

Discourse Structure of Conversation in Hone-Krasae

Sukrawan Viboonkan, Saowalak Srimai and Thatdao Rakmak*

**School of Liberal Arts, Walailak University,
Nakhon Si Thammarat 80160, Thailand**

***Corresponding author's e-mail: thatdao.ra@mail.wu.ac.th**

Received: August 30, 2022 Revised: November 8, 2022 Accepted: November 8, 2022

Abstract

This research aims to analyze the discourse structure in Hone-Krasae by using the ethnography of communication. The authors collected information by selecting 20 officially uploaded videos with 1 million views or more on www.youtube.com from March 1st, 2021 - March 1st, 2022. The authors found that the discourse structure of Hone-Krasae consisted of three parts: greeting and informing the audience and guests about dramatic issues from social media, questioning to find the truth and solve the problem, and ending the program with a short closing speech. The objective of Hone-Krasae is to demonstrate guests' perspectives to uncover the stories. The linguistic devices and various tones of the host's language-Kanchai Kamneodploi are the important communicating tool in the show, including asking the same question and expressing his feelings throughout any situation, along with legal basis and his opinions sometimes. Thus, Hone-Krasae is an exciting program to explore its discourse structure with the ethnography of communication.

Keywords: Discourse structure, Ethnography of communication, Hone-Krasae, SPEAKING Model, Dramatic issues

Introduction

News is a scheduled report of current events on radio or television and, commonly, has one or more reporters on a news program consisting of live or recorded interviews and, occasionally, experts, the public, or editors' opinions. However, in the 21st century, a new generation of reporters and commercial television stations have started to avoid "heavy topics" and instead present "light-hearted stories" that would humor their audiences, which is quite different from what they did 30 years ago.

Until recently, the industry has drastically changed its method of informing news. Any news program brings up dramatic or trending issues from the social platform. Even interviewing people involved would gain tremendous popularity from the audience as they have more feelings and reactions toward any matter than they commonly do, stating that those issues give people moral lessons and are a great reflection of society (Polpong et al., 2007).

Hone-Krasae, a famous Thai news program, is hosted by Num-Kanchai Kamneodploi, a Thai celebrity. The program is well-known for tackling along current dramatic issues in Thailand and interviewing guests who are celebrities, actors, or people involved with the problem, with questions that represent the audience's thoughts. Now *Hone-Krasae* has 4.82 million followers on YouTube with an average TV rating of 1.32. It reached 2.98 on an episode of the mysterious death of "Tangmo" a former famous Thai actress, on February 28th, 2022, becoming one of the highest ratings and viewed episodes ever since 2020. It had 4.7 million views after being uploaded on YouTube in 19 hours and now has 9.6 million views. In addition, people are interested in watching *Hone-Krasae* since it is a live program, interviewing guests without prepared scripts. Guests will sometimes have emotional arguments that the audience feels like they are in the same shoes as guests; therefore, it requires the host to be cautious, well-witted, and able to solve any tension that could happen during the interview.

With all the information, the authors chose to analyze the discourse structure in *Hone-Krasae* to figure out the conversation pattern: how it begins, informs, and closes to achieve the audience's interest. The research would suit those interested in becoming a moderator and gaining interest, views, and income by creating interview videos.

The ethnography of speaking

The ethnography of speaking examines how language is used in particular speech communities daily. It uses ethnography as a method, with approaches from various fields such as developmental pragmatics, conversation analysis, poetics, and history as supplements. The study of situated discourse, or linguistic performance as the site of the interaction between language and the socio-cultural order, is the focus of its theoretical contributions (Newmeyer, 1989).

The ethnography of speaking is interested in the connections between language use and regional systems of knowledge and social behavior from the perspective of the content of daily verbal contact. According to the ethnography of speaking, discourse is one of the primary site for the (re)creation and transmission of cultural patterns of knowledge and social behavior. In more detail, the ethnography of speaking examines what is achieved by speaking and how certain facets of social organization and speakers' presumptions, attitudes, and worldviews relate to and shape speech. Thus, a primary issue of speaking ethnography is the meaning of speech for specific speakers in particular social contexts. When examining a specific section of verbal contact, ethnographers frequently ask questions like, "What is the goal of speech in this case?" What characteristics of the linguistic code allow for its application in this situation? What connection does this contact have to other comparable actions taken by the same actors or to other events noticed in the same neighborhood? (Newmeyer, 1989).

The ethnography of speaking has been concentrating on patterns of variation across socio-cultural contexts, both within and across societies, with a particular emphasis on how the emergent and the culturally predictable structure of vocal performance interact in the conduct of social life about the form of daily language use (Tantimala, 2018).

The purpose of the ethnographic study on language use is to describe the knowledge that participants in verbal interaction require and exhibit to communicate with one another (Hymes, 1972) successfully.

Hymes (1972) presented a conceptual framework for analyzing the ethnographic communication of the language context. In summary, to create the abbreviation SPEAKING is as follows:

1. S = Setting/Scene (Scene) refers to the place and time of the communication event. This is the physical environment of that communication event.

2. P = Participants (participants) refers to those involved in that communication. These are speakers-listeners or messengers-receivers. This may include others who were in the situation where the incident occurred. If that person influences a situation directly or indirectly

3. E= Ends (Purpose) means the purpose of each communication.

4. A = Act sequence (verbal sequence) means the sequence of speech in communication. What words do you use to start? Communication operation and the end of the communication.

5. K = Key (tone) refers to the tone or melody of communication, which is the key to a clearer understanding of the meaning of the message that the messenger wants to communicate. The tone or melody can be severe, casual, or satirical.

6. I = Instrumentalities (tools) refer to means of communication such as oral speech. The choice of communication tools, such as the telephone and the Internet, also includes the language used or the use of nonverbal means to convey different meanings.

7. N= Norm of Interaction & Interpretation (norms of interaction and interpretation) means Agreed agreement on the participants behavior during the communication and interpretation of the message conveyed in the various incidents. It also depends on each communication event and culture.

8. G = Genre (type of communication) refers to the type of prism, such as expressing opinions, lectures or interviews.

Therefore, the researchers chose to use the Ethnography of Communication framework as a guideline for analyzing the communication elements. This will help the researcher to visualize the communication event more clearly.

The authors analyzed the discourse structure using the ethnography of communication or SPEAKING model by reviewing related research. Authors found that there was some exploring of the discourse structure, such as Discourse Structure and Language Strategy in Unknown interlocutor “Tor Pak Tor Kham Tidfaidaeng” (Chatchaipruk & Boonwan, 2019), Language Strategies of Theema Kanchanapairin in News Reporting Show, “Jad Sad Took “Kwam Jing” (Pimol, 2019), discourse Structure in online advertising for health supplement products (Khanla & Sroikudrua, 2021), and Structure of Conversational Discourse and Cultural Reflections in “Krua Chan Soong” hosted by Mom Luang Kwanthip Taewakul (Pewporchai & Arthit, 2021).

Methodology

1. Collecting data

The authors collected data from *Hone-Krasae's* YouTube channel by studying 20 videos with more than 1 million views between March 1st, 2021 - March 1st, 2022. Categorizing socially problematic clips are as follows:

Table 1 Crime problem

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|--|------------------|-----------------|
| 1. | 25 Aug. 22 | Police use a bag to cover the head of a drug dealer until he dies. | 90.53 | 4,548,910 |
| 2. | 25 Aug. 22 | A woman killed in a ruthless robbery | 50.20 | 1,757,385 |

Table 2 Family problems

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|---|------------------|-----------------|
| 1. | 6 Aug. 21 | A young actor stabs his girlfriend in a perforated body with 20 wounds. | 45.13 | 2,317,017 |
| 2. | 19 Aug. 21 | A husband asks to clear things up with his wife on the issue of property damages caused by jealousy | 57.14 | 8,079,214 |
| 3. | 31 Jan. 22 | Father was sued for eviction by his daughter | 32.13 | 1,839,655 |
| 4. | 10 Feb. 22 | "Tel Thanaphon" kicks his girlfriend with a tear-mouthed fan. | 34.25 | 3,526,327 |

Table 3 Problems of religious institutions

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|---|------------------|-----------------|
| 1. | 6 Sept. 21 | Phra Maha Sompong-Phra Maha Praiwan was criticized for being inconsiderate while teaching Dharma. | 49.33 | 3,411,886 |
| 2. | 3 Dec. 21 | Why leave the monkhood? with "Paivan Vannabutr". | 34.14 | 3,921,064 |

Table 4 Psychological and moral deterioration problems

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|---|------------------|-----------------|
| 1. | 3 Jun. 20 | What makes Lung Pol fails? | 30.12 | 3,803,045 |
| 2. | 17 Jun. 21 | Nam Nueng opened up about why she was arrested. | 35.24 | 2,928,605 |
| 3. | 27 Jul. 21 | The undertaker cries, Covid- 19 dead victims have no cremation rights anywhere. | 30.29 | 1,578,470 |
| 4. | 8 Nov. 21 | Can't stand anymore of Isan racism. Time to hunt down the racists. | 50.30 | 4,886,580 |

Table 5 Life and property safety problems

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|---|------------------|-----------------|
| 1. | 12 Oct. 21 | Women Caught in a Brutal Slap Fight | 56.04 | 1,193,897 |
| 2. | 24 Nov 21 | Mr. Pla was driven by the villagers. | 35.54 | 2,581,165 |
| | 8 Dec. 21 | Employer injured employee until he look distorted. | | |
| 3. | 20 Dec. 21 | How about naming yourself Sorapong? | 30.40 | 4,537,935 |
| 4. | | A Fight for a Brand-named Bag. Will Pay 2 million, and Stop being a Ladyboy Too, If It's Real. "The Brand-Name Bag War" | | |
| 5. | 24 Jan. 22 | Dr. Kratai died while crossing a crosswalk. | 50.31 | 1,231,553 |
| 6. | 25 Jan. 22 | Is this divine food? Thousand ice cubes. Fried chicken wings for 2 thousand per plate or it's heavenly chicken wings. | 34.13 | 2,491,512 |
| 7. | 28 Feb. 22 | Solve the mystery "Tangmo" fell off the boat and died (1) | 35.26 | 8,967,240 |

Table 6 Underprivileged groups

| Order | Date of publishing | Title | Length (minutes) | Number of views |
|-------|--------------------|-----------------------------|------------------|-----------------|
| 1. | 17 Feb. 22 | Kan, a child with gratitude | 96.28 | 1,539,060 |

2. Data analysis

- 1) Selecting videos in which only the Thai language was spoken and met the criteria mentioned in 2.
- 2) Analyzing the discourse structure of conversations in the show with Hymes's SPEAKING model.
- 3) Concluding the collected data by using descriptive analysis.
- 4) Discussing the results and giving further suggestions.

Results

The composition of the TV program must first be analyzed to examine the discourse structure in Hone-Krasae, with the ethnography of communication to understand news with interviews shows. The authors used Hymes's SPEAKING model (Hymes, 1974) to break down Hone-Krasae's discourse structure into eight parts:

1. S = Setting/Scene

The setting/scene in Hone-Krasae could be divided into two parts: conversation scenarios between the host and guests and simulation scenes.

1.1. *Conversation Scenario between the Host and Guests*

The study shows that the setting is fixed with one black chair for the host, whereas the number of chairs on the host's left and right depends on the number of guests, and one round table is in the middle of the scene. Also, the background is blue and red which, can imply calmness and rage emotional tempers, respectively, and also represent feelings and conflicts toward the current dramatic issues. In addition, a specific font used for the digital clock and channel 3 and the Hone-Krasae logo also help the audience to distinguish this show from others.

1.2. *Simulation Scene*

Occasionally, some topics need to be visualized with the 3D digital model to clarify and signify the importance of the issues. For example, in the episode "Solving the mysterious death of Tangmo" that aired on February 28th, 2022, there was a 3D simulation of Tangmo – Nida Pacharawirapong, a former Thai actress, with her friends on a speedboat on Chao Phraya River where she fell into and drowned. To demonstrate what happened on that day, the guests were asked to recreate the scene by using a sofa as a boat stern, rectangular-shaped objects as gunwale, and other tools, including 3D digital pictures.

2. P = Participants

The study's participants can be divided into three groups: the host, guests, and the audience.

2.1. *The Host*

The host, Kanchai Kamneodploi, always wears a formal dark-colour suit and has a standout interview style due to his experience in the acting and news industry, which makes his interviews easy and clear to follow. He sometimes uses questioning methods such as persisting on the same question, giving examples or imagining himself as if he was a victim in

a dreadful situation. These effectively convince the audience feeling to be more sympathetic toward some cases.

2.2. *The Guests*

It is widely known that the show invites guests, which most of the time are two parties or more, to talk and find out the truth behind the story. Sometimes lawyers from both sides are invited to clarify any doubts they have. All of them wear formal clothes based on the topic.

The guests can also be subdivided into three categories: one party, two parties (the suspect and victim), and two parties (the suspect and victim) with lawyers. Based on various interviews, one party guest has the simplest tone of conversation compared to the two parties that have a denser atmosphere than the first group due to the two groups arguing back and forth; nevertheless, the last group has the most intense conversation because the lawyers would use legal articles as a medium to solve the case.

2.3. *The Audience*

Due to its popularity, Hone-Krasae has five channels that the audience can watch and follow, which consist of

- “Hone-Krasae” YouTube channel with 4.82 million subscribers
- “Hone-Krasae” Facebook page with 4.4 million followers
- “Hone-Krasae_Official” TikTok account with 3.5 million followers
- “Hone-Krasae #Official” Twitter account with 4.27 million followers
- “Hone-Krasae” TV program on channel 3 with an average rating of 1.32

The study found that the audience has a tremendous influence on show’s topic because one person would follow more than one channel at the same time and could participate during the live program by greeting and commenting, which increases the show’s rating and popularity.

3. **E = Ends**

The research found that Hone-Krasae’s end is to report current dramatic and controversial issues that people are interested in by inviting and interviewing two parties who have conflicts with each other to the show to clear up any misunderstand and find out the truth, also offering an opportunity to the audience to see both sides’ perspective on the story.

Example 1: Why leave the monkhood? with “Paivan Vannabutr”

The host: Good afternoon, everyone. Welcome to Hone-Krasae. Today’s issue cannot be anything except Paivan Vannabutr, a former monk. He just left the monkhood at 7 am this morning at Wat Saket. Monk Sompong and some staff from the temple were also there too. Now we will ask Paivan what he will do after leaving the monkhood. Has he planned anything yet? And why did he leave? Did anyone pressure him to do this? Let’s have a talk with Paivan and Monk Sompong.

(“Hone-Krasae”, 2021)

From example 1, it can be understood that the show host would declare the intention directly by questioning the party, Paivan and Monk Sompong, with personal and emotional questions.

4. A = Act Sequence

The study found that Hone-Krasae has a fixed act sequence: the opening of the show, the interview section, and the end of the show.

4.1. The Opening of the Show

The beginning of Hone-Krasae starts with the same greeting by the show host, Num-Kanchai Kamneodploi, which says, “Good afternoon, everyone.”, then states the current topic and introduces the guests.

Example 2: Can’t stand anymore of Isan racism. Time to hunt down the racists.

The host: Good afternoon, everyone. Today’s issue in Hone-Krasae is quite a controversial one. A group of people used social media called “Club House” ... We will talk about that today with Dang Koomphong, a lawyer and representative of the Northeast people.
(“Hone-Krasae”, 2021)

From example 2, it can be noticed that the show host always uses the same sentence to greet the audience from every channel of Hone-Krasae without introducing himself. It can be assumed that the host is well known by the audience; therefore, an introduction is not needed. Then the current issue will be mentioned and explained why it is a trend or controversial. After that, the guests will be introduced to the audience.

4.2. The Interview Section

In Hone-Krasae, the question will only be asked by the show host, not by any pray as a moderator. Some questions are from the audience’s suspicion so that both parties would get a chance to explain their sides of the story. It can be implied that the show is treated as a representation of people’s feelings.

Example 3: How about naming yourself Sorapong? A Fight for a Brand-named Bag. Will Pay 2 million, and Stop being a Ladyboy, Too, If It’s Real.

The host: How much did Gina pay for your bag?

Chompoo: 329,500 baht.

The host: And what delivery service did you use to send your bag to Gina?

Chompoo: It’s kerry express delivery service.

The host: Then what did Gina say after that?

Chompoo: Gina said that she needed to check it first. Later she texted me saying that fake, and that I could take it back right away.

The host: Now, back to Gina. What really happened? Please do not swear or curse.

Gina: Well, about the bag, right? I asked which shop she got the bag from ...

(“Hone-Krasae”, 2021)

From example 3, it can be understood that the show host would normally start by questioning one of the parties about the issue that has been going on before checking with the other party whether any points clarified by the first party sound inaccurate or if he/she would like to add further explanation. The last thing the show host would do is call the public's attention to a qualified expert in the area of the dispute to explain the penalty that should take place in order for the dispute to come to an end. In the above conversation, the host says, "please do not swear or curse," and this indicates the host's attempt to prevent any unnecessary curses between the parties and encourages both parties to only focus on the questions asked.

4.3 *The End of the Show*

The host usually ends the show with a simple closing remark. There is no further conclusion on the issue discussed earlier in the show, but the host would use the moment to express thanks and gratitude toward the invited guests and audience members instead. The ending is usually carried on in a brief moment to prevent any further conflicts from the disputes that might get carried on since the show is a live show, and the content cannot be edited in advance.

Example 4: "What makes Lung Pol fails?"

The Host: Right, ladies and gentlemen, that's our show!

("Hone-Krasae", 2021)

Example 5: "A husband asks to clear things up with his wife on the issue of property damages caused by jealousy"

Ton: Because I am talking to Pi Num (the host) right now.

The Host: Wait for a second! Okay, ladies and gentlemen, that's our show for today! Thank you, everyone for joining us!

("Hone-Krasae", 2021)

From examples 4 and 5, it can be assumed that the host's method of cutting the conversation short at the end of the show by simply saying thanks to the guests and the audience members is the result of the unending issue discussed in the show.

5. **K = Key (Voice Tone)**

Tones of voice is how a person sounds when he or she is speaking to someone. It can be regarded as a key to a clear understanding and interpretation of a message that the speaker wants to convey. Tones of voice can vary from a serious tone, and friendly tone to a very satirical one. The tones used in Hone-Krasae can be looked at from two different perspectives as follows:

5.1 *The Tones of Voice of the show host* (Num-Kanchai Kamneodploi) which he uses during the discussion of various issues, can be categorized into 7 tones which are 1) mellow tone 2) sad tone 3) serious tone 4) satirical tone 5) humorous tone 6) respectful tone and 7) mocking tone. The example is as follows,

Example 6: “A woman killed in a ruthless robbery”

The Host: Wait for a second, Ajaan this means that he has been watching the girl from the beginning, right?

Ajaan Jomdej: Could be. This case needs to be further investigated, and there has to be a witness.

The Host: Okay, do we have a picture? Let’s look at it and see the condition in the girl’s room together.

Ajaan Jomdej: Yes, we can.

The Host: *Right there! What is that respectful hand gesture for anyway? Wow, who would have thought that he would be so ruthless? He’ll be damned!*

(“Hone-Krasae”, 2021)

From the discussion of crimes in example 6, it can be seen clearly that in his conversation with the guest, the host often uses a mocking tone to blame the murderer and shows his shocking and hurtful emotions by exclaiming loudly in the sentences “Wow, who would have thought that he would be so ruthless? He’ll be damned!” This is to show the host’s feelings toward the case, and it can also be understood as a way to influence the audience members to feel the same.

5.2 *The tone of voice of the guests* can be looked at from different points of view, which are the tone of the victim, the tone of the attacker, and the tone of the legal expert, as being exemplified below:

Example 7: “The Brand-Name Bag War”

The Host: So how do you send it to her?

Chompoo: Via Kerry Express.

The Host: Let’s focus on the other end now. Gina, what happens exactly? Speak from the truth, and don’t curse, please.

Gina: Oh, about the bag? Well, I asked her where did she buy this bag? After that, she...

The Host: May I go back to the earlier incident? How much did you pay for the bag?

Gina: More than 300,000 THB, yeah, around that.

Krerkpon (Lawyer): This is up to Ms. Chompoo.

The Host: What should be the penalty for this case? We can discuss this in front of everyone so it can be understood by all parties.

Krerkpon: Let’s put it like this, the fact that she has accused the other person of sending her a fake bag is already defamation.

(“Hone-Krasae”, 2021)

From example 7, it can be seen that the victim (Chompoo) uses a very direct and assertive tone which implies that the site has been said is true, while the tone of the other party (Gina) is full of worries and off-topic and stuttering words, which shows unreliability. As for the voice of the legal expert (Krerkpon), he has a serious tone, and this might be because of his

image as a legal representative and his intention to exert his authoritative power upon the wrongdoer.

6. I = Instrumentalities

The instrumentalities refer to that which is used to make the news discussion of the show interesting to the audience. It includes word-choice strategies to communicate different emotions, questioning strategies, and non-verbal language uses which are facial expression, eye contact, and body language. These strategies are used to help the audience understand the issues better.

6.1. Communicating Tools

- **Picture**



Figure 1 Example 8: “What makes Lung Pol fails?”

Source: “Hone-Krasae”, 2021

From example 8, it can be concluded that the host uses pictures that show evidence examples and details of the accusation to expose the wrongdoer in front of the audience members while the issue is being discussed at the same time. This is done simultaneously so that the audience can follow the story very easily.

- Live voice-call interview



Figure 2 Example 9: “The undertaker cries, Covid- 19 dead victims have no cremation rights anywhere”

Source: “Hone-Krasae”, 2021

From example 9, the host phones directly to the government unit responsible for Covid-19 cases to discuss the issue in front of the audience members so that the guests and everyone watching the show are informed about the matters clearly.

- Video



Figure 3 Example 10: “A husband asks to clear things up with his wife on the issue of property damages caused by jealousy”

Source: “Hone-Krasae”, 2021

In the case of example 10, the show staff asked for the victim’s permission to enter the damaged site for some photos and videos to be used as evidence in the show. Those videos are being shown to everyone during the discussion so that the audience can learn what has happened exactly.

6.2. Verbal Language Uses

In this program, Verbal Communication fulfilled a variety of purposes. The host defined reality, organized, requested, and formed attitudes using verbal communication. as exemplified below:

Expressing emotions strategies

Example 11: Can’t stand any more of Isan’s racism. Time to hunt down the racists.

The host: “Okay! Now, in that room, what were they mostly talking about?”

Pan: “It’s the same as before. In the clubhouse, as far as I know, the clubhouse will have guys like, uh! Can I say?”

The host: “Oh, it’s okay. I’m most afraid of the response that asks to talk. For example, can I talk? Don’t say it anymore.”

(“Hone-Krasae”, 2022)

In example 11, during the conversation, the host used words to express emotions. The words “Oh, it's okay... Don't say it anymore” which is a sentence that expresses the host's disappointment and resentment. In the live interview, the interviewees knew that they had to answer the questions the host asked. If they hesitated to reply, the host would have a strategy to show emotions that he didn't want to know anymore. On the other hand, such a strategy of expressing disappointment could make the interlocutor dared to answer more questions.

6.3. *Non-Verbal Language Uses*

Nonverbal communication is the way that the host listened, looked, moved, and reacted to the participant. When the nonverbal signals matched up with the words that the host said, It increased trust, clarity to listener.



Figure 4 Example 12: “Women Caught in a Brutal Slap Fight”

Source: “Hone-Krasae”, 2021

In example 12, the host uses body gestures and facial expressions as a non-verbal language to stop the guests from fighting with each other. To be specific, he uses his hands as a signal for the fight to stop while saying “Whoa, easy now, easy.” This use of a non-verbal communication includes facial expression, eye contact, and body gestures to express intention and feeling as a way to guide the audience to the right direction.

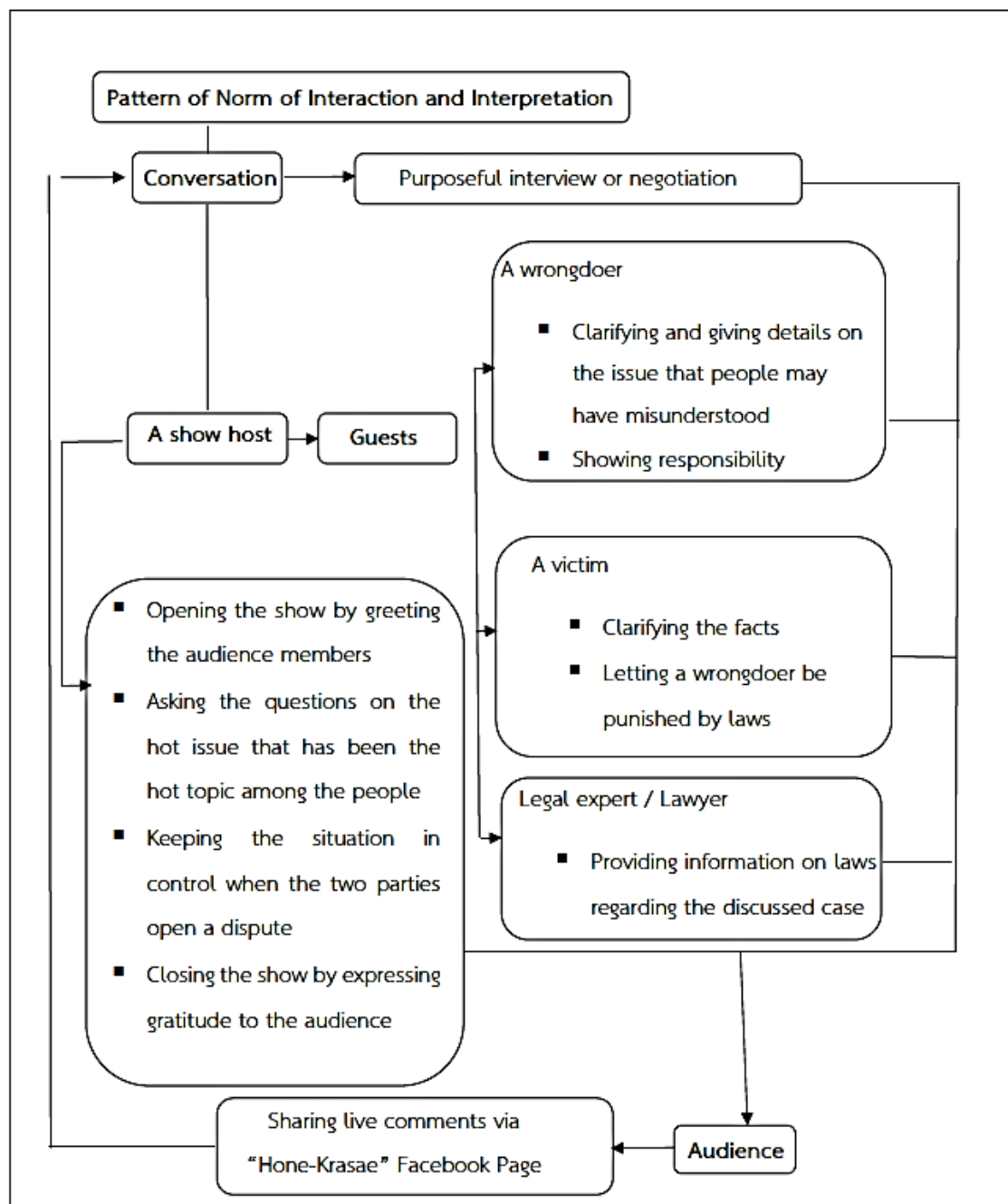


Figure 5 The pattern of a norm of interaction and interpretation

7. N = Norm of Interaction & Interpretation

In the Hone-Krasae show, a certain pattern of the norm of interaction and interpretation is applied to follow the direction of the conversation in which the invited guests from both parties are aware that they must follow the rules of the show whether they are talking to each other or arguing with each other. According to the rules, the host assumes the most important

role, which allows him to question anything he wants to know or anything the society needs to be informed of, and the guests are only allowed to answer such questions and explain any doubts or issues that might be misunderstood most people in the society. Even though the host's right to ask questions often satisfies the audience, it sometimes causes uneasiness and unexpected emotions from the guests while being questioned. These unexpected outcomes might result from the host's attempt to meet the show's goal of representing the voice of society by asking the questions that the audience wants to know. The host might not get the answer he wants from the first attempt, so he needs to repeat the question until he gets what he wants. From this case study, the norm of interaction and interpretation of Hone-Krasae is depicted in Figure 5.

The results showed that the norm of interpretation is that the viewer or receiver must accept that the message they receive contains both the facts and opinions of the person presenting the news (Ongwuttiwat, 2021).

8. G = Genre

Genre refers to the kinds of conversational discourse, for example, opinion sharing or interviews. The genres of conversational discourse in The Hone-Krasae show can be understood through the pattern of talk or negotiation between the two disputed parties for the purpose of finding the solution to the problem. Additionally, the conversation is often carried on together with legal facts concerning different issues or problems from an invited legal expert and the personal the voices of the show host during the interview. The host's questions are asked in order to guide the audience in the right direction. All of these factors make the topics in Hone-Krasae interesting and engaging to most audience members, as in the case below:

Example 13: "People won't tolerate racists and Isan haters"

The Host: Do you know that you and other Isan people are being hunted? How do you feel about that?

Pan: Personally, I am not okay with racism.

The Host: You are not okay with racism, but you were in the room. Once you were in a situation in which a man said something, and you told him to speak clearly.

Pan: Yes, I said that. The thing is, he mocked me first by asking if I could speak Thai clearly or if I was Thai or something like that.

The Host: You did not insult him by saying that he was Isan and he could not speak Thai, did you?

Pan: No, I did not. He insulted me first, so I talked back.

The Host: So, you're confessing that you also insulted him in a way. Okay, so this is your own way of explaining it. Alright, can you yourself explain to me who and how everybody was today?

(“Hone-Krasae”, 2021)

The example shows that the genre of communication of Hone-Krasae can be seen as the question-answer dialogue and the one in which the host is the only person asking the

questions that will directly force the guest to speak about the hot issue; for example, these sentences “You are not okay with racism, but you were in the room. Once you were in the situation in which a man said something, and you told him to speak clearly” lead the audience directly to the answer to the question of the real purpose of the wrongdoer. It is quite obvious that the conversation often invites both parties to enter the negotiation with each other so that the facts can be revealed. This style of conversation makes the news reporting in Hone-Krasae become more interesting than the news reporting in other TV shows.

Discussion and conclusion

The discourse in Hone-Krasae significantly aims to find the facts and the solutions to an issue or dispute of people in society. The name “Hone-Krasae” means to stay tuned for a news update, and it originally comes from the fact that the issues that are chosen for the topic of discussion in each show are usually the hot issues people are talking about on a large scale on social media platforms. From the research, it can be seen that the show host normally starts the show by greeting the audience members and introducing the invited guests in a semi-formal speaking manner. After that, the host starts the interview with a set of questions that aim to reveal the guests’ perspectives on the issue. Those questions might have been revealed in advance to the guests; however, the show is a live show that might be carried away from the plan and causes any unexpected interaction from the guests, which might upset. From this problem, the host needs to use the strategy of communicating a clear, direct message at the opening of the discussion, during the discussion, and at the end of the discussion. Most of the time, the tones of voice are necessary means to influence the audience members to take sides with the host. The research results also show that the fame and unique personality of the host among Thai people enabled him to conduct the interview directly and boldly. He leads the conversation without any hesitation or fear of any dispute or fight from either of the parties that might occur during the show.

Furthermore, one of the factors that make Hone-Krasae a popular TV show is how each topic of conversation is chosen for each show. Hone-Krasae is somewhat a news reporting show which aims to report and reveal the facts of the news to the consumers and to make it different from other news reporting shows; the news or issue that is presented on stage each week is the one that most people in the society is paying attention to. These hot topics usually provoke people’s doubts, questions, and curiosity about the causes of the problem and who should be the one to take the blame. The confrontation of both disputed parties in each issue becomes interesting and engaging to the audience as they love the exposure of the truth and the drama that may happen should the parties start to fight.

In conclusion, how the show is conducted, the topic of discussion in each show, the relationship of both dispute parties, and how the message is perceived and interpreted by the audience make Hone-Krasae a unique and popular TV show among the audience who watch the show from both television and social media platforms. The popularity of the show is reflected from how Kanchai Kamnoedplor has won the 12th Nataraj Awards in the category of

Best TV Show Host and from the show's total net profit of 6,130,827.70 Baht in 2020 (Department of Business Development, Ministry of Commerce, 2020).

The study of discourse structure in Hone-Krasae reflects the idea that social media platform has played a significant role in popularizing the entertainment business. Many entertainment sources have to adjust themselves by creating social media channels to broadcast their shows, for examples, YouTube. Hone-Krasae is one among many entertainments that have become successful as one of the most popular shows in Thailand. Apart from its development through social media platforms, Hone-Krasae has become the talk-of-the-town TV show because of the show host's ability to grab people's attention through his clever ways of directing the show in the right way and satisfying the needs of the audience.

The structure of the Hone-Krasae is fixable. According to Thaptan (2020), it was found that the column had a public communication format. In a fixed verbal order, that is, starting with greeting the reader before bringing it into the content in a variety of interesting ways and closing the hosts use a lively tone, empathy, and a believable personality that is different from traditional interviews. He uses a variety of tones and emotions in interviews. Participants in the event are: The moderators, guests, and viewers are in line with Praditsorn (2017). Both present program's news in an easy-to-understand manner by expressing opinions on various issues, making it easier to access the news.

However, the contents of the two programs are different as follows: The Hone-Krasae programs studied by the researcher are often negative or about social problems and conflicts between the two parties, while the programs Rueng Lao Chao Nee" and "Rueng Lao Sao" Arthit. It presents general news in an interesting and easy-to-understand manner.

References

- Chatchaipruk, J., & Boonwan, Kh. (2019). Discourse structure and language strategy in unknown interlocutor "Tor Pak Tor Kham Tidfaidaeng". *Lajournal*, 2(2), 47-73.
- Newmeyer, F. J. (1989). *Linguistics: The Cambridge survey: Volume 4, Language: The Socio-Cultural Context*. Cambridge University Press.
- Hone-Krasae. (2021). *The undertaker cries, Covid-19 dead victims have no cremation rights anywhere*. Retrieved from <https://www.youtube.com/watch?v=oBSPg juc4qU>
- Hone-Krasae. (2021). *Women caught in a brutal slap fight*. Retrieved from <https://www.youtube.com/watch?v=tzITHX4Y2nc>
- Hone-Krasae. (2021). *Can't stand anymore of Isan racism. Time to hunt down the racists*. Retrieved from https://www.youtube.com/watch?v=Un2tm_Htn5A
- Hone-Krasae. (2021). *How about naming yourself Sorapong? A Fight for a Brand-named Bag. Will Pay 2 million, and Stop being a Ladyboy Too, If It's Real. "The Brand-Name Bag War"*. Retrieved from <https://www.youtube.com/watch?v=K6DCkGnyRZw>
- Hone-Krasae. (2021). *A woman killed in a ruthless robbery*. Retrieved from <https://www.youtube.com/watch?v=DWhPIQd8eCI>

-
- Hone-Krasae. (2021). *A husband asks to clear things up with his wife on the issue of property damages caused by jealousy*. Retrieved from <https://www.youtube.com/watch?v=cTakH7LI9iA>
- Hone-Krasae. (2021). *What makes Lung Pol fails?* Retrieved from https://www.youtube.com/watch?v=VSfIt8_3jvE
- Hone-Krasae. (2021). *Why leave the monkhood? With "Paivan Vannabutr"*. Retrieved from <https://www.youtube.com/watch?v=NzZoARA3WsA>
- Hymes, D. H. (1972). *Models of the interaction of language and social life* (pp. 35-71). In Gumperz, J. J., & D. Hymes, D. (Eds.). *Directions in sociolinguistics: The ethnography of communication*. New York, United States of America: Holt, Rinehart & Winston.
- Khanla, K., & Sroikudrua, Th. (2021). *Discourse structure in online advertising for health supplement products*. In *Proceedings of the 22nd academic conference on the presentation of graduate studies*. Khon Kaen, Thailand: Khon Kaen University.
- Ongwuttiwat, S. (2021). A discourse of entertainment news on "dtâidtiangdaa-raa" Facebook page: A discourse analysis and pragmatics study. *Thai Language and Literature*, 38(1), 16-55.
- Pewporchai, P., & Arthit, K. (2021). Structure of conversational discourse and cultural reflections in "Krua Chan Soong" hosted by Mom Luang Kwanthip Taewakul. *Journal of MCU Nakhondhat*, 8(9), 116-129.
- Pimol, P. (2019). Strategies of language use of Theema Kanchanapairin in the news program "Jud Sud Took Kwaam Jing". *Journal of Liberal Arts Maejo University*, 7(2), 132-141.
- Polpong S, Laphawatthanaphan B, & Nuannet P. (2007). *Communication arts knowledge series*. Bangkok. Bangkok, Thailand: Chulalongkorn University.
- Pradittasorn, P. (2017). *Conversational discourse of news reporting in "Rueng Lao Chao Nee" and "Rueng Lao Sao Arthit"* (Master's thesis). Thailand: Prince of Songkla University.
- Suthiyothin N. (2014). *Criminal law and advanced criminology*. Bangkok, Thailand: Sukhothai Thammathirat University.
- Tantimala, Ch. (2018). Constructing the body of knowledge through cultural research-based on grounded theory in ethnography approach. *Journal of Behavioral Science for Development*, 10(1), 17-22.
- Thapthan, S. (2020). *The communication process in the "Mind Training" column by Vanessa Race: The ethnography of communication approach*. In *Proceedings of the 14th National and International Research Presentation Symposium*. Bangkok, Thailand: King Mongkut's Institute of Technology Ladkrabang.
-