed by deity Ba-yan.	4.41	.862	High perception
17. Mink used dirty words often after she was possessed by evil spirits.	4.51	.704	Very high perception
18. Mink's mother always speaks gently to Mink.	4.31	.854	High perception
Resolution	4.4735	.67950	High perception
19. Nim died during her sleeping.	4.46	.917	High perception
20. Noi was burnt to death by evil spirits in Mink.	4.39	.868	High perception
21. Mink escaped from locked room at home during exorcism ritual.	4.56	.754	Very high perception
Visual	4.4161	.63902	High perception

(Continued)

Table 4.1.2 (Continued): Mean and standard deviation of audience's perception on the film storytelling techniques in the Thai horror film "The Medium"

22. Tracking shot techniques were adopted in this film for letting audience see a real image of ritual.	4.34	.874	High perception
23. This film uses cool color tone to produce gloomy atmosphere.	4.52	.748	Very high perception
24. There are many religious ritual shots in this film.	4.39	.829	High perception

The researcher employed criteria on Table 4.1.3 to represent the impact of storytelling techniques in Thai horror film "The Medium" on audience's religious beliefs and values. The scores were set as following:

Strongly disagree=1 point

Disagree=2 points

Neutral (Not strongly agree nor strongly disagree) =3 points

Agree=4 points

Strongly agree=5 points

Table 4.1.3: Criteria to interpret the level of agreeing film impact on audience's religious beliefs and values

Mean (Criteria)	Interpretation
1.00-1.50	Strongly disagree

(Continued)

Table 4.1.3 (Continued): Criteria to interpret the level of agreeing film impact on audience's religious beliefs and values

1.51-2.50	Disagree
2.51-3.50	Neutral
3.51-4.50	Agree
4.51-5.00	Strongly agree

As shown in Table 4.1.4, the descriptive findings revealed that majority of the respondents agreed with the impact on religious beliefs and values (Mean=3.90, SD=0.98). When examining each dimension, the findings found that respondents agreed with “the ideas refer on deity, religion, prayer and life after death” (Mean=3.86, SD=1.03). The respondents agreed with “the spiritual beliefs outside religious context” (Mean=4.25, SD=0.79) as well. And the majority of the respondents agreed with “The reactions to the world around them, such as existential anxiety and materialism and those items were not contained further in the overall scare” (Mean=3.86, SD=1.09).

Table 4.1.4: Mean and standard deviation of audience about the level of the film's impact on audience's religious beliefs and values

Statements	Mean	Std. Deviation	Interpretation
Film impact on audience's religious beliefs and values	3.9027	.97578	Agree
Ideas refer on deity, religion, prayer and life after death	3.8577	1.02924	Agree
1. I believe there is a deity.	3.95	1.097	Agree

(Continued)

Table 4.1.4 (Continued): Mean and standard deviation of audience about the level of the film's impact on audience's religious beliefs and values

2. I believe in a personal deity.	3.92	1.103	Agree
3. I believe there is heaven and hell.	3.83	1.189	Agree
4. I believe a life after-death.	3.92	1.149	Agree
5. I believe there are evil spirits.	3.90	1.145	Agree
6. I believe praying to deity has value.	3.78	1.319	Agree
8. After watching this film, I believe more about what I did in my life will determine what happened to my after-death.	3.97	1.235	Agree
10. After watching this film, I believe more about the presence of supernatural	3.88	1.252	Agree
11. After watching this film, I believe more when people disobey deity's willing, something bad happens.	3.58	1.477	Agree
Spiritual beliefs outside religious context	4.2484	.78778	Agree
7. Nim and Mink are two most important characters in the story of this film.	4.56	.644	Strongly agree
9. Mink works as a civil servant who possessed by evil spirits.	4.36	.818	Agree
Reactions to the world around them, such as existential anxiety and materialism and those items were not contained further in the overall scare	3.8617	1.09042	Agree

(Continued)

Table 4.1.4 (Continued): Mean and standard deviation of audience about the level of the film's impact on audience's religious beliefs and values

12. I believe Nim was possessed by deity Bayan	3.57	1.383	Agree
13. I feel so shocked when the head of Statue of deity Bayan was cut off without knowing reason.	3.93	1.316	Agree
14. I believe what happened to Mink is a karma because of what her ancestor did.	3.93	1.311	Agree
15. I feel uneasy when I see the exorcism ritual failed.	4.04	1.192	Agree
16. I believe if Noi accepted deity Bayan in the very beginning, the following tragedy will not happen to Mink.	3.83	1.334	Agree
17. This film strengthened my personal beliefs.	3.97	1.193	Agree
18. This film strengthened my personal values	3.75	1.304	Agree

4.2 Summary of hypothesis testing

Hypotheses 1: Horror film storytelling techniques significantly influence the Thai audience's religious beliefs and values.

As shown in Table 4.2.1, the Regression analysis revealed that the film storytelling techniques (narrative structure, narrative setting or scene, character, conflict, plot, dialogue and resolution) are significant positive predictors of Thai

audience's religious beliefs and values (Adjusted $R^2 = 0.368$, $p < 0.05$). All storytelling techniques are accountable for Thai audience's religious beliefs and values at the rate of 36.8, which is considered in the medium level. This test result found that hypothesis is significantly supported.

Table: 4.2.1 Regression analysis on the influence of storytelling techniques on audience's religious beliefs and values

Model Summary^b										
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.610 ^a	.372	.368	.77570	.372	91.855	1	155	.000	1.926
a. Predictors: (Constant), storytelling techniques										
b. Dependent Variable: Religious beliefs and values										

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	55.270	1	55.270	91.855	.000 ^b
	Residual	93.265	155	.602		
	Total	148.535	156			
a. Dependent Variable: Religious beliefs and values						
b. Predictors: (Constant), storytelling techniques						

Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	-1.730	.591		-2.928	.004	-2.898	-.563
	Storytelling techniques	1.274	.133	.610	9.584	.000	1.012	1.537

a. Dependent Variable: Religious beliefs and values

As shown in Table 4.2.2, when examining the impact of each storytelling technique on the religious beliefs and values, eight storytelling techniques are accountable for Thai audience's religious beliefs and values (Adjusted $R^2 = .494$, $p < 0.05$) at the rate of 49.4. The findings revealed that the narrative structure (Beta=0.46*, $p < 0.05$), and resolution (Beta=0.37*, $p < 0.05$) are two significant positive predictors of Thai audience's religious beliefs and values. However, narrative setting or scene (Beta=0.06, $p > 0.05$), character (Beta=-0.02*, $p > 0.05$), conflict (Beta=-0.11, $p > 0.05$), plot (Beta=-0.03, $p > 0.05$), dialogue (Beta=0.03, $p > 0.05$), visual (Beta=0.08*, $p > 0.05$) are not significant predictors. These findings suggested that narrative structure and resolution are two main storytelling techniques of horror film that significantly influence Thai audience's religious beliefs and values, while influence related to other six storytelling techniques including narrative setting or scene, character, conflict, plot, dialogue, visual is not significant.

Table: 4.2.2 Regression analysis on the influence of each storytelling technique on the Thai audience's religious beliefs and values

Model Summary^b										
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.721 ^a	.520	.494	.69428	.520	20.019	8	148	.000	2.041
a. Predictors: (Constant), Visual, Character, Narrative setting or scene, Resolution, Narrative structure, Plot, Conflict, Dialogue										
b. Dependent Variable: Religious beliefs and values										

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	77.196	8	9.649	20.019	.000 ^b
	Residual	71.339	148	.482		
	Total	148.535	156			
a. Dependent Variable: Religious beliefs and values						
b. Predictors: (Constant), Visual, Character, Narrative setting or scene, Resolution, Narrative structure, Plot, Conflict, Dialogue						

Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	-1.601	.548		-2.923	.004	-2.683	-.518
	Narrative structure	.724	.123	.460	5.899	.000	.481	.966
	Narrative setting or scene	.095	.133	.056	.712	.477	-.169	.358
	Character	-.037	.150	-.021	-.245	.807	-.333	.260
	Conflict	-.162	.139	-.106	-1.172	.243	-.436	.112
	Plot	-.040	.153	-.025	-.263	.793	-.343	.263
	Dialogue	.041	.167	.025	.245	.806	-.288	.370
	Resolution	.528	.121	.367	4.342	.000	.287	.768
	Visual	.126	.125	.082	1.005	.316	-.121	.373
a. Dependent Variable: Religious beliefs and values								

CHAPTER 5

DISCUSSION

This chapter summarized the findings and discussion about descriptive findings and hypotheses findings, limitations of the study, recommendations for application and recommendations for future research. Therefore, this chapter is divided into 6 sections as follows:

5.1 Summary and discussion of descriptive findings

5.2 Summary and discussion of hypotheses findings

5.3 Conclusion of the study

5.4 Limitations of the study

5.5 Recommendations for future application

5.6 Recommendations for future research

5.1 Summary and discussion of descriptive findings

The respondents of the questionnaire in this study are all Thai nationals (100%, n=157) who have watched the horror film “The Medium” (100%, n=157) at least once. The majority of the respondents are female (55.4%, n=87), followed by male (44.6%, n=70). In respect to the age, the majority of the respondents aged from 18 to 22 years old (31.8%, n=50), followed by those who aged from 23 to 27 years old (31.2%, n=49), 28 to 32 years old (14.6%, n=23), 33 to 36 years old (13.4%, n=21), 37 to 40 years old (8.9%, n=14) respectively. A large number of respondents are single (75.2%, n=118), followed by those who are married (14.6%, n=23) and in a

relationship (has a partner) (10.2%, n=16). On the part of respondents' religion, the majority of religion is Buddhist (78.3%, n=123), followed by no religion (7.6%, n=12), Christian (6.4%, n=10), Catholic (4.5%, n=7) and Muslim (3.2%, n=5) respectively. This data revealed that the majority of respondents are single young people who believe in Buddhism.

In terms of the perception level of respondents on the film storytelling techniques in the Thai horror film "The Medium", the descriptive findings indicated that the respondents perceived horror film storytelling techniques at a high level (Mean=4.42, SD=0.67). Meanwhile, the respondents perceived narrative structure (Mean=4.24, SD=0.620), narrative setting or scene (4.34, SD=0.58), conflict (Mean=4.47, SD=0.63), dialogue (Mean=4.41, SD=0.60), resolution (Mean=4.47, SD=0.68), visual (Mean=4.42, SD=0.64) at high level respectively as well, while character (Mean=4.51, SD=0.56) and plot (Mean=4.509, SD=0.60) were perceived as very high. This result indicates that the respondents were exposed significantly to the film storytelling techniques.

In respect of the impact of storytelling techniques in Thai horror film "The Medium" on audience's religious beliefs and values, the respondents agreed with the impact on religious beliefs and values (Mean=3.90, SD=0.98) in general. As to each dimension, "the ideas refer on deity, religion, prayer and life after death" (Mean=3.86, SD=1.03) were agreed. "The spiritual beliefs outside religious context" (Mean=4.25, SD=0.79) were agreed. "The reactions to the world around them, such as existential anxiety and materialism and those items were not contained further in the overall scare" (Mean=3.86, SD=1.09) were agreed as well. The findings revealed that the

film impact on audience's religious beliefs and values are generally agreed by respondents. In addition, the findings coincided with Narrative Paradigm, Cultivation theory, Cognitive theory and Media Effects theory to some extent.

5.2 Summary and discussion of hypotheses findings

The researcher of this study proposed and tested only one hypothesis.

Hypothesis 1: Horror film storytelling techniques significantly influence the Thai audience's religious beliefs and values.

The findings of Regression analysis revealed that when the overall film storytelling techniques are regarded as a whole single predictor, then it is a significant predictor of Thai audience's religious beliefs and values (Adjusted $R^2=0.368$, $p < 0.05$). All storytelling techniques in horror film are accountable for Thai audience's religious beliefs and values at the rate of 36.8. This test result means that hypothesis 1 is significantly supported, which means horror film storytelling techniques significantly influence the Thai audience's religious beliefs and values. These findings basically supported what Gerbner et al., (1978) reminded us: "We live in terms of the stories we tell, stories about what things exist, stories about how things work, and stories about what to do, and television tells them all through news, drama and advertising to almost everybody most of the time" (p.178).

As to the impact of each dimension, when researcher examine each element of storytelling techniques, narrative setting or scene (Beta=0.06, $p > 0.05$), character (Beta=-0.02*, $p > 0.05$), conflict (Beta=-0.11, $p > 0.05$), plot (Beta=-0.03, $p > 0.05$), dialogue (Beta=0.03, $p > 0.05$), visual (Beta=0.08*, $p > 0.05$) are not significant

positive, only narrative structure (Beta=0.46*, $p < 0.05$), and resolution (Beta=0.37*, $p < 0.05$) are two key elements that contribute to make overall storytelling techniques into significant positive predictor of Thai audience's religious beliefs and values. Therefore, it partially supported what Dahlstrom (2014) claimed that the narrative structure connects its events of story and causal relationship, which leads to an unavoidable narrative conclusion. This unavoidability is a part of what supports normative elements like the good thing or the bad thing in a story, and its narratives are able to convey values to people in this real world, because narratives are not describing general truths, but they are telling particular experience to audience. Thus, the narratives are inherently persuasive that it's sometimes difficult for audience to counter their claims that demonstrated in the story.

When the findings show that narrative structure and resolution are two main elements to result overall storytelling techniques as a whole significant positive predictor in impacting audience's religious beliefs and values, it's in the expectation of researcher, however the conflict and plot are not significant positive to the impact is a surprise result to researcher. Because conflict has a direct connection with resolution, as the award-winning independent filmmaker and writer Tuccillo (2013) pointed out that conflict is the fundamental element of films, novels and mythology, which leads to resolution. Similarly, plot is crucial to story as Marshall (2019) stated, in the process of structuring a story, the plot should be given the same consideration and attention as the rest of the work. Sholihah (2021) argued that with film plot, the audience may see how various groups or ideas clash before the resolution. Whereas, the findings revealed conflict and plot are two insignificant positive elements, it is

likely because most the respondents of this study concern more about the result of film story.

The insights gained from the findings of study may be beneficial to filmmakers, to recognize the significant impact of film storytelling elements, especially narrative structure and resolution, in affecting the values, religious thoughts to audience through films. Nevertheless, filmmakers should give attention to other storytelling technique too such as character, plot conflict, scene, and dialogue, because if analyzed together the overall storytelling techniques also significantly influences audience's religious beliefs and values too. This study demonstrate the power of storytelling in shaping audience's religious beliefs and values, which was very limited in the film studies both in Thailand and other Asian countries, where religion played significant role in the lifestyle and culture of Asian people.

5.3 Conclusion of the study

This present study was designed to evaluate the impact of storytelling techniques on the religious beliefs and values among audience by a case study on famous Thai horror film named "The Medium".

The Regression analysis in the study obviously showed that the storytelling techniques in horror film significantly influence the Thai audience's religious beliefs and values at the significance level of 0.05. This means the hypothesis 1 was well supported. Thus, if storytelling techniques are used properly in a film, they are certain to help improve appeal of storytelling in some degree, and make it very effective to influence and persuade its audience, just as Saad (2018) noted that a persuasive storytelling could trigger a volunteer change of audience's attitude or behavior. It

coincided with some assumptions of Narrative Paradigm proposed by Fisher (1987), who suggested that all meaningful communications are conducted by telling stories or reporting events, and storytelling is a more compelling form than arguments, while people in the world, with a series of stories that continually recreate people's lives, usually make decisions based on good reasons. In other words, proper storytelling techniques may persuade or guide people to make decisions because of good reasons which could be convincing stories. Furthermore, this study also coincided with Nabi and Riddle (2008) that claimed the Cultivation theory proposed by Gerbner and Gross between the 1960s and 1970s is a framework of communications and sociology, and the audience's exposure to media contents they consume is possible to create a significant impact on the audience's attitudes and behaviors unconsciously, meanwhile film is considered as narrative medium conveying its content or messages by utilizing various storytelling techniques. Hence, the more exposure audience did, the higher possibility of being influenced in turn. As Mosharafa (2015) also pointed out that the cultivation theory, based on a few of concepts such as the symbolic environment, storytelling, the cultural model, the cultivation of value system, etc. has been long tackling the influence of television on audience, and it's able to shape people's moral values and general beliefs about the world. According to context-content convergence hypothesis posited by Valkenburg and Peter (2013) when they referred to media effects theory in their research, the media effects as they states that are strengthened if the messages align with beliefs, standards, and norms of the media user's social environment. This phenomenon is known as resonance in cultivation theory as Gerbner, Gross, Morgan, and Signorielli (1980) noted, when something occurred in the media is similar to one's social surroundings, it provides a "double

dosage” of the message and strengthens the impacts of the media. The storytelling techniques in the film can be used as a means of creating this kind of phenomenon in order to arouse audience’s resonance.

Despite the findings in this study that storytelling techniques in horror film significantly impact Thai audience’s religious beliefs and values , the analysis also revealed that the significance values of narrative structure and resolution are both less than 0.05, which represented that these are two main storytelling techniques that positively influenced the Thai audience’s religious beliefs and values. As noted by Smith (2016) in his research that Narrative theory takes roots in the importance of the structure of story, besides, he mentioned the idea of Barthes (1972) that narrative structure is the main method for immersing audience in the world of the film and preparing them to more readily accept its messages, in the meantime, based on his research conducted through Narrative theory that was aimed at how narrative structure presented discourse that designed to influence audience to a documentary film and what impact to audience, he finally concluded that the film narrative structure positively play a role in impacting audience’s perception, which the result of his research is partially in alignment with the findings of this present study. On the other hand, the resolution to the conflicts of the story in the film “The Medium” shows that there is not a happy or peaceful ending with any tolerance, compromise, or avoidance at the end, but the most relevant characters are either dead mysteriously or killed violently and cruelly, it is a very typical pattern that is one-sided resolution to conflicts of story. Fogg (2018) once conducted a research related to film conflicts management with violent contents and their resulting resolutions by analyzing twenty films, and found that the violence in films do not directly cause violence among

audience, but there is a trend that suggests audience's real-life problems may be impacted by pattern of one-sided aggressive resolution. That means the film resolution could affect audience's behavioral model by influencing their mind, attitude, beliefs, etc. Therefore, the analysis result of present study that resolution is also one of significant positive predictors supports the finding of her research.

Moreover, this findings, in the same vein, apparently support the assumption of social cognitive theory that proposed by Bandura (1986). Cognitive theory, as one of the main theories in respect of social psychology, assumes that people can learn some knowledge by observing others under the environment of social interactions, personal experiences, and media impact. Thus, the film resolution as one of storytelling technique in media could contribute to the impact on how audience think and behave in real life, so that it may eventually influence the audience beliefs and values.

In terms of other six storytelling techniques including narrative setting or scene, character, conflict, plot, dialogue, visual, the findings in this study revealed that they do not cause significant impact due to the significance values of them are all higher than 0.05. These six storytelling techniques are important elements to construct storytelling or narration, however, as each single element, they are not that significant to impact audience mentally. Similarly, Wang (2018) found in her study that five storytelling techniques including scene, character, conflict, plot, dialogue are not significant predictors to motivate audience to watch film. That is, it is likely there is limited and insignificant effects on audience from these five storytelling techniques, which partially echoes the result of study. Apart from this, researcher found that the scarce previous published studies to date that examine how storytelling and its techniques in film impact audience's beliefs, values, attitude, emotion or behavior

have largely tended to focus on the film effects from storytelling, narrative structure, or resolution to conflicts, while few writers draw on any systematic research into study about the influence caused by other single storytelling technique such as setting or scene, character, conflict, plot, dialogue, visual. Thus, in comparison with narrative structure and resolution it may suggest a weak link between six other insignificant storytelling techniques and impact on audience's beliefs and values.

5.4 Limitations of the study

There may be some potential limitations in this present study as follows.

5.4.1 Among all respondents who completed the questionnaire, 75.2% respondents are single people and 78.3% are Buddhists. It is unknown that whether a low diversification in marriage status and personal religions might make these findings of present study less generalizable. A much more diversified background in samples could provide a better generalizability.

5.4.2 The film "The Medium" in present case study was released in 2021 during Covid-19 pandemic, it is believed that some of respondents watched film by online streaming platform instead of sitting in a cinema due to social distancing rule at that special time. Thus, different film-watching environment and experience might potentially affect the audience's perception level to a few storytelling techniques in the film such as setting or scene and visual, particularly, it is a horror genre film, a cinema environment could help audience immerse in horrible story better. Therefore, this factor might finally cause a slight result bias. Despite this, the researcher believe this assumed result bias still wouldn't affect the findings that general storytelling techniques significantly impact audience's beliefs and value, because even if all

audience then had watched this film in cinema, the vivid environment and atmosphere there could only help to increase their perception level to setting or scene and visual, which would only enhance the significance of general storytelling techniques.

5.4.3 During the period of conducting present study, the researcher found there is a very small quantity of previous research on the same subject, which made researcher hard to find much useful data to compare or refer to. In the meantime, most of the few available research is about the influence on audience's attitude, values, and behavior through film storytelling techniques like narrative structure or resolution to conflict, while researcher was trying to look into previous studies about the impact on audience's beliefs and values from other single storytelling technique as setting or scene, character, conflict, plot, dialogue, visual in film, there is almost no relevant literature had been found, not to mention about similar research by utilizing horror genre film as case study, this might be the main limitation to researcher for conducting this study.

In spite of those above limitations, the findings of this study still adds to our understanding of a significant positive impact on Thai audience's beliefs and values from horror film storytelling techniques.

5.5 Recommendations for future application

The findings from this present study make several contributions to the current literature and film industry.

First, there is a large volume of published studies regarding to film storytelling techniques. Similarly, the existing research on religion or audience's attitude is

extensive. However, there is a relatively small body of literature that is concerned with the connection of these aspects together, which is to show the impact of horror film storytelling techniques on the audience's religious beliefs and values. Thus, this study will be a useful supplement to literature in future.

Second, the findings from this study should make an important contribution to the film industry, particularly to the horror genre filmmaker. Film as an important modern mass communication medium, as Martin and Ostwalt (1995) writes, its function now is far more than entertaining people only, it's able to reflect, intensify, create, challenge, materialize or even overthrow audience's beliefs and fears. Sometimes a popular film can mirror or cause mutual effect with social values and ethical values of dominant culture. As Hoover (2008) pointed out, the media can be a source of religion, spirituality and index of their variation, meanwhile it "articulated into religious and spiritual trends-changing religion through those interactions and also being changed by that relationship" (p.4).

Furthermore, a popular film is also able to create values and identities, not just convey them as a carrier. This study has found that generally horror film storytelling techniques significantly impact on audience's religious beliefs and values. One of the most significant findings to emerge from this study is that narrative structure and resolution are two key elements in overall horror film storytelling techniques that significantly impact on audience's religious beliefs and values. Thus, Concentrating on a well-structured narrative and a suitable resolution to conflict may help filmmaker to successfully disseminate the religious beliefs, values, or mind etc. to audience through film. In contrast, the other six elements of storytelling techniques including

narrative setting or scene, character, conflict, plot, dialogue, visual are not significant predictors based on present study, which means they do not significantly impact audience's religious beliefs and values. Therefore, if a filmmaker who is trying to pass on or strengthen the religious beliefs and values to audience by making films, these six storytelling techniques with insignificant values could be less highlighted, because they do not exert positive effects on audience in this respect. Instead, turning to emphasize narrative structure and resolution may help filmmaker to achieve the aim. Otherwise, if beliefs and values are not key points that filmmaker tries to impact on audience through film, then throwing stronger energy intentionally on narrative structure and resolution than other storytelling techniques would be unnecessary. However, that doesn't mean other six elements can be ignored in a film-making, because they are still parts of overall storytelling techniques, and when we consider all eight elements as a whole, it impacts the audience's religious beliefs and values integrally. This is the benefit from understanding the link between storytelling techniques in horror film and its impact on audience's religious beliefs and values

5.6 Recommendations for future research

As researcher found that there is very few research has been conducted till now to examine the impact of horror film storytelling techniques on audience, especially on the religious beliefs and values to audience. Thus this would be a fruitful area for further work. As everyone knows, religious beliefs is a part of life for many people around the world, while the usage of different storytelling techniques in religion-based film could influence audiences' faith, life attitude, values and world

view. Therefore, it is worth to conduct more research about the connection between storytelling techniques and audience's beliefs and values.

In present study, the researcher selected a famous and popular Thai horror film for examination, the future researcher can try to choose one religion-based film that is not horror genre, and examine whether those same storytelling techniques in horror film will cause a different result about impact on audience's beliefs and values in a different film genre.

There is one more recommendation to the future researcher, as Saxena (2020) concluded in her study on usage of online video streaming service during lockdown, people nowadays have a wide variety of entertainment options, however, because of Covid-19 pandemic, people are sometimes confined to their houses and have very few alternatives for entertainment, they might turn to find enjoyment through TV or streaming video service. As a result, more people are now using this service through their digital platforms. So the researcher in the future may try to examine the impact of storytelling techniques on audience's beliefs and values through two separated groups of people. One group of people watch religion-based horror film in the cinema, the other group of people watch the same film on streaming media service by digital platform. A comparison of the examination results from two groups can be conducted to see the difference, and to know whether using different service platforms to watch same horror film may affect the impact of storytelling techniques on audience's beliefs and values.

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Appendix 1: Questionnaire (English version)

Dear respondents,

This survey is a partial requirement for the ICA701 Independent study, Master's degree of Communication Art Program in Global Communication, Bangkok University. This research aims to examine the impact of storytelling techniques of a Thai horror film named "The Medium" on the religious beliefs and values among Thai audience. The researcher would like to request respondent to participate in this research by completing this survey. It will take you around 10-15 minutes to complete this questionnaire. Please be assured that the data collected will be kept confidential, and used for academic research purpose only. Thank you very much for your kind cooperation.

Name: Guodong Ji

Email: guodong.ji@bumail.net

Section 1: Personal information

Instruction: Please complete section 1 by ticking in brackets.

1. Have you watched the horror film “The Medium”?

1. Yes (Please continue answering next questions)

2. No (Please quit answering this questionnaire, thank you for cooperation.)

2. What is your Nationality?

1. Thai (Please continue answering next questions)

2. Others (Please quit answering this questionnaire, thank you for cooperation.)

3. What is your gender?

1. Male

2. Female

4. What is your religion?

1. Buddhist

2. Christian

3. Catholic

4. Muslim

5. Other religion: Please specify _____

6. No religion

5. What's your occupation?

1. Student

2. Employed

3. Business owner

4. Government officer

5. Others: Please specify _____

6. How old are you?

1. Under 18 years old

2. 18-22 years old

3. 23-27 years old

4. 28-32 years old

5. 33-36 years old

6. 37-40 years old

7. More than 40 years old

7. What's your marital status?

- 1. Married
- 2. In a relationship (Has a partner)
- 3. Single



Section 2: Perception on the film storytelling techniques in the Thai horror “The Medium”

Instruction: Please describe the extent to which you have perceived the storytelling techniques portrayed in the narration of the film, arranging from 1 low perception to 5 very high perception.

1. Very low perception
2. Low perception
3. Neutral
4. High perception
5. Very high perception

Statements	1	2	3	4	5
Narrative structure					
1. The film story develops in chronological order.					
2. The film story is getting tenser as time goes.					
3. The film leaves an open end to make audience feel it's not finished yet to stimulate audience to await for the next episode.					

Narrative setting or scene					
4. The story happens during present day.					
5. The story happens in North East Thailand.					
6. The story involves religious rituals.					
Character					
7. Nim and Mink are two most important characters in the story of this film.					
8. Nim is Mink's aunt who wants to help Mink to drive the evil spirits away from her.					
9. Mink works as a civil servant who possessed by evil spirits.					
Conflict					
10. Mink had a terrible quarrel with people who joined her father's funeral.					
11. One night, Mink who was possessed by evil spirits, stole her uncle's baby away from baby's cot.					
12. Nim interrupted deity acceptance ritual for Mink, because Nim believes it's not deity but evil spirits inside Mink.					

Plot					
13. Mink's mother Noi was not willing to be possessed by deity Ba-yan.					
14. Nim believes she was possessed by deity Ba-yan, but finally she doubted it herself.					
15. The exorcism ritual resulted in several deaths.					
Dialogue					
16. Conversation between Noi and her younger brother Manit in front of pub shows Noi didn't hope her daughter be possessed by deity Ba-yan.					
17. Mink used dirty words often after she was possessed by evil spirits.					
18. Mink's mother always speaks gently to Mink.					
Resolution					
19. Nim died during her sleeping.					
20. Noi was burnt to death by evil spirits in Mink.					

21. Mink escaped from locked room at home during exorcism ritual.					
Visual					
22. Tracking shot techniques were adopted in this film for letting audience see a real image of ritual.					
23. This film uses cool color tone to produce gloomy atmosphere.					
24. There are many religious ritual shots in this film.					

Section 3: Film impact on audience's religious beliefs and values

Instruction: This section aims to measure how the Thai horror "The Medium" influence your religious belief. Please answer this section by ticking in boxes after questions based on below sequence.

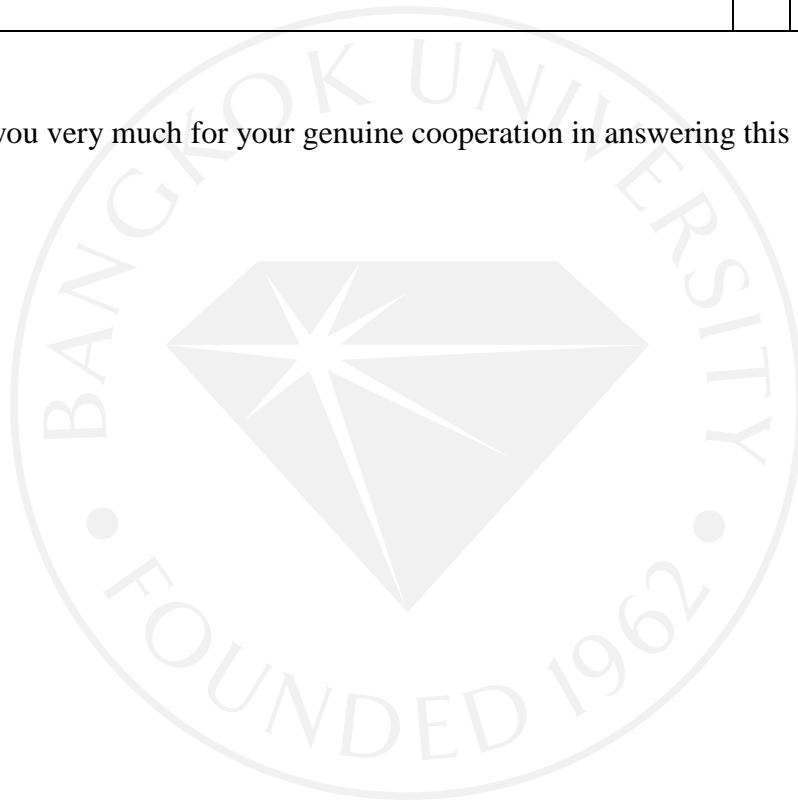
1. Strongly disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly agree

Statements	1	2	3	4	5

1. I believe there is a deity.					
2. I believe in a personal deity.					
3. I believe there is heaven and hell.					
4. I believe a life after-death.					
5. I believe there are evil spirits.					
6. I believe praying to deity has value.					
7. I believe everything happens for a reason.					
8. After watching this film, I believe more about what I did in my life will determine what happened to my after-death.					
9. After watching this film, I believe more that I'll do good deeds, otherwise it may affect my life.					
10. After watching this film, I believe more about the presence of supernatural					
11. After watching this film, I believe more when people disobey deity's willing, something bad happens.					
12. I believe Nim was possessed by deity Ba-yan					
13. I feel so shocked when the head of Statue of deity Bayan was cut off without knowing reason.					
14. I believe what happened to Mink is a karma because of what her ancestor did.					

15. I feel uneasy when I see the exorcism ritual failed.					
16. I believe if Noi accepted deity Bayan in the very beginning, the following tragedy will not happen to Mink.					
17. This film strengthened my personal beliefs.					
18. This film strengthened my personal values					

Thank you very much for your genuine cooperation in answering this survey!



Appendix 2: แบบสอบถาม

เรียน ผู้ตอบแบบสอบถาม

แบบสำรวจนี้เป็นข้อกำหนดสำหรับการศึกษา หลักสูตรนิเทศศาสตรมหาบัณฑิต สาขา การสื่อสารสากล มหาวิทยาลัยกรุงเทพ ซึ่งเป็นส่วนหนึ่งของรายวิชา ICA701 Independent Study โดยงานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาเทคนิคการเล่าเรื่องของภาพยนตร์สยองขวัญไทยเรื่อง “ร่างทรง” (The Medium) ที่มีผลต่อความเชื่อและค่านิยมทางศาสนาของผู้ชมคนไทย ผู้วิจัยขอความอนุเคราะห์ให้ผู้ตอบแบบสอบถามมีส่วนร่วมในการวิจัยครั้งนี้ โดยกรอกแบบสำรวจนี้ ซึ่งจะใช้เวลา 10-15 นาทีในการตอบแบบสอบถามนี้ ขอให้เชื่อถือว่าข้อมูลที่เก็บรวบรวมนี้จะไม่ถูกเผยแพร่ และเป็นความลับ และใช้เพื่อการวิจัยทางวิชาการเท่านั้น

ขอขอบพระคุณในความร่วมมือของท่าน

นักศึกษาระดับปริญญาโท: Guodong Ji

Email: guodong.ji@bumail.net

ส่วนที่ 1: ข้อมูลบุคคล

กรุณาทำเครื่องหมาย ✓ ในส่วนนี้ให้สมบูรณ์

1. คุณเคยดูภาพยนตร์แนวสยองขวัญเรื่อง “ร่างทรง.” (The Medium) ไหม

() 1. เคย (กรุณาตอบแบบสอบถามข้อต่อไป)

() 2. ไม่เคย (กรุณาหยุดการตอบแบบสอบถามนี้ ขอคุณมา ณ โอกาสนี้)

2. คุณมาจากประเทศใด

() 1. ไทย (กรุณาตอบแบบสอบถามข้อต่อไป)

() 2. ไม่ใช่คนไทย (กรุณาหยุดการตอบแบบสอบถามนี้ ขอคุณมา ณ โอกาสนี้)

3. คุณคือเพศใด

() 1. ชาย

() 2. หญิง

4. คุณนับถือศาสนาอะไร

() 1. พุทธ

() 2. คริสต์

() 3. คาทอลิก

() 4. อิสลาม

() 5. ศาสนาอื่นๆ โปรดระบุ _____

() 6. ไม่นับถือศาสนา

5. คุณทำงานอะไร

() 1. นักเรียน

- () 2. พนักงาน
- () 3. เจ้าของธุรกิจ
- () 4. พนักงานภาครัฐ
- () 5. อื่นๆ โปรดระบุ_____

6. คุณอายุเท่าไร

- () 1. ต่ำกว่า 18 ปี
- () 2. อายุ 18 - 22 ปี
- () 3. อายุ 23 - 27 ปี
- () 4. อายุ 28 - 32 ปี
- () 5. อายุ 33 - 36 ปี
- () 6. อายุ 37- 40 ปี
- () 7. อายุมากกว่า 40 ปี

7. สภาพการสมรส

- () 1. แต่งงานแล้ว
- () 2. คบหาแบบไม่ผูกมัด
- () 3. โสด

ส่วนที่ 2 การรับรู้เทคนิคการเล่าเรื่องในภาพยนตร์เรื่อง “ร่างทรง”

ข้อแนะนำ: กรุณาเลือกระดับการรับรู้ของท่านเกี่ยวกับเทคนิคการเล่าเรื่องของภาพยนตร์
สยองขวัญไทยเรื่อง “ร่างทรง” โดยสามารถเลือกจากระดับการรับรู้ที่น้อยที่สุดในช่อง
หมายเลข 1 ถึงระดับการรับรู้มากที่สุดตามการรับรู้ของท่าน

1. มีการรับรู้น้อยมาก
2. มีการรับรู้น้อย
3. มีการระดับกลาง (ไม่มากและไม่น้อย)
4. มีการรับรู้มาก
5. มีการรับรู้มากที่สุด

หัวข้อ	1	2	3	4	5
โครงสร้างเรื่อง					
1. เรื่องราวของภาพยนตร์จะดำเนินไปตามลำดับเวลา					
2. เรื่องราวของภาพยนตร์เริ่มตึงเครียดมากขึ้นเรื่อยๆ เมื่อเวลาผ่านไป					
3. ภาพยนตร์เรื่องนี้ทำให้ผู้ชมรู้สึกว่ามันยังไม่จบเพื่อให้ผู้ชมติดตามต่อ ในภาคต่อไป					
ฉากบรรยาย					
4. เรื่องราวที่เกิดขึ้นในยุคปัจจุบัน					
5. เรื่องราวที่เกิดขึ้นในอดีต					
6. เรื่องนี้เกี่ยวข้องกับพิธีกรรมทางศาสนา					

ตัวละคร					
7. นิมและมิ่งค์เป็นบุคคลที่มีบทบาทมากที่สุดในหนังเรื่องนี้					
8. นิมเป็นป้าของมิ่งค์ที่อยากช่วยมิ่งค์ขับไล่วิญญาณชั่วร้ายออกไปจากเธอ					
9. มิ่งค์ทำงานเป็นข้าราชการที่มีวิญญาณชั่วร้ายเข้าสิง					
ความขัดแย้ง					
10. มิ่งค์ทะเลาะรุนแรงกับคนที่มาร่วมงานศพของเธอ					
11. คืนหนึ่ง มิ่งค์ที่ถูกวิญญาณชั่วร้ายเข้าสิง ขโมยลูกของน้ำจากเตียงเด็กทารก					
12. นิม ชัดแจ้งหว่าพิธีรับเทพของมิ่งค์ เพราะนิมเชื่อว่าไม่ใช่เทพ แต่เป็นวิญญาณชั่วร้ายในตัวมิ่งค์					
พล็อตเรื่อง					
13. แม่มิ่งค์ น้อยไม่ยอมให้เทพบายันเข้าสิง					
14. นิมเชื่อว่าเธอถูกเทพบายันเข้าสิง แต่สุดท้ายเธอก็สงสัยในตัวเอง					
15. พิธีไล่ผีทำให้มีผู้เสียชีวิตหลายราย					
บทสนทนา					
16. บทสนทนาระหว่างน้อยกับน้องมานิตย์หน้าผับ แสดงว่าน้อยไม่ยอมให้ลูกสาวโดนเทพบายันเข้าสิง					

17. มิ่งค์ใช้คำหยาบบ่อยครั้งหลังจากที่เธอถูกวิญญาณร้ายเข้าสิง					
18. แม่ของมิ่งค์พูดกับมิ่งค์อย่างอ่อนโยนเสมอ					
ตอนท้ายของเรื่อง					
19. นิมเสียชีวิตขณะหลับ					
20. น้อยถูกวิญญาณร้ายในมิ่งค์เผาจนตาย					
21. มิ่งค์หนีออกจากห้องซังที่บ้านระหว่างพิธีไล่ผี					
ภาพ					
22. มีการใช้เทคนิคการเคลื่อนกล้องไปด้านซ้ายหรือด้านขวาเสมอในการถ่ายในภาพยนตร์เรื่องนี้ เพื่อผู้ชมเห็นภาพพิธีกรรมอย่างสมจริง					
23. ภาพยนตร์เรื่องนี้ใช้โทนสีเย็นเพื่อสร้างบรรยากาศที่มีดมน					
24. มีภาพพิธีกรรมทางศาสนามากมายในภาพยนตร์เรื่องนี้					

ส่วนที่ 3: ผลกระทบของภาพยนตร์ “ร่างทรง” ต่อความเชื่อและค่านิยมทางศาสนาของผู้ชม

คำแนะนำ: ส่วนนี้มีจุดมุ่งหมายเพื่อวัดผลต่อหนึ่งสยของขวัญของไทย “ร่างทรง” ที่มีผลต่อความเชื่อทางศาสนาของคุณอย่างไร โปรดตอบส่วนนี้โดยทำเครื่องหมายในช่องหลังจากคำถามตามลำดับด้านล่าง

1. ไม่เห็นด้วยอย่างยิ่ง
2. ไม่เห็นด้วย
3. เป็นกลาง

4. เห็นด้วย

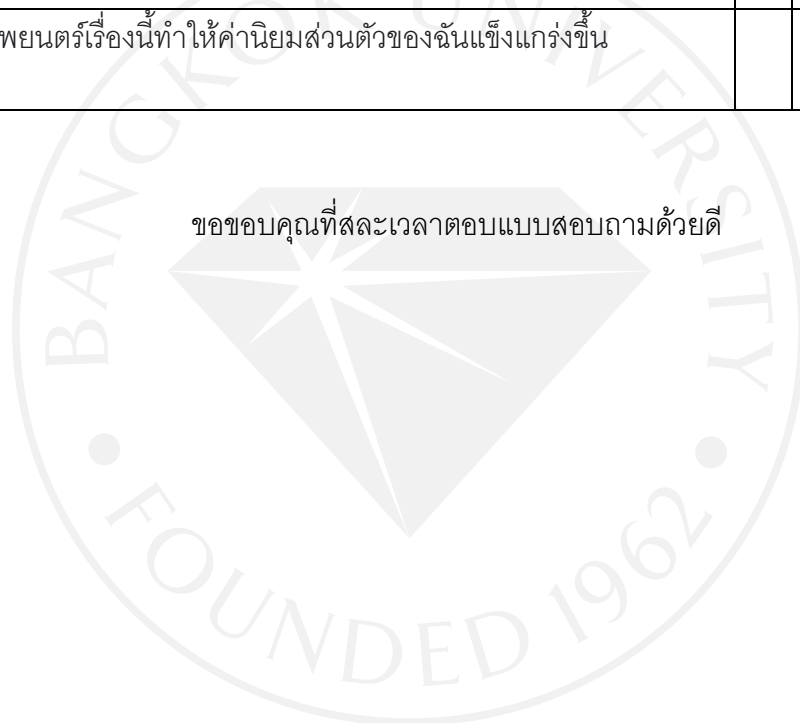
5. เห็นด้วยเป็นอย่างมาก



หัวข้อ	1	2	3	4	5
1. ฉันเชื่อเรื่องสิ่งศักดิ์สิทธิ์					
2. ฉันมีความเชื่อส่วนบุคคลสิ่งศักดิ์สิทธิ์					
3. ฉันเชื่อเรื่องนรกและสวรรค์					
4. ฉันเชื่อว่าหากคนตายย่อมมีการเวียนว่ายตายเกิด					
5. ฉันเชื่อเรื่องภูต วิญญาณ					
6. ฉันเชื่อเรื่องการไหว้บูชาทำให้มีผล					
7. ฉันเชื่อว่าทุกสิ่งอย่างที่เกิดขึ้นย่อมมีเหตุ					
8. หลังจากดูภาพยนตร์เรื่องนี้แล้ว ฉันเชื่อเพิ่มขึ้นว่า สิ่งที่ผมทำในชีวิตจะเป็นตัวกำหนดว่าเกิดอะไรขึ้นกับความตายของผม					
9. ดูหนังเรื่องนี้แล้วฉันเชื่อเพิ่มขึ้นว่าฉันจะทำความดีไม่เช่นนั้นอาจส่งผลกระทบต่อชีวิตฉัน					
10. หลังจากดูหนังเรื่องนี้แล้ว ฉันเชื่อเพิ่มขึ้นว่า มีสิ่งที่อยู่เหนือธรรมชาติ					
11. หลังจากดูหนังเรื่องนี้ ฉันเชื่อเพิ่มขึ้นว่า เมื่อคนไม่เชื่อฟังสิ่งศักดิ์สิทธิ์ จะมีสิ่งเลวร้ายเกิดขึ้น					
12. ฉันเชื่อว่า นิม ถูกเทพบาหยันเข้าสิง					
13. ฉันรู้สึกตกใจมาก เมื่อทราบว่าเทพบาหยันเกิดความเสียหายเนื่องจากเศียรพระถูกตัดไปอย่างไม่ทราบสาเหตุ					

14. ฉันเชื่อว่า สิ่งที่เกิดขึ้นกับมิงค์เป็นกรรมเก่า เพราะสิ่งที่บรรพบุรุษ ของเธอทำ					
15. ฉันรู้สึกผิดหวัง ฉากที่เกี่ยวกับการทำพิธีไล่ผีล้มเหลว					
16. ฉันเชื่อว่าถ้า น้อยรับเทพบาทยันตั้งแต่แรก โศกนาฏกรรมก็จะไม่ตก มาที่ลูกสาว “มิงค์”					
17. ภาพยนตร์เรื่องนี้เสริมสร้างความเชื่อส่วนบุคคลต่อตนเอง					
18. ภาพยนตร์เรื่องนี้ทำให้ค่านิยมส่วนตัวของฉันแข็งแกร่งขึ้น					

ขอขอบคุณที่สละเวลาตอบแบบสอบถามด้วยดี



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