

CHAPTER 3

DATA ANALYSIS

This chapter shows how the data is analyzed. All 12 chapters are studied separately from the first chapter in pratom two to pratom six. The topics of the study are 1. number of characters 2. character traits and mannerisms 3. activities, interests and allocation of space 4. social relationships and interaction with other characters 5. learning experience.

3.1 Pratom Two: *Wannakadee Lamnam*

3.1.1 Chapter 4: ไก่แจ้แซ่เฮียง (The Bantams)

(See Appendix A)

The story is told through the voice of a girl. She writes this story to tell her friends about a couple of bantams: Jao Sroi and Jao Soui. The story includes the knowledge about the bantams, the proverb that relates to the bantams and the activities of the bantams. The little girl who calls herself “ฉัน” (I) learns all these things from her parents who also help her take care of the bantams.

1. Number of characters

There are one male and two females in this story: a father, a mother and a daughter.

2. Character traits and mannerisms

2.1 Physical appearance

In the illustration, “I” is a girl aged around 8 years old. She has short hair, but her hair is placed behind her ears like typical girls. She wears a yellow t-shirt and dark blue skirt.

2.2 Mannerisms

The verbal language portrays her as being expressive. She expresses her feeling in the letter that she writes to her friends: ฉันดีใจมาก *I'm so happy* (p.37), แหม ฉันตื่นเต้นจริงๆ... ลูกๆของมันจะมีสีอะไรบ้างนะ *well I'm so excited...I'm wondering what the colors of their babies will be* (41). Plus she appears to be very interactive because she often uses interrogative and if-clause to invite involvement from the readers who have become her friends. For example, เพื่อนๆรู้จักไก่แจ้ไหม ถ้าอยากรู้ก็ตามฉันมา *Do you know what a bantam is? Just follow me if you want to know* (p.37), เพื่อนๆอยากฟังไหมฉันจะเล่าให้ฟัง *Do you want to hear it? I'll tell you* (p.39), ฉันว่าพวกเราควรท่องด้วยเหมือนกัน เพื่อนๆเห็นด้วยไหม *I think we should recite it too, do you agree?* (p.40), ฉันว่ายังมีสำนวนอีกมากที่เกี่ยวกับไก่ แต่ฉันนึกได้เท่านี้ แล้วเพื่อนๆที่เคยได้ยินสำนวนอะไรอีกบ้าง *There're so many proverbs about chickens, but this is all I can think about. How about you? Have you ever heard about any other proverbs* (p.40-41).

As for the father, his sentence, พ่อบอกฉันว่า *my father told me that*, is repeated four times in the story. And he is the grammatical subject or the doer in the sentence, พ่อก็ชอบท่องกลอนให้ฟังจนฉันจำได้ *father loves to recite poems for me till I remember them* (p.39). These sentences are used to show the father's experience. Thus it can be said that the father is regarded as experienced and smart.

Her mother is stereotypically portrayed as ladylike and hygienic. For example, แม่ของฉันก็เหมือนกัน ชอบเอาไก่มาเปรียบกับคน แม่บอกให้ฉันอาบน้ำแต่งตัว ซักเสื้อผ้าให้สะอาด แม่บอกให้ฉันดูอย่างเจ้าสร้อยกับเจ้าสวय เพราะมันชอบไ้ฉัน ทำความสะอาดขนของมันทุกวัน แม่ชอบพูดว่า “ไ้งามเพราะขน คนงามเพราะแต่ง” *Mother also loves to compare*

bantams with humans, she tells me to take a shower, get dressed, and keep my clothes clean. Mother tells me to learn from Jao Soi and Jao Soui because they love to clean their feathers everyday. Mother loves to say that “Bantams are beautiful because of their hair, humans are beautiful because of the way we dress.” (p.40) The verbs “ชอบ” love to and “บอก” tell of the mother show that the beauty and the cleanness is important for her.

3. Activities, interests and allocation of space

The picture shows the girl smiling and feeding the bantams. She is in an outdoor space, but not far away from her house.

Even though she is the voice of this story, her activities are limited: her other activities are writing and reciting poems: ฉันเขียนเรื่องนี้ *I write about this story* (p.40), แล้วพ่อก็ชอบท่องกลอน ไปเ้าให้ฟังจนฉันจำได้ เพื่อนๆอยากฟังไหม ฉันจะเล่าให้ฟัง *and father loves to recite poems for me till I remember. Do you want to hear them? I'll tell you* (p.39), กลอนที่ฉันท่องให้ฟังนี้ *the poem that I'll recite for you* (p.40), ฉันว่าพวกเราก็คควรท่องจำด้วย *I think we should recite it too* (p.40).

For mother, as observed from the suggestion she gives to her daughter, her activity is to take care of the well being of her family members. For instance, แม่บอกให้ฉันอาบน้ำแต่งตัว ซักเสื้อผ้าให้สะอาด แม่บอกให้ฉันดูอย่างเจ้าสร้อยกับเจ้าสวຍ เพราะมันชอบใช้ขน ทำความสะอาดขนของมันทุกวัน แม่ชอบพูดว่า “ไ่่งามเพราะขน คนงามเพราะแต่ง” *Mother tells me to take a shower, to get dressed and to keep my clothes clean. Mother tells me to learn from Jao Soi and Jao Soui because they love to clean their feathers everyday. Mother loves to say that “Bantams are beautiful because of their hair, human are beautiful because of the way we dress” (p.40).* But from the verbs

บอก *tell*, ชอบพูด *love to say that*, her exact activity in this story is talking to her daughter.

While the activities of both female characters are related to speaking and writing, those of the male character are very physically active and have a wider range, which include activities that belong to the female such as reciting poems. The activity of the father is raising and taking care of his daughter and his bantams at the same time. For example, พ่อซื้อเจ้าสร้อยกับเจ้าสวຍให้เป็นของขวัญวันเกิดเมื่อปีที่แล้ว *Father bought Jao Soi and Jao Soui for me as a birthday present last year* (p.37), พ่อทำบ้านหลังเล็กๆให้มัน(ไก่แจ้)อยู่ ตอนเช้าก็ปล่อยออกมาเดินเล่น *Father built them a little house and let them out for a walk in the morning* (p.38), พ่อชอบท่องกลอน ไก่แจ้ให้ฟัง จนฉันจำได้ *father loves to recite poems, Kai Jae, for me till I remember them* (p.39).

4. Social relationships and interaction with other characters

The female protagonist has a close relationship with her father and her mother. But it is not an equal power relation because in every sentence that she appears with her parents, she is always the grammatical object of a verb and her parents are the grammatical subject. The subject position can indicate power because the subject is the doer or the one who commits the action, but the object is the receiver or the one who takes the consequence of the action. Therefore the subject position implies power over the object position. For example, พ่อซื้อเจ้าสร้อยกับเจ้าสวຍให้เป็นของขวัญวันเกิดเมื่อปีที่แล้ว *Father bought Jao Soi and Jao Soui for me as a birthday present last year* (p.37), พ่อบอกฉันว่า *my father told me that*, แม่บอกให้ฉันอาบน้ำแต่งตัว *Mother tells me to take a shower, to get dressed*, แม่บอกให้ฉันดูอย่างเจ้าสร้อยกับเจ้าสวຍ *Mother tells me to learn from Jao Soi and Jao Soui* (p.40): from the examples, even the bantams have more power than her because they are set as an example for her to follow.

Plus the imperative can also imply power since it is used as an order to tell the object or the receiver to do something. Thus it can be said that the parents have more power than the female protagonist and they exercise that power through the use of imperatives: พ่อบอกฉันว่า ให้ดูอย่างไก่แจ้ *Father told me to take the bantam as an example*, แม่บอกให้ฉันอาบน้ำแต่งตัว ซักผ้าให้สะอาด *Mother tells me to take a shower, to get dressed and to keep my clothes clean.*

The female protagonist is in the object position when talking about the father and others. Thus it can be said that she is the receiver of knowledge even though there is no verbal language showing that she uses interrogative speech to ask for the knowledge. The father and mother are subjects in sentences so they are the givers of knowledge.

5. Learning experience

The female protagonist is portrayed as a passive learner. The language tells us that she learns mostly from her father and mother. For instance, พ่อบอกฉันว่าต้องดูอย่างไก่แจ้เพราะไก่แจ้ขยัน *Father told me to learn from the bantams because they are diligent*, แล้วพ่อก็ชอบท่องกลอนไก่แจ้ให้ฟังจนฉันจำได้ *and father loves to recite poems, Kai Jae, for me till I can remember it* (p.39), กลอนที่ฉันท่องให้ฟังนี้ พ่อบอกว่า *The poem that I recite for you, my father told me that*, พ่อบอกว่าวันนี้เจ้าสร้อยกับเจ้าสวจะมีลูกเจี๊ยบเล็กๆ *father told me that today Jao Soi and Jao soui will have little babies* (p.41). Her father talks about general knowledge whereas her mother teaches her about hygiene and beauty.

She even learns from the animals. For example, แม่บอกให้ฉันดูอย่างเจ้าสร้อยกับเจ้าสว *My mother told me to learn from Jao Soi and Jao Soui* (p.40), ถ้าเรานึกถึงคำ

สอนของคุณครู ขยันอ่านหนังสือเพียงวันละครั้งสองครั้ง เหมือนกับที่ไก่แจ้ขยันขัน *if we think about what the teacher said revise the lesson twice a day the same way the bantams work hard* (p.40), พ่อบอกฉันว่าต้องดูอย่างไก่แจ้เพราะไก่แจ้ขยัน *Father told me to learn from the bantams because they are diligent* (p.39).

Even though the female protagonist is the voice of the story, she is presented as very passive and dependent. She relies on her parents both in terms of daily life activities and learning in general as seen by the verbal language that she is always in the object position of the sentence. Parents are portrayed to be equal in terms of educating their child. Nevertheless, the stereotypical characteristic can still be found because the mother always teaches about beauty and hygiene. Therefore it can be concluded that the girl is passive because she always learns through someone else such as her parents, teachers and even animals, the bantams.

3.1.2. Chapter 5: ภาพวาดของสีเทียน (Seetian's Painting)

(See Appendix B)

This chapter is about a talented boy, “Seetian”. His story is told by his older sister who calls herself, “I”. The story takes place at a national park where the parents take their son and daughter to attend activities: father takes the son to a drawing contest and mother takes the daughter to a poem reading contest.

1. Number of characters

There are two male and two female characters: a father, a mother, a son and a daughter.

2. Character traits and mannerisms

2.1 Physical appearance

There are two protagonists. The first one is a female protagonist, I, who is the voice of this chapter. From แม่ส่งฉันเข้าประกวดอ่านทำนองเสนาะ *Mother enters me to*

the poem reading contest, แม่บอกยังอ่านผิดอยู่ *Mother tells me that I still make some*

mistakes, ฉันอ่านตามแม่จนคล่อง *I practice by reading after my mother till I'm fluent*,

she should be in pratom two because she is old enough to read a poem out loud but too young to read it correctly. The second one is her younger brother. He is the only one who has a picture in the story. It is a picture of a young boy standing in the center holding his drawing with a proud smile. There is no description of the parents' appearance.

2.2 Mannerisms

The adjectives, such as ใจร้าย *mean*, น่าสงสาร *poor thing* or verbs เสียใจ *to be sad*, ดีใจ *to be happy* show that the female protagonist is expressive and emotional because she reveals all her feelings in emotive words in her writing. For example, มีนาหะ *no wonder*, คนใจร้าย *a mean guy*, ฉันเห็นกวางแม่ลูกอ่อนที่ถูกฆ่า ลูกของมันยังเล็กอยู่ *น่าสงสารจังเลย I saw a mother deer being killed. Its baby was still very young. This is so depressing*, ไม่เสียใจ *not be sad*, ดีใจ *be happy*.

Even though there is no physical verbal description for the boy, there is a picture of him and his name is used to be the title. Plus his introduction takes the whole first page and he is introduced in terms of his ability: สีเทียน...เป็นชื่อน้องชายคนเก่งของฉัน *Seetian...is the name of my talented younger brother*, เขาวาดภาพเก่งมาก เก่งกว่าฉันเสียอีก *He's very good at drawing, even better than me*, เวลาสีเทียนวาดรูปไดโนเสาร์ เขาลากเส้นโดยไม่ยกมือเลย ไม่ใช้ยางลบด้วย *When he draws a dinosaur, he doesn't even have to lift his hand nor use an eraser*.

He is also portrayed by her older sister as talented and capable by using the repetition of the word “เก่ง” *good* and the collocation of this word: เขาวาดภาพเก่งมาก เก่งกว่าฉันเสียอีก *He's very good at drawing, even better than me*, สี่เทียนยังเป็นน้องชาย คนเก่งของฉันเสมอ *สี่เทียนได้รางวัลที่หนึ่ง เขาชนะการประกวด ได้รางวัลเป็นสี่เทียนหลายกล่อง* *Seetian is my same old talented brother. He wins the first prize and gets several boxes of crayons as a prize*, ภาพของสี่เทียนติดอยู่ที่กระดานดำหน้าเวที ภาพวาดของสี่เทียน น่ารักมาก *Seetian's painting is on the blackboard in front of the stage. His painting is very pretty.*

From the conjunction “and”: พ่อกับแม่ *father and mother*, both father and mother are presented as caring for their children's education and also as proud parents: พ่อกับแม่พาเราไปเที่ยวอุทยานแห่งชาติเขาใหญ่... พ่อกับแม่ถึงได้พาพวกเรามา *Father and mother take us to the national park...that's why father and mother take us here*, พ่อกับแม่ยิ้มแฉ่งปรี *Father and mother proudly smile*. They take their children to the national park to participate in educational activities.

3. Activities, interests and allocation of space

In this story, male and female characters get the same amount of space. This family goes to Kao Yai national park. Everybody is in the same place, but they have different activities. The female protagonist attends the poem reading contest with her mother: ฉันตามแม่ไปที่เวทีประกวด *I follow my mother to the stage* and her mother also reads poem: แม่อ่านทำนองเสนาะได้ไพเราะมาก ฉันฝึกอ่านตามแม่จนคล่อง *Mother can sing poems very beautifully. I practice by reading after her till I'm fluent*. The mother introduces her daughter to this literary activity and teaches her daughter herself. Thus both of them are interested in this activity.

The female protagonist, “I” also shows her concern towards nature: ฉันอยากให้คนไทยทุกคนรักป่า ไม่ตัดไม้ทำลายป่า แล้วก็ช่วยกันปลูกต้นไม้บ้าง *I want all Thai people to love the forest, not to cut down trees ,but help growing trees*, ฉันอยากเห็น ทุกหนทุกแห่งมีป่าอุดมสมบูรณ์ *I want to see that there're forests every where*. The verbal language from the example above shows that she is interested in nature.

At the same time, her brother or the male protagonist goes to a drawing contest with his father: พ่อพาสี่เทียนไปประกวดวาดภาพ *Father takes Seetian to the drawing contest*. In the verbal language, Seetian loves to draw and he can do it very well: เขาวาดภาพเก่งมาก เก่งกว่าฉันเสียอีก *He's very good at drawing, even better than me*, เวลาสี่เทียนวาดรูปไดโนเสาร์ เขาลากเส้นโดยไม่ยกมือเลย ไม่ใช้ยางลบด้วย *When Seetian draws a dinosaur, he does not have to lift his hand nor use eraser* and there is an illustration of him holding his own drawing.

4. Social relationships and interaction with other characters

The female protagonist is portrayed as inferior to her brother. She is the voice of this story but she does not even have identity because she does not have a name or exist in any picture. Though her brother is younger, she regards him as better and superior: สี่เทียน...เป็นชื่อน้องชายคนเก่งของฉันเอง...เขาวาดภาพเก่งมาก เก่งกว่าฉันเสียอีก *Seetian...is the name of my talented younger brother. He's very good at drawing, even better than me*, สี่เทียนวาดทุกอย่างที่อยากวาด *Seetian draws everything he wants to*, เวลาสี่เทียนวาดรูปไดโนเสาร์ เขาลากเส้นโดยไม่ยกมือเลย ไม่ใช้ยางลบด้วย *When he draws a dinosaur, he doesn't even have to lift his hand nor use an eraser*, วันนั้นฉันไม่ได้รางวัลที่หนึ่งหรอก แต่ฉันได้ทำดีที่สุดแล้ว ฉันได้รางวัลที่สอง...สี่เทียนยังเป็นน้องชายคนเก่งของ

ฉันเสมอ สี่เทียนได้รางวัลที่หนึ่ง *I didn't get the first prize that day. I got the second... Seetian is my same old talented brother. He wins the first prize.* The repetition of the word เก่ง *talented, good* indicates Seetian's potential and capability. Plus she describes him as better than her. In the verbal language, even though she does her best, she still gets the second prize but her brother wins the first prize. This adverb "always" shows that he is always good and it is normal for a boy to be capable. Plus, from the fact that she seems to accept her situation: ฉันไม่เสียใจหรือที่เราไม่ต้องเป็นที่หนึ่งเสมอไป เป็นที่สองก็ได้ ฉันดีใจต่างหากที่ได้มาอ่านเรื่องดี ๆ อย่างนี้ *I don't regret it. We don't have to always be the best, we can be second. Besides I'm happy to be able to read such a good story* shows that she lacks ambition to be the best. This is supposed to be a good comfort for children and the fact that a girl is chosen to say it whereas the boy still gets the first prize implies that in general, girls are less ambitious or have lower expectation than boys.

The father and mother are equally portrayed at the beginning and they are placed higher than their children: they are in the subject position. The subject position of a sentence indicates that the subject has power because it can perform the act or in other words, it is the doer. For example, พ่อกับแม่พาเราไปเที่ยวอุทยานแห่งชาติเขาใหญ่... พ่อกับแม่พาเรามา *Father and mother take us to the national park... father and mother takes us* here. Yet most parts of the story the female protagonist interacts with her mother more than with her father: แม่ส่งฉันเข้าประกวดอ่านทำนองเสนาะ *Mother enters me in the poem reading contest*, ฉันยิ้มให้สี่เทียนก่อนจะตามแม่ไปที่เวทีประกวดอ่านทำนองเสนาะ *I smile to Seetian before following my mother to the poem reading contest stage.* And the male protagonist interacts more with his father: พ่อพาสี่เทียนไปประกวดวาดภาพ *Father takes Seetian to attend the drawing contest.*

When Seetian wins, both parents are happy: พ่อกับแม่ยิ้มแก้มปริ *Father and mother proudly smile*. Yet for the female protagonist, her mother gives her consolation which indicates the lower expectation of her daughter: “ไม่ต้องเสียใจหรอก คนเราไม่จำเป็นต้องเป็นที่หนึ่งเสมอไป เป็นที่สองก็ได้ หรือแม้ว่าลูกจะไม่ได้รางวัล แม่ก็ภูมิใจที่ลูกได้เข้าร่วมกิจกรรม” “*Don’t be sad. We don’t have to always be the winner, just the second is o.k.*” Even though you didn’t win, I’m glad that you can attend the activity. The mother is teaching her daughter that it is not necessary to win, just participate in the activity is rewarding enough. This lesson is applicable to female characters.

5. Learning experience

The male protagonist appears to be as passive as his sister in terms of the learning experience. For instance, they are called by using the pronoun “we” and conjunction “and”. Plus the position in the sentence also indicates that they are passive in term of learning because they are the receivers of their parents’ action: พ่อกับแม่พาไปเที่ยวอุทยานแห่งชาติเขาใหญ่ เป็นครั้งแรกที่ฉันกับสีเทียนได้ไปเที่ยวที่นั่น *Father and mother take us to the national park. This is the first time that Seetian and I get to go there*, พ่อบอกว่า *Father says that*, พ่อกับแม่ถึงได้พาพวกเรามา ... *father and mother take us here*, แม่ส่งฉันเข้าประกวดอ่านทำนองเสนาะ *Mother entered me in the poem reading contest*, and พ่อพาสีเทียนไปประกวดวาดภาพ *Father takes Seetian to attend the drawing contest*. The examples show that the parents introduce their children to new experiences and knowledge.

However, the two children have different activities, which can lead to the difference in their learning experiences. Seetian’s activity allows him to be an active learner because when he draws, he has a chance to use his imagination which is also a way of self-learning. Since drawing allows no limits to his imagination, it can help

developing his thoughts. But the activity of the girl does not lead her anywhere since all she does is reciting and repeating the same words over and over again.

The female protagonist or the girl is the voice of this chapter. Nevertheless, her voice is used only to celebrate her younger brother, Seetian. For example, the introduction of Seetian occupies the whole first page and is introduced with the repetition of the words เก่ง *talented, good* as well as his ability in drawing. On the other hand, there is no word describing her ability, just only the fact that she does not care about winning, just the second prize is rewarding enough for her. But the most important thing is that she does not even have a name. In this chapter, there are attempts to make males and females equal. For example, the father and mother have equal roles in educating their children and the girl and boy have an equal chance to participate in the activity. However the boy's activity gives him an opportunity for self development since it's concerned with imagination, but the girl's activity is about reciting and repeating. Thus, there is no room for self development in the girl's activity. Plus her inferiority is emphasized by the second prize she obtains while her younger brother has got the first prize.

3.1.3 Chapter 6: ยายกะต่า (Grandmother and Grandfather)

(See Appendix C)

The chapter is about a girl, Mali, and her grandmother. They love to make garlands and take them to the temple. The grandmother takes Mali to Wat Poe where she tells her the story about the mural painting.

1. Number of characters

There are two female characters in this chapter: a girl and her grandmother.

2. Character traits and mannerisms

2.1 Physical appearance

Mali, the main character, is a pretty girl. She has a garland around the bun on top of her head. She wears a traditional costume: purple sleeveless shirt and a sarong. Her name is repeated in the introduction to compare her to the jasmine flower: เด็กหญิงมะลิ ชื่อเหมือนดอกมะลิ เธอชอบเก็บดอกมะลิมาร้อยมาลัยไปบูชาพระ ดอกมะลิสีขาว ส่งกลิ่นหอมกรุ่นอยู่ในสวนหลังบ้าน ทุกวันพระ มะลิจะช่วยยายเก็บดอกมะลิไปบูชาพระที่วัดใกล้บ้าน *Mali is a little girl. Her name is like jasmine flower. She loves to pick jasmine flowers to make garlands for the monks. Jasmine flower is white and it sends out a strong pleasing scent in the garden behind the house. Every Buddhist holy day, Mali helps her grandmother pick up jasmine flowers to offer to the monks at the temple near her house. Mali calls herself and is addressed by the term *Nuu* (pronoun used by girls): “หนูอยากฟังนิทานในภาพใหม่จ๊ะ” “Do you (*nuu*) want to hear the story?”, “ภาพนิทานอยู่ที่ไหนหรือจะยาย รีบพาหนูไปดูหน่อย” “Where is the mural painting, grandma? Could you take me (*nuu*) to see it”, “หนูรอฟังอยู่แล้ว” “I (*nuu*) am waiting to hear it?”*

The grandmother also has the same hairstyle, but the bun is on the back of her head. She also wears a traditional costume: she has a strap wrapped around her breasts and wears a sarong like her granddaughter.

2.2 Mannerisms

The female protagonist, Mali, is polite. For example, she often uses particle “จ๊ะ, จ๋า” (The particles mostly used by females) every time she talks to adults: “ภาพนิทานอยู่ที่ไหนหรือจะยาย” “Where is the mural painting, Grandma?”, “อยากฟังจ๊ะยาย” “I really want to hear it Grandma”, “สนุกมากเลยจ๊ะยาย” “I have so much fun, Grandma”, “ยายจ๋า” “Grandma.” Plus she is portrayed as expressive and

affectionate because she expresses her love towards her grandmother both verbally and physically: มะลิยิ้มพอใจ รีบเข้าไปกอดยาย แล้วกระซิบเบาๆว่า มะลิรักยายที่สุดในโลก *Mali smiles pleasingly. She rushes in to hold grandma and whispers softly that “Mali loves grandma more than anything in the world”*. The verbal language shows that she is expressive through the verbs, *to hold* and *to whisper softly that I love you*.

The repetition of the verbs, กลัว *be afraid of*, ไม่กล้า *not dare*, shows that she is easily scared and coward: เธอไม่กล้ามองตุ๊กตาทาจิหนัก *She does not dare to look at the giant China dolls*, เธอกลัวว่ามันจะโกรธ *She is afraid that they will be angry*, มะลิทำท่ากลัวตุ๊กตาด้าใหญ่ *Mali acts like she is afraid of the giant dolls* The word, ทำท่ากลัว *acts like she is afraid of*, shows that she also expresses her fear through her actions.

Plus the verbal language also shows that she is imaginative: ถ้าตุ๊กตาทาจิโกรธมันคงจะกระโดดมาจับตัวเธอ *If the giant China dolls get angry, they might jump down to grab her*. She is imaginative, but it happens in a negative way: she imagines that the giant statues will hurt her.

From the fact that the verb of the female protagonist, Mali, and her grandmother are associated with religious activity: เก็บดอกมะลิไปร้อยมาลัยไปบูชาพระ *Pick jasmine to make garland for the monks*, ทุกวันพระ มะลิจะช่วยยายเก็บดอกไม้ไปบูชาพระที่วัดใกล้บ้าน *Every Buddhist holy day, Mali helps her grandmother pick up jasmine flowers to offer to the monks at the temple near her house*, therefore it can be said that Mali and her grandmother are religious. The grandmother is also portrayed as protective because the verbal language shows that she tells her granddaughter not to be scared: “ไม่ต้องกลัวหรอกหลานยาย...” *“Don’t be afraid my*

dear...” She also uses particles with her granddaughter: “หนูอยากฟังนิทานในภาพไหมจ๊ะ” “*Do you want to hear the story of the mural paintings?*” The particle is used to show that she is gentle. Plus her words also show that her granddaughter is a good girl: “ยายของมะลิไม่ดีไม่คำหลานหรอก...ก็เพราะหลานของยายจะไม่ปล่อยให้กามากินถั่วกินงานะลิ” “*I won’t hit and scold you because I know that you will never let the crow eat the beans and sesame.*” She thinks her granddaughter is always responsible for her duty so she will never punish her like the grandmother in the painting.

3. Activities, interests and allocation of space

In the verbal language, both of the characters have the same interest. They love to go to the temple. Plus the grandmother tells stories to her granddaughter and the girl loves to listen to her grandmother. For example grandmother’s verbs are ยายพามะลิไปทำบุญ *Grandma takes Mali to make merit*, ยายกับมะลิเข้าไปไหว้พระ *Grandma and Mali go to pay homage to the Buddha image*, ยายชี้ให้มะลิลู *Grandma points to show Mali*, ยาย...เริ่มต้นเล่านิทาน *Grandma starts telling the story* and Mali’s verbs are เก็บดอกมะลิไปร้อยมาลัยไปบูชาพระ *pick jasmine to make garlands for the monks*, ทุกวันพระ มะลิจะช่วยยายเก็บดอกไม้ไปบูชาพระที่วัดใกล้บ้าน *Every Buddhist holy day, Mali helps her grandmother pick jasmine flowers to offer to the monks at the temple near her house.*

4. Social relationships and interaction with other characters

Mali can be seen as being dependent because she is often an object of the main verb in the sentence: ยายพามะลิไปทำบุญที่วัด *Grandma takes Mali to make merit at the temple*, ยายบอกมะลิ *Grandma tells Mali*, ยายพามะลิไปที่หน้าต่าง *Grandma takes Mali to the window*, ยายจะพาไปดูภาพนิทาน *Grandma will take (Mali) to see the painting*,

ยายชี้ให้มะลิดูภาพวาด *Grandma points to show the painting to Mali*, “ตามยายมา” “*follow me (grandma)*”. She also needs her grandmother to protect her when she is scared: “ไม่ต้องกลัวหรือกลาน มันเป็นตุ๊กตาหินเท่านั้นเอง” ยายบอกแล้วหัวเราะเมื่อเห็นมะลิ ทำท่ากลัวตุ๊กตาตัวใหญ่ “*Don’t be afraid my dear. They are just statues*”, *Grandma says and laughs when she sees Mali act as if she is afraid of the big statues.*

However sometimes she is presented as equal to her grandmother but only when they are doing the same activity. This shows that she has a very close relationship with her grandmother: มะลิจะช่วยยายเก็บดอกมะลิ *Mali will help grandma pick jasmine flowers*, ยายกับมะลิเข้าไปไหว้พระ *Grandma and Mali go inside to pay homage to the Buddha images.*

5. Learning experience

Mali appears to be a passive learner. She learns from her grandmother: ยายบอกมะลิว่า *Grandma tells Mali that*, ยายจะพาไปดูภาพนิทาน *Grandma will take (Mali) to see the painting*, ยายชี้ให้มะลิดูภาพวาด *Grandma points to show the painting to Mali*. Grandmother is always the grammatical subject or the doer of the verb: บอก *tell*, พาไปดู *take*, ชี้ให้ดู *point to* which are used to inform someone about something. Her own words also indicate her learning passivity: รีบพาหนูไปดูหน่อย *Could you take me to see it?*, หนูรอฟังอยู่แล้ว *I’m waiting to hear it*. Therefore it can be said that Mali is a passive learner and she learns from her grandmother.

The female protagonist, Mali, shares the same activities with her grandmother such as picking flowers and going to the temple so they are in the same space all the time: indoors at home and outdoors at the temple. However she is still portrayed as

a passive learner since she always learns from her grandmother. She is presented with strongly feminine traits: she is scared by the big giant in front of the temple, she is polite because she often ends sentences with the particle and in the visual image, she is presented with a traditional costume sitting next to her grandmother in a traditional house. The Mali flower is important in this story because it is not only the name of the protagonist but is also related to her activity which is picking flowers to make garlands. Therefore it can be said that Mali is presented as very feminine because being polite, religious, traditional, scared and passive are usually female character traits.

3.2 Pratom Three: Wannakadee Lamnam

3.2.1. Chapter two: ลูกแกะของซาฟียะห์ (Safiya's Sheep)

(See Appendix D)

This is the story about a girl who loves to tell stories to her sheep. In class, she tells her friends that her sheep understand her but the friends do not believe her and think that she is a liar. Her two other male friends talk about their adventures during the weekend.

1. Number of characters

There are only two female characters that play major parts in the story: Safiya and the teacher. The rest of the characters are male: Yousube and his father, Natee and his brother, the naughtiest boy in the classroom and the characters which are only mentioned but have no dialogues in the story such as Safiya's father and other kids in the village: Hasana, Abdolor and Muna.

2. Character traits and mannerisms

2.1. Physical appearance

In the book, her physical appearance is described as follows "Safiya is a little girl. Her skin is tan like honey. Her hair is long and beautiful like seaweed. Her eyes

are beautiful and shine like stars” (p. 23). From the verbal description, Safiya is described as if she is part of nature: she is compared with honey, seaweed and stars.

The illustrations show that Safiya wears a long-sleeve shirt and long skirt. She always covers her head with a cloth. She is a little girl aged around 8 years old. She is described with the words “เล็ก” *little* and “เด็ก” *young, child, kid*: ซาฟิยะห์เป็นเด็กหญิงร่างเล็ก *Safiya is a little girl*, ซาฟิยะห์ยังเป็นเด็กน้อย *Safiya is still young*, ซาฟิยะห์จะต้อนแกะกับแพะออกไปเลี้ยงในทุ่งหญ้าใกล้เชิงเขา...เด็กคนอื่นๆในหมู่บ้านก็ช่วยพ่อแม่...เด็กๆก็รักแกะกับแพะ...*Safiya will take the goats and sheep out to the field near the hill to feed them...other kids in the village also help their parents...children also love their goats and sheep* (p. 23). The words “ก็” *also* “อื่นๆ” *other* and “เด็ก” *children, kids* indicate that Safiya and other kids belong to the same category.

She is compared to the mother sheep. The similarity between Safiya and the mother sheep is shown by the way they are placed near each other: ลูกแกะน้อยๆของซาฟิยะห์ วิ่งเล่นไปมาอยู่ใกล้แม่ ก่อนจะเดินมาหาเธอและนอนลงใกล้ๆ *The little sheep of Safiya play near their mother, before walking towards Safiya and lying down next to her* (p.29). แม่แกะที่กินหญ้าอยู่ไม่ไกล เริ่มส่งเสียงเรียกลูกๆ แกะน้อยทั้งสามผละจากเด็กน้อยไปหาแม่ของมัน *The mother sheep eating grass nearby starts calling its babies. Then little sheep leave the little girl and go to their mother* (p.32).

The male characters such as Yousube and Natee do not have their physical appearances described in the story, either in terms of verbal and visual language.

2.2. Mannerisms

The mannerism of the protagonist, Safiya, is described as kind and motherly. She always takes good care of her sheep. Her caring characteristic can be seen from

the term “ให้” *give, make or let*: ซาฟิยะห์จะต้อนแกะกับแพะออกไปเลี้ยง คอยดูแลให้มันกินหญ้า *Safiya takes sheep and goats out to make sure that they eat grass* (p.23), เธอรักลูกแกะของเธอมากคอยดูแลไม่ให้สุนัขมาไล่กัด บางวันเธอจะร้องเพลงเพราะๆให้มันฟัง *She loves her sheep very much. She has to make sure that dogs will not harm them. Sometimes she will sing them some nice songs* (p. 24), ซาฟิยะห์เฝ้าคางให้ลูกแกะน้อยเบาๆ *Safiya gently scratches the little sheep's shins* (p. 25), เธออยากให้ลูกแกะน้อยรู้ว่า...เธอไม่อยากให้เกิดเรื่องเช่นนี้กับลูกแกะของเธอ *she wants them to know that ...she does not want anything like this to happen to her sheep* (p. 27).

The female protagonist is also a responsible girl since her task is raising sheep. But the fact that the sheep belong to her father also shows her dependency: ป๊ะของซาฟิยะห์มีแกะกับแพะฝูงหนึ่ง ทุกวันเมื่อกลับจากโรงเรียน ซาฟิยะห์จะต้อนแกะกับแพะออกไปเลี้ยงในทุ่งหญ้าใกล้เชิงเขา คอยดูพวกมันให้กินหญ้า เด็กอื่นๆก็ช่วยพ่อแม่เลี้ยงแกะกับแพะเหมือนกัน *Safiya's father has a herd of sheep and goats. When Safiya comes back from school, she takes them out to the field near the hill, to make sure that they eat grass. Other kids also help their parents raise sheep and goats* (p.23). The word ช่วย (help) in the last sentence indicates that Safiya, as well as her other friends, is helpful and obedient. She is a good girl: she helps her father raise sheep.

She is imaginative. She loves to talk to her sheep and pretend that they understand her: “ไม่ต้องกลัวหรอกนะเจ้าแกะน้อย เดี่ยวนี้ไม่มีหมาป่าแล้ว จะไม่มีใครมารังแกพวกเธอหรอก แต่ถ้ามี ฉันนี่แหละจะปกป้องให้พ้นจากอันตราย...” “Don't worry little sheep, there is no wolf now, but if there is, I will be the one to protect you from danger” (p.27).

Moreover, Safiya is docile and submissive; she shows no signs of rebelliousness or discontentment for not being allowed to go out to the sea with her father. Her father is out in the sea. She cannot go with him because she is too young: *ซาฟิยะห้ยังเป็นเด็กจึงออกไปหาปลาไม่ได้ Safiya is still very young so she cannot go fishing* (p.23). She seems to accept that the sea is not the place for girls and she is happy with her situation.

Safiya is described as very feminine in her mannerism. She is polite. For example, she speaks politely and ends her sentence with particle “นะจ๊ะ” (Thai particle used to show kindness and politeness) when she speaks to her sheep: “ฟังนะจ๊ะเจ้าแกะน้อย” “*Listen carefully little sheep*” (p.25).

As for the boys, Yousube is courageous. He dares to be the first one to come out and tell his story in front of the classroom. He is adventurous and has potential. He can go to the dangerous sea with his father whereas his female friend, Safiya, cannot even though they are the same age.

Natee is also adventurous. He goes to Samae jungle with his brother to catch crabs. This place seems to be dangerous as well: the verbal language shows that his brother gets hurt *น้องชายของเขาถูกปูหนีบจนร้องลั่น His brother cried so loud when a crab nipped him* (p.28).

Yousube and Natee provide examples that boys are portrayed as daring with more potentiality. They get the privilege to do things with their father and to be in places that girls are considered not strong or brave enough to be.

3. Activities, interests and allocation of space

Safiya is very protective and always takes a good care of her sheep. Her caring characteristic can be seen from activities and interest described by verbs such as รัก

love, ร้องเพลง *sing*, เกาตาง *scratch chin*, เล่านิทาน *tell stories* followed by “ให้” *to give or do something for someone*: เธอรักลูกแกะของเธอมากคอยดูแลไม่ให้สุนัขมาไล่กัด บางวัน เธอจะร้องเพลงเพราะๆให้มันฟัง *She loves her sheep very much. She has to make sure that dogs will not harm them. Sometimes she will sing them some nice songs* (p. 24), ซาฟิยะห์เกาตางให้ลูกแกะน้อยเบาๆ *Safiya gently scratches the little sheep's chins* (p. 25).

The similarity between Safiya and the mother sheep is emphasized by the way they are placed near each other: ลูกแกะน้อยๆของซาฟิยะห์ วิ่งเล่นไปมาอยู่ใกล้แม่ ก่อนจะเดินมาหาเธอและนอนลงใกล้ๆ *The little sheep of Safiya play near their mother, before walking towards Safiya and lying down next to her*(p.29) แม่แกะที่กินหญ้าอยู่ไม่ไกล เริ่มส่งเสียงเรียกลูกๆ แกะน้อยทั้งสามผลจากเด็กน้อยไปหาแม่ของมัน *Mother sheep eating grass nearby starts calling its babies. Then little sheep leave the little girl and go to their mother* (p.32).

Apart from in the classroom, Safiya's space is in the field near the village since her activities and interests are related with raising sheep. The field is a safe place because other kids also come here to raise their sheep: ทุกวันเมื่อกลับจากโรงเรียน ซาฟิยะห์จะต้อนแกะกับแพะออกไปเลี้ยงในทุ่งหญ้าใกล้เชิงเขา คอยดูพวกมันให้กินหญ้า เด็กอื่นๆก็ช่วยพ่อแม่เลี้ยงแกะกับแพะเหมือนกัน *Everyday, when Safiya comes back from school, she has to take them out to the field near the hill, to make sure that they eat grass. Other kids also help their parents raise sheep and goats* (p.23).

Yousube is portrayed in the outdoors and risky areas, the sea. His activity and interest is going to the sea with his father: เขาเล่าเรื่องที่ได้ออกเรือไปหาปลากับป๊ะของเขา

ยุซูปเล่าว่า ในท้องทะเลอันกว้างใหญ่มีคลื่นลมแรง เวลาคลื่นซัดมา เรือกอและลำน้อยของปะโคงเคลงไปมา จนเขาต้องจับกราบเรือไว้แน่น เมาค่ล้นจนอาเจียนซ้ำแล้วซ้ำเล่า *He talks about the time he went fishing in the sea with his father. He said that the sea was so vast and wild. Every time a wave came, his father's boat would rock so hard that he had to hold the side of the boat tight. He had got sea sick and wanted to throw up over and over again (p.27).*

Natee's area is in the Samae jungle behind the village. This is an unsafe outdoor space as well: the verbal language shows that his brother gets hurt. His activity is catching crabs with his brother: เขากับน้องชายออกไปหาปูในป่าเสมท้ายหมู่บ้าน...ที่กับน้องชายจับปูเสมได้จำนวนมาก บางทีก็ได้ปูดำตัวใหญ่ น้องชายของเขาถูกปูหนีบจนร้องลั่น *He and his brother went to find crabs in Samae jungle behind the village. Natee and his brother caught a lot of Samae crab. Sometimes they even got some big crabs. His brother cried so loud when a crab nipped him (p.28).*

4. Social relationships and interaction with other characters

Safiya barely has a relationship with human-beings in the story, she interacts mostly with her sheep. She exercises her power over them and she acts as if she is their mother: ซาฟิยะห้จะดื้อนแกะกับแพะออกไปเลี้ย คอยดูแลให้มันกินหญ้า *Safiya takes sheep and goats out and look after them to make sure that they eat grass (p.23).* Her activities portray her isolation from other human being: ร้องเพลงเพราะๆ *sing them some nice songs*, วิ่งเล่นอย่างสนุกสนาน *joyfully run around*, เล่านิทาน *tell a story*.

Since Safiya is compared to the mother sheep, from verbal and visual analysis, she exercises her power over her sheep: she uses imperative sentence when she talks to the sheep and she is the grammatical subject in the sentences. The subject position indicates power over objects since it is the doer of the verb, so the object is the receiver or the one who has to take the result of the verb. The imperative also shows

power of the speaker because this type of sentence is used for ordering someone to do something. For example, “ฉันมีนิทานจะเล่าให้พวกเธอฟังด้วย” “*I have a story to tell you*”(p.25), “ฟังนะเจ้าแกะน้อย” “*Listen little sheep*”, “เออละ ฉันจะเล่านิทานให้ฟังเดี๋ยวนี้ ฟังนะ” “*all right I will tell you a story now, listen*” (p.25). The subject position of imperative sentence and affirmative sentences is the doer which has more power than the object or the receiver of the sentence.

For the relationship with human-beings, the verbal language shows that Safiya does not get along with her friend. She is belittled because she has different interests and characteristics. She is not so good at handling the problem with other human beings. She cannot defend herself and is helpless when she is accused of lying about talking to her sheep and making them understand what she says, she cannot respond convincingly. She can only repeat the word “จริง” *really or truth*:

“ฉันเล่านิทานให้มันฟังจริงๆ” ซาฟิยะแย้ง แต่พวกเขาไม่เชื่อเธอ “*I really told them stories*”, Safiya argues but they do not believe her.

เด็กชายที่แค้นที่สุดในห้องเรียนบอกว่า “เธอปั่นน้ำเป็นตัวเหมือนแกะในนิทาน”

The naughtiest boy in class told her that “You lie like a young shepherd in the fable.”

“ฉันไม่ใช่เด็กเลี้ยงแกะ ฉันพูดความจริง” ซาฟิยะเถียง แล้วเธอก็กลับมานั่งที่โต๊ะ

“I’m not a young shepherd. I tell the truth.” Safiya talks back then goes back to her desk (p.29).

When she runs out of excuses, she just goes back to her desk. It is the teacher who comes to the rescue: ครูเดินออกมาหน้าชั้น...ครูบอกว่า “...ครูก็เคยเล่านิทานให้ลูกแมวของครูฟังเหมือนกัน” แล้วจึงเล่าให้นักเรียนที่ยังไม่ได้เล่าออกมาเล่าเรื่องต่อไป *Teacher goes to the front of the classroom...she says that “...I used to tell stories to my kittens as well.” Then she calls the next student to tell the story* (p.29).

Even though there is no evidence to point out that the teacher is female, her words indicate that she is a woman since she identifies with Safiya through the same activity. Yet she wins the argument because of her power as a teacher, not because her argument makes sense.

Although her father is mentioned, he never appears with her in the story. There is no word to indicate physical interaction. Yet the relationship between Safiya and her father is an unequal power relation since her father is portrayed as the provider: ทุกวันป๊ะและเพื่อนบ้านจะนำเรือกอและ ออกไปหาปลาในทะเล, ป๊ะของซาฟิยะหมีแกะกับแพะฝูงหนึ่ง ทุกวันเมื่อกลับจากโรงเรียนซาฟิยะหมีจะด้อนแกะกับแพะออกไปเลี้ยง *every day, daddy and his neighbor will go fishing in the sea with the Kor Lae boat, Safiya's father has a herd of goats and sheep. Every day when Safiya comes back from school she will take them out to feed them* (p.23).

Yousube, on the other hand, shows his potential by going out with his father. From the preposition กับ (with), he is portrayed as equal to his father: เขาเล่าเรื่องที่ได้ ออกเรือไปหาปลา กับป๊ะของเขา *He talks about the time he went fishing with his dad* (p.27).

Natee also has a relationship with his brother. The conjunction “กับ” (and) also shows the equal relationship between both of them: เขากับน้องชายออกไป หาปูในป่าเสม ท้ายหมู่บ้าน *He and his brother went to find crabs in Samae jungle behind the village, เขากับน้องชายจับปูเสมได้จำนวนมาก* *Natee and his brother caught a lot of Samae crabs* (p.28).

5. Learning experience

In this story, the two boys appear to be active learners because they participate in the real events. For example, Yousube is in the sea. He is allowed to participate in a dangerous activity with his father. He is very proud of this first hand experience: ในทะเลมีคลื่นลมแรง แต่เขาก็ภูมิใจที่ได้ออกทะเลไปกับป๊ะ *The sea is so wild but he is so proud to be there with his dad.* He ends his story with the wise words: “ถ้าไม่ออกไปในทะเล เราก็ไม่รู้หรือว่าการเมาคลื่นเป็นอย่างไร” “*If you don’t go to the sea, we’ll never know what being sea sick is like*” (p.27). Natee also learns something from the first hand experience and he enjoys it very much: นทีเล่าเรื่องวันหยุดอันแสนวิเศษของเขา *Natee tells about his wonderful vacation* (p.28).

In contrary, Safiya learns nothing from this story: she tells a story that she already knows to her father’s sheep. Whereas Yousube says wise words to his friend, Safiya says them to her sheep: “ฟังนะจ๊ะเจ้าแกะน้อย นิทานที่ฉันจะเล่าให้ฟัง จะเป็นประโยชน์แก่เธอมากนะ” *Listen to me carefully little sheep, the story that I’m about to tell you is going to be very useful to you* (p.25).

Even though this story is about a girl since her name is in the title, the male characters still outnumber the female characters. The female protagonist is compared to the mother sheep from her caring and giving characteristic which can be seen in the term “ให้” *give, let, make* when she talks to her sheep. Her activity is telling the story to the sheep. Her space is in the field where she and the rest of the children in the village go to raise their sheep. Her activity is different from her two male classmates, Yousube and Natee. Yousube has a first hand experience with his father when he goes out in the dangerous sea together and Natee goes to the jungle with his brother. They are both in a risky and adventurous place. They are active learners since they are the grammatical subjects of the sentences and they have equal relationships with the other male characters. Safiya is a passive learner. She learns

from her father who is only mentioned but has strong influence on her: he is the grammatical subject of the sentence whereas the daughter is an object. Therefore he has more power than her. Nevertheless, she is the grammatical subject of the sentence when she speaks with her sheep and uses imperative speech, so she has power over them.

3.2.2. Chapter 5: กาเหว่าที่กลางกรุง (Kawao in the City) (See Appendix E)

This story is told through the third person point of view. The girl, Khampang, goes to Bangkok with her family to visit their aunt. She gets up early and hears a kawao (a kind of bird) singing nearby. After that the rest of the family members join her and they try to find out whether it is really a sound of a kawao since it is unusual for a kawao to be in a big city. While they head back home, the parents teach their son and daughter about the kawao song and its origin.

1. Number of characters

There are two male and two female characters: a father, a mother, a son: Khampan and a daughter: Khampang.

2. Character traits and mannerisms

2.1. Physical appearance

From visual descriptions, Khampang is a skinny girl aged around 8 years old. She has black short hair and wears a purple traditional sleeveless shirt with a green sarong. Her mother also wears a blue sarong with yellow t-shirt. She has long hair rolled into a bun at the back of her head. In addition she has a beautiful voice: เสียงของแม่ช่างน่าฟังและไพเราะจับใจ *Mother's voice sounds so pleasant* (p.88). Her father wears a green t-shirt and her brother, Khampan, wears a green t-shirt with dark blue short.

2.2. Mannerisms

The male and female characters are portrayed differently. The female characters are portrayed as emotional. When Khampang gets up and hears the singing of the kawao, she is excited and her mother is the same when she joins her: “หนูได้ยินเสียงนกกาเหว่า” เธอบอกแม่อย่างตื่นเต้น “*I’ve heard a kawao*”, Khampang told her mother with excitement, “เสียงนกกาเหว่าจริงๆ ค่ะ” แม่พูดแล้วทำท่าตื่นเต้นตามไปอีกคน “*That’s really a kawao*”, Mother said with the same excitement (p.81-82).

The verbal language shows through the repetition of the verb, ใ้บาตร *offering food to the monk* that they are also religious. They love to offer food to the monks in the morning: ตอนอยู่ที่บ้านต่างจังหวัด คำแพงตื่นเช้าเสมอ เพื่อช่วยแม่เตรียมกับข้าวสำหรับใ้บาตร When she is at home in the province, Khampang always gets up early to help her mother preparing food for offering to the monks, เธอจะร้องเรียกแม่ให้มาใ้บาตร ทุกครั้งที่ใ้บาตร คำแพงมีความสุขและอิ่มอกอิ่มใจอย่างบอกไม่ถูก She will call her mother to offer food to the monk. Every time she makes merit, she feels happy and overwhelmed (p.80). Plus they speak politely. They often end their sentences with particles: ค่ะ, จ๊ะ (particles used to show politeness and kindness).

On the other hand, the male characters are presented as rational. Having heard the singing, they react differently by trying to find out the answer why the kawao is here and the father even helps his daughter find the bird: พ่อสันนิษฐานเมื่อได้ยินเสียงนกกาเหว่าเจื้อยแจ้ว Father presumes when he hears the Kawao’s voice, พี่คำปันคาดคะเน Khampan speculates, พ่อเอามือโอบไหล่คำแพงและมองออกไปนอกหน้าต่างเหมือนจะช่วยเธอค้นหานกกาเหว่าตัวนั้น Father wraps his hands around Khampang’s shoulder as if to help her find the kawao (p.83-84). A picture shows father putting his hands on Khampang shoulder and they are both looking out of the window. The

words สันนิษฐาน and *presume* คาดคะเน *speculate* are used to find out the reason for the singing. Thus they imply that the speaker, Khampan, is rational. This kind of word never exists in Khampan's question.

The father and mother are also stereotypically portrayed: father is shown as being responsible for his role: พ่อหัวเราะขณะสายตายังจับจ้องไปข้างหน้า *Father smiles while his eyes are still fixing on road* (p.85), พ่อยังคงประคองพวงมาลัยอย่างระมัดระวัง *Father still cautiously drives. His eyes steadily look forward* (p.90). Mother is warm and gentle: “ตื่นเช้าจริงนะจ๊ะลูก” เสียงทักทายคุ้นเคยของแม่ดังขึ้นจากด้านหลัง เมื่อคำแพงหันกลับไปมอง ก็เห็นแม่ยืนยิ้มอยู่ใกล้ๆ *“You’re up so early, sweet heart.” Mother’s familiar voice comes from behind. When she looks back, she sees her standing there with a smile on her face* (p.81), แม่เดินมาหาคำแพง กอดเธอจากข้างหลัง คำแพงรู้สึกอบอุ่นขึ้นมาอย่างบอกไม่ถูก มือของแม่ที่โอบเธอไว้อย่างคุ้นเคย ช่างอบอุ่นและอ่อนโยนเสียนี้กระไร *Mother comes to Khampan, holds her from behind. Khampan feels a sense of warmth. The hands of her mother which are holding her are so warm and gentle* (p. 83), แม่หันมามองสองพี่น้องแล้วยิ้มให้กันอย่างอ่อนโยน *Mother turns around to her son and daughter then gives them a tender smile* (p.85). The illustration also shows the mother holding Khampan from behind.

Khampan and Khampan are also presented in a different way. Verbs associated with Khampan show her passivity: เห็นด้วย *agree*, สงสัย *wonder*, ถาม *ask*, ย้ำ *repeat*. These words especially *agree*, *repeat* and *ask* show her ignorance and dependence. In addition, Khampan is sympathetic and very emotional:

- คำแพงเห็นด้วย พนางรู้สึกเศร้าขึ้นมาอย่างบอกไม่ถูก หากมันพลัดหลงเข้ามาจริงๆก็น่าใจหาย *Khampang agrees and suddenly she feels inexplicably sad. If it is here because it is lost, it must be really sad* (p.83).
- “น่าสงสารมันนะ” เธอพูด และยิ่งรู้สึกว่เสียงนกตัวนั้นฟังดูเศร้าและเหงาเหลือเกิน *“Poor bird” she says and suddenly feels that that bird sounds so sad and lonely* (p.83).
- “เฮ้อ ไม่เอา หนูไม่เล่าแล้ว มันเศร้าเกินไป น่าสงสารมันนะแม่” คำแพงพูดเสียงสั่นเครือ และทำหน้าเหมือนจะร้องไห้ *“Huh! I don’t want to talk about it anymore. It’s just too sad, I feel sympathetic Mom.” Khampang talks with a trembling voice and acts like she is about to cry*” (p. 89).
- ตลอดทางจนถึงบ้าน คำแพงคอยเฝ้าคิดถึงแต่เรื่องนกกาเหว่าของแม่ นึกถึงลูกนกกาเหว่ากับแม่กาที่น่าสงสารซึ่งถูกนายพรานยิงตาย แล้วเธอย้อนนึกไปถึงนกกาเหว่าที่ส่งเสียงร้องเมื่อตอนเช้าตรู่บนกาเหว่าที่อยู่ในเมืองใหญ่ตัวนั้น...บางทีมันคงจะเหงาและคิดถึงบ้านของมันเหลือเกินแล้ว *On the way home, Khampang keeps thinking about her mother’s kawao song. She thinks about the poor kawao whose mother is shot by the hunter. Then she thinks about the singing of that kawao in the morning in the big city...sometimes it may be so lonely and longs to go home* (p.91).

Moreover, when they talk about the sad story of the crow, Khampang just expresses her sadness and anger towards the hunter: “เฮ้อ ไม่เอา หนูไม่เล่าแล้ว มันเศร้าเกินไป น่าสงสารมันนะแม่” คำแพงพูดเสียงสั่นเครือ และทำหน้าเหมือนจะร้องไห้ *“Huh! I don’t want to talk about it anymore. It’s just too sad, I feel sympathetic, mom.” Khampang talks with a trembling voice and her face looks like she is about to cry*” (p. 89), “แต่คนเรากลับแยกว่านะคะ” คำแพงพูดอย่างขุ่นเคือง “ทำไมคนเราต้องไปยิงกาด้วย

นายพรานเป็นคนใจร้าย” “*But humans are even worse*”, Khamphang *said angrily*.

“*Why does the hunter have to shoot the kawao. He is so mean*”(p.89). The examples show that she is very emotional.

On the other hand, Khampan thinks about the problem rationally: “ทำไมแม่นกกาเหว่าต้องทำแบบนั้นด้วย ทำไมมันไม่เลี้ยงลูกของตัวเองล่ะพ่อ ทำไมต้องไปทิ้งให้คนอื่นเลี้ยงด้วยครับ” คำป็นถามบ้าง, “*Why does a mother kawao have to do that? Why doesn't it raise its own baby? Why does it leave its baby to someone else?*”, Khampan asks.

It can be seen that from his question, “เป็นธรรมชาติของนายพรานใช่ไหมครับพ่อ” คำป็นถาม Khampan asks, “*Is it the nature of the hunter?*”, Khampan thinks and has speculation in mind before asking something and his questions aim to find the reason: Khampan asks his parents why the mother kawao does not raise its own babies; the answer is that it is the nature of kawao mother that it does not raise the baby. Then Khampan asks the next question when he wants to find out why the hunter kills the bird: “*Is it the nature of the hunter?*”, his question shows that Khampan uses the answer from the previous question to think and assume that maybe it is the nature of the hunter to hunt as well. The supposition may not be correct, but it shows that Khampan uses the process of thinking to find a reasonable assumption. This makes his question more reasonable than his sister who on the contrary, talks and asks with emotion.

3. Activities, interests and allocation of space

All characters are in the same place: at their aunt's home and in the car but they have different activities. Khamphang and her mother love to prepare and offer food to the monks in the morning: ตอนอยู่ที่บ้านต่างจังหวัด คำแพงตื่นเช้าเสมอ เพื่อช่วยแม่เตรียมกับข้าวสำหรับใส่บาตร, ทุกครั้งที่ได้ใส่บาตร คำแพงมีความสุขและอิ่มอกอิ่มใจอย่างบอก

ไม่ถูก *When she is at home in the province, Khampang always gets up early to help her mother preparing food for offering to the monks. Every time she makes merit, she feels happy and overwhelmed* (p. 80). In visual description, there is a picture of Khampan and Khampang waiting to offer food to the monks, but there is no verbal language to indicate that Khampan participates in preparing and offering food or in any activity.

Activities of the father and mother are stereotypically portrayed. Mother is associated with the verbs ใส่บาตร *offering food to the monk*, คว้าเสื้อกันหนาว *taking out the jacket*, ทักทาย *greeting*, ยิ้มอย่างอ่อนโยน *smiling tenderly*, พูด *talking*, ทำท่าตื่นเต้นตาม *seeming excited too*, โอบ *holding*, บ่น *muttering*, ร้องเพลงกล่อม *singing lullaby*, หัวเราะ *laughing*. Father is associated with the verbs โอบ *holding*, พูด *talking*, หันมายิ้ม...แล้วบอกให้ *turning to smile and telling...to*, สัญญา *promising*, ขับรถ *driving* (repeated three times), ตายังจ้องไปข้างหน้า *eyes still fixed on the road*, ผ่อนความเร็วรถให้ช้าลง *slowing down the speed*, ร้องเพลงเบาๆ *singing softly*, บอก *telling*, หัวเราะ *laughing*, เล่า *saying*, หาหนังสือมาให้อ่าน *finding a book for...to read*, ประคองพวงมาลัยรถอย่างระมัดระวัง *carefully controlling the steering wheel*, สายตาจับไปข้างหน้าอย่างแน่วแน่ *looking fixedly in front*. The Father and mother's verbs show that they are stereotypically assigned different roles: the mother is the one who takes care of the well being of the family, for example, she sings and finds clothes for her children whereas father is responsible for the security of the family because his activity is concerned with the verbs about driving.

The father also sings in the story but his children are surprised. This means that it is unusual and he does not do it very often: พ่อร้องเพลงขึ้นเบาๆ “พ่อร้องเพลง

อะไรนะ” คำแพงกับคำปิ่นร้องถามเกือบพร้อมกันทั้งสองยังไม่เคยได้ยินพ่อร้องเพลงนี้มาก่อน

Father sings lightly. “What song are you singing?” Khamfang and Khampan asks almost at the same time. Both of them have never heard their father sings this song before (p. 86).

4. Social relationships and interaction with other characters

From the preposition “คู่” *next to* and the conjunction “กับ” *and*, Khamfang has an equal status with her brother Khampan: แม่คงรื้อเสื้อกันหนาวมาให้เธอกับพี่คำปิ่น *ได้ Mother may take out the jacket for her and Khampan (p.81)*, พ่อหันมายิ้มให้คำแพง แล้วบอกให้เธอกับพี่ *Father turns and smiles to Khamfang then tells her and her brother (p.85)*, คำแพงนั่งคู่กับพี่ชายในที่นั่งด้านหลังคนขับ *Khamfang sits next to her brother on the backseat (p.85)*, คำแพงกับคำปิ่นถามเกือบพร้อมกัน *Khamfang and Khampan ask almost at the same time (p.86)*, ทั้งคำแพงกับคำปิ่นก็ปรบมือให้ด้วยความพอใจ *Both Khamfang and Khampan clap their hands with satisfaction (p.88).*

The parents are also presented as equal from the conjunction used: คราวนี้พ่อ กับแม่หัวเราะพร้อมกันเสียงดัง *This time father and mother laugh loudly together (p.89)*, คำแพงขอบคุณแม่กับพ่อที่เล่าเรื่องเพลงกล่อมเด็กให้ฟัง *Khamfang thanks mother and father for telling her about the lullaby (p.91)*. They both exist in the same place and do things together. Thus the conjunction helps illustrate that they are equal.

Khamfang has a close relationship with her mother: เสียงทักทายคุ้นเคยของแม่ดัง ขึ้นจากด้านหลัง เมื่อคำแพงหันกลับไปมอง ก็เห็นแม่ยืนยิ้มอยู่ใกล้ๆ *Mother’s familiar voice comes from behind. When she looks back, she sees her standing there with a smile*

on her face (p.81), แม่เดินมาหาคำแพง กอดเธอจากข้างหลัง คำเพลงรู้สึกอบอุ่นขึ้นมาอย่างบอกไม่ถูก มือของแม่ที่โอบเธอไว้อย่างคุ้นเคย ช่างอบอุ่นและอ่อนโยนเสียนี้กระไร *Mother comes to Khampang, holds her from behind. Khampang feels a sense of warmth. The hands of her mother which are holding her are so warm and gentle* (p. 83). The verbal language such as the underlined words shows that she feels warm and safe when she is with her mother.

5. Learning experience

Khampang and Khampan are passive learners; they learn from their father who is a teacher: “พ่อช่วยเล่าที่มาของเพลงนี้ให้ลูกฟังหน่อยนะจ๊ะ พ่อเป็นครู รู้เรื่องนี้ดีกว่าแม่” “*You could tell the origin of this song to the kids. You are a teacher, you know it better than I do*” (p.90). Plus they are grammatical objects of the verbs indicating that they are receivers of the father’s actions. Therefore they learn from him: พ่อเอามือโอบไหล่คำแพง...เหมือนจะช่วยเธอค้นหาคาเหว่าตัวนั้น *Father wraps his hands around Khampang’s shoulder...as if to help her find the kawao* (p.84), พ่อหันมายิ้มให้คำแพง พร้อมสัญญาว่าจะเล่าเรื่องนกคาเหว่าให้ฟังทีหลัง *Father turns to smile to Khampang and promises to tell her about the kawao later* (p.85), “เพลงนกคาเหว่ายังไงล่ะ” พ่อบอก “*It’s a kawao song*” father says (p.86), “ก็พ่อบอกแล้วอย่างไรวะว่าเรื่องของนกคาเหว่ามันเศร้า” “*I told you that the kawao song is so sad*” (p.89), แล้วพ่อจะหาหนังสือมาให้อ่าน “*I’ll find you a book*” (p.91). They also learn from the mother: แม่รีบบอกคำปันว่า *mother suddenly tells Khampan that* (p.89), คำแพงขอบคุณพ่อกับแม่ที่เล่าเรื่องเพลงกล่อมเด็กให้ฟัง *Khampang thanks her father and mother for telling her about the lullaby* (p.91), คำแพง...จะให้แม่สอนร้องเพลง *Khampang...will ask her mother to teach her to sing* (p.91).

In this chapter, the main content is about a lullaby. It is implied that this activity belongs to woman through verbal language. For example, “แม่ไปจำเพลงบทนี้มาจากไหนครับ” “จำมาจากคุณยายของลูกจ๊ะ” แม่ตอบ “*Where did you learn about this song*” “*I learnt it from your grandmother*” mother answers (p.90), ตอนพ่อเป็นเด็ก จำได้ว่าคุณย่าของลูกเคยกล่อมให้พ่อฟังเหมือนกัน, “*when I was young, I remember that your grandmother used to sing this song to me as well*” (p.91).

The underlined examples show that the knowledge about the lullaby is passed on through woman. From the example, mother is the doer or the one who sings and remembers the knowledge about lullaby. The father, on the other hand, is the receiver of the lullaby singing: he is in the object position of the sentence when the grandmother is the grammatical subject. It shows that women are associated with lullabies which imply the nurturing nature of woman.

In conclusion, males and females are portrayed in a set of opposition: rational and emotional. Even though the conjunction “and” indicates that father is equal to mother, their roles are stereotypically different. Father’s activity is considered to be more important because the words “driving” and its collocation is repeated many times and half of the story happens in the car. On the other hands, the mother’s activity: taking out jacket, offering food to the monk and singing a lullaby to the children are mentioned once in the story. Plus the father plays a more active role in educating the children. When the mother finds out about the kawao, she just feels excited like her daughter, but the father thinks about the song to teach his children. Even though the mother is assigned to sing the song, the sentence “พ่อช่วยเหลือที่มาของเพลงนี้ให้ลูกฟังหน่อยนะจ๊ะ พ่อเป็นครู รู้เรื่องนี้ดีกว่าแม่” “*You could tell the origin of this story to the kids. You are a teacher, you know it better than I do*” (p.90) shows that father is more active in teaching the children. Khampan and Khamphang are also portrayed as having an equal status through the conjunction “and”. Yet Khampan is

shown as smarter from the verb such as คาดคะเน *presuppose* which has similar meaning with the verb สันนิษฐาน *presume* that his father uses. Plus he often uses “why” when he asks question. This shows that he is rational. On the contrary, Khamfang talks and asks questions with emotion. It seems like she has more potential than her brother when she answers the mother’s question asking about the meaning of the Kawao song, but she answers with emotion and refuses to finish the answer “เฮ้อ ไม่เอา หนูไม่เล่าแล้ว มันเศร้าเกินไป น่าสงสารมันนะแม่” กำแพงพูดเสียงสั่นเครือ และทำหน้าเหมือนจะร้องไห้ “*Huh! I don’t want to talk about it anymore. It’s just too sad, I feel sympathetic Mom.*” *Khamfang talks with her trembling voice and her face looks like she is about to cry*” (p. 89). Thus this story presents strong gender traits. The characters are stereotypically presented: mother and daughter are every emotional and their activities such as preparing and offering food to the monks are related to women’s jobs. The male characters, the father and Khampan, are shown as rational and wise.

3.2.3. Chapter 6: หนูดอกไม้กับเจ้าชายน้อย

(The Flower Arrow and the Little Prince)

(See Appendix F)

Dan stays home with his grandparents while his parents and his sister are out of town. The grand father tells Dan to read him his favorite story. Dan reads it to his grandparents who constantly add some extra knowledge about the story for him.

1. Number of characters

There are two males, Dan and his grandfather and one female, the grandmother.

2. Character traits and mannerisms

2.1 Physical appearance

The illustrations show that Dan is a little boy wearing a blue t-shirt and dark blue short. The verbal language: ร่างเล็กๆของแดน *Dan's tiny body* (p.111) emphasizes that he is small. The grandfather is bald. He wears a white shirt and red pants and has a green loincloth wrapped around his waist. The grandmother has grey hair which is fastened in a bun at the back of her head. She wears a green shirt with a blue sarong.

2.2 Mannerisms

In the beginning of the chapter, when the grandfather hands him the book to read out loud, Dan hesitates and lacks confidence: “ผมอ่านหนังสือไม่เก่งเหมือนคุณตาหรอกครับ” แดนบ่นเบ๊ย ถึงแม้เขาจะชอบอ่านหนังสือ แต่ก็ชอบอ่านในใจคนเดียวมากกว่า เพราะหากเขาอ่านผิดก็ไม่มีใครรู้ ... *“I can't read as well as Grandpa.” Dan tries to avoid doing it. Even though he loves reading, he prefers doing it alone because no one will know if he makes a mistake* (p.100). He does not want to read because he considers himself not good enough, so he tries to avoid reading out loud.

The verbal language, พลิกไปมาอย่างลำบากใจ *turn the pages back and forth with difficulty*, น่าเบื่อ *boring*, คงไม่สนุก *may not be fun* (p.101) shows that Dan is portrayed as a stereotypical child because children love fun stories and when Dan reads the title and sees that the book is old, he jumps to conclusion that it must be boring. Nevertheless he is portrayed as talented because the verbal language shows that he can read difficult words even though he is still in grade three: ยายชมว่าแดนอ่านหนังสือดีขึ้นมาก ศัพท์ยากๆก็อ่านได้ *Grandma gives Dan compliments that he can read much better. He can read even difficult words* (p.110) and his hand writing is very organized and beautiful: แดนคัดลายมือได้สวย ตัวหนังสือของเขาบรรจงและเป็น

ระเบียบมีช่องไฟได้ระยะสม่ำเสมอ เหมือนทหารยืนเข้าแถวในตอนเช้า *Dan is good at writing.*

His handwriting is neat and organized like soldiers at roll call in the morning.

Moreover he is polite as seen by the use of the particle ครับ (a particle used by man).

He is also imaginative and the verbal language indicates that these traits arise from the fact that he loves reading and listening to tales: แดนเป็นเด็กชายช่างคิดช่างฝัน ชอบฟังนิทานเป็นชีวิตจิตใจ *Dan is an imaginative boy. He loves to listen to the tales more than anything* (p.99), แดนเริ่มต้นอ่านหนังสือ...แดนนึกเห็นภาพเจ้าชายน้อยนารายณ์ ธิเบศร์ขี่ม้าไล่ต้อนฝูงสัตว์อย่างองอาจ *Dan starts reading...Dan pictures the Naraitibate prince riding a horse chasing animals gracefully* (p.111), แดนละสายตาจากตัวหนังสือ ชั่วขณะ หลับตาลง แลเห็นภาพพระไชยเชษฐากำลังเจ้ศรกำลังเล็งไปที่เจ้าชายน้อยนารายณ์ธิเบศร์ ช่างเป็นภาพที่ดูน่ากลัว เหมือนการต่อสู้กันในสนามรบ *Dan looks away from the book for awhile, closes his eyes and sees the picture of Phranaraichaihet who is about to shoot the Naraitibate prince. This is such a scary picture. It's like a fight in the battle field* (p.123). From the verbal language: ช่างคิดช่างฝัน *imaginative* ชอบฟังนิทาน เป็นชีวิตจิตใจ *loves to listen to tales more than anything*, อ่านหนังสือ...แดนนึกเห็นภาพ *reads...Dan pictures*, ละสายตาจากตัวหนังสือชั่วขณะ หลับตาลง แลเห็นภาพ *Dan looks away from the book for awhile, closes his eyes and sees the picture*, it can be seen that the verbs about imagination are used with the ones about reading or listening to tales.. Although, he reads the book at home but because of his imagination, he can feel like he is the little prince himself and can feel as though he is in the exciting moment like the prince.

The grandfather and grandmother are portrayed as kind and teasing:

ยายหันไปยิ้มให้ตาอย่างรู้ทัน “อ้อ ตาคิดว่าตัวเองเหมือนเจ้าตาของเจ้าชายน้อยละสิ
จันรู้ทันหรอหน้า” *Grandma turns to smile at grandpa as if to tell him that she
knows what he is thinking “So, you think you are like the prince’s grandpa,
right? I know that”*

ตาหัวเราะอย่างถูกใจ “...ถึงจะเป็นยักษ์ แต่เจ้าตาก็ใจดีและรักหลาน ก็เหมือนกับตา
คนนี้อย่างไรละ” ตาพูดแล้วชี้ที่ตัวเอง จนยายค้อนให้ด้วยความหมั่นไส้ *Grandpa
pleasingly laughs “even though he is a giant, he’s kind and loves his grandson
like this grandpa” he says and points to himself. Grandma looks sideway and
pretends to disapprove (p.106).*

The verbal language presents the grandparents as kind and cheerful. They are like the modern grandparents who are closed to their grandchild and they are so kind that children want to be with. The grandmother is also portrayed as a stereotypical housewife who does the housework.

3. Activities, interests and allocation of space

All characters are in the same space which is in the house. The only one character who is in the outdoor space is grandfather but only when he is doing the gardening in the morning: ยายกำลังทำกับข้าวอยู่ในครัว ส่วนตาก็กำลังรดน้ำต้นไม้ อยู่ในสวนหน้าบ้าน *Grandma is cooking in the kitchen. Grandpa is watering plants in the garden in front of the house (p.117).*

The verbal language, ชอบ like, (เขา)ตื่นเต้นเสมอเมื่อได้ยิน *He’s always excited to hear,* (เขา)ชอบฟังนิทานเป็นชีวิตจิตใจ *He loves to hear tales more than anything,* (เขา)ขลุกอยู่ในห้องหนังสือแทบทั้งวัน *He spends almost the whole day in the library (p.100)*

shows that Dan loves to read and listen to tales. The examples show that Dan's interest and activity is reading.

His grandfather also loves to read and his grandmother loves to tell stories: ตาของยายก็เป็นหนอนหนังสือ ส่วนยายก็เป็นนักเล่านิทานด้วย *Grandpa is a bookworm and grandma is a great story teller* (p.100). Apart from the activities indicated, grandmother is often in charge of taking care of the well being of her family by performing the household tasks: ยายก็นำผ้ามาพับอยู่ใกล้ๆ ยายเป็นคนขยัน เวลาว่างก็พับผ้ารีดผ้า ช่วยแม่ของแดน *Grandma is folding the clothes nearby. Grandma is diligent. When she has time, she often helps Dan's mother by folding and ironing clothes* (p.101), ยาย...ส่งขันน้ำเย็นให้ดื่ม ...ยายจะลอยดอกมะลิไว้ในขันน้ำหอม *Grandma hands him water in a bowl...she always put jasmine flowers in the water* (p.110), “เข้านอนก่อนเถะเจ้าหนู” ยายบอกแดนด้วยน้ำเสียงอ่อนโยน “เด็กๆควรเข้านอนแต่หัวค่ำ ตื่นเช้าขึ้นมาจะได้สดชื่นแจ่มใส” “*Just go to bed young boy,*” *Grandma tells Dan gently. “Kids should go to bed early so that they can feel fresh and happy in the morning* (p.116). She takes care of the clothes, the food and Dan's discipline. Plus the verbal language also shows that she is concerned with morality:

แดนหยุดอ่าน แล้วหันมาพูดกับยาย “เจ้าชายน้อยใจดีนะยายนะ จับสัตว์ได้แล้วปล่อยไปโดยไม่ฆ่า” *Dan stops reading and turns to talk to grandma, “The little prince is so kind, he catches the animals then lets them go, not kill them”*

“ก็ยายบอกแล้วอย่างไรล่ะ ว่าเจ้าชายน้อยของยายเป็นคนเก่ง ทั้งมีจิตใจเมตตาอีกด้วย” ยายพูดอย่างชื่นชม *“I told you that my little prince is both talented and kind” Grandma proudly says* (p.110).

The underlined examples show that she admires the little prince for his kind heart.

Dan is in his house all the time. His activity is reading so it is neither active nor adventurous. Nevertheless, Dan is allowed to enjoy the excitement through the identification with the little prince and is given space in the fantasy world: แดนพลอดคิดไปว่า เจ้าชายน้อยก็คงคล้ายๆตัวเขาตัวเอง *Dan can't help but think that the little prince is just like him* (p.107), เมื่อแดนอ่านมาถึงตรงนี้ เด็กชายใจเต้นแรง รู้สึกตื่นเต้นเหมือนกำลังอยู่ในเหตุการณ์นั้นด้วย *When Dan reads to this point, his heart beats so fast. He feels as if he is literally in this event* (p.116). The adjectives and verbs concerning the prince include: น่ารัก *cute*, กล้าหาญ *brave*, เฉลียวฉลาด *smart*, ช่างพูดจาหลักแหลม *talk smartly*, ใจดี *kind*, เก่ง *talented*, จิ๋มว๊าไล้ดื้อนฝูงสัตว์อย่างองอาจ *riding horses and chasing animals gracefully*, ช่างน่าระทึกใจเสียจริงๆ *so exciting*, (แดน) ตื่นเต้นจนหายใจไม่ทั่วท้อง *(Dan) can't even breathe properly*, and ช่างเป็นภาพที่ดูน่ากลัว *such a scary scene*. Therefore it can be said that through the identification with the little prince, Dan experiences an exciting activity in an imaginative space as well.

4. Social Relationships and interaction with other characters

The verbal language only tells the reader that Dan's father is a soldier and his mother is a librarian. He has one sister named Deun. They are not home so Dan stays with his grandparents. He has a close relationship with his grandparents. The illustration shows that Dan is sitting next to his grandfather and they both have a book in their hands. The grandfather is sitting on a traditional bench so he is in the higher position than his grandson. Moreover he is in the middle of the picture indicating that he has more power. In the illustration of the grandmother, Dan is lying and lays his head on his grandmother's lap. She is moving her hands while telling Dan a story. Even though they are both in the center of the picture, Dan is perceived as the listener or the object of the sentence indicating that the subject or the doer has power to perform certain act to someone. In this sense, the grandmother has more power than Dan.

The verbal language shows that the grandfather asserts his power by the use of imperative speech. It shows that he has power to order his grandson to do something. Plus when affirmative speech is used, the grandfather is the subject of the sentence showing that he has power as a doer: ตอนที่หลานยังเล็กๆ ตาอ่านหนังสือให้หลานฟัง ตอนนี่หลานโตแล้ว ต้องอ่านหนังสือให้ตากับยายฟังบ้าง” *“When you’re little, I used to read for you. Now you are grown up already, you have to read for me and grandma (p.100), ตาหยิบหนังสือเก่าๆเล่มหนึ่งมาส่งให้แดน พร้อมกับพูดว่า “อ่านเรื่องนี้ให้ตากับยายฟังหน่อยสิ...” Grandpa hands an old book to Dan and says... “read this book for me and Grandma...” (p.101).*

The fact that Dan is the one using the interrogative to ask for information emphasizes his lower position in the relationship with his grandfather: he is the receiver of information given by his grandfather:

“พอก่อนๆ” ตาส่งเสียงขึ้น เมื่อแดนอ่านมาถึงตรงนี้ *“Stop right there”*

Grandpa suddenly says when Dan reads to this point.

“ทำไมหรือครับตา” ผู้เป็นหลานถาม “ทำไมตาบอกให้หยุดอ่าน”

“Why, Grandpa?” the grandson asks. “Why do you tell me to stop reading?”

ตาขยับตัวนั่งตรงแล้วพูดย้ำอีก “ตรงนี้เป็นตอนสำคัญ หลานต้องอ่านให้ดีๆ อย่าให้ตกหล่นเป็นอันขาด” *Grandpa sits straight and emphasizes “This is an important part. Read it carefully, don’t miss anything” (p. 107).*

The grandmother also has power to tell Dan to do something. She is the grammatical subject of the sentence when she talks to Dan but the verbs are mostly concerning the daily activities such as บอก *tell*, ชม *give compliment*, เรียกแดนให้มา

กินข้าว *call Dan to eat* but her power is mostly restricted to the household area. This shows that her power is only limited within her role.

Moreover, the verbal language or the verb *ต่อรอง negotiate* shows that with the grandmother, Dan has power to negotiate with her about her order: “ยายเล่าให้ฟังดีกว่าครับ” แดนต่อรอง “ยายเล่านิทานเมื่อไหร่ก็สนุกเมื่อนั้น ผมขอให้อยายเล่ามากกว่า” “*Just tell it to me, Grandma*”, Dan negotiates. “*It’s always fun when Grandma tells. I prefer for you to tell it to me*” (p.101).

5. Learning experience

At first Dan is a passive learner; he is introduced to this story by his grandparents. Both grandfather and grandmother play an equal role in educating Dan. They both provide background knowledge of the story for him:

“เป็นเรื่องอะไรหรือครับตา” แดนถาม “*What’s the story about, grandpa*”, Dan asks

“เป็นเรื่องของเจ้าชายตัวน้อยๆ อายุรุ่นราวคราวเดียวกับหลานนี้แหละ” ยายตอบ แทนตาด้วยน้ำเสียงแจ่มใส ก่อนจะพูดต่อไปอีกว่า...ยายพูดช้าๆ แต่ชัดถ้อยชัดคำ... “*It’s the story of a little prince at your age*” Grandma answers cheerfully in his part before further saying that...Grandma speaks slowly but clearly (p.101-102).

“นอกจากเจ้าชายตัวน้อยๆแล้ว...” ตาพูดเสริม “*Besides the little prince...*”

Grandpa adds (p.102).

เมื่อเล่ามาถึงตอนนี้ ยายก็หยุดพับผ้าเสียทีหนึ่ง ตานึกสนุกขึ้นมาบ้างจึงช่วยเล่าเรื่องต่อ After telling the story until this point, Grandma stops to fold clothes.

Grandpa helps telling the rest of the story for fun (p.104).

From the example, Dan is the one asking the questions indicating that he is the learner and his grandparents tell him the information he needs. But later on, Dan becomes an active learner since he reads the entire story by himself and the next day, he reads it alone: เมื่อกินอาหารเช้าเสร็จ แดนเข้าไปในห้องหนังสืออีกครั้ง เขาริบทว่าหนังสือมาเปิดหน้าที่ค้นไว้ และลงมืออ่านคนเดียว โดยไม่มียายกับตามานั่งฟังเหมือนคืนก่อน *When he finishes having breakfast, he goes back to the library and grabs the books to read from where he'd marked it. He reads alone without having grandpa and grandma to help like last night* (p.117).

He is an active learner because he can think past what he has learnt from the book:

- เขาคิดต่อไปอีกว่า จะพิเศษเพียงไรนะ หากคนในโลกนี้ ยังดอกไม้และขนมใส่กันแทนการยิงปืนและระเบิดทำร้ายกันและกันเหมือนที่เขาได้ดูจากข่าวโทรทัศน์และหนังสือพิมพ์อยู่ทุกเมื่อเชื่อวัน *He further thinks what it would be like if people in the world shoot flowers and dessert instead of using guns and bombs to hurt each other like he sees from the television and newspaper every day* (p.123).
- ...ทันใดนั้น แดนเกิดความคิดอะไรบางอย่างขึ้นมา ...แดนเขียนแล้วเขียนอีก แก่ไขจนพอใจ จากนั้นก็คัดลอกลงกระดาษแผ่นใหม่... เขาตั้งใจว่า จะให้พ่อกับแม่และพี่เดือนได้อ่านในตอนกลับมา *Suddenly, Dan comes up with an idea...he writes again and again until he is satisfied. Then he carefully writes it down on a new piece of paper... He intends to give it to his parents and Deun, his older sister, to read when they are back* (p.127).

The male protagonist is presented as passive learner at first; he needs his grandparents to introduce him to the story. But after that he becomes active in learning. He reads and learns by himself. Plus this character is developed to another level. He can think further and can even educate older people such as his parents and

his sister. Moreover, even though his activity is just reading to his grand parents at home, he is allowed to have adventure through his imagination; he identifies himself with the prince therefore he is as adventurous as the prince.

The grandfather and grandmother are stereotypically portrayed. Although they both can teach their grandson, since the grandmother has to do the housework, it allows the grandfather to steal her role: เมื่อเล่ามาถึงตอนนี้ ยายก็หยุดพับผ้าเสียทีหนึ่ง ตานึกสนุกขึ้นมาบ้างจึงช่วยเล่าเรื่องต่อ *After telling the story until this point, Grandma stops to fold clothes. Grandpa helps telling the rest of the story for fun* (p.104). Therefore the housework allows the grandfather to have more part in teaching Dan. Also the grandmother tells stories while grandfather reads: telling stories is a female activity.

3.3 Pratom Five: Wannakadee Lamnam

3.3.1. Chapter 3: วิชาเหมือนสินค้า (Knowledge is Merchandise)

(See Appendix G)

Charlie is playing on the computer at home when Phomklae, a mysterious boy dressed like a boy in the past, shows up on his screen. This boy takes Charlie on an adventure in the sea and teaches him the value of knowledge.

1. Number of characters

There are two males Character: Phomklae and Charlie.

2. Character traits and mannerisms

2.1 Physical Appearance

Phomklae is a boy from the past. From visual language, he wears just a necklace with no shirt. He wears red pants with a blue loincloth around his waist. His hair is shaved up leaving two long tails on the left and right side of his head. Charlie wears a blue t-shirt, dark blue pants and red sneakers with white socks. He has short black hair.

2.2 Mannerisms

Charlie is described as an idle child. The verbal language describes his characteristic through the way he thinks of what he likes and does not like. For example, he does not like school and prefers to stay home and play on the computer: บางวันชาลียก็อยากไปโรงเรียน แต่บางครั้งเขาก็อยากอยู่บ้าน *Some days Charlie wants to go to school but some days he wants to stay home*, ชาลียไม่อยากทำการบ้าน การบ้านทำให้เขาไม่มีความสุข ไม่เหมือนเล่นเกมคอมพิวเตอร์... ชาลียรู้สึกว่หากไม่ได้เล่นเกมคอมพิวเตอร์ ก็เหมือนกับขาดบางสิ่งบางอย่างไป *Charlie does not want to do homework. Homework makes him unhappy unlike playing on the computer... Charlie feels like something is missing when he does not get to play on the computer.* Plus, the repetition of the word “เด็ก” *kids* and “เล่น” *play* and the use of verbs and adjective such as เล่น *play*, หัวเสีย *get mad*, แปลกใจ *be surprised*, รู้สึกหงุดหงิดที่ถูกขัดจังหวะ *be moody for being interrupted* shows that he prefers playing to studying (p.41-42).

The first quality of the male protagonist is expressive. He expresses his irritation through the language he uses when he talks with Phomklae.

“เข้ามาได้อย่างไร” เขาถามอย่างแปลกใจ “ฉันไม่ได้ตั้งใจจะมาหาเธอสักหน่อย”

“How can you get in here?”, he surprisingly asks “I didn’t mean to see you”.

“แต่เธอก็เข้ามาแล้ว” ผมแกละหัวเราะ “เธอกำลังคิดถึงฉันใช่ไหมล่ะ คงอยากมาท่องโลกวรรณคดีกับฉันอีกจริงไหม” *“But you’re already here”, Phomklae laughs “You miss me, right? You want to explore the literature world with me again, right?”*

“ไม่ ตอนนี้ฉันอยากเล่นเกมเท่านั้น” ชาลียรู้สึกหงุดหงิดที่ถูกขัดจังหวะ *“No, I only want to play games”, Charlie feels irritated for being interrupted* (p.41).

The verbal language shows that Charlie speaks curtly to Phomklae and from, ชาลิรู้สึกหงุดหงิดที่ถูกขัดจังหวะ *Charlie feels irritated for being interrupted*, he does not hide the fact that he is irritated when he cannot do what he wants. Thus it can be said that he is expressive.

Phomklae sees that Charlie is not happy with his presence, but the verbal language shows that he is more mature เด็กชายผมแก่และไม่ต่อสู้โต้เถียง *Phomklae boy does not talk back*, he does not care about the boy's behavior but tells the boy the poem instead. Charlie still shows his irritation by pretending not to hear: แกล้งทำเป็นหูทวนลม *he pretends he does not hear it* (p.42).

At first, Charlie is inactive and quite inert: he just loves to sit and play on the computer. But he becomes active and adventurous when Phomklae takes him to the fantasy land. The word choice portrays the journey as fun, difficult and exciting: ท่องโลก *explore the world*, เล่นอยู่บนเรืออย่างสนุกสนาน *joyfully play on the boat*, ขึ้นมาตี *get up here*, ตะโกน *shout to call*, รีบวิ่งเข้ามาจูบแขน *hurriedly run to take his hand*, เราต้องเดินทางไกลและยากลำบาก *we have to take a long and difficult journey*, ตื่นเต้น *be excited* (p.44).

3. Activities, interests and allocation of space

Charlie likes playing on the computer. His space given is at home. When he meets Phomklae, he is taken out to the sea where he learns about the value of knowledge. He is in an outdoor setting in the boat which leads Charlie to the fantasy land. In this land, Charlie takes a journey out to the sea and it is in the boat that he learns the lesson from Phomklae.

4. Social Relationships and interaction with other characters

Phomklae is a boy from the past and he is also portrayed as being in a higher position than Charlie. In other words, he is presented like an adult as seen by the verb: 'ไม่ต่อล้อต่อเถียง *not talk back*, ส่งยิ้มอ่อนโยนมาให้ *give him a gentle smile*, ชี้แจง *explain*, ตะโกนเรียก *shout*, รีบวิ่งเข้ามาจูงแขน *hurriedly run to take his hand*, “ลองตั้งใจฟังสิ หากเธอตั้งใจก็จะได้ยินเสียงนั้น” “*Listen carefully, if you listen carefully, you’ll hear it.*”

The illustration shows that Phomklae is running and holding Charlie’s hand. Charlie is running after him. It shows that Phomklae has a higher position in the relationship as he leads Charlie to a new experience.

The verbal language shows that Phomklae is also the giver of the knowledge. He is the grammatical subject of the sentences that gives answers to Charlie’s questions. Charlie is the receiver because he uses interrogative speech to ask for information:

“เธอท่องอะไรให้ฉันฟังอีกล่ะ ผมแกละ” เขาถาม “ฉันไม่เคยได้ยินมาก่อน มาจากหนังสืออะไรเธอ” “*What did you recite for me?*”, he asks. “*I haven’t heard it before. Which book did it come from?*”

“จากหนังสือ แบบเรียนภาษาไทยสมัยก่อน...” ผมแกละชี้แจง “*From an old Thai textbook...*”, Phomklae explains.

“เธอสอนให้ฉันท่องบ้างสิ” ชาลีพูด เขาลืมเรื่องเกมคอมพิวเตอร์ไปชั่วขณะ ผมแกละยิ้มพอใจ “*Can you teach me to recite it*”, Charlie says. *He suddenly forgets about the computer games. Phomklae smiles with content* (p.42).

And another example is:

“เราจะไปไหนกันหรือ” ชาลีถามอย่างตื่นเต้น “Where are we going?”,

Charlie asks excitedly.

“ไปหาวิชา” เด็กชายโบราณบอก “แต่เราต้องเดินทางไกลและยากลำบาก” “To find knowledge”, the boy from the past says. “But we have to take a long and difficult journey.”

“มีอันตรายไหม” ชาลียังไม่มั่นใจ “Is there any danger?”, Charlie is still unsure.

“ไม่หรอกจ๊ะ” ผมแกละพูด... “No, there isn't”, Phomklae says.

“เธอได้ยินอะไรไหม” เด็กชายผมแกละหันมาถาม “Do you hear anything”
Phomklae boy turns around to ask.

“ไม่” ชาลีบอก “No” says Charlie.

“ลองตั้งใจฟังสิ หากเธอตั้งใจก็จะได้ยินเสียงนั้น” “Listen carefully, if you listen carefully, you'll hear it.”

ชาลีทำตามที่เพื่อนจากโลกวรรณคดีบอก... *Charlie does what his friends from the world of literature says... (p.44).*

Even though these two characters seems to be in equal position because physically, it looks like they are at the same age, the verbal and visual language shows that Phomklae is in higher position in this relationship. He is portrayed as the giver of the knowledge whereas Charlie is the one who uses the interrogative to ask for information, so he is considered to be the receiver who is in a lower position in the relationship.

5. Learning experience

Charlie is both passive and active learner in this chapter. He is passive because he needs Phomklae to take him out, but he is considered active because he has to

experience the lesson in fantasy space by himself. He is introduced to first hand experience which makes him become an active learner: ชาลีตื่นเต้นอย่างบอกไม่ถูก อีกครั้งหนึ่งที่เด็กชายรู้สึกราวกับว่าหลุดเข้าไปอยู่ในเหตุการณ์นั้นจริงๆ *Charlie feels so excited. Once again he feels as if he is actually in that event* (p.43), เด็กชายคิดตามถ้อยคำในบทร้อยกรอง *The boy thinks about the meaning of the words in the poem* (p.46). The word คิด *Think* shows that he is an active learner because he not only gets the first hand experience but also thinks about the meaning of the lesson by himself. He appears to be passive only because he needs Phomklae to take him to the fantasy land.

The male protagonist, Charlie, is portrayed as passive and childish at first when Phomklae interrupts while he is playing on the computer. But later on, he becomes active and adventurous when Phomklae takes him to the fantasy world where he learns the wonderful lesson about the value of knowledge.

3.3.2 Chapter 5: คนเป็นที่พึ่งแห่งตน (One is One's Own Helper)

(See Appendix H)

Maprang is in trouble because she has too much homework. She has a problem with writing a poem so her grandmother suggests she discuss it with Charlie. Charlie cannot do his homework either so they decide to ask Phomklae for help.

1. Number of characters

There are two male characters: Phomklae, Charlie and two female characters: Maprang and her grandmother.

2. Character traits and mannerisms

2.1 Physical appearance

The illustration shows that Maprang has two long plaits with green ribbons on each one. She wears a pink sleeveless shirt and dark blue pants. Her grandmother wears a traditional yellow sleeveless shirt with an orange sarong. Phomklae is a boy from the past. From visual language, he wears just a necklace, but no shirt. He wears red pants with a blue loincloth around his waist. His hair is shaved up leaving two long tails on the left and right side of his head. There is no visual language describing Charlie's physical appearance.

2.2 Mannerisms

At first, the verbal language shows that Maprang is dependent: she depends on many people to help her. The first help comes from her grandmother: “ไปหาเพื่อนสิ” ยายแนะนำ “ไปปรึกษากับเพื่อน ช่วยกันคิด ช่วยกันทำ เรื่องบางเรื่องถ้าคิดคนเดียวไม่ได้ ก็ต้องมีเพื่อนช่วยกันคิด” คำพูดของยายทำให้มะปรางคิดได้ “*Just go to see your friend*”, suggests Grandma. “*Talk to your friend, figure it out and do it together. Sometimes if you can't do it by yourself, you should have a friend to help you.*” Grandma's words make Maprang realize... What Grandmother says helps Maprang to know what to do. This is the first way out for her. After that she depends on Charlie to get access to Phomklae who she believes can help her with the homework เธอนึกถึงชาลิขึ้นมาทันใด ชาลิมีเพื่อนเป็นผู้รอบรู้ เขาคือนั่นคือเด็กชายผมเกละ...บางทีผมเกละอาจช่วยเธอได้ *She suddenly thinks of Charlie. Charlie has a friend who knows everything. He is the little boy Phomklae...maybe he can help her* (p.72). The verbal language shows through the repetition of the verb ช่วย *help*, that Maprang cannot do things by herself. She depends on many people: she needs guidance from her grandmother and Charlie who can lead her to the real helper, Phomklae who can suggest the solution for her problem.

The verbal language shows that Charlie also needs help from Phomklae: “ฉันแต่งกลอนไม่ได้ ฉันนึกไม่ออก เวลาเรียนในชั้นคุณครูก็แนะนำแล้ว แต่พอเป็นการบ้าน ให้ฝึกแต่งเอง ฉันแต่งไม่ได้” *“I can’t compose a poem. I have no idea. The teacher already explained in class but when it is homework, I just can’t do it”*. The repetition of the words “ไม่ได้” *cannot* shows that Charlie lacks of capability to compose a poem and he needs help from Phomklae as well as Maprang.

Moreover Charlie is portrayed as even more dependant than Maprang because she is the one suggesting going to see Phomklae. From the example, “เราไปหาผมแก่ละกันเถอะฉันคิดว่าผมแก่จะช่วยเราได้” พอได้ยินมะปรางพูดอย่างนั้นชาลียิ้มออกมาได้... *“Let’s go see Phomklae. I think he can help us”* When Charlie hears what Maprang said, he finally smiles...(p.73). Maprang is in the subject position in both sentences, the pronoun “we” which includes Charlie indicates that they are having the same problem. Nevertheless, she is smarter because she is the doer of the verbs that suggests the way out for their problem: ไปหาผมแก่ละกันเถอะ *Let’s go see Phomklae*, คิดว่าผมแก่จะช่วยเราได้ *I think he can help us*. The sentence, พอได้ยินมะปรางพูดอย่างนั้น ชาลียิ้มออกมาได้ *When Charlie hears what Maprang said, he finally smiles* shows that Maprang is the doer who says something that makes Charlie, the receiver in this context, feel relieved. Therefore Maprang is presented as smarter because the verbal language shows that she is the one who initiates the idea and the solution and Charlie is the receiver in every sentence.

Another example showing that Maprang is smarter comes from the time that Maprang can understand the message from Phomklae before Charlie:

ชาลิกับมะปรางอ่านกลอนในจอคอมพิวเตอร์ตามไปพร้อมกัน...“เธอเข้าใจ

ความหมายของกลอนบทนี้ไหม” มะปรางถาม “ลองอ่านบทแรกดูสิ” *Charlie and Maprang read the poem on the screen together... “Do you understand the meaning of this poem?”, Maprang asks. “Try reading the first chapter.”*

ชาลิ:“...ผมแกะเอากลอนบทนี้มาให้อ่านเพื่อบอกอะไรบางอย่างหรือเปล่า”

Charlie: “Does Phomklae show us this poem because he wants to tell us something?”...

“ไม่รอแล้วละ” มะปรางว่า “ฉันจะรีบกลับไปแต่งกลอนส่งครู ไม่ต้องรอให้ผมแกะช่วยอีกแล้ว” *“I won’t wait any longer”, says Maprang. “I’ll go home to compose a poem to send to the teacher. I won’t wait for help from Phomklae anymore.”*

“ก็เธอแต่งกลอนไม่ได้ไม่ใช่หรือ” ชาลิถาม *“But I thought you couldn’t compose the poem”, Charlie asks.*

“อย่าลืมสิ ชาลิ คนเป็นที่พึ่งแห่งตนยังงี้ละ” มะปรางตอบเสียงใส...ปล่อยให้ชาลิ

นั่งอยู่หน้าจอคอมพิวเตอร์อีก พักใหญ่ แล้วชาลิก็ลงมือแต่งกลอนด้วยตนเอง *“Don’t forget, Charlie. One is one’s own helper”, Maprang answers and then leaves Charlie, who sits alone in front of the computer for awhile then starts to compose a poem by himself (p. 76).*

The underlined sentences show that Maprang can think of the answer before Charlie. Plus she also helps Charlie to understand the message. This conversation shows that she is smarter than her male friend.

3. Activities, interests and allocation of space

The activity of Charlie and Maprang is doing homework which is composing a poem. Both protagonists are at home. Maprang is at her own home first before shifting to Charlie's when her grandmother suggests she work with Charlie. After that the two characters, Maprang and Charlie are in the same space, Charlie's home. The next activity is reading Phomklai's poem and interpreting it. Maprang is better at understanding poetry.

4. Social relationships and interaction with other characters

Adults are portrayed as being in higher position in the relationship with children. The grandmother and the teacher have more power than Maprang and Charlie: “ไปหาเพื่อนสิ” ยายแนะนำ “*Just go out to see your friends*”, *suggests Grandma*, คุณครูประจำวิชาสั่งให้นักเรียนไปแต่งกลอนสอนใจมาคนละหนึ่งเรื่อง “จะแต่งเรื่องอะไรก็ได้ ขอให้เป็นสุภาษิตสอนใจก็แล้วกัน” มะปรางนึกถึงคำสั่งของครู *The teacher orders students to compose a poem. “It can be about anything as long as it has a moral lesson.” Maprang thinks of the teacher's assignment* (p.72). The sentences in the quotations are imperatives and in the description, the word choices are แนะนำ *suggest*, สั่ง *order*, คำสั่ง *assignment*, these verbs are used to tell someone to do something and the objects of these verbs are Charlie and Maprang. Thus the grandmother and the teacher have more power because they are grammatical subject of the imperative sentences and Charlie and Maprang who are in object position are the receiver of the action. Plus the verb ขออนุญาตยาย *ask grandma for permission* shows that the grandmother has power over Maprang because she needs to ask for her permission first before going out.

In the sentence: คำพูดของยายทำให้มะปรางคิดได้ *Grandma's words make her realize*, Grandmother's words are at the subject position indicating that they are guidance for Maprang who is in the object position. This shows that grandmother is

the giver of the information or the knowledge whereas Maprang is portrayed as the receiver.

Although Phomklae is portrayed as a young boy from the term เด็กชายผมแกะ *the little boy Phomklae*, the verbal language portrays him as being in a higher position in the relationship with Charlie and Maprang: he comes from the past and knows many things. He is like a helper and a knowledge giver to Charlie and Maprang. From this sentence: ชาลีมีย่เพื่อนเป็นผู้รอบรู้... ผมแกะอาจจะช่วยเธอได้ *Charlie has a friend who knows everything ...maybe he can help her*. The word choice ผู้รอบรู้ *a friend who knows everything* and the verb ช่วย *help* shows that he knows many things like an adult and he is the one who helps Charlie and Maprang, so he has a higher status than the two protagonists.

The verbal language portrays Charlie and Maprang as equal. Through the verbal language such as the adverb too เหมือนกัน, the pronoun we เรา, the determiner, both ทั้งคู่, both of you พวกเธอ, both Charlie and Maprang ทั้งชาลีและมะปราง (p.74), Charlie and Maprang are equal in their relationship.

Yet Maprang is presented as smarter and has more potential than Charlie. Charlie's voice is taken by her twice in the story when she tries to explain their problem to Phomklae: “ฉันทำการบ้านไม่ได้” มะปรางรีบบอก “ชาลีย่ก็เหมือนกัน...” “*I can't do the homework*”, Maprang hurriedly says “*so as Charlie*”, “เลยมาขอให้เธอช่วยอย่างไรล่ะ” มะปรางตอบแทนชาลี “*So we come here to ask for your help*”, Maprang answers for Charlie (P.73). The conversation on the last page shows that Maprang has more potential or is smarter because she can understand the message from Phomklae before Charlie:

ชาลียกับมะปรางอ่านกลอนในจอคอมพิวเตอร์ตามไปพร้อมกัน...“เธอเข้าใจ

ความหมายของกลอนบทนี้ไหม” มะปรางถาม “ลองอ่านบทแรกดูสิ” *Charlie and Maprang read the poem on the screen together... “Do you understand the meaning of this poem?”, Maprang asks. “Try reading the first chapter.”*

“...ผมแกะเอากลอนบทนี้มาให้อ่านเพื่อบอกอะไรบางอย่างหรือเปล่า”(ชาลี)

“Does Phomklae show us this poem because he wants to tell us something?” (Charlie)...

“ไม่รอแล้วละ” มะปรางว่า “ฉันจะรีบกลับไปแต่งกลอนส่งครูไม่ต้องรอให้ผมแกะช่วยอีกแล้ว” *“I won’t wait any longer”, says Maprang. “I’ll go home to compose a poem to send to the teacher. I won’t wait for help anymore.”*

“ก็เธอแต่งกลอนไม่ได้ไม่ใช่หรือ” ชาลียถาม *“But I thought you can’t compose the poem”, Charlie asks.*

“อย่าลืมสิ ชาลี คนเป็นที่พึ่งแห่งตนยังงี้ละ” มะปรางตอบเสียงใส...ปล่อยให้ชาลีนั่งอยู่หน้าจอคอมพิวเตอร์อีกพักใหญ่ แล้วชาลียก็ลงมือแต่งกลอนด้วยตนเอง *“Don’t forget, Charlie. One is one’s own helper”, Maprang answers and then leaves Charlie sitting alone in front of the computer for awhile then starts to compose a poem by himself (p. 76).*

The imperative speech “ลองอ่านบทแรกดูสิ” “Try reading the first chapter” and ปล่อยให้ชาลีนั่งอยู่หน้าจอคอมพิวเตอร์อีกพักใหญ่ *leaves Charlie sitting alone in front of the computer for awhile* shows that Maprang knows the answer by herself first and she guides it to Charlie and it takes a long time for Charlie to understand the message. In the second message, she even uses imperative speech, “อย่าลืมสิ ชาลี คนเป็นที่พึ่งแห่งตนยังงี้ละ” *“Don’t forget, Charlie. One is one’s own helper”,*

to Charlie to hint at the answer. Thus in terms of relationship with Charlie, Maprang has more power in this relationship.

Nevertheless, the fact that Maprang needs Charlie to get access to Phomklae shows that she still depends on Charlie too. Thus in this case, Charlie is still higher in this relationship because he is the one who can lead her to the helper, Phomklae.

5. Learning experience

Maprang and Charlie are portrayed as passive learners at first since they need help from Phomklae to do their homework. But all he does is posting a poem on the computer screen and let these two kids find out the meaning by themselves. Thus Phomklae intends to guide them to help themselves. So the process of thinking about the meaning of the poem makes the two protagonists become active learners.

In this chapter, both male and female protagonists are portrayed as passive and dependent. They need help with their homework. Even though they are presented as equal from the verbal language such as the conjunction “and” and the pronoun “we” as well as from the word ทั้งสอง *both of them*, พร้อมกัน *altogether*, Maprang is presented as more intelligent: she gives the suggestion to Charlie twice. The first time is to go and ask Phomklae for help and another one is to help Charlie to understand the message. At the same time, Charlie is still in higher position in the relationship with Maprang because he is a friend of Phomklae.

3.3.3 Chapter 7: เหตุการณ์ในบ้านสวน (It Happens at a House in a Garden)

(See Appendix I)

Maprang is at home with her grandmother when she thinks about her experience in the fantasy land with Phomklae and Charlie. Phomklae takes Charlie and Maprang to a house in a garden with the intention to teach them about the life of Thai people in the past. Over there, they meet a girl reciting the poem they have learnt in class. Maprang recites the poem along with her. This impresses Phomklae

so much that he claps his hand so loud that it wakes the dogs up and they chase the kids fiercely. In the end, they are exhausted from running away from the dogs, but it is considered to be such a wonderful experience for Maprang.

1. Number of characters

There are two male characters: Phomklae, Charlie and two female characters: Maprang and her grandmother.

2. Character traits and mannerisms

2.1 Physical appearance

The first illustration shows that Maprang has two long plaits. She wears a pink sleeveless shirt and a yellow sarong. Her grandmother wears a traditional green sleeveless shirt with a blue sarong. In the fantasy land picture, Phomklae wears just a necklace but no shirt. He wears red pants with a blue loincloth around his waist. His hair is shaved up leaving two long tails on the left and right side of his head. Charlie wears a blue T-shirt and dark blue shorts. Maprang has two long plaits. She wears a pink sleeveless shirt and dark blue pants.

2.2 Mannerisms

At home, both illustration and verbal language show that the grandmother is nurturing and Maprang is very affectionate. In the picture, Maprang is lying on the floor putting her head on her grandmother's lap. The verbal language helps explain that “คำคืนเดือนหงาย นอนหนุนตักยาย แล้วฟังนิทาน...” ร้อยกรองท่อนนี้มะปรางแต่งไว้นานแล้ว...นึกถึงทีไร รู้สึกอบอุ่นและมีความสุข อบอุ่นเหมือนได้นอนหนุนตักยายอย่างไรอย่างนั้น “*In the nightfall, during the moonlit night, I lie down, my head on my grandma's lap, listening to the tales...*” Maprang wrote this poem a while ago...whenever she thinks of it, she feels warm and happy. It's so warm like the time she lies down with her head on her grandmother's lap (p.93). Her grandmother's lap is associated with อบอุ่น *warm* and มีความสุข *happy*. It implies that the grandmother can keep her warm and happy. Plus the grandmother's activity is singing lullabies indicating that she

takes care of her granddaughter: ตอนเธอยังเด็กๆ ยายเคยร้องกล่อมให้นอน ยายชอบร้องเพลงกล่อมให้เธอหลับ *When she was little, grandma used to sing her lullabies to put her to sleep* (p.94). The grandmother is portrayed as warm and nurturing through verbal language and the fact that Maprang is illustrated through visual and verbal language as very close to her grandmother show that she is affectionate.

Maprang is also presented through the verbal language as being imaginative: “ร้องจนหมดไส้หมดพุง” เหมือนที่ยายว่านั่นแหละนี่เองที่ทำให้มะปรางนึกไปอีกว่า ในท้องยายคงเต็มไปด้วยเพลงกล่อมเด็ก เพลงร้องเล่น และสารพัดเพลงรวมกันอยู่ในนั้น... “*Sing till I have no lullabies left in my stomach*”, like Grandma says. That makes Maprang imagine that in her grandma’s stomach, there must be plenty of lullabies, folk songs and several other songs (p.94-98). She literally pictures the meaning of the word “ร้องจนหมดไส้หมดพุง” “*Sing till I have no lullabies left in my stomach*”. This indicates that she is imaginative.

In this chapter, the female protagonist, Maprang, is as adventurous as Phomklae and Charlie: she can go with them to the imaginary place which is a house in a garden where they have to run away from the angry dogs.

3. Activities, interests and allocation of space

The verbal language shows Maprang sometimes writes poems. At first, she is in indoor setting with her grandmother. Then she thinks about the time she goes to Charlie’s house where Phomklae takes her and Charlie to the fantasy world or a house in a garden through the computer. All of them go to the house in the garden because they want to find out about the life of people in the past. Then, they meet two angry dogs and have to run away from them. The verbal language show that this fantasy land is very dangerous: หมอล้างจานส่งเสียงเห่ากระโชกอย่างเอาเป็นเอาตาย พร้อมกับพุงรี่เข้ามาหาเด็กทั้งสามอย่างประสอัยร้าย *The dogs fiercely bark at the three kids and*

rush towards them with bare malice, นั่งหอบลิ้นห้อย sit and pant, ทั้งสามพากันหัวเราะ
เมื่อนึกถึงวินาทีอันตรายที่รอดพ้นมาได้อย่างหวุดหวิด All three of them burst out laughing
when they think of the minute they barely saved their own lives, หมาเห่ากรรโชกดังซ้ำ
ขึ้นอีกหน...มะปรางยังหวาดเสียวไม่รู้หาย The dogs fiercely bark again...Maprang is still
terrified (p.97-98). Even though this is a dangerous setting, the verbal language ทั้ง
สามพากันหัวเราะ All three of them burst out laughing, shows that this is an exciting
and fun experience.

4. Social relationships and interaction with other characters

The illustration shows that Maprang lies down and puts her head on her grandmother's lap. This shows that she has a close relationship with her grandmother. Maprang and Charlie are presented as in equal position from the conjunction "and". They are presented as close friends.

Phomklae is the symbol of an adult who provides knowledge to Charlie and Maprang. He is compared to the people from the past through this conversation:

“แสดงว่าผมแต่ละเป็นคนสมัยก่อนนะสิ” มะปรางว่า “*So it means that you,*

Phomklae, are a person from the old times, right?”, says Maprang.

ผมแต่ละหัวเราะ...แล้วบอกกับมะปรางว่าแล้วแต่จะคิด *Phomklae laughs...and*
tells Maprang, “that depends on what you think” (p. 94).

Phomklae is portrayed as being higher in the relationship with Charlie and Maprang. He appears to be one of the adults who provide knowledge to children. The verbal language shows that he is the one who leads Maprang and Charlie to the fantasy land: เธอกับชาลีกำลังเดินตามผมแต่ละเข้าไปในบ้านสวนแห่งหนึ่ง *She and Charlie*
follow Phomklae into a house in a garden.

The Phomklae's role as a giver of knowledge can also be seen from Charlie and Maprang's questions in this conversation:

“บ้านของใครหรือจะผมแก่ละ” มะปรางถามด้วยความอยากรู้ *“Whose house is this, Phomklae?”*, Maprang asks with curiosity (p.94).

“เล่าเรื่องคนสมัยก่อนให้ฟังบ้างสิ ผมแก่ละ” ชาลีนึกสนุก อยากฟังเรื่องเล่าของ ผมแก่ละบ้าง *“Phomklae, tell us something about the life of people in the past”*, Charlie suddenly feels like listening to the stories from Phomklae.

นี่แหละเรือนไทย ผมแก่ละแนะนำ *“This is traditional Thai house”*, Phomklae introduces.

“เราเข้าไปดูกันมั่งได้ไหม” ชาลีถามบ้าง “ฉันอยากรู้ว่าคนไทยสมัยก่อนหน้าตาเป็นอย่างไร ใจดีหรือใจร้าย” *“Can we get in to take a look?”*, Charlie's asks. *“I want to know what Thai people in the past were like, mean or kind”* (p.95).

The verbal language shows that Charlie and Maprang use interrogatives to demand knowledge from Phomklae so they are the receiver of the knowledge and since Phomklae is the subject of the verb แนะนำ *introduce*, he is the giver of the knowledge.

5. Learning experience

Maprang and Charlie are both passive learners: they receive knowledge from Phomklae. They use interrogative speeches to ask Phomklae some information about the life of people in the past. However they become active learners later on when they have first hand experience in the fantasy land when Phomklae takes them to a mysterious house in a garden.

In this chapter, the female protagonist is portrayed as being in an equal position to the males because she has got a chance to join the adventure in the fantasy world. Nevertheless it is still a domestic setting unlike the boat sailing in a

big sea that Charlie experienced in the previous chapter. And she still needs Charlie to get connected with Phomklae. Moreover she is portrayed as very passive and traditional in the beginning of the chapter which can be seen from the visual language showing the way she dresses and how she is attached to her grandmother. This shows that the stereotypical female image is still embedded within her even though she is granted opportunity to be in an adventurous and dangerous place with her male friends.

3.4 Pratom six: Wannakadee Lamnam

3.4.1. Chapter 1: ชมรมคนรักวรรณคดี (Literature Fan Club)

(See Appendix J)

Phomklae goes back to his world and never comes back again. Charlie develops new interest in literature so he decides to form a group for discussing books. He goes to ask Maprang to help him and they work together on setting up the club.

1. Number of characters

The main characters consist of one male and two female characters: Charlie, Maprang and the female Thai language teacher, Chanchai. The rest are students who are interested in this club.

2. Character traits and mannerisms

2.1. Physical appearance

The illustration shows that Charlie has short black hair wearing a green t-shirt and dark blue shorts. Maprang has two long plaits with a green ribbon on each one. She wears a pink long sleeveless shirt and dark blue pants. There is no verbal language describing both of them.

2.2. Mannerisms

The chapter begins with Charlie writing a letter to Phomklae describing his life and how much he misses him. The verbal language shows that he is emotional, expressive and interactive. He uses interrogatives to interact with Phomklae:

นานแค่ไหนแล้วนะที่เราไม่ได้อยู่ด้วยกันรู้ไหมว่าฉันคิดถึงเธอมากเพียงไร...น่าเสียดายที่
เธอไม่ยอมออกมาพบฉันอีก...นั่นคือวันที่แสนเศร้าในชีวิตของฉันอีกวันหนึ่ง...ยามอยู่คนเดียวฉันได้ยินเสียงอ่านทำนองเสนาะดังเจื้อยแจ้วอยู่ในหัวงำนิ่ง...หลับตาลงครั้งใด ก็เห็น
ภาพตัวเองท่องทะยานไป ในโลกวรรณคดีอันกว้างใหญ่ มีเด็กชายผมเกละจี๋ม้าก้านกล้วย
นำหน้า นั่น...มะปรางกำลังวิ่งตามมาติดๆ พวกเรากำลังจะพากันท่องไปยังอุทยานแห่ง
วรรณคดีอันแสนรื่นรมย์ของเธออย่างไร *How long has it been since we saw each
other? Do you know how much I miss you?...It's too bad that you don't come
out to see me again...that is one of the saddest days in my life...when I'm alone,
I can still hear the rhythm of prose in my mind...whenever I close my eyes, I
see myself roaming around the immense world of literature. A boy, Phomklae,
is riding a banana stalk horse in front of me. Maprang runs closely behind us.
We are going to explore your pleasant world of literature (p.1).*

The verbal language, คิดถึง *miss*, น่าเสียดาย *too bad*, แสนเศร้า *so sad* show that he reveals his emotion in the letter and the questions นานแค่ไหนแล้วนะที่เราไม่ได้อยู่ด้วยกัน รู้ไหมว่าฉันคิดถึงเธอมากเพียงไร *How long has it been since we saw each other? Do you know how much I miss you?* is used to interact with his old friend. Moreover, he has initiative: he comes up with the idea to start a literature club.

Even though Maprang is not the first one who thinks about forming a club, she is found to be creative because she is the one who names the club. She is also portrayed as nurturing which can be seen from the visual image showing her feeding fish and from the verbal language, she says “ฉันก็ชอบให้อาหารมัน ดูแล้วเพลินดี...” “*I*

love to feed them...I enjoy looking at them" (p.3). The example shows that she is nurturing.

3. Activities, interests and allocation of space

The male and female protagonists seem to share the same interest in literature. They agree to form a literature club together.

But we learn from verbal language that their activities are different. Charlie is interested in playing on the computer, reading literature and writing letter to Phomklae: *ฉันอยู่ชั้นประถมศึกษาปีที่หกแล้ว เล่นเกมคอมพิวเตอร์น้อยลงและอ่านหนังสือมากขึ้น* *Now I'm in Pratom six already. I play less on the computer and read more* (p.3).

Charlie's activities, playing on the computer concerns modern technology and reading is about searching for knowledge.

Maprang's activity is concerned with taking care of fish: *ขณะนั้นมะปรางกำลังให้อาหารปลาอยู่... "ฉันก็ชอบให้อาหารมันดูแล้วเพลินดี"* *Maprang is feeding fish... "I love to feed them. They are pleasant to look at"* (p.3). Her activity helps portraying her characteristic as nurturing.

4. Social relationships and interaction with other characters

In term of relationship between the two protagonists, they are portrayed as being in equal position through verbal language. They take their turn in using their initiative: Charlie thinks about forming a club. In verbal language, he is the grammatical subject in the verbs used when he purposes the idea of founding a club: *"เรามีเรื่องน่าสนใจ จะมาชวนเธอและเพื่อนๆร่วมกันทำ"* *ฉันเริ่มเข้าเรื่อง พยายามขยายความคิดให้ฟัง "ฉันคิดว่าเราน่าจะตั้งชมรมขึ้นมาสักชมรม แล้วชวนเพื่อนๆ ที่สนใจมาเป็นสมาชิก..."* *"I have an interesting idea to ask you and our friends to do it together" I introduce my idea and give her more detail. "I think we should form a club and invite friends who are interested to be members..."* (p.4).

The verbal language also shows that Maprang is creative. She can come up with the name of the club:

“ชมรมคนรักวรรณคดี” เธอพูด “ชื่อนี้เป็นอย่างไรบ้าง” *“Literature Fan Club”, she said. “What do you think of this name?”*

“ชมรมคนรักวรรณคดี” ฉันทวนคำพูดของมะปราง *“Literature Fan Club”, I repeat her words.*

“เยี่ยมเลย” ฉันชมมะปรางอย่างจริงใจ *“That’s great”, I sincerely give her a compliment.*

But later, the two of them are in equal position in their relationship. They are addressed with pronoun เรา “we” and conjunction กับ “and”: ฉันกับมะปราง *Maprang and I*: ฉันกับมะปรางคุยกันอย่างสนุก ดูเธอตื่นเต้นไม่น้อยไปกว่าฉัน แต่พอถึงตอนที่คิดว่าจะชวนเพื่อนๆ และผู้ที่สนใจมาเป็นสมาชิกได้อย่างไรเราก็ต้องคิดวิธีการกันอยู่นาน *Maprang and I enjoy our conversations. She seems as excited as me but when we have to think of how to invite friends and people who are interested in joining our club, we have to discuss it for a long time ...ฉันกับมะปรางร้องไห้โยยกออกมาพร้อมกัน Maprang and I cry out with joy at the same time (p.4-7).*

Then Maprang suggests, “เราทำประกาศเชิญชวนไปติดไว้ที่โรงเรียนดีไหม” *“Shall we make a poster and post it at school?”* The fact that Maprang can come up with an idea to promote the club shows that she is portrayed as creative: ในที่สุดมะปรางก็หาทางออกจนได้ ฉันเห็นด้วยกับความคิดของเธอ จากนั้นเราสองคน ก็ช่วยกันไปหากระดาษมาเขียนประกาศเชิญชวน ...*Finally Maprang can find the way out. I agree with her idea. After that we find the paper to make a poster together (p.6).*

When they answer the teacher’s question, they also help each other:

“เราจะอ่านหนังสือแล้วมาเล่าให้เพื่อนๆ ฟังครับ” ฉันบอกเท่าที่คิดได้... “We will read a book and tell the story to friends” I say only what I can think of...

“เราเรียกกิจกรรมนี้ว่า ช่วยกันอ่าน วานมาฟัง ค่ะ” มะปรางช่วยอธิบายเพิ่มเติม “We will call this activity Chaui khan arn wanmafang.” Maprang helps giving more detail (p.7).

Even though they are presented as being equal in position, in the end they are assigned stereotypical roles: Charlie is the president and Maprang is secretary of the club: ป.ล. ฉันขออวดทั้งท้ายสักหน่อยว่า สมาชิกทุกคนพร้อมใจกันเลือกให้ฉันเป็นประธานชมรม ส่วนมะปรางเพื่อนรักของเราได้ตำแหน่งเลขานุการ P.s. let me boast before we go. Every member agrees to choose me to be the president of the club and our dear friend, Maprang as the secretary. This shows that students have the same idea about gender-typed roles. And from the sentence, ขออวดทั้งท้าย let me boast before we go, being president is something to be proud of.

5. Learning experience

Charlie is a passive learner. He learns from Phomklai: ฉันยังไม่ลืมหรือกว่า เธอเคยพูดกับฉันว่าอย่างไรบ้าง...คำพูดของเธอทำให้ฉันต้องกลับมาคิดคำพูดเหล่านั้นยังก้องกังวานอยู่

ในความทรงจำของฉัน I still remember what you told me...your words make me think and they are still in my head (p.1). The verb of Phomklai is พูด tell and Charlie's are คิด think, ไม่ลืม not forget, ความทรงจำ memory. It shows that Charlie thinks or learns from what Phomklai says.

He is also an active learner. From the example, คำพูดของเธอทำให้ฉันต้องกลับมาคิด your words make me think, the fact that he uses information from Phomklai to

think by himself shows that he is active learner. He also reads by himself: เมื่อมีเวลาว่าง ฉันจะเข้าไปอ่านหนังสือในห้องสมุดของโรงเรียน ฉันได้อ่านหนังสือวรรณคดีอีกหลายเรื่อง และมีความรู้เกี่ยวกับวรรณคดีไทยเพิ่มมากขึ้น ...ฉันได้ค้นพบความจริงอย่างหนึ่งว่า วรรณคดีไทยไม่ใช่หนังสือโบราณที่อ่านยากอย่างที่หลายคนคิด *When I have time, I will go to read in the library. I've read more literature and know more about it...I've learnt something unlike what many people think, literature is not old-fashioned and difficult to read* (p.3). The verbs อ่าน *read*, มีความรู้เกี่ยวกับวรรณคดีไทยเพิ่มมากขึ้น *know more about literature*, ค้นพบความจริงอย่างหนึ่งว่า *I've learnt something that* show that he gains knowledge from reading by himself. In this way, he is an active learner.

In this chapter, Charlie and Maprang are excited about the idea of a literature club. They work together to set up the club. Their roles are quite equal: Charlie comes up with the idea and Maprang with the name and the promoting strategy. They are referred to with pronoun “We” and conjunction “And” Maprang is even described with new potential: she does not only come up with the name of the club but also the promotion plan. Normally female characters are associated with potential about words or poems such as reciting or composing poems. Nevertheless in the end, Charlie gets the more important job: Charlie is the president of the club and Maprang is the secretary. They are stereotypically assigned.

3.4.2 Chapter 6: การเดินทางของพลายน้อย (The Plai Noi's Journey)

(See Appendix K)

In this chapter, the story is told through Charlie's voice. It is time for the female protagonist, Sarai, who is a member of the Literature Fan club to present the story she likes to her friends. She chooses *Khun Chang Khun Phan* which is used by her father to teach her to recite the verse. Her presentation is very sad and emotional because the story is about the love triangle which results in the separation of mother

and son. Everybody shares the same sadness and emotional moment, but the boys and girls have different reaction.

1. Number of characters

The main characters are a female student, Sarai and Charlie who is the voice in the story. The rest consists of five female characters: Maprang, Mingkwan, Som-O, the teacher Chanchai, and a girl in the lower level and three male characters: Panu, Yod, and Mekfon. Sarai's father is just mentioned in the story. He may have no voice, but plays an important role in educating Sarai.

2. Character traits and mannerisms

2.1. Physical appearance

Sarai is introduced to the readers by Charlie with *สำหรับเป็นเด็กผู้หญิงที่น่ารักคนหนึ่ง* *Sarai is a cute girl* (p.52). The illustration shows that Sarai is a girl in uniform with short hair (p.50, 55). The term *เด็กผู้หญิง a girl* and *น่ารัก cute* are used to introduce female characters and the illustrations also portray her as a lovely girl with big eyes and short hair. In the picture, she is smiling and making gestures while telling a story. There is no description for Charlie.

2.2. Mannerisms

The binary opposition technique is used to describe characters. The male and female characters are portrayed in contrast with strong gender types. For example, the female students are very emotional whereas males appear to be more rational.

The female protagonist, Sarai, is so emotional that she has to stop telling the story to cry: *พอถึงตอนนี้ เสียงอ่านทำนองเสนาะของสาวร้ายก็สะดุดเป็นห้วงๆ ก่อนขาดหายไปชั่วขณะ เธอไม่อาจอ่านต่อไปได้อีก คงเพราะความรู้สึกเศร้าสร้อยจูโจมเข้ามาแทนที่ ฉันเห็นสาวร้ายปล่อยหนังสือในมือลงตรงหน้า ก่อนจะป้ายน้ำตาที่เอ่อท้นออกมาอย่างลึมดัว* *Now Sarai's voice breaks off, she cannot read anymore maybe because she is*

overwhelmed with the feeling of sadness. I see Sarai let go of the book in her hands before wiping the tears on her face (p.73), “ก็เรื่องมันเศร้านี่นา” สาหร่ายยังตื่นตันไม่หาย “*Well the story is just too sad*”, *Sarai is still overwhelmed (p.78)*. She responds to her own sad performance by crying like the rest of the girls.

She is also presented as talented: เสียงอ่านทำนองเสนาะอันเจือแจ้วของสาหร่าย โน้มน้าวให้คนฟังพลอยตื่นเต้นตามไปด้วย *The voice of Sarai reciting the verse prevails upon the listeners making the audience feel excited (p.61)*, เสียงขับเสภาของสาหร่ายช่างไพเราะระคนเศร้า สะกดให้ทุกคนอยู่ในความเงียบงัน *Sarai’s reciting voice is so beautiful and sad at the same time. It holds everyone in silence (p. 69)*, สาหร่ายทำหน้าที่ของเธอเสร็จสิ้นแล้วโดยใช้ความสามารถเฉพาะตัวและความตั้งใจอย่างเต็มที่ *Sarai accomplishes her duty because of her talent and strong determination (p. 77)*. The examples show that Sarai is so good and talented that everybody feels strongly involved in her presentation.

She is also polite. She uses the verb ขออนุญาต *to ask permission* with her friend before doing something even though she has power as the one who performs the presentation: “ขออ่านเป็นทำนองเสนาะนะคะ” เธอหันมาขออนุญาตเพื่อน “*May I read in poem?*”, *she turns to ask her friends for permission (p.56)*.

From พ่อบอกสาหร่ายว่า *Father used to tell Sarai that*, พ่อเคยบอกกับเธออย่างนี้ *This is what her father used to tell her*, สาหร่ายนึกไปถึงคำพูดของพ่อ *Sarai thinks about her father’s words*, she is still portrayed as dependent because she listens and learns from her father. And she also learns the story that she chooses to tell her friends from her father: พ่อชอบขับเสภา...โดยเฉพาะเสภาขุนช้างขุนแผน แล้วพ่อก็สอนให้สาหร่ายขับ

เสภา *Father loves to sing poetry...especially the poetry in Khun Chang Khun Phan and he teaches Sarai to sing poetry* (p.54). The examples show that Sarai is very dependent. She is the grammatical object of the verbs of which her father is the grammatical subject. Moreover, she needs the teacher, Chanchai, to help promote her presentation: เมื่อคุณครูจันทร์ฉายนำเรื่องนี้ไปเล่า...จึงมีผู้สนใจมากหน้าหลายตา *When the teacher Chanchai talks about this event...many students are interested* (p.54). Sarai does not involve in the promotion. She just depends on the teacher to help her by talking about it in the morning.

The other girls are also very emotional. When Sarai is reciting the climactic moment of the story, all girls cry and openly express their sadness:

- “แล้วพลาขงามจะตายไหมคะพี่สาวห่วย” ฉันได้ยินเด็กคนหนึ่งถามขึ้นด้วยความกังวล สีหน้าของเธอไม่สู้ดีนัก “*Sarai, is Plai Ngarm going to die?*” *I heard one girl anxiously asking, she looks worried* (p.62).
- มิ่งขวัญ...ก้มหน้า เอามือปายน้ำตาที่กำลังเอ่อท้น ...“น่าเศร้ามากนะ” มิ่งขวัญว่า พลาขงาม ล้วงผ้าเช็ดหน้ามาซับน้ำตา “ฉันสงสารนางวันทอง...ฉันเลยอดร้องไห้ไม่ได้” *Mingkwan lows her head and uses her hands to wipe the tears... “This is so sad”, says Mingkwan while picking up the handkerchief to wipe the tears “ I feel sympathy for Wanthong so I can’t help crying”* (p.65).
- “น่าสงสารพลาขงามนะ ยังเล็กอยู่เลยจะต้องจากแม่ไปแล้ว” มิ่งขวัญพูดขึ้นอีก เธอยังทำตาแดงเหมือนจะร้องไห้ *Poor Plai Ngarm, he is still very young but has to be separated from his mother already” Mingkwan says again, her eyes are still red as though she is about to cry* (p.69).
- “รู้ไหม เสภาของเธอทำให้ฉันคิดถึงแม่จนบอกไม่ถูก” ส้มโอเปิดเผยความรู้สึก *You know your story just makes me really miss my mother” Som-O reveals her feelings* (p.78).

They are not only emotional, but very expressive as seen by the underlined verbal language. The description is full of emotive verbs and it shows that girls do not hide their feeling. They just express their sadness through crying or speaking out.

The differences between boys and girls can be seen from the way they express their opinion. The girls use emotion when they talk and they tend to be judgmental, place blame on someone and jump to conclusions. The verbal language shows that the girls judge people by using their emotion such as “ทำไมนางวันทองต้องให้ลูกไปด้วย ไม่ยุติธรรมเลยนะ แกล้งคนเดียวก็ปกป้องคุ้มครองไม่ได้”, สัมโอออกความเห็นบ้าง “*Why does Wanthong let her son go? This is so unfair! She can't even protect her only son*”, Som-O expresses her opinion (p.69). Som-O begins her judgement with the question using the question word “why” and she says in the next sentence that it is not fair that Wantong cannot protect even her only child. She just concludes that Wantong is to be blamed because she feels sympathetic for Wontong’s son, Plai Ngarm. The next comment from Malangpor, “ฉันไม่ชอบขุนช้างเลย” แผลงปอพูด “อะไรใจร้ายใจดำ ทำร้ายได้แม้กระทั่งเด็ก เหมือนผู้ร้ายในละครทีวีไม่มีผิด” “*I don't like Khun Chang*” says Malangpor. “*He is so evil-minded, he hurts even a little kid. He is exactly like a bad guy in TV soaps*” (p.61) reveals that she uses emotion to judge people. She does not like Khunchang and she compares him to the stereotype of a bad guy on television in which children are always portrayed as victims or being helpless.

On the contrary, the boys are portrayed as being wiser and in control. The following examples show that the boys are more rational:

- “ถ้าอยากรู้ว่าอะไรจะเกิดอะไรขึ้น ก็ลองให้พี่เขาอ่านต่อไปอีกสิ” ภาณุบอกแล้วหันไปทางสาหร่าย “*If you want to know what is going to happen next, you should let her go on with the story*”, Panu says and turns to Sarai (p.62).

Panu tells the girl to let Sarai continue because this is only way they can find out the answer.

- ยอดซึ่งนั่งอยู่ติดกันหันไปบอก “ไม่ต้องห่วงหรือมิ่งขวัญ พลาขงามนะคนดีฝึ้ม ...เชื่อเถอะฉันเคยอ่านมาบ้างเหมือนกัน” *Yod who sits next to her turns to say “don’t worry Mingkwan, Plai Ngarm is a good boy. The spirit will protect him...believe me I have read it too (p.65).*

Yod is portrayed as unemotional and comforting. Plus, from เชื่อเถอะฉันเคยอ่านมาบ้างเหมือนกัน *believe me I used to read it too*, he speaks from his own experience.

- “จะอย่างไรได้ละ ตัวของวันทองเองก็ลำบากเหมือนกัน ชีวิตคนเราก็เป็นแบบนี้แหละ” เมฆ ซึ่งนั่งเงียบมานานร่วมออกความเห็นบ้าง เขาพูดเหมือนกับผู้ใหญ่ที่เข้าใจชีวิตเป็นอย่างดี *“What should she do? Wanthong is in such a big trouble herself already. This is just the way life is.” Mek who sits there being quiet for awhile shares his opinion. He talks like an adult who truly understands life (p.69).*

From เขาพูดเหมือนกับผู้ใหญ่ที่เข้าใจชีวิตเป็นอย่างดี *He talks like an adult who truly understand life*, Mek is compared with an adult making him sound wiser than his friends. And เมฆซึ่งนั่งเงียบมานาน *Mek who sits there being quiet for awhile* shows that he thinks before he speaks. Moreover he finds reason to justify Wantong’s behavior. His comment is actually the answer to Som-O’s question.

From the examples, girls are portrayed as very emotional and judgmental which results in their irrational way of thinking. On the other hand, boys think before saying anything so their words are more rational, wise and experienced and some verbal support such as เชื่อเถอะฉันเคยอ่านมาบ้างเหมือนกัน *believe me I have read it too*, เขาพูดเหมือนกับผู้ใหญ่ที่เข้าใจชีวิตเป็นอย่างดี *He talks like an adult who truly understands life* gives their words more weight.

The writer uses the boys to relieve the intense moment with the joke:

“แต่ฉันกลับชอบนางทองประศรีมากกว่า” ยอดเข้ามาร่วมวงบ้าง “พอนึกถึงภาพที่นางทองประศรีเอา นมขานฟัดกระบาลหัว เด็กๆ...ที่ไร ฉันอยากหัวเราะทุกที” “*But I prefer Nang Thongprasee.*” Yod starts to share his idea. “*When I picture her using her breasts to beat the boys’ heads, I laugh every time.*”

“ทะลึ่งนะไม่ว้า” ส้มโอหันมาเอ็ดเสียงดัง ทำเอาเพื่อนๆทุกคนหัวเราะกันอย่างครืนเครง “*Hey, you are so dirty*”, Som-O turns around to scold her friend loudly which makes everybody laugh (p.78).

The joke is about female body. It is told through the voice of a male character. This is considered offensive because the verbal language shows that ส้มโอหันมาเอ็ดเสียงดัง *Som-O turns around to scold her friend loudly*, but the sentence after that ทำเอาเพื่อนๆทุกคนหัวเราะกันอย่างครืนเครง *which makes everybody laugh* shows that the rest of the students do not take her words seriously. It appears that there is nothing wrong for a boy to make fun of a female body.

For the mannerism of the male protagonist, Charlie is interactive: he uses interrogatives with Phomklai all the time.

- จำได้ไหมครั้งหนึ่งเธอเคยบอกฉันว่า *Remember once you told me that*
- เป็นอย่างไรบ้าง ฉันพูดเหมือนนักปรัชญามากไปหรือเปล่า ฉันไม่รู้เหมือนกันว่า คิดถ้อยคำ
 ใดๆ นี้ออกมาได้ยังไง แต่เชื่อเถอะว่า มันไม่ได้เกิดขึ้นโดยปราศจากที่มาที่ไป วรรณคดี
 นั่นเองที่ทำให้ฉันคิดได้แบบนี้ จนบางครั้งแม้มันยังบอกเลยว่า ฉันดูเป็นผู้ใหญ่เกินวัย *What do you think? Do you think I talk too much like a philosopher? I don't know where I get these fancy words but believe me it doesn't just come out of nowhere. It's literature that makes me come up with the words like this. Sometimes my mother even says that I look more mature than my age.*

- เพราะวรรณคดีเรื่องนี้กระมัง ที่ทำให้ฉันเกิดคิดคำพูดโก้ๆ อย่างที่เขียนไว้ในตอนต้นของจดหมายฉบับนี้ล่ะ ใช่มั้ย...ฉันกำลังบอกเธอว่า... *Maybe it's because of this literature that helps me come up with the fancy words that I write in the beginning of the letter. Yes...I'm about to tell you that...*
- ผมเกละเพื่อนรัก เธอบอกฉันได้ไหมว่า จะมีภาพการจากลาของใครอีกที่เศร้าสะเทือนใจได้ถึงเพียงนี้...ถ้าไม่เชื่อเธอลองอ่านดูสิ! *My dear friend Phomklai, can you tell me if there has ever been a sadder image of the separation...just read it if you don't believe me.*

Moreover, he is also portrayed as being more mature than his age through such verbal language as พูดเหมือนนักปรัชญา *talk too much like a philosopher*, คิดถ้อยคำหรูๆ *come up with fancy words*, ฉันดูเป็นผู้ใหญ่เกินวัย *I look more mature than my age*, คำพูดโก้ๆ *big words*. From the verbal language, Charlie is not only rational, but wise because he is portrayed as more mature than his age. He is compared to a philosopher ฉันพูดเหมือนนักปรัชญามากไปหรือเปล่า *Do I talk too much like a philosopher?* The fact that he uses fancy words shows that this sentence is not normally used by children his age and his mother even tells him that he looks more mature than his age.

Nevertheless, he is the only male character who is portrayed as emotional and expressive. In the letter, he always says how much he misses Phomklai and his emotion can be clearly seen in the letter: ถึงตอนนี้ฉันรักเธอเหลือเกินผมเกละ เมื่อฉันลงหันไปมองเพื่อนๆแต่ละคน ฉันยังคิดถึงเธออย่างบอกไม่ถูก *Now I love you so much Phomklai. And when I turn around to take a look at each of my friends, I miss you even more* (p. 69-70). No other male characters are portrayed this way.

3. Activities, interests and allocation of space

All characters are in school court. Sarai is interested in singing the poem and she is the one who presents the story. She is associated with the verb: เล่า *tell*, ขับเสภา *sing poetry*, พูด *say*, บอก *tell*, นำเสนอ *present*. The rest of the students listen and make comments.

Charlie has more activity than other characters. He is the voice of the story and this story is told in the form of a letter written to Phomklae. His activities are writing letter, playing computer and listening to Sarai like the rest of his friends.

4. Social relationships and interaction with other characters

Sarai is the grammatical subject of several verbs such as เล่า *narrate*, ขับเสภา *sing poetry*, พูด *speak*, บอก *tell*, นำเสนอ *present* and the rest of the characters are in object position. Therefore the subject position makes her position in the relationship with her friend higher than her friends’.

Nevertheless the fact that she is in the grammatical object of the verb of which her father is the grammatical subject: พ่อบอกสาหร่ายว่า *father told Sarai that* and พ่อเคยบอกกับเธออย่างนี้ *This is what father used to tell her*, shows that she is still the receiver of the knowledge from her father. Therefore her father is higher than Sarai because he is the knowledge giver.

Moreover, she even gains her identity from her father’s interest: พ่อชอบสาหร่ายประเภทนี้ *พ่อมีลูกสาวคนแรก พ่อก็เลยตั้งชื่อว่าสาหร่าย และมันก็กลายมาเป็นชื่อของเธอจนเดี๋ยวนี้* *Father loves this kind of waterweed (sarai). So when he has a first daughter, he names her Sarai and it has been her name since then (p.53).* This shows that her name is granted through her father and his interest.

Moreover the boys are portrayed as having more power than the girls as they are presented with verbal language showing that they are wiser or more superior in their thought. For example, เขาพูดเหมือนผู้ใหญ่ที่เข้าใจชีวิตเป็นอย่างดี *He talks like an adult who truly understands life*, ฉันพูดเหมือนนักปราชญ์มากไปหรือเปล่า *Do I talk too much like a philosopher?*, ฉันดูเป็นผู้ใหญ่เกินวัย *I look more mature than my age*, the boys are presented with potentiality because they are compared with adult and philosopher.

Besides being the voice in the story, Charlie has power to introduce a new character and give responsibility to someone: ฉันขอแนะนำให้ผู้จักสาหร่ายเสียก่อน *First of all, let me introduce Sarai* (p.52) and วันนั้นฉันมอบหน้าที่ประธานให้มะปรางบ้าง *That day, I let Maprang be the president* (p.54). He appears in the subject position in these sentences. He introduces Sarai and gives an opportunity to Maprang to perform his job. These acts indicate his power.

5. Learning experience

Even though Sarai passes on knowledge to her friends through her presentation, she is not an active learner since she has been taught and told by her father: พ่อบอกสาหร่ายว่า *Father told her that*, เธอเชื่อว่าสิ่งที่พ่อบอกเป็นความจริง *she believes that what her father told her is true*, สาหร่ายนึกไปถึงคำพูดของพ่อ *Sarai thinks about her father's words*, พ่อเคยบอกกับเธออย่างนี้ *This is what her father used to tell her* (p.53), แล้วพ่อก็สอนให้สาหร่ายขับเสภา *and then father teaches Sarai to sing poetry* (p.54). Thus, she is classified as a passive learner. Charlie and the rest of the students are also passive learners because they gain knowledge from Sarai as the listener or the audience.

In conclusion, the presentation of Sarai is full of emotion as seen by the repetition of adjectives and verbs such as สะเทือนใจ *deeply moving*, ใจร้ายใจดำ *evil-minded*, เอามือปายน้ำตา *wiping the tear with hand*, เศร้า *sad*, สงสาร *pity*, ร้องไห้ *cry*, ความรู้สึกเศร้าสร้อยอารมณ์ที่อ่อนไหว *the sad and emotional feeling*. During the presentation, the reaction of boys and girls are strongly stereotypically displayed: girls cry and give irrational comments whereas some boys are quiet and thoughtful; some comfort girls whereas others give rational comments. The female protagonist, Sarai, is also so emotional that she has to stop reading to cry. Even though she is presented as talented, her talent is in reciting and repeating. She is considered passive because she learns from her father. Sarai's father plays an important role in educating his daughter. The verbal language further describes him as a good man: พ่อของเธอต่างหากที่ไม่เคยเปลี่ยน เคยใจดีอย่างไรก็ใจดีอยู่อย่างนั้น เคยทำงานหนักอย่างไรก็ทำงานหนักอยู่อย่างเดิม *It's her father who has never changed. He is still kind and works hard like the way he used to be* (p.53). The father is mentioned so many times in the beginning of the chapter as a good man but the mother is totally absent from the story. There is no single word about her which is ironic because the story Sarai tells in this chapter is about the relationship of mother and son.

On the other hand, even though Charlie is described as emotional and expressive, the verbal language also portrays him as smart and more mature than his age. Besides being the voice of the story, the verbal language indicates that he has power from the fact that he can introduce Sarai and grant presidency to Maprang. At the same time Sarai's presentation also inspires Charlie to come up with the fancy words. Nonetheless, Sarai learns about the story used in her presentation from her father. Thus the power is passed on from one male to another male with Sarai as the mediator. Thus, the fact that the verbal language highlights Sarai as the main character or the talented performer is just superficial because behind her success, there is still a man who supports her.

3.4.1. Chapter Five: ตีกลายเลือด (Battle of Father and Son)

(See Appendix L)

It is Yod and Kriengkrai's turn to present their story. They choose an episode from Ramayana called *Suek Mai Ya Rap*. They read and prepare the presentation by themselves. Their presentation is so good that it inspires Charlie to create a new project.

1. Number of characters

There are three main characters: Charlie, Yod and Kreingkrai. The rest are the teacher, Chanchai, and other friends such as Mek and Panu.

2. Character traits and mannerisms

2.1. Physical appearance

The picture portrays Yod and Kriengkrai as tall and skinny boys. They wear uniforms and have short hair. There is no verbal description for all three of them but they should be around 11 years old because they are in Pratom 6.

2.2. Mannerisms

The mannerisms of Yod and Kriengkrai are the same because they are presented as best friends or buddies: ไม่มีใครคัดค้านข้อเสนอของยอด เพราะรู้ว่า เขามักทำ

อะไรคู่กับเกรียงไกรเสมอ *No one opposes his proposal for knowing that he always does things with Kriengkrai* (122-123).

It can be concluded that they use their initiative and creation because their performance is presented with such verbal language as สมบูรณ์แบบจริงๆ *perfectly done*, สร้างสีสัน *spice things up*, ครั้งยิ่งใหญ่ *the big one*, เหมือนลิเกออกแขก *like the opening of Likae*, เร้าใจ *stimulating*, สนุกสนาน *very fun*, ตื่นเต้น *exciting*, ไม่เหมือนใคร *unique*, ได้รสชาติ *flavorful*, ราวกับแสดงละคร *as though they are acting*, เหมือนดารา

นักร้องถูกแฟนเพลงรุมทั้งไม่มีผิด *like the superstars being surrounded by fans*, มิตรรัก
 นักฟังให้การต้อนรับอย่างอุ่นหนาฝาคั่ง *A large number of audience welcomes them*, ทุก
 คนหัวเราะด้วยความครื้นเครง *Everybody laughs with joy*, คุณครูจันทน์ฉายเองก็หัวเราะชอบ
 ออกขอบใจ *The teacher Chanchai is also laughing with joy*, คนดูไม่ว่ามาจากไหนเต็มไป
 หมด *The audience are coming from everywhere*, ดึงดูดให้ครูและนักเรียนแทบทั้งโรงเรียน
 พากันมายืนมุงดู *attracts almost all teachers and students to watch them*, and ซ้อมกัน
 มาอย่างดี *faultlessly prepare*. These examples illustrate that the activity is fun,
 outstanding and everybody love their presentation very much.

They also know how to advertise their activities ทั้งยอดและเกรียงไกร ไปให้ทั่ว
 เพื่อนๆ นื่องๆ ให้มาฟังกันจริงๆ เสียด้วย แถมยังปิดป้ายโฆษณาไปทั่วโรงเรียน *Both Yod and*
Kriengkrai asks friends and students from lower levels to come and they even put
up posters all over school. The word แถมยัง *even* shows what they do is more special
 than what other people do. Plus they can come up with ideas that are interesting and
 can hold the attention of everybody.

Their performance is also compared to something bigger than just a school
 activity: ลานร่มไม้ก็กลายเป็นลานแสดงคอนเสิร์ตย่อยๆ ไปเสียแล้ว *The tree shaded court*
becomes a small concert stage, ทันทีที่การแสดงเสร็จสิ้นลง สองสหายก็ถูกรุมล้อมด้วยมิตร
 รักนักฟัง เหมือนดารานักร้องถูกแฟนเพลงรุมทั้งไม่มีผิด มีนื่องๆ...มารุมขอลายเซ็นสองสหาย
As soon as the presentation ends, the two buddies are surrounded by all the
audiences just like the superstars being crowded around by fans...students in the
lower levels come to ask for their autographs. This also shows that they are talented
 because their activities are so outstanding that it can be compared with a big concert
 and they are compared with superstars. The following sentence shows that they are

very active: ทำทางสองคนดูเหนื่อยไม่น้อย เพราะไหนจะต้องออกทำทางเหมือนเดินโจน ไหนจะต้องคอยคัดเสียงให้เข้ากับอารมณ์ของเรื่อง *Both of them look pretty tired because they have to dance and adjust their voice to match the mood of the story* (p.145).

They seem interactive as well for they often asks question to the audience พอถึงเหตุการณ์ตอนสำคัญ “ยอดเกรียงไกร” ก็หยุดอ่าน ขอดหันมาพูดกับผู้ฟังของเขาอีก “เอาละครับท่านผู้ฟัง เป็นอย่างไรบ้างละครับ...อยากรู้ก็ติดตามมาสิครับท่าน” *When they reach the important part, “YodKriengkrai” stop reading. Yod turns to talk to his audience “So, how are you, the audience...just follow me if you want to know* (p. 133), “นี่แหละครับท่านผู้ฟัง คนเรามักพบเหตุการณ์ยุ่งยากแบบนี้เสมอ ชีวิตคนเราก็มีเรื่องวุ่นๆแบบนี้แหละครับ” *“This is just the way it is, all human-beings have to face such a difficult situation”* (p. 136).

Another male protagonist is Charlie. The repetition of the words จินตนาการ *imagine* and คิด *create* shows that he is imaginative and creative. Having heard the story from Yod and Kriengkrai, he thinks about using this new knowledge to create a computer game which no one in the story ever thinks of before. For example, ตอนนี้ฉันเกิดจินตนาการเรื่องที่ยิ่งใหญ่ได้เรื่องหนึ่ง *Now I’ve come up with something major,* คอมพิวเตอร์ก็เกิดจากจินตนาการของมนุษย์เหมือนกัน ดังนั้นพอฉันสร้างความคิดและจินตนาการฉันก็เลยเอามาผสมกันทั้งสองอย่าง นั่นคือ ฉันอยากคิดเกมส์คอมพิวเตอร์ซักเกมส์หนึ่ง...ฉันคิดฝันอยากสร้างเกมส์คอมพิวเตอร์ที่เกี่ยวกับตัวละครในวรรณคดีไทยนั่นเอง *Computer is also created from a human’s imagination, so when I come up with an idea and imagine it, I combine them together. That’s why I want to create a computer game using the characters in Thai literature.*

We can also say that he is interactive because he always asks Phomklae about his opinion all the time:

- เธอลองคิดดูสิผมแกละ...ฉันคิดว่าตัวละครเหล่านี้...เธอคิดว่าความคิดของฉันเข้าที่ไหม
เพื่อน *Just think about it...I think these characters are...do you agree with my ideas?*
- ผมแกละ เธอไม่สงสัยบ้างหรือว่าฉันเกิดความคิดดีๆ อย่างนี้ได้อย่างไรกัน...เอาหละ...
ฉันก็จะเล่าถึงที่มาที่ไปให้เธอรู้ไว้ด้วยก็แล้วกันว่า ฉันเกิดแรงบันดาลใจเรื่องนี้มาจากไหน
เธอคงอยากรู้แล้วสินะ จะบอกให้ก็ได้ว่า *Phomklae, don't you wonder how I came up with this good idea...anyway... I'll tell you about how I got the inspiration for this idea. Now you want to know it already, right? I'll tell you ...*(p.122).
- คราวนี้ก็ได้เวลาที่ฉันจะเปิดเผยถึงโครงการในฝันของฉันให้เธอทราบแล้วหละ...คงตื่นเต้น
ไม่แพ้เกมส์ที่มาจากต่างประเทศเลยละ เธอคิดว่าความฝันของฉันจะเป็นไปได้ไหมนี้ *This is the time to reveal my dream project...it must be as exciting as the game from aboard. Do you think my dream will come true?* (p. 156).

The question form is used to he asks Phomklae's opinion and the affirmative sentences are used to express his thought all the time, it shows that he is expressive and interactive.

3. Activities, interests and allocation of space

Yod and Kriengkrai tell story together in the school court: ลานร่มไม้ก็กลายเป็น
ลานคอนเสิร์ตย่อยๆ ไปเสียแล้ว *The tree shaded court becomes a small concert stage*
(p.145). They love to entertain people because they do not just tell the story but also
act it out: ทั้งสองผลัดกันโต้ตอบอย่างได้รสชาติ ชำยยังออกท่าทางราวกับแสดงละครอย่างไร
อย่างนั้น *The two take turns to talk flavorfully and move like they are acting* (p. 127),

ท่าทางสองคนดูเหนื่อยไม่น้อย เพราะไหนจะต้องออกท่าทางเหมือนเดินโขน ไหนจะต้องคอยคัดเสียงให้เข้ากับอารมณ์ของเรื่อง *Both of them look pretty tired because they have to dance and adjust their voice to match the mood of the story* (p.145).

Charlie loves to write letters to Phomklae. He also likes playing on the computer and reading Thai literature. Thus he wants to create a computer game with famous Thai literature characters: ฉันชอบเล่นเกมคอมพิวเตอร์ก็จริงอยู่ แต่เป็นเด็กเล่นเกมที่รู้จักแบ่งเวลาและชอบอ่านวรรณคดีด้วย...ฉันคิดฝันอยากสร้างเกมคอมพิวเตอร์ที่เกี่ยวกับตัวละครในวรรณคดีไทยนั่นเอง *It's true that I love to play on the computer, but I also know how to manage time and love to read literature as well* (p.121-122).

His space is at home where he writes letter, reads and plays on the computer and at school where he participates in Yod and Kriengkrai's performance.

4. Social relationships and interaction with other characters

Yod and Kriengkrai have a close and equal relationship because they are often mentioned as a pair เขามักทำอะไรคู่กับเกรียงไกรเสมอ *He always does things with Kriengkrai*, กับ *with*, และ *and*, สมาชิกคู่หู *member duo*, “ขอดเกรียงไกร” “Yod Kriengkrai”, สองสหาย *two buddies*, ทั้งสอง *both of them*. Yod and Kriengkrai are portrayed through the verbal language as having a higher status than their friends because they are in the subject position in the sentence in which their friends are in object position: เราจะพาทุกคนไปพบกับการสัประยุทธ์ครั้งยิ่งใหญ่ *We will take you to see a great war*, เรา ‘ขอดเกรียงไกร’ พร้อมแล้วที่จะนำเสนอแก่ทุกท่าน *We, “Yod Kriengkrai, are ready to present to you* (p.124), คราวนี้มาลองฟังดูสิว่า ...อยากรู้ก็ติดตามมาสิครับท่าน *Now, let's listen...if you want to know, just follow us* (p.133), “ตกลง

มัจฉานูจะเลือกเข้าข้างใคร” คราวนี้ มีเสียงตะโกนมาจากคนฟังบ้าง “ไม่บอก...อยากรู้ก็ฟังต่อไปสิครับท่าน” “ *So which side will Majchanu take? ”, this time there is a voice from the audience “I won’t tell you...if you want to know just keep listening”(p.136), สองสหายแห่งคณะยอดเกรียงไกรก็เริ่มนำเสนอเรื่อง(ซึ่งฉันอยากเรียกว่าการแสดงมากกว่า)ต่อไป *The two buddies from the Yod and Kriengkrai group start their presentation (which I prefer calling it the show) (p.145), อย่าได้กระพริบตาเป็นอันขาด Don’t blink (p. 146).* From the underlined examples, we can see that Yod and Kriengkrai are the grammatical subjects of the sentences so they are considered more powerful than the rest of the characters who are in object position.*

5. Learning experience

Yod and Kriengkrai seem to be active learners since they learn to read and tell the story to their friends by themselves. Charlie is the passive learner since he obtains knowledge like everybody else: ฉันเพิ่งเข้าใจความหมาย *I just understand*, นี่แหละคือสิ่งที่ทำให้ฉันเกิดแรงบันดาลใจอย่างแรงกล้า *This is what gives me the strong inspiration* (p.155). These two sentences show that Charlie has learnt something from Yod and Kriengkrai’s presentation. Therefore he is the passive learner. Nonetheless the fact that he can use what he has learnt to create something major indicates that he is more active than passive in term of learning.

To sum up, the highlight of this chapter is the spectacular performance of Yod and Kriengkrai. They are compared to superstars and their presentation is compared to a big concert. Plus their work is so powerful that it influences Charlie to use what he has learnt to create a computer game.

The presentation from Yod and Kriengkrai is fascinating because they are creative and know how to present their work in a unique way: instead of just standing still and telling the story, they act out and interact with the audience. Their

performance is so good that it is compared with a grand concert and Yod and Kriengkrai are described like superstars. They do everything by themselves from finding the book and promoting their activity. Another male protagonist, Charlie, uses the inspiration from this performance and what he learns from his reading combined with his hobby, playing on the computer, to create a project or a computer game with Thai cartoon characters.

The choice of the story used for the presentation also shows gender stereotype. Yod and Kriengkrai choose exciting stories about war which inspires Charlie to come up with the idea for the computer game. Sarai's story is emotional and her choice is inspired by her father. Yod and Kriengkrai's potential is various and they achieve everything by themselves from the choice of story, promotion plan to their presentation style. On the contrary, the female character, Sarai, depends on her father to choose the story and her teacher to promote the activity. Her performance is impressive but there is nothing special and creative like the presentation from Yod and Kriengkrai.