

Chapter 3

Data Analysis

In this chapter, eight children's books have been analyzed by using the framework which is mentioned above. Four books are meant for boys and another four ones are meant for girls. Each book is analyzed individually.

3.1 Books for Boys

3.1.1 Book 1 (See Appendix A)

1. Title

ของขวัญมหัศจรรย์จากภูต (*The Wonderful Present from the Fairy*)

2. Theme

Kindness brings a good reward.

3. Plot

A piece of white paper and red scissors are given as a reward for the kindness of a little boy who helps the fairy from the hunter's trap. Whenever the boy draws a picture on the paper and cuts it out, the magical paper and scissors will turn that picture into a real object. The little boy and his friends draw a picture of a dragon and cut it with the magic scissors, suddenly the dragon comes alive and flies straight to the city. It destroys all the villagers' houses. The boy cuts pictures of warriors to fight with the dragon. Because they are made of paper, both the warriors and the dragon crumble when they fall into the river. The boy feels guilty so he cuts houses and distributes them to the villagers. However, they also crumble when the rain falls down. He helps the villagers to build real houses by cutting the paper into clouds, giving shade to the builders. The boy goes to the woods again and this time he sees the fairy crying because she has no tree to inhabit. Now he has only a long small sheet of paper which cannot be cut into anything, so he writes the word happiness on it and folds it into the shape of a star. With magic, the star changes into a tree, which makes the fairy happy again.

4. Setting and Space

First, the story is set in the woods. On page 2-3, the readers are allowed to see the woods, which are painted mostly in green and brown colors. Verbally, there is no description of the woods. Later on, the events occur in the protagonist's house. On page 5, his house is described visually as a two-storey red roof house. Because it is big and made of bricks which creates a secure and stable feeling. Then, the story takes place in the town. The town is painted in vivid colors, which effectively creates a fantasy atmosphere. Moreover, the houses appear at an oblique angle, which reflect insecurity, on page 8-9. On the other hand, when the town becomes peaceful again the houses appear in a straight horizontal line.

Throughout the story, the protagonist appears in many places. He stays both inside and outside of his domestic place. He does some activities in his house, for instance, cutting paper with his friends. However, he also goes outside. In the first scene on page 2, he travels in the woods and by chance sees the fairy. Moreover, he spends sometime in the town helping the workers build the houses on page 15. Then he appears again in his house at the end of the story.

5. Point of View

The story is narrated through the third person omniscient point of view. There is only one sentence in a character's direct speech. That is the fairy's speech to the little boy. It is the only time when the writer allows the character to have her own power to communicate, illustrated on page 4. The existence of this sentence is important because this is like the transfer of power from the fairy to the boy. Then the boy becomes powerful. “เธออยากได้อะไร ตัดกระดาษเป็นรูปนั้น แล้วมันจะเป็นจริงขึ้นมา” (Whatever you want, cut the paper into that picture and it will become real.)

6. Focalization

Though the protagonist does not have his direct speech, the story is told through his experiences. He is the focalizer who feels, thinks, hears and witnesses the events that appear to the reader's eye. For example, “เขาพบภูตติดกับดักนายพราน” (*He sees* the fairy is trapped the hunter's trap.)

7. Characters and Characterization

7.1 Main Character

The little boy

7.2 Supporting Characters

The mother of the little boy and the fairy.

7.3 Physical Appearance

7.3.1 Main Character

The little boy who dresses neatly in T-shirt with braces and shorts has the main role. How his dresses can imply that he is raised in the middle class family where his parents can afford the good kids' clothes.

7.3.2 Supporting Characters

The fairy is a female character that is painted mostly in green and decorated with red wings. Having wings and being able to fly make her different and that creates fantasy characteristic. She appears small on page 3 because she loses her power and needs help from the protagonist to release her from the hunter's trap. In the following page when she gets her freedom and magic, she appears very big on page 4. When she cries and calls for her tree, she is drawn small, as on page 16.

7.4 Mannerisms

7.4.1 Main Character

First, the writer describes the mannerisms of the protagonist as those of a kind boy. He always thinks and cares about other people's feelings, wants or needs. For example, he helps the fairy out of her troubles two times. He sympathizes with the fairy as the verbal language portrays; “เขาสงสารจึงปล่อยภูตออกมา” (He *feels sorry* for the fairy so he releases her.). He also shows his good will towards the fairy in the sentence; “เขาอยากให้ภูตมีความสุข” (He *wants the fairy to have happiness*) Second, he is a smart boy who uses his intelligence to deal with the conflict in the story. He can make a decision by himself without the advice of other characters. In the scene where the dragon destroys the town, he knows immediately how he can deal with it after the king's plan is not effective. “...เขาดัดคนออกจากแถว คนๆนั้นก็กลายเป็้่นนักรบตรงเข้าสู่กับมังกร” (He cuts each man from the row, then the man becomes a warrior who fights with the dragon.) Besides, he is a creative boy who takes action of his own accord as the verbal language

portrays; “กระดาษของเขาเหลือเพียงเส้นเล็กๆยาวๆไม่สามารถตัดเป็นรูปอะไรได้อีก เขาจึงเขียนคำว่าความสุขลงไปแล้วพับเป็นรูปดาว” (*His remaining paper is now small and long, he cannot cut it off into any picture so he writes the word happiness and folds it into the shape of a star.*)

Third, he is a responsible boy. He shows his responsibility for his mistakes as portrayed in the sentence; “เด็กชายรู้สึกผิดที่เป็นเหตุให้บ้านผู้คนพัง” (He *feels guilty* because he is the cause of destruction of the town) In addition, “เมื่อชาวบ้านลงมือสร้างบ้านจริง เด็กน้อยก็พยายามช่วยด้วย...” (When the villagers begin building real houses, the little boy *tries to help them.*) Also, he is described as an adventurous character. Though the writer does not directly tell the reader, we can guess from the events that he goes twice to the woods alone which is filled with fantastic things like the fairy two times.

The verbs used in the story frequently are verbs of action. Readers see the actions like “ตัดกระดาษ” (cut the paper), “รู้” (find out), “วาด” (draw), “วิ่งหนี” (run away), and “สู้” (fight). The protagonist has used only one verb of communication in the sentence on page 4, “เมื่อเขาเล่าเรื่องนั้นให้แม่ฟัง...” (When he *tells* his mother what is happening to him...) This implies that the male protagonist is constructed to be an active character who prefers showing his actions to communicating with others. Moreover, looking at the sentence structure, most of the time the protagonist is an active boy who is the subject of the sentences as this language portrays; “เขาสงสารจึงปล่อยภูตออกมา” (He feels sorry for the fairy so he releases her.) and “เด็กน้อยยังตัดสิ่งของต่างๆมากมายให้คนที่เขารัก” (The little boy cuts his magic paper into many things to his beloved person.)

7.4.2 Supporting Characters

The fairy is a passive character. She should have power because of her magic but she appears to reader's eyes to be a fragile female who cannot help herself and can only cry even though she has magic in her hand. For example, “เขาได้พบกับภูตตัวเดิมกำลังร้องไห้เพราะไม่มีต้นไม้ประจำตัว” (The little boy meets the same fairy, *crying* because she has no tree to inhabit.)

7.5 Social Relation

The protagonist relates with many people in the story. First is his mother. The verbal language refers to this relationship through the sentence; “เมื่อเขาเล่าเรื่องนี้ให้แม่ฟัง แม่บอกว่าเขาคงฝันไป เขาจึงนำของนั้นไปเก็บ...” (When he tells his mother what happen, his mother says that he has probably had a dream. Thus, he puts those things away.) It reflects that he is an obedient son who does not act against his mother’s words. This is the only sentence that refers to the relationship between the little boy and his mother. Moreover, there is no visual description of his mother. It seems to the reader that it is a smooth relationship but not an intimate one because the protagonist manages his life independently.

Another relationship is between the little boy and his friends. The sentence, “วันหนึ่งเพื่อนชวนเขาเล่นตัดกระดาษ” (One day, *his friends ask him* to play by cutting the paper.) This implies that they have a close relationship because they do activities together. Thirdly is the relationship between the protagonist and the villagers. The little boy always deals with the villagers on a friendly basis. Visually, the little boy appears at the center of the villages’ crowd. The villagers accepts him as the member of the community. Verbally, this relationship is portrayed in เมื่อชาวบ้านลงมือสร้างบ้านจริง *เด็กน้อยก็พยายามช่วยด้วย...* (When the villager begins building the real houses, *the little boy tries to help them.*) and “เด็กน้อยยังตัดสิ่งของต่างๆมากมายให้คนที่เขารัก” (The little boy cuts his magic paper into many things to *his beloved person.*) Fourthly, remarkably, there is a relationship between the main character and the fairy. It is a relationship based on kindness. The boy helps the fairy and she gives the magic tools as a reward. Moreover, the boy helps her willingly and desires to see the happiness of the fairy. There is no verb of communication used between them except the fairy’s speech to the little boy. Throughout the story, he relates to many people in his community, but he never really communicates with them.

7.6 Activities and Interests

The protagonist’s activities, which are playing with his friends, appear in the story. Together they draw a picture on the magic paper and cut it out. “วันหนึ่งเพื่อนชวนเขาเล่นตัดกระดาษ” (One day, his friends ask him to play at cutting the paper.) The picture that he decides to draw is the dragon. It implies that he is interested in fantasy and adventurous activities. Visually, the artist shows the little boy’s picture in the air at a diagonal angle that can imply his adventurous characteristic.

7.7 Ways of Learning

His problem is the dragon which is the picture that he has cut out from his magic paper and destroys the villagers' houses. The main character is a self-confident person who can deal with the problem by himself. He knows how to manage things that happen to him by himself. Though he fails to solve the problem once, he never gives up. He learns from his own experience.

8. Gender Typing

The protagonist appears as a strong boy who loves adventure. He is an independent boy who can go outside of his place alone and likes travelling in the woods. He also spends his life freely without the assistance of other characters. Furthermore, he appears as a kind boy who cares about other people's feelings and helps them willingly. In addition, he is a smart boy who learns to deal with problems based on his own experiences. He relates to many people, but he does not communicate verbally with them.

3.1.2 Book 2 (See Appendix B)

1. Title

ดอกไม้บาน (*The Blooming Flowers*)

2. Theme

Smiling brings happiness and friendship.

3. Plot

Little Grumpy is a boy who likes staying at home. He never speaks or smiles to anyone so he does not have any friends. He likes growing plants but unfortunately, his flowers have never bloomed and even worse some plants have never ever borne flowers. On the contrary, Little Cheerful, Little Grumpy's female neighbor has plenty of colorful blooming flowers in her garden. The boy asks the girl why her flowers bloom. The girl advises him to smile. Then, she takes him to her garden. When the boy sees that the flowers are blooming, he starts to smile and happiness comes to him.

4. Setting and Space

The story takes place in the garden. The color used is mainly in green because most of the time the characters appear among nature. The bright colors create the liveliness of the pictures. The backgrounds are painted in soft colors and the artist uses lines to separate the figures from the ground. There are many lines but they do not create confusion. Lines in the backgrounds make the figures stand out. The components of the pictures work harmoniously to create a lively emotion to the readers.

Little Grumpy likes staying at home. Thus, he always does activities such as growing plants in his domestic place. However, he experiences the outdoors once in his next door friend's garden, which allows him to have a good experience guiding him to solve his problem.

5. Point of View

The story is told from the third person omniscient point of view. The protagonist has the power to have his own dialogue in the scene where he asks the advice from the girl. This implies that the writer lets the character be involved in the events directly and that he has the power to make a decision.

6. Focalization

The readers are told the story through things that protagonist sees, hears and feels. The focalizer is the main character who has learnt or experienced the events throughout the story.

7. Characters and Characterization

7.1 Main Character

Little Grumpy

7.2 Supporting Character

Little Cheerful

7.3 Physical Appearance

7.3.1 Main Character

A boy of about 5 years-old with the name Little Grumpy as he always has a stern face. He dresses neatly in a striped shirt with suspenders and short pants. He mostly appears alone and large in the middle of the page.

7.3.2 Supporting Character

The female character, Little Cheerful wears a green dress with a pink spotted design and a pink apron. She is standing in the middle of the group illustrated on page 1, which implies that others accept her. This is different from the boy who stands alone.

7.4 Mannerisms

7.4.1 Main Character

Firstly, the protagonist is described as an unsociable person as the verbal language portrays: “เด็กชายชอบบุดชอบอยู่บ้าน เขาไม่มีเพื่อน ใครเดินผ่านเด็กชายชอบบุดไม่พูดไม่ยิ้ม” (Little Grumpy *likes staying at home*. He has *no friends*. When people walk past, he *never talks or smiles to them*.) Visually, the boy does not belong to the community where he lives in. On the first page, the artist separates the characters into two groups. One is a group of the cheerful girl standing with her friends while the boy stands separately. Secondly, the protagonist is a lifeless character. He himself has a serious face, the atmosphere around him is also lifeless. For example, “ต้นไม้ของเขาไม่มีดอก บางดอกมีดอกก็ไม่บาน” (His plants *do not bear flowers* and of those plants that produce flowers unfortunately the flowers *do not bloom*.) The word choices that appear to describe his feeling and characteristic have the negative meanings. “เด็กชายเศร้าใจ” (*upset*), “เศร้าใจมาก” (*so upset*), “ไม่มีเพื่อน” (*have no friend*), “ไม่พูด” (*not speak*), “ไม่ยิ้ม” (*not smile*), “ไม่มีดอก” (*have no flowers*), “ไม่บาน” (*not bloom*), “ทำไม่ได้” (*cannot do*), “ไม่เคยทำ” (*never do*). However, if we look at the sentence structure, we will see that he appears as the subject of the sentences. For example, “เขาปลูกต้นไม้” (He grows plants) and “เด็กชายชอบบุดไปหาเด็กหญิงชั้นบาน” (Little Grumpy goes to see Little Cheerful.) Thus, it shows that he has an active role.

7.4.2 Supporting Character

The existence of the cheerful female character contrasts the mannerism of protagonist. Their names, “เด็กชายชอบบุด” (*Little Grumpy*) and “เด็กหญิงชั้นบาน” (*Little Cheerful*) show the difference in their characteristics. While the boy is an unsociable person, the girl is a friendly person. Visually she appears with her friends on the first page. Also, she is a lively character. The words used to explain her character normally have positive meanings and relate to happiness and cheerfulness. For example, “ฉันยิ้มชั้นบาน” (I *smile merrily*) “ดอกเต็มไปหมด” (*Full of*

flowers), “ดอกไม้กำลังบาน” (The flower *are blooming*), “ดอกไม้ ออกบานสะพรั่ง” (All flowers are *in full bloom*), “ดอกไม้ทุกดอกส่งกลิ่นหอม” (All flowers *give out a sweet scent*.)

7.5 Social Relation

Though the protagonist's manner is considered as unsociable, he still relates to Little Cheerful. The girl acts as the rescuer who comes to help the protagonist to solve his problem. Visually, the boy mostly appears alone until he finds friendship in the girl. They appear together on page 15.

7.6 Activities and Interests

Little Grumpy likes gardening as the visual language portrays on the second page. He loosens the soil, preparing to grow the plants. The female character also does similar activities. She appears on the page 6, watering her plants. These activities reflect their interest in nature.

7.7 Ways of learning

The protagonist's problem is that he does not belong to the community. It seems that the character of Little Cheerful has dominant mannerism. She can give advice to the male character to make the flowers bloom. However, the way the protagonist deals with the problem of loneliness relies on his own direct experience. In the last scene when the protagonist experiences the freshness of the nature himself, he begins to smile. But in fact, He learns not only to smile and find happiness but he also learn how to relate to people, how to make friends and how to become a part of the community. All this he learns himself without anyone's help.

8. Gender Typing

The main character is illustrated as the lifeless boy. He always shows his unhappiness, which he expresses through his stern face. Also, he cannot relate to other people in the story. He rarely has conversations with others. On the contrary, Little Cheerful, is a friendly girl who happily makes conversations with other people in the community.

3.1.3 **Book 3** (See Appendix C)

1. Title

เจ้าป่าตัวน้อย (*The little Lion*)

2. Theme

Being grateful is a good quality.

3. Plot

Little Lion follows his mother to hunt a deer unfortunately, he gets lost. He arrives at a cave in which a fox family lives. The cunning foxes lure the lion into staying with them. They plan to use the strength of Little Lion to protect them from other wild animals. The granny fox disagrees with the idea because she remembers that the mother of Little Lion is Pan who has previously attacked granny fox. However, Little Lion finally is allowed to stay with the fox family. One day, Little Lion brings home a small rabbit that is not enough for all. The foxes get angry and attack the lion. Instinctively, he reacts and roars and hurts the foxes. The fox family decides to leave the cave for fear of Little Lion and abandons granny fox. One day, Pan, Little Lion's mother passes the cave and attacks the granny fox. Little Lion comes to help the granny fox. The granny fox tells the truth about Little Lion's birth. Finally, the lions live happily with the old fox.

4. Setting and Space

The story occurs in the woods during the daytime. Two main colors of green and brown are used for the natural setting. The woods are not thick so it does not create a mysterious atmosphere. Oblique lines are used to create movement. For example, oblique lines are used to draw bushes or grass. It helps the reader to feel the movement of these plants in the wind. However, in the cave, a gray color creates mystery. The main character's adventures are spread throughout the woods. However, he does not restrict his activities to a particular area of the woods, he travels around to hunt in open the space.

5. Point of View

The protagonist has its own direct speech in the important scene of climax. That implies that the author lets the main character get involved directly. When the character gets involved in the events, it also makes the reader be involved in the story too. Moreover, the third person omniscient point of view is applied to tell the story.

6. Focalization

The events are told through the perception of the main character, Little Lion. He is the character who sees, thinks, hears and experiences the events. The reader knows what happens via things that the protagonist perceives.

7. Characters and Characterization

7.1 Main character

Little Lion

7.2 Supporting Character

Mother of Little Lion and Old Fox

7.3 Physical Appearance

7.3.1 Main Character

Little Lion, a young lion with blue eyes is the appearance of the main character. He firstly appears on the left of page 2 in a long shot and high angle view which means that he has less power than the others that appear in the same scene. However, he is considered an important character because he is the only character whose face readers see while we will only see the others on side view or back view. In the following scene on pages 6-7, he appears in the center on the foreground which shows the significance of the role of providing food for the fox family. Noticeably, Little Lion is never placed with or close to the fox family. This means that though Little Lion feels that he belongs to this family, in fact he is still an outsider and not accepted by them. In the climatic scene on pages 12-13, the size of the main character hints at how strong he is. He appears very large in the middle of page 12. He is drawn with an oblique angle to create the impression of movement.

7.3.2 Supporting Characters

The granny fox, the dark brown skinny old fox firstly appears with her family in front of the cave on page 5. Whenever she stays with her family, she is behind the other foxes or even in the background which implies that she is the weakest character in the group.

Little Lion's mother, Pan, is a big lioness with dark brown skin. The darkness of the color is used to signify the age of the character. Pan is a darker shade of color than her son. She appears in a couple of scenes and their composition shows the power she has. On page 12, when the writer mentions her as a passerby, she appears in the background. On the contrary, when she is in the

scene fighting with her son on page 15, she is on the right side of the page reflecting the strong power she has.

7.4 Mannerisms

7.4.1 Main Character

Firstly, the main quality of the protagonist is gratitude. The verbal language portrays this feature as; “ออกล่าอาหารมาให้ญาติ” (*go hunting to feed the relatives*), “ลูกสิงโตหาเหยื่อมาเลี้ยงสุนัขเฒ่าทุกวัน” (*Little lion goes hunting to feed the granny fox every day.*) Visually, Little Lion protects the granny fox from the attack of Pan. Secondly, he acts as the leader. He is not the head of fox family, but his sense of responsibility seems to force him to be one. He has to hunt to feed everyone in the family. He protects the foxes from danger. Thirdly, he is an aggressive character. The words that writer uses to describe his mannerism portray the aggressiveness and danger. For example, “คำรามด้วยความโมโห” (*roaring angrily*), “กางอุ้งเล็บ” (*stretch his claws*), “กระโดดเข้าขวาง” (*jumping in the way*). However, the artist does not show violent scene to readers. Throughout the story, the reader will not see pictures, which shows the aggressive characteristic of the protagonist.

7.5 Social Relation

The relationship between the main character and his mother appears mostly in visual language. On page 16, the picture illustrates that they have a good relationship. This is a picture of the lioness standing close to her son. Though mother and son do not have a conversation, they show their relationship via the visual language. Another relationship is between Little lion and granny fox. Little Lion is the provider and protector of the fox family but he is not accepted as a member of the family. On the contrary, the old fox reveals the truth about Little Lion's birth and thus shows acceptance of him.

7.6 Activities and Interests

The writer does not mention the interests of the protagonist in the story. However, the activity that he does regularly is hunting. When he stays with his mother, he follows his mother to hunt. In addition, when he is with the foxes, he also has a duty to hunt. Visually, he feels content to hunt as appear on the page 7. Verbally, the writer describes his activities of hunting as

following; “ล่าอาหารมาให้ญาติ” (*go hunting* to feed the relatives), “ล่าเหยื่อได้กระต่าย” (*hunt* the rabbit) and “ลูกสิงโตหาเหยื่อมาเลี้ยงสุนัขเฒ่าทุกวัน” (Little Lion *goes hunting* to feed the granny fox every day.)

7.7 Ways of learning

It seems that the main character has not committed any mistake. He appears as a good character from the beginning to the end. The writer uses the main character to show that doing good deeds bring happiness. He does not learn something from mistakes but he learns something from his goodness.

8. Gender Typing

Little Lion is a very strong male character. He is independent. He is able to take care of himself and other characters without others' assistance. Little Lion does not relate much to his mother, instead he struggles alone from the beginning. However, as he is a wild animal, his behavior shows aggressiveness and active manners.

Book4 (See Appendix D)

1. Title

The Magic Book (หนังสือวิเศษ)

2. Theme

Ignorance and laziness brings troublesome to life.

3. Plot

A boy, Tong, hates reading, so he is not able to read even a word. One day, his mother tells him that his grandfather has sent him a parcel. The book in the box does not attract him so he throws it away. That night, the strange noise of a devil wakes him up. Its face is like Tong's but with two horns. That devil is the spirit of the Tong's ignorance. He destroys all books and claims that Tong is now his slave. Suddenly, Tong hears a voice from the book which his grandfather gave to him. The book advises Tong to read it aloud to chase the devil away. By magic and his own determination, he is able to read. The devil fades away and consequently, Tong becomes a smart boy who can read fluently.

4. Setting and Space

His adventures happen in his private space, his house. However, within his domestic territory, he travels to a fantasy land in his dream. Throughout the story, the contrasts of yellow and greenish blue colors are used to create a magical and unreal atmosphere. For example, the background in the climatic scene in which magic appears is mainly in yellow and makes a contrast with the blue color of the magic book. The contrast of the two colors serves to illustrate how strong the conflict is in the story. Moreover, the roughly brushed strokes create a confusing mood throughout the story. Obviously, The oblique lines and zigzag lines are drawn when the main character faces the antagonist. The oblique lines illustrated the frightened feeling of Tong. They also show the aggressiveness of the main character.

5. Point of View

The events are told through a third person omniscient point of view. However, the author permits the main character to get directly involved in the story by giving Tong a direct speech in the resolution scene, when receiving advice from the magic book. This implies that the author wants the reader to feel that the main male character has adequate power to overcome the trouble.

6. Focalization

The focalization process in the story happens within the main character. In other words, the focalizer is Tong, the protagonist. That is because he is the person who feels, thinks, hears and experiences. The readers know what happens in the story via things that Tong perceives.

7. Characters and Characterization

7.1 Main character

Tong

7.2 Supporting Character

Tong's Mother

7.3 Physical Appearance

7.3.1 Main Character

The visual language describes the boy as a naughty boy. His behavior towards his mother is not nice. He shows his disobedience by sticking out his tongue when his mother orders him to

read a book. In addition, the oblique lines, which the artist uses to draw Tong's hair, displays that he is not a tidy boy because he always has tousled hair. The facial expressions of the main character emphasize the characteristics of him as an extremely expressive boy. His face always excessively expresses his emotions.

7.4 Mannerisms

7.4.1 Main Character

First, Tong, a lazy boy, who hates reading, constantly avoids reading books though his mother asks him to read. “โด้จึงกลายเป็นเด็กที่อ่านหนังสือไม่ออกเลยสักตัวเดียว **แต่โด้ก็ไม่เคียดร้อนแต่อย่างใด**” (Though he cannot read even a word, *it does not bother him* and he never attempts to read books by himself.) Second, he also shows his feeling directly and excessively. The behavior or ways that the protagonist deals with others are frequently in the extreme. Modifiers like, **ที่สุด** (*the most*), **แม้แต่หน่อย,เลย** (*at all*), **อย่างมาก** (*so much*), **ทันที** (*instantly*) are used to describe the behavior of Tong. For example, when he finds that his grandfather's present is a book, he throws it away. Many times, his actions show his feelings excessively. For instance, “โด้รู้สึกผิดหวังมาก” (When he is very *disappointed*). Or, “โด้ต้องตกใจสุดขีดเมื่อร่างนั้นหันมาทางโด้” (Tong is *extremely scared* when the devil turns to him.) “โด้เป็นเด็กที่เกลียดการอ่านหนังสือที่สุด”. (Tong is a boy who *extremely hates reading*), “โด้ตื่นเต้นดีใจรีบขึ้นไปบนห้องทันที” “ (With great excitement, he hurries to his room *instantly*.) and “โด้รู้สึกผิดหวังอย่างมาก” (He is *very* disappointed).

Besides these excessive behaviors, the author displays other aggressive behaviors within the protagonist character and the devil. For example, the devil is the representation of Tong's ignorance. It hates intelligence so destroying books is its pleasure. For instance; “ข้าเกลียดความฉลาด ข้าเกลียดหนังสือทุกเล่มในโลกนี้ และข้าจะทำลายหนังสือที่มีในโลกนี้ให้หมด” (I hate intelligence. I *hate* all books on this planet and I will *destroy* every book in the world.) “ปีศาจก็ทำลายหนังสือของมันต่อไปอย่างสนุกสนาน” (The devil continues *destroying* the books *with enjoyment*.) “ซึ่งขณะนี้เต็มไปด้วยเศษกระดาษมันลือออกจากหนังสือกระจุยกระจาย” (It is full of the paper which *the devil has scattered from the books*.) “โด้ดีใจที่ทำลายเจ้าปีศาจความโง่ได้สำเร็จ” (Tong is *happy because he is successful in destroying* the devil.)

Another noticeable aspect of behavior of the main character is related to the verb use. Verbs expressing Tong's mannerism have negative meanings, for instance, “เกลียด” (*hate*), “เสียใจ” (*upset*), “ตกใจ” (*scared*), “กลัว” (*fear*), “ทรมาน” (*torture*), and “ทำลาย” (*destroy*). These verbs show the personality of Tong who is aggressive.

7.4.2 Supporting Character

Tong's mother is not mentioned verbally but only visually. She acts as a housewife and is depicted as a middle aged woman wearing an apron. She shows her facial feelings of disappointment towards her son when he goes against her orders.

7.5 Social Relationship

The only social relationship is between mother and son which appears in the visual language. There is no conversation between them but the pictures effectively tell the readers. The picture in which Tong is sticking out his tongue and running away from his mother while she is holding books in one hand and a ladle in the other hand implies that her son has the rebellious mannerisms. Moreover, in the scene when the mother tells her son that his grandfather has sent him a parcel, there is no verbal communication between the two of them. Her son does not speak with her and he does not say thank you but runs to his room. “แม่บอกกับไต้ว่ามีพัสดุไปรษณีย์จากคุณปู่ส่งมาถึงวางอยู่ในโต๊ะหนังสือในห้อง ไต้ตื่นเต้นดีใจรีบขึ้นไปบนห้องทันที”.

7.6 Activities and Interests

The interests of the protagonist are in games and toys. “ไต้รีบแกะห่อพัสดุอย่างตื่นเต้นด้วยความอยากรู้ว่าคุณปู่จะส่งอะไรมาให้ อาจจะเป็นเกมสนุกๆหรือของเล่นอะไรสักอย่าง” (With great excitement, Tong hurriedly opens the parcel. He is curious to see what grandfather has sent to him. It's probably *games or toys*) This sentence implies that Tong is interested in games and toys which he hopes to get from his grandparents.

7.7 Ways of Learning

Tong's problem is that he cannot read so throughout the story he learns how to read. He gets through the problem by receiving good advice from the magic book. However, it is not only the advice of the magic book but also his determination that help him to deal with the problem.

8. Gender Typing

Tong appears in the story as an aggressive character who shows his feelings and behaviors directly and extremely. He relates to his mother only one time in the story. Though he relates to her, he never speaks to her. Also, he opposes his mother, for example, he runs away when mother talks to him.

Books for Girls

Book 5 (See Appendix E)

1. Title

ปุมเจอขุมทรัพย์ (*Pum Finds a Treasure*)

2. Theme

Learning about the resourcefulness of the library

3. Plot

Pum is a girl who really likes reading. Her mother has read to her since she was young. One day, her mother takes her to the library. Pum is happy and spends a wonderful time there. When it is time to go back home, she still wants to read more. Thus, her mother borrows some books for her. Also, her mother promises to take her to the library again. Pum comes back home happily because her mother and father promise to take her to library soon.

4. Setting and Space

The story takes place at Pum's house and library. She has activities both inside her house and inside the library. The backgrounds of these settings are white which function as negative spaces or unused areas. Therefore, when the artist paints the figures in the foreground, the white color helps to create salience in the figures. For example, on pages 11 and 22 the white background makes the colorful flowers look salient. The artist uses many straight lines so the figures look static. However, the bright colors create the lively atmosphere.

5. Point of View

The story is narrated in the third person omniscient point of view. All characters have their own direct speech which helps the reader feel involved in what is going on throughout the story.

6. Focalization

The author focuses tightly on the protagonist by limiting observation on to what that character could possibly witness or recall. In the story, the readers perceive only the emotions and experiences that the main character sees, hears and feels.

7. Characters and Characterization

7.1 Main Character

Pum

7.2 Supporting Characters

Parents of Pum

7.3 Physical Appearance

7.3.1 Main Character

Pum is a girl of about 8 years old who dresses neatly. She appears in the first scene on page 1 in a long shot and at eye level which allows the reader to see her appearance. In addition, when the artist wants to focus on her feelings, the picture of her is drawn in a close up shot at eye level as on page 4. Moreover, the protagonist appears in pink throughout the story. On page 1, she dresses in a pink skirt and shoes. She tugs on a pink blanket on page 2. She wears pink T-shirt on page 6 and her pillow is also pink. Moreover, the background on page 13 is painted with pink flowers. The pink color implies the sweet characteristics of the protagonist.

7.4 Mannerisms

7.4.1 Main Character

The verbal language describes Pum as a polite girl. When she speaks with the adults, she speaks politely, for example having the final particle “ค่ะ” (Ka) in these following examples; “ยังเหลืออีก 2 เล่ม **ค่ะ**” and “สนุกทุกเรื่องเลย **ค่ะ**แม่”. Second, she loves reading. She is always happy to have time to read as portrayed in these sentences; “**สนุก**ทุกเรื่องเลย **ค่ะ**แม่” (All books are **fun**.)

“ปุมเริ่มอ่านหนังสือเล่มแล้วเล่มเล่าด้วยความเพลินใจ” (Pum begins reading book after book *with great pleasure.*) and “หนังสือที่น่าอ่านทุกเล่มเลย” (All books are *worth reading.*) Third, she is aware of others’ feelings. This shows in the library when her mom tells her to speak softly. She is aware of other people’s feeling and feels guilty about disturbing them. The writer uses the word which means to apologize twice to show that Pum cares about others’ feelings. “ปุมขอโทษค่ะ” (I’m *sorry*) and “ปุมรีบขอโทษทันที” (Pum suddenly *apologizes.*) Fourth, she is dependent. Her mother always does things for her, for instance, “แม่อ่านหนังสือให้ฟังตั้งแต่เด็ก” (Mother *read to her* since she was young.), “แม่จะพาไปอ่านหนังสือที่ห้องสมุด” (Her mother *will take her* to read at the library.), “แม่จะยืมหนังสือให้” (Her mother *will borrow books for her*), “แม่จะซื้อหนังสือให้ทีหลัง” (Her mother *will buy her the books* later.) Besides, Pum is the object of all verbs in these sentences which can show how she depends on others.

Because she has conversations with her mother and other characters throughout the story, the verbs that appear are communicative verbs. For example, “เล่าเรื่อง” (*tell a tale*), “ตอบ” (*reply*), “ถาม” (*ask*), “ร้องขอ” (*ask for*) and “บอก” (*tell*). Also, the word choice can describe the mannerism of the Pum as the lively character. For instance, “สนุกสนาน” (*have Fun*), “ใหม่” (*new*), “สะอาด” (*clean*), “สวยงาม” (*beautiful*), “เพลินใจ” (*amused*), “พอใจ” (*satisfied*) and “ดีใจ” (*pleased*).

7.5 Social Relation

The protagonist shows her relationship with her mother clearly in the story. She is very close to her mother. For example, the verbal language portrays this relationship as “ปุมตอบพลางอิงศีรษะพินแม่ด้วยความรัก” (She leans her head against *her mom amicably*). Also, Mother is the character that Pum stays with and has conversation with throughout the story.

7.6 Activities and Interests

As the protagonist loves reading, her activities cannot be anything else but reading. She shows her strong interest in reading by reading most of the time in the story. Her other activities, like going to the library also reflects her interest in reading. She feels happy as the writer compares her to the princess who finds a treasure when she finds various books in the library. The

books are considered valuable things to her. Another interest of Pum is in her doll. She reads stories to her dolls.”ปุมอ่านหนังสือให้น้องตุ๊กตาฟังด้วย” (Pum reads to her doll.)

7.7 Ways of learning

There is no conflict in the story. Pum does not learn about life or mistake. The lesson that Pum has learnt is about the resourcefulness of the library, which is very trivial. She has learnt from her mother’s advice.

8. Gender Typing

Pum really likes reading. She is enthusiastic to learn new things from reading. She is also an obedient daughter who has close relationships with her parents especially her mother. However, she is a dependent character who always relies on her mother. Her mother provides her with conveniences and does things for her. That is including the advice about the resourcefulness of the library.

Book 6 (See Appendix F)

1. Title

ลูกอมวิเศษ (*The Magic Toffee*)

2. Theme

A good child needs to be clean.

3. Plot

Noonid is a nice girl who by chance meets a black angel on her way home. The black angel lures her into eating a colorful toffee saying that the toffee is a reward for being a good girl. Noonid tries it and wants to have more. In order to have more toffee, she has to follow what the angel says to do which is; she is not to brush her teeth, not to take a bath, not to wash her hair and not to dress neatly. She agrees with the angel’s rules, then she becomes a filthy girl. One day her mother finds out what is going on with her. She teaches Noonid to take care of herself and not to trust strangers. The black angel actually is a filthy witch who lures children to be her slaves.

4. Setting and Space

Noonid's activities take place inside and outside her domestic place. Noonid wanders about in her village which she feels familiar with. Noonid's village is in a country setting. The houses are settled among long green fields. There is a long narrow path, which leads to Noonid's house. A bright green colors and together with the vivid colors of the houses, flowers, and other figures brings liveliness to the pictures. In Noonid's home, the rooms are painted pink which implies the sweet characteristics of the protagonist.

5. Point of View

The story is told with the third person omniscient point of view. The author lets the protagonist have her own dialogue. The protagonist has her own direct speech which implies that the author lets the main character get involved the events directly.

6. Focalization

The readers are told the story through the things that the protagonist sees, hears and feels. The focalizer, Noonid, is the main character who has learnt or experienced the events through the story.

7. Characters and Characterization

7.1 Main Character

Noonid

7.2 Supporting Characters

Noonid's mother and the witch

7.3 Physical Appearance

7.3.1 Main Character

The attractive girl aged around 7 years old dresses in fashionable clothes; a sleeveless T-shirt and short skirt. She mostly appears in long shots and at eye level. On page 13, to express her facial expression, the artist chooses a medium shot to draw a picture with. Other visual language effects for the character are the colors used. At the beginning, Noonid's dress is a sweet pink top and blue skirt which shows her cute characteristic. When she becomes filthy girl, her clothes change to gray. Thus gray is a symbol of the dirtiness.

7.3.2 Supporting Character

The black witch appears small size which creates a difference between the real and fantastic character. She dresses in black, which creates the mysterious characteristic. On pages 1-5 the artist uses a contrast in the color of Noonid's white dress and the witch's black dress. The colors are symbolic suggesting who is the protagonist and who is the antagonist. Normally, white color has a positive connotation whereas black has a negative connotation.

7.4 Mannerisms

7.4.1 Main Character

Noonid is an amiable character. The way she dresses together with the way she speaks politely make other characters admire her. The verbal language shows her amiable mannerism, for example, “หนูนิดเป็นเด็กผู้หญิงหน้าตาน่ารัก แต่งกายด้วยเสื้อผ้าที่สะอาด ผมของหนูนิดก็ดูไว้อย่างเรียบร้อย” (Noonid looks *nice*. She dresses with *clean* clothes. Her hair is plaited *neatly*.) Secondly, she is a gullible character. She can remember her mother's teaching not to receive things from stranger. She finally receives toffee from the black witch. Others can easily influence her. She knows that the witch's rules are bad things, As the language portrays in this sentence; “ถ้าหนูทำตามทีนางฟ้าบอก หนูก็จะกลายเป็นเด็กสกปรกสกปรก” (If I follow what you said, I will become a dirty child.), but she still decides to follow them.

7.5 Social Relation

The dialogue of the protagonist and antagonist shows their conditional relationship. For example, “หนูอยากได้ลูกอมอีกคะ...ได้สิจ๊ะ แต่ต้องมีของแลกเปลี่ยน” (Noonid wants some more toffees...Of course, but I have something to exchange.) Noonid wants toffees from the witch while the witch wants her to become her slave. However, the innocent character of Noonid has more sincerity than the witch who has plan to destroy her. Another relationship is between Noonid and her mother. Her mother helps the protagonist overcome problems. Visually, Noonid and mother appear close to each other. Mother looks at her daughter worriedly. Furthermore, her mother gives her advice leading her to overcome the conflict.

7.6 Activities and Interests

The verbal description in the sentence “วันนี้คุณแม่ให้หนูไปซื้อขนมจากร้านเพื่อทำขนม” implies that she is interested in cooking. Moreover, the witch lures her easily because she likes sweets. Thus, Noonid is described throughout the story as a character who is interested in sweets.

7.7 Ways of Learning

The protagonist experiences the bad result of easily trusting strangers. For example, Noonid faces the problem of being unclean, having the itches along her body and head and having a toothache. Her mother rescues her from her trouble by giving her advice.

8. Gender Typing

Noonid is a good-looking girl. She dresses neatly and fashionably. She is an obedient daughter who has a close relationship with her mother. She is also a dependent girl who needs others' advice in solving problems, which is her mother's advice. Furthermore, she is gullible because she is easily influenced by others.

Book7 (See Appendix J)

1. Title

ดอกไม้ของขวัญ (*The Gift of a Flower*)

2. Theme

Being proud of oneself brings happiness.

3. Plot

Namtan is upset because her friends comment that she cannot sing well. When she sleeps, she dreams that an angel comes and brings her a potted plant. The angel asks her to grow the plant and make it flower. She tries very hard to make the plant flower but to no avail. She knows that plants love music. She asks her friend to sing but it is unsuccessful. As soon as she decides to build up her confidence and sing herself, the plants flower.

4. Setting and Space

The story occurs in Namtan's house and the field. The artist uses negative space as the background. Thus, the figures look salient. Oblique lines are used to create perspective on page 2. Readers can see the depth of the setting. Mostly, the figures do not have depth. The figures look static. The colors used are very bright. The use of bright shade colors, for example, yellow and green, creates liveliness. In the field, the main color is green. The green color has a fresh connotation so the atmosphere in the field is always merry. Namtan is mostly confined to the domestic space except for one scene in which she appears in the field. Moreover, her pictures are placed in a frame which restricts her to that particular place.

5. Point of view

Throughout the story, the author applies the technique of third person omniscient point of view to tell the story. The main character is not allowed to have her own direct speech. On the contrary, the writer allows the fairy to speak. This means that the speech of Fairy is very important and has an impact on the main character.

6. Focalization

The readers are told the story through things that Namtan sees, hears and feels. The focalizer is the main character who learns or experiences the events throughout the story.

7. Character and characterization

7.1 Main Character

Namtan

7.2 Supporting Characters

The angel and Namtan's friends

7.3 Physical Appearance

7.3.1 Main Character

Namtan, the protagonist is a girl of around 6 years old with short straight hair. She dresses in red, orange and yellow.

7.3.2 Supporting Character

The fairy is also a little girl who dresses in a striped shirt with a flower-patterned skirt. She wears a crown and holds a magic wand in her hand. She appears only at nighttime when the main

character sleeps. Other characters are Namtan's friends. Her friends appear in a group. The proximity of the characters creates a feeling of unity.

7.4 Mannerisms

7.4.1 Main Character

The obvious quality of the protagonist is sensitivity. In the story her sensitive personality means her feelings hurt easily. For example, the verbal language portrays the sensitivity in these sentences; “น้ำตาลนอนไม่หลับเพราะคิดถึงเรื่องร้องเพลง” (Namtan is *worried* about her singing so she cannot sleep.) “เพื่อนๆกลับบอกว่าน้ำตาลเสียงไม่ดี ทั้งๆที่น้ำตาลตั้งใจร้องเพลงอย่างดีที่สุด น้ำตาลเสียใจ” (Though she tries her best, her friends comment that she has a bad voice. She is *upset*.) Secondly, She is an independent girl who deals with the conflict herself. For example, she puts her effort in making the plant flowers by watering, adding the fertilizer, reading books to find information, asking her friends to sing for the plant and bringing the plant to the field. Thirdly, she has low self-esteem. She blames herself that she has a bad voice. “น้ำตาลเสียใจ ทำไมนะ น้ำตาลจึงเสียงไม่ดี” (She is *upset*. Why does she have a bad voice?) “ตัวเธอเองเสียงไม่ดี ถ้าร้องเพลงเธอกลัวต้นไม้จะตกใจ” (She *has bad a voice* so if she sings, the plant will probably be shocked).

7.5 Social Relation

Namtan lives alone and does not have much communication with people. However, she relates to the fairy. The fairy acts as a guide. The fairy comes to her to guide her to a solution. The main character follows the fairy's advice then she receives a reward, which is her return self-esteem. Namtan makes the plant flowers, while the fairy lets her have power to make a decision by herself. Another relationship is between Namtan and her friends. However, they appear as opponents at the beginning who comment that she has a bad voice. Finally they help Namtan. They help her by singing for the plant. The verbal language shows the sincerity of her friend that “เพื่อนๆทุกคนต่างพากันดีใจร่วมกับน้ำตาล” (All friends are happy with the success of Namtan).

7.6 Activities and Interests

Her activity is not mentioned directly in the story but the visual language shows her interest in pets. Throughout the story, wherever she goes, her cat will go along with her. The cat stays with her even at night time in her bedroom.

7.7 Ways of Learning

Throughout the story, she has to find a way to make the plant flowers. In fact, she has not only learnt how to make plant flowers, she has learnt how to build up her confidence. She experiences by herself how to solve the problem.

8. Gender Typing

Namtan is a thoughtful girl. She is aware of other's feelings. She is easily irritated by the comment of others. In her community, she relates to many friends but has no conversation with them. She is also an independent girl who solves problems alone with her wisdom.

Book 8 (See Appendix G)

1. Title

หนูนิด...เด็กดีไม่ดื้อ (*Little Nid. Good and Not stubborn!*)

2. Theme

An obedient child is loved by everyone.

3. Plot

On a holiday, father and mother take Noonid to the department store because she helped her mother to cook and her father to grow plants. She gives a promise to her parents that she will not be naughty. Her mother bought her a set of crayons. When she saw a teddy bear, she threw a tantrum crying for her parents to buy her the teddy bear. The following day, she has a sore throat because she has cried a lot. Her friends tease her on her harsh voice so she does not speak to anyone. Then, her teacher gives advice to her.

4. Settings and Space

Noonid appears both in her domestic place and public space. In Noonid's home, there are many straight lines, which create the stability of the house. In Noonid's bedroom, the curved lines of the blanket create a soft feeling, while the curtain is drawn with oblique lines to create movement. In the department store, the unending picture on page 7 creates continuity. It implies

that the shop is wider than we see in the picture. While in school, the contrast between the green field and red school uniform makes the figure look outstanding.

5. Point of View

The story is told in third person omniscient point of view. Most characters have the power to take part in their dialogues. That implies that the writer lets the characters be involved in the events directly and have the power to make decisions.

6. Focalization

The focalization process in the story happens within Noonid's character. In other words, the focalizer is Noonid, the protagonist. That is because she is the main character who witnesses and recalls. The reader will know what happens in the story via the things that Noonid perceives.

7. Characters and Characterization

7.1 Main Character

Noonid

7.2 Supporting Character

Noonid's parents and Noonid's teacher

7.3 Physical Appearance

7.3.1 Main Character

The visual description of Noonid is a plump girl with a round face. In the first scene, she stands in the middle between her mother and father. This suggests that she is the central character. On page 9, she is crying so the artist draws her picture with oblique angles to show insecurity.

7.3.2 Supporting Character

Father and mother are middle aged persons. Visually, they appear together with their daughter. Yet verbally, only the mother is allowed to have dialogues with her daughter. When they all appear together, her mother stays close to her daughter. That implies the intimate relation between the mother and her child. Second, Nid's teacher is a young teacher. Her clothes have flower designs which show a sweet personality. When she appears with Noonid, she is on the right side of the page which suggests that she has power.

7.4 Mannerisms

7.4.1 Main Character

First, the character of Noonid appears as a self-centered girl. She cries loudly and demands a teddy bear even though she has given a promise to her mother that she will not cry and ask for a new toy. Moreover, she is an emotional girl. When she is ashamed of her voice, she shows her feeling directly. “เพื่อนๆพูดด้วยหนูนิดก็ไม่ว่า คุณครูถามคำถามหนูนิดก็ไม่ตอบ” (When friends talk to her, *she doesn't speak with them*. When teacher asks the questions, *she does not reply*.) , She also expresses her emotion excessively, for example; “รับปากเสียงดัง” (agrees with a *loud* voice), “เริ่มร้องไห้เสียงดัง” (begins to cry *loudly*) and “ตะโกนเสียงดัง” (shout *loudly*).

7.5 Social Relation

The relationship between the protagonist and her parents is filled with warmth. They help each other to do chores. For example, the mother cooks while the father gardens. Noonid herself helps her parents do chores. Though Noonid once is naughty, her parents do not punish her but let her deal with the problem. When she realizes that she is wrong, her parents forgive her. Another relationship is between the protagonist and her teacher. Noonid is an obedient student. She obeys what her teacher has taught her and becomes a good girl.

7.6 Activities and Interests

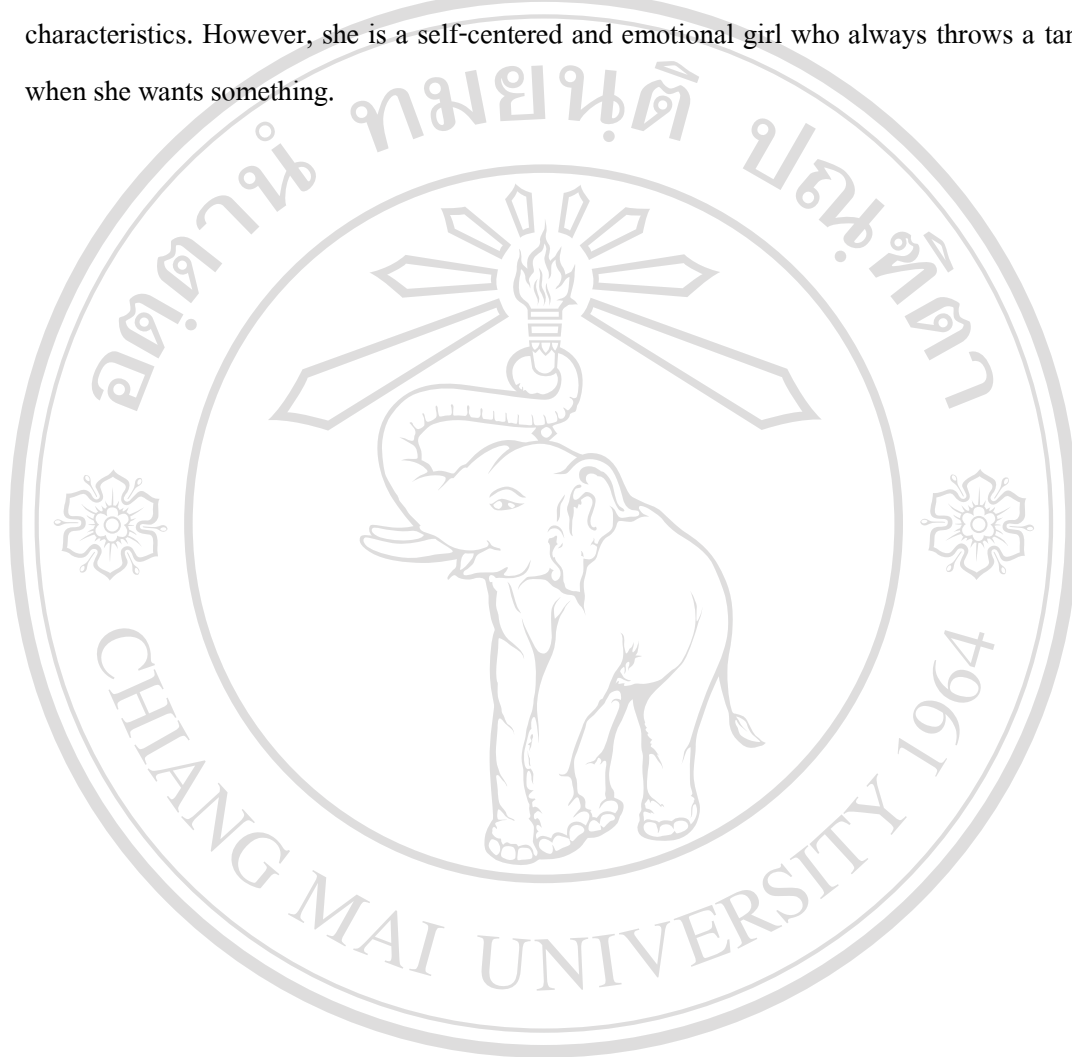
The verbal language describes the activities of the protagonist, for instance; “หนูนิดเป็นเด็กดี ช่วยคุณแม่ทำอาหาร ช่วยคุณพ่อปลูกต้นไม้” (Good Nid *helps her mother to cook and her father to grow a plant*.) Moreover, she shows her interest in toys through the scene in which she cries and asks for the teddy bear at the department store. All activities and interests occur in indoor settings.

7.7 Ways of Learning

She gets through the problem of being naughty by following the advice of her teacher. Her teacher teaches her how to be a good girl, not to be self-centered and buy only necessary things in order to save parent's money. Then she applies that lesson to her life. Consequently, she becomes a good girl who is accepted by her parents.

8. Gender Typing

Namtan is brought up in a warm family. She has close relationships with her parents, especially with her mother. She cannot deal with problems, alone which can reflect her dependent characteristics. However, she is a self-centered and emotional girl who always throws a tantrum when she wants something.



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