

ประวัติศาสตร์นางโขน

History of the Female Characters in the Khon Masked Drama

พัชรินทร์ สันติอัครธรรม^{*1}Phatcharin Suntiatchawan^{*1}ผุสดี ทลิสมสกุล²Phusadee Limschoon²

บทคัดย่อ

ประวัติศาสตร์ของนางโขน เป็นส่วนหนึ่งของวิทยานิพนธ์หลักสูตรศิลปศาสตรดุษฎีบัณฑิต สาขาวิชานาฏยศิลป์ไทย คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย เรื่อง “นาฏยลักษณะของนางโขน” ผลการวิจัยพบว่า โขนมีพัฒนาการทางการแสดงมาพร้อมกันกับวงปี่พาทย์ โขนเป็นการแสดงของพระมหากษัตริย์ พระราชวงศ์ และขุนนางชั้นสูง ทั้งในพระราชพิธีและพิธีสำคัญต่างๆ ซึ่งความเจริญรุ่งเรืองและความเสื่อมของการแสดงโขนในแต่ละยุคสมัยขึ้นอยู่กับการอุปถัมภ์ของพระมหากษัตริย์ รัฐและสภาพการณ์ของบ้านเมือง ในด้านศิลปนางโขน เดิมบทบาทนางโขนของไทยใช้ผู้ชายแสดงล้วน เปลี่ยนมาใช้ผู้หญิงแสดงเป็นหญิงแท้ในยุคที่โขนอยู่ในความดูแลของกรมศิลปากร ในปี พ.ศ. 2478 บทนางโขนมีที่มาจากวรรณคดีรามเกียรติ์สมัยกรุงศรีอยุธยา และบทพระราชนิพนธ์รามเกียรติ์ของพระมหากษัตริย์ในราชวงศ์จักรี วงดนตรีที่ใช้บรรเลงประกอบการแสดงโขนคือ วงปี่พาทย์ โดยสืบทอดมาแต่สมัยกรุงศรีอยุธยาจนถึงปัจจุบัน เครื่องแต่งกายของนางโขนเลียนแบบเครื่องทรงของพระมหากษัตริย์ และพัฒนารูปแบบเพื่อให้สอดคล้องกับความจำเป็นและความนิยมของสังคมไทยในแต่ละยุคสมัย

คำสำคัญ: โขน, ตัวนาง, ประวัติศาสตร์ของนางโขน

ABSTRACT

History of the Female characters in Khon Masked Drama is the doctoral dissertation of the Doctor of Philosophy degree Program in Thai Theatre and Dance, Faculty of Fine and Applied Arts, Chulalongkorn University. The research result has indicated that Khon is the dramatically masked

* Corresponding author, email: rinsphatcha@gmail.com

¹ Ph.D. Candidate, major in Thai Theatre and Dance, Faculty of Fine and Applied Arts, Chulalongkorn University

² Advisor, Associate Professor, Faculty of Fine and Applied Arts, Chulalongkorn University

performance accompanied by the spectacular and characterizing music played by Pipat Ensemble (Thai traditional percussion ensemble). Traditionally, the performance of Khon is for the King, his royal family and the solid noblemen in both the royal ceremony and the significant ceremonies. The prosperity and declination of Khon performance in each period was depended on the patronage of the King, the government and the politics situation. The artistic role of the female character in Khon masked drama has been changed from men to authentic female performers when Khon has was transferred to be under the Fine Arts Department in 1935. Narrative scripts of the female characters in Khon masked drama derived from the Ramakien literature of Ayutthaya period and the royal literary work episodes of the Royal Ramakien of Chakri Dynasty. Khon masked drama is traditionally accompanied by the music provided by Pi Phat ensemble since Ayutthaya period to the present. Costumes of female characters in Khon masked drama have been designed by imitating the royal dresses and their patterns have been developed consistency with the necessity for Thai society from time to time.

Keywords: Khon, Female Characters, History of Khon, Masked Drama

Introduction

History of female characters in Khon masked drama of Thailand has extensively been developed Thai Khon of Ayutthaya period. The evidences were found from the data of history of the female characters in Khon masked drama as it remained in each period. The data has been acquired from annals, literatures and historic interview of people in the royal court done by governmental agencies. Thai royal court has been discovered as the major recorded data of history of female characters in Khon masked drama.

Research Objective

The objectives is to analyze the essence of female character in Khon performance of Ramakien epic by aiming at female Khon role which is the leading actress of the story in each episode.

Research Methodology

1. To study and search for documentary data and audio-visual equipment media from annals, historical records, literatures, royal literary work episodes, Khon episodes, textbooks, books, academic articles, photographs and other media relating to the performance of the role of female characters in the Khon masked drama from the data source in the areas of dance and literature.

2. To study the interview data individual person such as the National Artists and teachers and dancing artistic instructors of the Fine Arts Department and other educational institutions.

3. To participate in workshop of dancing posture for Khon performance of the actress role (male), the knowledge Management the Project of Fine Arts Department for Annual Budget of 2011, the Study project on the Performance role of the Female actress characters in Khon Masked Drama (Male) of Khun Wardpitsawong on 27 June 2011 at Vieng Tai Hotel, Bangkok.

4. To analyze historical performing data of the role of female characters in Khon masked drama in Thailand and to be compiled into dissertation data and research article.

5. To publicize the research article in national journal.

Research Results

1. The Thai Royal Court and Performance Role of the Female Characters in Khon Masked Drama

Khon performance has been existent along with the Thai royal court from ancient period due to the cause that Khon is the Royal performances used. The performance of Khon has been the enjoyment to the King and his Royal family. Formerly, men have been dominated the only actor in Khon until the Fine Arts Department took over in 1935. Which has changed to the performers to be an authentic man and an authentic woman as the role characteristic in Khon masked drama. According to the extent of current evidence discoveries, Khon performance with the role of the female characters in Khon masked drama in Rattanakosin period were substantially established King Phutthayotfa Chulalok the Great or King Rama I was renovated Wat Phra Chettuphon Wimon Mangkharam as well as reinvented Khon performance of the Tunnel Ceremony Episode.

The important role of female characters in the Khon masked drama in the Tunnel Ceremony Episode is the Benyakai. Hanuman went to ask for the footbath water from Benyakai in order to open the door of the tunnel where Tosakanth was conducting the ceremony of to transfrom bathing himself into the diamond physical body. It was continued with the role of Nang Mondo

who is irritated for assault until making Tosakanth lose his penance. Khon performance at this time has been counted as the first piece of evidence of performance for the role of female characters in the Khon masked drama in Thailand that has clearly specified the performing episode with the role of female characters in the Khon masked drama.

The performance of the role of female characters in the Khon masked drama appeared as written evidences in next era was in the period of King Rama V of The King Chulalongkorn. The important person in this reign who took part in restoration of royal Khon that was stagnant since the period of King Rama III was Chao Phraya Tewetwongwiwat (M.R.Larn Kunchorn). He entered to command Department of Khon. He inevitably succeeded the performance for the role of female characters in the Khon masked drama and appointed the artists of Department of Khon to do the duty of performance and teacher who passed on Khon to be succeeded in The Department of Entertainment (Krom Mohorasop) in the King Rama VI.

Moreover, in this age, it was the origin of “amateur Khon,” His Royal Highness Prince Maha Vajiravudh was kind to allow the practice for playing Khon according to ancient tradition whereas the people who attended that practice were the royalties’ and royal pages’ sons who were willing to attend the practice and perform by themselves. In that time, His Royal Highness Prince Maha Vajiravudh improved the episode and controlled the practice by himself, and also requested to borrow the instructors from the house of Chao Phraya Tewetwongwiwat. The teacher of female characters in the Khon masked drama who was proficient to train the episode of female characters in the Khon masked drama was Khun Natkarurak (Thongdee Suwannaparot).

The amateur Khon appeared on the significant role of female characters in the Khon masked drama included amateur Khon performing in inauguration of Royal Thai Army Academy in 1909. It was performed for the Episode of Crystal Capture by Ramasun with Mr. Prasert who performed as Mekhala, obviously indicating the entire use of men for performing in amateur Khon.

In the period of the reign of King Rama VI, King Vajiravudh is the King who considerably loves Khon drama performance art, resulting in the great prosperity of Khon performance in this age and causing several developments of Thai Khon circle. For example, HM the King updated royal literary work of Khon episode for Khon performance since the period of status holding as Her Royal Highness the Prince. Later in 1911, HM the King transferred Department of Khon and Music to be under supervision of The Department of Entertainment (Krom Mohorasop). Luang Sitthinaiwane was the controller. The titles was conferred to the artists in the areas of Khon drama and Thai orchestra consisting of five groups of wood and percussion instruments as rewards for their feats from the rank

of Khun to Phraya. In part of the title name of royal Khon, the performers who were actresses including below.

1. Khun Wilaiwongward (Choon Kantanat)
2. Khun Jenparatakij (Plaek Mongkolnat)
3. Khun Jitraprottakarn (Thaem Wibulyanat)
4. Khun Wardpitsawong (Thaem Silpasheewin)

For Khon performance with the role of actress in this reign, the performance evidences were appeared in various episodes as follows:

Khon in the episode that Narayana conquers Nontok was performed by Khon characters that were royal pages for presences in the Celebration of the Command of the Mother of King Rama VI at Royal Khon Playhouse, Dusit Garden.

Khon in the episode of Crystal Capture by Ramasun was performed by the royal pages and governors of Department of Royal Khon in Coronation Royal Ceremony Celebration at Mitsakawan Garden

Khon in the episode of Jealousy of Surapanakha was performed by amateur Khon for the Royal Palace Celebration and Songkran Festival at Siwalai Garden.

Khon in the Episode of Getting down the Garden–Presenting Ring was performed by the royal pages of Department of Royal Khon in Royal Ceremony of Housewarming at Chitralada Palace.

Khon in the Episode of Conquest of Tadakasun (Kakanasun) was performed in theatre at Chitralada Palace.

From above data, the finding indicated that Khon performance in this era was very popular and it was the reign having evidences indicating Khon performance in the episode with the obvious role of actress.

The succession of Khon in this reign has still been developed in the form of school. It was to say that the King Vajiravudh was kind enough to establish the Pran Luang School under the royal patronage of the King for admission of virtuous sons to study both in the field of common subjects and music and Khon subject. This has resulted in the succession of Khon performance and the role of female characters in the Khon masked drama to Thai youths and becoming the model for Nadtaduriyangkasatra School in next age.

In the reign of King Rama VII, Department of Entertainment (Krom Mohorasop) was dissolved. However, Chao Phraya Vorapongpipat, the Chancellor of the Ministry of the Royal Household, respectfully informed the King to request on the admission of male students for training the role of female characters in the Khon masked drama in order to succeed the role of female characters in the Khon masked drama not to be discontinued. The performances were present in the significant festivities of the country.

In the reign of King Rama VIII, the King Ananda Mahidol, Dramatic School of Music was founded in 1934. The instruction of Khon area had not been opened until the school name was changed to be the School of Dramatic Arts, Fine Arts Department in 1945. The succession of Khon returned to be in the form of school again by being the institute where the artists and Khon teachers from the Ministry of the Royal Household and from various palaces, as well as Khon costumes still remained were gathered. The boys were trained to study Khon in the first class up to 61 people and filled the students as the reserved artists up to 55 people, resulting in Khon training for performance organizing in several crucial festivities of the country.

The teacher for the female characters in the Khon masked drama who played the significant role on the transfer for the role of female characters in the Khon masked drama to the students of the School of Dramatic Arts was Khun Wadpitsawong (Thaem Silpasheewin) who was the ex-artist of female characters in the Khon masked drama in the reign of King Rama VI. He was the founder of training for the role of female characters in the Khon masked drama for boys. During training period, male students dramatized the role of female characters in the Khon masked drama and Khun Wardpitsawong was the sole instructor. The crown servant position was transferred to be under Fine Arts Department and the position of “Ordinary Female characters” meaning the role of female characters in the Khon masked drama was discovered. This indicated that it was the position that the person who was filled in had to regularly dramatize. Therefore, the role of female characters in the Khon masked drama by men was succeeded until the end of this reign.

In the reign of King Rama IX, the King Bhumibol Adulyadej, when Fine Arts Department entered to oversee and administrate Khon performance management, the form of Khon performance for the role of female characters was changed by the way of the use of women in performing the role of female characters in replacement of the former use of men in performing. Later, when the School of Dramatic Arts recruited teachers from Suan Kularb Palace and various palaces entering for teaching in accompany with the use of women who ever practiced for dance drama in performing the role of female characters in the Khon masked drama, it inevitably made

the integration of the style of drama styled dance with Khon performance. In addition, the popularity on role performance using authentic men and authentic women gradually caused the decline of popularity on female characters in the Khon masked drama by men in the end.

Apart from the support from Thai royal court on Fine Arts Department which has been the key agency in performance organizing and succeeding the performance for the role of female characters in the Khon masked drama, they have also rendered the supports on organizing Khon performance and the role of female characters in the Khon masked drama in crucial agencies such as Chalerm Krung Khon in the supervision of the Crown Property Bureau, The King Rama II Foundation under the Royal Patronage, and Kukrit Institute. In addition, their supports have also been extensive to various academies such as Thammasat Khon, and Ramkhamhaeng Khon, etc. Moreover, Fine Arts Department and various agencies have also propagated the performance for the role of female characters in Thai Khon masked drama to foreign countries such as the Episode of Abduction of Sida (Sita), the Episode of Arrest of Suvannamaccha by Hanuman, etc., resulting in increasing recognition of succession on the performance for the role of female characters in the Khon masked drama both in local and abroad.

In this reign, Thai royal court played the significant role in restoring and encouraging Thai people to be more interested in the art of Khon performance. This has been the concept of HM the Queen Sirikit who assigned “Thanpuying *Charungjit Teekara*,” Her Majesty’s Deputy Private Secretary, as the Chairman of Royal Conferred Khon Work Steering Committee, to manage for newly creation of drama and Khon costumes according to ancient pattern and simultaneously organize the first royal conferred Khon performance in 2007. The dramatic composition of Ramakien story in the Episode of Weapon of Bharma which is the script of royal literary work of His Royal Highness Prince Narisara Nuvadtivongs was selected for performance organizing in form of Khon and the joint melody producing by Musical Band for Procession together with Piphat and Thai Grand Orchestra thenceforth. Therefore, the royal conferred Khon performances have been available continuously every year. The episodes with the performance for the role of female characters in the Khon masked drama have included the Episode of Prommas, Nang Loi (Feigning Death: Floating Lady), The Battle of Maiyarap, Jong Tanon (The Battle of Crossway to Longka, Battle of Kumbhakan Mokasak Episode, and the Battle of Indrajit of Nagabas.

2. Artists of Female Characters in the Khon Masked Drama

The ancient Khon performance used men in performing every role whether being leading actor, leading actress, demon, and monkey. The male artists were entirely used for performing female characters in the Khon masked drama in the period of Rattanakosin in the reign of King Rama I–VIII through the trainings of men on dancing, emotional expression, as well as gesture in the female way. According to the history about the artists of female characters in the Khon masked drama, the first data was discovered in the reign of King Rama V. The researcher has compiled it into table of name lists for the artists of female characters in the Khon masked drama and the roles relating to female characters in the Khon masked drama in order of the reigns as follows:³

1. The Reign of King Rama V

Khun Natkanurak (Thongdee Suwannaparata), the teacher for female characters in the Khon masked drama to Titled Khon.

Prasert: as Mekhala (Titled Khon)

2. The Reign of King Rama VI

Phraya Inthraraphibal (Chuang Sida): as Sida (Sita)

Luang Paichitnanthakarn (Thonglaeng Suwannaparot): as Benyakai

Khun Jenparatakij (Plaek Mongkolnat): as Female characters in Khon

Khun Jitraprottakarn (Thaem Wibulyanat): as Female characters in Khon

Khun Wilaiwongward (Choon Kantanat): as Female characters in Khon

Khun Wardpitsawong (Thaem Silpasheewin): as Sida (Sita), Mondo, Trichada, Benyakai and Sukhajarn

3. The Reign of King Rama VII

Male student who was trained for female characters in the Khon masked drama as follows: Thonglor Luksanaphol, Ratchalee Emmaneestudent, Glong Thipwat, Chamnong Pornpisut, Sudsai Samitinan.

4. The Reign of King Rama VIII

Male student of the School of Dramatic Arts who was trained for female characters in the Khon masked drama as follows: Manote as Sida (Sita), Damrong as Benyakai, Taweesak as Mondo, Thongchai Phothayarom, Kasem Charusarn, etc.

³ Fine Arts Department, "Title Name of Royal Khon and Musician in the Reign of King Rama VI," (Paper presented at the annual meeting for Fine Arts Department, Bangkok, Thailand, June 27, 2011), 5–9.

5. The Reign of King Rama IX

In the reign of King Rama IX, in the initial period, men had still been used to perform the role of female characters in the Khon masked drama. For example, male performers who performed the role of female characters in the Khon masked drama are as follows: Thongrem Mongkolnat as Sammanakkha and Kakanasun, Kri Vorasarin as Kakanasun, Chalard Phakulanon as Sammanakkha and Phisuea Samut.

Later, the performance for the role of female characters in the Khon masked drama of Fine Arts Department was altered to use women for performance. Mr. Dhanit Yupho, the Director-General of Fine Arts Department in that period determined that the married artists could perform the role of female characters in the Khon masked drama since the episode for female characters in the Khon masked drama had the body touch or courtship from mankind. Then, it was improper for girls to jointly perform with men since they would be criticized. The famous female characters in the Khon masked drama who was women in the early age were Mrs. Charoenchit Pattharaseewee, Mrs. Suebpong Sirisukha, Mrs. Atchara Yupiya, and Mrs. Krongkarn Rohitsathien.⁴ Later, female performers have been used without marriage requirement. The number of the female characters in the Khon masked drama of Fine Arts Department then has been extensively increased. The female characters in the Khon masked drama using men in performing have still been available. The researcher would like to raise the samples for the following name lists of the performers as the female characters in the Khon masked drama in Khon performance of Fine Arts Department.

3. Khon Script

Khon script is the thing that directs the performance of the story in Khon to be in different directions and is the determinant of characteristic and role in continuity of Khon character. From the historical data, the finding revealed that the most ancient evidence in relevance to scripts used for performance of Thai female characters in the Khon masked drama appeared in Ramakien could be explored in term of narrative speech in the literary style of Ayutthaya period. Later, it was published in Monthly Vajirayarn Book in 1904. The contents refer to the Episode of Abduction of Sida (Sita) to Kumbhakarna's fall. The roles of female characters that are the principal character in Ramakien are appeared with 9 narrative scripts as follows:

1. Sida (Sita) in the Episodes of Abduction of Sida, Ring Offer by Hanuman, and Floating Lady

⁴ Suwannee Chalanukroa, National Artist in the Field of Performance Art, Interview, December 14, 2014.

2. Sammanakkha in the Episode of Abduction of Sida
3. Benyakai in the Episode that Pipek is outcast, and Floating Lady
4. Trichada in the Episode that Pipek is outcast, and Floating Lady
5. Suvannamaccha in the Episode of Causeway Construction and the Birth of Macchanu
6. Mondodari in the episode that Sugriva breaks many-tiered umbrella
7. Piraguan in the Episode of Mahiravan Battle
8. Chanthawadee in the Episode of Water Irritation by Kumbhakarna
9. Kanthamalee in the Episode of Water Irritation by Kumbhakarna

The narrative speech of this version of Ramakien is the most complete narrative speed of Ramakien story in the literary style of Ayutthaya period. It was understood that it has been used both for shadow-play narration and Khon narration. Thus, it could be inferred that there were Khon performances in the period that Ayutthaya was the capital. The role of female characters in the Khon masked drama was existent according to aforesaid narrative speech.

In the reign of Thon Buri, the King Taksin the Great wrote dramatic composition of Ramakien story for several episodes. However, when considering according to the episode of royal literary work, the performance was likely organized in the style of royal drama since conversing-narrating scripts were not apparent. In this reign, it had still been the period of time as the joint for the succession of Khon performance as well as Khon scripts from Ayutthaya to Rattanakosin period even though the country had warfare nearly the entire reign. In addition, the royal literary work of the King Taksin the Great has still continually been the original of Khon scripts in Rattanakosin period.

In the reign of Rattanakosin, the origin of Khon scripts has been derived from the royal literary works of several kings. Moreover, the agencies which have succeeded Khon performance from the royal court have taken several versions of the existent royal literary works to be amended for shows as follows:

1. Dramatic composition of Ramakien story as the royal literary work of the King Phutthayotfa Chulalok, the King Rama I, is the script aiming at the availability of complete contents from the beginning to the ending of the story. It is the dramatic composition having maximum number of female characters for total of 69 characters.

2. Dramatic composition of Ramakien story as the royal literary work of the King Phuttha Loetla Naphalai, the King Rama II, is the script written for performance in the palace from the

Episode that Hanuman presents a shawl and a ring to Sita until Tosakant dies, the Episode of Rama return to Ayodhya, and the Episode of Butrlop.

3. Narrative speech of Ramakien as the royal literary work of the King Phuttha Loetla Naphalai, the King Rama II, is the script written for Khon performance with the conduct of Na-Pat Music (the type of music used for producing melody in expression of act and movement manner of Khon characters) and conversation. The episode of which the script for female characters in the Khon masked drama appears has been the Episode of the Floating Lady.

4. Dramatic composition of Ramakien story as the royal literary work of the King Mongkut, the King Rama IV, contains the script of female characters inserted in the Episode of Rama in the forest.

5. Prelude script of Ramakien story as the royal literary work of the King Mongkut, the King Rama IV, contains the script of female characters in the Episode that Narayana conquers Nontok and Rama enters to Pirap garden.

6. Drama for Ramakien story as the royal literary work of the King Vajiravudh, the King Rama VI, was used for performance both of Khon and drama. It contains the script of female characters in the Episodes of Killing Kakanasun, Royal Wedding Ceremony of Rama and Sida (Sita), Abduction of Sida (Sita), Banishment of Pipek from Town, Construction of the Causeway), and the Episode of the Weapon of Brahma.

7. Conversing and narrative scripts for Ramakien story as the royal literary work of the King Vajiravudh, the King Rama VI, was used for Khon performance having the role of female characters in the episode of Longka Burning by Hanuman and Floating Lady

Fine Arts Department took the aforesaid literature of Ramakien story for amendment and Khon performance was organized. Later, Acharn Seri Wangnaitham initiated Khon performance organizing in episodes focusing on the roles of key Khon characters as the main characters who continue the story. The important female characters in the Khon masked drama have included Sida (Sita) in the Episode of Luxmisida and Mondodari in the episode of Mondothewi. The performance for the role of female characters in the Khon masked drama in package has been developed for another step of which has been created by Fine Arts Department. Moreover, Khon performance has still been organized in this form until present.

4. Music and Songs in Female Characters in Khon Masked Drama

The performance of Khon masked drama (Khon) is traditionally accompanied by the music provided by Pi Phat ensemble, which is made up of metallophone and aerophone instruments. During Ayutthaya period, Pi Phat musicians were designated the dignitary ranks of Na Phonlaruen which were attached to the Aiyakarn Department. For example, the title of “Khun Chanaipairoh” referred to flutists and “Nai Wong Si Khon”⁵ probably referred to musicians in the Piphat Khrueng Ha ensemble, which comprises of five musical instruments: Pi Nok, Ranad, Khong Wong, drums, Tone and Ching (small cymbals). Pi Nai and drums of larger size were later created for Royal Dance drama or the accompaniment of Khon and Lakhon Nai performances. The traditional Pi Nok and drums were reserved for outdoor performance such as shadow played. This tradition had continued into early Rattanakosin period.

In the reign of King Rama III, King Nangklao Chao Yuhua, the Pi Phat Khrueng Ha ensemble was enlarged into a larger ensemble of Pi Phat Khrueng Khu in which musical instruments are paired to support one another. For example, Pi Nok is paired with Pi Nai, Ranad Thum with Ranad Ek, Khong Wong Lek with Khong Wong Yai and Charb (large cymbals) with Ching (small cymbals).

In the reign of King Rama IV, King Chomklao Chao Yuhua, Ranad Thong (brass Ranad similar to Ranad Ek), and Ranad Thum Lek (iron Ranad similar to Ranad Thum) were developed under the initiative of King Pinklao as an adaptation of western accordion.⁶ Both instruments were incorporated into the Pi Phat ensemble and resulted in the birth of “Pi Phat Khrueng Yai” ensemble. When Tat drum was unavailable, Perng Marnng drum can be used in its stead to supplement the sounds of Taphon drum. The rhythm instruments for this type of ensemble comprise of Ching, Charb, Krub, and Mong. The Department of Fine Art has carried on this traditional musical ensemble style and adapted to each Khon performance as deemed appropriate.

The performance of female characters in Khon is accompanied by Na Phat music and songs, which are also played for the performance of other principal female characters in Khon such as female angels, female humans and non-humans, female demons, and mixed-race females. A total of six Na Phat songs were used with different dance gestures during major scenes of Khon performance as follows:

⁵ Dhanit Yupho, *Thai Musical Instruments and the Legend of the Combining of Mahori, Pi Phat and Khrueng Sai Ensemble* (Bangkok: Karn Sasana Publishing House, 1980), 126.

⁶ Ibid, 126.

1. *Sathukarn* is an instrumental music played to induce tranquility and concentration, usually during the paying of homage to sacred beings or to the Buddhist Triple Gem period. It is the first song in an overture series of Khon and shadow played. It is also played to accompany the dance that Queen Montho performed while preparing the ambrosia to bring dead soldiers in the demons army of her husband back to life.

2. *Ruao* is an extra fast and aggressive music played during scenes when something happens or changes at dazzling rate. For example, the scene where a character changes forms, curses, displays his or her supernatural power and scenes of irregular occurrence. It is the accompanying music to the scene in Khon where Goddess Uma cursed Hanuman for invading and wrecking her garden.

3. *Cherd Nok* is a fast and aggressive music that has been played for the chasing scenes in Khon and shadow played since ancient times. It is unique for its use of flute to imitate the sounds of the Thai phrase “Chub hai tid, tee hai tai” (grab and beat it to death)⁷ Pleng Cherd Nok was originally played during the ‘*Chub Ling Hau Kham*’ prelude to a shadow played, Khru Montri Tramote subsequently included Pleng Cherd Nok in the Department of Fine Art’s Khon performances in the ‘Hanuman capturing Nang Suphanmatcha’ and ‘Hanuman capturing Nang Benyagai’ series.

4. *Ground Nai* is melody in low pitches register (Thang Nai) and slow tempo with rhythmic accent. It is normally classified as part of an overture series and is played while monks are performing Buddhist ceremony. In a Khon masked drama performance, Ground Nai is played during an inspection of the demons army scene and the dance scene of Nang Sammanakha on her pleasure trip to a forest.

5. *Tranimit* is an exciting tune with wide register pitches to allude to the magical and exceptional power of various Khon characters. It is played during the scene, in the Nang Loi series of the Khon performance of Ramayana epic, in which Benyagai transformed herself into Sita to deceive Phra Ram.

6. *Cherd Ching* is a fast melody played during a scene of long journey, which is expressed by the fast flicking dance gestures, or a scene of important ceremony such as the dance scenes where Sita hung herself or walked over fire to prove her righteous innocence.

⁷ The Royal Institute, *Encyclopedia of Thai Music Vocabularies: Music and Musical Instruments, the Royal Institute’s version* (Bangkok: Mahachulalongkornrajavidyalaya University, 1997), 54.

The history of Pi Phat ensemble and the aforementioned examples of Na Phat melodies are part of a historical study and analysis of female characters in Khon in relation to the performance of their roles. Since music and song are main elements the appreciation of the meanings, rhythms, tempos, and aesthetic quality of dance gestures, they are also the primary means to convey the essence of Khon performance to audience via dance patterns and lyrics. This knowledge needs to be comprehended before we can move on to identify the characteristic performance of female characters in Khon masked drama.

5. Costume of Female Characters in the Khon Masked Drama

The most ancient evidence for the costume of female characters in the Khon masked drama found is the image of dancing girl in Na-Chang Dance of Ramakien story for the episode of the Weapon of Brahma. It is the painting art in type of Gilded Black Lacquer on room screen. It is the art in the ending period of Ayutthaya and it has been placed for exhibition in Buddhaisawan Chapel, National Museum, and Phra Nakhon. The image feature is two dancing girls with female crown and topknot ornament putting on their heads, two-edge breast cloth and floor-length clothing dressing, and decoration wearing in type of necklace, body ornamental chain, armlet and bracelet. This image is likely the evidence indicating the costume of the actress performer in type of dancing girl in Khon story of Ramakien in that age.

In the period of Rattanakosin in the reign of King Rama I did the royal literary work for dramatic composition in the story of Ramakien with the poem mentioning about the bathing and dressing of Sida (Sita) before entry to wedding ceremony with Rama and Episode of Nang Mondodari dressing before going to perform nectar boiling ceremony reflects that the Queen in Khon wears the attire which is imitated from the design of royal clothes of the King. In following period, three seals law prohibited the royal families and public servants to make the costumes that were imitated the style of the King. The actress was allowed to crown but without follower placed behind her ear and ear ornamentation since it was the attiring that imitated the King. This showed that in that age, people were popular to make the copied consumes of female characters in the Khon masked drama until the authority issued the directive of prohibition due to the fear that it could commit lese majesty. This law was applied for prohibition until the reign of King Rama III, it was annulled.

In the reign of King Rama IV, the proclamation was issued to prohibit the use of “top circlet” (coronet used for putting on and cover the middle of the head) for female characters in the Khon masked drama since it symbolized the King Chulalongkorn, the King Rama V. It was improper to allow women to dress in comparison to the King. This indicated that the costumes for female characters in the Khon masked drama were in the strict supervision of the royal court.

In the reign of King Rama V, photograph evidence of Khon performance available as the crucial piece of evidence that has still remained in this reign is the image of Khon performance in the episode of tunnel ritual. The existent image for the role of female characters in the Khon masked drama is Nang Mondodari using male in performing with costumes of female characters in the King’s articles, wearing of female crown and whiteface make up. This has been the first piece of photograph evidence clearly specifying the image of performance of female characters in the Khon masked drama.

Picture 1⁸ Image of Khon performance for the story of Ramakien in the episode of Tunnel Ceremony in the reign of King Rama V⁹



⁸ Thailand Cultural Centre and Office of the National Culture Commission, *Special Exhibition of the Ramakien in Thai Arts and Culture* (Bangkok: Amarin Printing Group Co., Ltd., 1990), 84.

⁹ Nang Mondo used male in performing with costumes of female characters in the Khon masked drama in the King’s articles and female crown wearing and white face make up.

Later, in the reign of King Rama VI, the King Vajiravudh determined to do the bookkeeping of Khon costumes into categories, and was also the initiator of make up for female characters in the Khon masked drama until occurring significant Khon make up development in this reign. The Khon make up for the role of Trichada in this time was the innovation of new styled Khon make up in that age. The royal intention in the use of western cosmetics was to make the performer's face realistically beautiful and look lively. It was different from whiteface make up of Thai Khon, causing the performer's face look like dummy more than like authentic human and resulting in decrease in the beauty of the performer's face.

Picture 2 Image of costume in the fancy style of King Rama VI and Princess Consort Indrasaksachi



In addition, the King Rama VI designed the costumes in the style of “royal invention”. HM the King's royal photograph dressing the attire to be Rama in the episode of ordaining and roaming about the forest was available. Sida (Sita) character wears headdress (diamond flowers-decorated frontlet), puts on short sleeve cloth, wraps the fabric around her body and then begins to lace down and drape at the right shoulder like Indian sari, wears Nha-Nang (Long skirt) and white socks and shoes. Her ornaments are necklace, bracelet, and anklet bell. It reflected that the application of Thai costumes for female characters in the Khon masked drama was matched with Indian

costumes and ornamentations. The socks and shoes are worn like the westerner. It was the period that Thai society associated with various nations and then adopted the costume culture of different nations to be integrated into the particular style in this reign.

As a consequence of dissolution of The Department of Entertainment (Krom Mohorasop) which was the agency performing the duty of supervision on Khon performance organizing in the reign of King Rama VII, the large number of costumes of female characters in the Khon masked drama then were disappeared. Some of them were rendered to the Museum due to lack of performance organizing and good management. When the Division of Amusement was newly set up to perform the duty of supervision on Thai theoretical arts of the royal court, the costumes for female characters in the Khon masked drama then were gathered and used to wear for showing the performance as many as they still remained at that time. Until the reign of King Rama XI that Fine Arts Department has performed the duty of Khon performance organizing, the costumes for female characters in the Khon masked drama then have been managed to newly create to support Khon performance for viewing by people and the crucial festivities of the country in full form.

When Fine Arts Department managed to create the costumes for female characters in the Khon masked drama, the style of costumes for female characters in the Khon masked drama in the period of The Department of Entertainment (Krom Mohorasop) was taken as the model in creation management. Until in 2003, Her Majesty Queen Sirikit commanded Fine Arts Department to restore, design, and manage to create ancient Khon costumes by acquiring the model from the costumes in photographs. The ancient costumes have been kept in National Museum. Her Royal Highness Princess Maha Chakri Sirindhorn advised to reproduce embroidery pattern from the ancient modeling costumes for female characters in the Khon masked drama. The pattern was designed by computer system in combination with manual embroidery of metallic threads and sequins to increase the shine. This has made the costumes for female characters in the Khon masked drama having patterns identical to the model with more cost and time saving in creation.

When the conferred Khon performance is organized, the pattern and color design of costumes for female characters in the Khon masked drama is defined according to the position and significance of the character. According to female characters in the Khon masked drama, leading actress and noble lady, the patterns are designed with Thai Kanok design to be embroidered on various types of fabrics. Female Collar is embroidered with metal ornamented with gem. According to the maid of honor, the design of intertwined sprays is embroidered. The Foundation for the Promotion of Supplementary Occupations and Related Techniques is the co-

controller in creation and decoration of costumes for female characters in the Khon masked drama together with Fine Arts Department. Therefore, the succession on the costume for female characters in the Khon masked drama has been developed through patronage conferred from the King Institution and governmental agencies until present.

Conclusion

The history of female characters in the Khon masked drama of Thailand has related to Thai royal court from the past when the royal patronages have been conferred by the King Institution both in the areas of literature composition for performance, and the furtherance of the succession of the episode of female characters in the Khon masked drama from generation to generation and showing in different occasions. Later, when the persons who patronized Khon performance died, the country confronted with crisis of administrative change and depression of economic condition, inevitably affecting the discontinuation of Khon and succession of the episode of female characters in the Khon masked drama. Until the governmental agency under the administration in democracy has entered to administrate Khon performance, the role of female characters in the Khon masked drama has succeeded and developed in school and educational institution systems. Even though there has been the adjustment of performers and performance elements according to Thai society's situation, however, in the historical viewpoint, it has been regarded as the development for the works of theoretical arts, reflecting the values of people in the society and has been the proof that Khon performance has still been advanced theatrical arts that always serves the demand of Thai society.

Bibliography

- Chalanukroa, Suwannee, National Artist in the Field of Performance Art. Interview. December 14, 2014.
- Fine Arts Department. "Title Name of Royal Khon and Musician in the Reign of King Rama VI." Paper presented at the annual meeting for Fine Arts Department, Bangkok, Thailand, June 27, 2011. (in Thai)
- Malakul, Pin. *Drama Work of Phra Bat Somdet Phra Ramathibodi Si SinthaRamaha Vajiravudh Phra Mongkut Klao of Land of Siam*. Bangkok: Thai Watana Panich, 1975. (in Thai)
- Thailand Cultural Centre and Office of the National Culture Commission. *Special Exhibition of the Ramakien in Thai Arts and Culture*. Bangkok: Amarin Printing Group Co., Ltd., 1990.
- The Royal Institute. *Encyclopedia of Thai Music Vocabularies: Music and Musical Instruments, the Royal Institute's version*. Bangkok: Mahachulalongkornrajavidyalaya University, 1997. (in Thai)
- Vingvorn, Sauvanit. "An Analytical Study of the Masked Play Poems of Ramakien." M.A. Thesis, Chulalongkorn University, 1976. (in Thai)
- Yupho, Dhanit. *Thai Musical Instruments and the Legend of the Combining of Mahori, Pi Phat and Khrueng Sai Ensemble*. Bangkok: Karn Sasana Publishing House, 1980. (in Thai)

วารสารดนตรีรังสิต
RANGSIT MUSIC JOURNAL
วิทยาลัยดนตรี มหาวิทยาลัยรังสิต

ISSN 1905-2707

Vol.12 No.1 January-June 2017

บทความวิชาการ และบทความวิจัย