

Research Article

Ramayana's royal thesis to form of Khon performance: A case study of Khon Scene Ramayana story: Ronnapak Asurin Indrajit

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Abstract

Articles of royal drama Ramayana to form Khon performance: a case study of Khon Scene Ramayana story: Ronnapak Asurin Indrajit, it is a qualitative research in the form of conservation research with an objective to study the history development of the show forms and elements of the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name. The study tools were structured interview forms and participatory observation content analysis and summarize the discussion descriptive presented in an academic format and in show form.

The results of the research showed that the performance of the Khon Scene Ramayana story: Ronnapak Asurain Indrajit is an improvement from the Ramayana drama. His Majesty King Buddha Yodfa Chulalok (King Rama 1) Volume 1 is a Khon script used for performances by Ajarn Panya Nittayasuwan, edited by Ajarn Seree Wangnaitham. Next Ajarn Charan Poonlarp has adapted the Khon script of Ajarn Panya Nittayasuwan to make the chapter more concise with the time limitation of the show which is exhibited at the publicity event for the public to see Artist - Silpakorn (Mr. Somrak Nakpluem) at the National Theater (Small Theater) on September 21, 2007, presenting the performance in the form of Khon Scene which is divided into performances that use the scene to indicate the location, use dialogue, dance according to the lyrics and the song Na-phat in the story uses a chimney orchestra to play along with the performance which standing costume of performers. The research team has been transferred the dance movements and performance styles from experts and applied to the theory of the process of transferring dance moves to students in the field of Thai Dramatic Arts Studies, department of Dramatic Music, faculty of Fine and Applied Arts Rajamangala University of Technology Thanyaburi and then presented in the form of academic papers and performances.

Keywords: Ramayana's royal thesis, Khon Scene, Ramayana, Ronnapak, Indrajit

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Introduction

Performing arts are the wisdom of Thai people that represent cultural prosperity. And there is a variety that varies according to the social landscape that the ancestors have created various forms of performance for the purpose of entertaining, having fun and as a medium for making appointments, informing, educating, and understanding among the faculty and community to learn about job creation, build a career. It is considered a wise gift of the ancestors that has been inherited for a long time to the present (Klamcharoen et al., 2014, p.1). Therefore, performing arts, it represents a culture of high value and the civilization of Thai performing arts, especially Khon-Drama. It is an art that conceals the wisdom that is not only beauty but it is an art that all people of the world should be able to experience and perceive. Thai performing arts that have evolved in sequence both folk art or it is commonly understood that folk performances such as dances, dances and certain types of plays and art under the patronage of His Majesty the King or patronage of the royal family which is understood as royal art or performances in the royal court which is the origin of the form of dance, dance, drama and pantomime (Office of the National Cultural Commission, 1999, p.1).

"Khon" is an ancient high-class drama of Thailand that combines the wisdom of science and art, consisting of the important heritage arts of various fields of the nation, such as literature, fine arts, music and dance. Therefore, it can be considered that Khon is a performing arts that is valuable to a variety of cultures. As the evidence, for a long time since the Ayutthaya period as proved by the archives of the French ambassador La Loubert during the reign of King Narai the Great (Department of Fine Arts, 2009, p.20), which Khon is a dramatic performance created in the royal court to honor the honor and prestige of the King which has been uninterrupted since ancient times. Khon is a drama that is exhibited only in large events such as various royal ceremonies and welcoming guests from the country and work according to various important agendas, in which the form of Khon performance can be divided into the following types: It is an exhibition on the ground playing in the middle of the field. Later, a barn was planted with a rail across the longitudinal part of the barn for the characters to sit, known as the Khon type, sitting on the railing or Khon Rong outside. This type of Khon 2 types are conducted by dubbing, negotiation and Na-path song as well. When Khon was influenced, the style of theatrical performances evolved and another type of Khon performance was born, called Khon Rong Nai, with the introduction. Singing and dancing as well as in the drama. The type of pantomime that evolved from the Nang Yai show. It is a pantomime that plays on a big movie screen called a pantomime screen. Later, Khon was influenced by the west, with the combination of scenes, techniques, light, color, sound and scene changes according to the story, calling this type of Khon Scene (Ritthiboon, 2020, pp.192-194).

"Khon Scene" is a western-influenced pantomime show that uses scenes, techniques, light, color, and sound, and creates a background to create a fictitious event according to the story by the prince Narisara Nuwattiwong was the initiator to create a scene based on the story of the Khon performance on stage using a Khon Rong Nai style (Thongnim, 2012, p.27). Khon performance in the Ramayana Scene: Ronnapak Asurin Indrajit, there is an interesting plot of the characters Ronnapak, the son of Tosakan and Mrs. Montho, completing the Mahakala Fire Mantra; therefore, made a ceremony to ask for magical weapons from the 3 great gods; invade heaven and challenge Indra until finally able to defeat Indra. Therefore, the name Intrachit, which means "The Conqueror of Indra" in order to preserve for future generations to know the origin of the name Intrachit. And in the show, there is also a battle process between the giants and the angels that are rarely seen and are not popular to be shown, causing this Khon performance to be lost. To conserve and disseminate the Khon in order not to be lost by studying the knowledge of Khon Scene Ramayana story: Ronnapak Asurin Indrajit for future generations to realize the importance of and create pride in the unique arts of the nation forever.

Objective

1. To study the history and development of the Khon Scene Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Tosakan bestowed the name.
2. To study the forms and elements of the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Tosakan bestowed the name

Method

1. Set up a working group to visit the area for collecting and storing data

2. Meeting the research team

- Understand the mission together, clearly divide the work of the team members.
- Determine the scope of research Content boundaries, personal boundaries, and space boundaries.
- Consider the scope to be used as data for study, interview, data collection and analysis.
- Determine the overall work plan.

3. Study information from documents, books, textbooks, research papers, and academic articles to be the basis for research.

4. Field trips for interviews to collect data and receive dance moves from experts in various fields. The implementation tool was a structured interview form and participatory observation and record data.

5. Organize a meeting to review research data by internal and external together opinions committees and guidelines for improvement.

6. Collect and store information in the form of a qualitative research report. and the presentation of the work in the form of a show.

Result

From the research on Khon Scene Ramayana story: Ronnapak Asurain Indrajit studied from documents, textbooks and related research, interviews and participant observations. The research team would like to report the results of the data analysis according to the objectives of the research as follows:

Objective 1: Study the history and development of Khon Scene Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name. From the research, it was found that scene pantomime is a type of pantomime that takes the form of creating scenes and dividing scenes to be used for performances like ancient dramas which is the initiative of the prince Narisara Nuwattiwong. As for the acting method, it will be performed in a Khon Rong Nai style, which is dubbing, negotiating and singing. In this time, the research team studied the Khon Scene. Ramayana story: Ronnapak Asurin Indrajit which is found the evidence showing approximately 2 times as follows:

Year 1981, Khon performance on Ramayana: the Battle of Indra, at the National Theater, written by Mr. Panya Nittayasuwan

Year 2007, Khon performance on Ramayana: Ronnapak Asurain Indrajit, at the National Theater (Small Theater) written by Ajarn Charan Poonlarp at the National Theater (Small Theater)

Based on the above information, the research team found evidence of performances approximately twice, indicating that each performance had similar chapters. There is a Na-Phat song and Voice-Negotiation, the only difference is the name of the show.

The researchers studied Khon Scene Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chupson to Tosakan bestowed the name, exhibited at the publicity event for the public to see. Artist-Silpakorn program (Mr. Somrak Nakpluem) at the National Theater (Small Theater) on September 21, 2007 at 5:00 p.m. by Ajarn Charan Poonlarp, who prepared the script as a drama about the Ramayana drama ode of His Majesty King Buddha Yodfa Chulalok (King Rama 1), the reason why the researcher chose to study only during the period of Chubson to Ravana gave the name, because the story of changing the name of Ranapak to Intrachit can be fully understood. And from the interview with Ajarn Charan Poonlarp, the chapter that the researcher studied was extracted from Ajarn Panya Nittayasuwan's chapter because of the limited duration of the performance that day. Therefore, the script of the show was cut down to be more concise according to the duration of the show.

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Ronnapak Asurin Indrajit

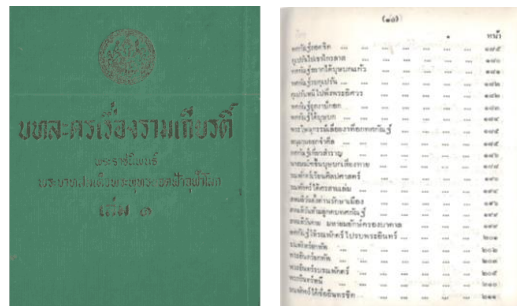


Figure 1 The Ramayana drama written by His Majesty King Buddha Yodfa Chulalok (King Rama 1)
source: Fine Arts Department, 1972, pp.194-211

Objective 2: Study the forms and elements of the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name. From the research, it was found that stage pantomime Ramayana story: Ronnapak Asurin Indrajit, there are the following elements in the show;

1. Khon, instrumental music and chorus accompanying the Khon Scene performance. Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that the Khon chapter shown in the form of a pantomime. The story proceeds with dubbing, negotiation, singing, and dancing in Na-Phat song and the battle in the song, such as Khon Rong Nai with the characteristics of the poem, namely, Kap Chabang, 16 poems, or polite poems, lyric and long verses, which make the Khon Scene Ramayana story: Ronnapak Asurain Indrajit. The chapter that the research team used to study at this time, it is the script of Ajarn Charan Poonlarp, which was adapted from the Ramayana drama ode of His Majesty King Buddha Yodfa Chulalok (King Rama 1) Volume 1 and Ajarn Panya Nittayasuwana's Khon script, edited by Ajarn Seree Wangnaitham to make a play. Then, Ajarn Charan Poonlarp has adapted the play to make the play more concise with the time limitation of the show which is exhibited at the publicity event for the public to see. Artist-Silpakorn program (Mr. Somrak Nakpluem) at the National Theater (Small Theater) on September 21, 2007 at 5:00 p.m.

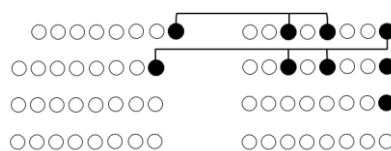


Figure 2 Characteristics of poetry of Klon Supap
source: Jaimano, 2012, p.87

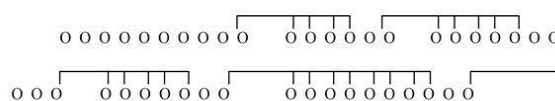


Figure 3 Characteristics of rhyming poems
source: Jaimano, 2012, p.87

Instrumental music and chorus accompanying the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that there were lyrics, melodies and music used for the Khon Scene performance of Ramayana: Ronnapak Asurin Indrajit, it will be a song with a single beat rate, double stroke rate and a three-tiered stroke rate, also Na-phat song and singing songs will follow the opportunity to use the song to convey the mood with the singing song in the process stage pantomime Ramayana story: Ronnapak Asurin Indrajit. Meanwhile, the researchers found that the performance of Khon, there are instrumental songs that are Na-phat songs and choral songs, consisting of Na-Phat songs used for the beginning of the show, which consisting of Wa songs, Na-Phat songs, used in rituals, including Brahmin songs. The Na-phat song used for traveling around, consisting of Batsakuni songs, Samer songs, Cherd songs. The Na-phat songs used for inspecting the army, the official affairs, consists of Prathom songs, the Na-Phat

songs used in the performance of power, consisting of Kook-Phat songs, Rua Samla songs, the Na-Phat songs used for the character's march, consisting of chord songs, the choral songs used to sing along with the Khon debut, consisting of Yanee songs, songs Cha Pi, a chorus showing angry emotions, consisting of Samingthong Mon songs, Ling Lan songs, Nagarat songs, Talayba songs. At last, the songs expressing joyful emotions, consisting of single-layered krob dance songs, throwing sword songs. So, singing songs that are in the middle of general use, may be meditative thoughts or conducting comprised of singing, chanting, one-tiered guest songs, crazy songs, and golden barrel songs.

2. The form of the Khon Scene Ramayana story: Ronnapak Asurin

3. Dress, stage equipment and props for the Khon Scene Ramayana story: Ronnapak Asurin Indrajit.

From the research, it was found that the costumes in the pantomime performance Ramayana story: Ronnapak Asurain Indrajit, the characters are divided into 2 types. First, characters who are amulets include Indra, the gods. Second, the giants consist of Ronnapak Tosakan, it was found that the characters were dressed according to their personality and dignity, in order to enhance the show to look more realistic. In this show, there are the show's paraphernalia, including beds, pillows, and utensils.



Figure 4 Clothing styles
source: Rittibul et al., 2022

4. Instruments accompanying the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit.

From the research, it was found that stage pantomime Ramayana story: Ronnapak Asurin Indrajit uses the music of the Khon ensemble, which consists of large gongs, tabhons, alto xylophones, alto bamboo xylophones, thad drums, cymbals, cymbals, cymbals, krubs, mongs, small gongs, there is used the Krong to accompany the rhythm, it is a percussion instrument, played with hard wood to have a resonant sound and is appropriate for the male Khon performance. Therefore, a loud sound is needed to create a taste and the strength of the pantomime. The selected chapter by the researcher is a stage performance in the National Theater (small theater) which is the Khon performance. For the Khon performance at the National Theater (small theater), the band for the show will use the Piphat Krueng Khu band to be suitable for the venue of the show to create a taste for the audience because the Piphat Krueng Khu ensemble will give a resonant sound. Therefore, the Piphat Krueng Khu orchestra is used to perform the show at the National Theater Stage (small theater) based on the form of the band.



Figure 5 Piphat Krueng Khu
source: Rittibul, 2020, p.96

5. Scenes, lights, colors and sound effects for the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. In this study, the research team studied the scene, light, color and sound effects of the Khon Scene.

Ramayana story: Ronnapak Asurin Indrajit which is a performance in the form of a pantomime, so there are scenes, lights, colors and sound effects. In order to create a viewing experience, access to content, events, atmosphere, time and make it more realistic in the pantomime Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that Scene 1, the forest scene, had the use of trees for the scene and using light, color, and sound to give a feeling of peace, Scene 2, clouds are used for the scene, light and sound are used to give a calm, simple feeling. Scene 3, the battlefield scene, no props, the use of light and sound that gives the atmosphere the danger of fighting, and scene 3, the theater scene-Long Ka, the screens were used on stage, and the lighting and sound were used to make the atmosphere filled with joy.



Figure 6 The form of pantomime performance, light, color and sound
source: Abic lifestyle, 2022

6. Subjects in the show, the story used to show Khon at present, found that only one popular story is the Ramayana which is a long story. To show in one day is quite arduous; therefore, the story is divided to be a specific term called "set". To call each set of Khon performances, it was called according to Nang Yai style which set came to show. As for the Khon, it brings many sets to show, such as the Brahmat set consisting of Mang Korn Kan battle, Surya battle and the Indrajit battle. In the study of Khon Scene Ramayana story: Ronnapak Asurin Indrajit, the reason for using the word 'set' due to the plot is not very long. The story presents a few and complete issues, therefore the word set is not used because there is no need to divide the expression into sections to arrange the order of any show plot.

7. The dance process used to accompany the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that the choreography, the dancing moves in the Khon performance must be consistent with the lyrics and dialogue, including the Piphat music. Therefore, the types of dancing and choreography are divided into 2 types; Na-Phat dancing, which means dancing according to the melody of Na-Phat that plays along with the Khon performance by holding the meaning and rhythm of the music as the main, another type of dance is known as chorus and verse dance, which is a dance, dancing according to the dialogue and lyrics, which will have different gestures such as great, glad posture, sorrow sad, angry, etc.

Discussion

Objective 1: Study the history and development of Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name. From the research, it was found that scene pantomime is a type of pantomime that takes the form of creating scenes and dividing scenes to be used for performances like ancient dramas which is the initiative of the prince Narisara Nuwattiwong. As for the acting method, it will be performed in a Khon Rong Nai style, which is dubbing, negotiating and singing. In this time, the research team has studied the Khon Scene Ramayana story: Ronnapak Asurin Indrajit, the research team found evidence showing approximately 2 times as follows:

Year 1981, Khon performance on Ramayana: The Battle of Indra at the National Theater, written by Mr. Panya Nittayasuwan

Year 2007 Khon performance on Ramayana: Ronnapak Asurain Indrajit at the National Theater (Small Theater) written by Ajarn Charan Poonlarp at the National Theater (Small Theater)

Based on the above information, the research team found evidence of performances approximately twice, indicating that each performance had similar chapters. There is a song Na-phat, dubbing-negotiation song, which is the same singing song. The only difference is the name of the set in the show.

The researchers studied the Khon Scene Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name, exhibited at the publicity event for the public to see. Artist-Silpakorn program (Mr. Somrak Nakpluem) at the National Theater (Small Theater) on September 21, 2007 at 5:00 PM. by Ajarn Charan Poonlarp, the script writer, written by His Majesty King Buddha Yodfa Chulalok (King Rama 1), the reason why the researcher chose to study only during the period of Ronnapak Chubson to Ronnapak defeated Indra, because he can fully understand the story of changing the name of Ranapak to Intrachit according to the story. And from the interview with Ajarn Charan Poonlarp, the chapter that the researcher studied was extracted from Ajarn Panya Nittayasuwan's chapter because of the limited duration of the performance that day. Therefore, the script of the show was cut down to be more concise according to the duration of the show which is consistent with Charan Poonlarp (2022: interview) said that the preparation of Khon Scenes Ramayana: Ronnapak Asurin Indrajit, adapted from the Khon chapter Ramayana story: battle of Indra, which Ajarn Panya Nittayasuwan adapted from the Ramayana drama. His Majesty King Buddha Yodfa Chulalok (King Rama 1) Volume 1, which corresponds to the information in the plays of the Fine Arts Department that the research team has searched which appears in the Ramayana drama, as follows: Ronnapak got 3 arrows, Ravana gave him to fight Indra, Ronnapak moves troops, Indra raises the army, Indra fights Ronnapak, Indra escapes and Ronnapak is entitled to Indrajit. (Department of Fine Arts, 1972, pp.194-211).

Objective 2: To study the Khon script, form and composition of the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit from Ronnapak Chubson to Ravana gave his name. From the research, it was found that stage pantomime Ramayana story: Ronnapak Asurin Indrajit, there are the following elements in the show;

1. Khon, instrumental music and chorus accompanying the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that the Khon chapter proceeds with negotiations, singing and dancing in Na-phat song as well as Khon Rong Nai with the characteristics of the poem, namely, Kap Chabang, 16 poems, or polite poems, lyric and long verses, which make the Khon Scene Ramayana story: Asurain Indrajit. By this time, the chapter that the research team used to study, is the script of Ajarn Charan Poonlarp, which was adapted from the Ramayana drama. His Majesty King Buddha Yodfa Chulalok (King Rama 1) Volume 1 and Ajarn Panya Nittayasuwan's Khon script, edited by Ajarn Seree Wangnaitham to make a play and Ajarn Charan Poonlarp has adapted the play to make the play more concise with the time limitation of the show which is exhibited at the publicity event for the public to see. Artist-Silpakorn program (Mr. Somrak Nakpluem) at the National Theater (Small Theater) on September 21, 2007 at 5:00 p.m., which corresponds to Khamron Soontranon (2015: according to Nattaphon Hokpanna and team) said that the Khon chapter of the Ramayana It has the characteristics of poetry in eight verses. And later, it has been developed by bringing the story to be written as Karp, Rai, and Baranee Thawana (2008: according to Nattaphon Hekpanna et al.) said that the dubbed scripts and the khon performances generally lead the story with a dub. which is composed as a poetry of the type Kapchabang 16 or Kapayani 11

Instrumental music and chorus accompanying the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that there were lyrics, melodies and music used to accompany the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit, it will be a song with a single beat rate, double stroke rate and a three-tiered stroke rate Na-phat song. And the song will follow the occasion that the song is used to convey the mood, there is a song to sing in the performance. Also, found that the performance of Khon, there is an instrumental song that is a Na-Phat song used in pantomime, in accordance with Chawalit Soontranon (2017, pp.124-125), said that the Khon performance is based on dubbing, negotiation, singing and playing music for the Khon to dance. and dance according to the rhythm of the music, which is called the Na-phat song. The performance of Na-phat's song to accompany the Khon performance is a song performed without chorus and singing songs. The songs sung according to the performer's mood will only be used for the Khon performances in the screen theater and the Khon Scenes used in this style will use a method called "containing songs", considering from the composition what melody should be used in order for the singer to put the mood and feelings appropriate to the performance (Soontranon 2017, pp.128-129)

2. Style of Khon performance, from the research, it was found that stage pantomime of the Ramayana story: Ronnapak Asurin Indrajit, has a form of Khon Scene performance, because the show is divided by using

the scene to indicate the location of the performance in that period, there is a dance according to the chorus, the dialogue, the Na-Phat dance, there is a battle between a leading role character and a giant character which corresponds to Pongsak Singhanat (Mor Por Por, pp.281-283), said that in the reign of King Rama V of Rattanakosin, prince Narisara Nuwattiwong has adapted Thai dramas to resemble western opera performances and called them ancient dramas. Creating a scene for a show must take into account the ancient style of acting in order not to undermine the importance of the show. And the scene is one of the important factors that help create the imagination of the audience. There are also other elements that help the show achieve its objectives and has taken the form of creating a scene and divided the scene to use for the show like an ancient drama. As for the performance method, Khon Rong Nai's performance is used, which is the voice acting, dialogue and singing for the show, called Khon Scene and Kukrit Pramoj (1983, p.19). The delicacy and expressiveness of agility dance in the fight and comedy inserted in some pantomimes and as well as the beauty of the costumes and props used in the show. It can be considered that it combines many fields of science and art into the show.

3. Dress, stage equipment and props for Khon performance. From the research, it was found that the costumes in the pantomime performance Ramayana story: Ronnapak Asurain Indrajit characters are divided into 2 types; Characters who are leading role including Indra, the gods, the giants consist of Ronnapak Tosakan, it is found that the characters are dressed according to their personality and dignity which corresponds to Chawalit Soontranon saying that the costumes are part of the performance that makes the show beautiful and magnificent as an indicator, the character characteristics indicate rank and ethnicity, giving the audience a more pronounced image (Soontranon, 2011, p.9). This increases the enjoyment of watching the show to be more realistic. In this show, there is a show props consisting of beds, pillows, and utensils which is consistent with Chawalit Soontranon (2013, pp.131-135) said that the stage or the stage equipment for the show is one of the important components to make the pantomime look more realistic. The stage equipment used in the setting of each show will differ depending on the story being shown.

4. Instruments accompanying the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that stage pantomime uses the music of the Piphat orchestra to accompany the Khon performance. It consists of large gongs, taphons, alto xylophones, alto bamboo xylophones, thad drums, cymbals, cymbals, cymbals, krubs, mongs, small gongs, and are used in rhythmic compositions. It is a wind instrument, percussion and percussion instrument playing with hard wood to make a roaring sound and appropriate for the pantomime performances used by men therefore need a loud sound to create a taste and the strength of the pantomime. The chapter selected by the researcher to be the one used for the Khon performance at the National Theater (small theater) is a stage performance in the theater. For the Khon performance at the National Theater (small theater), the band used for the performance will use the Piphat Krueng Band, to be suitable for the venue of the show to create a utility for the audience because the Piphat Krueng Khu ensemble will give a resonant sound. Therefore, based on the form of the band used for performances at the National Theater Stage (small theater), which is the Piphat Krueng Khu orchestra used to perform this performance. This is consistent with Theeraphat Thongnim (2012, p.60) said that the ancient has a traditional practice that separates the types of music bands and the rhythm regulator to be different according to the suitability of the playing and theatrical performances for the band used to play the accompaniment of the Khon performance is the Piphat Mai, hard orchestra, it consists mainly of percussion and wind instruments. There are a number of different musical instruments, divided into 3 sizes, namely, Pi Phat Khong Ha. Piphat Krueng Khu and the Piphat Krueng Yai, while the Pi Phat Krueng Khu, consists of large gongs, tapon, alto xylophones, alto bamboo xylophones, drum thad, cymbal, cymbals, cymbals, krub, mong, small gongs, and krong. And at present, a bunch of drums are added to the chorus as well.

5. Scenes, lights, colors and sound effects for the Khon Scene performance. In this study, the research team studied the scene, light, color and sound effects of the Khon Scene Ramayana story: Ronnapak Asurin Indrajit. As it is a performance in the form of a pantomime, there are scenes, lights, colors and sound effects. In order to create a viewing experience, access to content, events, atmosphere, time and make it more realistic. Corresponding to political science, Rattasard Chancharoen (2013, p.153) said that creating a scene for the Fine Arts Department will have a step-by-step design of the set. The first step is to study the Khon script of Ramayana in order to understand the content, events, atmosphere, time and character roles of the inspiring detail of the story used in design, then create a scene sketch, write a schematic and specify the dimensions of the parts of the scene. At each point in detail, a scene model was made in some scenes, consulting the acting

director. Let's consider them together for a complete set of scenes. In the pantomime Ramayana story: Ronnapak Asurin Indrajit, therefore had to create a scene, light, color and sound for the show to match the Khon performance in all 4 scenes, consisting of a forest scene, a fairytale scene, a battlefield scene, and a royal theater scene. It is also consistent with Sirimongkol Natayakul (2006, p.133), the arrangement of the Thai dance arts will focus on the light from the stage area towards costumes, faces, and upper body movements to give viewers an emotional expression in the script of the actors clearly and Krisara Warisrapuricha (2009, p.55), the sound is a very important element in the Khon performance. Because the sound is what makes the pantomime even more realistic, creating special sound effects such as thunder and lightning, barking dogs, bells, telephone calls and train whistle, etc.

6. Subjects used in the show. The story used to show Khon, found that at present, only one popular story is the Ramayana, it is a long story. To show in one day is quite arduous, therefore divided the story to be expressed with a specific term called "set", called by the big movie. That is arranged in a series, whichever set to be shown. The pantomime brought several sets to show, which corresponds to Phra Horathibodi (1942, pp.60-61) and in the study of pantomime Scene Ramayana story: Ronnapak Asurin Indrajit. The reason for using the word "set", because the plot is not very long. The story presents a few and complete issues, therefore the word set is not used because there is no need to divide the expression into sections to arrange the order of any show plot.

7. The dance process used to accompany the Khon Scene performance Ramayana story: Ronnapak Asurin Indrajit. From the research, it was found that choreography, the dance moves in the Khon performance must be consistent with the lyrics and dialogue, including the Piphat music. Therefore, dancing in the Khon are divided into 2 types, namely Na-Phat Dance, which means dancing according to the melody of Na-Phat songs that are played along with the Khon performance by holding the meaning and rhythm of that music as the main one. Another type of dance, it is called a choreography and a chorus dance, which is a dance, performing dances according to the dialogue and the chorus, which will have different gestures such as great, happy, sad, angry, etc. In the performance of the dance, is it good or right? It depends on the skill of the dancer that is able to do so according to the language of dramatic arts known as "thrive in the dance" and in making the script, there must be rules because Thai dance can express emotions which can take many forms (Sumit Thep Wong, 2005: 101), for example, we flirt with our left hand into our chest. You put your hands up. Distance from chest level or pointing love two hands crossed arms fingertips touching forearm. Respect the hand between the breasts. Embarrassed to protect the cheeks, etc., this dance is used a lot, including Khon, drama, dance, all kinds of dances (Manisin, 1997, p.7)

Suggestion

Suggestions for applying the research results

1. In this research, the research team studied Khon Scene Ramayana story: Ronnapak Asurin Indrajit, the chapters of Ajarn Charan Poonlarp are exhibited at the publicity event. Artist - Silpakorn (Mr. Somrak Nakpluem) at the National Theater which is a pantomime that was used in the show in 2007-present. This research is a study in the scope of the study of Khon, forms and elements of Khon Scene Ramayana: Ronnapak Asurin Indrajit From Ronnapak Chubson to Ravana gave his name.

Suggestions for future research

1. Compare the Khon script, the form and the elements of the Khon Scene performance Khon story Ramayana: Battle of Indra, Ajarn Panya Nittayasuwan with the Khon Scene Ramayana story: Ronnapak Asurin Indrajit of Ajarn Charan Poonlarp

2. Study the Khon performance Ramayana story: Battle of Indra, at the National Theater Written by Ajarn Panya Nittayasuwan in the year 1981, which was the first performance of the Battle of Indra, which was adapted from the Ramayana drama. His Majesty King Buddha Yodfa Chulalok (King Rama 1) Volume 1, which consists of Ronnapak got 3 arrows, Ravana gave him to fight Indra, Ronnapak moves troops, Indra raises the army, Indra fights Ronnapak, Indra escapes and Ronnapak is entitled to Indrajit.

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Interview

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