

The choreography of Unakarn: the female character when she disguised as a man in the Thai court drama, “Unakarn Panji Chom Suan Khwan”.

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Abstract - This creative research aims to design the movements of Unakarn in the Thai court drama, “Unakarn Panji Chom Suan Khwan” by essentially based on the Thai court drama literature of King Rama II. The author synthesized knowledge from texts, academic documents, self-training, experiences from teaching and performing, observation, expert interviews, and dance evaluations by Thai classical dance experts. Accordingly, all the data were analyzed to create and design the dance postures. The design was then qualitatively recorded and presented to the experts for evaluating and confirming the recorded qualitative data. The data collected from the assessment form were analyzed using basic statistics for the quantitative data analysis, including mean and standard deviation. The data were also presented by analytical description and performance. The finding showed that King Rama II created the character Unakarn that was different from Kuda Narawangsa in the Panji stories (the original version). This character corresponds to the character of females in Thai traditions as well as the sociocultural context. It makes Unakarn lively and enables Panji to question if Unakarn is a woman or a man. The character of Unakarn headed to the creation of the female character when she disguised as a man in the Thai court drama dance style. The choreographer uses three ways for the design: 1. choreography based on the Tamraram (dance recording textbook), 2. choreography based on the original dance, and 3. developing from the original dance. This creation is new. The choreographer guarantee that the character of Unakarn in “Unakarn Panji Chom Suan Khwan” is the most consistent with the Thai court drama literature of King Rama II. According to the four experts, the performance creation efficiency of “The choreography of Unakarn in the Thai court drama, “Unakarn Panji Chom Suan Khwan” is considered efficient. The choreography is rated at the highest level in creativity, with a mean of 4.75 and a standard deviation of 0.50. In suitability and experts’ satisfaction, the results show the highest with a mean of 5 and a standard deviation of 0.00.

Index Terms— Panji, Kuda Narawangsa, Unakarn, Thai court drama, King Rama II

I. INTRODUCTION

Panji is a literary show known by Thai people as Inao and Dalang. In particular, Inao's rhetoric poems were written by King Rama II. The Literature Club regards it as the best of Lakorn Nai poetry. Panji are important Javanese literature, referring to one of the great kings. A warrior and a ruler Panji was both. He was the one who united the Javanese power and made an outstanding contribution to the Javanese. His story became a fairy tale story. Javanese dramas and puppet-shadow play also popularized the Panji. A Javanese drama in which the characters wear masks in Thai khon-like performances is called "Topeng." which puppet-shadow play called "Wayang Kulit." Several versions of Panji, such as Hikayat Panji Samirang, are Malay versions—translated from the Middle Javanese language. The Javanese and derived from the city of Solo is Saratkan. The Javanese language is derived from Palembang City, and the complete version of the story is Saratkan. Malat, the ancient Javanese language, is the expression closest to the Panji period, originated from the island of Bali. And the Khmer Inao with the exact text as the Inao of King Rama II [1].



Fig.1 King Klana wearing a rare golden mask; a Klana topeng dance of Yogyakarta tradition [2].



Fig.2 Wayang kulit performance with Dalang [3].

For Thailand, there is evidence that there has been a drama in Inao since King Borrommakod in the Ayutthaya period. The Malay governor of the captive descent of Pattani told the story. Because of the Panji that has been told repeatedly, there are many versions. So Princess Kunthon had a story about Dalang and Princess Mongkut about Inao. The details of both plays were slightly distorted. However, every version still maintains the same big storyline. Including Wong Thewa, Panji falls in love with a woman other than a fiancée, fighting for her, travel, and puppet-shadow play. In conclusion, it was found that Panji in Thai, both published and unpublished, has Up to 17 formats.

Thailand took Panji only the plot and adapted it into literature according to the tastes of the Thai people. The description of the geography, constructions, lifestyle, traditions, ceremonies, and entertainment in the Dalang and the Inao is Thai. Including the popular traditions of Thai literary writing such as comedies, lovemaking, and poetry expressing beauty. The attractive traits of these characters through time are sexual and gender diversity. The female character is disguised as a male, such as Busaba, disguised as Unakarn. This disguise led to the interpretation and creation of the traditional dances as Lakorn Nai.



Fig.3 Busaba (Candra Kirana, Sekartaji) in Lakorn Nai style (Thai court drama).

Lakorn Nai is a form of ancient dance-drama born in the royal court of Thailand. In the past, it was considered one of the king consumer goods, forbidding no one to have the same. In King Rama IV of Rattanakosin, this prohibition was lifted. Lakorn Nai focuses on the exquisiteness in the selection of actors, the costumes, the dancing style, the singing and the musical performance, the selection of beautiful words, including words composing and poetry emphasizing the beauty of things. Lakorn Nai strictly adheres to traditions and does not care if it takes longer to perform. Lakorn Nai (Thai court drama) in the Rattanakosin era will perform only three stories: Inao, Unarut, and Ramayana. Inao will be the most popular because the production style consists of 5 crucial beauty aspects according to Lakorn Nai's principles.

Inao in Lakorn Nai style (Thai court drama) inspired the author. Inao was originated from Panji: A literary form of performance with Thai and ASEAN standards. The theatrical elements in Inao are important, exemplary in terms of performance style, ideas, values of the era. Therefore, how-to creations dance movement of characters with diverse genders and sexual orientations is interesting. The creation is new, especially in Lakorn Nai style. It will bring new knowledge,

artistic value, and importance to the Thai dance community from a different perspective.

II. RESEARCH OBJECTIVES

This creative research aims to design the movements of Unakarn in the Thai court drama, "Unakarn Panji Chom Suan Khwan" by essentially based on the Thai court drama literature of King Rama II.

III. RESEARCH METHODS

The author synthesized knowledge from texts, academic documents, self-training as well as experiences from teaching and performing, observation, expert interviews, and dance evaluations by Thai classical dance experts. Accordingly, all the data were analyzed to create and design the dance postures. The design then was qualitatively recorded and presented to the experts for evaluating and confirming the recorded qualitative data. For the quantitative data analysis, the data collected from the assessment form were analyzed using basic statistics including mean and standard deviation. The data were also presented by analytical description and performance.

IV. RESEARCH RESULTS

The finding showed that: In the "Inao," the Thai court drama of King Rama II. After the wind blew up Busaba, she and her servants came to the middle of Pramoton forest. Patara Kala disguised her as a man. He cut her hair and made her dress like a man. After that, Patara Kala changed her name to Unakarn also gave her a dagger. Unakan's masculinity is characterized by disguise. It is to change only the hairstyle and clothing to be masculine. At the same time, the appearance, tone of voice, personality, and gender remain feminine, unlike a "transmutation" that changes all, including appearance, tone of voice, personality, and gender. Transmutation is often caused by the powers of angels or supernatural powers. When Sangkamarata sends Yamoo to watch Unakarn bathing, as can be seen secretly. Yamoo saw that Unakarn had a woman's breasts, confirming that Unakarn is still a female. She only changed her hairstyle and outfit to look like a man [4].

The character of the feminine personality, when Busaba disguised as Unakarn, which is distinctly different from Panji, is characterized as a woman's personality. Such as crying when adversity, being reserved and shy when flirting with women. While in Panji, when Candra Kirana or Sekartaji was a male, either disguised or transformed. She often presents a distinctively masculine personality. The character of the Unakarn's feminine personality such as:

Show weakness like a young woman in the face of adversity: Another characteristic of Unakarn's feminine personality is showing emotional sensitivity and weeping when experiencing adversity. For example, weeping and groaning while hiking. She had never faced any adversity many moments like this before [4].

Showing feminine mannerisms: Unakarn's feminine gestures show many characteristics. Such as walking style, shy expression, and eating betel nut action. Until Panji and Sangkamarata noticed the movement of Unakarn as well. Unakarn knew that Panji was watching and was so embarrassed that she acted as a young woman. Moreover, when Panji gave the betel nut to Unakarn, she was very embarrassed and held on to it, not eating it. In addition,

Unakarn's performance when eating betel nut was similar to a young woman [4].

Saving herself: Unakarn is always saving herself like a young woman. For example, when Panji held her hand, Unakarn clearly showed dissatisfaction and moved Panji's hand immediately. This reaction caused Panji to say, "Act like you are not a man." [4]

Show shyness in lovemaking: Even if Unakarn performs the same role as the female protagonist in Panji when she is a man. However, there are different details. That is, Unakan expresses embarrassment prominently. In contrast, Kuda Narawangsa, in the story of Panji, did not express such feelings clearly. Kuda Narawangsa has the tactic and ability to seduce young women without being guided by anyone. In the matter, Unanakarn's servant was recommended by Unakan to invite Kusuma to come to bed so that no one would doubt. Furthermore, to claim to Kusuma that Unakan said she would not do lovemaking for three years. Unakarn was very embarrassed to have a relationship with a young woman. Moreover, she was also worried about how to flirt with her. Unanakarn's servant had to support her many times. Unakarn's shyness in her description of courtship shows her femininity, which is a distinctive feature not found in the characters in Panji [4].

Shows her fear in battle: Unakarn can fight against the enemy just like Kuda Narawangsa when she was a man in Panji. However, Unakarn's warrior character differs from Kuda Narawangsa in Panji. It shows fear in the battle, which can be seen from when Unakarn's battle against Ratu Jamalha. The intent to express fear in such battles would have made the character realistic and sensible because Unakarn had never fought before. In addition, Unakarn is still a woman. She did not transform or change her personality into a man. It makes sense to show fear like a young woman. Furthermore, it may be intended so that the character of Unakarn is not too different from the female characters in Thai literature. In Thai literature, there is no showing off the fighting role or the portrayal of the female protagonist. Especially in the Thai court drama, there is no show of the male character's daring personality. However, they must always be polite and sweet like a lady. It differs from the heroic protagonist of the female protagonist in Java-Malay tradition. The fighting role of the female protagonist is found in much of Javanese literature. Unakarn's warrior role expresses her concerns and fears. Not as strong as a man at all. It makes Unakarn's character reasonable according to the views of the Thai people. And not too different from Thai literature and social-cultural context. It is consistent with the social context of the late Ayutthaya and early Rattanakosin periods [4].

King Rama II created the character Unakarn that was different from Kuda Narawangsa in the Panji (the original version). This character corresponds to the character of females in Thai traditions as well as the sociocultural context. It makes Unakarn lively and enables Panji to question if Unakarn is a woman or a man. The character of Unakarn headed to the creation of the female character when she disguised as a man in the Thai court drama dance style.

Unakarn Panji Chom Suan Khwan, The authors, have created the dance choreography. The exciting aspect of this performance is the flirt of Panji and Unakarn, which has the characteristics of a Phu-Meiy dance style and the weapon dance. The author was inspired and compiled from the Thai court drama literature of King Rama II. The introductory

story is said when Patara Kala disguised Busaba to a handsome young man named Unakarn. Unakarn travels until she meets Panji, her husband (Inao). With the curse of Patara Kala, both Panji and Unakarn do not recognize each other. However, Panji, skeptical of Unakarn, tried to prove it in various ways. One time, Panji took Unakarn to visit Suan Kwan to catch the suspect. The pleasant environment of Suan Kwan caused them to fall into a reverie. When Panji gained consciousness, he persuaded Unakarn to dance the Krabi (weapon dance) and stopped to relax in the garden. The author presents the performance in the style of a Thai court drama.

The performance can be divided into three phases as follows:

Part 1 Visit Suan Khwan: Panji Unakarn dances according to the lyrics in the song Khaek Ta Mo. Create posture according to the poem. A dance process consists of a flirt dance between Panji and Unakarn.

Part 2 The weapon dance and prove dubious: The author must imagine the purpose and meaning of each character's action because there is no process in the writings. It does not designate the character's actions, purpose, method, or plan. The author imagined using the weapons of the characters by creating a dance process for Panji and Unakarn to show off their skills in using weapons. In addition, Panji took a stance to catch the dubious firmness when the opportunity appeared. The dance process begins with picking the lotus flower for the weapon, persuasion, Ram Wai Kru (respecting the teacher), showing off the skill, probing, and fighting. The performers dance according to the lyrics and the weapon dance in the Sarama song.



Fig.4 According to Inao, the Thai court drama literature of King Rama II. The author designed the performance that said Panji uses lotus flowers instead of Krabi (swords).

Part 3 Relaxing: It is a part to rest the tiredness after finishing a battle. The feeling was relaxed for both the performer and the audience. It is the final scene of the show—the song Khaek Huan the performer dances according to the lyrics.

The author uses three ways for the design the female character of Unakarn:

1. Choreography based on the Tamraram (dance recording textbook).

Tamraram is a textbook that records the knowledge of Thai dancing. It helps preserve the value and knowledge of Thai dance from deterioration over time. It is also a symbol of Thai dance scriptures. It is assumed that it has been an essential tool in the Wai Kru Khon-Drama ceremony since

the beginning. The knowledge of Thai dance was passed on over and over through telling. Until King Rama I, he had ideas to rebuild the country in various fields, including Khon - Thai court drama. To conserve and enhance literary arts and culture. Therefore, he has the artist paints a variety of dance moves. There are three Tamraram of Thai dancing postures that appear today as follows:



Fig.5 Tempera painting edition during King Rama I reign [5].

1. Tempera painting edition during King Rama I reign.

Tempera Tamraram, during the reign of King Rama I, it was assumed that it was a royal dance textbook. It is a picture of a dance with a poem telling the pose. Gods and the angel are both dances pose. Some of the pictures are of Kinra Kinnaree's dance. The original has some damaged and incomplete pictures.

2. A version of the chromatic painting on the Thai black book.

Tamraram, line drawing edition. It is believed to be a dance book in the Wang Na edition. Craftsmanship around the reign of King Rama II-III. Princess Suda Sawan donated to the library. It consisted of 61 pictures of dancing postures. A poem is directed, and it is complete than the first edition.

3. The Royal Library edition or the line drawing version was written in 1923.

Prince Damrong Rajanupap urged the artist to draw line drawings to compose the book. "Tamra Fonram." Print for the funeral book of Prince Jutathuchtharadilok. Some of the dance moves in this Tamraram cannot be used as a template for the dance. Moreover, some dance names are inaccurate from the original [5].



Fig.6 HRH Prince Damrong Rajanubhab copied the dance picture from the Tamraram to the Tamra Fonram (Thai dance book), including a photograph of the protagonist in 1923 [6].

The author uses the Thai dance pose from Tamraram to convey the meaning of the performance. It consists of imitations of nature and artificial poses. The author produces the placements and adapts them according to the meaning of the petition.



Fig.7 For example, the shape of the hand in the picture means a flower. The author has therefore adapted it supporting the lyric that talks about flowers. The author improves the dance style to be more beautiful by having the performers hug each other like one dancer. This technique is called Tor Mua Tor Khaen.

2. Choreography based on the original dance.

Besides making the dance movements from Tamraram, the author also conveys some dance movements from the original dance. It is a dance process that an expert in the dramatic arts has meticulously thought out. It is a dance that is regarded as beautiful and challenging to perform. The actors have to be skilled and intelligent to perform these dances beautifully.



Fig.8 In the picture, the author adopts the sword strike movements from the Thai court drama "Inao in the battle of Kamang Kuning." The sword strike is a battle stance that

comes from the martial art of swordsmanship and amateur fencing. It combines with the principles of Thai dance performance to create a beautiful and robust Krabi stance. To the unique in the Thai court drama. The arrangement of martial arts as part of theatrical performances gave rise to a new representation of Thai court drama. Initially, the story was relatively slow due to the elaborate style and dance moves. However, with the addition of the dance moves used in the fight, the show is exciting and inspiring to follow. It can bring the attention of the audience as well.



Fig.9 The inner personality of Busaba is revealed when Unakarn is rapturous and unable to conceal her actual actions. She would show her usual coquettish and bashful. Highlights of some dance postures is a feminine dance style. Refers to the dance that knees close, Lake Kore, and Krom Nha. A posture that combines female and male characteristics, only the lower or upper parts, is the "Phu-Meiy dance style." In the picture, the performance of women is prominently displayed in chapters. Emotional characteristics that express femininity are parrying, hand flicking, walking away, indifferent listening. Facial expressions are given a glance and avoid the face.



Fig.10 From the picture, the authors deliberately used fan choreography to convey the blooming of flowers. It corresponds to using the fan in Busaba Chom Suan Khwan. The choreography of Assoc. Prof. Pudsadee Limsakul. Because the authors wanted to communicate that, Busaba and Unakarn were the same characters. Suppose the audience can watch the Busaba Chom Suan Khwan and then comes to see Unakarn Panji Chom Suan Khwan. They will find traces of Busaba, although the external appearance is Unakarn. Some movements still leave a trace for the audience to feel they have met or known this character before.

3. Developing from the original dance.

This topic is of the most importance in the creation of the performance. The author has put together the dance process

by improving the characteristics of the dance moves to suit the characters. In particular, the expression of Unakarn is feminine, but the expression must be masculine. In addition, the dance moves have to be adjusted to match the characters' feelings that are different during each scene of the show—developing from the original dance highlighting the performance's uniqueness. Modifications to the dance may alter the form of the hand, the pattern of the foot, the change in level, degree, or direction of the organs.



Fig.11 Unakarn's feminine stand pose, despite her masculine outward appearance.



Fig.12 The dance pose was developed to the feeling of the characters.

V. DISCUSSIONS

King Rama II created the character Unakarn that was different from Kuda Narawangsa in the Panji stories (the original version). This character corresponds to the character of females in Thai traditions as well as the sociocultural context. It makes Unakarn lively and enables Panji to question if Unakarn is a woman or a man. This is consistent with research as in [7] said that Inao shows several characteristics of Panji, such as: continuing to show the plot of Panji that comprises the main stories, preserving the content showing the heroic, male and female showing qualities and roles of protagonists, presentation of Javanese Culture.

The characteristics of Panji discovered in Inao are very consistent with the traditions of Thai court drama and do not conflict with the Thai culture. It reflects the poet's ingenuity in adapting the tales. It was also found that while the Inao story inherited the Panji, details were added that helped create the Thai environment and the Malay environment to the story. Moreover, add a particular personality that makes the characters lively and captivates the audience as literature for

Thai court drama. The story of Inao can be a gorgeous performance because there are ways to show off protagonists' skills in many scenes. It is a charm from the combination of Thai and Javanese in the performance [7].

Unakarn Panji Chom Suan Khwan, The authors, have created the dance choreography. The exciting aspect of this performance is the flirt of Panji and Unakarn, which has the characteristics of a Phu-Meiy dance style and the weapon dance. The author was inspired and compiled from the Thai court drama literature of King Rama II. It is presented in the style of a Thai court drama. The performance can be divided into three phases: Part 1 Visit Suan Khwan, Part 2 The weapon dance and prove dubious, and Part 3 Relaxing. This is consistent with creating performance elements as in [8] the creation of the performance consists of 4 elements: Performance styles, music and melodies, costumes and props in performances, dance choreography and the use of stage design. Moreover, consistent with the researcher as in [9], the concept of Thai dance choreography consists of 1. Design of dance movements using imagination principles, 2. Design a performance of Thai dance by bringing something experienced in daily life (environmental situations), 3. From experience accumulated as a concept to create a set of Thai dance performances (embodiments cognitive), and 4. Bring the impression of the old style to conventionalize the new dance style to make it look more realistic in a postmodern.

The choreographer uses three ways for the design: 1. choreography based on the Tamraram (dance recording textbook), 2. choreography based on the original dance, and 3. developing from the original dance. The character of Unakarn headed to the creation of the female character when she disguised as a man in the Thai court drama dance style. This is consistent with researcher as in [10] said that in the Thai court drama (Lakorn Nok Baeb Luang), a transformed brahmin is a character with two personalities: the outward personality is a brahmin, a man who pretends to be graceful, speaks neatly and respectfully like a priest, has a cautious character. Nevertheless, the inner personality of a royal queen is revealed when she is rapturous and unable to conceal her actual actions. She would show her usual coquettish, bashful and give a cold stare. Highlights of some dance postures is a feminine dance style. Refers to the dance that knees close, Lake Kore, and Krom Nha. A posture that combines female and male characteristics, only the lower or upper parts, is the "Phu-Meiy dance style." At some points, the performance of women is prominently displayed in chapters. Emotional characteristics that express femininity are parrying, hand flicking, walking away, indifferent listening. Facial expressions are given a cold stare, sad face, glance, and avoiding the face.

The characters' expressions must convey the emotions in their facial expressions clearly and sincerely to the feelings conveyed to the audience. Actors who play the role of the protagonist or the main character of the story must learn and train themselves to be emotionally involved with the role they are given. Corresponds to the emotional expression of [11] as follows:

Chapter 6th, 55: the performance of the Saringkarod is to show love. The actors just performed by making their faces bright, cheerful, smiling, and speaking sweet, firm, and cheerful [11].

Chapter 6th, 71: the performance of Karunarod is the expression of sadness. The performer made a tearful gesture,

crying and groaning, face discolored, big sigh, forgetfulness [11].

Chapter 6th, 80: the performance of the Weerarod is to show courage. It should be well demonstrated with firmness, perseverance, arrogance, the exercise of attacking the enemy by skill [11].

Because this performance was created in the form of a Thai court drama, therefore, the performer must understand Lakorn Nai's beauty dances principle includes:

1. The standard dance posture, the correct dance posture. According to the rules, the dance is performed according to the meaning posture.

2. Rhythm dance is to dance according to the song's rhythm. Do not slow down the rhythm.

3. The dance patterns are unique due to the combination of memory and personality. It begins with studying the characteristics of the characters that appear in the play and what their characteristics are. Performers must understand and be able to convey it properly.

4. Dance with emotional—lively, dance with feelings. Performers must understand the story and background of the characters shown first. Relay emotions must come out of the inner feelings. Performers must understand how to use emotions in a rational and balanced manner.

The choreographer's embodiment plays a very important role in the design, and it is found that the performer's embodiment contributes to making the aesthetics of the show have a novelty. This is consistent with the embodied cognition as in [12] the Thai court drama characters, which is practiced seriously, takes a long time, repeated many times until the skill is born. The aim of the practice is the beautiful dance method. Implicit memory means that we learn a specific skill until it becomes automatic. Implicit memory occurs in off-line cognition, and off-line cognition depends on the body. Although separated from the environment, mental activity is based on a device developed for interaction with the environment, the mechanism of sensory processing, and movement control. It also consists of reasoning and problem-solving, meaning having a mental model enhances a solution [13]. Thus, it can describe the movement of the organs; with the pattern of the level, precise degrees, and directions as mentioned above. Intensive training leads to off-line cognition, implicit memory, and reasoning and problem-solving when there is an immediate problem.

The gorgeous performer should have basic skills in Thai dance practice and good communication of emotions in performances. The performer's personality should be related to a drama's character because the performers as a medium to convey the beauty of the dance moves and to mean to the audience. From the analysis of the choreography creations, performers must have dance tactics. Dancing must concentrate the mind, understand the principles and use of dance movements in the form of dance. The dancing posture must be in balance. Dancing uses energy to move the body by defining its intensity, slow, fast, possibly balanced or unbalanced poses, and different energy. All organs must move concerning each other and be in balance. Use performance concentration to control movements. Weight transfer so that both the left and right organs meet each other properly and do not lose balance. The dance postures are set up in mind, and the dancing practice often until they become skillful. Therefore, it will add value and be pleasing to the performance that related research to [14].

CONCLUSION

King Rama II created the character Unakarn that was different from Kuda Narawangsa in the Panji stories (the original version). This character corresponds to the character of females in Thai traditions as well as the sociocultural context. It makes Unakarn lively and enables Panji to question if Unakarn is a woman or a man. The character of Unakarn headed to the creation of the female character when she disguised as a man in the Thai court drama dance style.

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According to the four experts, the performance creation efficiency of "The choreography of Unakarn in the Thai court drama, "Unakarn Panji Chom Suan Khwan" is considered efficient. The choreography is rated at the highest level in creativity, with a mean of 4.75 and a standard deviation of 0.50. In suitability and experts' satisfaction, the results show the highest with a mean of 5 and a standard deviation of 0.00.

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