

# CHAPTER I

## INTRODUCTION

### 1.1 Background of Research

Culture is a complex network that connects human interactions, environments, and behaviors, formed through personal relationships, communities, and symbols. It encompasses the way groups develop, interact with their environment, build social relationships, and engage in community (Causadias, 2020). Every community has unique characteristics, which develop based on its social context. This creates certain patterns that influence the way its members see and interact with the world. This understanding is in line with Hofstede's (2001) view of culture, which emphasizes that the patterns of thought and behavior present in a group form specific characteristics that distinguish them from other communities. These cultural influences also shape a person's way of thinking, emotional responses, and actions, which in turn affect their beliefs, attitudes, and abilities.

However, when members of different cultural groups interact, these differences often create challenges and misunderstandings in intercultural communication. Each group brings their own cultural frameworks into the exchange, leading to varied interpretations of the same behaviors. For example, in one culture, not making eye contact might be perceived as a sign of respect, while in another, it could be interpreted as a gesture of hiding something or a lack of confidence. Similarly, some cultures favor expressing disagreement indirectly to maintain group harmony, while others encourage direct expression of personal opinions (Lustig et al., 2017). These communication barriers arise from differences in interpreting spoken and written language, physical cues, social behavior, and established interaction norms (Hurn & Tomalin, 2013).

One theory that can explain the effect of cultural differences is the theory by Edward T. Hall in 1976. It introduces key concepts of communication style and temporal organization, explaining communication through high-context and low-context cultures, revealing how cultural differences can create communication gaps. It also examines how different cultural approaches to time management and spatiality, including physical and non-physical personal boundaries, add complexity to professional and social interactions.



rovides tools for analyzing cultural interactions in contemporary movies or series. Movies and series play an important role in representing culture through character development, storylines, and themes. However, they face the challenge of maintaining cultural authenticity while meeting local market demands (Moreau & Peltier, 2004). When analyzed across cultures, it presents opportunities to examine how

cultural values and communication styles transform to resonate with different audiences.

The selection of this research topic comes from recognizing that while cross-cultural media adaptations have become more common, there remains a limited understanding of how communication changes during adaptation. The growing success of international remakes, especially between Asian and Western markets, offers good opportunities to examine cultural communication differences through real, comparable examples. This study aims to fill this gap by applying Hall's established communication theory to contemporary media, contributing to both cross-cultural communication understanding and media adaptation studies.

"The Good Doctor" series provides an ideal case study for this analysis. The story originated as a South Korean medical drama titled "굿 닥터" (Good Doctor), which aired on KBS2 in 2013. The series follows Park Shi-on, a young resident with savant syndrome who joins the pediatric surgery department at a prestigious hospital. Despite his exceptional medical skills and photographic memory, he faces many challenges due to his developmental disability and the hierarchical nature of Korean medical institutions. The series, spanning 20 episodes, explores themes of acceptance, professional growth, and the humanistic aspects of medical care within Korean healthcare culture.

In 2017, ABC launched an American remake of the series. The American version follows Dr. Shaun Murphy, a surgical resident with savant syndrome at San Jose St. Bonaventure Hospital. While maintaining the core premise of its Korean version, the American remake reconstructs the narrative to reflect Western medical practices, workplace dynamics, and different cultural values. The series expanded upon the original's themes across multiple seasons while reimagining them for a Western audience.

Both versions share fundamental elements, a protagonist with savant syndrome working in a hospital, but their treatment of various situations reflects distinct cultural approaches. These differences in character communication make the series particularly valuable for studying cross-cultural communication through Hall's theory, offering examples of how the same story can be culturally transformed while maintaining its essential meaning.



### Statement of Problem

In the background of the research above, the writer found some issues to identify:

Communication styles and patterns in East and West cultures are

2. The portrayal of the series' characters in each version is different when facing the same situation.
3. There is a challenge in how cultural values and communication are transformed when the content is reimagined for different audiences.
4. The problem of maintaining the story's core meaning while adapting to different cultural audiences.
5. Cultural differences in healthcare hierarchies and relationships.
6. Differences in cultural values between the original and adapted versions.

### 1.3 Scope of Research

Based on the identification of the problems above, the writer decided to limit the scope of the research to only focusing on the differences or similarities in character communication in the American and Korean versions of "The Good Doctor", which can be caused by different cultural values of America and Korea. This study will analyze selected episodes that best illustrate the cultural adaptations by using Hall's communication theory.

### 1.4 Research Questions

1. What similarities or differences can be found in the communication between characters in the American and Korean versions of "The Good Doctor" series?
2. How do the similarities and differences reflect American and Korean cultures within Hall's theoretical framework?

### 1.5 Objective of Study

1. To find out the similarities or differences in communication between characters in the American and Korean versions of "The Good Doctor" series.
2. To examine how the similarities and differences reflect American and Korean cultures within Hall's theoretical framework.

### 1.6 Significance of Study

1. Theoretically

This research can contribute to the academic study of cross-cultural communication in media adaptation in several ways. First, it expands the scope of Edward T. Hall's communication theory by examining its application in contemporary media adaptation. Second, the findings of this study can serve as a reference for future research exploring cultural differences in media content.



## 2. Practically

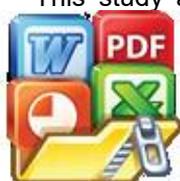
The research is particularly relevant for students of English Literature with interests in cultural studies or media analysis. The insights gained can support classroom discussions, cross-cultural learning activities, and the development of educational materials. Furthermore, it enhances readers' cultural awareness and deepens their understanding of how different societies approach similar narratives.

### 1.7 Previous Related Studies

The first related study was conducted by Stephens & Lee (2018) entitled "Transcultural Adaptation of Feature Films: South Korea's *My Sassy Girl* and its Remakes". The researcher examines the significant cultural adaptations of the South Korean film "My Sassy Girl" to its remakes in several countries such as Japan, Hong Kong, India, and the USA. The research employs comparative analysis as its primary method, examining how different remakes interpret and modify the original film's themes and narrative structures to fit local contexts. The authors explore thematic concerns related to gender roles and cultural stereotypes, analyzing how these themes are represented in various remakes. The study finds that while adaptations retain the core romantic formula of the original film, they modify various components to align with local cultural norms and conventions. The rebellious behavior of the female protagonist is depicted across all adaptations as a temporary deviation from traditional gender expectations. In East Asian versions, such as those from Korea, Japan, and Hong Kong, this character arc is framed through familiar cultural narratives, particularly folktales like Korea's *Gyeonu and Jiknyeo* or Japan's, which resonate with local audiences and enrich the emotional and symbolic dimensions of the story. In contrast, Western adaptations, like the American remake, omit these culturally specific motifs. As a result, they tend to offer a more straightforward romantic narrative, often lacking the deeper emotional resonance and cultural layering found in the original and its Asian counterparts.

The second related study is "The comparison of cultural values analysis of Joker Movie and Marlina si Pembunuh dalam Empat Babak movie and its contribution in Cross-Cultural Understanding teaching" by Prayogo et al. (2021).

This study applied a descriptive qualitative approach to analyze the cultural differences in the American film *Joker* and the Indonesian film *Marlina Si Pembunuh dalam Empat Babak*, using Geert Hofstede's (2010) six dimensions as the theoretical framework. The researchers observed scenes identified moments reflecting cultural elements, and classified them to Hofstede's dimensions: power distance, uncertainty avoidance, individualism versus collectivism, masculinity versus femininity, long-term orientation, and indulgence versus restraint. The study



found that *Joker* contained 18 American cultural values and 16 Indonesian cultural values, while *Marlina* contained 10 American and 19 Indonesian cultural values. One of the most prominent findings was that power distance emerged as a dominant theme in both films, shaped by each culture's social structures and power dynamics. The analysis revealed distinct cultural contrasts: *Joker* emphasized individualism, open emotional expression, and a critical view of societal inequality. In contrast, *Marlina* reflected Indonesia's culture, marked by emotional restraint, social harmony, and patriarchal dominance. The study concluded that cultural value analysis through film can be an effective medium for Cross-Cultural Understanding (CCU) teaching. By incorporating cinematic texts into CCU instruction, educators can provide students with real-life illustrations of cultural norms and differences, fostering deeper engagement and comprehension.

Another related study was conducted by Qu (2024) entitled "Comparative Study and Analysis of Social Structure and Cultural Values in Chinese and Korean Movies". The research focuses on analyzing the similarities and differences between Chinese and Korean movies regarding their social structure and cultural values. It emphasizes aspects such as family values, social class concepts, and cultural values to reveal unique perspectives and differences in how these movies convey social reality and cultural values. The methods used are content analysis, interviews with stakeholders, including film creators, critics, and audiences, and comparative research using both quantitative and qualitative approach. The research shows that Chinese culture emphasizes "harmony" and "moderation," focusing on harmonious coexistence and mutual respect among people. In contrast, Korean culture places greater emphasis on loyalty and unity, highlighting individual loyalty and dedication to family, country, and nation. Additionally, Chinese cinema tends to inherit and promote traditional culture by telling ancient stories and showcasing traditional cultural elements, while Korean films focus on exploring and innovating traditional culture by combining it with modern elements.

Another related study is titled "Representation of Korean Values Sustainability in American Remake Movies" by Fithratullah (2021). This research reveals that while several Korean cultural values are sustained in American remakes, there are also values adapted to reflect underlying Western cultures, particularly American values. Using a qualitative method with Christian Metz's semiotic theory and a representation approach, the study examines films like // make *The Lake House*, *My Sassy Girl* (2001 and 2008), and d 2013). The findings show that core Korean values, such as figures, fulfillment of parental dreams, and belief in fate or divine present in the American versions. However, these values are American cultural norms. For instance, while the Korean films archical family roles rooted in Confucianism, the American



versions adopt a more egalitarian tone. In *The Lake House*, the male protagonist resists his father's expectations, representing the Western value of personal freedom, whereas the original *Il Mare* upholds obedience and reverence toward paternal authority. Similarly, the Korean belief that children are morally obliged to fulfill their parents' dreams is softened in the American versions, which instead portray characters as navigating between parental hopes and personal choice, highlighting the American value of individualism. Additionally, while both versions incorporate the concept of fate, the Korean originals frame it as spiritual and tied to destiny, whereas in the American remakes, fate is presented more as romantic coincidence or narrative device.

The fifth related study was done by Mariati et al. (2022) entitled "The Analysis of Intercultural Communication in Borat's Movie". This study employed a descriptive qualitative method using theories of intercultural communication, cultural diversity, and the distinction between surface and deep culture. Data were collected through streaming, documentation, and identification of scenes from the film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. The researchers analyzed scenes that reflect cultural differences between Kazakhstan and the United States. The findings revealed both surface and deep cultural contrasts. Surface culture differences included people's appearance, clothing, building styles, and language. Deep culture differences were also evident, particularly in values and social attitudes. Kazakhstan is depicted with strong patriarchal norms, casual racism (particularly toward Jews), and a lack of formal etiquette, whereas American culture emphasizes individualism, equality, and religious tolerance. As Borat interacts with Americans, he experiences personal transformation through intercultural communication, gradually reduces his prejudices, and adopts more open, respectful behaviors. He becomes more tolerant, revises his views on Jewish people, and adopts aspects of American culture, such as polite social behavior and Christian values.

After reviewing the studies above, the writer identified several key similarities between previous research and the present study. Most notably, all studies employ qualitative methods to gain a deeper understanding of cultural phenomena, emphasizing detailed observation, interpretation, and comparative analysis. Several studies, such as Fithratullah (2021), Stephens & Lee (2018), and Ambarini et al. (2021), utilize comparative methods to examine how cultural values are translated, adapted, or contrasted across different national contexts



media. For instance, Fithratullah analyzes how Korean values in American remakes, while Stephens & Lee explore how the female role is culturally reshaped in remakes of *My Sassy Girl*. Ambarini et al. compare American and Indonesian cultural values in a movie, highlighting how cultural orientation affects character storytelling.

Despite these overlaps, this research differs in several important ways. First, unlike the previous studies, which focus on themes of gender, family, or general cultural values, this research centers specifically on professional interactions within a medical workplace setting. Second, this study applies Edward T. Hall's communication theory to allow for a more situational and behavior-based analysis of how culture influences not just what characters say, but how they say it, how they use space, and how they perceive time in high-stakes environments like hospitals.

## 1.8 Theoretical Background

### 1.8.1 Hall's Communication Theory

There are various expert views on cross-cultural communication, and one of the prominent figures is Edward T. Hall, whose communication theory is outlined in his book *Beyond Culture* (1976). Explained below are three key principles in his theory: high-context versus low-context communication, monochronic versus polychronic time orientation, and territoriality/personal space.

#### a. High-context vs Low-context

According to Hall (1976), the way people communicate depends heavily on context. In high-context communication, most of the meaning is implied or understood through the situation and shared background, with few words actually needed. Low-context communication is the opposite, everything has to be spelled out clearly, with the words themselves carrying all the important information. (Hurn & Tomalin, 2013) added that in high-context cultures, communication goes way beyond words. People rely on subtle cues like body language, tone of voice, and unspoken cultural understanding. Japanese, Korean, Arab, Chinese, Italian, and Mediterranean cultures are some of the representative countries for this communication style. In contrast, low-context communicators approach dialogue differently. They prioritize verbal clarity and direct explanation. In these communication styles, typically found in countries like the United States, Germany, and Canada, the speakers assume that not everyone shares the same background knowledge. As a result, they will articulate details, ensuring that the message is comprehensive and clear. Chen (2023) conducts research on some of the differences between Chinese and Western movies confessing love. In the Chinese movie "In the Mood for Love," the character Mou Muyun communicates romantic interest through an indirect, subtle phone conversation: "If there were an extra ship ticket, could you come with me?". When he asks the woman about a



potential travel opportunity, the line carries layers of unspoken emotional meaning, suggesting attraction without explicitly stating it. By contrast, in the American movie "Forrest Gump", the protagonist Forrest Gump expresses romantic feelings through direct and unambiguous statements. His dialogue with the woman, Jenny, includes clear, straightforward declarations of love and attraction, such as "*I wanted to be your boyfriend*" and "*I love you*", leaving no room for misinterpretation.

b. Monochronic and polychronic time

Time perception varies across cultures, primarily categorized as monochronic or polychronic. In monochronic cultures, such as English and Germanic-speaking countries, time is considered a limited resource. This leads to an emphasis on punctuality, scheduling, and efficient time management. In contrast, polychronic cultures, common in Latin America, Indonesia, India, and the Middle East, prioritize human relationships and flexibility over strict schedule adherence. Bluedorn et al. (1992) investigated time usage patterns using the Polychronic Attitude Index (PAI). They found that individuals with a polychronic time orientation tend to experience less stress from having too many responsibilities (role overload) and are more likely to have higher levels of education. Furthermore, their study revealed that polychronic time use is positively correlated with working more than 40 hours per week and active participation in social groups and clubs.

c. Territoriality and Personal Space

Territoriality refers to the act of claiming ownership over a space or object and the behaviors used to defend it. It refers to the human tendency to control and regulate access to places, objects, and ideas (Altman, 1975). This concept encompasses how individuals and groups establish control over their environment through various boundary-marking behaviors. However, within the realm of territoriality lies a more specific and interpersonally relevant concept called personal space. Hall & Hall (1990) clarify that personal space can be understood as a type of territorial boundary. Individuals are typically surrounded by an invisible "bubble" that adjusts in size based on several factors, including their emotional condition, cultural norms, the nature of their relationship with those around them, and the specific activity in hand. This definition establishes personal space as a dynamic and culturally-influenced form of territorial behavior that operates in interpersonal interactions.

In American culture, one of the values placed on personal space is reflected in home layouts, where it is common for



children to have separate bedrooms and for distinct adult spaces to be clearly defined. By contrast, Japanese culture reflects a more fluid and relational understanding of space. Hall (1969) describes how the spatial organization of traditional Japanese inns, or *ryokan*, embodies this difference. Instead of fixed walls, Japanese rooms use movable partitions, allowing a single space to serve multiple purposes throughout the day. A guest may sit in the center of the room while sliding panels open to include the garden or close in stages until the space becomes an intimate sleeping area. This flexibility reflects a cultural orientation that sees boundaries as negotiable rather than absolute. Furthermore, the practice of sleeping close together on the floor illustrates how physical closeness does not necessarily equate to intrusion in Japanese culture, but rather a social cohesion.

### 1.8.2 Film Remakes

A remake is a new version of an existing film. According to Robert B. Ray in (Loock & Verevis, 2012), a remake should not be considered simply a diminished replica of the original. Rather, it is viewed as a "citation" that is embedded in a different context, which inevitably transforms its purpose and facilitates its spread. In the context of film remakes, the new version is essentially a reinterpretation of the original, set in a different cultural context, and aims to retain the key elements that contributed to the original's success (Stephens & Lee, 2018). However, significant cultural and aesthetic challenges arise in this process. For example, the cultural and narrative differences between the Korean original *My Sassy Girl* and its U.S. remake reflect their distinct societal norms and cinematic traditions, as evident in dialogue, gestures, and symbolic interactions. The Korean original *My Sassy Girl* reflects Confucian values and cultural depth through symbolic gestures, like burying letters under a trysting tree, and references to folktales such as *Gyeonu and Jiknyeo*, emphasizing fate (*inyeon*). In contrast, the U.S. remake simplifies these cultural layers to suit Western sensibilities, emphasizing individuality and agency over tradition. Instead of symbolic rituals like burying letters under a tree, the U.S. version uses neutral settings, such as Central Park, which serve as a relatable but less meaningful backdrop.

### 1.8.3 Television series

The production of popular TV series has changed significantly since 2000 (Stanković, 2018). What was once known as "primetime" during the "a" has now shifted to "anytime." The traditional schedule of episode per week has largely been removed. Instead, a more viewing model has emerged, exemplified by the idea that "my time." A TV series is a broad term encompassing both "series" " referring to any multi-episode television work. A series is l by its episodic nature, where each episode is self-contained, dependent story with little to no overarching narrative connecting



episodes. This structure allows viewers to watch episodes out of order without losing context, and it is defined by recurring characters and formulaic patterns. In contrast, a serial features interconnected episodes that contribute to an overarching storyline, often spanning an entire season or the full series. Missing an episode in a serial can disrupt the understanding of the ongoing narrative (Jovanović, 2020).

#### 1.8.4 Medical Drama Genre

The term genre derived from the Latin *genus*, *-ĕris*, refers to a category or class into which works of art can be grouped based on common characteristics of form and content. In recent years, the medical drama genre has become one of the most popular sub-genres, attracting large audiences. This genre is defined by its focus on medical environments, such as hospitals, clinics, or ambulance services. They not only highlight the medical setting but also delve into the personal and professional lives of fictional medical characters. This genre has been captivating viewers since the late 20th century; for instance, *ER* attracted 47 million viewers weekly in 1998, while *Grey's Anatomy* making average over 15 million viewers per episode across TV and digital platforms. Similarly, *House* (2004-2012) achieved significant global success, airing in over 66 countries and becoming the world's most-watched show in 2008. More recently, *The Good Doctor* (2017-present) the remade version of Korean *Good Doctor* emerged as one of the most popular series in 2018 (Mihaes et al., 2021)

#### 1.8.5 American vs Korean Cultural Values

According to Althen (2003), Americans place a high value on individualism, viewing themselves as independent individuals responsible for their own destinies. This belief in personal freedom and self-reliance is central to their identity, and they often see life as a series of personal choices and achievements. Another core American value is equality, deeply rooted in the foundational belief that "*all men are created equal*." While this ideal is not always perfectly realized, it remains a powerful aspiration in American society. This commitment to fairness is particularly evident in social interactions, where traditional barriers of rank and status are frequently challenged.

As a result, American culture is characterized by a distinctive informality in both professional and personal settings, where first names are commonly used, and rigid formalities are often avoided. This reflects a broader cultural preference for treating people as fundamentally equal, regardless of their position or background. These patterns align with what is often described as a low-context culture, where direct communication is preferred, self-expression is encouraged, and social interactions are shaped more by individual preferences rather than hierarchical norms.



On the other hand, Korean cultural values, as highlighted in a study by Kim et al. (2021), emphasize the importance of respect for elders

and adherence to hierarchical relationships, which are deeply rooted in Confucian traditions. For example, Koreans often greet each other with bows and use honorifics like "ssi" when addressing others, reflecting strong respect for age and social hierarchy. Additionally, Korean culture is more collectivist, prioritizing group harmony and family ties over individual independence. This is evident in the emphasis on family gatherings and communal activities, such as eating together, which highlight the significance of community and family in Korean society. These values are identified as key features of a high-context culture, in which communication is conveyed implicitly, meaning is dependent on context, and social behavior is structured by hierarchy.

The cultural differences between American and Korean are also portrayed in media such as advertisements. The strategy used in both countries is opposed. According to Yu (2013), in the U.S., comparative advertising is widely used and accepted, with brands openly comparing their products to competitors in terms of quality, performance, and other attributes. This reflects the American value of individualism, where direct communication and competition are seen as normal and even beneficial. In contrast, Korean advertisers tend to avoid comparative advertising, even though it is legally permitted. This reluctance comes from the cultural emphasis on collectivism and face-saving, where direct comparisons are viewed as aggressive or unethical. Koreans prioritize harmony and avoiding actions that could damage one's reputation or dignity, which is deeply rooted in Confucian values.

#### 1.8.6 Face, Politeness, and Rapport Management

As a complementary perspective, this study also references Oatey-Spencer's (2008) theory of rapport management to expand the framework for analyzing communication, particularly in intercultural contexts. Her model builds upon the foundational work of Brown and Levinson in 1987, who introduced Politeness Theory. Central to their theory is the concept of face, which refers to an individual's public self-image and the desire to maintain social harmony during interactions.

Brown and Levinson define two key types of face: positive face, which reflects the desire to be liked, admired, or approved of; and negative face, which represents the desire for autonomy, freedom from imposition, and ce. Communication often involves face-threatening acts (FTAs) such as requests, or refusals, which can damage either the listener's face. To mitigate these threats, speakers employ strategies that vary depending on factors such as power distance, and the level of imposition. For instance, a student who asks for an extension might say, *"I know you're busy, but I was there's any chance I could have one more day to finish the*



*paper?*" This form employs indirectness and mitigation to preserve the face of both parties.

While Brown and Levinson's model has been foundational, it has also been criticized for being too focused on individualistic and Western perspectives. In many cultures, especially those that emphasize group harmony and social roles, such as Southeast Asian countries, their emphasis on individual autonomy doesn't fully capture the complexities of interpersonal communication. To address these gaps, she introduced the Rapport Management Model, which expands the notion of politeness beyond face to include sociality rights and obligations and interactional goals.

In this model, face is still central but is understood more broadly to include not just personal identity but also group and relational identities. For example, someone may want to be seen as competent (individual face), a loyal team member (group face), or respectful in their relationships (relational face). Any threat to these aspects can affect rapport.

She also introduces sociality rights and obligations, which refer to people's expectations about how they should be treated in a social interaction. These expectations are shaped by cultural norms, roles, and past experiences. Two key principles underlie this concept are equity, or the belief that one should be treated fairly and not imposed upon, and association, the expectation of appropriate inclusion and social connection. These concepts vary significantly across cultures. For example, she observed that British and Chinese students held different expectations regarding their relationship with university tutors: British students viewed tutors as approachable guides with limited power distance, whereas Chinese students tended to expect more formality and deference, reflecting a more hierarchical conception of the relationship. This highlights how perceived rights and obligations are culturally shaped.

Another element of the framework is interactional goals, which refer to what people want to achieve in an interaction. These can be task-oriented, such as getting information or making a request, or relational, such as maintaining a good relationship. When these goals are blocked, for example, if someone doesn't respond to an important question or fails to fulfill a promised favor, it can cause frustration and weaken interpersonal rapport, even if no explicit face threat occurs.



## CHAPTER II

### METHODOLOGY

#### 2.1 Research Design

This research adopted a qualitative approach, focusing on analyzing textual data to gain insights into the elements of the series “The Good Doctor” and “굿 닥터 (Good Doctor)” along with the cultural contexts that shape them, rather than relying on numerical data or statistical methods. This research utilized a case study method to conduct an in-depth examination of the series. This method allowed for a deep exploration of the series' narrative and thematic elements. A case study involves detailed investigations of specific entities, such as films or television shows, enabling the writer to gather insights into real-world phenomena through careful analysis of the selected data (Coombs, 2022).

#### 2.2 Population and Sample

The population of this research consisted of all episodes of season 1 from both Korean and American versions of “The Good Doctor” series. From this population, the writer selected samples using a purposive sampling technique, which involves selecting data based on specific criteria. The criteria were as follows:

- Episodes that contained similar plot points/themes in both versions
- Episodes that featured significant cultural elements
- Episodes that show workplace relationships and interaction

#### 2.3 Data Collection

##### 2.3.1 Data Sources

Data Type	Sources	Description
Primary Data	Selected episodes from both versions of the series	A collection of episodes that showcase cultural nuances, character interactions, and similar theme elements
	Dialogue transcripts	Word-for-word written records of spoken dialogue include pauses, interruptions, and non-verbal cues
	Subtitle texts	Translated and adapted text versions of dialogue
	Scene documentation	Detailed descriptions of visual contexts, character interactions, and non-verbal communication



Secondary Data	Academic literature: books, articles, journals, and research publications	Scholarly sources related to cross-cultural communication
	Theoretical frameworks of Hall's theory	Foundational cultural communication theories that will guide the interpretation of primary data

### 2.3.2 Data Collection Techniques

#### a. Observation

Observation is a systematic data collection technique that involves carefully watching, recording, and analyzing phenomena as they occur in their natural setting. In this research, observation was conducted by systematically watching all the episodes from both versions of "The Good Doctor" to document communication patterns, cultural elements, character interactions, and behavioral traits. This technique involved detailed note-taking of scenes and noting timestamps of significant episodes that show cultural differences in characters' communication.

#### b. Documentation

Documentation was the process of collecting visual data in the form of screenshots from selected scenes of both the American and Korean versions of *The Good Doctor*. These screenshots were used to capture and preserve key moments that reflected communication patterns relevant to the research focus. Each image served as visual evidence to support observational data, particularly in analyzing non-verbal communication elements such as gestures, facial expressions, spatial distance, and cultural practices. The screenshots were systematically selected based on their relevance to Hall's communication theory and were labeled with episode numbers, timestamps, and brief descriptions.

## 2.4 Data Analysis

This research utilized qualitative content analysis techniques. It is used to draw reliable and meaningful conclusions from texts or other forms of communication by examining their content within a specific context. It follows a set of structured and systematic procedures that can be learned and applied by different researchers, making the results consistent and less influenced by personal bias (Krippendorff, 2004). Through content analysis, the research aimed to identify



, patterns, and cultural elements that appear in both versions. data analysis included several stages:

collected data from observation. This includes episode and scripts, and scene documentation, from both versions of the

dialogue transcripts, scene documentation, and character in both versions of the series.

3. Creating a comparison matrix that systematically compares dialogues, non-verbal cues, and character interactions from both versions of the series.
4. Applying the theoretical framework of Hall's communication theory to the matrix.
5. Integrating comparative matrix findings with literature studies focusing on cross-cultural communication.
6. Drawing conclusions based on the analyzed data to answer the research questions about cultural differences in character interactions across both versions.

