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THE CREATION PROCESS OF KHON ENTITLED PHROMMACHAK

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Abstract

The Creation Process of Khon Entitled Phrommachak was aimed 1) to analyze a Lanna Jataka literary work entitled Phrommachak, and 2) to investigate the creation process of the Phrommachak Khon. A mixed methodology between qualitative research and creative research was implemented. Research instruments used for data analysis consisted of a survey form, an interview guide, and a focus group interview guide. These research instruments were obtained from experts, practitioners, related parties, and the researcher's experience. The collected data were analyzed using poetic theories and the elements of Khon performance. By using the choreographic principles were based on the traditional Khon performance that combines with the shadow play to create a new style of Khon. The research showed the following results. The analysis result of Lanna Jataka literary work entitled Phrommachak revealed six elements that led to the Khon creation processes: 1) plot, 2) character, 3) thought, 4) diction, 5) Song, and 6) spectacle. The creation of Khon consisted of three processes: 1) formulation of performance pattern, 2) performance design which was composed of storyboard creation and eight major elements for designing Khon performance which consists of (2.1) the design of Khon scripts, (2.2) the recruitment of performers, (2.3) the choreography of performing arts movement, (2.4) the textile design and makeup, (2.5) the sound design, (2.6) the design of the performance area, (2.7) the lighting design, and (2.8) the props design, and 3) Khon construction and development of performance.

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INTRODUCTION

Jataka literature is one of the popular Buddhist literature in Lanna, the north of Thailand, because Lanna people have had faith in Buddhism for a long time. Kruathai (1997) assumed that Buddhism has spread to Lanna since 1181 B.E. or Chula Sakarat 1 through the Burma and Mon people. The center was in Martaban, or Mottama. Therefore, many Jataka literature and other kinds of literature related to Buddhism have been found in Lanna. Singha Wannasai and Harald Hundius found that there were about 227 stories of Lanna Jataka literature (Chaisri, 2011).

According to Jataka literature, the term “Jataka” came from Pali word “Chataka” which means the person who was already born. This term is used to refer to the former lives of the Buddha in both human and animal forms. Moreover, the term Jataka is also used as a name of Buddhism scripture which is one of the nine Buddha’s teachings called Nawangkhasatthussat⁴, which is in line with the seventh teaching call Chataka about the Buddha’s various stories of his former lives.

Jataka literature can be classified into two types according to the Tripitaka. The first type is called Nibat Jataka, which appeared in Tripitaka. The second type is called Nibat Nauk Jataka, which did not appear in Tripitaka. Phrommachak Jataka is in the second type, which is interesting because its story is similar to the story of Ramayana from India and Ramakian from Siam.

Phrommachak Jataka is an important Jataka for the Lanna people. Apart from being used for teaching people in general in important Buddhist holidays, Phrommachak Jataka can also be seen in the second mane from plates 20 to 24 in the mural next to the history of the Buddha and the ten Jatakas of Buddha at Viharn Luang, Phra That Lampang Luang temple in Lampang province, as well as the mural paintings in the scripture library of Nong Nguak Temple. Pa Sang district, Lamphun province, another important Lanna temple. Prakong Krasaechai (1981) summarized the origin and purpose of the composition of Phrommachak Jataka. The author explained that the author had drawn the story from the Ramayana. Then, he made up a story into a Jataka tale in order to use it for sermons for the Buddhists to listen to on important Buddhist days. The purpose was to teach about karma. The character has been changed from Rama, the avatar of Vishnu in Ramayana, to become a Bodhisattva that seeks to perform merit.

⁴ All of Buddha’s teaching separated into nine categories according to their similarities, which consists of:

1. Suttas, which consists of all Sutras and disciplines
2. Kayya, which consists of all Sutras with incantations
3. Veykarana, which consists of all essays such as Abhidhamma Pitaka
4. Kata, which are all incantations in poems, such as Dhammapada
5. Therakata, which consists of direct quotes from Buddha
6. Itivuttaka, which consists of the Buddha’s teaching that ends with conclusions
7. Jatakas, which consists of all the Jatakas
8. Upphuti Dharma, which consists of all the Sutras related to miracles
9. Vetalla, which consists of conversations in questions and answers form

The story of Phrommachak, based on the Ramayana, is the story of Rama's adventures following the lady of his dreams. When he possessed Sita, the opponent would disguise himself as a deer to abduct her. On the way that Rama looked for Sita, he got a monkey as an ally. They went on to pursue a war in order to take her back. Phrommachak Jataka was also based on the aforementioned outline, but there was a modification to suit the condition of the Jataka literature, which is the Buddhist literature. Its main purpose was to honor Phraya Phrommachak. (Rama - According to Ramayana) as a Bodhisattva, which was an incarnation of the Buddha. This is why the author could not make Bodhisattva kill Phraya Viroharaj (Ravana - according to the Ramayana). Instead, Chao Rammachak (Phra Lak - Tam Ramayana) was the person who had to kill Phraya Viroharaj.

Apart from the interesting protagonist of Phrommachak Jataka, or the Bodhisattva named Phraya Phrommachak and Rummachak, Phraya Wiroharaj, the ruler of Lanka, was not a giant like Ravana in the Ramayana. Instead, he was a good-looking king who was born from a royal family. Moreover, Hanuman, whose father was a human, working as viceroy of Khasi city, and his mother was a monkey, was half human and half monkey, which is different from what most people believe that Hanuman was a monkey. In Phommachak Jataka, Humman was half-human, half-monkey. In terms of the plot, the story of Phommachak Jataka is interesting beyond imagination. To illustrate, once, Phraya Wiroharaj visited the Tavatimsa Heaven, where was the residence of Indra. Phraya Wiroharaj fell in love with Indra's wife, Suthamma. So, he transformed himself into a cockroach to secretly listen to the spell of the thousand-story door locks so that he could commit adultery with Suthamma. Accordingly, Mrs. Suthamma was enraged with his lustfulness and wanted to take revenge on him. As a result, Mrs. Suthamma decided to be born the daughter of Phraya Wiroharaj. The fun and interesting story of Phrommachak Jataka fun inspired the researchers to analyze the story of Phrommachak Jataka and create the Khon performance that is well-known internationally for three reasons.

Firstly, the story and its proceeding of the Ramayana literature and Phrommachak Jataka literature are similar. Therefore, the creation of Khon entitled Phrommachak can be counted as an extension of the development of the Thai Khon dance.

Secondly, Khon performance is a high-class Thai dance that is made up of various fields of fine arts such as painting, sculpture, literature, music, and dance. Khon has a unique history, evolution, traditions, and play styles. Khon performance was accredited by the United Nations Educational, Scientific and Cultural Organization (UNESCO) officially declared Thai Khon (masked dance drama in Thailand) as the intangible cultural heritage at the city of Port Louis, Mauritius, on November 29, 2018. Thus, this second reason is to promote the creation process of Khon entitled Phrommachak from local Lanna to the national level. The final reason is to choose the type of performance to tell the story of the Buddha, Khon performance, which was used in ceremonies, seems to be more appropriate than other kinds of performances.

From the literature review, Krit Chaisinboon was the only person who created a performance of Phrommachak in the form of dance in 2001, using the technique of the Neo-Lanna dance and performed only in the episode of Sita's abduction. As for the research paper, Busaba (2018) studied the Neo-Lanna dance techniques in Krit Chaisinboon's Phrommachak drama. Nonetheless, this research only described the dance techniques. It could be said that the creative research that the researcher had done is a new phenomenon that took all the content of Phrommachak and performed through Khon.

As far as the researchers concerned, there were only two research studies that are directly related to Phrommachak Jataka literature; Lanna Thai Literature on Phrommachak: An Analytical Study (Krasaichai, 1981) and Phrommachak: A Study of the Ramayana Lanna Edition as Jataka Literature (Nontchaisri, 2011). Also, there were two comparative studies between Phrommachak and the Ramayana of various editions, namely The Comparative Study of the Lanna Edition of the Ramayana, the Isan Edition of the Phrommachak and the Isan Version of the Phra Lak - Phra Rama. Folklore (Pakwatthakan, 2006) and Ramayana: Study on the Spread of Fairy Tales (Thitatan, 1979). However, both mentioned studies focused only on analyzing the characters but were never presented as creative performances.

From the importance and the interesting story plot of Phrommachak Jataka that was mentioned above, the researchers were inspired and became interested in studying and analyzing the Lanna Jataka literature on Phrommachak using the Poetic Theory by Aristotle. The knowledge gained from the study to create a new kind of Khon through the combination of Khon dance and shadow play using Khon choreography theory to tell the story of the Buddha's past life according to the beliefs of the Lanna people and to promote the teaching about karma according to the intention of the author of Phrommachak Jataka.

LITERATURE REVIEW

The researchers had reviewed the relevant literature and research as follows:

1. Knowledge of Jataka literature
 - 1.1 Meaning of Jataka
 - 1.2 Background and purpose of Jataka
 - 1.3 History of Jataka in Thailand
 - 1.4 Jataka in Thailand
2. Knowledge of the creation process of Khon entitled Phrommachak
 - 2.1 Knowledge of Phrommachak Jataka.
 - 2.1.1 Background and purpose of the creation of Phrommachak Jataka
 - 2.1.2 Form of writing
 - 2.1.3 Plot summary and added plots of Phrommachak Jataka
 - 2.2 Knowledge of Khon performance
 - 2.2.1 History of Khon
 - 2.2.2 Creation process of Khon
 - 2.2.3 Elements of Khon performance
3. Plans, policies and strategies related to Khon performance
 - 3.1 Policy of the Office of Contemporary Art and Culture, Ministry of Culture

- 3.2 Policy and strategies for the promotion of Contemporary Art and Culture 2017 – 2021
- 3.3 Agreement on Khon, as UNESCO’s representative of the Intangible Cultural Heritage of Humanity of The Cabinet.
- 4. Scope of research area
- 5. Concepts and theories
 - 5.1 Concept and theory used in the analysis of Lanna Jataka literature on Phrommachak
 - 5.1.1 The Poetic Theory
 - 5.2 Concept and theory used in the creation process of Khon on Phrommachak
 - 5.2.1 Khon choreography concepts
- 6. Related research
 - 6.1 National research
 - 6.2 International research

RESEARCH OBJECTIVES

1. To analyze Lanna Jataka literature entitled Phrommachak.
2. To study the creation process of Khon entitled Phrommachak.

Scope of the Study

Scope of content

This research studied the Poetic Theory in 6 knowledge elements as follows: 1) plot 2) characters 3) thought 4) diction 5) song 6) spectacle

1. Scope of the research area

This research analyzed Phrommachak Jataka from Jataka Nibat: Phrommachak Ramayana, Idiom version in Lanna Thai language, the revised edition by Singkha Wannasai, published in 1979.

Scope of creativity

This research studied the creation of Khon that combines the form of shadow puppet show and the original form, composition, and process of Khon.

Expected Results

1. To obtain literary knowledge for performance from the analysis of Lanna Jataka’s literature on Phrommachak.
2. To know the creation process of Khon entitled Phrommachak.

Research Framework

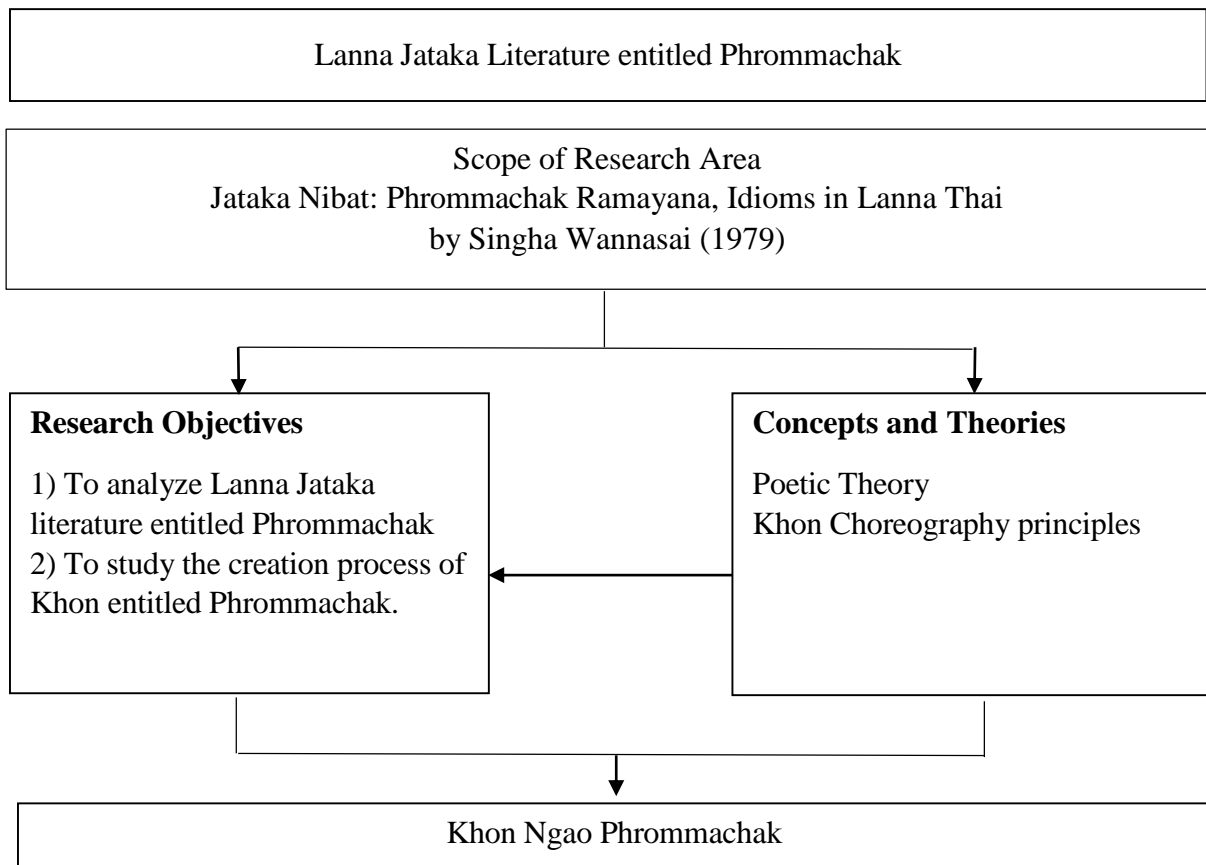


Figure 1 Research Framework

RESEARCH METHODOLOGY

This study was mixed methods. The qualitative research was applied in order to collect and analyze data from the Lanna Jataka literature on Phrommachak. The knowledge gained from this qualitative data was then applied to create Khon entitled Phrommachak. After that, the creative research was applied to study the creation process of Khon entitled Phrommachak. The researchers divided the target groups due to the research objectives into 2 phases. The first phase was to answer the first research question on the analysis of Lanna Jataka literature. The data collected in this early stage was document research to study and analyze the original Nibat: Phrommachak Ramayana, Idiom version in Lanna Thai language by Singkha Wannasai published in 1979. This first phase used the qualitative research methodology as a guideline. Then, the second phase is related to the second research question about the study of the creation process of Khon entitled Phrommachak. The target group used in the phase was six specialists specializing in various arts fields related to this research, such as Nang Yai (Thai shadow play), contemporary folklore shows, Khon, contemporary shadow puppet, and performance background music. Besides, there were 16 practitioners: 8 Khon performers and eight puppeteers. There were a group of performers who conveyed the story and designed works through their unique skills. The last group was those whose work related to the show, such as the technicians and the audience. This second phase applied the creative research method.

There were several research instruments used in this study. First, a survey was used to explore issues, including the knowledge about Jataka literature, knowledge of Phrommachak, knowledge of Khon performance, plans and strategies related to the Khon performance, and concepts and theories in this research. Second, non-structured interviews were used to interview both groups of specialists and practitioners. The non-structured interviews for the specialists were to answer the first objective related to Lanna Jataka Literature on Phrommachak, theory in the analysis of Lanna Jataka literature on Phrommachak, the extension of Lanna Jataka literature on Phrommachak, and the creation of Khon on Phrommachak. Also, the interviews were to answer the second objective focusing on the knowledge of Khon performance, the creation process of Khon, the composition of Khon performance, design of various elements of Khon entitled Phrommachak, and creation process of Khon entitled Phrommachak. In terms of the non-structured interviews for the practitioners, the main focus was on the performers and elements of the Khon entitled Phrommachak, such as performers and their dance moves, performers with their clothing and makeup, performers and music, performers and performance area as well as performers and props. Third, a focus group was used to interview the practitioners and the technicians. This focus group interview was used after all of the rehearsals. The discussion was on all aspects of the Khon process as well as problems or obstacles that occurred during the rehearsals. All three research instruments were examined for validity and reliability by the advisors and specialists.

The data were collected both from the document collection and the field data collection. On the one hand, the document collection was from a preliminary survey, on records and studies from primary documents and secondary documents from the temples, educational institutions, Palm Leaves Center, books, articles, texts, academic documents, and related research. On the other hand, the fieldwork collection was collected from the interviews and focus group interviews from all target groups. There were various methods of interviewing the specialists due to the appropriateness of the current covid-19 situation, such as face-to-face interviews, telephone calls, and video calls via the Internet. In terms of the focus group interviews, the discussions with the practitioners and technicians were conducted at the end of each rehearsal that was related to the creation process of Khon and its performance improvement. The three steps in data analysis were 1) data organization, 2) data triangulation, and 3) data analysis according to the research objectives. After obtaining the knowledge from the analysis of Lanna Jataka literature on Phrommachak, the creation process and element design of Khon entitled Phrommachak were then begun. Firstly, the concepts and styles of the Khon performance were identified through the storyboard. After that, these following eight-element designs were focused; 1) creation of Khon script, 2) performer casting, 3) choreography design, 4) clothing and makeup design, 5) sound design, 6) stage design, 7) lighting design and 8) props design. Accordingly, the construction and development of the show as well as the presentations of Khon Ngao Phrommachak performance and research results, used the descriptive analysis method.

DISCUSSION AND CONCLUSION

The conclusion of this study on The Creation Process of Khon entitled Phromachak can be divided into two main points according to the research objectives as follows:

1. Analysis of Lanna Jataka Literature on Phromachak

Based on the analysis of Lanna literature on Phromachak using Aristotle's Poetic Theory, which is a drama theory consisting of 6 elements in creating a drama, the knowledge was applied to create Khon entitled Phromachak as follows:

Plot

The plot that had been created for Khon entitled Phromachak brought the design of the theme of the Jataka literature, including the story of the present, the story of the past, and a summary. Then, the design of the sub-plot within the story of the past were three important situations, namely the abduction of the leading actress, the pursuit of the missing leading actress with the monkey alliance, and the war to get the leading actress back according to the principles of Rama's tale. In summary, the study of the plot structure brought about 9 performance scenes for the creative plots of Khon entitled Phromachak.

Characters

The researchers carefully selected the related characters that corresponded to the plot, including Mrs. Sutamma, Mrs. Kesi Ratchathewi, Phraya Viroharaj, Phraya Phromchak, Mrs. Rattanasida, Hermit (Shadow), Chao Rammachak, Hanuman, Mrs. Nak Mallika, and Horyi (Shadow).

Thought

The thought is the key to the performance that the author would like to convey to the audience. The researchers intended to present the author's thoughts to the audience. So, this performance presented the result of the karma in the past life that affected the present life. Even with just a little karma, the effect could inevitably result in the present life.

Diction

The diction in Phromachak Jataka in the revised version by Singha Wannasai was interchanged from Lanna language to the Thai language but still kept some words in Lanna. The researchers chose to use some important words that appeared in the original literature version and adjusted Khon's narrations and Khon's dialogues. Also, the term "Han Lae" was used at the end of the receiving narrative script.

Song

The song did not appear in Phromachak Jataka. However, it was fundamental to design music that consisted of Lanna accent for Khon performance in order to get the feelings of Lanna in some parts of the show. Besides, the Nah Paht and feeling songs by the Piphat brand were also included.

Spectacle

From the analysis of Phromachak Jataka, 5 scenes were designed as follows; heaven scene, city and castle scene, forest scene, underwater city scene, and war scene.

2. The creation process of Khon entitled Phromachak

- 1) The performance creation comprised the inspiration of interest in Phromachak Jataka, which was according to the stimuli for choreographic work that matched the auditory. As a result, the presentation of the performance was a combination of Khon and its shadow play.
- 2) The creation process of Khon began with a storyboard. Then, the eight elements of Khon performance were designed.

Creation of Khon script

The performance of Khon entitled Phromachak composed of 9 scenes as follows:

Scene 1	Story of the present: Opening remark
Scene 2	Primary cause: Lustfulness
Scene 3	Birth of Ratanasida - Prophecy – Floating on a raft
Scene 4	Dream vision - Meeting Ratanasida - Raising the arrow - Following the deer
Scene 5	Hanuman alliance
Scene 6	War battle
Scene 6.1	War beginning – Phromachak got shot with an arrow.
Scene 6.2	Phromachak abduction – Horyi told the directions.
Scene 7	Setting up spirit guard – Rammachak shot an arrow.
Scene 8	Rattanasida and Sutamma drew
Scene 9	Summary

The sequence of the nine scenes was arranged according to the types of Jataka. Scene 1 was the present time informing about the reason of the Buddha talking about Phromachak Jataka. Scene 2 to Scene 8 were in the past, which were the main stories of Phromachak Jataka. Then, Scene 9 summarized who reincarnated in the present life.

Performer casting

The performers of Phromachak were divided into two groups; the performers of Khon and the puppeteers. Both groups were specialized in Khon performance skills. The eight performers were three leading actors, two leading actresses, one monkey, and two dancing fairies. Another eight puppeteers had specialized skills of playing shadow.

Choreography design

The researchers created and divided the choreography design into three groups: language posture, Nah Phat dance, and freestyle dance. The usage of each group depended on the scripts. For example, the language posture was used when the characters talked with each other. The Nah Phat dance was shown along with the Nah Phat songs. The freestyle dance was flexible and used when the performers improvised the dialogues according to their feelings at that particular scene.

Clothing and makeup design

The clothing of Khon entitled Phromachak was traditional. The researchers still used the clothing in the original version and controlled the color in a white tone representing Buddhism. However, the Hanuman's mask was redesigned and rebuilt from the reconstruction of Hanuman as a half-human half-monkey. In terms of makeup, the researchers designed to use makeup similar to Lanna dance mask to remain the Khon faces. The large stroke on faces was applied in order to present the stillness of the performers' faces. The puppeteers wore shirts and black loincloths.

Sound design

The sound used in Khon entitled Phromachak was divided into Thai traditional music and Lanna contemporary music. The Thai traditional music was Nah phat songs, songs for narrating the Khon's communication, and Thai music for creating a positive atmosphere. While Thai traditional music was used with the Thai traditional dance, the Lanna contemporary music was used to represent the emotions of the characters. The Thai traditional music was avoided to be used for emotions because it was not appropriate. Moreover, the use of Lanna contemporary music provided a better atmosphere for the story.

Stage design

The researchers chose to use a close stage in order to have the area for Khon performance in the front and the puppeteer work area in the back. The Wandering Moon Theatre, Thepsiri Gallery, Soi Wat Umong, Chiang Mai was selected as the stage for the performance.

Lighting design

The lighting design used in Khon entitled Phromachak was divided into two parts; the light to support the Khon performers and the light to support the shadow playing of the puppeteers. On the one hand, the light used to support the Khon performance was a circle light shining directly down on the performers so that they became outstanding on the stage. Also, this light created the atmosphere for each scene. On the other hand, the light used to support the shadow playing consisted of wide and narrow shadows.

Props design

The props design for Khon entitled Phromachak were divided into two categories. Firstly, the props for the performance were, for example, the arrows, the Sree Kan Chai sword, slate, and vines. Secondly, the props for the scenes were, for instance, stool and royal set of the altar table.

3) The creation process and performance development

After the three performances, the creation process of Khon Ngao Phrommachak was designed and developed, as shown in Figure 2.

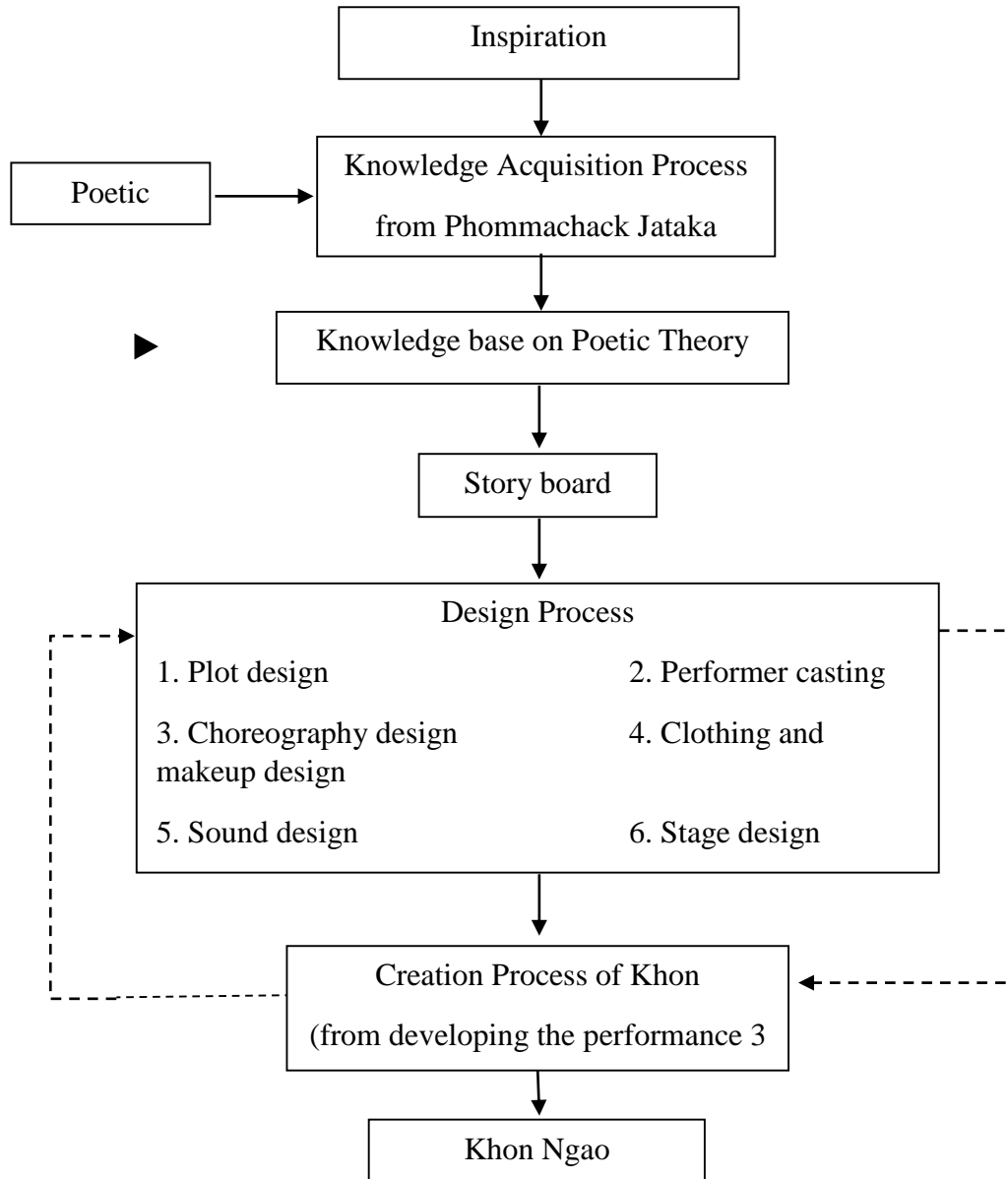


Figure 2 Conclusion of Creation Process of Khon entitled Phrommachak

DISCUSSION

From the results of this study on The Creation Process of Khon entitled Phommachack, the discussion can be divided into two main points according to the research objectives as follows:

1. Discussion on the analysis of Lanna literature on Phommachack Jataka by applying the Poetic Theory from Aristotle as the main conceptual framework

1) The plot of Lanna literature on Phromachak corresponds to the research of Ramayana: Study about the Diffusion of the Tale (Thitathan, 1979) with the three main points that appeared in the storyline of Rama's tale, which was the abduction of the leading actress, the pursuit of the missing leading actress with the monkey alliance, and the war to get the leading actress back. Moreover, the plot of Phromachak Jataka is consistent with the plot of the Jataka literature (Chaisri, 2011), which consists of three parts, story of the present, the story of the past, and summary. These two similarities led to the creation process of the nine scenes of Khon entitled Phromachak.

2) The characters of the Lana literature on Phromachak correspond to the Poetic Theory of Aristotle, which divides the characters into protagonists and antagonists. Also, the literature analysis applied Poetic Theory of Aristotle is relevant to the related research studies of Khon that divided the characters into two teams: the Plub Pla team, including Rama (the protagonist), and the Long Ka team, including Ravana (the antagonist). By defining character traits with these two categorizations, the creation of characters in Khon entitled Phromachak was divided into the Bodhisattva team, namely Phraya Phromchak as the protagonist and the opponent team Phraya Wiroharaj as the antagonist.

3) The thought of Lanna literature on Phromachak about "the effects of the past karma on the present life" is consistent with the Poetic Theory of Aristotle, which believed that all actions in the storyline were relevant and afterward resulted in the main thought of the plot. The thought of Phromachak Jataka had inserted the pastoral tales about karma and the effects of past actions on the present life. This brought about the creation process of Khon that still focused on the author's primary purpose on the Buddha's teaching. Therefore, the researchers had presented this concept through the Khon Ngao arts performance.

4) The diction of Lanna Jataka literature on Phromachak Jataka found in the version of Phromachak Jataka by Singha Wannasai was revised a version from the Lanna language to the Thai language, but still kept some Lanna terms. This diction usage is consistent with the Poetic Theory of Aristotle, which explained that the use of this language conveyed the literary prototype. This was suitable for the play and the characteristics of the characters. Consequently, the researchers chose to use the language that appeared in the original literature as a guideline for designing the scripts and dialogues of Khon and put the term "Han Lae" at the end of the receiving narrative script.

5) The songs of the Lanna Jataka literature on Phromachak Jataka could not be analyzed according to the Poetic Theory of Aristotle due to the lack of

songs in Phromachak Jataka since it was a piece of literature for reading only. However, the researchers applied this theoretical approach to design songs with Lanna accents in the Khon performances to create the Lanna vibes in some parts of the performance.

6) The spectacle of Lanna Jataka literature is consistent with the Poetic Theory of Aristotle as the spectacle from the author's description in the literature was interesting and imaginative. From the analysis of this Phromachak Jataka, the five scenes were designed according to the author's description. These included the heaven scene, city and castle scenes, forest scene, underwater city scene, and war scene.

2. Discussion on the conclusion of the creation process of Khon entitled Phrommachak

The pattern of the performance

The pattern of the performance is based mainly on the researchers' inspiration. This pattern of performance is consistent with the concept of dramatic arts (Wirunrak, 2001), which highlighted that the knowledge gained by researchers could be a great source of inspiration for the creative work of dance. The pattern of performance is significant as it will be a factor for the creative scope. Furthermore, this is also in line with the specialists' interviews' recommendations, suggesting that the researchers must be clear on the performance pattern.

The creation process of Khon performance

Creating the storyboard is considered a new challenge in Khon arts performance. The researchers found that this technique was useful for both the performers and the puppeteers as they could see and understand the same story, unlike the traditional dance design by the traditional artists who only designed the dance with the performers on stage or drew lines on stage. The storyboard was appreciated by the specialists as an application of innovative material in the performance field, and it should be used to develop in the Khon dance industry. The eight elements in the design process of Khon, including the plot design, performer casting, choreography design, clothing and makeup design, sound design, stage design, lighting design, and props design, do not only correspond to the concept of dramatic arts (Wirunrak, 2001) in terms of the main concept and prominent show elements but also to recommendations of the specialists suggesting that Khon must consist of these eight elements.

Creation and development process of Khon performance

As the researchers had to adhere to the tradition of acting, the creation and development process of the Phromachak Jataka used the creation process of the Khon performance style, which is in line with the principles of dramatic arts (Wirunrak, 2001) and the creation process of Khon performance (Klamcharoen, 2014).

SUGGESTIONS ON THE RESEARCH RESULTS

Knowledge Acquisition Process

1) To study The Creation Process of Khon entitled Phromachak, the researchers need to set a clear creative pattern. The research needs to be specified whether it will be a conservative work or a creative work for further development. In this case, the Khon performance has a traditional performance pattern that has been practiced and transmitted for a period of time. To perform Khon in a traditional way is what people expect. Therefore, redesigning or changing some new ways of Khon performance could be considered inappropriate. This could be a challenge for the researchers to inquire about the information or create new patterns of Khon. In order to redesign or change the Khon performance, the researchers must have some reliable academic principles to defend themselves that what they are doing is for the benefit of Khon itself.

Creation Process

2) The eight elements in the design process of Khon, including the plot design, performer casting, choreography design, clothing and makeup design, sound design, stage design, lighting design, and props design, are significantly important. Those who are interested in the creation process of Khon need to keep these eight elements in mind. All elements must have meanings according to the plot and the thought of the story. These elements need to fit the study's scope and are based on the principles, traditions, and performance patterns. It is also noted that all these selected eight elements are reasonably reviewed and are carefully justified for use in the creation process.

Presentation Process

3) To create a creative work in performing arts, including Thai dance and Khon in the 21st century, the researchers need to consider the purposes of creating work for arts or for modernism. This is because the audience's satisfaction or opinions cannot be used as criteria for assessing the value of creative work. In other words, not all artwork could be appreciated by every audience since the audience's experience and tastes are different.

4) To create a creative work in performing arts, including Thai dance and Khon in the 21st century, the audience might not receive a clear communication through the creative arts. Also, this depends on the audience's experience and tastes. To illustrate, the performance creators do not have to send a clear communication through the performance if the audience has little experience as it could lack arts and artist identity.

Suggestions for Further Studies

For dancing artists who are interested in Phromachak

- 1) To study a part of the Phromachak Jataka literature and create performance on the other types of Thai dance such as individual dance, partner or group dance, traditional dance, Chui Chai dance, and Thai drama or drama dance.
- 2) To study a part of the Phromachak Jataka literature, reinterpret the story and perform in modern or contemporary dances

For dancing artists who are interested in the creation process of Khon

- 3) To study the other parts of Ramayana literature and create as well as develop the Khon performance.

Pictures of Khon Ngao Phrommachak Performance

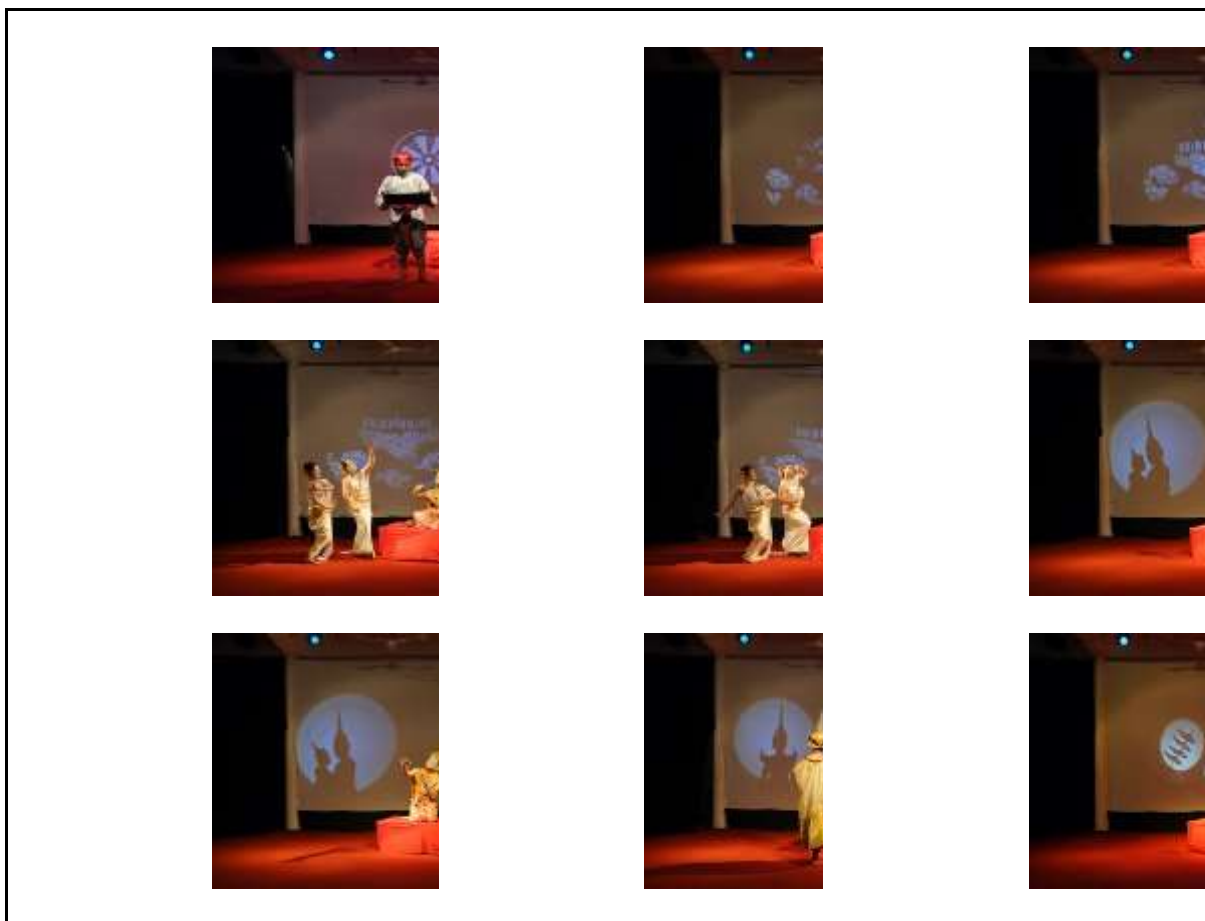
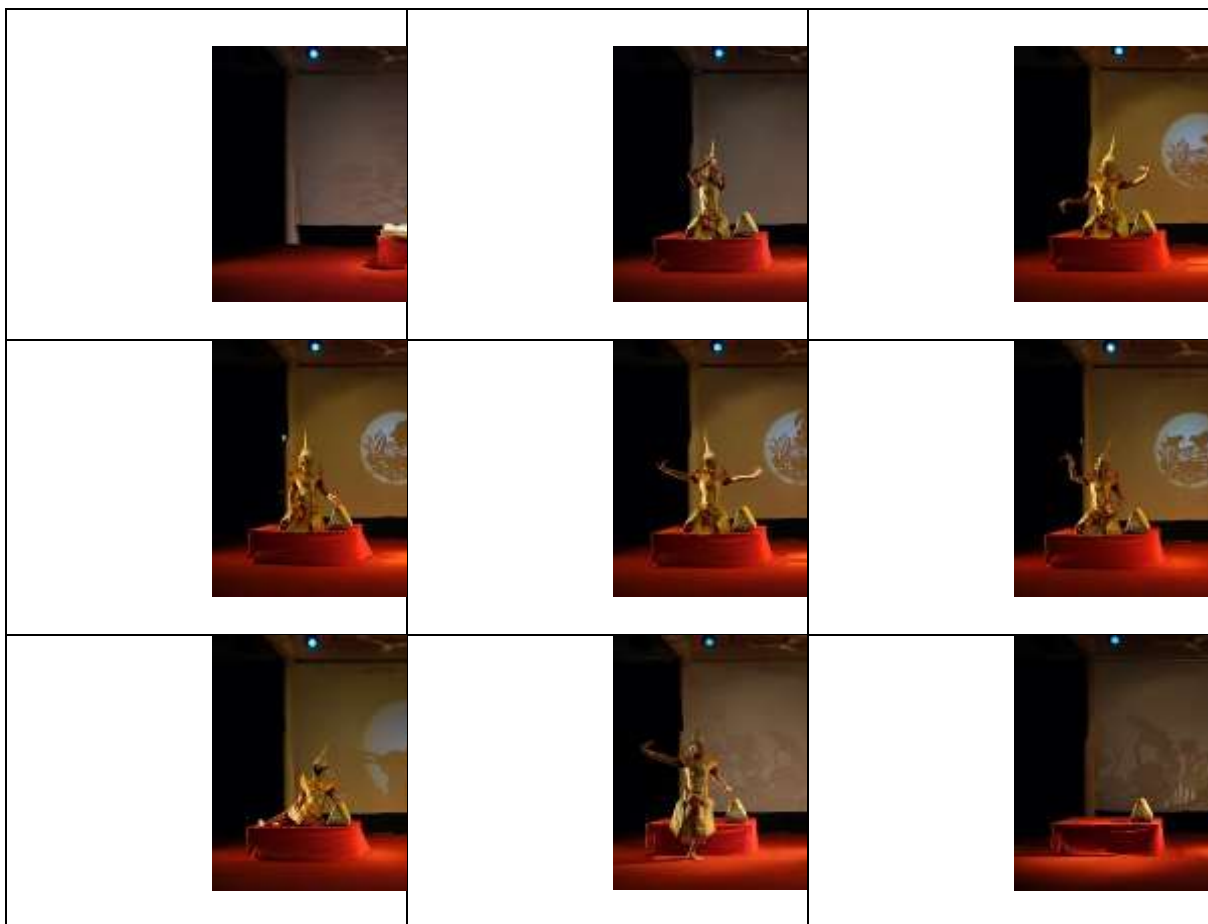




Figure 3 Pictures of Khon Ngao Phrommachak Performance (1)



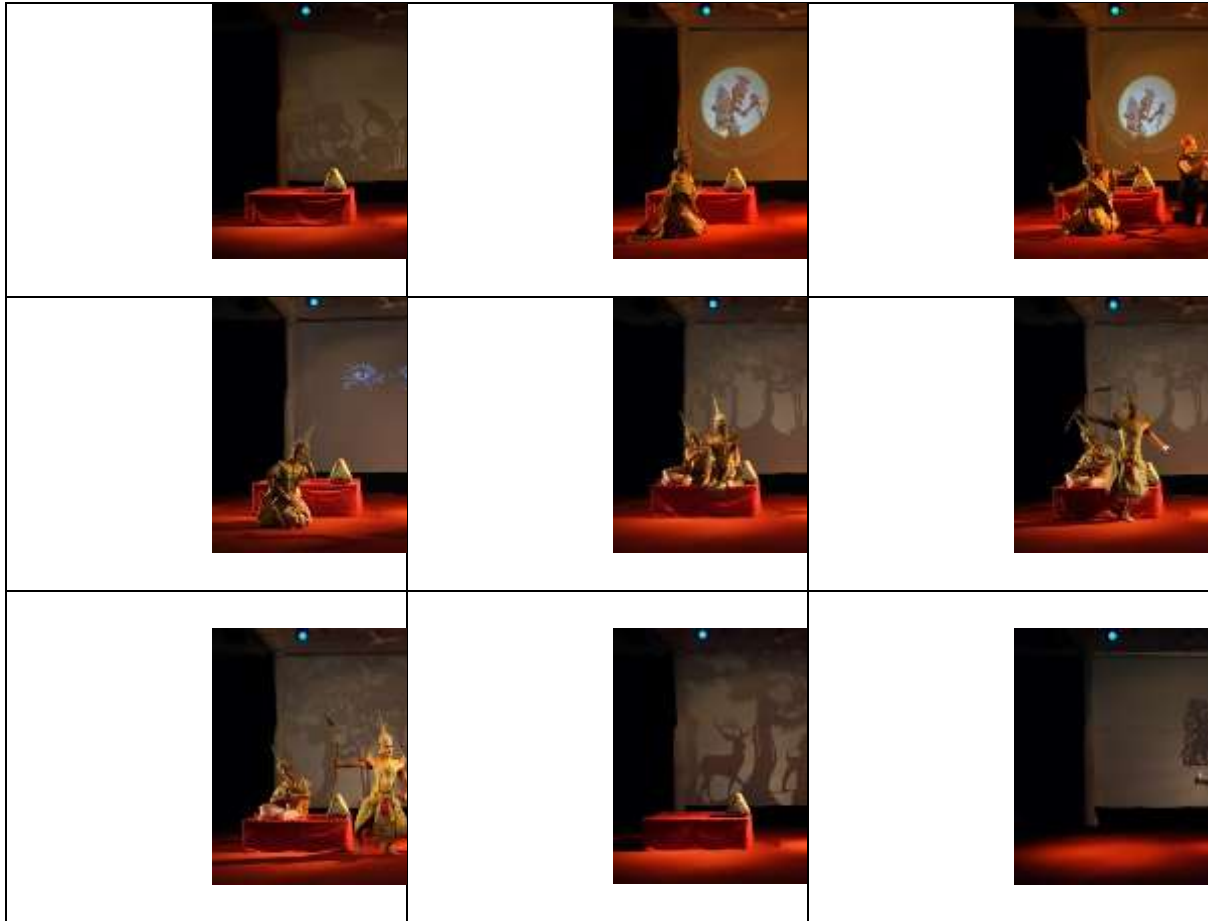


Figure 4 Pictures of Khon Ngao Phrommachak Performance (2)

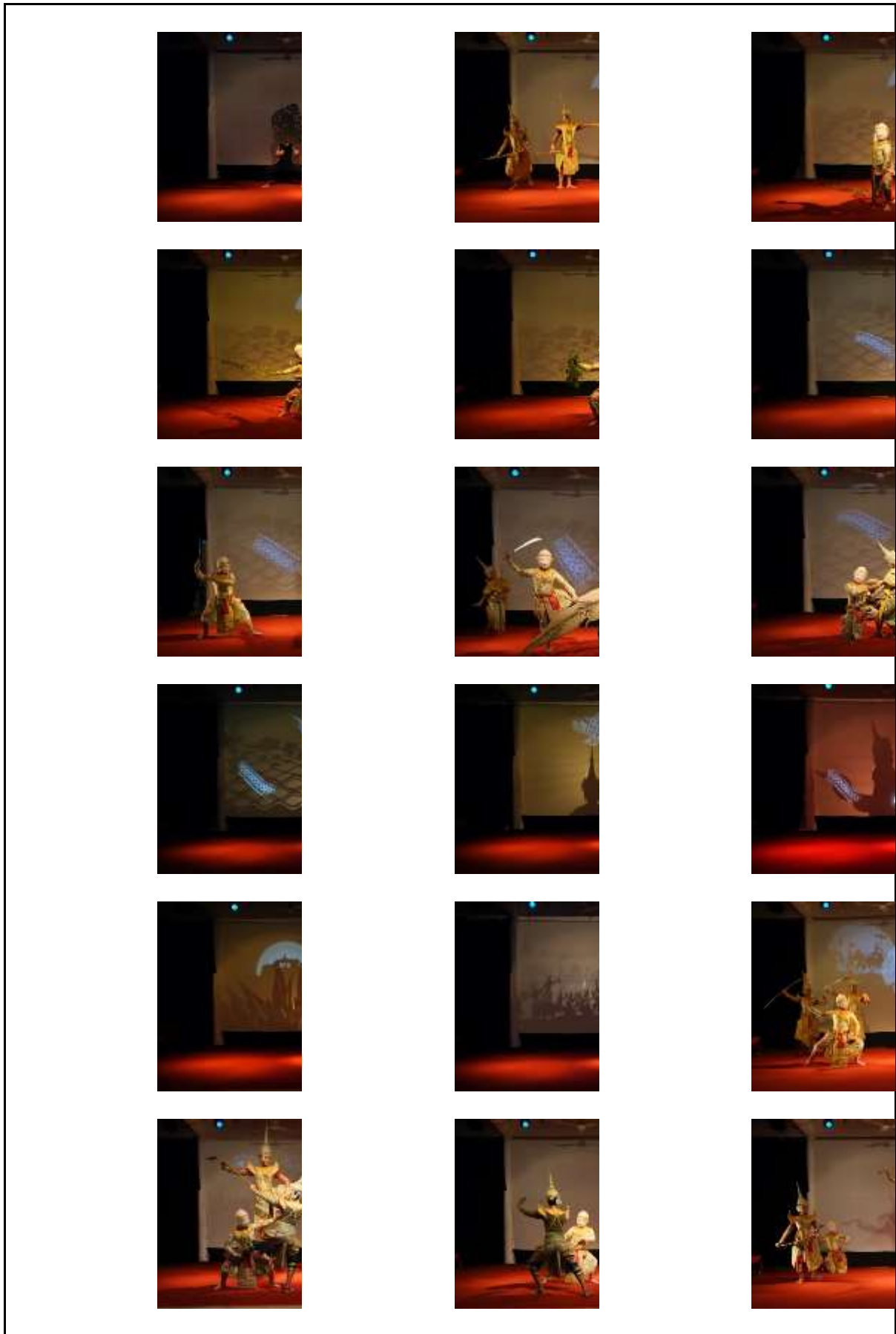


Figure 5 Pictures of Khon Ngao Phrommachak Performance (3)

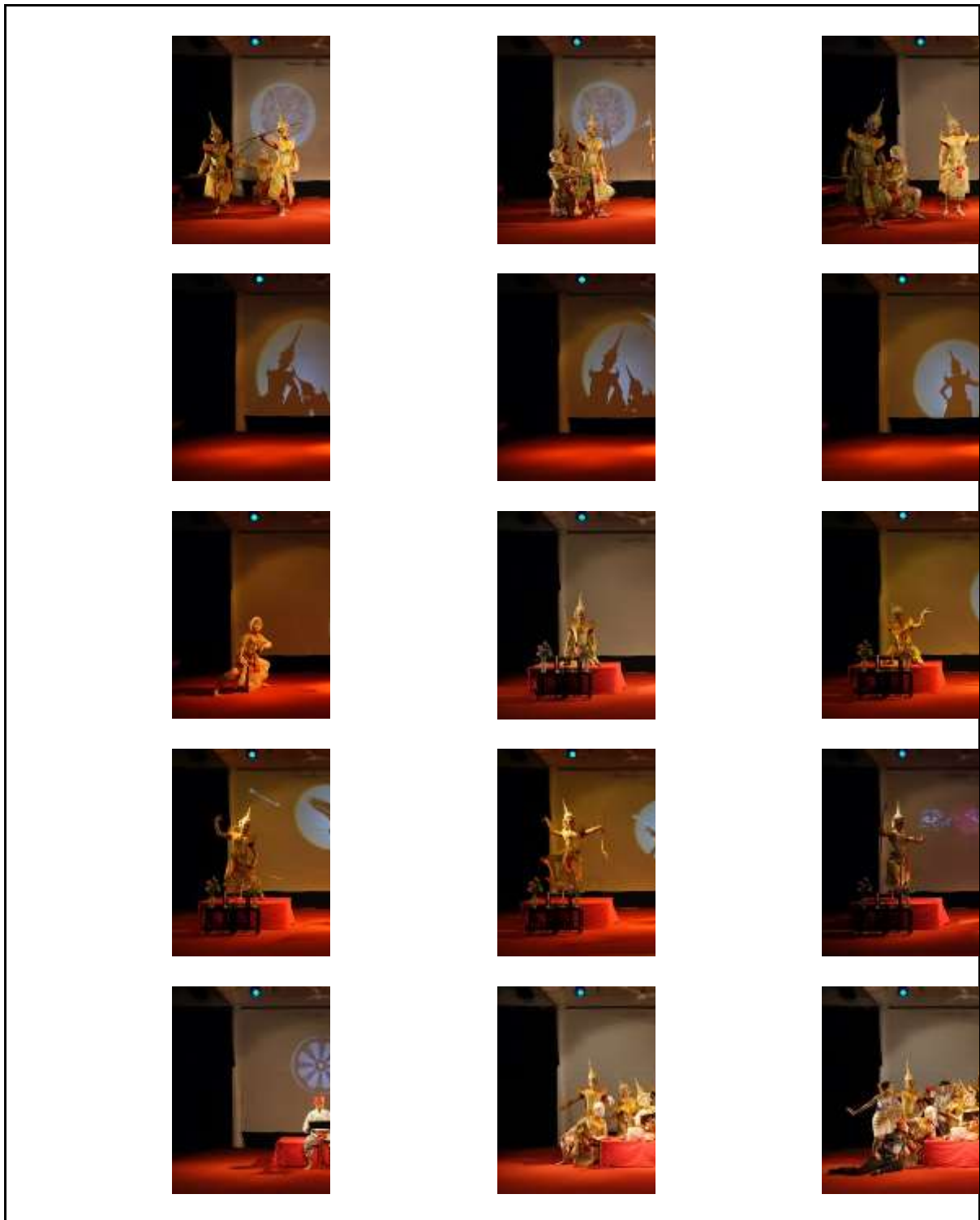


Figure 6 Pictures of Khon Ngao Phrommachak Performance (4)
Figure 7 QR code of Khon Ngao Phrommachak Performance



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