

How LGBTQ+ Groups Are Portrayed in Queer Television in Thailand and Its Influence on Real Lives

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Abstract:

This study examines the representation of LGBTQ+ individuals in Thai queer television and its impact on the lived experiences and societal perceptions of LGBTQ+ communities in Thailand. By analyzing themes of acceptance, identity, and social inclusion in popular queer television shows, this research highlights the critical role of media representation in shaping societal attitudes. The findings reveal that the depiction of LGBTQ+ characters in Thai media fosters greater awareness, promotes acceptance, and empowers LGBTQ+ individuals, contributing to a more inclusive society.

Keywords: LGBTQ+, queer television, Thailand, social influence, representation

1. Introduction

There is diversity in everything, including gender, and LGBTQ+ represents the gender and identity we often hear about on the margins of society. LGBTQ+ is an acronym standing for lesbian, gay, bisexual, transgender, queer, and the '+' symbol allows for the inclusion of expanding and new understandings of various aspects within a highly diverse spectrum of gender and sexual identities (Wei, 2023). Many people might argue that homosexuality is a Western phenomenon, but it exists universally in every country, across all ethnic groups, and within all communities. It is also believed that sexual orientation and sexual identity are not innate but can be influenced by one's social and living environment (Le, 2022).

Thailand, as argued by Mirror Media (2024), is one of Asia's most gender and identity-tolerant countries. In June, which coincides with their Pride Month, the Thai parliament approved a bill that moves the

country closer to legalizing same-sex marriage (Pride Thailand, 2024). Furthermore, Yang (2018) pointed out that since 1997, with the influx of Western gay movies and the rise of queer theory, Thai gay films have been significantly influenced. Together, these two perspectives highlight the flourishing development of LGBTQ+ culture in Thailand, providing a solid foundation for this paper's focus on Thailand as a case study and its queer television industry.

The gay movies are based on queer theory and have their own technical term-- Queer movie. Queer theory means there is no set normal, only changing norms that people may or may not fit into (Liu, 2023). Similarly, queer television involves directors, actors, and production teams striving to depict individuals and experiences that differ from what the general public typically encounters in daily life, often highlighting stories from society's margins. With the rapid growth of the Internet era, people's perspectives have broad-

ened, leading to greater awareness of non-mainstream and marginalized groups. For this reason, this paper argues that it is both important and valuable to explore how the LGBTQ+ community is artistically portrayed in Thailand's queer television and how these artistic works impact their real lives. Through a literature review, this article aims to analyze how queer TV dramas in Thailand shape the narratives of the LGBTQ+ community and to assess the influence of these productions on the real lives of LGBTQ+ individuals.

2. Literature review

This chapter will review the articles regard Queer and LGBTQ+ theories, role building and queer drama, the reality of LGBTQ+ people life in Thailand, and finally this paper will conduct an evaluations of resources.

2.1 Concepts and theories about Queer and LGBTQ+

As a significant context for discussion in this paper, a brief introduction to the ideas of queer and LGBTQ+ is essential. Su (2022) argued that there are many different sexual orientations beyond homosexuality and the most common, heterosexuality. Each letter in LGBTQ+ represents an abbreviation for a socially marginalized sexual orientation. Additionally, the concept of queer seeks to encompass all marginalized individuals who are excluded by society (Cui, 2020).

Le (2020) pointed out that as long as a movie or TV series includes queer characters or evokes emotional resonance in the audience regarding queer individuals, such productions can be categorized as queer. Similarly, Jin (2020) indirectly explained the concept of queer productions in their work. These articles define the category of queer and its related concepts, providing a crucial foundation for this research.

2.2 Discussions about role building and queer televisions

Learning from current articles about role-building, it can be concluded that in queer TV shows, it is not just about how actors portray their characters but also about the director's approach and the different ways they choose to tell the story. For instance, Meng (2014) analyzed several characters in *Queer as Folk*, a TV series where characters are shown to be deeply repressed due to same-sex love and burdened by the societal pressures around them. Meng (ibid.) further categorized the characters into four types and provided detailed explanations for these classifications, focusing on both the plot and the psychological

development of each character through an in-depth analysis.

Yang's essay also directly discusses the role-building and portrayal in a well-known Thai queer movie, which is highly valuable for this research. Yang (2011) argued that *The Love of Siam* represents a significant moment in the development of Thai youth cinema. As a gay movie, its theme of growing up was particularly poignant (ibid.). Yang examined the film's narrative structure, the internal and external character traits, the use of details and metaphors, as well as its audio-visual language and cultural context (ibid.). Among these, Yang's analysis of details and metaphors has been particularly inspiring and has provided a new perspective for analyzing the plot and characters in this research.

At the same time, Hao (2011) used *The Love of Siam* and *Yes or No* as examples in his article, offering a detailed analysis of how warmth is expressed in queer films. Hao's focus on self-identity, as well as the struggles and compromises associated with it, stands out as one of the most unique aspects of his work, making it an insightful contribution to this study. These articles on the role-building in queer movies and TV shows have significantly contributed to this paper's analytical framework, offering valuable insights into the topic.

Beyond these specific studies, there is also abundant research on role-building in general, which is equally beneficial for this paper. Today, people not only focus on the plot but also explore other aspects of characters, such as the director's perspective, why specific shots were chosen, how emotions or actions are expressed, and other creative decisions. Yu, Zhang, and Wang (2023) illustrated that body language is a crucial element of analysis. It can reflect a character's psychology, reveal hidden motivations, or connect to the historical and cultural context. They also highlighted how characters are shaped through elements like their outfits, hairstyles, facial expressions, speech patterns, and body movements.

On the other hand, Yu (2024) pointed out that each character is both independent and complementary, emphasizing that a diverse cast of characters with different personalities enhances contrast and depth. Yu argued that a character does not always have to be portrayed as entirely "black" or "evil." More and more movies and TV dramas today depict so-called "black" characters in nuanced, tragic ways that evoke both love and hatred from the audience (ibid.). Yu's article inspired this research by suggesting that when analyzing a character, it is important to consider the influences of family, friends, society, and age. After all, no one exists in isolation.

2.3 Discussions about LGBTQ+ people in Thailand

Although many people and news outlets have reported that Thailand is now a highly tolerant country for the queer community, the United Nations Development Programme noted that, in the past, being LGBT was viewed negatively in Thai culture and was not widely accepted (UNDP, 2014). Even though the public did not fully accept it at the time, Thailand still enacted laws to protect LGBTQ+ individuals, stating that “individuals are equal in the eyes of the law and deserve equal protection.” According to Warunya Saelim’s research (2021), in the past, there were many professions with restrictions on LGBTQ+ individuals and even based on gender. However, as prejudice has diminished over time, many companies have begun lifting these restrictions.

Since 1999, Thailand has hosted the ‘Bangkok Gay Festival’ which has since evolved into what we now recognize as ‘Pride Month.’ Pride Month did not originally start as a festival but as a self-organized parade for Thailand’s LGBTQ+ community. These marches and events have significantly increased the visibility of LGBTQ+ individuals. On June 18, 2024, Thailand’s same-sex marriage bill was approved by the Senate in a special session, positioning Thailand to become the first country in Southeast Asia to guarantee marriage equality. The law is expected to come into effect in December 2024. These milestones serve as strong evidence and supporting material for this thesis.

2.4 Evaluations of resources

The above literature is very helpful for this research. Whether from academic or other perspectives, the analyses are highly professional. From the public’s perspective, these case studies of queer movies have also helped more people begin to understand and gradually accept the existence of this group. However, these analyses reveal that while queer movies in Thailand are developing well, they often fail to connect these artistic works with real life. Therefore, this research aims to fill this gap in the academic discourse.

3. Methodology

In order to analyze queer TV series and study their real-life impact on the LGBTQ+ community in Thailand, it is first necessary to research the definitions of queer, LGBTQ+, and queer movies, as well as to categorize them appropriately. The second step involves studying existing analyses of similar films and TV drama case studies, including how actors portray their characters. This essay primarily uses secondary data for analysis and research.

Given the relatively broad scope of this paper, literature research is the most efficient and convenient method for collecting a wide range of information within a short time-frame.

3.1 Literature research

This study collected information and data from sources such as China National Knowledge Infrastructure (CNKI) and Google Scholar, both of which are highly academic platforms. Additionally, this paper draws information from various domestic and international news websites, such as Voice of America, Oregon Public Broadcasting, and Khaosod, which are all professional news outlets. Websites like ThaiLgbtconnect, IMDb, and MyDramaList were also utilized.

The data includes previous research by other scholars on the LGBTQ+ community in Thailand, news articles, and audience feedback from social media platforms like X and Instagram. This feedback provides valuable insights into the varying levels of audience appreciation for different queer TV shows, based on the frequency and depth of discussions surrounding related topics.

3.2 Analytical framework

In this research, we will analyze the highlights of three prominent LGBTQ+ TV series from multiple perspectives. Specifically, we will examine the characters’ external appearances, narrative expressions, and potential era-specific features. Additionally, we will explore the director’s choice of perspective in filming and conduct a comprehensive analysis that encompasses dialogue and cinematography. Ultimately, this study aims to uncover cultural reflections that reveal the contemporary societal influences embedded within these TV series.

4. Result and discussion

In this chapter, several LGBTQ+ TV series will be selected for analysis to explore how Thai creators portray these marginalized groups in their productions. The study will also examine the influence of these TV shows, analyzing how they impact the real lives of the LGBTQ+ community in Thailand.

4.1 Analysis of role shaping of LGBTQ+ group in Thailand Queer Televisions

Three TV dramas were selected for analysis in this study. These shows were chosen based on the following three criteria: first, their high ratings on platforms such as Douban, MyDramaList, and IMDb; second, their popularity, as indicated by audience votes on X and other platforms;

and finally, their relatively high view counts on YouTube in recent years, ensuring their representative status. The three selected shows are *2gether*, *Bad Buddy*, and *Kinn-Porsche*.

4.1.1 Case study: <2gether>

<2gether> (2020) is a 12-episode television series directed by Weerachit Thongjila (known as Champ). It averages over 65,700,000 views per episode on Youtube (2023.11) and won the Line TV Awards Most Followers of the Year Award (2020).

The show's main characters are Tine and Sarawat, both students at the same university. The story takes place on campus, with Tine as a cheerleader who is sometimes overconfident and believes girls will always pursue him. Sarawat, on the other hand, is one of the most popular boys on campus, known for his involvement in the football and music clubs. When Tine wants to get rid of Green, a persistent admirer, he asks Sarawat to pretend to be his boyfriend to deter Green. As Tine turns to Sarawat for help, the two gradually grow closer, developing mutual reliance and affection.

The analysis of the characters begins with a particularly interesting supporting character—Green. He embodies a public stereotype of a gay person. In the second episode, Tine and his friends are drawn to the swimming club's recruitment event. Green does not appear immediately, but his distinctive voice is heard first. When he sees the girls in their swimsuits, he pulls Tine away with exaggerated movements and intonation, showing shock and a hint of anger. As Cao (2018) pointed out, body language is a crucial way for actors to portray their characters, as it conveys emotions, relationships, and advances the plot. Here, the director transitions from a long shot to a mid-shot to clearly capture Green's facial expressions, then moves back to a master shot to showcase his dramatic actions.

These gestures and vocal expressions establish Green as a comedic character. Meanwhile, Tine's lingering gaze at the girls suggests he is not gay but possibly bisexual. Green's coquettish tone, physical gestures toward Tine, and especially his rich facial expressions portray him as a highly feminine boy. Although Green is not particularly likable, Tine politely rejects him multiple times in various ways. However, Green's relentless pursuit causes Tine annoyance. At the same time, Green is a character who does not shy away from expressing his feelings. He openly declares his love and takes the initiative, even if it inconveniences others. In contrast, Tine is less straightforward than Green. If Tine had been as direct, the story would not have developed further.

Later in the same episode, Tine seeks out Sarawat to avoid Green's advances and asks him to pretend to pursue him to

make Green back off. When Sarawat hesitates, Tine hides him in a cupboard during a moment of inattention, trying to force him to agree. The director uses Tine's words and demeanor to make him appear more determined, but Green unexpectedly arrives with a group of people to help Tine, forcing Tine to hide in the cupboard instead. Here, the director chooses not to use a master shot to capture both characters' profiles. Instead, the scene relies heavily on single medium close-ups, allowing the audience to focus on the facial expressions of Green and Sarawat. For Tine in the cupboard, the director employs extreme close-ups to emphasize the cramped space and highlight Tine's expressions and subtle movements. Green's exaggerated expressions, tone, and dramatic gestures contrast sharply with Sarawat's aloof and disdainful demeanor. Even when the two are not in the same frame, the difference between their characters is stark. Because the action takes place on a university campus, everyone is dressed in the same uniform, but Sarawat's strong presence alone is enough to keep Green from causing trouble. Although Tine has fewer shots in this scene, his expressions are particularly rich and interesting whenever the director focuses on him. This suggests that Tine is a person with a lot of inner thoughts. Even when he says nothing, his face often reveals his emotions. Although he may appear impulsive, he is brave and resourceful, willing to do whatever it takes to achieve his goals—such as persuading Sarawat to pretend to pursue him.

All these details bring the characters to life. Sarawat, a guitarist and soccer player admired by many female classmates, initially comes across as distant and unapproachable. However, he is actually a thoughtful, slightly arrogant person with his own insecurities and worries. After Tine accidentally steps on Sarawat, Sarawat falls in love with him at first sight. Despite his feelings, he maintains a careful distance for a year, fearing that Tine might dislike him.

The reason for selecting these two scenes is that they effectively highlight the distinct personalities of the three characters, their chemistry, and the dynamics of their relationships. Due to the show's massive popularity and positive reception, several sequels were created after its release, including *Still 2gether* and *2gether: The Movie*.

4.1.2 Case study: <Bad Buddy>

<Bad buddy> (2021) is a 12 episodes television series directed by Noppaharnach Chaiyapwimhon (known as Aof) . The show got over 22,280,000 views per episode on Youtube at 2023 and have a high score. The show also won the Best Thai series and Best Y series at We TV award (2021) and Best LGBTQ+ Programme Made in Asia at Content Asia Awards 2022.

This is also a story that takes place on campus, but not entirely. It follows two university students, Pat and Pran, who share an intense rivalry. Pat and Pran are neighbors, but the feud between their families began with their parents. As they grew up, they constantly competed with each other—over who would speak first, win football games, and everything else. Despite this, after Pat's sister, Pa, accidentally falls into the water and Pran saves her, the two begin to see past their rivalry. Although they remain enemies on the surface, they no longer hate each other in their hearts. Years later, the two coincidentally attend the same university. Pat becomes the freshman class president of the Faculty of Engineering, while Pran is the class president of the Faculty of Architecture—two faculties with a historic rivalry. Over time, the two grow closer and eventually fall in love. They begin dating but keep their relationship a secret from friends and family until they are caught and must face the consequences.

In the fifth episode of the series, condensed milk becomes a small but significant object that drives and connects the plot, much like the symbolic clues Fan (2024) describes. The first appearance of condensed milk is marked by a note from Pat that reads, "I'll get it back to you when I get it." This moment foreshadows Pat's actions later that night, as he sits under the dorm building with a newly bought can of condensed milk, waiting for Pran. Film critic Melody (2021) interpreted condensed milk as a small medium that represents their relationship in Pat's eyes. For Pat, no one knows about their bond, and there is nothing tangible that can represent their true relationship. On the surface, they are rivals with plenty of trophies and awards to prove it, but nothing can symbolize their friendship and love beyond that rivalry. At the same time, Pat's emotions are layered. He recalls Pran singing their song with others and remembers how Pran transferred schools because of him back in high school. These thoughts leave Pat frustrated, upset about losing the game, and burdened with guilt. When Pat sees Pran and Wai (Pran's friend) returning together, his jealousy resurfaces. Pran, on the other hand, does not want their feelings or interactions to be revealed to others. Pat's complex emotions—jealousy, confusion, and sadness—build up and eventually lead to a heated dispute, as Pran responds with hostility to Pat's bravado and his instinct to protect Wai. The tension between their families and faculties serves as a constant reminder that their love is, in many ways, doomed from the start. Pat, overwhelmed and unsure of what to do, begins to doubt himself. However, after calming down, he takes out the can of condensed milk, a symbol of his emotional support and hope. It reveals that Pat still wants their relationship to continue and remains hopeful about making

things right.

Sun and Liu (2023) noted that in dramatic films, different emotions and atmospheres can be created through camera angles, composition, lighting, and the interplay of light and shadow. This is also evident in this series. The director uses a scene where Pat showers under a simple, single light source to bring him back to sanity. The light and shadow in this scene highlight Pat's state of mind and set a somber, complex atmosphere. This effectively portrays Pat as a relatively single-minded person, someone who acts on his desires without hesitation and is rarely afraid of anything. While Pat is brave, he can also be self-centered and overconfident, often failing to notice the emotions of those around him. For instance, he does not realize that Ink (his classmate from high school to college) only sees him as a friend, nor that Pran has liked him for years.

In contrast, Pran's personality is more delicate and sensitive. He is brave in his own way but tends to process his emotions slowly and quietly, often imagining things in a pessimistic light. When Pran discovers that Pat likes Ink, despite having loved Pat for years, he suppresses his feelings. For example, he quietly sheds tears while watching Pat sleep on the ground but never allows himself to fully express his emotions. Even under the influence of alcohol, Pran tries to hide his feelings. However, on the rooftop, when Pat tearfully asks, "If we weren't enemies, would we be friends?", Pran, with tears in his eyes, replies, "What, do you want to be friends with me?" Pat's firm "No" takes Pran by surprise, and the two, red-eyed, look at each other until Pat kisses him. At that moment, Pran's emotional defenses collapse. He no longer knows how things will end but can no longer suppress or hide his feelings. In tears, Pran kisses Pat back passionately. After the kiss, Pran does not smile; instead, he is overwhelmed by a sense of collapse and despair. For him, the kiss feels like a farewell, a signal to face reality—that their relationship cannot progress due to their families' feud. Meanwhile, Pat's "No" indicates that he does not want his relationship with Pran to be limited to friendship; he has begun to develop genuine feelings for Pran. This misunderstanding, born from their contrasting personalities, results in both characters interpreting the kiss differently—Pran in sadness and despair, and Pat with a faintly raised corner of his mouth, suggesting hope.

Interestingly, the series also features a lesbian couple, Pa and Ink. In contrast to Pat and Pran's complicated relationship, the love between Pa and Ink is smoother and less encumbered. Much of the tension in Pat and Pran's relationship stems from the hatred and resentment between their parents, forcing the two boys to lead a double life to avoid unnecessary trouble with their families and friends.

Following the success of the show, the characters had a follow-up in *On Friend Concert* and a continuation in *Our Skyy 2*, where Pat and Pran reprised their roles. This extension reflects the audience's strong desire to see more of their story and demonstrates how the series has successfully led viewers to better understand the lives and struggles of LGBTQ+ individuals.

4.1.3 Case study: <KinnPorsche>

<KinnPorsche> (2022) the series directed by Kongkiat Komesiri (known as Kome), Krisda Witthayakhajorndeet (known as Pond) and Banchorn Vorasataree (known as Pepsi). KinnPorsche trended worldwide on YouTube, Instagram and Twitter after each episode, with the two main actors gaining million of followers and global stardom and audiences having high rating 8.6 /10 for this show. Then, after the show the main cast have a lot of world tour which really shows that they are global wide.

Kinn, the second heir of the Theerapanyakun mafia family, is ambushed by enemies and meets Porsche during his escape. Kinn strikes a deal with Porsche: if Porsche saves him, he will repay him generously. After witnessing Porsche's exceptional combat skills, Kinn relentlessly pursues him, eventually convincing Porsche to become his bodyguard. Within the Theerapanyakun household, Kinn faces numerous challenges. His older brother struggles with post-traumatic stress disorder, while his younger brother is a rising star in the music industry. At the same time, Kinn must remain wary of his uncle and cousin Vegas, who pose significant threats. Additionally, the untimely and mysterious death of Porsche's parents appears to be intricately connected to the Theerapanyakun family. The show is not solely about LGBTQ+ representation; it also touches on niche sexual proclivities, such as BDSM, adding depth to its narrative.

At the beginning of the show, the directors use warm tones, varying angles, and numerous long shots to establish the environment. This visual approach is paired with orchestral background music that is sophisticated yet carries a sense of tragedy. These techniques align with those described by Fan (2024) and effectively set the tone of the story, subtly hinting at the underlying atmosphere of the Theerapanyakun family. In the following scene, the director introduces both protagonists simultaneously rather than fully developing one before moving to the other. Kinn is depicted with a stern, unsmiling demeanor as he conducts business with international gangsters, while Porsche appears in a contrasting scene as a top bartender, lightheartedly flirting with customers. This back-and-forth between the two settings creates a striking contrast between the gravity of Kinn's negotiation and the carefree atmosphere of the bar.

Additionally, the director uses two distinct conversations to introduce the characters, employing dialogue as a tool to depict their personalities, as described in Li's (2023) work. Kinn's character becomes more three-dimensional after he fires his gun, establishing him as a ruthless heir with blunt speech and a no-nonsense attitude. Meanwhile, Porsche, shown skillfully entertaining customers and effortlessly mixing drinks, immediately projects an image of charm and confidence, further shaping the audience's perception of him.

The series features more than three couples, showcasing the diversity within the LGBTQ+ community. As the story progresses, Kinn's cousin Vegas and Pete, the head bodyguard of the Theerapanyakun family, portray an LGBTQ+ couple with niche sexual tendencies. Yok, the bar owner, is also transgender. She plays a nurturing role in Porsche's life, offering him comfort and warmth like a caring "mother." Whenever Porsche turns to her, she is there as his emotional support.

Riddhi Chakraborty (2022) observed that, unlike many LGBTQ+ dramas that focus on campus stories, this series directly explores the darker sides of society. The sharp contrasts between the characters and even within individual characters as they navigate different situations—are key to their success. Chakraborty noted, "YouTube is flooded with reactions and discussions, Instagram is overrun with fan edits, and Twitter is alive with hashtags related to the show." After the show's conclusion, the production and artist teams embarked on a global tour, further broadening the show's reach and increasing awareness about the LGBTQ+ community.

In summary, the LGBTQ+ characters in these three shows break away from traditional stereotypes. The message is clear, people are people, each individual is unique. They can be feminine, masculine, or anywhere in between, and they should be recognized for their individuality rather than being confined to societal labels.

4.2 Impacts of queer televisions on LGBTQ+ group

There are more and more queer shows emerging in Thailand, attracting audiences from around the world. Alongside these dramas, related activities such as concerts, articles, and fan meetings are also on the rise. Prasannam (2022), Associate Professor of Literature and Cultural Studies at Kasetsart University, mentioned in an interview with Meta that the increasing number of LGBTQ+ dramas and events has transformed what was once considered underground culture into a mainstream, above-ground culture. This reflects that when more people are exposed to LGBTQ+-related movies and TV series, it fosters under-

standing, reduces prejudice, and helps combat discrimination.

As early as 2022, Thailand established the event Feed Y Capital 2nd. Khaosod English published an article in September 2023 highlighting this event, where two female politicians delivered speeches (Khaosod English, 2023). In her speech, Panika stated that the government should make Thailand a paradise for people of all genders—a community where everyone respects gender diversity and can coexist harmoniously. Additionally, in 2023, Thailand announced the Thai Association of Boys Love Content (TBLC) program, created by several BL production companies. This same year, the popularity and revenue generated by the Y Series contributed to the government and the King approving the same-sex marriage law, which is set to be officially implemented in December 2024.

Furthermore, Oramon Saphaweetham, Director-General of Thailand's Business Development Department, noted in *The Nation Thailand* (2024) that nearly 200 "Boys' Love" productions have been created in Thailand over the past decade. These productions have not only gained immense domestic popularity but have also been successfully exported to international markets. The global success of Y dramas has led to a perception of Thailand as a progressive and welcoming place for diverse expressions of love. The above evidence illustrates that queer TV shows in Thailand have not only had a positive impact on the country's economy but have also increased global awareness and understanding of LGBTQ+ culture. These dramas contribute to greater societal tolerance toward LGBTQ+ individuals, positively influencing their real lives and indirectly supporting the legalization of same-sex marriage.

5. Evaluation

The highlight of this research is that the articles and resources used in this paper are collected from many authoritative websites, with relevant and useful information carefully extracted. By leveraging the unique characteristics of different platforms, various types of information and data were searched, selected, and applied effectively. Furthermore, the analysis of queer dramas is highly detailed, examining elements such as lighting, direction, color, and music. The study also meticulously explores visual details, uncovering hidden messages from the director through different shots, angles, sets, and lighting techniques.

However, there are also limitations in terms of drama selection. Over time, audiences may develop new interpretations and ideas about the plot and characters, which can influence ratings, streaming numbers, and word of mouth.

Additionally, the films and TV series selected for this study were limited to those with relatively high YouTube views and Douban ratings. It is possible that some ratings and views were influenced by fans using multiple accounts. As a result, other high-quality, highly-rated shows on alternative platforms may have been overlooked.

In the future, research could expand its scope by filtering content from a wider range of platforms, comparing ratings and reviews comprehensively, and selecting the highest-quality, most critically acclaimed dramas for analysis.

6. Conclusion

The purpose of this article is to study how queer TV dramas in Thailand have shaped the LGBTQ+ community and how these dramas have impacted the real lives of LGBTQ+ individuals.

The study concluded that the portrayal of LGBTQ+ people in Thai queer TV dramas is extensive and nuanced. Through the performances of the actors, directors further shape the characters by skillfully using elements such as environment, color, lighting, and shadow. Additionally, directors and screenwriters often introduce conflicts into the plot, such as familial and societal contradictions, adding twists and turns to the narrative rather than presenting a smooth, linear storyline. This reflects the struggles faced by LGBTQ+ individuals in real life, where they are often subject to societal prejudice, ignorance, and sometimes even forced to lead double lives to integrate into the so-called "normal" society.

These TV dramas have also contributed to making LGBTQ+ culture and individuals more widely known, shifting from being an "underground" culture to gaining broader public acceptance of non-heterosexual orientations (Meta, 2022). Moreover, by promoting Thailand's economic development (Khaosod English, 2023), these shows have indirectly supported significant progress, such as the legalization of same-sex marriage.

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