

# TECHNIQUES FOR THE IDENTITY CONNECTION OF DISGUISED CHARACTERS IN THAI CLASSICAL LITERARY WORK FOR IMAGINARY CREATION: “THE TALE OF KHUN CHANG KHUN PHAEN: PHLAI CHUMPHON FIGHTS THERA KHWAT”

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## ABSTRACT

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The techniques for the identity connection of disguised characters were intended to be used to study the disguised character connection with the guidelines on imaginary creation based on the principles of visual arts. Creation was achieved primarily following the concepts of personification that came from the imagination of the creators. Scientific principles based on reality were used by focusing on the hormonal changes in the human body in a short time. Communication through Thai classical literature was also utilized. The personalities of the characters were the point of focus by decoding their identities from the literature to the knowledge of the character connection. This led to the identity connection of the disguised characters for the imaginary creation in a comic by using the characters, conversations, scenes, and transferring the elements through the disguised characters in Thai classical literature. In this study, “The Tale of Khun Chang Khun Phaen: Phlai Chumphon fights Thera Khwat” was used as the case study. Four styles of connection were used comprising moment-moment, action-action, subject-subject, and aspect-aspect in accordance with the cartoon study framework by McCloud. According to the work creation following the identity connection of the disguised characters, it was found that the most suitable styles for storytelling were moment-moment, action-action, and subject-subject for the character connection and to make them look realistic, mainly because these styles tended to make it easy for following the identity connection of the disguised characters as well as transferring the story elements so readers could easily understand and conduct a follow-up. The prominent features of the characters were inserted, which possibly appeared as wounds that indicated the examination of the personal identity to show the unique characteristics of that character. The key point was the common identity connection that would be the common aims of the characters.

**Keywords:** Collective identity; disguise; Thai classical literature; Thai visual arts; visual arts

## 1. INTRODUCTION

Disguised characters in Thai classical literature and paintings are regarded as precious cultural heritage containing embedded literary content. They can shape and refine readers' minds as well as evoke mental stimulation, thus resulting in creative imagination. They also generate attractiveness in stories from the beginning to the end. Consequently, their existence and functions have significance. The word "disguise" is defined as "to alter the appearance of something to be different or alter its entire appearance into a new one" (Royal Institute of Thailand, 2003). Therefore, the disguised characters with moral teachings and connected entities that indicated the identities were the key reasons for the researchers' interest to study and analyze the identities as well as the connected qualifications of the characters in Thai classical literature into imagery because this concept had never been used before. The creation of Thai disguised characters from the past up until the present had still been the same with the slow development of the styles, or even almost ceased creation. Furthermore, according to the primary search for studies on the identities of the disguised characters in Thai classical literature, those studies were rarely available, too. The disguised characters in Thai classical literature and Thai paintings are regarded as precious cultural heritage, which conforms to the 20-year National Strategy and the master plan under the national plan under the issue of value and cultural changes. Thai classical literature was inserted with proverbs in the contents and refined the viewers' mind. The researchers were interested in the disguise styles and wanted to find the concepts, methods, principles, or knowledge of their identity connection based on previous knowledge through writings to conduct a trial process that would lead to new imagery of the disguise styles in the viewpoint of current contemporaries. This would be the guidelines on the scrupulous meaning in a new dimension from imagination into imagery, and from intangible into tangible ones for distinction of those characters with their outstanding roles as part of contemporary art and culture. Hence, anyone interested could have other guidelines on creating works in this field and could apply the obtained knowledge for further development and extension to the academic society and to the art industry in the future.

The researchers visited the relevant sites to collect the data about paintings that had been influenced by Thai classical literature in terms of their contents, movement methods, and character conflicts in the plots, as well as compositions, structures, forms, and lines. For the work creation representing the stories in Thai classical literature, the characteristics of creation to connect the disguised characters on murals were analyzed in order to decode the identities of the disguised characters in Thai paintings. The conformity of the physical characteristics of those characters was examined from the stories, contents, styles, techniques, methods, and sayings/mottos of the literature, which had been combined with the imagination of the artists. This resulted in the emergence of disguised characters in Thai paintings that had originated from Thai classical literature by applying and creating them based on Thai classical literature as the "prototypes" that results in influences and inspiration. in order to study the connection and cultural transfer through different fields of art, to synthesize that knowledge as the guidelines and process for new creations; to try creating a work on the identity connection of the disguised characters in terms of the mind, styles, content, creation techniques, and compositions, to find meanings, and to be the guidelines on research creation. From the obtained results, the researchers would apply them for creating a comic and 3D animation, which would be presented later through an exhibition.

The identity connection of the characters to viewers could fulfill their feelings for connecting with the characters in two ways. The researchers discovered the knowledge of the identity connection of the disguised characters that crossed the communication barriers through the traditional styles of the paintings and sculptures, i.e., the repetition of shapes and forms, and communication through the images. Therefore, the character connection was a key element that enabled the disguised characters to create value. Thai poets also created human characters based on traditional beliefs and bestowed unique characteristics with different emotions, feelings, thoughts, and needs. For this reason, the disguised characters in Thai classical literature could generate value in terms of their artistic work to be remembered as a part of contemporary culture and art by sharing stories about their origins. The basis of the origins was the anchor that used different methods of transfer and presentation to retain the culture and proverbs inserted in the literature. As such, only conservation orientation could eventually result in viewers forgetting about these pieces of work. Contemporary orientation may also result in the loss of genuine origins if such literature was distorted until disappearing or transforming to become something else.

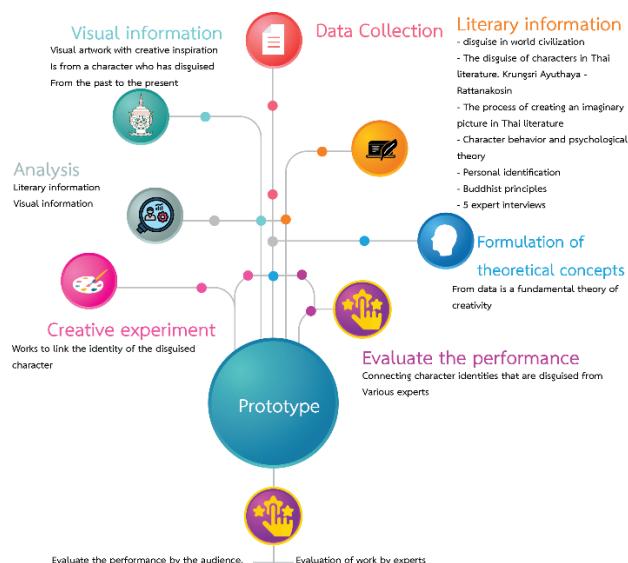
In the contemporary age, comics have become a medium for the presentation of artwork (Palitpongampim, 2003). In order to study the productivity of comics, the researchers were interested in investigating the styles of the connection used in comics following the study framework of McCloud (2016), an American cartoonist and cartoon analyst who studied this matter thoroughly and was able to make significant conclusions that work creation under cartoon studies can be used for creating work that communicate feelings

in a new dimension from knowledge obtained from research with the concepts of esthetics related to the visual elements in all aspects with souls as well as racial identities that would not be against the original culture, and with anatomical probabilities. These concepts would be the controllers for perfection and universality. This research used the grounded theory for analysis and interpretation by collecting as well as analyzing the data of the phenomena. This was a theory with exclusive characteristics mostly based on facts and phenomena (Leedy and Ormrod, 2013) The data of the disguised characters created from the imagination of the artists from different sources were analyzed with the interpretation of specifically selected data and the overview of the creation from the imagination. Each type of the disguised characters contained supporting contents for creation and symbolic communication, thus leading to the connection analysis or setting a relationship through a grounded theory research process step by step to set clear styles and to conclude the knowledge of the identity connection process of the disguised characters, of which the creation was based on existing knowledge, suitable for use, and adjusted over time. They were created with the souls inside, unique characteristics, and anatomical probabilities. Knowledge of the identity connection of the characters was obtained from research on visual storytelling using mural paintings and art created language that transferred the imagination from Thai classical literature and was used for the character connection. More than one type of image was used based on three factors: 1) content (or frame), 2) the number of panels, and 3) the size of the panels for the disguised character connection to fulfill the viewers' minds. Four styles of connection were used in accordance with McCloud (2016): 1) moment-moment, 2) action-action, 3) subject-subject, and 4) aspect-aspect for transforming the knowledge of the identity connection for the disguised characters into a tangible imaginary creation as well as perceived esthetic quality to support the wording. The refinement of Thai classical literature and wording could lead to enhanced mental creation, imagination, and compositions of the lines, colors, and shapes among the viewers. Furthermore, proverbs from stratagems in Thai classical literature were continuously inserted as valuable mottos and philosophies.

## 2. RESEARCH OBJECTIVES

This research aimed to develop a new process and knowledge of the identity connection of the disguised characters in the past and present. It was also to develop the guidelines on a new creation for new and clearer identities of the disguised characters, to be the guidelines on the character creation for those interested in studying the design of these characters by analyzing the cultural foundations, and to apply their prominent features.

## 3. RESEARCH FRAMEWORK



**Figure 1:** Research Framework

The research framework (Figure 1) with a process theory for practical implementation is the practice based research between the grounded theory based visual art concept and the visual art concept based

character design. The good quality process of disguised characters in Thai classical literary work character design and development is efficiently usable for animation.

## 4. MATERIALS AND METHODS

### Scope of the research

#### 1. Content scope

Because this research focused on the identity connection of the disguised characters in Thai classical literature, a principal process was implemented under the following five topics in order to identify the most suitable scope of the contents for finding knowledge about the identity connection of the characters: Thai classical literature, Thai visual arts, Psychology, Science and Buddhism.

Different aspects of disguise in Thai classical literature were analyzed to identify the concepts, styles, methods, and elements. Then, the data were synthesized into significant conclusions after being collected from an in-depth interview with experts. Guidelines on the identity connection of the disguised characters were developed from a field study of the site for the analysis of the visual artwork of the disguised characters in Thai classical literature. This was conducted in order to analyze the guidelines concerning the identity connection of the disguised characters. Techniques, styles, and methods were addressed as the key issues. Data regarding the disguises in visual arts were collected from an in-depth interview with experts as an additional guideline for the researchers.

#### 2. Expert's conclusion

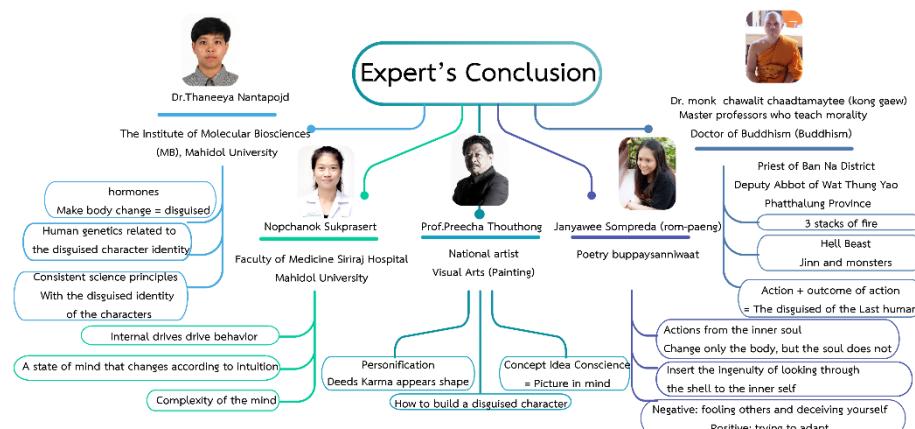


Figure 2: Expert's Conclusions<sup>1</sup>

From the unstructured interviews (Figure 2) concerning the points of interest in the disguises, the results of the analysis and synthesis could be concluded from the interview questions as follows:

Concept 1: For the identity connection of the characters based on science and conclusions from the interview, the disguised characters were connected and combined with possible scientific ideas for human physical characteristics.

Concept 2: This concept focused on the communication of karma and interpretation from the concept of visual arts and repetition of shapes, as well as forms based on the imagination of the creators. The concept of personification was also utilized in this regard.

Concept 3: For the identity connection of the characters based on the identities in Thai classical literature, the researchers used the words of the authors as a determinant. The created identities of those characters were interpreted for the readers. Thus, the identity connection of the characters would relate to the contents.

#### 3. Population scope

The research was reviewed and certified by the Ethics Committee for Human Research, Silpakorn University. It was carried out completely in accordance with the Declaration of Helsinki, the Global Code of

<sup>1</sup> Data disclosure was permitted by the experts.

Conduct, and national regulations. Certificate no./Project code: REC 63.0313-024-1321, issued on March 13, 2020, with Prof. Dr. Pornsak Sriamornsak as Chairman of the Ethics Committee for Human Research, Silpakorn University.

This research collected data and suggestions from eight experts in the relevant fields.

#### 4. Data collection

The researchers collected data and information in three ways:

##### 1. Data from theories

Data were collected from Thai classical literature, Thai visual arts, textbooks, research articles, library resources, and online databases about the disguised characters.

##### 2. Data from experts

Data were collected through interviews with experts in the related fields in order to acquire qualitative data concerning the identity connection of the characters. The instrument was an interview form with the item-objective congruence (IOC) index = 0.98. A voice recorder and camera were used to record the data.

##### 3. Data from a field study

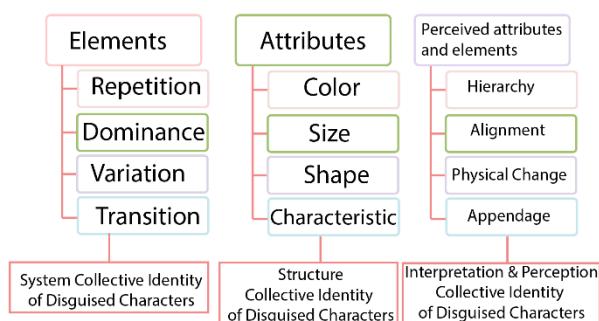
The researchers visited the related sites for the observation of the Thai visual arts in terms of the disguised characters in Thai literature. This was done in order to collect qualitative data and examine the techniques that artists used to create connections between the characters.

## 5. RESEARCH DEVELOPMENT

### Related theories

#### 1. Repetition

According to the analysis and synthesis of the visual artworks (Figure 3) for the screening techniques, methods, and identity connection of the disguised characters in terms of analysis, observation, and synthesis, it was found that this mostly contained the repetition of body organs. Furthermore, the characters were based on physical probabilities. They were harmonized for the connection between the characters. Connections were built by drawing at least twice to show the disguise. The creation of the identity connection between the characters and their disguise was based on repetition. To clarify, the points of interest were shown by reducing the elements or enlarging the points of interest. The disguised characters would include both dominance and subordination.



**Figure 3:** Design Elements: Collective Identity of the Disguised Characters

#### 2. Personal identification

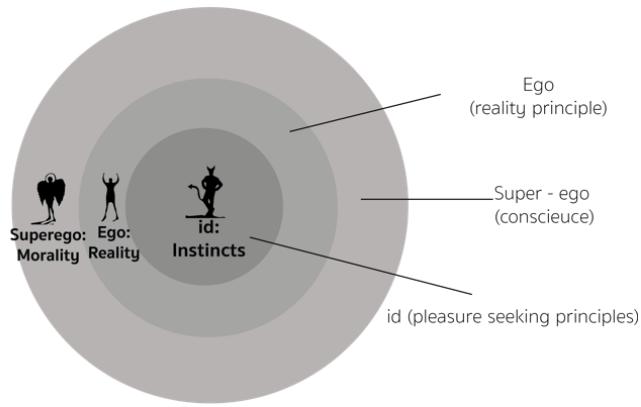
Physical identities that could be proven were retained. Physical attributes that were attached to the body or physical characteristics, i.e., sex, age range, shape, height, weight, hairstyle, hair color, eye color, nose, lips, clothes, accessories, tattoos, scars, or physical disabilities, were retained as well (Plaengsorn, 2017).

#### 3. Personification

Beliefs in personification, transmigration, previous deeds, and past-life karma determine the physical retributions in humans, non-humans, deities, and animals. Artists use their imagination to transform the imagination of authors from intangible words into tangible imagery (Suwannathada, 1990).

#### 4. Structure of the personality

Personality is the origin of raw energy, desire, and the instinctual drive for satisfaction. Its functions include human satisfaction (Figure 4) in living life, eliminating stress, and reducing stress to lower levels (Freud, 1923).



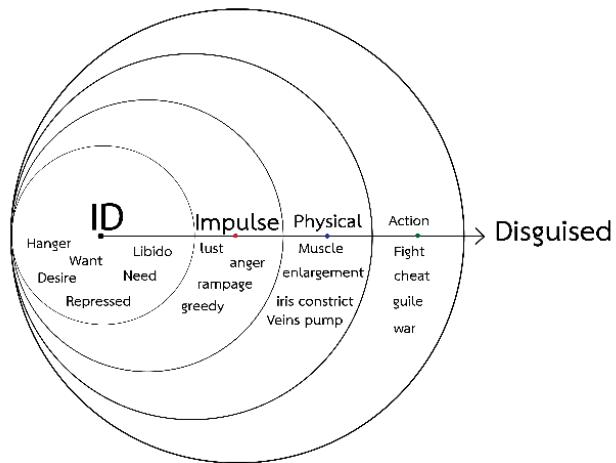
**Figure 4:** Structure of Personality: Id, Ego, and Superego

### 5. Physical change

Hormones can cause changes in the human body in a short time, while temporary changes in the body may be due to a combination of emotions and hormones (Phyathai Hospital, 2018).

**Design and development of the collective identity of the disguised characters in Thai classical literature to create visual arts**

#### 1. Content analysis for designing the identity connection of the disguised characters



**Figure 5:** Content Analysis for Designing the Identity Connection of the Disguised Characters

When considering the disguised characters in Thai classical literature, it was found that the characters helped the stories continue in a fun way, showed the supernatural power of the characters, as well as promoted the will to fight under mantras, power, and wisdom, while also teaching humans in society. Additionally, no objectives for repetition in the stories and/or mottos were inserted. The authors typically created the disguised characters with underlying objectives. For example, a disguise could be created for causing a misunderstanding, the acquisition of a desired goal, or deception to conquer enemies. These were techniques used in disguises to acquire what was needed.

Despite the supernatural powers possessed by the disguised characters, their thoughts, way of life, ideals, needs, love, greed, anger, and delusion were similar to regular people. Therefore, the disguised characters were related to the behavior, thoughts, needs, and causes of the actions of humans (Figure 5) from the analysis and finding of the causes. Disguises could also be used to develop the unique characteristics of the characters for more complex stories. No fixed methods of character design could change the viewer's mind except applicable norms, i.e., prominent features, the shape of identities, uniqueness, simplicity, slight complexity, and catchy names (Pesopas, 2016).

#### 2. Materials and equipment used in the making of the collective identity for the disguised characters in Thai classical literature to create visual arts

From the conclusions stated herein, the researchers found suitable programs and equipment for the identity connection of the disguised characters in Thai classical literature for imagery.

### 2.1 Adobe Photoshop software

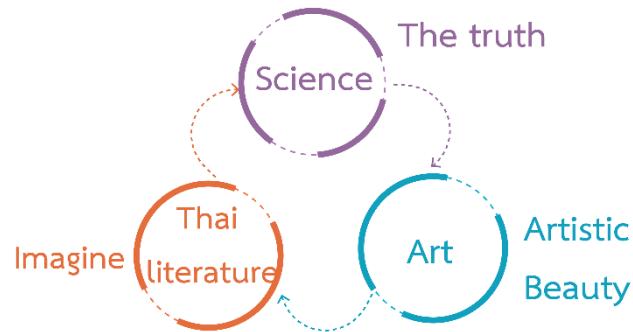
The process, principles, and concepts of the character connection were used by collecting data from created visual artworks related to the disguised characters. They contained creative processes and techniques made by Adobe Photoshop through which the physical elements of the characters were developed. All data as stated led to three concepts for the creation process. The design basis for each concept was connected to the disguised characters. It was also knowledge referring to the findings in this research, which was presented as the character connection process in five phases. Such connections would occur using the following process: (1) dominance reduction and subordination increase, (2) anatomical probabilities, (3) common aims of the characters, (4) assembly of shapes and forms, and (5) increase of appendages based on the human joints. The efficiency of the connection styles was assessed by eight experts.

The data from the research were obtained by survey, study, analysis, document synthesis, and interview result analysis in order to obtain the element of disguise until the three concepts (Figure 6) of the identity connection of the disguised characters were obtained, i.e., science, visual arts, and Thai classical literature.

Concept 1: The identity connection of the characters through scientific principles was on the basis from the conclusions of the interview by connecting the disguised characters combined with the scientific concepts of the anatomical probabilities. The concept connected the characters with reliability and the probabilities based on truth. The researchers brought the theories of neurotransmitters (hormones) affecting the emotional and physical changes of humans as the determinant of the connection. For example, mad characters could be disguised as freaks and could destroy everything in front. Emotions changed the response instinct. Emotions involved in emotional responses expressed by characters were so sensitive that they could not be controlled sometimes. Moreover, they did not only affect the behavior, but also the biological and physiological changes, e.g., fast heartbeat, palpitation, and hypertension; resulting in a red face, muscle rigidity, and uncontrollable exploded words/actions. According to the conceptual basis concluded by interview with the experts, the researchers connected the character identities based on the physical probabilities combined with emotions that drove the physical changes. This concept was to use science as a connection carrier hidden with human emotions that drove the disguise.

Concept 2: For the identity connection of the disguised characters, the researchers used the principles of visual arts as a lead according to the site visit for the related data collection. The identity connection of the disguised characters from the artworks was analyzed afterwards along with the interview with the national artists. Then, the researchers set the concept of personification believing in incarnation and cycle of death and rebirth as a cause of good deeds and sins, for they would be the determinants of the results for humans to be born with different bodies, personalities, and habits, thus conforming to Buddhist beliefs. This concept focused on the meaning of the transfer of karma and the interpretation based on the concepts of the creators and visual arts. The researchers brought the analysis results of the visual artworks and interview with the experts in visual arts. It was found that a guideline on creation was a prominent feature of visual arts, that is, to turn the knowledge of the workpieces, mind, and imagination of the artists into imagery to be in accordance with the stories in Thai classical literature. The creators' identities were the main focus for the creation based on their imagination as a lead. Then, they were combined with the concept of personification to connect the character's identities in order to communicate the hidden meanings in Thai classical literature. The highlight of this concept was the essential unique creation of the creators who transferred this from the concepts, ideas, and conscience.

Concept 3: To connect the character identities based on those in Thai classical literature, the researchers used the authors' verses as the determinant. The identity connection would relate to the contents created and concepts of Thai classical literature. The researchers found that the authors used the physical description of the characters to indicate their identities. For the techniques to create the disguised characters, they affected the continuity of the stories in case of moral characters. The authors usually created the main characters as disguised with ugly appearances, but with prominent features, skills, wisdom, and fighting ability. For bad characters, they were created with ugly appearances with a bad mind as well as behavior. Therefore, the disguised characters were compared to the desires, the root of the problems in the human mind, i.e., greed, anger, infatuation, and lust (ambition and sexual obsession). The disguise appeared with the desires in different forms, e.g., jealousy, fear, envy, and revenge. Therefore, the disguise may hide the communication of good and bad deeds. To be in accordance with what the authors would like to communicate and combine with the principles of design, it could be concluded into the overview as shown in Figure 6.



**Figure 6:** The Process, Principles, and Concepts of Character Connection

According to the analysis and synthesis of the visual artworks for the screening techniques, methods, and identity connection of the disguised characters in terms of analysis, observation, and synthesis, it was found that most contained repetition of the organs and characters based on the physical probabilities. There was also a blended combination for the connection among the characters. There was a character connection by drawing the repetition at least two times to show the transition of the disguise. The researchers could synthesize into the process and five respective phases of disguise as follows:

1. Shape reduction: Virtual styles were paid less attention to and replaced with shape reduction into ideal styles combined with stories in Thai classical literature.

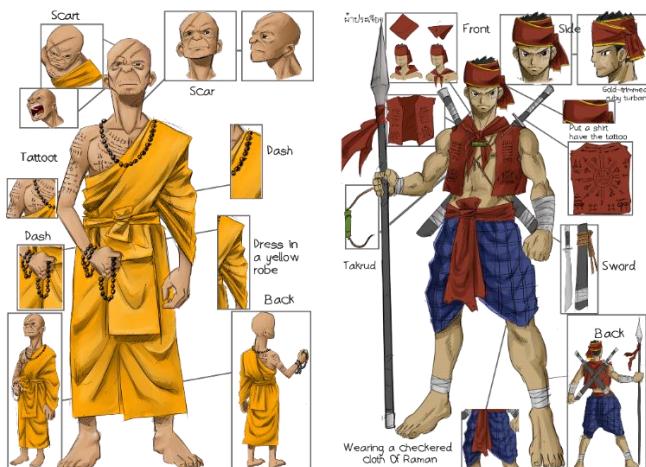
2. Repetition of shapes and forms in 2D was considered by proportion. Rhythm repetition must be in sequence without skipping. This represented the creation and thinking process. The creation should be based on the original knowledge of the ancient craftsmen to connect the cultural gaps of the country.

3. There were changes, increases, and reductions of the organs based on the physical probabilities in accordance with the visual elements of the art as ideology. The proportions of the main and minor characters were prioritized, while the main body organs were given less attention. To explain, the proportions were set for which the characters would be the main and minor ones depending on the personality setting, that is, the communication of the different disguises on the meaning of the transfer of particular issues in order to convince the viewers, and to connect the identities of the disguised characters perfectly without any viewer frustration.

4. Work creation based on the original literary works, form development, and new meaning transfer could be possible on the basis of the original concepts of the ancient craftsmen, and then extend further to suit the occasions and modern society. In other words, this referred to the knowledge of the identity connection of the disguised characters in new styles based on the original concepts.

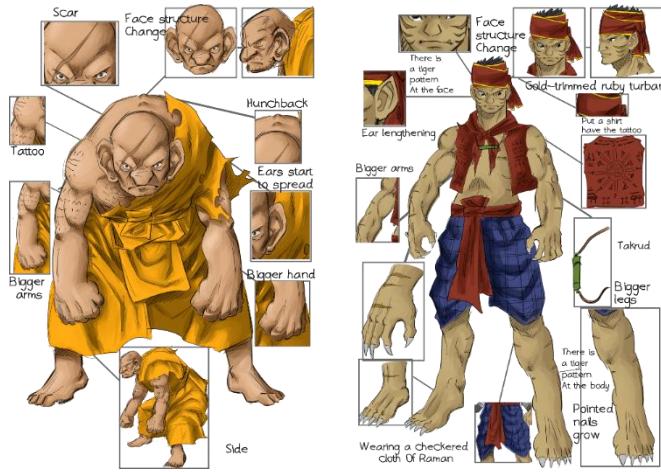
5. The disguise according to the goals and roles of the characters, which were the reasons for the disguise and creation required the transfer of ideas and internal desires into images that drove the disguise of the characters with their own identities.

Phase 1: According to the basis of scientific and psychological principles as the connection indicators, the researchers used Phase 1 Style 1 (Figure 7) of the disguise process, which originated from the internal desire that drove behavior for the scientific changes of the characters based on the physiology of the behavioral and mental activities.



**Figure 7:** Disguise in Phase 1: The Principles of Physiological Change According to the Scientific Principles

Phase 2: According to the basis of the creation of visual arts and Buddhist principles as the connection indicators, the researchers used Phase 2 Style 2 (Figure 8) of the disguise process by focusing on the anatomical probabilities concerning the arts. The anatomical structures of the main characters were considered before being disguised and connected to the post-disguise anatomy to connect the identities of the characters. The overall structures were the points of focus for the appropriateness, probabilities, and reliability.



**Figure 8:** Disguise in Phase 2: The Principles of the Probabilities for Artistic Anatomy, Repetition of Shapes and Forms, and Rhythms of the Visual Arts

Phase 3: According to the basis of the creation of visual arts and Buddhist principles as the connection indicators, the researchers used Phase 3 Style 3 (Figure 9) of the disguise process by focusing on the characters' personalities from the literature. This was possible by analyzing the prominent or inferior identities. The basis of the original literature was the connection indicators. The social contexts for the age of creation for the literature were studied in detail. The essence of the creation of the literature or the significant roles of the characters under their castes in ancient times was also considered.



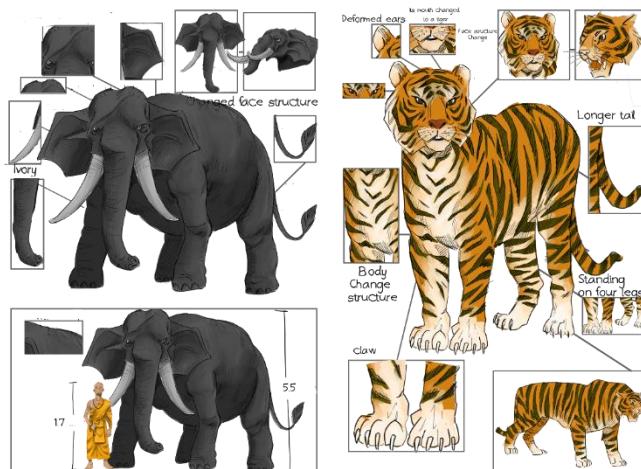
**Figure 9:** Disguise in Phase 3: The Principles from the Characters' Personalities in the Literature

Phase 4: According to the basis of access and understanding the essence of creation for the literature combined with the origins of inspiration as the connection indicators, the researchers used Phase 4 Style 4 (Figure 10) of the disguise process.



**Figure 10:** Disguise in Phase 4: The Principles of Personification or Retributions Through the Physical Appearances and Imagination of the Artists

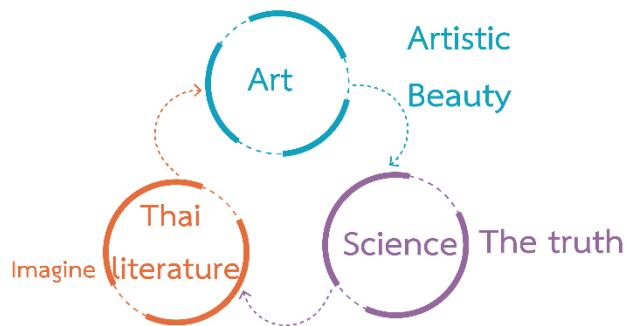
Phase 5: According to the basis of the artistic techniques and communication identities as the indicators, the researchers focused on the imagination, feelings, and concepts of the creators as the presenters of the thoughts, feelings, and meaning into the imagination. The researchers used Phase 5 Style 5 (Figure 11) of the disguise process.



**Figure 11:** Disguise in Phase 5: The Principles Based on Ancient Moral Teachings or Original Culture

The results of the examination of the creation revealed that the disguises in Phases 2-3 were selected the most for Concept 2: Character connection based on the principles of visual arts (Figure 12). All of the selected disguises in Concept 2 had a higher quantity than the other concepts possibly because of the anatomical probabilities, the appropriate increase of appendages, and suitable connection of each body part in terms of the visual elements. Moreover, they did not evoke any negative feelings. The experts accepted the suitability for further creation into animation if the design basis in Concept 1 and 3 was suitably applied to storytelling, timing, and communication.

According to the trial of the identity connection of the disguised characters in Thai classical literature for imagery creation, it was found that there was an integration between the sciences and arts related to the disguised characters. Suitable and accepted prominent features of each science were synthesized to the process and guidelines on the identity connection along with the compositions, i.e., lines, colors, lights, shadows, figures, shapes, forms, rhythms, movement due to the repetition of the compositions, rhythmic movement continuity, and rhythmic arrangement for the respective increase, and creation of the disguise with gradual change by the combination of anatomical forms and body organs of the characters for esthetics. These were most accepted by the experts, and could be concluded in an overview as shown in Figure 12.



**Figure 12:** The Results of the Examination of Creation

This implied that the knowledge pattern of the identity connection of the disguised characters could be brought to create the knowledge of the character's design by computer programs, and to develop the imagery creation process of Thai classical literature in a new dimension along with the philosophy that originated from moral teachings, essence of creation, or the significance of the characters' role under the old castes. Physical probabilities from other integrated sciences must also be considered for perfection from the visible visual elements as meaningful and beauty. In other words, this would be a tool of the identity connection of the characters to assemble the forms for the appearance of the disguise images. This style could be used for creating 3D animation. The researchers selected the characters for creation later by focusing mainly on the research and trial of the identity connection of the disguised characters in Thai classical literature.

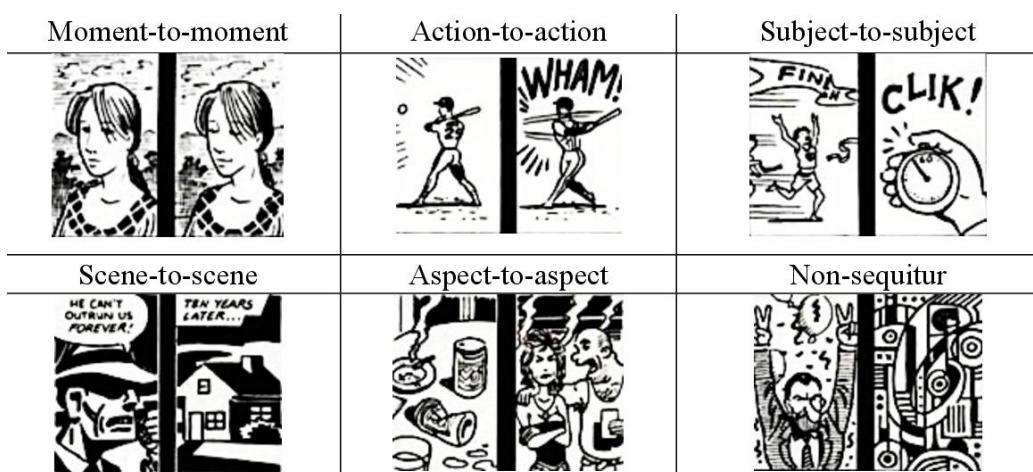
The styles for the identity connection of the disguised characters were examined by the experts for their accuracy as well as the connection process. The researchers selected "The Tale of Khun Chang Khun Phaen: Phlai Chumphon fights Thera Khwat" as the case study. Its design in connection with the original basis of Thai classical literature led to the success of a comic. In general, comics depict images of facts in Thai society through storytelling in a cartoon form. In terms of Thai culture, beliefs in the way of life and mottos can be inserted in a cartoon's contents. This is another function of comics in Thai society (Patamacharoen, 2002).

## 2.2 Manga Studio software

Manga Studio is a program that can be used for creating comics. It facilitates professionalism in cartoon creation, i.e., sketching, bolding and shading drawn lines, making screen tones, creating background designs, and providing input using an efficient printing system.

### 3. Comic book design: "The Tale of Khun Chang Khun Phaen: Phlai Chumphon fights Thera Khwat"

The comic used the theory and elements of comic writing by McCloud (2016). A technique called "closure" or connection from panel to panel was used, comprising moment-moment, action-action, subject-subject, and aspect-aspect schemes. See Figure 13.



**Figure 13:** Examples of Connecting Channels in Moment-Moment, Action-Action, Subject-Subject and Aspect-Aspect Types of Cartoons Source (McCloud, 2016)

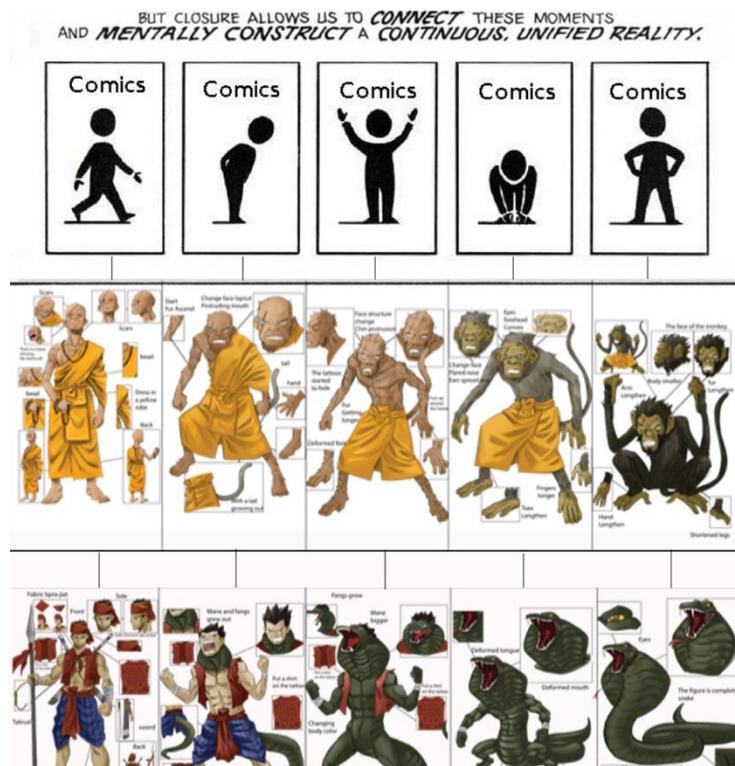
The storyline of the Thai classical literature starts from a scene (Figure 14) in which Thera Khwat is looking in a mirror and sees a wound made by the sword of Phlai Chumphon. He becomes furious and disguises

himself as a wild crocodile after which he goes to Krung Sri Ayutthaya and eats people. Phlai Chumpon volunteers to defeat him. Both fight each other as their disguised characters (Fine Arts Department, 2019).



**Figure 14:** Examples of the Storyboard

This research aimed to study the knowledge concerning the identity connection of the disguised characters in five phases that were applied to the closure technique. The relationship between the disguise phases and closure was based on the study framework of McCloud (2016). The researchers were interested in studying and analyzing the communication of the images from the drawing styles, narration in cartoons, mechanisms, and panel-panel connection for the comprehensible communication of cartoons by focusing on studying the panel connection related to the knowledge and narration that led to the movement methods that were examined (Figure 15). Knowledge was brought for creation under the framework of the presentation methods to emphasize the readers to connect, remember, and follow-up the disguised characters more easily. The researchers also searched for suitable character connection styles and movement.



**Figure 15:** Knowledge of Disguise in Five Phases Related to McCloud (2016)

The researchers used the knowledge obtained from the research process to present in the form of a long comic story in four styles as follows:

### 3.1 Moment-Moment

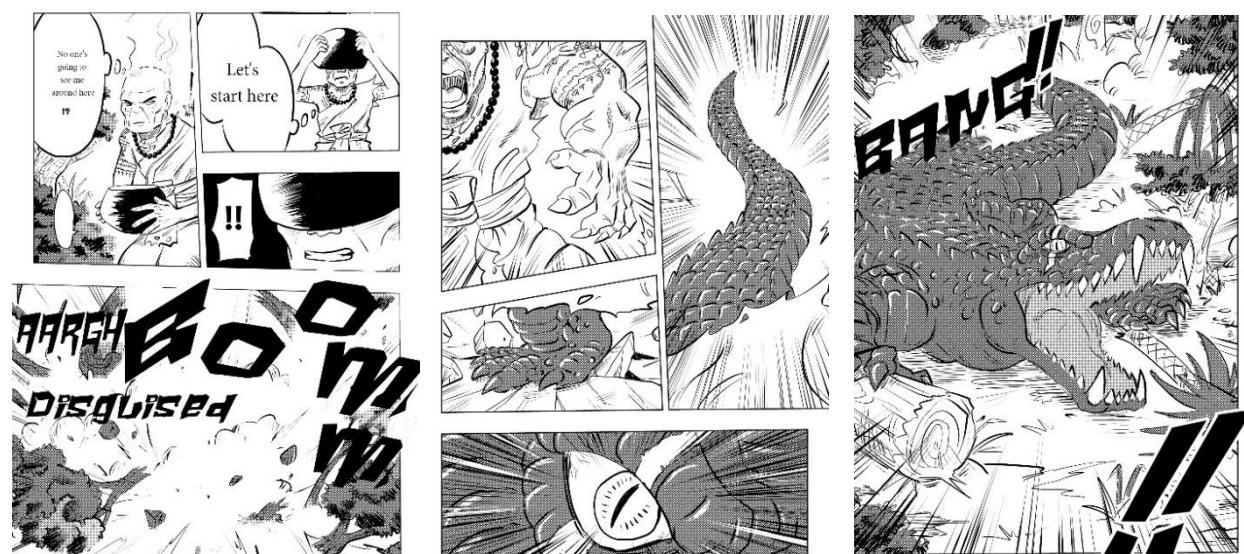
This constituted the continuity of time for the characters or situations that occurred slowly and endlessly without any obvious outcome. The periods of time in the panels rarely changed. This style focused on storytelling and making the readers slowly and gradually build up their emotions. For the techniques of the storytelling connection and disguised character connection, the researchers used gradual storytelling, the backgrounds of the situations retrieved by the characters, and the gradual intensification of the viewer's perception. See Figure 16.



**Figure 16:** Examples of Connecting the Moment-Moment Channels

### 3.2 Action-Action

This was used to change the situations of the same actions abruptly and quickly. They continued with the obvious outcomes. This style concentrated on storytelling by touching and arousing the feelings of the readers. The researchers used this style to present the abrupt and quick actions of the disguised characters (Figure 17). The presentation of the images related to the character connection in the five phases used action-action by focusing on the quick movements of the characters with obvious images to communicate to the readers.



**Figure 17:** Examples of Connecting the Action-Action Channels

### 3.3 Subject-Subject

During a certain scene or thought, the subjects changed, thus resulting in the outcome of the situation and time. This style centered on storytelling, so to boost the experience of the readers' perception. The researchers used images to describe the subjects of the disguised Thera Khwat in Panel 1 (upper left), in which Thera Khwat was the first subject to appear, followed by Panel 2 (upper right), in which Thera Khwat, disguised as a crocodile, disappeared. In Panel 3 (lower left), Thera Khwat was disguised as a fish after the crocodile, following the knowledge of disguise in the five phases. Finally, Panel 4 (lower right) revealed that the disguise in Phase 5 was an intervening subject of the same situation, thus resulting in more obvious perceived feelings and atmosphere in the story. Finally, this affected the readers' empathy and support for the situation. See Figure 18.



**Figure 18:** Examples of Connecting the Subject-Subject Channels

Aspect-Aspect: This style did not pay attention to the time change that much. Rather, it took the readers' eyes to the different aspects of the places, thoughts, actions, or emotions. This focused on storytelling, so that the readers could experience the emotions and feelings of the characters, as well as the atmosphere, more profoundly. The researchers used closure in terms of aspect-aspect by presenting the disguises related to the storytelling (Figure 19). This described the aspect of the atmosphere of the situation that Phlai Chumpon was disguised as a fish. In Panel 1, Figure 18 (upper left) presents the aspect of Phlai Chumpon seeking the disguised Thera Khwat, who had run away, followed by Panel 2 (upper right), the aspect of the disguised Thera Khwat hiding from Phlai Chumpon. In Panel 3 (in the middle), the aspect of the situation of Thera Khwat running away is described, followed by Panel 4 (lower), showing that Phlai Chumpon approached him closely.



**Figure 19:** Examples of Connecting the Aspect-Aspect Channels

According to the analysis of the techniques for presenting the closure, this was related to the knowledge for the identity connection of the disguised characters by the cartoon following the comic study by McCloud (2016). As stated, the following could be concluded: The identity connection of the disguised characters in accordance with the types of knowledge was related to the four styles of closure, so that the readers would be able to connect, remember, and follow-up on the disguised characters more easily. Moment-moment was used for transferring the complex stories and background of the characters to make it easier and concise for readers to understand. Action-action was used for the movement of the characters in the panels while in disguise. As such, readers would have more empathy for the characters who could express their feelings. Subject-subject was used for the disguise connection to increase the perceived feelings between the two characters and perceive more than the wording in Thai literature. Aspect-aspect was used in the disguises for creating a connection between the emotions and feelings of the characters. Thus, readers could support their favorite characters and better understand their feelings.

#### Experts' interviews

To obtain in-depth data for the effective creation of animation for imagery, the researchers sought out related experts. In addition to providing knowledge and data for the research, the experts assessed the suitability and provided suggestions for the further development of the animation after considering the comic.

The researchers took the work to experts in animation design for further assessment of the creation styles. These experts consisted of 1) Asst. Prof. Chaiporn Panichrutiwong, Animation Director, 2) Mr. Kriengkrai Supornsahatsarangsi, Animation Director of Mahajanaka and Production Director and Manager of Imagimax, and 3) Mr. Nitipat Somsaman, President of the Thai Animation Computer Graphics Association (TACGA) and Managing Director of Monk Studios. See Figure 20.



**Figure 20:** Animation Design Experts: [1] Asst. Prof. Chaiporn Panichrutiwong, [2] Mr. Kriengkrai Supornsahusrunsi, and [3] Mr. Nitipat Somsaman.

## 6. RESULTS AND DISCUSSION

The research on the identity connection of the disguised characters in Thai classical literary work for imaginary creation aimed to study the overall context of the disguised characters in Thai classical literature, including the artworks inspired by those characters from the past up until the present in order to develop a new process and knowledge of the identity connection of the disguised characters, to develop the guidelines on the new creation for new and clearer identities of the disguised characters, and to be the guidelines on the character creation for those interested in studying the design of these characters by analyzing the cultural foundations and applying their prominent features. The study results were utilized to create comics.

The techniques used for the identity connection of the disguised characters in the Thai classical literary work for imaginary creation used the knowledge of the character connection based on creation from the beauty of visual arts combined with scientific reality and literary imagery, as the basis of creation for the most ideal connection in all aspects. This was based on the theories and elements of comic writing by McCloud (2016). Closure or the connection from panel to panel was used. Thus, it could be described that the identity connection between the disguised characters gave precedence to the storytelling through the timing and movement of the images. In order to focus on the continuity of time, emotions, changes, and movement, clear communication with the readers was also taken into account for their perception in each phase of the disguise. This was in accordance with the closure. By using action-action as the key style, readers would understand the phases of disguise by the characters more than their last disguised appearances. As such, the readers' emotions would be aroused by the disguise. As for aspect-aspect, this style presented the different aspects of the characters because there were only two main characters. This also enabled the readers to efficiently connect the identities of the disguised characters, thus conforming to the knowledge of the identity connection for the disguised characters in imaginary creation, which was parallel to the closure in order to best communicate each phase of the disguise and identity connection of the disguise.

From the results of assessing the suitability of the animation development, it was found that the experts perceived the presented styles to be of a high level ( $\bar{x} = 4.20$ ;  $SD = 0.45$ ). Hence, it would be reasonable to conclude that these styles could be applied to create prototypes for the identity connection of the disguised characters in "The Tale of Khun Chang Khun Phaen: Phlai Chumphon fights Thera Khwat".

According to the study results, it was found that the development of comics based on the obtained knowledge of disguise made it look more real compared to letters or paintings. The scientific principles were also combined. The identity connection of the disguised characters in Thai classical literature for imagery creation should leave clues of the character identities as per all three guidelines. The prominent features of each particular character should be deleted and inserted in every disguise phase. For example, a missing fang of the character could appear as a scar around the outer edge of the cheek or lips to represent the identity or unique characteristics of that character. The disguised characters of all three guidelines were regarded as having a good physical connection. The key point was the common identity connection that would be the indispensable common point or mechanism of the characters. As such, something should be inserted into the characters. For example, the stripes on the tiger represented the stripes on the talisman costume of Phlai Chumphon. Viewers would recognize immediately when he transformed back into his original figure or when he gave them a sign. The prominent features of the characters were used for representing their identities in order to indicate "self" either in the form of humans or animals. Therefore, the disguise should have such identities, or other related accessories could be added. To use the knowledge of disguise with other characters, systematic techniques and processes of identity indication would be required for the ability to communicate with the viewers, and for turning the imagination in literature into fantastic, efficient, and worthy computer graphics.

## 7. CONCLUSION

According to the guidelines and imaginary creation process for the identity connection of the disguised characters, the best knowledge for the connection and closure styles were Phases 2 and 3 because they focused on the continuity of time and action. Changing the perceived aspects of the readers and using storytelling for presenting the actions would be very useful if the types of knowledge for the identity connection of the disguised characters were utilized. By doing so, the readers would be able to see the connection process and the aspect of the prioritized proportion in detail.

If the types of knowledge were applied to the closure styles for creating the work based on the related concepts and processes into a prototype for imaginary knowledge, more than one connected image would be required for the flow of the character connection. Such a connection would enable the readers to follow-up and connect to the character's transition as well as observe the common aims of the characters more easily. As a

result, the readers would relate to the disguised characters and believe that the characters were truly harmonized.

## 8. RECOMMENDATIONS

Creative work must consider the values and outcomes that could generate a sense of the Thai identity in accordance with its underlying culture and beliefs. It must also disseminate values to be more widespread. The styles of character connection and closure connection could be very useful for work creation. This would be because the phases of disguise would be complex with the different details for each character. The use of closure for imaginary transfer would help the reader to understand the phases of disguise in detail and the different aspects in Thai classical literature more profoundly than mere text. The identity connection of the disguised characters in imaginary creation could also transfer the complexity of the characters and absorb the different aspects of the characters. The basis of the details and poetry in Thai classical literature could be transferred for simple consumption and digestion. They could also be used as media channels to inherit traditional contents or create artistic work in other forms based on their original creation.

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