

# **Psycho-Physical Character: The Double in Thai Film Entitled The Whistle (2003)**

**Wanwarang Maisuwong**

*Wanwarang Maisuwong (Wanwarang.Maisuwong@unil.ch) is a Ph.D. Candidate of Faculty of Social and Political Sciences University of Lausanne, Switzerland*

---

## **Abstract**

This article studies a psycho-physical character in a film entitled The Whistle (2003). The film presents a romantic story that is unique in the Thai film industry. It is based on the doppelgänger concept which the film's plot centers on a double character. Furthermore, the article focuses on the cause and impact of the double's self-presentation, and the self self-model that can relate to the main character. The doppelgänger in most films reflect the dark side of the character. However, the character's double in this film is a better version of himself. This paper aims to analyze the background of the characters' insufficiency, study the inspiration behind the characters' actions, observe the projection and functioning of the self-presentation, and discuss the main character's mind and body. To achieve these objectives, the author views the film under levels of impression monitoring, the double and social relations as well as dualism frameworks. In conclusion, this study can provide critical analysis of the appearance of the doppelgänger, the possible motivations of the self-presentation. Finally, the double creation will be indicated in this article.

---

## **Article Info**

Received 17 October 2019  
 Revised 6 March 2020  
 Accepted 11 March 2020

### **Keywords:**

Self-Presentation,  
 Mind and Body,  
 Double – Dualism –  
 Doppelgänger,  
 Low Self-Esteem,  
 Desire,  
 Imagine – Imagination

---

## **Introduction**

In the early days, Thai films were limited to only particular groups of people. However, it started to have various film production studios, different kinds of film technology, better types of film recorders,

and more diverse film genres and plots. Before the film, the Whistle was produced, there are different movies in various genres that are distributed to Thai and foreign audiences. In this part, distinct Thai movies

are referred owing to their reputation on the IMDB website. Moreover, it is to show that none of the Thai movies like the Whistle is ever created and offered previously to local and overseas viewers.

IMDB website listed some best Thai movies based on their criteria (<https://www.com/list/ls052285995/>). The selected 40 films on IMDB are varied in terms of plots, characters, production studios, and proposed target audiences. The majority are action films, while the rests are romantic and comedy films. Some films are supported by several private companies, whereas some are funded by the producers themselves. Reasonably, private companies' films could hire more famous actors and actresses. Perhaps, the budget films mostly rely on comedians, and less well-known actors and actresses, for instance. The examples of films that are listed by the IMDB are as of followings.

Tears of the Black Tiger (<https://www.imdb.com/list/ls052285995/>), released in 2000, is the first Thai film which was shown in the 2001 Cannes Film Festival. Additionally, the film was also distributed in the USA in 2007. Although the film gained some recognition worldwide but failed to impress Thai audiences. It is allegedly said that the film contains a unique plot from other Thai films. It composes of traditional clothing styles and living in the past. The dressing code is as well portrayed through the fight between polices and thieves (good and bad). The film story considers the thieves as threats who must be arrested and destroyed, while the polices must protect the rightness and live of ordinary people. Thai people do not realize

the existence of this film at its primary release, yet its overseas success later engages more Thai viewers.

Satree Lek or The Iron Ladies (<https://www.imdb.com/list/ls052285995/>), released in 2000, is also well-known among Thai audiences because of its comedy style. Significantly, the film may reflect gender discrimination and belief in Thai society at a certain time. The main actors are physically and mentally men in reality, but they play ladyboys role in the film (except one actor, who is transgender). This opposition to role-playing and reality may increase some curiosity and attract more audiences because the film presents that ladyboys are talented and nationalists. They can be funny and friendly in many (or every) situations.

The Overture, distributed in 2004 (<https://www.imdb.com/list/ls052285995/>),

is based on an anecdotal background of the famous Thai musician in history. The traditional instrument that he played in the Thai xylophone. The film is known among Thai as well as international audiences. According to its success, the film is later reproduced as television series and musical play. The plot is about life and music that the character devotes himself to play the instrument at his best capability. It is further considered as a discrete plot from other previous films.

Regarding these examples, it could refer that Thai film categories mainly rely on action, drama, and comedy. Although The Whistle, which is released in 2003, is linked to the usual romantic-drama plot, the film is relatively different from the above-mentioned examples. The film contains the doppelgänger

theme and is considered as the first of its kind in Thailand, which may further expand the film market and audience groups. Seemingly, the film's double character does not have psychological diagnose. Perhaps, the creation of his double derives from his desire.

The film's romantic part is recognized as a love miracle which cannot happen in reality. Moreover, it may rely on a belief of Thai people to articulate this doppelgänger. Majority Thais religiously believe in ghost and life after death. The audience might interpret the doppelgänger appearing in the film as a ghost or a spirit. Some critics may find the main character as credibly romantic while some believe that he is the spirit or deceased soul.

### Film Plot Analysis

Referring to the psychoanalytic study (Rank, 1971), the film presents the idea of dualism which a person comprises of the psycho-physical aspect (mind and body). Nevertheless, the person each time is either mind or body. The human's psychological perspective can control the physical part. This means that the mind rules the body. The person considers his or her mind, whereas others consider the person's body (performance). The film, therefore, produces the characters to present themselves under their consideration and wish. The characters' self-presentation will be discussed in the following part.

In anthropology, it is generally mentioned that every child is born with the double (Leary, 1996). This can be interpreted that having the doppelgänger or the double

character is ordinary for everyone. This point might be applied to the film.

The film portrays two stages of the human mind: conscious and unconscious. The conscious and unconscious mind can be caused by desire and passion, as such. According to the theories of mind (Priest, 1991), the film might be produced on the dualism basis where the mind is identical to the body. The mind is a soul and consciousness while the body is a physical object. Hence, they are the unity and compositions of selves. This film shares the belief that every human being relies on the mind. The mind creates desires and later regulates the appearance and performance of the body.

On the other hand, the film may provoke an idea that the main character could be a dream or a memory. Dream and memory can be affected by life anecdotes and personal experience, for instance. The male character has a memory of Nam and a dream to be skinny. This memory and dream can initiate his double identity or self. Additionally, the female character may have a dream of beauty and a memory of her senior friend. She, therefore, forces herself for many occasions, examples include study and career. The male character's and female character's memory and dream unite their soul and body. However, they are distinguished since Moohorn creates his double to compensate for the limit of his life and to impress Nam. Oppositely, Nam does not organize her double character, because she probably does not know her true self. She seems to be someone else rather than herself.

The film began with the female protagonist facing work and life obstacles. Nam is not confident about her physical glamour. Noticeably, she grows up in a female-family oriented. She shows her girly identities such as speaking, behaving, dressing, and eating. When Nam finds difficulties in work and life, she does not try to solve it. Instead, she leaves problems to be healed by time. She follows the man whom she falls for university and work. She does not favor of what she has done and is doing. It gives Nam a bitter life during study and profession. This character displays a high school girl's sweet moment that the audience may find this impressive, but annoying. Nam may represent a traditional character of general Thai women who are shy and unconfident. In Thai society, it's not typical that women express their feeling to men first. Nam falls for her senior friend for a long time but could not conveys the feeling. From the beginning until the end, Nam always requires support and assist from her friends and mother.

On the contrary, the male protagonist reveals a different aspect of life. In the beginning, Moohtorn appears as an ideal man who is a hero for women. He is considerate and smart: he manages to help and protect Nam in various situations, for example. Moohtorn immediately becomes Nam's hero and close friend. His characteristics are opposite to Nam. Although the character's family and career background are anonymous otherwise his confidence, enthusiasm and generosity are demonstrated throughout the film. Moohtorn might function as a solution to Nam's problem. Nonetheless, he maintains

his manner and distance. Moohtorn appears when Nam needs assistance, for instance.

At one point, Moohtorn disappears like a spirit. This could confuse the audience about his previous performance towards Nam. In the end, the film displays that Moohtorn is an ordinary man who is not handsome and strong. Conversely, he is sick and sleeping forever in his bed. The previous image of Moohtorn may stipulate that his desire over Nam is powerful. He could be a straightforward person who wants to honestly communicate his feeling. Consequently, Moohtorn's love for Nam inspires him to appear as a gentle and protective man.

In sum, these two characters suggest dissimilar definitions. Nam is love and possession, whereas Moohtorn means passion and protection. Nam loves her senior friend and wants to own him in a relationship, otherwise, Moohtorn loves Nam without the demand to possess. His love can be analyzed as pure, innocent and unconditioned. Consistently, Moohtorn and Nam symbolize the lack of self-satisfaction. Their performances occur as a result of their desires, self-esteem and self-confidence, and passion. In this case, they both deficient in self-esteem and self-confidence (low self-esteem and self-confidence) Nevertheless, Nam and Moohtorn act distinctively. This may cause them to be complementary to each other.

More substantially, the film further indicates another character who is compatible with Nam and Moohtorn, whose name is Tonrak. She is Nam's niece and appears in a few scenes. Tonrak is a wordless character who becomes quiet after her parents passed

away. She may carry low self-protection due to her parents' death. This pain might influence feelings and emotions. Her silence might bring more attention as well as protection. She presents herself as mentally weak who needs special care from other family members.

Even though the film presents a unique story it as well raises some controversy. The film limits the audience to only an imaginary world. The male character is surreal while his characteristics do rarely exist. It could be difficult for the audience to believe and trust Moohtorn. Additionally, the film can stimulate an argument of the bully case. The main characters' bodies are inferior that they do not wish for. This could lead to fat men and non-pretty women to have low self-esteem. As a result, they become struggling with their physical appearance, for example.

### **Hollywood Prototype of Doppelgänger Films**

Vertigo (1958) is an American thriller film directed by Alfred Hitchcock. Detective John Scottie faces an instant shock when a policeman falls from the building while they are at a rooftop chase. After retiring, Scottie is hired by his friend, Gavin Elster to follow his wife, Madeleine, claiming that she is in danger. Scottie and Madeleine finally fall in love with each other. When they walk up a bell tower, Madeleine happens to plunge from the top, which drives Scottie into a deep depression and a sanatorium. When recovered, he meets Judy who reminds him of Madeleine although she carries different physical appearances. Scottie

further finds out that Madeleine and Judy are in fact the same person. He then tries to make Judy confess by forcing her to go up the bell tower. Judy later admits that she is Elster's mistress who is paid by Elster to possess Madeleine's look. Meanwhile, Madeleine's real body is thrown away from the bell tower by Elster.

In comparison, Madeleine (Judy) is a fake identity, while Moohtorn is an imagined body. Judy only dresses up herself and behaves like Madeleine, but she does not have anything relating to Madeleine. Moreover, Judy is not a better version of Madeleine: she only engages in this make-up identity to fool Scottie who does not know Madeleine before. Perhaps, Moohtorn might dream to be a better version of himself, as this new version is created through thought and appears through physical appearance. Original Moohtorn and the imaginary identity are the same person, even though they are bodily different.

Psycho (1960) is also an American horror film, which is directed by Alfred Hitchcock. The film begins with Marion Crane and her boyfriend, Sam, discussing marriage that they cannot afford. Marion later decides to run with an amount of cash, which the client pays for his property at a company where she works as a secretary. Marion drives with the money to California for her boyfriend. On the way there, Marion stops by Bates Motel and meets Norman Bates who is the owner, which She later disappears there.

A week later, Lila meets Sam because of the disappearance of her sister. They also confront private investigator, Arbogast, who informs them that Marion is

wanted by stealing cash of 40,000 US dollars. After the investigator finds that Marion checked in at Bates Motel and exchanges conversation with Norman, he also disappears. When Sam and Lila do not receive any news from Arbogast, Sam then arrives at the motel and witnesses the existence of an old woman in a house behind the motel, who Sam assumes to be Mrs. Bates. At the motel, Sam also talks to Norman and finds something strange.

Sam and Lila then come to the motel together that Sam distracts Norman and Lila goes up to the house. At the house, she screams out loud after discovering a skeleton of a human. Norman then carries a knife and wears his mother's clothes intending to attack Lila, but she is secured by Sam. Psychiatrist explains that Norman killed his mother and her lover because of jealousy. However, he cannot overcome his guilt, then he keeps his mother's corpse inside the house and treats her as she is alive. His mother, therefore, becomes his alternative personality, which she killed other women engaging with Norman for the reason of jealousy. As a mother, Normal earlier murdered two young girls before stabbing into Marion's body.

Conversely, Norman is completely dissimilar to Moohtorn because Norman becomes a bad version whereas Moohtorn always helps others with a positive mind. In other words, Norman is psychologically sick who is afraid of being abandoned and ignored, hence he kills people who seem to be happy. Nevertheless, Moohtorn's doppelgänger is a mental picture who delivers good wishes to other people: he represents an optimism.

Black Swan (2010) is an American psychological horror film directed by Darren Aronofsky. The film revolves around Tchaikovsky's Swan Lake ballet by the prestigious New York City Ballet company, which Nina is proposed as a swan queen. As a swan queen, Nina must portray the white and the black swan. She becomes more stressed when she keeps practicing her swan queen role. She starts to witness a hallucination of her doppelgänger following her and unexplained scratches on her back. As the rehearsal goes by from time to time, Nina becomes even more anxious because she does not sense the feeling of the black swan role. She wants to dance perfectly, but she lacks uninhibited quality. Later, Nina is haunted that her swan queen role will be stolen by Lily who has a better imagination and a more relaxed personality. This delusion and concern cause Nina to be sometimes emotionally aggressive. On the performance day, Nina dances the white swan queen perfectly, perhaps she is still worried about the black swan. While she is preparing for a black swan dance, she sees an image of Lily that her swan queen role is being taken. She then stabs into Lily's body and leaves her in the dressing room. The film reveals at the end that Nina indeed stabs herself. At the final scene of the show, Nina mentions that she feels "perfection" even though she is bleeding.

This film is similar to The Whistle that the main characters mentally create doppelgängers. Nina constructs a hallucination because she is nervous and restless. Meanwhile, Moohtorn creates other body self because he wants to inspire the woman he

loves. Though these two characters are differently motivated, they can represent psychological illness. Nina turns to be an emotional young girl, whereas Moohtorn becomes an enthused man who is willing to support the people around him. Moohtorn can overcome his greed by love, nevertheless, Nina cannot conquer her fear and grudge toward others.

### **From Insufficiency to Self-Presentation**

With disturbing and painful life background: Moohtorn reasonably has a self-struggle. He was bullied when he was fat which may cause him to distress his external image. Hence, he imagines another self which includes mind and body. He generates opposition to the real self. Moohtorn's new self presents a positive image and an optimistic mind to others. Essentially, his strong desire over Nam can create another Moohtorn's self-image. This new self-image appears when he is with Nam, Nam's friends, and Nam's family. Nevertheless, Moohtorn occurs in his original self when he is with his mother (at the final session of the film). This may prove that Moohtorn can be very dependent on Nam. His self-built and self-presentation could also represent Thai's value: physical image is a primary concern.

On the other hand, Moohtorn's desired self is possibly a visual hallucination. His real self might consciously desire for a wise look, while his desired self may be created subconsciously. Therefore, Moohtorn's real self could carry some demands of the id, which causes him to have an imagination (or hallucination). As a result, this imagined self can potentially be considered as ego. The ego

is conscious. It means that the ego is well-aware (conscious) of making the other-self. However, Moohtorn's real self is forgotten. His mind could be buried under his desire.

After the bullying and struggling time, Moohtorn might start to see himself differently. Assumedly, instead of changing his consumption habit, he decided to take the diet pills which produced severe illness. When the body fails to cooperate with his desire, Moohtorn thus consciously imagines himself to another soul and body. He may want to be a good-looking and a perfect person who is attractive to every woman. The image that he presents can be composed of his desire, belief, self-awareness, and imagination. To sum up, Moohtorn's real self is undesired whereas Moohtorn's imagined self is a desired (or a wished) self (Leary, 1996).

Nam has also been facing self-struggling since high school. With low self-esteem, Nam does not have self-protection towards herself. She does not respect her characteristics. She lives and acts according to the others' desires and expectations. This could as well convey that Nam searches for herself. Her body is not consistent with her desire. Nonetheless, she does not imagine to be someone else (or to be graceful as she wishes). She rather receives help from Moohtorn to turn herself to be a better-looking person. Nam may carry high self-awareness of being realistic. Her desire is not relatively stronger than the conscious mind and awareness. She might as well aware of her ability and circumstance. Therefore, she is not sufficiently confident to change or imagine other-self. Perhaps, the change that

Moohtorn gives her is the desired self for Nam. (Leary, 1996).

“People are in fact very concerned about how other people perceive and evaluate them” (Leary, 1996, p. 1). The film relies on the inferior and the insufficient self of the main characters (for their external appearance). They are not satisfied with their image and desire for a better look. The self is the cognitive structure (what a person perceives under their mind and consciousness) that allows people to think about themselves: the way they want to be and the way they want others to receive. (Leary, 1996). Self-presentation, or impression management, is the process where the person manipulates their image to impress others. This self-presentation reflects the person’s value. People desire for their certain characteristics to gain recognition among others and to ensure their status in society. This desire can affect self-presentation and regulate a person to behave in certain manners. A man might not show his anger and brutal side in front of the desired woman, while a woman could not share some habits for the first date, as such. In other words, the self-presentation might encourage the person to stay closer to his or her desired self.

People manage their selves to impress others. Therefore, other people will see them the way they desire to be seen. "Our concern with others' impressions helps keep our behavior within socially appropriate limits" (Leary, 1996, p. 1). On the whole,

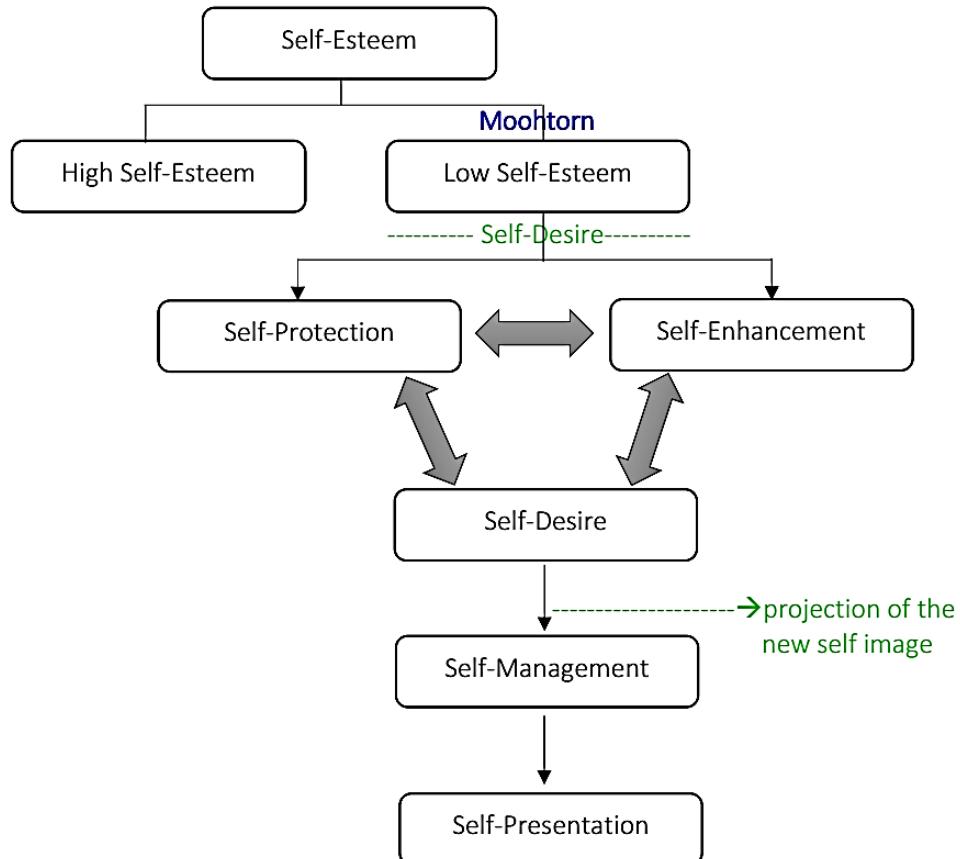
people want others to perceive them positively. People may select proper images they want others to see from the collection of true images. They don’t present a whole story of life towards society and others. More significantly, they demonstrate some parts and keep the other parts, which could be darker and more aggressive.

The self-concept consists of the set of beliefs that a person holds about himself or herself. The portion of these beliefs is in conscious awareness (Leary, 1996). People tend to present their image (of self) that is consistent with the society’s and institution’s norms, as such. The image and self that they present must enrich their personality. In other words, people potentially secure their social status through their images. In this case, they are likely to obtain more credibility among a group of friends, colleagues, and others for instance.

### **How Moohtorn’s Self is projected and functioned?**

Theoretically, Moohtorn might compose his other self owing to his self-evaluation. He has low self-esteem because he finds himself more inferior than other people. Figure 1 shows the Self Model which can explain Moohtorn’s self situation and desire (The model is composed of the author’s conclusion of Leary, 1996, and Wood, Tesser and Holmes, 2008).

## Figure 1 The Self Model



The Self Model focuses on the low self-esteem part which is related to Moohtorn case. When Moohtorn carries low self-esteem with low confidence and belief, he, therefore, organizes his protection and enhancement. This self-protection and self-enhancement are complementary: they both can also be a result of one another. The self-protectin, as well as enhancement, can provide an emergence of self-desire. Moohtorn wants to protect his real self and to improve his image, hence, he desires to create another self (the better one). In contrast, the self-desire may derive before the self-protection and enhancement. After evaluating himself, Moohtorn might desire to enhance and to protect his real self from society. The self-desire could be aimed to

impress and influence others, to contact a person he desires for, and to get along in a particular society. The bully case of Moohtorn in primary school could cause him an unfamiliarity with society. He may be depressed in his body that it does not make him be a part of friends, school, and community. He later tries to change himself because he wishes to be accepted and loved.

The self-desire then projects a new self-image as well as a new soul and body. This new self-image could not be real. Since the film is a combination of imagination and reality, thus the ideal self could be seen and touched in the film. Moohtorn's new self-image is an ideal self that is visible to every character. However, the audience consciously

realizes that this ideal self is unrealistic. The film convinces the audience at the beginning that Moohtorn's image is the original self. Otherwise, the end discloses that Moohtorn's image appears to be his imagination and desire. He creates the ideal self, regarding his desire to be skinny and nice-looking. Moohtorn also forms his new soul and body for the new self-image. The soul could be composed of a pure and positive mind that he shows intelligence and thoughtfulness for every situation. Besides, the body is consciously created to be perfect that every girl dreams about. The self-desire explains Moohtorn's new self-projection.

After the new image is projected, Moohtorn manages himself of how he wants others to perceive and understand. The self-management manifests the functional process of the self-image. Moohtorn handles his image to be seen constructively. He does not occur frequently, but when the problems and difficulties arise. This management illustrates his heroic side that he helps Nam to overcome obstacles. Finally, the self-presentation is a controlling of the self. It is quite similar to self-management, but it is more of the monitoring process of the performance and action. The self-presentation might relate to the reception within humans' mind. How Moohtorn is seen does not relate to only his external self. Nevertheless, it might involve his soul and intention. This may identify that Moohtorn's new self can express sincerity from the internal mind.

The self-presentation ultimately purposes to impress others and control the person's real self. Perhaps, there are levels of impression-

creation and impression-monitoring (Leary, 1996). The first level is impression oblivion which the person is unaware of how he or she is possibly perceived. In other words, the person presents some particular manners of the desired self. He or she does not acknowledge how other people view him or her. This could be a blind communication where the person minds only his or her message. The second level is pre-attentive impression scanning. It occurs when the person controls other people's impressions at their unconscious level. At this level, other people may not aware of the person's self-presentation. They may perceive this presentation as genuine and natural. The third level is impression awareness: the person is aware that the others could be forming impression towards him or her. The person potentially thinks about the impression that he or she may receive from others. And the fourth level is impression focus. At this level, the person fully concentrates on the others' impression towards him or her. Moreover, he or she concerns the likely consequence that may happen.

According to the film, Moohtorn can be at the first and second levels. Moohtorn may not realize how he is seen by Nam. The self-image that he presents might be from his subconscious mind of desire. In this impression oblivion, he proposes to advise Nam. On the other hand, Moohtorn's self-presentation can also be at the pre-attentive impression scanning level. He may be monitoring Nam to perceive him as good, perfect and smart, but he does not want anything in return from Nam. Unconsciously, Nam does not realize this self-presentation

and controlling. She possibly thinks that Moohtorn wholeheartedly enunciates his real self. She is then unconsciously regulated by Moohtorn's self-image and self-presentation.

Moohtorn is not at the third and the fourth levels due to reasons. First, the film does not reveal the complete feedback of Moohtorn's self-image and self-presentation. Assumedly, Moohtorn is not worried about the impression that he may receive from other people. His focus is on Nam and her happiness. Second, the film does not allow the audience to see Moohtorn's personal life. Moohtorn dresses himself generally and casually. This could mean that he does not need outstanding costumes. And third, Moohtorn is not aware of the potential effect that can happen if Nam sees his real self. He may not be afraid of Nam's anger if his real self is portrayed.

This film is highly unrealistic. It demonstrates only the optimistic side of the characters, situations, and narration. Moohtorn is not miserable owing to his health condition; he tries to be happy (possibly for the last stage of his life). Conversely, Nam does not get upset after she sees Moohtorn's real self. Moohtorn's self-presentation could be considered as a lie. Nevertheless, the film displays that every character worries only for Moohtorn's self-devotion and love for Nam.

## **Moohtorn's Self and Social Relations**

Swann 1983 and 1990's self-verification theory proposes that everyone is motivated to verify, validate and sustain the original self-concepts. However, the self-verification might serve the desire of being

accepted in society (Swann, 1983 & 1990, as cited in Wood, Tesser and Holmes, 2008). In other words, the self-verification can help the person to achieve his or her social acceptance desire. Referring to this theory, the film reflects that Moohtorn would like to remain his self-concepts of being a caring and thoughtful person. Essentially, he wants to be a part of society. He may highly need social acceptance. The former life background influences him to build protection and regulation over himself and other people. As a sense of relation, "people need to feel safe and protected from potential hurts" (Wood, Tesser and Holmes, 2008, p. 3). Low self-esteem and insecure attachment can cause people to short-term happiness in the relationship. Moohtorn then might need to protect his body self and secure the relations with others, particularly Nam. Moreover, the sense of oneself is shaped by others' expectations. Moohtorn, therefore, must orient himself to be significant to people. The film makes Moohtorn the most attractive character in the story. Following his desire's purpose, Moohtorn regulates his act, thought, and performance when his image appears. His self-image and self-presentation create positive relations with every character whom he engages with.

Through self-verification and self-presentation, Moohtorn earns acceptance from Nam, her friends, and her family. Considerably, he is a favorite person for the female characters. Although there could be only Nam who witnesses his real self, other characters might understand his necessity of creating the desired self. This recognition is not longstanding (with other characters)

because Moohtorn finally dies. Perhaps, he can be memorized over some time. The remembrance of Moohtorn is portrayed at the beginning when Nam still sees Moohtorn's image.

### **Discussion and Controversy: Dualism – Doppelgänger – Double**

The dualism is believed to be the product of binary thinking (Priest, 1991). It can be developed through powerful love or hate. Moreover, it might hide in a person's instinct. The dualism can produce another identical self that can be a protector or an enemy of the original self. This duality may potentially generate astonishment and fear, for instance. The dualism could also be a splitting of the mind, a delusional belief, or a mind projection at the mirror stage (Priest, 1991).

“A man without a shadow is a fallen man” (Priest, 1991, p. 75). A shadow in this context could refer to the honor. Therefore, the man without honor is like a loser. This may refer to a person's mind and body. The body always needs the mind; otherwise, it cannot make a person. The mind is identical to the body: the mind controls the body. More simply, the mind can be a subject while the body can be an object. The subject regulates the situation, whilst the object is the target. Humans' thoughts and emotions can affect body movement. Perhaps, physical activity may affect humans' ideas and desires. The mind can be similar to the soul. To take an example, the soul thinks whereas the mind relates to the problems and solve them.

Oppositely, the mind can be separated from the body into two substances

in which the person is not his or her body (Priest, 1991). The subject-object might split in self-certainty. The self-certainty might be based on mental imaginary, fancy viewing and hearing, belief, and recalled memory (Ryle, 1984). At this self-certainty, the mind and body can create the mock performance which is called, unitary. The unitary can be a constructing of the single unit. The mind and the body could be together created, but separately function.

Moohtorn forms his double self referring to his excessive love over Nam. His amount of love influences him to bring out his protector from the innate. It is considered as a protector because this self secures him from being bullied. The double self defends his real self against social criticism and negative comments. More importantly, Moohtorn's doppelgänger produces confidence and passion, for himself and other people surrounding him. This dual self turns to be his positive twin.

On the other hand, Moohtorn's second self can be perceived as a splitting of mind and body which may occur from his hallucination and projection. He might carry sufficient desire to imagine his delusional self. His self and mind projection, therefore, could be touched and sensed.

The film shows that Moohtorn's and Nam's minds are subjects while Moohtorn's body is an object. Moohtorn's mind can control the body to go everywhere he wishes. His mind might be genuinely strong that he can project the body to walk, talk, and eat, as such. Also, Nam's mind can order the appearance of Moohtorn when she is weak. This might signify that Nam's mind can

nonetheless direct Moohtorn's body. Moohtorn's desires cause his body movement and occurrence. However, his physical action might generate his mental projection of the dual self.

Besides, the splitting of Moohtorn's self can be caused by his illness, fancy viewing, and previous memory. His severe sickness may subconsciously inspire him to follow his dream to be skinny, handsome and gentle. The symptoms may as well persuade him to do such practices for an important person. Fancy viewing might happen when he was fat and bullied. He could picture and imagine for a perfect body. Besides, Nam can be his recalled experience that he spent some good time with. His earlier days lead him to express sincerity towards Nam. Consequently, he always wants to protect her. The character as well indicates his pure mind and intention.

There are four broad groups of doubles (Priest, 1991). First is physical doubles which the double self is bodily similar to the original. Second is reflection doubles which could rather reflect the original, than duplicating. The third is transformation doubles. The person creates double which may transform positive behavior into the negative one and vice versa. It might turn the optimistic person into a pessimistic view, for example. And fourth is narratology doubles which the original self may use the double self to produce another (other) character(s). The narratology doubles can potentially carry the insights: the double self might be maintained inside the original self.

In this case, Moohtorn can be reflection, transformation and narratology doubles. The double self can reflect his wish. Moohtorn desires to lose some weight and to be stunning, the double self, therefore, mirrors his conscious demand. Additionally, Moohtorn's double is as well a transformation. His original self is transformed into a positive appearance. This transformation doubles might turn his perspective brighter and better. Moohtorn's double becomes a caretaker and a self-sacrificing person. Moreover, Moohtorn as a narratology uses his double self to create different characters. In this context, his double can be divided into various characters: handsome character, thoughtful character, smart character, and self-devoted character. These four characters might be insightfully constructed by Moohtorn's original self.

Dualism can be connotations (Meixner, 2004). The person creates his or her double to obscure the fact about the real self. This obscurantism (obscurantism, means the practice of deliberately preventing the facts or full details of something from becoming known, <https://en.oxforddictionaries.com/definition/obscurantism>) can be surrealistic. The double self or dualism can be dreamlike, imagined and hallucinated self. It could be a person's illusion and delusion. Moohtorn might try to protect his real self from being seen and touched. This conscious double self potentially manifests another aspect of his intention. Moohtorn may intend to bring good entities to Nam and her family. Furthermore, the potentially wants to perform some actions at the final stage of his life. Moohtorn is likely to be a role model for

Nam to dream positive and become a success. He may aim to develop Nam's confidence over friends and family.

In general, the original self and the double self are not physical states (Meixner, 2004), which the man holds a soul, the dualism could be the soul (mind and mental) of the person. The physical body may demonstrate the movement of humans; whereas the soul could represent the thoughts, mindset, consciousness, and sense, for instance.

Moohtorn illustrates that he obtains both soul and body. His body acts and performs, while his mind controls his behavior and mobility. In other words, his soul decides what to do and where to go. When Moohtorn appears in each scene, he has his soul and body together. The soul and body are unitarily established. Hence, the audience is convinced that the body and the soul are consistent. However, when the real self is revealed, the audience possibly finds that Moohtorn's soul is everywhere (always with Nam), while his body is attached to the bed. Moohtorn's soul, in this case, can be doppelgänger. As a result, this double could travel according to his wish and Nam's. This may mean that Moohtorn's body is not controlled only by his soul. Nonetheless, it is also regulated by Nam's situation. The body and soul occur when Nam is sad, weak and tired.

In many societies, dualism can be committed as a part (Maybury-Lewis & Almogor, 1989). Dualism might be social thought and social action where people's thoughts and performance can become common social practices. Doubles or

doppelgängers are existing in each society. The film states that Moohtorn's performance and idea become the practice and norm in a small society. His behavior is acceptable and admirable. Although his double self is not real, his intention and honesty make his doppelgänger the most interesting point. The doppelgänger attracts others to compliment his appearance.

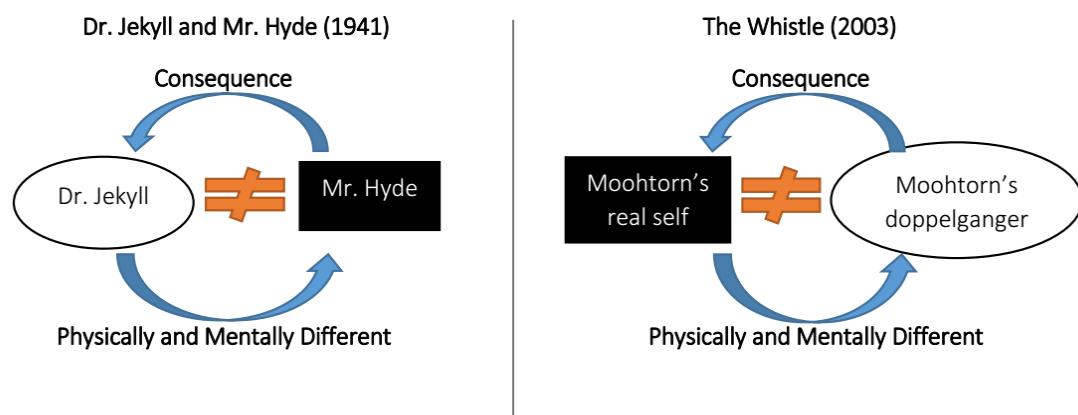
The film story can be compared to Dr. Jekyll and Mr. Hyde (1941, science-fiction film). Dr. Jekyll and Mr. Hyde, and Moohtorn are similar in terms of physical and mental change. From the beginning, Dr. Jekyll is well-respected by other scientists and the general public. He portrays a positive and optimistic man. More importantly, he is calm and kind to his servants as well as neighbors. Dr. Jeklyy is also charming with a smart personality. Perhaps, after he becomes obsessed with his experiment, he then discovered an odd mind. Mr. Hyde is his doppelgänger, who is an absolute opposition. He is emotional and brutal to the people surrounding himself. Significantly, his physical appearance is unattractive, but scary because he is seen as an incapable person. Mr. Hyde always walks himself with a helper stick, which can make people treat him differently from the original Dr. Jekyll. In brief, Dr. Jekyll and Mr. Hyde are different from the inside out, considering that their physical looks and internal mindsets are precisely dissimilar. Nonetheless, other people in the film are not aware of this doppelgänger: once Dr. Jekyll appears, Mr. Hyde is hiding inside. Perhaps, when Mr. Hyde plays an active role, Dr. Jekyll is kept in Hyde's deep mind. Seemingly, the movie

tries to present that Dr. Jekyll does not like and feel guilty about what Hyde does. On the contrary, it is revealed that Mr. Hyde tries to occur as much as possible, which he seems to get rid of the real Dr. Jekyll. The film further demonstrates that Mr. Hyde is an evil, who can kill anyone getting in his way. What Mr. Hyde does is also Dr. Jekyll's performance being essentially the same person, they, therefore, can receive the same consequence.

Dr. Jekyll turns from a good and literate man into a cruel and impolite character. In contrast, Moohtorn becomes a better person in term of physical appearance

(there is no evidence that if Moohtorn's original self was a good person or not): his identical self and his double are completely antagonistic. Obviously, the performance of Moohtorn's double, specifies the desire and willing of his real self. His mind might influence the appearance of the doppelgänger. Hence, the double body acts in certain ways to fulfil the real self's wish and demand. Figure 2 shows the comparison of Dr. Jekyll and Mr. Hyde, and this film (The comparison is organized under the author's analytical understanding).

**Figure 2** The Relations of the Doppelganger



The model illustrates that Dr. Jekyll is an ordinary person who reflects his positive side and mind, while Mr. Hyde is the opposite. He is violent, impolite and savage. In contrast, Moohtorn's real self is not desirable and handsome. He is weak and ill, sleeping in his bed. Nevertheless, Moohtorn's doppelgänger is entirely contradicted. He is a dream-like person who presents the smart and the generous side. Moreover, he is strong and trustworthy. He inspires Nam and always solves her problems. In sum, Mr. Hyde is the

evil side of Dr. Jekyll whereas Moohtorn's double is the heroic aspect of Moohtorn.

Dr. Jekyll and Mr. Hyde as well as Moohtorn's real and double self, are physically and mentally unlike. Mr. Hyde looks uglier and darker (represents the dark side) while Moohtorn's doppelgänger seems more charming (reflects Moohtorn's more brilliant mind). The action and thoughts of Mr. Hyde and Moohtorn's double always provide consequence(s) to the real selves as they are psychologically the same person.

## Conclusion

Although “The Whistle” is different among other Thai films because it’s the first doppelgänger film ever produced in Thailand. However, its story-telling is consistent with and similar to many Hollywood films such as Dr. Jekyll and Mr. Hyde (1941), Doppelgänger (1993), Black Swan (2010), Enemy (2013), and The Double (2013).

The film provides a unique narrating style in which the story may try to convince the spectators from the beginning that Moohtorn’s double is a real personality. There is no obvious clue showing that Moohtorn is an ideal character. The viewers are fascinated with Moohtorn’s physical appearance and his gentleness as well as the romance between the main characters. The audiences might overwhelm the facts that Moohtorn’s characteristics and charisma are surreal. Accordingly, the film may achieve its purpose of being exclusive.

Nevertheless, the film displays Moohtorn’s real self at almost the end where all doubts can be clarified. The story provides the cause and effect of Moohtorn’s life and desire. His imagination is influenced by insight pain as well as wish. As he was bullied by being fat, he then tried to overcome those insults. On the whole, he is likely to make the wrong choice in which the diet pills kill his soul over a period. As a sleeping prince, he might be consciously desired. He wants to be smart, good-looking and preferable. Seemingly, Moohtorn obtains some attention from all the female characters. Regarding his strong desire and sincere passion for Nam, he may subconsciously create his double. Besides, his desire is strong

enough to organize his body to be touchable and see-able. The double presents a disparate side of his life. Even though his body is attached to the bed but his soul and mind are committed to Nam.

Moohtorn’s doppelgänger discloses that his conscious and subconscious desire can generate both mind (subject) and body (object) to be visible. In some other doppelgänger films, the main characters only construct the new soul and thought within the same body. Nonetheless, this film denotes that the main character is very ambitious about the physical look. Meanwhile, this part may reflect the Thai’s value that most people have a fancy for beauty and attraction, for example.

The film’s ending further emphasizes that Moohtorn’s double is wholeheartedly an ideal person since his desired appearance is a contrast to his true self. Additionally, Moohtorn’s and Nam’s daughter should not occur because Nam has all the time been with Moohtorn’s soul and imagined body. It might strengthen the point that Moohtorn is idealistic while the film is surrealistic. The story that takes place in the film cannot happen in everyday life. Perhaps, it could be only Nam’s imagination of Moohtorn.

Conversely, the film may intend to show the passion of a person towards another person. It can be the most romantic love of all forms and all the time which the man is self-devoted. He can sacrifice everything for the woman he loves. Subsequently, he does not require anything in return, but happiness and smile.

## References

Freud, S. (1954). *The Interpretation of Dreams*. trans. J. Strachey. London: G. Allen und Unwin.

\_\_\_\_\_. (1980). *The Psychopathology of Everyday Life*. Harmondsworth: Penguin Books.

Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Basingstoke, New York: Palgrave Macmillan.

Gabbard, G. (ed.). (2001). *Psychoanalysis and Film*. London: Karnac.

IMDB, *List of 40 Best Thai Movies*. Retrieved June 10, 2019 from <https://www.imdb.com/list/ls052285995/>.

Kaplan, A. (1990). *Psychoanalysis and Cinema*. New York, London: Routledge.

Lacan, J. (1987). *The Four Fundamental Concepts of Psycho-analysis*. trans. A. Sheridan. Harmondsworth and New York: Penguin Books.

Lacassagne, A., Nieguth, T., & Dépelteau, F. (eds.). (2011). *Investigating Shrek: Power, Identity, and Ideology*. New York: Palgrave Macmillan.

Leary, M. (1996). *Self-Presentation: Impression Management and Interpersonal Behavior*. Boulder, Colorado: Westview Press.

Lebeau, V. (1995). *Lost Angels: Psychoanalysis and Cinema*. London, New York: Routledge.

Maybury-Lewis, D. & Almagor, U. (eds.). (1989). *The Attraction of Opposites: Thought and Society in the Dualistic Mode*. Ann Arbor: The University of Michigan Press, cop.

Meixner, U. (2004). *The Two Sides of Being: A Reassessment of Psycho-Physical Dualism*. Paderborn: Mentis, cop.

Oxford Dictionaries. *Obscurantism*. Retrieved May 10, 2019 from <https://en.oxforddictionaries.com/definition/obscurantism>.

Priest, S. (1991). *Theories of the Mind*. London: Penguin Books.

Rank, O. (1971). *The Double: A Psychoanalytic Study*. trans. Tucker, H. North Carolina: The University of North Carolina Press.

Ryle, G. (1984). *The Concept of Mind*. Chicago: University of Chicago Press.

Smith, J. & Kerrigan, W. (eds.). (1987). *Images in Our Souls: Cavell, Psychoanalysis, and Cinema*. Baltimore, London: The Johns Hopkins University Press, cop.

Wood, J., Tesser, A. & Holmes, J. (eds.). (2008). *The Self and Social Relationships*. New York: Psychology Press.

**Appendix: List of Film (which the author watched)**

Vertigo (1958)  
Psycho (1960)  
The Man Who Haunted Himself (1970)  
Possession (1981)  
Raising Cain (1992)  
Dave (1993)  
Doppelgänger (1993)  
Suture (1993)  
The Prestige (2006)  
Black Swan (2010)  
The Double (2013)  
Enemy (2013)  
Split (2016)