

Thai Dramatic Arts Creating “Adul Pisac Chom Dong”

Pisit Buangam^{1*}

¹ Lecturer, Program in Thai Classical Dance Education, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi

*Corresponding Author: veera_aaa@hotmail.com

Citation: Buangam, P. (2025). Thai Dramatic Arts Creating “Adul Pisac Chom Dong”, *Journal of Cultural Analysis and Social Change*, 10(4), 4278-4289. <https://doi.org/10.64753/jcasc.v10i4.3775>

Published: December 28, 2025

ABSTRACT

The creative Thai dance performance “Adul Pisac Chom Dong” was developed to explore the background and identity of the demoness Adul Pisac and to translate these findings into a solo Thai dramatic dance work. This study employed a qualitative research approach grounded in creative choreography, drawing on documentary research, related academic studies, and in-depth interviews with national artists and experts in Thai dramatic arts. The findings indicate that the choreography was shaped by the researcher’s performance experience and artistic imagination, guided by two core design principles: (1) the interpretation of lyrics, narration, and musical melody to communicate emotional expression, and (2) the adaptation of classical Thai dance movements and giant-character postures to construct a distinctive performance identity aligned with the conventions of traditional Khon court dance. The resulting choreography integrates delicacy and power, reflecting the noble yet formidable nature of the royal demoness. The performance is accompanied by a hardwood Piphat ensemble and presented in a traditional female-giant costume with a Khon-style headdress, symbolizing elegance, authority, and sacredness. This creative work contributes to the preservation of Thai dramatic dance heritage while offering a contemporary interpretation with clear academic and artistic value.

Keywords: Thai dramatic arts, Creative choreography, Khon dance, Female giant character, Thai classical dance performance

INTRODUCTION

Art and culture are of great value to national identity and reflect a society's level of civilization. Thai classical performances, particularly *Khon* and *Lakhon*, embody profound Thai wisdom and are believed to be founded on two essential elements: (1) human emotional resonance and (2) religious beliefs (Panida Sitthiwanna et al., 1999: 1). These foundations have inspired artistic creation that emphasizes enjoyment, appreciation, and aesthetic beauty (Amara Klamcharoen, 1999: 1). Thai performing arts have developed continuously, encompassing both folk traditions and court-supported arts. Court arts, in particular, served as the origins of dance genres such as *ram*, *rabam*, *lakhon*, and *khon* (Panida Sitthiwanna et al., 1999: 1). Khon is regarded as a grand dramatic form with a uniquely Thai artistic identity. Although ancient inscriptions or documents do not clearly name the form, foreign visitors to Ayutthaya—such as the French envoy Monsieur de la Loubère, recorded in *A New Historical Relation of Siam* that Khon was a dance performed to Piphat music, with performers wearing masks, holding symbolic weapons, and portraying soldiers in battle. Because they wore masks, performers did not speak (Thiraphat Thongnim, 2012: 1).

During the Ayutthaya period, Khon evolved from ritual performances such as *Chak Nak* and *Nang Yai* (shadow puppetry). In 1767, however, Ayutthaya fell to Burma; officials, citizens, and performing artists were taken captive, and many Khon and Lakhon scripts were destroyed. Afterward, *King Taksin the Great* restored independence, founded Thonburi as the new capital, and undertook the recovery and compilation of damaged dramatic texts. He also composed four episodes of the *Ramakien*: *Phra Mongkut*, *Hanuman Courts Nang Wanarint* to

Thao Malinawat, *Thao Malinawat Judges the Case up to Thotsakan's Return to the City*; and *Thotsakan Performs the Sand Ritual Binding Nang Montho*. These works strengthened public morale and national unity (Fine Arts Department, 2006: 21).

In the Rattanakosin period, *King Rama I (Phra Phutthayotfa Chulalok)* ordered the construction of a Khon theater within the Grand Palace grounds and commissioned royal scholars to collect and compile scattered *Ramakien* texts, resulting in a complete version comprising 117 volumes of Thai manuscripts—considered the most refined rendition of the epic (Angkarn Kalyanapong, n.d.: 22). During the reign of *King Rama II (Phra Phutthaloetla Naphalai)*, who had a deep interest in the arts, numerous Khon narration texts were composed and refined, such as the episodes *Nang Loi* and *Phrommat*. These revisions became the standard texts used in contemporary Khon performances (Angkarn Kalyanapong, n.d.: 22). Later, under King Rama IV, royal Khon was revived and the performing arts flourished; by 1859, performance taxes were imposed on various theatrical forms, including Khon, Lakhon Nai, Lakhon Nok, and others (Suwannee Udomphon, n.d.: 10). During King Rama V's reign, the Department of Royal Entertainment was established under Chao Phraya Thewet Wongwivat. Due to a shortage of Khon masters, female court dancers were recruited to train performers, giving rise to the style known as "*Khon Rong Nai*", characterized by Lakhon-style dance movements combined with spoken narration (Angkarn Kalyanapong, n.d.: 22).

The reign of King Rama VI marked a golden age for Thai performing arts. The King personally supervised artistic activities, and Khon, Lakhon, and Piphat music thrived. As Crown Prince, he encouraged courtiers to study Khon in traditional forms and composed several *Ramakien* Khon scripts. In late 1926, royal Khon was revived again, and artists trained both male and female performers who later became master teachers of the Fine Arts Department (Angkarn Kalyanapong, n.d.: 24). During the reign of King Ananda Mahidol, post-World War II efforts to revive Khon were constrained by the small number of experts. The Fine Arts Department therefore recruited boys to train at the School of Dramatic Arts, transforming the department into a central institution for preserving royal Khon traditions. In the reign of King Maha Vajiralongkorn Bodindradebayavarangkun, the continuous development of Khon reflects royal benevolence and ensures the enduring presence of this art form in Thai society (Fine Arts Department, 1996: 26).

In light of this historical context, the researcher recognized the value and significance of royal court traditions, particularly *Khon Rong Nai* from the reign of King Rama V. Today, *Khon Rong Nai* is rarely performed, typically appearing only at major royal ceremonies or at theaters of the Fine Arts Department. To preserve and transmit this heritage, the creator selected characters from the *Ramakien*, *Nang Adul*, daughter of *Nang Sammanakha*, and *Chiwaha*, niece of *Thotsakan*, to create a solo dance performance entitled "*Adul Pisac Chom Dong*." Because there had been no specialist choreography for a female giant's solo dance using *Chom Dong* narration and music, the creator developed new movement sequences to establish the form. The choreography depicts the joyful appreciation of forests and animals, following the conventions of *Khon Rong Nai*. This work aims to both preserve traditional knowledge and provide a foundation for future study and creative development in Thai solo classical dance.

Research Objectives

The research project entitled "*Creative Thai Dance: Adul Pisac Chom Dong*" has the following main objectives:

1. To study the historical background and identity of the demoness *Adul Pisac*.
2. To design Thai classical dance and create a solo performance entitled *Adul Pisac Chom Dong*.

Scope of the Research

Scope of Content

This research on the creative Thai dance *Adul Pisac Chom Dong* defines its content scope by focusing on the character *Adul Pisac*, as depicted in the *Ramakien*, based on the royal literary version composed during the reign of King Phra Phutthayotfa Chulalok (Rama I).

Scope of Data Sources

The researcher defined the scope of creative data sources by consulting National Artists, experts, and specialists. The collected data were analyzed to inform the creative process as follows:

1. Historical Background and Costume Design

Data were collected through document study, interviews, and verification with the following experts: (1) Dr. Suwannee Chalanukroh, National Artist (1990), Performing Arts (Classical Dance Drama); (2) Ms. Thanit Salakit, Retired senior performing artist, Bureau of Performing Arts, Fine Arts Department; (3) Ms. Wachanee Mesamarn, Retired senior instructor, College of Dramatic Arts, Buditpatanasilpa Institute, Ministry of Culture; (4) Dr. Chavalit Sunthornanont, Distinguished scholar in dramatic music, Fine Arts Department; (5) Associate

Professor Kamron Sunthornanont, Lecturer in Thai Dance Studies, Department of Dance and Music, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi (Specialist in Khon giant-character performance)

2. Lyrics and Musical Arrangement

The creator utilized identity-related information of the character Kakanasura from the *Ramakien* (royal version by King Rama I), together with interview data, to compose and revise the lyrics and musical arrangements. The content and music placement were examined and verified by the following expert: Dr. Chavalit Sunthornanont, Distinguished scholar in dramatic music, Fine Arts Department

3. Creative Choreography (Dance Movements)

Data were gathered through study, interviews, and verification of dance movements by National Artists, experts, and specialists as follows: (1) Dr. Suwannee Chalanukroh, National Artist (1990), Performing Arts (Classical Dance Drama) (2) Dr. Naparat Suphakan Wangnaitam, National Artist (2022), Performing Arts (Classical Dance Drama) (3) Ms. Thanit Salakit, Retired official, Bureau of Performing Arts, Fine Arts Department (Specialist in female giant roles) (4) Ms. Wachanee Mesamarn, Retired senior instructor, College of Dramatic Arts, Bunditpatanasilpa Institute, Ministry of Culture (Specialist in female giant roles) (5) Dr. Chavalit Sunthornanont, Distinguished scholar in dramatic music, Fine Arts Department (6) Associate Professor Kamron Sunthornanont, Lecturer in Thai Dance Studies, Department of Dance and Music, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi (7) Associate Professor Dr. Rojana Sunthornanont, Lecturer in Thai Dance Studies, Department of Dance and Music, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi (Specialist in Thai dance).

In developing the choreography, the research team analyzed data from interviews with all seven experts, as well as the researcher's own performance experience in female giant roles in Khon Rong Nai. These were applied to analyze and design the creative choreography for the Thai dance performance *Kakanasura Song Khrueang*. The newly created dance movements were subsequently reviewed and verified by the same seven experts to ensure adherence to traditional Thai dance conventions.

RESEARCH METHODOLOGY

This study employed a qualitative research approach. Data were collected from documents, publications, research studies, books, textbooks, and related theses, as well as through interviews with National Artists, experts, and specialists in Thai dance. The collected data were analyzed and synthesized to design the choreography, summarize the findings, and present the results using a descriptive and analytical approach.

Research Findings

The researcher conducted a study on the historical background and identity of the demoness Adul Pisac, as well as on the choreography of the creative Thai dance performance *Adul Pisac Chom Dong*. This process was based on interviews and movement verification conducted with seven National Artists, experts, and specialists. The results of the analysis can be summarized as follows.

Objective 1: To study the historical background and identity of Adul Pisac

Relevant data were collected, studied, and analyzed using in-depth interviews with five National Artists, experts, and specialists, to synthesize and summarize findings in accordance with this objective.

Background of Adul Pisac

Adul Pisac is a character appearing in the *Ramakien*, the royal literary work composed during the reign of King Phra Phutthayotfa Chulalok (Rama I). She is a female giant (*yak*) of the royal lineage, a royal granddaughter—specifically, the niece of Thotsakan (Ravana). Adul Pisac is the daughter of Nang Sammanakha, the younger sister of Thotsakan, ruler of Lanka. Her father is named Chiwaha, while Kumbhakas and Worani Sur are her elder siblings by blood (Phatthana Phutthiphong, n.d.: 122).

Identity of Adul Pisac

Adul Pisac appears in the *Ramakien* as a rakshasa, a demoness who dwells underground. She is described as having red skin, a fierce appearance, and close familial ties to Thotsakan. She can transform her appearance, an ugly and frightening physical form, and exhibits an evil disposition consistent with demonic characteristics (Daily News, 2015: 5; King Rama I, 1997: 298).

Based on textual analysis of the royal *Ramakien* and interviews with Thai dance experts, Adul Pisac's identity can be summarized into four key characteristics:

1. Strong loyalty to family and allies, demonstrating devotion and an irrational desire for revenge on behalf of Thotsakan.
2. Fierce and impulsive temperament, quick to anger, vengeful, and driven by emotion.
3. Intelligence and cunning, capable of devising clever plans, such as disguising herself as a palace attendant to approach Sida without arousing suspicion.
4. Deceptiveness and guile, employing feminine charm and trickery to accomplish her revenge.

These characteristics reflect both traditional giant archetypes and the character's distinctive personality within the *Ramakien*.

Objective 2: To design Thai classical dance and create the performance *Adul Pisac Chom Dong*

The researcher collected and analyzed interview data from seven National Artists, experts, and specialists to establish creative guidelines for the performance *Adul Pisac Chom Dong*. The analysis indicated that the most appropriate performance format is Khon Rong Nai, presented as a solo female giant dance. Khon Rong Nai integrates refined court dance movements with vocal narration and singing, creating elegance and expressive beauty. Performance props, such as a baton, are incorporated to emphasize the giant identity of Adul Pisac. The choreography draws upon standard master dance patterns, giant-character movements, and Na Phat (instrumental) dance sequences, clearly conveying meaning and emotion. This allows audiences to fully appreciate the performance's aesthetic and expressive qualities. The dance is structured into three main sections that follow the narrative sequence and character development, reflecting both the character's identity and creative Thai dance traditions.

Performance Structure

1. **Section 1:** Rittha Asuri (Demonic Power): The opening dance introduces the character as she enters the stage, accompanied by *Khuk Phat* music, following the designed choreography.
2. **Section 2:** Nang Yaksi Ploen Chom (The Demoness Enjoys the Forest): The character performs to *Mon Ram Dab* music to introduce herself, clarify her role, and express her intentions. This is followed by a dance admiring the beauty of forests and animals through *Chom Dong* narration, using *Chom Dong Tat* and *Ching* music. The choreography emphasizes the joy and pleasure of nature, momentarily causing the character to forget her original mission.
3. **Section 3:** Mung Trong Nang Kallaya (Advancing Toward the Noble Lady): The character performs interpretive movements expressing realization and renewed determination of her mission, accompanied by *Bae Lut Chan Diao* vocal music, followed by *Rua Thay Pluk Ton Mai*, and concluding with *Cherit* music according to the designed choreography.

Script and Musical Composition

From the research and creative process, the researcher interviewed Dr. Chavalit Sunthornanont, a distinguished scholar in drama and music at the Fine Arts Department (16 July 2021), who confirmed that the performance follows the Khon Rong Nai format, incorporating narration, dialogue, singing, choreographed ensemble segments, and Na Phat dance music in accordance with tradition. The researcher adapted the character of Adul Pisac from the *Ramakien* to create a new performance script, selecting appropriate songs and melodies and verifying accuracy with experts. This process ensured the accuracy of both the performance text and the poetic structure.

The performance is divided into three sections:

1. *Rittha Asuri* – opening dance with *Khuk Phat* music;
2. *Nang Yaksi Ploen Chom* – character introduction with *Mon Ram Dab* and nature appreciation through *Chom Dong* narration using *Chom Dong Tat* and *Ching* music; and
3. *Mung Trong Nang Kallaya* – interpretive dance expressing renewed purpose, using *Bae Lut Chan Diao*, *Rua Thay Pluk Ton Mai*, and concluding with *Cherit* music.

Across all three sections, the choreography reflects the identity and personality of Adul Pisac, clearly conveying her emotions, thoughts, and behavior while providing the audience with enjoyment and aesthetic richness.

Creative Thai Dance Performance: *Adul Pisac Chom Dong*

Dr. Chavalit Sunthornanont, former distinguished scholar in drama and music – revision, editing, and musical arrangement

Mr. Kanchanapakon Saenghan – musical arrangement

Piphat ensemble performs *Khuk Phat* music

(Adul Pisac dances *Khuk Phat* following the choreographed movements)

Singing of *Mon Ram Dab* song

(The song was translated into English from Thai language)

At that moment, **Adul Pisac, the demoness giant**,
 rose swiftly from beneath the earth,
 drawing near to the fair Lady Sida.

She wandered, weaving and turning as she roamed,
 delighting in trees and blossoms of every kind.

Gazing upon the forest flora with pleasure,
 her anger and intent to destroy gradually faded away.

Narration of Admiring the Forest (Phak Chom Dong)

As she walks along the forest paths,
 Creatures of many kinds abound,
 Their sounds resound, echoing through the woodland.

Golden peacocks cry out melodiously,
 spreading their tails across the clearing;

The more she gazes, the greater her delight,
 her heart filled with joy.

Fragrant trees and blooming flowers shimmer brightly—
 the indigo tree in splendid beauty,

And the moonflower, its clusters flourishing in lush green.

Sung Song of Admiring the Forest (Chom Dong Tat)

Crystal pomegranate blossoms release a gentle, pleasing scent,
 while ylang-ylang exhales a soft fragrance that brings delight.

There stand champun, champa, and champi side by side—
 she forgets herself, grows entranced, and sinks down to sit and gaze.

The *saiyut* flowers trail and drape in graceful strands,
 the night-blooming jasmine opens in gentle bloom, some tucked into her hair.

She wanders freely through the forest, her heart filled with joy,
 plucks white orchids to breathe their scent, then lets them drift away.

Piphat ensemble plays Ching music

(Adul Pisac delights in admiring the beauty of the forest, performing the choreographed movements)

Sung song: Bae Lut – single level

Then her mind suddenly stirs, filled with hatred toward Sida Ram,
 and she resolves to pursue her, intent on capture and destruction.

She plans to abduct her when the noble lady
 bathes and plays with her maidens in attendance.

Piphat ensemble performs Rua Thay Pluk Ton Mai for two cycles, followed by Cherit music

(End of the performance)

From the script of the creative Thai dance performance *Adul Pisac Chom Dong* developed in this study, it was found that two poetic forms were employed in the performance text: (1) dramatic verse (klon bot lakhon) and (2) Khabang 16 verse, both of which were used specifically for the presentation of the creative Thai dance *Adul Pisac Chom Dong*.

Musical Ensemble Used in the Performance

In the creative Thai dance performance *Adul Pisac Chom Dong*, the researcher selected a *Piphat Khrueang Ha* ensemble comprising wind and percussion instruments and rhythmic accompaniment, all performed with *hard mallets* in accordance with the traditions of *Khon Rong Nai*. The use of hard mallets produces a resonant and powerful sound, which is particularly suitable for a solo *Chom Dong* dance performed by a female giant character. This musical choice enhances the clarity of the dance's emotional expression and visual imagery, thereby effectively communicating the character's identity and dramatic presence.

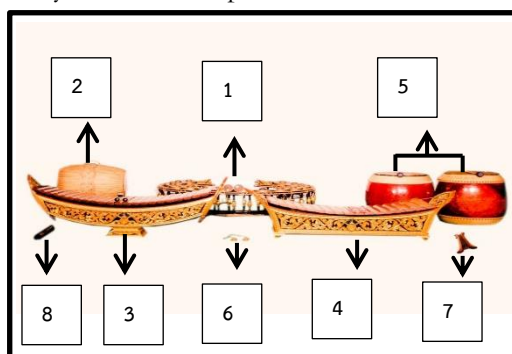


Figure 1 Piphat Khrueang Ha EnsembleNo. 1 **Khong Wong Yai** (Large gong circle)No. 3 **Ranad Ek** (High-pitched xylophone)No. 5 **Klong That** (Paired drums)No. 7 **Krap Phuang** (Wooden clappers)No. 2 **Taphon** (Barrel drum)No. 4 **Ranad Thum** (Low-pitched xylophone)No. 6 **Ching** (Small hand cymbals)No. 8 **Pi Nai** (Thai oboe)**Musical Accompaniment for the Creative Thai Dance Performance *Adul Pisac Chom Dong***

The creative Thai dance performance *Adul Pisac Chom Dong* employs a *Piphat Khrueang Ha ensemble*, performed with hard mallets. The musical pieces used in the performance include: *Khuk Phat*, *Mon Ram Dab*, narrated *Chom Dong*, *Chom Dong Tat*, *Ching*, *Bae Lut* (single level), *Rua Thay Pluk Ton Mai*, and *Cherit*.

The music used in the performance can be classified into three main categories:

1. Na Phat Music (ceremonial and action music) – used to accompany actions and the display of supernatural power by the character:
 - a. *Khuk Phat* – used to depict Adul Pisac emerging from beneath the earth and displaying her power
 - b. *Ching* – accompanies graceful movements expressing delight in the beauty of nature
 - c. *Rua Thay Pluk Ton Mai* – conveys agitation, urgency, and travel driven by vengeance
 - d. *Cherit* – used to depict long-distance travel toward Lady Sida
2. Vocal Songs – used to narrate events and express the character's emotions:
 - a. *Mon Ram Dab* – introduces the character and her role
 - b. *Chom Dong Tat* – expresses pleasure in the beauty of the forest and animals
 - c. *Bae Lut* (single level) – conveys a sudden realization and renewed awareness of the character's mission
3. Narration (Phak)

Narrative passages such as *Phak Chom Dong* are used to describe and praise the beauty of nature. In performance practice, the musical pieces are arranged sequentially and performed at a two-level rhythmic structure. The performance begins with *Khuk Phat* to introduce the character, followed by dance sequences accompanied by *Mon Ram Dab*, narrated *Chom Dong*, *Chom Dong Tat*, and *Ching*. The moment of sudden realization is expressed through *Bae Lut* (single level), after which the performance continues with *Rua Thay Pluk Ton Mai*. It concludes with *Cherit*, following the choreographed movements.

Costumes for the Creative Thai Dance Performance *Adul Pisac Chom Dong*

Based on documentary research and in-depth interviews with five National Artists, distinguished scholars, and experts, it was found that the costume for the creative Thai dance performance *Adul Pisac Chom Dong* follows the full ceremonial tradition of the female giant costume (yuen kruang nang yak). The character Adul Pisac is clearly identified as a female giant through red body coloration. The long-sleeved inner garment worn beneath the outer cloth is plain red, without patterns, signifying her body color in accordance with the performance conventions of Thailand's Fine Arts Department. Costume design is a crucial element in enhancing visual beauty and conveying the character's status, rank, and lineage, allowing the audience to perceive the character's identity clearly. The costume imitates royal ceremonial attire and comprises three main categories: head ornaments (siraphon), garments (phatsraphon), and ornamental accessories (thanimpimaporn). In this performance, head ornaments indicate the character's rank. Garments signify the body color of Adul Pisac, including a red outer cloth with green trimming and a red long-sleeved inner garment. Ornamental accessories reflect the character's status and include items such as a belt, *pan-neng*, *sangwan*, rings, armlets, necklaces, shoulder ornaments, bracelets, anklets, and decorative hand lace.

Costume of Adul Pisac



Figure 2 Costume of Adul Pisac (Front and Back Views)

Source: Photograph taken by the researcher on 20 August 2022

Props Used in the Performance



Figure 3 Baton (Club)

Source: Photograph taken by the researcher on 20 August 2022

Choreographic Movements in the Creative Thai Dance Performance

Adul Pisac Song Khrueang

The creator recognized the importance of the bathing and ceremonial dance movements of a female giant within the Khon Rong Nai performance tradition. Historically, there has been no evidence that any master teacher, lecturer, or expert specifically choreographed *Chom Dong* movements within *Phak Chom Dong* narration for a female giant of royal status, particularly for the character Adul Pisac. Therefore, this creative work was inspired by the intention to develop a new *Chom Dong* choreographic sequence, based on interview data and movement verification conducted with seven National Artists and experts, in accordance with the defined research scope.

The creative Thai dance performance *Adul Pisac Chom Dong* is structured into three main sections:

1. “Rittha Asuri” (Demonic Power) – the opening section, introducing the character through dance accompanied by *Khuk Phat* music, following the designed choreographic movements.
2. “Nang Yaksi Ploen Chom” (The Female Giant Delights in Admiration) – the character is introduced through *Mon Ram Dab*, followed by movements expressing admiration for the beauty of the forest and animals through *Phak Chom Dong*, accompanied by *Chom Dong Tat* and *Ching* music. This section conveys delight and pleasure, causing the character to forget her intended mission momentarily.
3. “Mung Trong Nang Kanlaya” (Advancing toward the Noble Lady) – the character performs interpretive movements expressing realization and renewed awareness of her mission, accompanied by *Bae Lut* (single level), followed by *Rua Thay Pluk Ton Mai*, and concluding with *Cherit* music in accordance with the designed choreography.

Analysis and Design of the Choreography

In analyzing and designing the choreography for *Adul Pisac Chom Dong*, the creator applied two primary movement design approaches:

- Graceful movements, reflecting the character’s status as the granddaughter of a king, and
- Forceful and fierce movements characteristic of a female giant, such as forceful foot stamping and dramatic frontal gestures.

The choreographic movements were designed to correspond closely with the lyrics, narration, melodic structure, and *na phat* music, based on two key principles:

1. Interpretive choreography (Ti Bot / Chai Bot) – interpreting lyrics, narration, and musical melody through movement to convey emotion and meaning.
2. Creative adaptation from master patterns and giant-character movement foundations – modifying standard movements to form a distinctive choreographic identity that combines delicacy with strength.

As a result, the choreography clearly reflects the personality, intentions, and emotional states of Adul Pisac.

Interpretive Choreography Based on Lyrics and Narration

(1) Interpretive use of Lyrics, Narration, and Musical Melody

Interpretive choreography, based on the lyrics and narration, is used to convey meaning clearly. For example, in *Mon Ram Dab*, the lyric “puang buppa” (all flowers) is conveyed through movements that symbolize blossoms. Likewise, interpretive choreography based on narration is employed in *Phak Chom Dong*, where the phrase “rong dang” (resounding cries) is conveyed through movements that evoke loud, echoing sounds.



Figure 4 Interpretive Choreography Based on Song Lyrics (Conveying the meaning of flowers) Dance movement in *Mon Ram Dab*, based on the lyric “Puang Buppha”
Photograph taken by the researcher on 20 August 2021



Figure 5 Interpretive Choreography Based on Narration (Conveying the meaning of resounding cries) Dance movement in *Phak Chom Dong*, based on the narration “Rong Dang”
Photograph taken by the researcher on 20 August 2021

In dancing to the melodic structure of *na phat* music, the performer follows the rhythmic patterns (*na thap*) of the *taphon drum* in accordance with Khon performance conventions. Movements transition from low to high postures, or vice versa. For example, in *Khuk Phat* music, Dance Movement No. 5 involves the performer lifting the foot in rhythm while forming a curved arm position above the head, with the hand angled outward. All of these movements correspond to the choreographic sequence designed to convey the character's supernatural power.



Figure 6 Dancing in Accordance with the Musical Melody
Dance movements following *na phat* music to convey the character's supernatural power, *Khuk Phat* melody, Movement No. 5
Source: Photograph taken by the researcher on 20 August 2021

(2) Creative Adaptation Using Master Dance Patterns and Giant-Character Foundations

This approach involves adapting standard dance movements derived from master dance patterns and giant-character foundational movements to create new choreography that corresponds with narration, sung verses, lyrics, and musical melodies, while preserving the distinctive qualities of traditional movements, namely, their grace and fluidity, combined with the strength and power characteristic of a female giant. The resulting choreography forms a unique movement vocabulary specific to the character of Adul Pisac, interpreted through *sung verses*, performed in alignment with *na phat* music, and accompanied by a Piphat ensemble played with hard mallets.

For example, in the *Phak Chom Dong* narration, the phrase “*phae hang*” (*spreading the tail*) is conveyed through the *peacock-tail dance*, adapted from a master dance pattern. The hand position is modified from a circular arm formation extending backward to an outward-facing, raised gesture with both hands, evoking the image of a peacock spreading its tail, as described in the narration.

Similarly, the use of giant-character foundational movements can be seen in *Bae Lut* (single level), where the lyric “*wang khien kha*” (*intent to kill*) is interpreted through an adapted raising-strike gesture derived from the giant movement vocabulary. This gesture is transformed into an angular evasive stance typical of a female giant, rather than a complete, grounded step, to convey lethal intent effectively.



Figure 6 Creative Choreography Using Master Dance Patterns In Phak Chom Dong, based on the narrated phrase “Phae Hang” (spreading the tail)
Source: Photograph taken by the researcher on 20 August 2021



Figure 7 Creative Choreography Using Giant-Character Foundational Movements In Bae Lut (single level), based on the lyric “Wang Khen Kha” (intent to kill)
Source: Photograph taken by the researcher on 20 August 2021

Verification of Research Data and Findings by National Artists, Distinguished Scholars, and Experts

The creator submitted the choreographic movements, developed in accordance with the two design principles, to seven National Artists, distinguished scholars, and experts in Thai classical dance for verification and evaluation of the creative capacity of the performance “*Adul Pisac Chom Dong*.” The evaluation panel consisted of the following proportions: National Artists (29%), distinguished scholars (14%), experts in giant and female giant characters (43%), and Thai dance experts (14%), totaling 100%.



Figure 8 Verification of Choreographic Movements by National Artists
Source: Photograph taken by the researcher, August 2021



Figure 9 Verification of Choreographic Movements by Distinguished Scholars
Source: Photograph taken by the researcher on 5 August 2021



Figure 10 Verification of Choreographic Movements Conducted by experts in Thai classical dance specializing in giant and female giant roles
Source: Photograph taken by the researcher, August 2021



Figure 11 Verification of Choreographic Movements Conducted by experts in Thai classical dance
Source: Photograph taken by the researcher on 1 August 2021

Evaluation Results

The evaluation results are as follows:

1. The mean score for overall opinions regarding the creative Thai dance research, *Adul Pisac Chom Dong*, was rated at the highest level ($\bar{x} = 5$).
2. The mean score for creative capability of the same research work was also rated at the highest level ($\bar{x} = 5$).

Feedback from all seven evaluators indicated that the work adheres correctly to the traditional principles of Thai classical dance and is suitable for public dissemination. The performance is regarded as a model for the creative development of female giant characters. The choreography demonstrates a distinctive identity while remaining consistent with traditional performance conventions, including movement invention, interpretive choreography, use of poetic text, and the integration of lyrics, narration, and musical melody.

All seven evaluators signed a certificate of endorsement for the creative Thai dance work “*Adul Pisac Chom Dong*”, affirming that the analytical data, performance format, and choreographic movements possess significant value and are suitable for dissemination to the public.

The researcher presented the creative Thai dance performance *Adul Pisac Chom Dong* at the 6th National Creative Dance Performance Showcase organized by the Buditpatanasilpa Institute, thereby enabling interested audiences to examine the choreography, costumes, and the role of the female giant character in Khon Rong Nai, according to traditional conventions. Dissemination through online media contributes to the preservation and transmission of Thai cultural heritage, expands learning opportunities both domestically and internationally, and allows the creator to receive constructive feedback for further research, development, and performance enhancement. This process serves as a key mechanism for promoting Thai wisdom and cultural sustainability.



Figure 13 Performance of the Creative Thai Dance *Adul Pisac Chom Dong*
Presented at the 6th National Creative Dance Performance Showcase, Buditpatanasilpa Institute
Source: Photograph taken by the researcher on 16 December 2022

CONCLUSION

The creative performance “*Adul Pisac Chom Dong*” was designed based on the creator’s performance experience and interviews with National Artists and experts. The choreography was developed using two core design principles:

- (1) interpreting lyrics, narration, and musical melodies to convey meaning and emotional expression, and
 - (2) creating choreography from master dance patterns and giant-character movement foundations, adapting standard movements to achieve a distinctive identity that blends delicacy with the strength of a female giant.
- A Piphat ensemble accompanies the performance and features a full ceremonial female-giant costume in the traditional Khon Rong Nai style. Evaluation results from seven experts, including National Artists and distinguished specialists, indicate that the work demonstrates an excellent level of appropriateness and creative capability ($\bar{x} = 5$). The experts further agreed that the performance adheres correctly to Thai classical dance conventions and is suitable for public dissemination as a model work for the creative development of female giant characters in Thai performing arts.

DISCUSSION

Based on an analysis and comparison of this study's findings on the creative Thai dance “*Adul Pisac Chom Dong*” with related literature, both similarities and differences were identified. These reflect the research's academic, cultural, and creative value clearly and meaningfully.

Objective 1: To Study the Historical Background of *Adul Pisac*

The findings on the history and identity of *Adul Pisac* indicate that she appears in the *Ramakien*, the royal literary work of King Phra Phutthayotfa Chulalok (Rama I). She is a rakshasa demonesse who dwells underground, has red skin, and maintains a close kinship relationship with Thotsakan. She possesses the ability to transform her appearance, has a grotesque physical form, and exhibits a malevolent disposition (Daily News, 2015: 5; King Rama I, 1997: 298). The analysis of *Adul Pisac*’s identity reveals four key characteristics: strong love and loyalty toward family members, fierce and intense emotions, intelligence in planning acts of revenge, and cunning deception.

These traits reflect both the physical attributes and behavioral patterns of giants within Thai tradition and serve as a crucial foundation for the subsequent creative development of the Thai dance performance.

Objective 2: To Design and Create the Thai Dance Performance *Adul Pisac Chom Dong*

This research defines the performance format as Khon Rong Nai, which Lakhon Nai influences. Traditionally, Khon storytelling is conveyed through narration, dialogue, and *na phat* music. This study preserves the core elements while incorporating sung passages in the Lakhon Nai style, resulting in a performance that adheres closely to traditional conventions. Regarding the musical accompaniment, the selected *na phat* pieces—such as *Khuk Phat* and *Rua Thay Pluk Ton Mai*—are consistent with the concepts presented by Thanit Yuphoth (1968), who explained that *Khuk Phat* is used to convey supernatural power and might, while *Rua Thay Pluk Ton Mai* accompanies actions of high-ranking characters to express authority. In this research, both pieces were used to convey the supernatural power of Adul Pisac clearly. The full ceremonial costume (*yuen kruang*) worn by Adul Pisac aligns with the concept proposed by Chavalit Sunthornanont (2013), who noted that such costumes in Khon and classical dance are rooted in the belief that kings are divine incarnations, with costume colors assigned according to the physical attributes of characters within their lineage. Accordingly, the red costume with long inner sleeves reflects both the physical appearance and the status of Adul Pisac.

This research developed original choreography based on two core principles, consistent with the ideas of Phairoj Thongkamsuk (2004) regarding the creative principles of Master Chamriang Phutpradap and with Phonmal Samrabut (1995), who emphasized that dance creation should be grounded in a strong foundation and clearly convey character roles. The study also adapted traditional movements into new forms, corresponding with Phairoj Thongkamsuk's (2002) concepts on the choreographic design methods of Master Chaloei Sukawanich.

The resulting choreography demonstrates two key characteristics: graceful movements that reflect the style of royal female characters, and movements imbued with fierceness, such as forceful foot-stomping and dramatic frontal gestures to enhance aesthetic appeal. These movements interpret the lyrics and *na phat* music through two design principles: (1) interpreting lyrics, narration, and melody to convey meaning and emotion, and (2) creatively adapting master dance patterns and giant-character movements to produce distinctive choreography. This fusion balances delicacy with strength, preserving the essence of Thai dance traditions. The creative work clearly reflects cultural value, consistent with Phairoj Thongkamsuk (2006), who asserted that Thai dance creation must strictly adhere to traditional conventions. Furthermore, the endorsement of the work by seven experts demonstrates the accumulation of social and human capital within the Thai dance community. This collective validation confirms the credibility and tangible value of the work.

RECOMMENDATIONS FOR PRACTICAL APPLICATION

Policy Level

1. Government agencies should provide continuous financial and human resource support for the creation of new forms of Thai dance, particularly works derived from Khon and *Lakhon Nai*, to preserve and further develop national cultural heritage.
2. A centralized database for creative Thai dance should be established to collect and disseminate research outputs, serving as an accessible reference for students, scholars, and the general public.

Educational Institutions

1. The performance "*Adul Pisac Chom Dong*" should be used as instructional material in Thai dance practice courses, enabling students to learn correct choreography and ceremonial costuming for female giant roles.
2. Institutions should encourage the development and adaptation of new ceremonial dance works to promote diversity and advance knowledge within the field of Thai dance.

Individual Level

1. Teachers, lecturers, artists, and performers should thoroughly study Thai dance principles and traditions before creating new works to preserve their original value.
2. The general public should take interest in and support creative Thai dance performances to inspire new generations of artists to produce high-quality works.

REFERENCES

- Fine Arts Department. (1996). *Literature of the Thonburi Period, Volume 1*. Bangkok: Fine Arts Department.
- Sunthornanont, Chavalit. (2013). *Khon: The Ingenious Dramatic Art of Siam*. Bangkok: Amarin Printing and Publishing Co., Ltd.
- Daily News. (27 July 2015). "Giants": Symbols Beyond Villains—Narrative Roles Changing Across Eras. Bangkok, Thailand.
- Yuphoth, Thanit. (1968). *Khon* (3rd ed.). Phra Nakhon: Sivaporn Partnership.
- Thongnim, Thiraphat. (2012). *Khon* (1st ed.). Bangkok: O.S. Printing House.
- King Phra Phutthayotfa Chulalok (Rama I). (1997). *Ramakien: Royal Dramatic Texts by King Rama I* (Vol. 4). Bangkok: Sophon Printing.
- Sitthiwanna, Panida, et al. (1999). *Thai Performing Arts* (1st ed.). Bangkok: National Committee Publishing House.
- Phutthiphong, Phatthana. (n.d.). *Giants in the Ramakien: The Brahma Lineage and the Demon Lineage of Lanka*. Bangkok: Thammasan Printing Co., Ltd.
- Samarabut, Phonmal. (1995). *Concepts in the Creation of Soeng Dance Movements*. Udon Thani: Academic Promotion Office, Udon Thani Rajabhat Institute.
- Phansombun, Phrawaphan. (1981). *Aesthetics of Thai Dance*. Suan Dusit Teachers College.
- Iamla-or, Phimphon. (2018). *A Study of Thai Dance Ashram: Ketsuriyong Chom Dong*. Bachelor of Arts Thesis. Naresuan University.
- Saisai, Peerapong. (2003). *Beauty in Dramatic Arts*. Bangkok: Prasarn Printing Co., Ltd.
- Thongkamsuk, Phairoj. (1995). *Combat Processes of Monkey Kings in Khon Performance*. Master of Arts Thesis (Thai Dance). Chulalongkorn University.
- Thongkamsuk, Phairoj. (2001). *An Analysis of Teacherhood Models and Knowledge Transmission of Thai Dance Experts*. Research Report. Bureau of Performing Arts, Fine Arts Department.
- Thongkamsuk, Phairoj. (2002). *An Analysis of Teacherhood Models and Knowledge Transmission of Thai Dance Expert: Master Chaloei Sukawanich*. Bangkok: Dokbia Printing House.
- Thongkamsuk, Phairoj. (2004). *Master Chamriang Phutpradap, National Artist: Traditional Thai Dance Pedagogy*. Bangkok: Dokbia Printing House.
- Thongkamsuk, Phairoj. (2006). *Master Siriwat Disyanan, National Artist: A Model Master Artist in the Transmission and Creation of Thai Dance*. Bangkok: Dokbia Printing House.
- Udomphon, Suwannee. (n.d.). *Performing Arts Literature of Thailand*. Bangkok: Thammasat University.
- Klamcharoen, Amara. (1999). *Aesthetics in Thai Dance*. Bangkok: Odian Store Co., Ltd.
- Kalyanapong, Angkarn, et al. (n.d.). *Khon at Sala Chalermkrung* (1st ed.). Bangkok: Dao Ruk Communication.