

STRATEGIES FOR ATTRACTING AN INTERNATIONAL AUDIENCE:
LESSONS FOR ARMENIAN TELEVISION PRODUCERS

by

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Introduction

Media, specifically television series has become a huge part of the entertainment market. The affordability and accessibility of various materials such as television channels made individuals become more open minded and informed about different cultures. Television series have become one of the many channels that reflect the qualities of local culture and its modern changes. These qualities are seen in the Korean television series and the movement that is called “Korean Wave.” The following movement is a perfect example of sudden popularity of television series among the international audience. The series are representing Korean lifestyle and culture that attracts an educated international audience. Being familiar with this spread of culture we can look and understand on how local Armenian television series can achieve those qualities on the international level. Especially for Armenia that has diaspora communities leaving in different countries it is important to maintain the connection and information between locals through media. Because Armenia is less known to the international audience with its television series the content of its series is less in demand among the international audience. In which case some individuals might not be informed about Armenia and its location because of its small size.

In this paper I would like to look at how Armenian series can become widely known to the international audience. Currently it is known that Asian and Brazilian series are dominating international media and becoming more popular. Especially with the rise of Korean Wave, Korean series became more demanded internationally. It is interesting how can local content with various elements become understandable and relatable to the non-local audience. Another interesting group of popular television

series that are Brazilian have been popular with their various themes and diverse content. The content brought to attention various narratives and context that include different themes. Such diverse stories, characters and plot attract different audiences. Looking at the two diverse examples of Asian and Brazilian television series we can analyze its context and themes that attract wider audiences. This can be analyzed, compared and used in the context of Armenian television series. The distinctive features of these television series can be analyzed in order to reveal what causes their popularity not only among the populations of these countries, in which they first appeared, but also widespread.

Literature Review

The scope of our theme, as stated in the title, will look at the possibility of Armenian television series being exposed to the international audience. Armenian television series have been known in the local community on the subjects that involve war, family, and friendship mostly incorporating humor that is relevant to the Armenian culture. Nevertheless, I want to enlarge the scope of Armenian media and offer through research various perspectives and methods in order for Armenian series to attract an international audience.

General findings of my research sources include those that globalization and interaction between the countries through a vast amount of instances has drastically influenced the production of series. According to the DK Thussu's article *Media on the Move* because of the modern era of technological advances and conflicts media has become more mobile and easy to access. It begins to operate on various genres and themes to be relevant for the wider range of audience. Thus according to Thussus analysis the series should include those problems/solutions in order to be relevant to the public and attract the wide range of audience.

Through the observational reading of articles, I found common themes of diverse changes and analyzes of various television productions such as reality shows, series that have become transnational.

One of the authors in the article Zhu and Keane "TV Drama in China" mentioned the incorporation of traditional and modern lifestyle into a single series. In developing environment television series do not need to exclude traditions and behavior relevant to the Chinese or Asian public as mentioned in the examples but rather integrating it. Some genres and themes of Chinese television include historical stories that reflect

their culture, but because of the changing era and technology the world of television series begins to incorporate new themes. According to the author's examples, Chinese television series can have content in an urban setting where individuals with traditional values go against the modern lifestyle. The plots can also incorporate the difficulty in the urban life of technological advances. Those characters portray the everyday challenge of preserving traditions and globalized world. The effect of this representation in Chinese series does not only reflect the problem of past and present but also inform about the importance of history and tradition its values and that even in the area of globalization it can be incorporated. This method can also be used in the Armenian context in order to preserve traditional values and incorporate new themes. Because Armenia is so rich in history and tradition that it can incorporate this characters into the narrative of television series and that will invest in knowledge about the tradition and its importance in the urban setting.

In general, the themes in the articles include the exposure of media in the era where interaction and transmission of information are accessible. Thussu states that Non-Western media recently have been developing and operating in the transnational field. The result is its relevance to the subject such as themes and genres that allowed the context to reach and come hand in hand with Hollywood, Western and Eastern productions. For example, Korean and Japanese series include conflicts such as the modern girl and traditional family. The contrast between the characters that follow the modern world appeals to the younger generation that strives to change in the world of constant development. The same is depicted in Iwabuchis' article that Japanese dramas try to raise sympathy for the main characters in coping with modern life. According to their analysis and studies these themes are the most favored in between their audience and thus when able to identify the target audience of Armenia through

research I will try to incorporate, compare and contrast their methodology into the Armenian context.

Another interesting theme is that characters of Korean dramas are part of the international community or even diaspora. Some main actors might be Korean-American or a mix of different cultures and that appeals to the audience. The characters in the urban setting come across with situations of success or failures that they achieve. The problem in Armenian series is that they do not incorporate diaspora community into the subject only local and similar repeating structure. Thus when including not only Armenian but also cosmopolitan characters it will relate to the general audience and interest audience. The subjects may arise curiosity on how the characters would interact in this particular narrative.

In the same way the Latin American telenovelas in the article by Pastina, Rego and Straubhaar look at the popularity and reference to the wider range of audience. Similar to the articles discussed above that locate the character conflict in the urban setting the telenovelas call attention to the problems concerning their local community. For example, the characters illustrate present decisions and problems such as the difference in class, debates, family problems or even generation gap. They take subjects or situations that happen in daily life and incorporate it into the context of the television series. It is interesting that those characters were derived from the influence of globalization thus creating the boundaries and possibilities in the media production.

Another scope of our attention in the article concentrates on Brazilian telenovelas and soap operas. Paszkiewicz took into consideration the process of communication in the series. That involves not only the conversational and context of the novella but also the design, production and how an audience receives the message. Again because

of the globalization the narrative and structure of novella is constantly changing and evolving through time. In accordance with new technologies the design, the form of the series can change and thus also develop a new reaction to the audience. For example, new sound possibilities with recording that are used in filmmaking. Even crane shots that work as an establishing shots of the scene enhance the quality of the series. While at the same time understanding the limitations and affordability of those changes in the series.

Finally, we will look at the various international television series that explore this subject of trans nationalizing series. Through the analyses, we came to the conclusion that because of globalization in the country various aspects of life and environment change. One of those changes also occurs to the television series as they reflect once's culture and portray the environment of the country. Looking at the changes in small things like food, products, buildings we can reflect on how important those changes in the environment plays on the individual's life. Thus in accordance with the articles, we can understand that television series should not or otherwise said cannot neglect the occurred changes, but rather they should incorporate it to make the audience feel that every individual encounters such problems of modern life. The following articles about Media, in general, provide examples and methods that are common in achieving the trans nationalization, which allows easy comprehension to the international audience. The scope will be concentrated on the structures, themes, and techniques of the series in comparison to the Armenian television series. In order to understand the various forms of development such as natural and influenced which are seen in the history of series. We will look at the media, understand the flow of international exchange in series and how can Armenia media achieve the wider range of audience with limited budget.

Methodology

The process of answering the main question for how can Armenian television series reach wider audience relies on the scholarly articles and media analyses. The research provided will include analysis of the television series, taking into consideration their popularity and year of production and finally overall similarities and differences of general characteristics of the South Korean, Brazilian and Armenian series. The countries were chosen based on the scholarly articles that proves about its boom among international audience.

The first process of finding the series was to research and look through the Internet on the most popular series that were produced in the range of 2005-2016 years. The series were also chosen based on the online news articles and reviews about the transnationalizing and also difference between recent and not so old productions. This allowed me to observe differences and changes that occurred over time in the production of the series. I observed for the popularity not among locals, but among international audiences. How much the series were transported? In case of Armenian series I observed similar genre of the chosen Korean and Brazilian series. The one genre is drama that is widely familiar among the series. Also when choosing Armenian series the goal was to pick the year of production in the range of Korean and Brazilian. Although there were limitations in finding articles or information about Armenian series especially when no translations are provided I came across an online site: Shant that provided online access to the Armenian audience. The online version of the program allows diasporan Armenians to connect with current television series broadcast locally. My decision of choosing the specific series were based on relevance to the Korean and Brazilian series in terms of production of the series, plot

structure, characters and relationship. Based on my goal and filmmaking major techniques these four categories will allow analyzing specific sides of the camera work and making major improvements into the Armenian series.

The second approach was to look at the three television series from each country and analyze them into four categories. Those categories are Plot, Setting, Camera work and Editing. In particular this specific categories were chosen because of the film language in general. When an audience is looking at the series the most important senses are visual. Without having an idea about the story audience can make an opinion based on visual characteristics and portrayal thus placing a huge role in understanding the series. Specifically for the entertainment industry the visual grammar of filmmaking affects and transmits various emotions. The sections will concentrate on the specific strategies in filmmaking, looking at the similarities and differences between previous series in the same sections. The following sections were chosen based on the observation in the series and also because of its significance in the production. One of the main elements is the analysis of *mise en scene* that is determining specific characteristics of characters, environment and mood. The main goal is to concentrate on how series are widely famous among international audience and the chosen sections will allow to determine those factors about how an unfamiliar culture and subject can become comprehensible and accessible to grasp through visual characteristics.

Plot

Korean

My husband got a family (2012)

“My Husband Got a Family” or “Unexpected You” is about a 30-year-old woman, with a stable job and good marriage. The main character, Cha Yoon appears to be fortunate without the marriage to a handsome doctor, however she has to deal with the interference of her mother-in-law. Because the story is centered on the mother-in-law issue everything in the series constantly reminds the viewer about it. One of them is that Cha Yoon is involved in television series industry where they shoot a series about mother in laws and the conflict between them. Also, every character in the plot of the series had in the past or at present experienced that problem. Cha Yoon’s mother had an issue with mother in law, her brother's wife has it. It seems everyone is aware of this problem in the married couple. The question that viewers constantly ask is why the older women who were humiliated by their mother-in-laws reenact that humiliation on their sons’ wives? This poses a question about the traditional elements of Korean culture. The value of son over daughter and mothers care for son’s well-being is another theme in the story that is related to this particular behavior. The plot highlights those qualities of Korean culture and importance of a mother in law in the family. The viewer is also aware of the importance of the son in the family. In different cultures, the role of a son in a family plays a huge role and that can be seen through special behavior: giving him the best food, taking care of him, and showing more concern towards him than is shown to his sisters. The plot poses various issues in the Korean culture, but in humorous and satirical way, which enhances the series rather than making it seem judgmental and unfair. Especially the

mother in law issue is sometimes shown exaggerated with satirical music in the background. It is important not to be offensive in cultural television series especially when they are trying to illustrate the situation happening in real life. It also enhances the characters and relates to the everyday situation of married couples which is also helpful to follow how characters cope with the problem.

This leads us to another television series that is interesting with its controversial expectation on the relationship between men and women.

My love from the star (2013)

This is a fantasy story about an alien falling in love with a beautiful woman. The story revolves around the past of the alien who came to the earth for investigation and happens to save a little girl. The destiny happens again when the alien saves the reincarnation of the same girl in the modern world. In the series the girl grows up and becomes a famous actress with no education or any good ability. The characters in the story do the opposite of Korean traditional expectations. One of them is that the man performs home duties and obeys the female. It is also interesting to observe that the male character has superpowers, but ignores to use them for other characters in the series except for the female lead. Also, the female character has no good abilities or habits of an ideal woman. Yet she receives a handsome, rich and powerful boyfriend that everyone would want. Especially in the Korean culture, it is important to have a good education and appropriate manners. In contrast, the main character is uneducated, sometimes cursing with bad manners and relationship towards adults and children.

My Rosy Life (2005)

The final Korean television series is a modest story that contradicts the first two series. One of the reasons is that this story is about a married woman who lives poorly and yet does everything for her current family and takes care of her alcoholic father. According to the article (kdramalove.com), this drama is an in-depth examination of a marriage, its painful ups and downs. She is a type of woman who does not have time for herself and constantly thinks about others, which makes it tragic when the viewer discovers about her illness. One of the plot twists that make the character and situations appear tragic is her hard work in contrast with other family members. First, because her husband has an affair, second because her mother in law constantly argues with her, she constantly works and finally because no one can take care of her father.

Brazilian

Avenida Brazil (2012)

This drama revolves around the story of various suburban characters that are influenced by the modern culture. The story is about different characters with their ups and downs that come to connect with each other in the tragedy of the little girl's father's death. The story is about the revenge of the little girl's stepmother, the misunderstanding and the conceived crime that is connected to the little girl's father that has been a motive for the child's future actions. The main character, a little girl

had her life ruined and returns back for revenge. In contrast to previous series, this compels audience in a way that it shows middle class as a central subject rather than rich dominated class. From the beginning, the manner of series showed images of positive and active lifestyle rather than the poor and detached environment. It also relates to Brazilian culture where the director wants to show how poor people through hard work reach to a higher class and be proud of that. However, it also shows how in reality mostly those people who have money continue to be in a good position.

VIVER A VIDA (2009)

This drama revolves around the two models Helena and Luciana, in the competing industry of beauty and success. In the story, Luciana stands out with her envy towards Helena and tries to overcome her in every step. As it becomes known at the beginning of the series Helena falls in love with Luciana's father who is a womanizer and ends up betraying Helena and her sister who is a drug addict. A tragedy then happens to Luciana who becomes paralyzed and her fiancé, unable to handle it, leaves her. In help for her tragedy her fiancé's brother, Miguel joins her in the challenge of obstacles in life and hope for the recovery. This illustrates the family relationships and betrayal, showing how destiny can drastically change the people around the main character and also life. The story also revolves around the high class, fashion, beauty, and money.

Da cor do pecado (2004)

“Da Cor do Pecado” translated as “of the color of sin” is a story about a man Paco who is very passionate about his profession and constantly disagrees with his father who does everything for the profit. Paco then falls in love with an urban black girl who is very suspicious about him because he is white. On the other hand, Paco has a fiancé and should soon marry her and yet she is with him because of the money. The story becomes more complicated when the Paco realizes that he has the biological mother and twin brother. Compared to Avenida Brazil this is one of the first television series to have the black female as their character in the series. It is notable that her character is a poor suburban girl compared to the Avenida Brazil where even the white characters are coming from the poor background, but eventually represented as powerful and rich.

Armenian

Anurjner (2012)

The television series (in English “Dreamers”) is a story of a poor girl with her mother in the village who wants to win a dance competition and win money for her mother's cure. The tragedy begins when she wins the competition and finds out that her mother died. She then leaves the village in search of her father who has another family. The girl falls into various challenges between her father's family and the industry of show business that she will be part of. This highlights the city and countryside relationship where many young adults leave their villages in order to be more successful in

Yerevan city. Especially in the entertainment industry, it is hard to become famous without power.

Surrogate mother (2016)

This is a story about a girl who lost her family during the attack on the village and who was taken care of by her mother's friend. She then grew up as a very smart girl who wants to earn money for her stepmother's health. The challenges begin when they arrive at the city for good education and well being when accidentally her mother was taken to the hospital and the new problems appear for the girl without a family in a new place. Again like the first television series "Dreams" we see changes appear when the main characters leave the village for the good education and well-being in the city. It also highlights the desire of Armenian families to have a son for their first-born child, as well as the problem of married couple's inability to have children. In advance, the viewer is shown into a tradition and conservative characters, which rely on new medical methods such as the surrogate mother for the offspring. Compared to the Korean television series that try to break the boundaries of traditional family behaviors, Armenian series till now rely on the same family issues and behavior.

Broken Hearts (2013)

This series is about various characters revolving around family, money and love matters. It begins with a story of a girl with her father that leaves a very rich life but is

sad about the recent loss of the mother. Her bad behaving brother who is a womanizer arrives into their house. On the contrary, his ex-girlfriend who wants to get married to another man is being controlled by her mother who wants from each of her children (the two sisters) profit and money. Her mother having a bad reputation in the society is slowly losing her money and thus a new plan comes up where on her daughter's wedding ceremony she plans to get acquainted with the girl's father in search for money. In contrast with the first two Armenian series here we see that the main character is not native, but Russian who speaks in Armenian. It has various elements of Armenian culture where boys constantly leave their homeland in order to earn money, but in contrast, they come back with nothing. Rather than the individuals the story concentrates on family such as the importance of its reputation, good marriage and status.

Setting

Korean

My husband got a family (2012)

From the beginning, the first series of “My Husband Got a Family’s” setting introduces viewers to the matter of married couples: especially the women in those couples. The episode starts with the conversation between married women about their mother in laws. Immediately the viewer is aware of the subject in the story and how the setting will evolve in the domestic environment. In this case, the *mise en scene* plays an important role in which it establishes characters personalities. One of the examples in the series can be detected from the first shots where the viewer is

introduced to the main character Cha Yoon. Distinguished by her looks (bright colored heels, pink lipstick) she is in the center of our attention compared to the other female characters who appear in dark clothes. Cha Yoon, the main character, from the beginning stands out from her friends and makes them jealous.

The settings also involve different areas of Korean activity places. For example, when Cha Yoon's mother in law of is in the interactive dancing class where a young man entertains the older woman. This space is a contradictory environment to the Café scene where younger women connect. The setting creates the mood and differentiates between places where younger people go and where elderly people go. This creates an intimacy between the characters by dwelling the viewer into their specific environments where each of the characters connects.

Some other shots illustrate both traditional and westernized house settings. It is interesting to see the protagonists are a modern couple accustomed to a new westernized house rather than a traditional one. One of the main aspects was that the male character preferred the traditionally made house with its history and bedtime routines where they arrange there bed on the floor. It seems that the setting without the mother in law appears to be modern and for a younger generation. It signifies an emotion of positivity and the couple's independence. The main settings here include interior environments of traditional Korean houses where the protagonist's story begin.

My love from the star (2013)

As mentioned in the Plot section, the fantasy series of “My Love from the Star” begins with a historical theme. Through *mise en scene* such as the clothing style and carrying vessels alert the viewer about the fact that the actions are taking place in the past. The series are an example of contradictions between old and new, traditional and modern where the viewer experience these two clashes in the culture. In the modern time: the present day of series, the wealthy protagonists have Western bedrooms and modern houses with the latest technologies in it. Nevertheless, Korean television series do not stop the exposure of their traditional elements, which include food, clothing and many other details in the *mise en scene*. For example, when the main male character is documenting his life the camera has various shots of scenes with food, especially Koreans’ main favorites: kimchi, plus numerous side dishes with vegetables and rice. Even the female character makes a list in the series of food she wants to eat. The common use of Korean fast food chains and combinations such as chicken legs with the beer, soju drink, etc. Those are the most common and famous dishes in Korean culture.

One of the most important details in the setting is the clothes and various shots of an expensive design of the house. In each series, the main characters appear with the interesting variety of expensive clothing and trends. Within each scene, the clothing matches with the situation and creates a certain mood. The composition and careful concern for the setting in the series portray the attitude and emotion of characters that entertain the viewer.

With the careful choice of the *mise en scene* the director of the series created a specific environment such as clothing and space that identifies the characters as elite,

but also the choice for food that marks them as having common Korean tastes.

My Rosy Life (2005)

Compared to the first two discussed Korean series “My Rosy Life” is leaning towards the elements of Korean lifestyle. The setting takes place in two types of environments: the residential and poor neighborhoods.

For example, the residential setting is wood colored; it builds an environment where space does not include excessive objects or elements that grab attention. This is contradictory to the series of “My Love From the Star” where each scene has colorfully designed luxury objects that appeal to the eye. This explains the protagonist’s social status and lifestyle. Initially the setting matches with the plot of the story where the attention should be on the 30 year old woman with two children. It is interesting that the residential setting creates distance with the viewer. On the other hand, the poor neighborhood where the protagonist constantly goes to take care of her father feels intimate and sincere. The poor neighborhood has the small narrow street, as well as domestic objects creating a state of comfort and closeness. These details further support the conclusion that the setting establishes the viewer’s opinion about the relationship of a protagonist to space.

Avenida Brazil

“Avenida Brazil” has different types of setting: urban, village, luxury interiors/exterior and poor ones that the viewer is constantly reminded of it. In the *mise en scene*, it is reasonable to use those scenes and characters that establish naturalism of the series and its reality.

The series establishes its settings in Rio De Janeiro in a natural and lively form of color, behavior, and music. What makes the setting interesting is its duration in the series. For almost 1-3 minutes we see different scenes of transportation, houses, people, food- all the aspects of lifestyle. We also see various races and skin colors, which is important to note the diversity of people. Where white actors take the lead roles in the series.

The settings are different as they take place in a different location both luxury and poor. The locations are accorded with the different characters in the series that match their roles. For example, in the garbage dump setting where children are working, everything is depicted in a very vague, foggy environment as to show the viewer how hard it is to breathe in that hot setting. Artificial effects of blowing dust and yellow light create the mood and intention of the scene. Also due to the quantity of garbage we rarely see the full landscape, but can identify hills of dirt: used cars and objects. In contrast the rich lifestyle setting includes big pools, a garden and a protected fence around the territory. The positive use of *mise en scene* is that the objects signify the characters' individuality and lifestyle.

One of the main functions of setting is to indicate the individuality and behavior of characters. For example, in the beginning of the series where the kid is playing inside the house, we see packed boxes in contrast with the girl who is playing around. In the

scene, the viewer unconsciously identifies the character of the child and her surrounding empty setting. Compared to the Korean settings where they mostly depict food and traditional or western sleeping behavior, in Brazilian series the *mise en scene* shows the type of environment, which creates a particular mood and connection with characters.

Viver a Vida

In “Viver a Vida” the series begins with scenes of an exterior environment: boats, water, sunset, and people. It does not have a huge range of environments like “Avenida Brazil”, but the main theme concentrates on beauty and fashion industry and thus involves the characters with catwalks, clothes, cars and many other objects that have an association with the industry. It is interesting to compare the representation of “Viver a Vida” to Korean “My Love from the Star” episode. Here the characters do possess any eye-catching appearance rather than clothes. For example, open bodies with bikinis that instantly grab our attention. These two different methods suggest the approach to representing the fashion industry and fame. Another interesting setting is the Hotel that Lucian's father owns. Where in front of Helena her father appears superior. The superiority of character is revealed in the setting. For example, Helena is superior in the setting of models and catwalk, but when in a different place her role changes. For example, in the modeling sphere she is self-confident and controlling everyone adores her style and beauty. Whereas outside

that sphere she becomes aware of her problems where her character changes from confident into a conserved individual with problems.

Another example of a character's disability is also accentuated when Luciana's weakness is highlighted with her inability to walk or move without a wheelchair. Even the busses were unable to take her because of the wheelchair, so we see her awkwardness and discomfort.

Da Cor do Pecado

“Da Cor do Pecado” is an example of setting clashes between the upper and middle classes. The series establishes the relationship between two countries: Bulgaria and Brazil. Although the viewer do not see specific signs or name for the place, but the change of location is understood through the observation of the protagonist. For example, where the protagonist takes detailed pictures of different cultural clothing and people dancing. Another detail that makes the place unfamiliar is the lack of interior shots. To show the distance and difference in place the director used this technique where the first shot in Brazil is interior.

This method allows various viewers to connect and relate to the situation in the series. Similar to “Viver a Vida” here we see a difference in class, which causes problems for the main characters who are in love with each other.

Armenian

Anurjner (The Dreamers)

In the Armenian television series “The Dreamers” the background captures various scenes of the surrounding life in the city in a fast-forwarded and abrupt cutting method. The viewer immediately is driven into the plot of the series and not mingled with the details of Armenian environment. The interior shots of the village where the story takes place show a small and narrow surrounding. The narrow space is unconsciously associated with village life.

Throughout the first episode, the interior of the main characters house in the village is only shown in the single space (the living room) and the exterior of the house. This might be the cause of shrinking the time and actions of the series. In “The Dreamers” it appears fragmented and unusual. It illustrates the limitations and a sense of certain missing scenes. One of them are the establishing shots that when the scene changes make an abrupt shift.

Inside the living room that is the main and only space portrayed of the mother and daughter in the village. In the room, the *mise en scene* of the objects and pictures indicate the Christian religion of the family. Such objects are crosses, candles, the image of St. Mary with the child, which unconsciously highlight the faith and kindness of the female protagonist.

Some other backgrounds in the series include interiors of the studio, which lack *mise en scene*. When the main male protagonist is organizing models in the studio the whole background is white and empty without the preparatory equipment and objects that viewers would associate with a studio workplace. In addition to the absence of

the room, the viewer already knows that the unnatural setting that is taken for shooting purposes. This can be a matter of poor financial support in the series to fill the empty space of the rooms with necessary *mise en scene* that are preparatory shooting materials, clothing and staff members in the studio. Similar examples can be observed when the female protagonist arrives from the village to the Yerevan. The interior space of the public building in the city does not differ from that of the village. It does not create contrast with the village and city habitats except for showing the exterior hustle and bustle of the city.

Surrogate Mother

From the beginning of “Surrogate Mother”, the background reveals crane shots of the roads and the village. The surrounding trees, bushes, and gardens hint to viewers about where the place is. Some of the interiors in “Surrogate Mother” are again illustrated from the interior perspective. Similar to the Armenian series of “The Dreamers” the viewer sees the parts of the rooms where it is mostly needed. Specifically, in the scenes where the interior background is not lightened except only for objects that are important for the particular situation. For example, in the scene where the female protagonist returns home where the action takes place from the interior perspective. For example, the door pulls open and enter the protagonist who moves to the room next to it. In the dark room immediately the viewer sees her surrogate mother seated on the floor and praying in front of the lit pictures. The only objects that the viewer can identify are family portraits and a mirror. The negative

aspect is that the viewer cannot locate whether it is girl's room or her surrogate mother's, which will allow determining personalities of characters.

In addition, "Surrogate Mother" series incorporates several creative background scenes specifically one with the marriage scene. In the *mise en scene* appear different styles of clothing specific to the event: colorful dresses, tables with desserts and different drinks. The musicians playing in the background and various secondary characters take up space behind the protagonists. This particular scene shows effort and money that was spent on various elements and looks which also indicate a positive, celebratory mood to the viewer.

Broken Hearts

In "Broken Hearts", the backgrounds include various interior spaces (bedroom, dining room, bathroom) and exterior (balcony, garden, streets). This also relates to the various characters in the series that have different individualities. Similar to "Avenida Brazil" where in accordance with individualities characters inhabit different settings. One of the unusual backgrounds was the scene in the bathroom where the main evil character was taking a bath. Compared to the first two Armenian series, "Broken Hearts" would be the first one to use such an open and revealing scene from the first episode. Compared to the Armenian series "The Dreamers" the plot of "Broken Hearts" revolves around the modern city. Most of the scenes in the series lack background elements or specific objects that can determine the character and create a mood.

It lacks those setting elements that are present in “My Love from the Star” that capture in a single shot objects such as perfume, bottles and make-up containers that help viewers determine the character of the protagonist. In one of the scenes of “Broken Hearts,” the evil character’s daughter was in her room in front of the mirror. The scene appeared distant and unclear because the *mise en scene* did not have objects on the table and around the space.

Acting styles

Korean

My husband got a family (2012)

In “My Husband Got a Family” acting styles, as well as the characters, are varied. A vivid example of dramatic performance as the main character experiences various emotions such as anger and happiness. To make the concept of the mother in law entertaining and funny the characters sometimes exaggerate and overplay their roles. For example, when Cha Yoon tries to persuade an actress to play a particular role. Her tone of voice rises in pleading and comical way. In the scene, viewers are not sad, but rather laughing at the situation. Most of the time the characters overplay their roles, such as high pitched voice, extreme gestural behavior, and facial expressions that are the reverse of naturalistic acting. They are exaggerating their acts in the dramatic situations to make the scene funny. Usually, the actors in the series do not consider themselves funny in different situations. They are not aware of their actions as being

comical, but only the viewer knows that which makes it even more appealing and entertaining.

In certain instances when the mood should be sad or serious actors genuinely perform their actions through gestures such as crouching in a form of prayer. When expressing anger or dislike actors usually exchange disgusted looks rather than raising high-pitched voices. For example, at the very end of “My Husband Got a Family” Cha Yoon encounters her mother in law without knowing it making a look of disinterest with a low tone voice and self-confidence. Similarly the mother in law disliked Cha Yoon, but she spoke with soft voice and calm face.

My Love from the Star (2013)

Similar to “My Husband Got a Family,” these modern series portray familiar acting styles and behavior that can be easily identified in Korean dramas. The first is seen when the characters overplay the actions in a comical way without being aware of it. For example, when the female protagonist loudly sings in the bathroom while the male character overhears the loud voices from the room next door. The male character is serious and disturbed about the singing, but the act is shown in the dynamic comical way that makes the viewer laugh at such situations. Especially humorous is exaggerated acting of the female actress singing in a disturbing way with funny gestural actions: raising one leg up, clumsily moving it back and forth.

Another interesting feature in this particular series is the acting style of the male character who is an alien. In order to show his difference not only through language,

clothes and camera angles, the character uses his voice pitch and expressions to appear alienated and different. During the first episode, the viewer does not see the main actor smile or express silly movements. He appears to be still, unemotional, and linguistically correct with calm and precise manners. The individuals who act vibrant and emotion highlight the protagonist's alienation from the rest. For example, in the office scene where he works, everyone is chatting loudly and gesturing while he is silent and isolated from the friendly office environment.

In terms of language, the female protagonist uses modern slang language that is English mixed with Korean. This is interesting because the approach accentuates her lack of education. For example, in the scenes when communicating with her fans through social media she uses English words and writes them with mistakes that create a scandal about her poor English language. Here we can see how the development of social media is used as a platform to mix Korean and English languages thus illustrating the barriers of modern life.

My Rosy Life (2005)

In "My Rosy Life" the viewer dwells into a serious matter of family relationship and poor life. What the series try to convey is the mood and care of a single woman who sacrifices everything from the beginning of the series for the wellbeing of the family. The main actress in different situations changes her mood, which makes it interesting to watch. For example, the viewer does not always see her as poor, but also strong and positive in her nature.

One of the main ideas of the series is to appeal and connect the viewer with the main character. Thus the situations highlight the kind and forgiving nature of protagonist in contrast to her family members. For example, when her husband is having an affair. In the scenes with another woman, he appears more playful and childish even weak, which gives him more female characteristics while when with his wife he seems more solid and masculine. This unconsciously impacts the perception of the viewer giving the character's duality and change. The viewer is engaged in exploring in the situation a sudden shift in the act of characters.

Brazilian

Avenida Brazil (2012)

Traditional to the acting styles of Brazilian television series in "Avenida Brazil" actors are emotional, tragic with high-pitched voices. From the beginning when the two characters, surrogate mother and the child, are in contact the viewer can see ruthless, showing and exaggerated emotional actions that at the beginning appear unusual and striking. Evil characters play their roles in active and dynamic ways to show the evil side while the good character appears more bearable in terms of the language and behavior. For example, from the expressions of sadness in the scene when the little girl's father dies the viewer can see two contrasting emotions of sadness. The evil surrogate mother expresses more emotions, making loud crying

sounds, and gestures such as constant movements from side to side. With the little girl, the cry was not vocal but expressive with a face full of tears.

Another important detail is the exposure of love and relationships. Especially desire and love are strongly highlighted in “Avenida Brazil”. Even between evil characters love is expressed as a desire for impulsive behavior. For example, in the scene when two evil characters finally took the money and were alone, the woman jumped on the man with an abrupt movement. Rather than expressing love, the characters showed lust and desire for victory. Some scenes are revealing and the actors are not moderate or humble, but loud and expressive. The viewer can detect that emotions expressed are revealed visually. The International audience can detect and receive from the acting style the emotions that the shots should convey.

VIVER A VIDA (2009)

In “Viver a Vida” where the plot revolves around the beauty industry, actors are carefully chosen to be young, beautiful and fit. Most of the scenes in the series include revealing bodies where the actors appear in beautiful poses. Similar to “Avenida Brazil” the intonation and acting style of the actors is the same where they express emotions in a loud and revealing way. Everything around the actors revolves around lively conversations, which make the scenes entertaining. For example in the beginning of the series during the interview with Elena other characters appear who join her and engage in a lively conversation. Compared to Korean television series here we do not see the accent of exaggeration in the loud intonation of acting styles. In

Korean series when the actor appears silent he is sad and thoughtful while in Brazilian series the act of vivid emotion of sadness is a clue to its state. Both rely on the visual aspect in the scene to illustrate emotion, but in a different way.

Da cor do pecado (2004)

“Da Cor do Pecado” is another example of Brazilian vivid emotional acting styles. It is related to the culture and entertainment preferences to see striking dramatic emotions. In the first episode, when the main actor falls in love with the country girl we immediately see two contrasting relationships. It supports the action in “Avenida Brazil”. The example of evil and good acting styles of the protagonist’s relationship developing step by step. For example, at the moment of argument, the viewer sees the constant movement of the girl doing her job organizing some small things that we do not even see. Following the argument, the police come and the main characters must run away from the bazaar, which gives room for the characters to already fall in love. Here the characters express their love, not through exaggerated movement. We immediately understand the naïve and gentle relationship of the actors that is kind with shy looks and slow movements. The acting at the beginning was naturalistic, but the effect of camera movement and slow shots made it appear dreamlike and the Platonic ideal of love from the first sight. Compared to the other characters who are in love, that characters who appear in the interior (usually the bedroom) are having an affair. Such emotions transmitted are desire rather than pure love. That behavior is acted in a rough and drastic way in order to appear powerful in front of the other

character and arouse in the viewer dislike towards the character who is going to perform evil actions.

Armenian

Anurjner (The Dreamers)



Figure 1: when the main character is flirting and working with the models the voices and the expressions on the faces of characters appear neutral and unrealistic. As you can observe from the shot the characters do not have contact and appear distant from each other.

In the Armenian series “The Dreamers” actors are playing passively with similar neutral voice intonations. In the scenes of despair or sadness characters express themselves in silence with low-pitched voices. This appears on the screen monotone and uninteresting because of the fakeness in the actor's performance. The unnatural act and the appearance of stagnant emotions make the situations appear uninteresting. For example, in figure 1, unrealistic and neutral expressions that are not well visible

from the medium shot. The problem is not only in the unprofessional actors, but also the passive shots that accentuate this passivity in acting. When the actor and the camera shots are capturing similar and passive shots without movement the actor and scene appear to be less engaging and dynamic.

The scenes that should portray sad moods are different. For example, when the girl is sad about her mother's death we see her not accentuating or crying out, but tired, silent. Here the actor expresses her sadness through disengaged looks, and static movement. Compared to the Korean and Brazilian series "The Dreamers" expresses cultural elements of sadness in the Armenian culture, where crying out in silence is one of the powerful expressions of sadness.

Surrogate Mother (2016)

In "Surrogate Mother" the viewer can notice the disengagement of actors between the shots, which makes their performances seem unprofessional and fake looking. Similar to the first point of "The Dreamers" about action and shot relationship, some of the scenes that require intimate conversations do not express the proper physical distance between characters. For example, in the garage scene of lovers hugging each other. The scenes aim is to express the relationship of intimacy between the married couple. Here the characters appear more distant; even with slight gestural moves of touching or holding hands the emotion is not transmitted clearly without the closeness of camera and characters. In the acting, the characters do not express the passion that is vividly seen in Brazilian series or the intimate family closeness that is seen in Korean

television series.

In the scene when the female character is arguing with her mother about the birth of the child, we can see empty unrealistic conversation and arguments that appear pointless. It is an empty conversation that does not reflect the emotion of fighting. Characters play arrogantly, repeating similar lines and in an uncertain way. The viewer does not receive the fighting situation as serious, but rather mocking because of the language and long duration of the scene.

Broken Hearts (2013)

In “Broken Hearts” we can notice the same disengagement of a camera with the character's appearance and emotion that should be transmitted. For example, when the evil female character is seated on the sofa and expresses her evil plan the viewer perceives the plan from the medium long shot a little above the eye level. This shot does not express the evilness of the character and create fear or dislike about the act. On the other hand In “Broken Hearts” the characters appear more engaged in their acting compared to the first two Armenian series. It can be seen from the beginning of the series where the characters act not only without facial expressions but also movement and engagement in conversation with gestures and sudden shift of voice intonations. Compared to the first two Armenian series “Surrogate Mother” and “The Dreams” the language use appears to be the same with no recent slang that the modern teenagers or even adults use. Even though the main actress of the series is Russian she speaks only in Armenian without integrating some Russian words that are commonly used in Armenian society. It would be helpful for the character who have

low education or are bad in the series to use different, arrogant and lively language. One of the elements of language is that it enhances the characters providing individuality and emotional changes. Rather than including the modern changes of language the series concentrate on sustaining Armenian formal language.

Camera Work

Korean

My Husband got a family

The first series of “My Husband got a family” begin in an interesting and catchy way. Camera work creates a mood of suspense and interest. From the start, the viewer overhears a conversation between married women about their mother in laws. In between this conversation the camera captures close up shots of details in the scene while at the same time the viewer hears the sound of conversation which is an off camera sound. The close-up shots include bright colored heels, pink smiling lips that seem to the viewer different from the rest of female characters seated who look dark and gray compared to Cha Yoon.

The camera and the scenes in the series are very humble with a very few glamor shots because the concentration should be on the actual characters. This is seen with the motivated and dynamic camera movement and different transitions of the same scene from middle shots into close up to make the scene interesting and expressive. Also capturing the characters from different angles in the same scene makes it appear dynamic and interesting. Based on angles the viewer can determine a specific emotion. For example when the shot is low-angled, the characters appear confident

and above the viewer.

My Love from the Star

One of the camera effects used in “My Love from the Star” is the concentration of one particular element in the scene that makes it dramatic. For example, in the dramatic scene of female protagonist falling, the camera captures from different angles the same scene and action performed in order to make it dramatic and add tension.

Also, another interesting use of camera movement is highlighted with the unusual shots of the main character taking a shower. In figure 2 and 3, middle and close up shots of the perfect male body that attract a female audience.



Figure 2: close up of Do Min Joon taking a shower. Blurry and dream like scene of the protagonist. We can see compared to figure 3, the emotion and intimacy between character and the viewer.



Figure 3: the medium shot of the same scene. An example of how a single scene can be shot from different angles.

Some of the creative camera approaches are the use of documentary style where the main character is documenting his life by looking at the camera. For example, in a medium shot the main character is seated on the couch and describing or telling his story, sometimes even commenting on his actions that he performed. It is effective because the story is about an alien and the audience is attracted to see the documentary that is used for real biographical purposes.

One of the main elements in this television series is the establishing shots and camera movements from crane shot, high angles of the setting. From the beginning, we see celebrity look and environment of shooting. Where everything is for showing off and look realistic towards show business. In this particular cases, the camera takes close

up shots of certain objects in the setting to unconsciously tell the story and explore the character. For example, some of the angles include in a single frame the surrounding interior or in depth objects such as luxury perfume bottles that the celebrity main character possesses. The camera does not only focus on the character's face but also shows fashionable looks of the protagonist from different angles such as low or high in order to illustrate a certain emotion in the situation that the scene is trying to convey.

My Rosy Life

In "My Rosy Life" the camera movement does all the visual storytelling of the series. It plays a key role in the series to show actions, movement and behavior of the main character. For example, when the character is cleaning or walking outside, the camera takes long shots and medium shots to picture her constantly working. In this case, the camera movement is motivated on a single character as a way to let the viewer experience the dynamic lifestyle of the protagonist. Again the camera captures establishing shots of the background scenes in order to create the mood of the setting. Most of the long shots are taken to create the path that she takes from her house to her father's house. Her walk is illustrating the hardship of her life to take care of her family and father.

When the scene is creating suspense or truth is revealed in the dialogue, the camera makes close-ups of low or high angles to show the development of conversation. It is

one of the main techniques used in making a film, which is effective as it creates intimacy between the characters and the viewer.

Avenida Brazil

From the first episode of “Avenida Brazil” we begin with various dynamic shots of Brazilian lifestyle. Establishing shots are in Rio de Janeiro, showing scenes of daily life middle class, streets, and casual behavior. For almost 1-3 minutes we see different scenes of traffic, building, people, food markets, and the morning routine. In general, it sets up the mood and introduces viewers to the main setting of the series.

The camera takes a lot of close up shots of emotional expressions, mostly camera movement, and continuity of the characters transporting from one room to another such as in Figure 4.



Figure 4: the tension and motivated movement between the protagonist child and her

surrogate mother. We can directly feel from the expression of the child the fight between them.

Dramatic moments of truth are accentuated by repeating the shot several times going back to the shot of the cause and coming back to the shocking expression of the character in a close up when revealing the truth. Some creative camera works include low-key light of the rooms and shadows of character moving. Again we can see the use of motivational camera movement that helps to create dynamic scenes. For example, the camera moves within the space and shows in several shots the protagonist girl moving from one room to another.

Viver a Vida

“Viver a Vida” is another example of series that uses establishing shots. Compared to the “Avenida Brazil’s” beginning of the series it again uses the scene of the surrounding such as boats, the sea, and beautiful sunset in order to show the environment. The effect of those scenes influences the development of series hinting about the positive environment with a few buildings and beach bodies.

From the Figures 5,6 and 7 you can see the development of the establishing shots and how it sets the mood of the scene. The intimate conversation of the two shots comes slowly in a sequence.



Figure 5: establishing shot of the café.



Figure 6: the viewer can see two shot of people talking and their conversation.



Figure 7: now the environment is more intimate with close up shots of characters talking. The viewer is more part of the conversation.

The camera shots are neutral eye leveled with intentional camera movement.

When making transitions from one place to another, the camera goes further back making the long shot- and cuts into a different scene. The long shot transition helps the viewer to disengage with the scene and step back in order to make the change of scene smoother. Compared to “Avenida Brazil’s” use of the same camera work the viewer can see the difference in the effect that it creates. For “Avenida Brazil” it is an effect of tension and here the effect is for a smooth transition.

Ending with shock, slowly the camera makes a close-up of the scene and it ends with the reaction shot. When the reaction comes close that camera conveys tension and intimacy between the faces of the actors. It is effective to use such close-ups to express and make a statement. That will attract the audience to continue watching the series

Da Cor do Pecado



Figure 8: the photo taken by the protagonist, which illustrates his job as a photographer.



Figure 9: shows the style of the editing. The viewer can see the protagonist in action on the left side and the POV on the right side.

The camera work in “Da Cor do Pecado” uses two different shot types of the same scene in order to make an effect of taking pictures with the photo. The camera directly immerses the viewer into the world of the protagonist. In Figure 8 and Figure 9, the viewer sees both the photographer and the scene that he is doing which makes us closer to the character and to his viewpoint. Here the camera is using the creative approach of the male character taking picture of the scenes. Thus the POV of the main character is one of the important aspects of this situation.

The camera arise tension between shots of the protagonist’s facial expression and the objects that he observes. For example, in the scene of people dancing the shots are motivational from different angles. These are mostly close-ups in order to show the details of the clothing and movement that when transitioning to the close up of a protagonist to the viewer highlights the POV of the character. Camera movement with the dancers makes the viewers feel like they are moving with the eyes of the protagonist. The use of high and low angle shots is also effective. In some scenes the high angle shots are used to show their vulnerability and during scene transitions the camera movement tilts back from the close shot into a long or even wider shot. This helps viewers become distant from the intimate scene and make the transition into the second shot or frame.

In order to slow down the time camera takes long shots that accentuate and prolonged the romantic and fun moments by showing them in the slower pace. For example, in the beginning of the love scene the couples are shown from the wider shot their interactions with the environment, but when the main character saw the dog and petted it the shot began to close up into a narrower frame to indicate also the intimacy between the characters.

Armenian

Anurjner

In “The Dreamers” the camera is static with the single type of shot: medium shot with less motivated movements of the camera that follow the actions of actors.

In the series, some close up of shots appear unusual because of its use in events where it is less needed.



Figure 10: close up that is out of frame and do not capture the emotional part of the scene.

Clearly a wrong angle for the shot to capture the full face of the mother.



Figure 11: illustrates the next shot of figure 10 that is abrupt. The camera shot also makes it abrupt in illustrating her immediately from the right angle instead of the left.

For example a strange acting due to the camera work is in the figure 10 and 11. An abrupt music change from sad to dynamic is followed by a close up that does not capture the essence of the scene. The extreme close up in the shot looks overwhelming and abrupt especially when followed by medium long shot.



Figure 12: is the last shot of the scene.



Figure 13 : is the next sequence that from the previous shot in figure 12 immediately hinting that there is something missing. The abrupt cut of the place and time.

Another problem in “The Dreamers” is the missing scenes or establishing shots that are essential for continuity. For example, in figure 12 and 13 the scene without establishing shot there is an abrupt cut to another day where the main character is now on a television screen. The scene could expand the story and include several shots the place, and the main character entering the competition. Without these shots, the scene appearance does not emit the tension that should be on the scene.

In several scenes, the movement also made it very noticeable that the camera was on a tripod and the tripod was not so loose because the motion was not smooth, rather slow and barely following the person that just entered the room. It contradicts the eye movement and the viewer sees it as strange motion; rather there should be a dynamic smooth camera movement that captures the characters’ movement.

A single example of a good dynamic camera work is seen in the scene of a funeral. The emotion of sadness is well shot and interesting to watch because of dynamic and varied camera angles such as a beautiful close-up of the female protagonist crying,

which is shown from the higher angle to give an emotion of sadness.

This is an example of how the camera can transmit the emotions of the characters and create a certain mood. The technique should have been followed in the previous shots too in order to make it entertaining for the audience. A positive use of handheld in camera the scene illustrates distortion. The movement of the camera and Dutch angles show the lost situation of the female protagonist in the city.

Surrogate mother

In “Surrogate Mother” the first few seconds begin with the crane shots. It establishes the place of actions that going to take place. Here we can see an approach of the camera angles in depth shots of the village where the focus is the old woman. The camera angles view characters from the bushes to make depth and incorporate audience participation in the scene.



Figure 14: the long shot of a woman in pain. The shot does not have a close up of a face or the space injured that will increase the effect of pain to the viewers. This distance does not

transmit the emotional state of the scene.

Nevertheless, some shots express passive camera work where camera does not express the dynamic actions taking place in the series. For example in Figure 14, a scene will be effective to use close-ups of the face to illustrate the pain or the hand touching where it hurts, the shot is medium long and thus it hardly transmits the shocking effect of pain and tragedy that is about to happen. Similar to “The Dreamers” the series needs to improve the camera movement and shots that have an effect on the actors playing. For example, actors do not play well in Figure 15 which illustrates a single medium shot of two people highly hugging, with no motivational shots or close-ups to convey intimacy. The scene lasts for almost one minute, with handheld camera work and a slight zoom in camera movement that appears unnatural.



Figure 15: the romantic scene that is unnatural. The couples are in medium shot, which does not express the feel of romance and the hand gestures appear unnaturally placed

Another point is that each scene that follows another does not have tension: problem or dynamic action, but rather all happy and static situations compared to Brazilian or Korean where the sequence has something important to offer a clue and tension. In

addition, the small actions taking place in each scene reveal characters' personalities and entertain audience to continue watching.

Broken hearts

In the first episode of "Broken Hearts," the camera performs a motivated movement of characters and smooth zoom in. In the scene, the shots and camera angles are supporting the scene, but the music that should match with the image does not follow. Due to that, the viewer feels unmoved and uninterested in the scene.



Figure 16: the unprofessionally shot scene with unusual shot. Here the viewer should feel the intimacy between these two characters and thus make close-ups of hands holding the bag.

In several shots, the camera misses details of important moments. For example in figure 16, when the bag is dropped, the scene looks like a home video and unprofessional - it should capture the hand leaving the bag and their hands touching

when holding the bag (be more intimate and explanatory) while in this case, the viewer feels like viewing from afar-distant.

One of the camera shots in the scene did not arouse tension of the objects and reaction shots. For example, in a sequence of scenes before flowers are sent, we are in conversation about something still unknown to us (which turns out to be the buying and sending of the flowers). It would be better to include the scene with flowers and then show the conversation in order to arouse suspense and connection to the scene. That would follow the example of Korean dramas where at first it is a puzzle and in the process the series joins the pieces together.

In addition, in “Broken Hearts” there are almost no uses of low and high camera angles that can accentuate the emotional way viewers perceive the scene. For example, low angles can make the character seem confident and powerful whereas high angles make character seem broken down. For example, when the woman is seated on the sofa the angle is high with a long shot that does not match her evil motive. The viewer does not feel connected to the character or irritated. For example in figure 17, in several long shots with a woman looking out of the window is very far away and the face is smudged. It would be effective to use a close up of a face anticipating in the window door.



Figure 17: the face looking out of the window.

Editing

Korean

My Husband Got a Family

In the technical part of shooting, there are important and effective methods that illustrate the plot of the story vividly. One of the editing techniques often used is cross cutting. It is when the person in the scene speaks and the next shot cuts to another location where the person performing the action at that same instance. The effective usage of this technique was when the main character's lost mother was speaking with her friends about the wife she wants her son to have. She said, "be like a shadow and be by his side at all times, A girl that quite like the flower on a field." This description cuts to scenes of Cha Yoon showing the opposite actions. For example, Cha Yoon being more aggressive, bright and active is in contrast with the old woman's idea of her son's wife. The scene arises irony to the story so that the viewer expects further

complications with mother in law in the series.

The use of flashbacks and the cross-cutting in the series make the complicated story clear and understandable. The viewer does not get confused about the huge back story of the family. For example, when a close up shot cuts into a black and white flashback the viewer is smoothly led into the past. Also, the color change unconsciously is associated with memory.

Finally, the traditional ending of many television episodes is a shot in slow motion and an unexpected ending. The mother sees her lost son in front of their house with his wife. Immediately the viewer thinks “What will happen next? Did the mother recognize her son?” The technique arouses anticipation where the viewer would want to continue watching the episode.

My Love from the Star

In “My Love from the Star” editing uses effects that are dramatized with the slow and repetitive motion that directs attention to the problem. For example, when the protagonist is about to fall from the cliff, the editor shows back and forth cuts of the same cliff scene in different angles arousing tension.

Similar to “My Husband Got a Family” transitions of *crosscutting* lead the viewer to the protagonist's flashbacks into what we have already seen. The contrast to the occurring situation is interesting and effective.

Another usage of *crosscutting* is where the director indicates the link between the two main characters and how they are connected. For example, in the scene where two characters speak of the past in different locations, but at the same time. The other one

reveals a decision that is related to the same past memory. For example, she refuses to marry another person because of the love towards her savior that we hear from the second main character in the *crosscutting* action. When the puzzle with the past scenes is complete the viewer see the past story from both sides. The chronological editing of the past interconnects the two characters.

Transitions of the series are constantly using soft dissolves that gives a smooth and dreamy sensation and plays with the passing of time in the series.

Finally, the main character realizes something that is the triggering moment of what will happen next ends with slow motion.

My Rosy Life

In “My Rosy Life” the editing process of *crosscutting* shows the contrast between the upper and lower class. In the scene, it is interesting how in the development of the plot the viewer receives the connection between previously shown scenes. For example, the cuts between the protagonist and her husband cheating make the viewer feel compassion towards the protagonist.

Similar to the previous Korean series the episode unexpectedly ends when the female protagonist’s husband wants a divorce on their wedding celebration day. The camera zooms into the reaction shot and stops, which has a dramatic and unexpected action in contrast with the previous simple cuts of the sequence.

Avenida Brazil

“Avenida Brazil” uses *crosscutting* similar to Korean dramas. The effective use of this technique connects two scenes together in order to relate two different characters. The viewer understands that they have the connection with each other. It is revealed in the development of the series on what role they play in the protagonist’s life. The shots accentuate the dramatic moments of truth by repeating it two times going back to the establishing shot of the cause and coming back to the shocking expression when revealing the truth. Dynamic cuts in the story, different situations, and characters make it interesting to follow. For example, the shocking situations that constantly creates tension, which is raised in the scene of the man with his two wives. The main invites one wife to the evening without the other knowing and some situation may end up when the two wives would attend the same event and the man transitions from one place to another. Tension is also created in a scene of robbers in the poor man's house with the edited emotional music in the background. Finally, one of the editing techniques that *dip into black* is used to transition the scene.

Viver a Vida

In “Viver a Vida” the effect of *crosscutting* is an important part of a narrative structure. For example, for two separate scenes to be compared and contrasted. A similar technique of editing is used in Korean dramas except in “My Husband Got a Family” where the *crosscutting* signifies irony. In “Viver a Vida” it hints at the

connection for the first series of two different characters and how they might relate in future episodes. This generates viewer interest into the plot of the story.

When making transitions from one place to another the camera goes further back making the long shot- and cuts into a different scene. This technique is used for smooth scene transitions. Also, it affects audience perspective by taking the viewer back from the conversation. Visual experience in the scene is important when the conversation takes place.

Finally, the first episode ends with a shock; slowly the camera makes a close-up of the scene and it ends with the reaction shot.

Da cor do Pecado

Editing in “Da cor do Pecado” from the first episode uses an effect that places two images on the same screen. This is an interesting approach that shows both the perspective of the protagonist and the photo that he is doing which makes us closer to the character and to his viewpoint. The technique has been discussed in the camera work where the editing took the two different scenes and used them in a single frame. Similar to the camera work section of “Da cor do Pecado” the process of falling in love is accentuated with transition effects and transparent images. With the soft blurry effect, the viewer has a notion of a long time passing thus making the love scene and relationship dreamlike.

The fast-forwarded transitions into cutting the image to pieces are similar to an effect of transporting the viewer into the other line of the phone call. A process allows the viewer to visually see two scenes of conversation that is apprehensive for the first

episode.

Armenian

Anurjner (The Dreamers)

“The Dreamers” series begins with the shots of the city but uses fast and abrupt cuts to integrate audience into the environment with the dynamic visuals. Outside scenes of transition from one place to another use cutting styles similar to Brazilian television series where the viewer is fast-forwarded through the city scenes into another scene. The cuts show continuity in the scene that is good and follows basic camera angle rules. Although these clean cuts are easy to understand, the simplicity of the editing makes the program repetitive and uninteresting.



Figure 18: the transition from one scene to the next does not match. Also the person in the frame is not one of the main characters. It is strange to capture the last scene with a close up of person that is not part of the characters in the series.



Figure 19: is the second shot of another scene where the male protagonist is in the office. The conversation starts immediately after the previous shot, making it appear disconnected and unrealistic.

In terms of cuts, they could be more dynamic as in the Korean television series. For example, Figures 18 and 19 show abrupt cutting from the fight into a room with a calm song in the background. Most of the time the camera is still and with simple cuts while it could be more dynamic with motivational movement.

Crosscutting is shown in a conversation where the mother told her daughter not to talk with the guy and then the scene cuts into the person that they were talking about. This is an example of the transition that clarifies the flow of the conversation and shows relationships. Also, it intrigues the audience who is that guy?

The mismatch of cuts with sound where the background music is unprofessional in this scene where it cuts too abruptly. The absence of dynamic cut scenes at the end lacks the tension that might motivate the viewer to watch another series and know what happens.

Surrogate mother

Similar to the editing of “De poor do Pecado” an effect of fast forward in the scene with dynamic cuts is interesting for the viewer. Flashbacks with an effect of black and white color illustrate the memory. Another good example comes in the Korean television series where it unconsciously indicates the effect of going back into the past memory.

The cuts in “Surrogate Mother” are not continuous and have a strange effect on the viewer. The drastic change of background music and shot to a different scene is abruptly cut.

The cross-cutting approach to show different stories happening at the same time is similar to those of Korean and Brazilian dramas, but the ways to show it is different. Finally “Surrogate Mother” lacks continuity and needs to fill out the missing scenes.

Broken hearts

In “Broken Hearts” the shot cuts are dynamic. In several shots, the cuts appear too early and abrupt making the scene look unexpected. For example, after the conversation the shot cuts to a different scene that is unusual to the eye.

The scene with memory is effective in its use of slow motion similar to Korean series. The slow motion concentrates the scene into a particular detail in the series that was the unfamiliar person leaving the house, which arouse suspicion and interest. Finally, the ending lacks that tension at the end of the series that will motivate viewers to continue watching.

Recommendation

In contrast with the Armenian series, the Brazilian and Korean series have the budget to afford special effects and quality. It is noticeable in the Korean “My Love from the Star” where there are numerous crane shots, luxurious objects in the *mise en scene* and quality in the camera shots. My task is to understand how with minimal budgeting the Armenian television series can attract the wider range of audience. According to the research the techniques that Armenian series need to work on are establishing shots, *mise en scene* and dynamic cuts with different angles. Such recommendations are affordable because they concentrate on the position of shooting and editing with tools that can be used to enhance the watching experience.

Firstly the scenes lack establishing shots for the viewer to be introduced into the scene gradually. The transitions are awkward and strange because the viewers do not see the continuity of the previous shot of the protagonist. The positive example can be viewed from the Korean and Brazilian television series. Specifically in Korean “My Husband Got a Family” the scene of Cha Yoon working in the television studio has establishing shots of the general setting of staff, camera (equipment), director and scriptwriter that make it appear natural and realistic. Another interesting method is used in the series to shoot several shots of main characters going somewhere. The method is required in Armenian series for swift transitions in space and time. The establishing shots will lead the viewer into the specific scene and create a certain mood.

It would be positive to use *mise en scene* in all shot types as a creator and establisher of different emotions. The effect can impact characters’ identity and thus clarity of who the character is. Positive examples are seen in Brazilian “Avenida Brazil” series

with multiple characters. The episode requires clarity in order not to confuse viewers with its different characters and their importance in the series. With *mise en scene* and the appropriate setting, they create intimacy between the protagonist and other characters in the story. The example can be seen when the protagonist is sent to the poor neighborhood where the story will evolve.

The dynamic cuts and editing process on the other hand will visually attract and integrate audiences into the scene. For example, “Avenida Brazil” has fight scenes with tension that cut back and forth to capture reaction shots of the protagonist first their faces than what they see than back to how they respond. The shots are dynamic, short, and direct.

Finally, the recommendations will give room for Armenian series not only to attract international audience, but also improve the quality of production by following the classical rules of shooting. In a given instance are the shot types and how to integrate the audience into the scene from the long to close up shot. The key in expanding and improving lies in the camera lens where the director should shoot the scene in a comprehensive, simple, and entertaining.

Limitations and directions for Future Research

Analyzing the three chosen television series from each country can give a clear insight into the sphere of the techniques used. Especially in the first episodes of the series the director should attract the viewer in continuing the series and exploring the plot of the story. One of the limitations of the research is the inability to deeply dwell into each shot and analyze the full development of the series in how it continues to attract the viewer in watching it from the next episodes. One of the reasons to further explore the series is the full knowledge about the structure and from all of the series in each country. Each series ranges from 20 to 100 or more episodes that requires more time and deeper analyses specifically when it is not one series, but three from each country.

The avenues for future research are that the information will allow Armenian media to master the techniques of filmmaking and understand the importance of film language in the sphere. Also this will help us to understand the influence of media on different cultures and become aware of the future changes that occur in the country. Such changes are the influence of media, globalization, cosmopolitanism where television series discuss those matters and cope with them. It is also part of the international community especially diaspora to become involved in the Armenian media without the language boundaries. The research opens up the gates towards new opportunities for this subject and future analyses about the influence and change of Armenian television series among international audience. It could be examined more on which television series are popular among diaspora Armenians and how they respond to various Armenian TV drama.

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