

**Rewriting as Revitalizing the Siamese Detective Hero:  
A Study of Dramaturgical Practices in Script Adaptation for  
*Thong-In*, the Animation Series**

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**Abstract**

For the participation to commemorate to the occasion of the centennial anniversary of the King Rama VI of Siam, *Thong-In* – the detective animation series – is one of the projects, have been planned to be produced. As being written during the Reign of the King, which was one of the most alternative eras in social, political and cultural aspects in Siam, catalyzed by Westernized Modernization influences, the original short stories has became one of Siamese Modern Classics amongst all over the literary works. Hence, in order to bring the stories in to life across the forms of presentation, the dramaturgical approaches, as literary manager's perspective, are brought into creative practice for such transformation. The purpose of this study is to elaborate and illustrate the integration of 'dramaturgical practice' in adaptation of the '*Thong-In*' stories into the series of animation script, presenting focally on the 'revitalization' in characterizations and narrations. The study reveals that, regarding to the (ghost) light of dramaturgical perspective and application in researching and creation, it enhances beneficially and vitally the narration-description techniques in storytelling scenarios. Hopefully, this study is conducted as an inspiring case of dramaturgical methodology application in academic research and profession and in other creative practices, either in theatre arts or other media.

Keywords: dramaturgy, script, adaptation, detective, King Rama VI, characterization

## Introduction

King Vajiravudh of Siam (who reigned between 1910-1925) was one of the most gifted figures in Siamese literary history, remembered as a prolific dramatist and all-round man of letters. The king was one among those writers who introduced mysteries and detective stories to the Thai reading public. *Ni-Tham-Thong-In* (The Tales of Thong-in), written under the author's *nom de plume* (back then) *Nai-Kaew-Nai-Kwan*, after his translation of Western detective fictions into Thai Language, for instances; Robert Barr's *The Mystery of the Five Hundred Diamonds* (1906), Sax Rohmer's *The Golden Scorpion* (1919), William Le Queux's *Mysteries of the Great City* (1920), and selected 11 short-stories from Agatha Christie's *Hercule Poirot Series* (1923-1924), etc. The series was acclaimed to be the 1<sup>st</sup> mystery fiction in Thai Literary History. The series was later revised as change the title as *Pra-Phrut-Ti-Karn-Khong-Nai-Thong-In-Ra-Ta-Na-Net* (*The Adventures of Mr. Thong-in, the Diamond eyes*), under his *nom de plume* Ramchitti (during 1904-1905). *The Adventures of Thong-In Series* comprise of 15 episodes, divided into 2 sets; the *first* set contains 11 episodes, and the *latter* contains 4 episodes, published in the Literary Journal *Ta-wee-pan-yaa* during 1904-1905. Thereafter, the Detective Series were recollected and revised to be *Pra-Phrut-Ti-Karn-Khong-Nai-Thong-In-Ra-Ta-Na-Net* (*The Investigation of Mr. Thong-in, the Diamond eyes*), published in the Journal *Dusit Smit* during 1921, (but in the adapted animation series, entitled *Thong-In* would be added 4 episodes for the parody version of Nai-Sawat (or Mr. Sawat), the anti-hero detective).

Notwithstanding, more or less, lots of Canonical Western detective fictions have caused strong influences in origins of *Ni-Tham-Thong-In Series*. The classic works as Edgar Allen Poe's *The Murder in the Rue Morgue* (1841) or Sir Arthur Conan Doyle's *The Adventures of Sherlock Holmes* (1892) was laid the foundation of investigation in Modern detective fiction convention, e.g. narrative & storytelling, scenic atmosphere, stylistics of mood & tone or even the characterizations. (Vajiravudh, 2006: 11-14.) Ratanachai Leungwongaram, the editor of this Siamese *Detective Series*, the version published in 2006, argues about the influences of *The Adventures of Sherlock of Holmes* onto *The Adventures of Thong-In-Rat-Ta-Na-Net* in characterization of the leading characters and the plot in some episodes as if the Siamese version is the *mimetic* adaptation from the Western fiction. "*The influence of Sherlock Holmes onto this first Siamese detective character is much clearer when the series is published with the character illustrations enclosed between the chapters following English fictions publication. As showing in the pictures, if there's no Raja-pattern coat and Chong-Kra-Ben pants on the character's body, considering from the*

*manners, the appearance or the act of holding pipe, and the skill to look-transformation disguising, he would look alike the image of Sidney Paget's Sherlock Holmes illustrations in the publication in Australia*" (cited in Vajiravudh, 2006: 17.)

Inspired by the plot and characterization from Sir Arthur Conan Doyle's *The Adventures of Sherlock Holmes*, the Detective Series. It also can be claimed that Thong-in is the first detective protagonist series character in the history of Thai Modern Literature. (Ratanachai, cited in Vajiravudh, 2006: 11.) But, however, even though over 100 years passes, there are almost none of any reproductions of literary works or any other media or forms, are adapted from this Classic Fiction. (Ibid: 20.) Inasmuch as written in an era which was the dynamic transition to Siamese modernization, the socio-cultural conditions described in the fictional series were sophisticatedly elaborative. As the project aims at reconstructing (or reviving) the heroic character, who was disappeared puzzlingly at the end of the original fiction, dramaturgical perspective, methods of research (e.g; about the original literary fictional story background, socio-political and historical atmosphere), textual interpretation, analysis, stylistics and artistic creation is, here, very significantly beneficial not only during the of creative process (script writing and/or adapting) but also covering to collaboration in production execution process. Even though, in the narrative level, the adapted stories are retold by following the paved storyline of the original plot, but storytelling, en details, is expected to be relevant to the audiences in nowadays.

Hence, by the position of production *dramaturg* and *scriptwriter*, I will illustrate the application of dramaturgical methods and practices into the animation script adaptation in this article by emphasizing on reconstruction, which I prefer to call '*revival*' of the main character '*Thong-in*' in script adapted version.

### **The dramaturg's looking glasses in methods and practices for adaptation**

In general, 'dramaturg' is a significant position in a production working whose responsibilities and functions, seemingly, are complicatedly sophisticated but particularized; especially for researching either *literarily*, *historically* or *artistically*. Some of dramaturgs work as a production practitioner (broadly called as a production dramaturg) or a '*literary manager*' or a '*production specialist*' to apply the researching artistically evaluative skills and creativity or even become an artist who is working with director and other artists to develop and shape the sociological, textual, directing, acting and design values. In addition, the roles are alternate specifically production by production. The Modern concept and practice are (acclaimed to be)

officially established initiatives, in the context of the 18<sup>th</sup> century Enlightenment Project since the publication of article on theatrical concept and practice, written after the Master Dramatists, by Gotthold Ephraim Lessing *'Hamburgische Dramaturgie,'* (1769-9). The word *'Dramaturgy'* is continued and developed actively in varieties and diversities throughout the history, initiatives in theatrical context. (Turner & Behrndt, 2008: 19-25.) If *'dramaturgy'* is a word we use when we discuss structural, compositional and contextual principles of the work, and the ideas and narratives that drive these principles, it may have applications beyond drama or indeed, the theatre. (Turner & Behrndt, 2008: 36.)

Being allegorized as ghost light, a lighting instrument left illuminated in the middle of stage when no one is working in the theatre. (Chemers, 2010: 9.) Micheal Chemers implies about this metaphor that *"Ghost lights remind me of dramaturgs at their best-venturing, usually alone, into dark places for benefit of others; to illuminate potential hazards prevent missteps, and navigate across the most perilous of all the terrains, the living stage."* (Chemers, 2010: 10) Henceforth, for him, the requirements onto qualifications of dramaturg or in dramaturgical training are wide and deep in its complexity. This model encourages dramaturgs to be experts in the able to application of critical philosophy and aesthetics to dramatic production, to be able to comparatively analyze texts in multiple languages and from multiple historical periods, and to be develop strategies for putting even ancient scripts into contexts that make them relevant and immediate for modern audiences. (Chemers, 2010: 10-11) Madga Romanska who compiles the *Dramaturgy Student Handbook*, enlists the points those could be included in dramaturgical research tasking in pre-production period: (a.) *Making a vocabulary list, including definitions of any ambiguous phrases, societal/time period references.* (b.) *Finding character name meanings. If they are historical or real people, researching them as well.* (c.) *Researching any previous productions of the play, including reviews, criticism, and theory of the performances.* (d.) *If it is a new play, and the playwright will not be involved in the rehearsal process, compiling a list of questions to ask the playwright either in person or in writing.* (e.) *Creating a timeline of important events of the time period of the setting of the play, and the time when the play was written (if different).* (f.) *Compiling images or any other type of appropriate structural analysis for the play.* (g.) *Writing or finding an appropriate biography of the playwright.* (h.) *Compiling any sensory media which could help define the world of the play (i.e., photographs, music, smells, artwork).* (Romanska, 9-10.)

Because of the quality (or profession's requirements) of resourcefulness, mostly, dramaturg works closely to playwright as if they are, considered, the writer's

'buddy'. Many dramaturgs are likely to define themselves as creative thinkers and practitioners, directly involved in creative process. (Turner & Behrndt, 2008: 146.) With the qualifications requirements of sophisticate skills in reading and writing, dramaturg is expected to play an important role in researching initiatives with the script creation, either dramatic literature (a play) or even other fictional script during the preproduction, not only gathering research information but also making the concrete work in creative process.

Bert Cardullo suggests the overlapping but reciprocal between the function of dramaturgy and the playwright that *"If you consult a dictionary, the meaning of the word 'dramaturgy' you find there is 'the craft or the techniques of dramatic composition considered collectively,' and a 'dramaturg' is defined simply as 'a dramatist or playwright.' Now we know that a playwright is a 'maker' or 'worker' of plays, not merely a writer of them (...). This meaning of 'playwright' is reinforced by the Greek work dramaturgy (and its back formation dramaturg), which is made up of the root for "action or doing" (drame) and the suffix for 'process or working' (-urgy).* (Cardullo, 2005: 3.)

Then, in some stages, the dramaturg may be someone who brings analytical skills, knowledge and creative thinking to the preparation ... offering supports to the director and contribute to the understanding and structuring of the work that evolves. The dramaturg may be someone appoint to the theatre that takes a particular interest in dramatic literature and could be responsible for translation, adaptation and even writing new work. (Turner & Behrndt, 2008: 101-102.) Because the skill sets of dramaturgy and play writing overlap so often, the professions tends to attract the same kinds of people – passionate, smart, text-oriented people who understand both writing and translation of writing into performance. (Chemers, 2010: 131.)

After all, the act of adapting from print to performance entails a significant change of creative model: from solo literary production to collaboration, with multiple intermediaries delivering the work of art to the receiving audience. (Hutcheon: 39-51.) To revive (or to adapt) a classic literary series into another form of presentation, by classifying animation and film together regarding to their identical consonances, in the present day, as soon as the cinema and animation began to see itself as a narrative entertainment, the idea of ransacking the writings such as novels and short stories – that already established repository of narrative fiction – for source material got underway, and the process has continued more or less unabated for a long while. Nevertheless, most of the film-makers on record profess loftier attitudes than these. DeWitt Bodeen, co-author of the screenplay for Peter Ustinov *Billy Budd* (1962), claims that: *'Adapting literary works to film is, without a doubt, a creative*

*undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood'. That is, the adaptor should see himself as owing allegiance to the source work.* In the introduction to her book *The Art of Adaptation*, Linda Seger encourages film writers adapting novels or plays to simplify, clarify and spell out story lines, and to make sure – “*That characters are not ambiguous. Novels and plays are more able to encompass ambiguities. Their story lines can meander off on tangents before coming back to the main focus. We may follow several characters and get involved in several individual lives. But film audiences can get confused if they don't know whom to root for or are unsure as to who is the main character.*” (Seger, 1992: 7.) Henceforth, this adapted version will be the retelling of the story as revitalizing the classic characters for an animation production is present to the audiences in present day.

### **Methodology of the investigation: dramaturgical research & practice**

Similarly to the techniques of investigation which a detective use in tracing the clues, dramaturgical research, in practices, suggest the path-finding map to gather the relevant information to formulate in execution. This method is rather close to the way which an actor works with his or her role. It is about ‘imagery penetration’ into ‘another world’ that seems temporarily ‘real’ or ‘convincible’ at the moment. After *close* studying the original fiction, plenty of questions, circling around the socio-cultural condition, are enlisted for clarification. As positioned myself both as a dramaturg and as a *script adapting writer*, I integrate dramaturgical perspective to research about the context, literary aspects, plot and other information from textual documents, literature, photographs, recorded filmed footage to re-present characterizations intertwining with as well as narrative stylistics into this animation script. Precisely in this article, the dramaturgical research designed to be applied into the script adaptation is broadly divided into 3 phases; (a.) *Contextual research*, (b.) *Literary reviewing research* and (c.) *Animation referential research*

#### **(a.) Contextual research**

The research socio-cultural context is one of the key topics in dramaturgical research. It provides the comprehensiveness on to the background of all most storytelling or narratives, not only with rationale factors that affects to characters as well as their surroundings but also can be brought into creating conflicts or conditions to enhance the narrative’s dynamism onto the characters. The main issues in research for this project are, by all means, emphasizing the conditions during the reign of King Rama VI of Siam. At the emergence of the Modernization project of Siam, along with

the global spread of nationalism, which absorbed plenty of influences; e.g. art, culture, science, technology and even way of living and so on into the kingdom. In this context of subsuming 'occidental' framework, of being as 'civilized' the Western 'superior' alliance, the king and his country began acquiring new practices in a wide range of fields that were believed to be a part of the modern progressive way of life. In the process, the country received a comprehensive makeover, from language and education to forestry, agriculture, as well as the police, railroads, and local administration. ... The political authority, economic advances, and military strength of the European imperial powers often convinced rulers in Bangkok that they ought to adopt given practices. (Renard, 2006: 312.)

Besides, as mentioned since the original fiction, the research is expansively, covering the images of places (or setting). For this project, places are extremely important and play essential roles as characters or as the sites for actions. Apart from The research of the settings is preceded with photographs of the periods both in outdoor or interior area, e.g. housing, office places, stores, cityscapes, palaces, mansions, building, architectural and interior design and urban scenery even transportations. Unintentionally at first but impressively during the practices, lots of photographs are not only stimulated what were the places in the historical era, but they are quite evidentially useful in showing the ways of living due to the period. It's all about atmospheric drives within and for the story. After that, additionally, the excursion field trip as researching tools is brought into play in this stage with surveillances and observations. Fortunately, due to the preservations of historical sites in Bangkok and rural areas, the existences of places in the present day, with the overlapped pictures from the past help concretizing and indicating the images and the mood & tone of such a specific historical period. Moreover, the details of the interior design and exterior design, the pictorial sites of streets and others are beneficial in paving the guidance to create the situation or dramatic action in narration, in details.

**(b.) *Literary reviewing research***

Inspirational sources for character formation are not limited to the original fictions. Regarding to his reputation about King Vajiravudh, he was one of Thailand's highly renowned artists, writing modern novels, short stories, newspaper articles, poems, plays, and journals. Not only was the King very active in practical theatre, he also experimented with different styles of literary writing as a distinctive author: poetry, poetic prose, songs, and historical and social plays. According to historical records, the total collection of his plays – both original and translated works – consists of approximately 180 plays; 143 of which are written in Thai and 37 in English.

(Thipsunetr, 1991.) As an intention to adapt the animation script, in combination with aspects of the play, the narration is imitating. After working thoroughly with the book, in terms of its literary elements including plots, narratives, characters, atmosphere, mood & tone, other literary works, especially for the plays, are selected to be reviewed for collecting materials compositional aspects and the stylistics of writing.

Focusing on the characterizations, male leading characters in comedies originally written or translated or adapted by the King; for example, *Kol-Taek* (*The Broken Plan*), *Lam-Dee* (*The Good Interpreter*), *Ching-Nang* (adapted from Richard Brinsley Sheridan's *The Rivals*), *Nin-Tha-Sa-Mo-Sorn* (adapted from Richard Brinsley Sheridan's *The School for Scandal*), etc. The male characters in these plays are outstanding in personalities which intertwining with remarkably humoristic and light-hearted dynamism. Some of the characters have interesting and attractive in characteristics such as being sharp, shrew, clever, astute, witty but wise, some may be flattering, flamboyant, seductive, eloquent, and controversialist that can be contributed to design amusing situation of rhetoric dispute or conversational situation.

**(c.) Animation referential research**

To explore about animation referential research, in a way, is to study about the format of wiring. For examples, most scripts have each character typed in caps the first time that they appear. Most scripts also have camera directions and sound effects typed in caps. A few have props typed in caps. Sounds that the actor makes (like sneezes, snorts, etc.) are best placed in with the dialogue so that they're not missed during recording. Or to study about the techniques of writing (or adapting) for *animation* in terms of conventions and storytelling: *"The first page has to hook your audience! Even descriptions should be interesting. The first scene must be strong, funny, or high action—never exposition. Every scene should have a grabber opening. Each scene will have a purpose that's accomplished as simply and economically as possible, advancing the plot, furthering suspense with unresolved questions or action, adding to the pacing, telling your story in a way that's entertaining and unique, contributing something that's fresh and unexpected. Write with magic and wonder. Set a mood. Write with passion! Provide an emotional experience putting the senses into play. Establish attitude, using dialogue, mannerisms, body language, and stage business. Give your viewers a few moments that they'll remember . . ."* (Wright, 2005: 202-204.) Another way is to find out referential animation works that, as inspirations and expansion of ideas, are relevant to the stylistics of this adaptation, mood & tone and the use of shots, the scene transitions techniques in variety in storytelling. The selected animation works to be applied as referential stylistics are *Steam Boy* (,



Japanese, 2004), *Sherlock Holmes and the Hound of the Baskervilles* (1983) *The Adventure of Tintin* (2011), *Rupan Sansei* (1971-1972), *Film Noir* (2007).

### Rewriting as Revitalizing the Character “Thong-In”

#### Mimetic rewriting of plot and actions

Initiatively, as the intention to respect to the original author, on one hand, the implication of the Series’ ‘Classic-ness’ in the plot and other core concept of action are preserved, in terms of structure of dramatic action. Each episode in the series is distinguished specifically, apart from other investigation within the whole *Series*. One of major gimmicks of the series, which influentially derived from *the Adventures of Sherlock Holmes* and brought into the adapted animation script, is the narrator’s *point of view*, called *Watson’s periphery perspective*. That is to say, *The Adventures of Thong-In* is narrating as if it came from Thong-In’s close friend and his companion, Nai-Wat (or Mr. Wat), an honest lawyer, (it is obviously seen here that even the name of the narrator is derived from the *Sherlock Holmes*’ character). Mr. Wat, the narrator, is definitely a main character in these stories. That means, while telling his own story, Thong-In is clearly in the focus of Wat. The whole story was designed as a reminiscent flashed back moment that was happened a long while ago, in the past. But instead of verbal narrating, in adapted script, the narrative voice was preceded along with the *camera shots* in fragments, parallel with Wat’s descriptive voice over. So, the introductory establishing of Thong-In Character is partially appeared. (Figure 1.) At this part, this character is attempted to be constructed as a very ‘stylish’ looking man, in contrast to while disguising in investigation. Lots of his appearance explanation came from the inspirational research onto the clothing in the era, the illustration inserted in the book, as well as the picture of King Vajiravudh at the *Kha-Dee-Ra-Has (Detective Stories)* book cover. (Figure 2.)

<p>V.O. (นายวัต) (คลอไปพร้อมภาพนายวัตกำลังก้มลงเขียนหนังสือ เขียนพลาจ จุ่มปลายปากกาลงในขวดหมึก ฝึกพลาจ ยืมพลาจ คล้ายกำลังรำลึกถึงช่วงเวลาสนุกๆ ในวัยเด็ก)</p>	
<p>“กระผมชื่อวัต หาเลี้ยงชีพเป็นหมอคความ ว่าความให้ใครก็ตามที่ดูแลแต่จะจ้าง แต่ก็ไม่ไปเรื่องของกระผมหรือกระผมชอบ มีมันเป็นเรื่องของหลายผู้หนึ่งชื่อกระผม (ภาพตัดเข้า) (ต่อเสียง) ... ส่วนนี้เรื่องที่ว่าที่จริงแล้วเขาเป็นใคร ทำมาหาเลี้ยงชีพอะไรนั้น เห็นคงว่าไม่</p>	<p>ภาพนายทองอินกำลังแต่งตัวที่โต๊ะส่วน โดยที่ยังไม่เห็นหน้าชัดๆ บางมุมเป็น silhouette บ้าง</p>
<p>จำเป็นต้องสาขายุคนี้ รู้เพียงแต่ว่า เขาเป็นคนมีฐานะมั่งมีผู้หนึ่ง แต่ออกจะเป็นคนแปลกอยู่สักหน่อย ชอบเล่นสนุก ชอบเรื่องตื่นเต้น โดยเฉพาะอย่างยิ่ง เรื่องสืบคดีความของพวกปอสิฐ พลตระเวน จีบโจร หาผู้ร้าย ชอบพาสาวเองให้ไปคลุกคลีกับเรื่องเดือดร้อนของทางราชการ บู้ก็ ... แหม ไหมผมเองบางทีก็พลอยหาเรื่องเดือดร้อนไปด้วยเหมือนกัน (หัวเราะ) ... อ้อ ... เห็นจะลืมแนะนำไป สหายของผมคนนี้ชื่อว่า นายทองอิน รัตนเนตรศรี</p>	<p>เขานำโน้ตใส่หมวก / สอดหางใจกระเบนโดยมีผู้ช่วย / กลัดกระดุมราชปะแตน / ปิดหน้าปิดมือ เปิดนาฬิกาตลับดู แล้วเก็บใส่กระเป๋าห้อยสายจากกระดุมเม็ดที่ 2 สอดไว้ในกระเป๋าต่างขวา / สวมถุงเท้าขาวยาว / สวมรองเท้าแล้วเอามาขีดจมน้ำเชิมน / หยิบไม้เท้าจากมือคนใช้ชาย / หยิบหมวกปีกบนโต๊ะ / เดินลงบันไดโล่งลงมาชั้นล่าง</p> <p>Background ของแต่ละภาพให้เห็นภาพในห้องในบ้านทองอินที่ตกแต่งอย่างฝรั่งซึ่งเป็นที่ยอมรับสมัย ร.๖ แสดงให้เห็นถึงฐานะมั่งคั่ง ประเภทบ้านพวกผู้ดีมรดก</p>



Figure 1. and 2.

But, on the other hand, it can be anticipated, at the same time, that the narration and a lot of details are not quite suited for the audiences in the present day, especially around the teenagers and adolescent. In other words, the sense of ‘classic’ may not approach to the audience, who is not familiar with the stylistics, so effectively. The present audiences are living in different paces that risked to be seen as ‘old-fashioned,’ ‘boring’ or ‘nonchalant.’ Moreover, the original fiction was written in the way that, if that episode is an investigation onto murder, the implication (or the hint) is obviously ‘predictable.’ This aspect should not be leading in this way. The narration is revised to make the story energetically run in quick steps, insert the elements of surprises along the story line. Writing into actions are emphasizing the beats of actions proceeded in dynamic. Some actions in action scene, for example in the episode ‘*The Second Ghost of Phra Phra Kanong*’ with speed paces in accelerating ‘beats.’

เมฆเริ่มเคลื่อนกลับมาเปิดที่พระจันทร์จนเกือบมืด ท้องฟ้ามืดพรางลงอีก  
 เพลงต้นต้นเริ่มใหม่  
 ร่างผู้หญิงก็วิ่งกึ่งเหยาะไม่เร็วนัก แต่ตูดซ้ายขวาผ่องเส้นทาง | ร่างผู้หญิงยิ้มน้อย ๆ เหมือนหลบพินแล้ว | หัน  
 กลับไปมองนายวัด | เห็นนายวัดเร่งฝีเท้าตะครุบจับตัวผู้หญิงคนนั้นไว้ได้ | ผู้หญิงคนนั้นวิ่งไปราวกับหายไปในความมืด  
 ภาพตัดมาที่ฝั่งนายทองอินเดินและย่องมาเรียบ ๆ | มือถือไม้เท้าดูใจ | ค่อยย่องมาแล้วหลบอยู่หลังตม | เห็น  
 บึบสองใบถูกทั้งน้ำและทองอยู่ | ร่างผู้หญิงคนหนึ่งที่เดินหายไปยังใต้ตม | ค่อย ๆ ปรากฏตัวขึ้น | เดิมทีเธอย่องหาที่  
 ซ่อน | ค่อยหลังไปจนหลังชิดเข้ากับที่ตมอีกฝั่งหนึ่ง | ทองอินสังเกตเห็นอยู่แล้วจึงค่อย ๆ เลาะข้างตมไปจนใกล้ถึง | ร่าง  
 นั้นก็เดินเลียบไปอีกทางหนึ่ง | ทองอินทำหน้าแข็งและลุ้นเพราะจะใกล้ถึงตัวจนจับได้อยู่แล้ว | ร่างผู้หญิงนั้นหยุด | ทอง  
 อินวางไม้เท้าทิ้งไว้กับข้างเสาหนึ่ง | แล้วค่อย ๆ ย่องก้าวไปอย่างระมัดระวัง | เมื่อเห็นจึงพยายามที่จะตะครุบตัวไว้  
 เพราะว่าใกล้มาก | แต่ปรากฏว่ามีทิมมองเหยียบไปบนน้ำที่เธออยู่ตรงนั้นสิ้นปฐพีหนึ่ง | เท้าไปเตะเข้ากับไม้เท้าพาด  
 ลงบนถังบับเสียงดัง | ร่างผู้หญิงหันหน้ามากใจ | ทองอินเห็นนายวัดวิ่งกวาดผู้หญิงอีกคนหนึ่งไปทางตมใกล้ลิบ ๆ | ร่าง  
 ผู้หญิงอีกคนที่ทองอินกำลังจะจับก็เห็นด้วย ก็วิ่งเลียบไปอีกทางหนึ่ง | ต่อเลาะใต้ตมออกไป | นายทองอินคว้าไม้เท้าวิ่งไล่  
 ตามไป | ร่างผู้หญิงนั้นเห็นได้ว่าปราดเปรียวมาก | พยายามจะวิ่งหลุดออกไปยังนอกใต้ตม | นายทองอินวิ่งไปตักไว้ |  
 ร่างผู้หญิงปราดเปรียววิ่งกลับมาในใต้ตมอีกที | เป็นวิ่งววน อ้อมเสาต้นไม้หนึ่ง | ต้นนี้ที่ไปมาให้ดูสับสน | ทองอินหลุด  
 ล้อตักไม้ให้หนีไป | ทองอินพยายามหลอกล้อตักไว้ไม่ให้ออกไปจากใต้ตม | ร่างนั้นก็ยังคงวิ่งไปมาหมายจะหนี | ทองอิน  
 จึงวิ่งไปตักอีกทางแล้วหยุดหนึ่ง | ทองอินยิ้มกระหยิ่ม | ร่างนั้นวิ่งเลียบทางตรงกันข้าม | ทองอินจึงใช้ไม้เท้าจับปลายเชือก  
 ด้านหนึ่งที่ถูกติดกับเสาจนสลักที่ติดอยู่กับเสาหลุดออก | มีตาข่ายหล่นลงมาตามจับร่างไว้ได้ | ร่างผู้เดินพละใน  
 ตาข่ายสุดกำลัง | พยายามหาทางออก | เงยหน้าขึ้นมา | ใต้ท้องอินถือปืนน้ำอยู่แล้ววาดพริตเข้าที่หน้า

(Figure 3)

**Observation and narrative on the character’s background and behaviour**

As we can observe in the original fiction, the characteristics of Thong-in is described as reminiscent imagination in his elitist personality by Nai-Wat or Mr. Wat’s narrative voice as one of his close companion as “*favourably intelligent, wise, clever and well-educated. But, astonishingly for his profession, he didn’t work as services in any governmental or any bureaucratic offices. It remained unknown about the profession and how he had earned his living. He was not a lawyer, not even trading.*”

*Be he had a nice place to spend his pleasant economic carefree living.*" (Vajiravudh: 26) Rather, as if it was merely his adventurous leisure, Thong-in seemed to work as a freelance detective, with no concerns or difficulties of any specific income or compensation. Understandingly, paralleling to the genre of the original fiction, the image of the leading character remains mysteriously obscure and complex. The status of character, also here, is intentionally hiding in between the shades of riddles in order to rouse audience-reader curiosity.

Jean Ann Wright suggests the method to develop characters in the book, entitled *Animation Writing and development: From Script Development to Pitch*, to be perceived as original and interesting. Each of characters should be constructed as different from the others as possible. Those differences allow the characters to conflict and to relate to each other in funny ways. This may probably starts by writing a biography or fact sheet for each of the main characters. (Wright, 2005: 59.) Wright also compares this method with characterizations in arts and acting. *"If you're an artist, you may prefer to start by drawing the characters. Often writers choose to script scenes between characters to see how they'll react. And actors sometimes prefer to improvise scenes out loud to develop their characters. Whatever works best for you is fine. Think of your characters as real actors. Get to know them so you know what they'll do."* (Wright, 2005: 59.) This may imply that adaptors should not only look to expand the focus from a filmic main character to increased emphasis on other characters, but also to 'mine' these characters for deeper and more 'ambiguous' levels of moral complexity.

By researching onto the socio-cultural values in the reign of King Rama VI, the personal background of Thong-in is deliberately extended in details to enhance dynamism in character's dimension, no matter what this part of personal information would be *revealed* or be *shown* to the audiences, but this clarified background helps for recreating the character reasonably round and convincing. The background of Thong-in character is, therefore, filled with indication as descendant of an ambassador family. Their high social status parents were staying in Europe for the governmental service. So, Thong-In was raised in surrounding of artistic and sophisticate environments. He was inherited the household's prosperities, assets as well as connections. After studying abroad in diplomacy, he returned to Siam for living his life in his homeland. Clinging to the status of his family, he seemed to be very familiar with groups of elites and high ranking officers in government office.

However, along with the mysterious or adventurous investigation, the character Thong-In is filled with humorous sense at the same time. This point makes the character be more interesting with complexity. By analyzing from the original

fiction, and inspiring by the male characters in King Vajiravudh’s theatrical pieces, the personality of Thong-In is, on one hand, look easy-going with playful manner. Lots of gags are inserted in the conversation to drive the scene to be funnier, and at the same time to emphasize the wit of character to be dramatically obvious. But on the other hand, he is determinedly serious with the investigative missions.

Acting as light-hearted, even though, Thong-In usually said that he committed to do his investigation for ‘killing times’ or ‘just as an amusing activity’ but in the animation version, his involvements in the investigation many cases were deeply driven by his inner-will and beliefs of righteousness. On one hand, Thong-In Being raised up with heroism in the light of nationalistic spirit, derived from the contextual and conceptual premises during the reign of King Vajiravudh, the motivation that Thong-In to commit himself to help, to rescue or to get involved into investigation in various cases. In the episode ‘*Kwam-Lab-Phandin*’ (*The Nation Secret*), he sneaked into a fraudulent ministerial officer or to rescue a non-guilty victim accused as his own’s father murder, in the episode ‘*Nai-Sa-Wat-Pi-Tu-Khat*’ (*Sawat’ patricide murder*) or another who was victimized as thief. As a hero, Thong-In dedicated himself to the righteousness and to rescue innocent people from disparage. In addition, some of the creative didactic message is inserted in between the scene to talk about the present situation for hopeful future to the nowadays audience. (Figure 4.)\

ทองอิน      แก่กว่ามัยยี่ว่า ทุกวันนี้อะไรๆ มันก็ดีขึ้นนะ บ้านเมืองเราเจริญขึ้นทุกวัน รวดเร็วเหลือเกิน จะไปไหนมาไหนก็จับรถไฟสะดวก ไม่ต้องมาคอยนั่งม้านั่งเกวียนหรือเดินอย่างแต่ก่อน แต่ยังไงก็มีทิวทัศน์สวยๆ ให้มองให้ดูอย่างนี้ สมายตาจริงๆ บ้านเราเมืองเรามันต้องมีคนดี ๆ มาอยู่ด้วยกันเยอะๆ ยื่นมือช่วยเหลือซึ่งกันและกัน คนคนเดียวทำมันเป็นไปไม่ได้หรอก ถ้าอย่างนั้น บ้านเราเมืองเรามันคงพัฒนาไปมาก อะไรๆ ก็คงจะดีขึ้นไปเรื่อยๆ นั่นละ ... นี่ถ้าในอีกสิบปีร้อยปีข้างหน้าเกิดจะมีรถไฟลอยอยู่บนฟ้า ริ่งเร็วฉิว ชั่วเดียวหมากยังไม่ทันแหลก จากพระนครก็มาถึงพระไชยงเสียแล้ว แก่กว่าอย่างนั้นมัยยี่

Figure 4.

At this stage, with these characteristic details, it is more relevant to Thong-In is precisely positioned so concretely that I could generate the actions, manners, attitudes or how this character interacted with other characters.

*Dialogue: the functions of conversations’ revision*

Dialogue does have its place in animation storytelling. It’s used to reveal the characters. It provides direction, moving the story along and advancing the plot. It discloses information. It provides conflict. And it sets the spirit or mood of the story, whether it’s a comedy or drama. Basically in animation, words should be used only

after you've tried all other methods of communication. Silence might accompany discoveries, revelations, and deep emotions. The absence of dialogue can give the audience time to assimilate what has just happened. (Wright, 195.) For the first reading of the book, the problems on the language used in this story are recognized and be listed to be considered in adaptation. Dialects written in the original fiction is somehow impenetrable. Lots of words selection speaking during the era was difficult to communicate. The conversation, in other words the dialogue in the adapted script had been rewritten but leaved some gimmick in the line such as this ending “*khor-rub*” or “*sir*,” “*dok*” “*rok*” etc.,

In relations to characterization, the dialogue for the adapted script is far more essential, and working closely to situational creation than in the original fiction. Especially in this genre of story, the revelation in some sequences is needed to proceed in between the investigation. Comparatively, the dialogue makes the situational condition livelier than just merely read though the fiction. (Figure 5.)

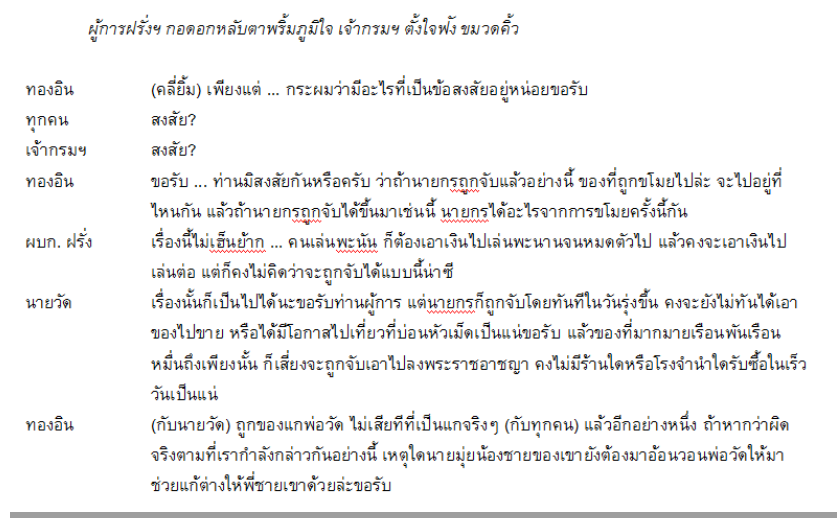


Figure 5.

Working with characterizations in the process of interpretation since idea generation is very helpful for writing the dialogue for the adapted script, it can Not only to show intentionally conflict between Thong-In and other characters. Conflict in dialogue or tension between views is a good way to get information out and keep it interesting. Conflict allows the audience to choose sides. Characters in scenes often have a personal agenda that comes out in conflict during the course of the scene.

### Conclusion

To adapt a script from the classic fiction into another form of presentation, as an

adaptor, unavoidably, plenitude of conditions and questions are brought into considerations, following with tons of requirements and conditions in between the working. And after all, as being experienced and familiar with theatrical working and its method to break through the questions, dramaturgical implementation gives me the map in the path-finding to follow to destination. To conclude here, I simply prefer to get back to a very procedure of 'Dramaturgical practices;' Together, dramaturgy is a very blood coursing through the veins of any theatrical production. In practice, dramaturgy refers to the accumulated techniques that all theatrical artists employ to do three things: (1.) Determine what aesthetic architecture of a piece of dramatic literature actually is (analysis), (2.) Discover everything needed to transform that inert script into living piece of theatre (research) and (3.) Apply that knowledge in a way that makes sense to living audience at this time in this place (practical application).

The entails of the attempt to bridge theory and practice; to move from the theoretical idea to the practical implementation, in application of dramaturgical practice, here, in the adaptation and transformation of narrative forms, the process and practice are quite beneficially in double functions of correlations between the verbal and images presentation in the adapted script. As this paper tries to illustrate, there are many factors to consider in writing successful adaptations between the mediums of classic fiction and animation script. Important decisions have to be made throughout, all of which have a major bearing on how effectively the story works in the new medium.

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