Khon Performance through Khon Scripts in the Rattanakosin Period

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ABSTRACT

The three objectives of the research on Khon performance through Khon scripts in the Rattanakosin Period were to 1) study the development of Khon scripts, 2) search for the formats of Khon performance -and 3) explain the functions of stage direction and each unit of dramatic works constructed in Khon scripts. The study results could be concluded as follows:

In the aspect of Khon construction in Rattanakosin period, it was found that Khon scripts could be divided into four eras, according to the novelties of construction.

In the aspect of Khon performance and performance characteristics of Khon, it was found that the formats could be generally divided into two dramatic scenes, "Lanka City" and "The Pavilion".

In the aspect of functions of dramatic scenes, it was found that there were two groups: 1) functioning through narrators and 2) functioning through Khon characters.

Key words: Khon performance in the Rattanakosin period, Khon

1. Background

Khon, its scripts, and its performance closely relate to one another, simultaneously evolving ever since Rattanakosin was established as the capital of Siam in 1782 A.D. According to the information about Khon scripts at National Library of Thailand, there are Thai traditional parchments containing many sets of narrative scripts (Bot Phaak) and conversational scripts (Bot Jeraja), believed to be expressions of the early Rattanakosin period or older. Also, Thai traditional parchment containing "stage direction," defined as "how to stage Khon" (Withi Jad Rong Hai Tua Khon Len), were found. However, it is obvious that narrative scripts, conversational scripts, and stage direction scripts were written individually, not organized in one Thai traditional parchment. Therefore, it can be assumed that "performance scripts" in the meaning of "cento", which is the "construction" of narrative scripts, conversational scripts, and stage direction scripts for Khon rehearsal and performance, were not written in the beginning of the Rattanakosin period.

Khon scripts and dance drama scripts (Bot Lakhorn Rum) in the early Rattanakosin period still had their own unique characteristics before they began to borrow from each other's specific features during the reign of King Rama V. Khon prosody and styles of narrative scripts and conversational scripts were composed in the scripts of new-styled dance drama, which had just emerged. The obvious evidential phenomena were "Bot Lakhorn Dukdumbun" (Dukdumbun play script), the literary work of HRM Prince Narisara Nuvadtivongs, and the performance style of Dukdumbun play team.

Furthermore, Phraya Sri Phuri Preecha's "conversational scripts of royal Khon" (Khum Jeraja Khon Luang) are another piece of evidence that Khon scripts were constructed in the reign of King Rama V and modified from drama poems to suit newly-composed narrative and conversational scripts. Script formats were also re-

arranged, creating melodies and conversational scripts that were more like dialogues. Importantly, stage direction was focused, and this was held as the archetype of script construction in later eras.

During the reign of King Rama VI, Khon scripts with estrangement were constructed. They included; *"poems with a mixture of melodies, narration and conversation"*, stories based on *"contents of Epic Ramayana"*, acting style *"with some improvement"*, and *"different ways of story retelling in some parts"*. Generally, the scripts featured *"new styles different from typical ones"*.

In 1947, when Fine Arts Department started the project *"Restoring and Improving Arts of Khon, Drama and Music"* under Mr. Thanit Yoopho's supervision, Khon scripts were once again constructed under the concepts of *"displaying pictures of real performance."*, *"improving acting styles from typical ones."*, and *"modernizing for all audiences, both Thais and foreigners."* Then, in the era when Mr. Seri Wangnaitham played an important role in Office of Performing Arts, the Fine Arts Department continued to produce many new sets of Khon scripts. After the era of Mr. Seri Wangnaitham, the constructed Khon script featured new story-telling styles and Khon humor.

Consequently, this research paper intends to study Khon scripts in the Rattanakosin period from the beginning to the present day in order to analyze how Khon scripts have been constructed and gradually developed. In addition, this research seeks to understand how an individual constructor's attitude, preference and experience created novelties of Khon scripts in each era; what meaning stage direction and each unit of dramatic scenes in Khon scripts convey; and whether it can specifically indicate the characteristics of performance in the Rattanakosin period. Additional aims were to show that formats of Khon performance could be understood through Khon scripts, and to explain how the formats of Khon performance in the Rattanakosin period were constructed.

1.1 Objectives of the Research
- To study the development of Khon script construction in the Rattanakosin period.
- To search for the formats of Khon performance in the Rattanakosin period.
- To explain the function of stage direction and each unit of dramatic works constructed in Khon scripts.

2. Methodology

2.1 Literature related to the following topics was reviewed; dancing, Khon performance, Khon script construction, old script modification, relationships between script and performance, and the study of "Ramakian" (Ramayana) as a performing literature that was studied both in Thai and English.

2.2 The body of research was analyzed and categorized into the following 3 fields:
2.2.1 Development of Khon Script Construction in the Rattanakosin Period
This is a historical study to descriptively analyze the development of Khon script construction in the Rattankosin period since 1782 A.D. up to the present, indicating how the novelties that occurred in each period were developed and had continual effects, and how the novelties related to each individual constructor's specific style. Then, the Khon in all eras were grouped according to their novelties to benefit the study of the rest chapters.
2.2.2 Formats of Khon Performance and Performance Characteristics of Khon Script in the Rattanakosin Period. Five scripts of each period were selected and analyzed to find how the dramatic scenes were arranged and related. Once the study was processed, the results showed how Khon performance in the Rattanakosin period was formatted. The result from this study could also determine performance characteristics of Khon script in the Rattanakosin period since a performance structure can determine its characteristic.

2.2.3 Functions of Dramatic Scenes
New groups of selected scripts were used as data for the analysis. The dataset consited of two randomly selected scripts of each period: one from the old selected scripts and the other from the unselected ones. Once the new sample group was selected, each unit of dramatic scenes was analyzed.

3. Conclusion and Discussion

Development of Khon Script Construction in the Rattanakosin Period.
The study traces the development of Khon script construction in the Rattanakosin period since the script was first written onto Thai traditional parchment to the reign of King Rama V until present day when it was first printed to Khon script of Fine Arts Department. Khon script in the Rattanakosin period, therefore, can be divided into 4 eras, according to the novelties in the construction of the text. They are as follows:

In this era, narrative script, conversational script, and stage direction were individually written. There were only a few mixtures of them but no melodies inserted. Written onto Thai traditional parchment, Khon scripts of this era belonged to anonymous constructors who had different styles of expressions.

Combination of Drama and Khon (Lakhorn Klum Khon)
Khon scripts of this era were constructed between the later years of the reign of King Rama V and the end of the reign of King Rama VI. It was the beginning of filling dramatic poems (Klon Bot Lakhorn) and melodies into Khon scripts. Some examples include Khon script constructed by Phraya Sri Phuri Preecha and HRM Prince Narisara Nuvadtivongs, Khon script the literary work of King Rama VI, and Khon script the literary work of HRM Prince of Nakorn Ratchasima.

Blend of Drama and Khon (Lakhorn Kluen Khon)
Khon scripts of this era were constructed by using dramatic poems as the main content. Narrations and conversations were inserted as to make the scripts sound like Khon. One example includes the Khon scripts of the Fine Arts Department (played at Silapakorn Theatre).

Khon Story Refinement (Khon Klom Ruang)
Khon scripts of this era were constructed or supervised by Mr. Seri Wangnaitham and played at The National Theatre, focusing on editing stories in order to perform the whole set of Khon continuously.

The changes of how Khon scripts were constructed in the Rattanakosin period directly relate to every changing aspect of Khon performance. It does not matter if it was narration, conversation, dancing, dressing, performing Thai orchestra, staging, or new styles of storytelling. The important factor that gradually changed the method of Khon construction is the constructor's specific characteristic. Especially those who had basic knowledge about drama (Lakhorn) or who were pleased to admit dramatic preference and became powerful in Khon circle, constructors influenced Khon scripts constructed in each era. As a result, an expression *"Dramatic Khon"* (Khon Thang Lakhorn) occurred, and it lessened the importance of the saying *"Khon is Khon, no melodies."* This saying came to have almost no meaning both theoretically and practically.

Formats of Khon Performance and Performance Characteristics of Khon Scripts in the Rattanakosin Period
After studying formats of Khon performance and performance characteristics of Khon scripts in the Rattanakosin period, it was found that the formats could be generally divided into 2 dramatic scenes: "Lanka City" and "The Pavilion." They are detailed as follows:

A. Ravana	B. Battle News
C. Preparation for Battle	D. Ravana (2)
E. Battle Volunteer	F. Operation
G. Rama	H. Before Battle

I. Vibhishana's Report   J. The Battle

Each dramatic scene had different subsections, which a constructor could modify and/or select. They could put them in Khon construction or combined some subsections to create a new dramatic scene.

The gradual yet continual change of Khon construction since the Rattankosin period influenced Khon performance in many ways. These changes altered scene orders, diminished some subsections, and led to the skipping of some dramatic scenes. However, Khon script still kept going on the formats of Khon performance except when the content of some sections had its own specific performance. These specific performances could not be formatted to Khon performance.

The formats created from Khon performance in the Rattanakosin period enabled us to determine the characteristics of performance in the Rattanakosin period. Khon scripts in the Rattanakosin period had flexible structures, altering scene orders, diminishing some subsections, and skipping some dramatic scenes. However, the performance had to proceed on the frame of Khon performance formats, ordered by 30 sets of main dramatic scenes.

Set 1		Dramatic Scene of Lanka City	
		Order	Dramatic Scene ก – Dramatic Scene ค
Set 2	ค-b.1	Invited to be a Commander	
		Order	ค-b.1.1 The Nobility Meeting
			ค-b.1.2 Raising of an Army
			ค-b.1.3 Bathing and Dressing
			ค-b.1.4 Moving the Army
			ค-b.1.5 Destination
Set 3	ค-b.2	Suggestion to Use Tricks	
		Order	ค-b.2.1 The Inviter
			ค-b.2.2 Bathing and Dressing
			ค-b.2.3 The Journey
			ค-b.2.4 Appearing Before Royalty
Set 4	ค-b.3	Asking for a Suggestion about Strategy	
		Order	ค-b.3.1 Inviting a Monk
			ค-b.3.2 Entering Lanka City
Set 5		Ravana (2)	
		Order	Dramatic Scene ง
			Dramatic Scene จ
			Dramatic Scene ฉ
Set 6	ฉ-a	Instant Battle	
		Order	ฉ-a.1 Raising an Army
			ฉ-a.2 Bathing and Dressing

ฉ-a.3 Moving the Army

ฉ-a.4 Army Halting and Cheering

Set 7   ฉ-b   Performing a Superstitious Ceremony   ฉ-b.1   Finding Someone to Oppose
for a Time   Or ฉ-b.2 N o One to Oppose for a Time

Order   ค-b.1.1 The Nobility Meeting

ค-b.1.2 Raise an Army

ค-b.1.3 Bathing and Dressing

ค-b.1.4 Move the Army

ค-b.1.5 Destination

Order   ฉ-b.2.1 Building the Ceremony House

ฉ-b.2.2 Bathing and Dressing

ฉ-b.2.3 Entering the Ceremony House

ฉ-b.2.4 The Result of the Ceremony

ฉ-b.2.5 Destination

Set 8   ฉ-c   Carrying Out the Tricks

Order   ฉ-c.1 Transforming and Going to Work

ฉ-c.2 Carrying Out the Tricks

ฉ-c.3 Transforming

ฉ-c.4 Appearing Before Royalty

ฉ-c.5 The Operation

Set 9   Dramatic Scene at the Pavilion

Order   Dramatic Scene ช Dramatic

Scene ซ Dramatic Scene ฌ

Dramatic Scene ญ

Set 10   ญ-a   Rama into Battle

Order   ญ-a.1 Raise an Army

ญ-a.2 Bathing and Dressing

ญ-a.3 Move the Army

ญ-a.4 Army Confrontation

ญ-a.5 The Battle

ญ-a.6 Return to the Pavilion

Set 11   ญ-b   Lakshmana into Battle   ญ-b.1 Defeat

Order   ญ-a.1 Raise an Army

ญ-a.2 Bathing and Dressing

ญ-a.3 Move the Army

ญ-a.4 Army Confrontation

ญ-a.5 The Battle

ญ-b.1-a Receiving News at the Pavilion

ญ-b.1-a.2 Vibhishana's Solution

ญ-b.1-a.3 Hanuman Searching for medicine

ญ-b.1-a.4-a Lakshmana Regains Consciousness

Set 12	ญ-b	Lakshmana into Battle	ญ-b.2 Deception

Order ญ-a.1 Raising an Army

ญ-a.2 Bathing and Dressing

ญ-a.3 Moving the Army

ญ-a.4 Army Confrontation

ญ-a.5 The Battle

ญ-b.2–a Lakshmana Returns to the Pavilion to Report News

ญ-b.2-a.2 Vibhishana's Story

ญ-b.2-a.3 Lakshmana Returns to the Battle

Set 13	ญ-b	Lakshmana into the Battle	ญ-b.3 Victory

Order ญ-a.1 Raising an Army

ญ-a.2 Bathing and Dressing

ญ-a.3 Moving the Army

ญ-a.4 Army Confrontation

ญ-a.5 The Battle

ญ-a.6 Return to the Pavilion

Set 14	ญ-c	Monkeys Volunteering	ญ-c.1 Civil Service

Order ญ-c.1.1 Entering Lanka City

ญ-c.1.2 The Feast

ญ-c.1.3 In the Throne Hall

ญ-c.1.4 Insulting the Giants

ญ-c.1.5 Return to the Pavilion

Set 15	ญ-c	Monkeys Volunteering	ญ-c.2 Army Service

ญ-c.2-a Into the Battle

Order ญ-c.2-a.1 Fighting

ญ-c.2-a.2 Deception and Defeat

ญ-c.2-a.3 Help from other Monkeys: Victory

ญ-c.2-a.4 Return to the Pavilion

Set 16   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-b   Army Interception   ญ-c.2-b.1   Deception for Taking Weapons

     Order   ญ-c.2-b.1-a.1 Transforming and Blocking

     ญ-c.2-b.1-a.2   Asking for Help

     ญ-c.2-b.1-a.3   Battling and Seizing

     ญ-c.2-b.1-a.4   Return to the Pavilion

Set 17   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-b   Army Interception   ญ-c.2-b.2   Power Cutting Strategy

     Order   ญ-c.2-b.2.1   Transforming and Blocking

     ญ-c.2-b.2.2   Asking for Help

     ญ-c.2-b.2.3   Battling and Killing

     ญ-c.2-b.2.4   Return to the Pavilion

Set 18   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-c   Trailing and Seizing   ญ-c.2-c.1   In the Middle of Battlefield

     Order   ญ-c.2-c.1.1   The Hunt

     ญ-c.2-c.1.2   Meeting a Young Friendly Lady

     ญ-c.2-c.1.3   Battling and Killing

     ญ-c.2-c.1.4   Return to the Pavilion

Set 19   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-c   Trailing and Seizing   ญ-c.2-c.2   The Scene

     Order   ญ-c.2-c.2.1   The Hunt

     ญ-c.2-c.2.2   Meeting a Young Lady

     ญ-c.2-b.2.3   Return to the Pavilion

Set 20   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-d   The Inspection   ญ-c.2-d.1   The Long Distance

     Order   ญ-c.2-d.1.1   Meeting a Hermit

     ญ-c.2-d.1.2   Meeting an Enemy

     ญ-c.2-d.1.3   Meeting a Friend

     ญ-c.2-d.1.4   Return to the Pavilion

Set 21   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

     ญ-c.2-d   The Inspection   ญ-c.2-d.2   The Scene

     Order   ญ-c.2-d.2.1   Searching

     ญ-c.2-d.2.2   Meeting a Young Friendly Lady

     ญ-c.2-d.2.3   Return to the Pavilion

Set 22   ญ-c   Monkeys Volunteering   ญ-c.2 Army Service

ญ-c.2-e Resolve – Destroy   ญ-c.2-e.1 Disclosure

Order   ญ-c.2-e.1.1 The Battle

ญ-c.2-e.1.2 Jeering

ญ-c.2-e.1.3 Return to the Pavilion

Set 23   ญ-c   Monkey Volunteering   ญ-c.2 Army Service

ญ-c.2-e Resolve – Destroy   ญ-c.2-e-2 Transforming

Order   ญ-c.2-e-2-a.1 Carry on the Events

ญ-c.2-e-2-a.2 Destroy the Ceremony

ญ-c.2-e-2-a.3 Return to the Pavilion

Set 24   ญ-c   Monkey Volunteering   ญ-c.2 Army Service

ญ-c.2-e Resolve – Destroy   ญ-c.2-e-2 Transforming

Order   ญ-c.2-e-2-b.1 Carry on the Events

ญ-c.2-e-2-a.2 Destroy the Ceremony

ญ-c.2-e-2-b.2 Entering Lanka City

ญ-c.2-e-2-b.3 Jeering

ญ-c.2-e-2-b.4 Return to the Pavilion

Set 25   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair   ญ-c.3.1 Meeting a Hermit

Order   ญ-c.3.1.1 Entering Lanka City

ญ-c.3.1.2 Performing Official Duties

ญ-c.3.1.3 Jeering

ญ-c.3.1.4 Return to the Pavilion

Set 26   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair

ญ-c.3.2 Meeting an Enemy

Order   ญ-c.3.2.1 Entering Lanka City – Entering the City

ญ-c.3.2.2 Performing Official Duties

ญ-c.3.2.3 Jeering

ญ-c.3.2.4 Return to the Pavilion

Set 27   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair

ญ-c.3.3 Meeting a Friendly   ญ-c.3.3-a Man

Order   ญ-c.3.3-a.1 Interrogation

ญ-c.3.3-a.2 Repay with Help

ญ-c.3.3-a.3 Continue Performing Official Duties

Set 28   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair

ญ-c.3.3 Meeting a Friendly   ญ-c.3.3-b Lady   ญ-c.3.3-b.1 Old

Order   ญ-c.3.3-b.1.1 Interrogation

ญ-c.3.3-b.1.2 Asking for Help and Promising to Repay

ญ-c.3.3-b.1.3 Continue Performing Official Duties

Set 29   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair

ญ-c.3.3 Meeting a Friendly   ญ-c.3.3-b Lady   ญ-c.3.3-b.2 Young

ญ-c.3.3-b.2-a No Transforming

Order   ญ-c.3.3-b.2-a.1 Courting

ญ-c.3.3-b.2-a.2-a Showing Up

ญ-c.3.3-b.2-a.3 Caressing

ญ-c.3.3-b.2-a.4-a Saying Goodbye to the Lady

Set 30   ญ-c   Monkeys Volunteering   ญ-c.3 Confidential Affair

ญ-c.3.3 Meeting a Friendly   ญ-c.3.3-b Lady   ญ-c.3.3-b.2
Young

ญ-c.3.3-b.2-b Transforming

Order   ญ-c.3.3-b.2-b.1 Courting

ญ-c.3.3-b.2-b.2-a Showing Up

ญ-c.3.3-b.2-b.3 Caressing

ญ-c.3.3-b.2-b.4-b Continuing to Perform Official Duties

Functions of Dramatic Scenes

From the analysis of Khon scripts of 4 eras during the Rattanakosin period, the three-decade experience of watching Khon, and knowledge from studying the documents related to Khon as part of consideration, it can be concluded that the functions of dramatic scenes can be categorized into two main groups. They are:

1. Through Narrators
There were 3 kinds of dramatic scenes set through narrators: introduction, catchphrases, and ending.
The first kind, introduction, often appeared in a Khon character introductory scene.
The second kind, catchphrase, appeared in every dramatic scene. This narrative device helped emphasize that narrative scripts, conversational scripts, and melodies were important parts. Through these catchphrases, or eloquent expressions, Khon scripts wanted to communicate to the audience. At the same time, it showed that audience wanted to hear the eloquence as well.

The last kind, ending, also appeared in every dramatic scene. It showed that all thirty sets of dramatic scenes could be extracted into small sets of Khon performance, and it was not necessary to start with the introduction.

2. Through Khon Characters
There were 4 kinds as follows:

The Khon character of Artful Dance (Rum Auad Feemue) appeared in a scene of Khon character introduction, ablutions, dressing, soldier reviewing, travel, and lament. All of these scenes typically had narrative scripts, conversational scripts, and melodies, giving the character an opportunity to show its solo dance.

The Khon character of Skillful Dance (Rum Auad Phoom) appeared in every dramatic scene, especially solo dances. For dual dances, these types only appeared in a caressing scene. And for group dances, these types appeared least frequently, only in a scene of army preparation and important army patrol. One example is during the crossing the ocean dances.

The Khon character of Standard Battling Strategy always appeared in a scene of armed confrontation, but special battling strategy would appear in a specific scene according to the story. The function of the special strategy was to present an unfamiliar battling strategy.

The Khon character of Playing a Joke did not appear in Khon character scenes or in introduction scenes, but rather it appeared as a satire in some army preparation scenes and scenes of building a ceremony house. The satire was used as a supplement to the music and appeared in very specific scenes. As the plot progressed, it became obvious that the joke was necessary for a dramatic scene. The joke was always presented through Khon characters once there was Khon performance. This was to show that Khon joke characters and narrators had knowledge of the joke.

Besides, it was also found that some dramatic scenes and dance were replaced by dramatic dance. Khon dance can do the functions of narrative scripts, conversation scripts, and melodies. Some Khon script constructors replaced the script with performance direction. This occured mostly during the trends toward concise construction in the era "Blend of Drama and Khon" and "Khon Story Refinement".

The following tables show what functions all the dramatic scenes in Khon performance present. Number 1 – 12 in the horizontal blanks are the symbols of the functions of various dramatic scenes.

1	means	1.1	Through Introduction Conversational Narrators:	
2	means	1.2	Through Conversational Narrators:	Catchphrases
3	means	1.3	Through Conversational Narrators:	Ending
4	means	2.1	Through Khon Characters:	Showing Skillful Dance: Solo
5	means	2.2.1	Through Khon Characters:	Showing Skillful Dance: Group
6	means	2.2.2	Through Khon Characters:	Showing Skillful Dance: Dual
7	means	2.2.3	Through Khon Characters:	Showing Skillful Dance: Group
8	means	2.3.1	Through Khon Characters:	Battling Strategy: Standard
9	means	2.3.2	Through Khon Characters:	Battling Strategy: Special
10	means	2.4.1.1	Through Khon Characters:	Playing a Joke: Joke with Tricks: Along with Thai Orchestra
11	means	2.4.1.2	Through Khon Characters:	Playing a Joke: Joke with Tricks: For the Script
12	means	2.4.2	Through Khon Characters:	Playing a Joke: Satirical Joke

The sign / appearing in any blank of a dramatic scene means the dramatic scene has the function of that number.

	1	2	3	4	5	6	7	8	9	10	11	12
Set 1 Dramatic Scenes of Lanka City												
Dramatic Scene ก	/	/		/	/							
Dramatic Scene ข	/											
Dramatic Scene ค	/		/									
Set 2 ค-b.1 Invited to be a Commander												
ค-b.1.1 The Nobility Meeting	/				/							
ค-b.1.2 Raise an Army					/							/
ค-b.1.3 Bathing and Dressing		/			/							
ค-b.1.4 Move the Army		/		/	/		/					
ค-b.1.5 Destination			/									
Set 3 ค-b.2 Suggesting to Use Tricks												
ค-b.2.1 The Inviter	/				/							
ค-b.2.2 Bathing and Dressing		/			/							
ค-b.2.3 The Journey				/								
ค-b.2.4 Appearing Before Royalty			/				/					
Set 4 ค-b.3 Asking for the Suggestion about the Strategy												
ค-b.3.1 Inviting a Monk	/											/
ค-b.3.2 Entering Lanka City		/										
Set 5 Ravana (2)												
Dramatic Scene ง	/	/										
Dramatic Scene จ			/								/	/
Dramatic Scene ฉ			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 6 ฉ-a Instant Battle												
ฉ-a.1 Raise an Army					/							/
ฉ-a.2 Bathing and Dressing		/		/								
ฉ-a.3 Move the Army		/		/	/		/					
ฉ-a.4 Army Halt and Cheering			/									
Set 7 ฉ-b Performing a Superstitious Ceremony												
ก. ฉ-b.1 Finding Someone to Oppose for a Time Or ข. ฉ-b.1 No one to Oppose for a Time												
ค-b.1.1 The Nobility Meeting	/											
ค-b.1.2 Raise an Army					/							/
ค-b.1.3 Bathing and Dressing		/		/								
ค-b.1.4 Move the Army		/		/	/		/					
ค-b.1.5 Destination			/									
Set 8 ฉ-c Carrying out the Tricks												
ฉ-c.1 Transforming and Going to Work					/							
ฉ-c.2 Carrying out the Tricks		/		/								
ฉ-c.3 Transforming		/		/	/							
ฉ-c.4 Appearing Before Royalty						/					/	
ฉ-c.5 The Operation			/									
Set 9 Dramatic Scene at the Pavilion												
Dramatic Scene ช	/	/		/								
Dramatic Scene ฌ	/											
Dramatic Scene ฌ	/											
Dramatic Scene ญ			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 10 ญ-a Rama into Battle												
ญ-a.1 Raise an Army					/							/
ญ-a.2 Bathing and Dressing		/		/								
ญ-a.3 Move the Army		/		/	/		/					
ญ-a.4 Army Confrontation		/	/									
ญ-a.5 The Battle					/			/				
ญ-a.6 Return to the Pavilion			/									
Set 11 ญ-b Lakshmana into Battle ญ-b.1 Defeat												
ญ-a.1 Raise an Army					/							/
ญ-a.2 Bathing and Dressing		/		/								
ญ-a.3 Move the Army		/		/	/		/					
ญ-a.4 Army Confrontation		/	/									
ญ-a.5 The Battle					/			/				
ญ-b.1-a Receiving News at the Pavilion	/											
ญ-b.1-b Rama Goes Finding		/		/								
ญ-b.1-a.2 Vibhishana's Solution	/											
ญ-b.1-a.3 Hanuman Searching for Medicine		/			/							/
ญ-b.1-a.4-a Lakshmana Regains Consciousness			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 12 ญ-b Lakshmana into Battle ญ-b.2 Deception												
ญ-a.1 Raise an Army					/							/
ญ-a.2 Bathing and Dressing		/		/								
ญ-a.3 Move the Army		/		/	/		/					
ญ-a.4 Army Confrontation		/	/									
ญ-a.5 The Battle					/			/				
ญ-b.2–a Lakshmana Returns to the Pavilion to Report News	/											
ญ-b.2-a.2 Vibhishana's Story	/											
ญ-b.2-a.3 Lakshmana Returns to the Battle			/					/				
Set 13 ญ-b Lakshmana into Battle ญ-b.3 Victory												
ญ-a.1 Raise an Army					/							/
ญ-a.2 Bathing and Dressing		/		/								
ญ-a.3 Move the Army		/		/	/		/					
ญ-a.4 Army Confrontation		/	/									
ญ-a.5 The Battle								/				
ญ-a.6 Return to the Pavilion			/									
Set 14 ญ-c Monkeys Volunteering ญ-c.1 Civil Service												
ญ-c.1.1 Entering Lanka City					/							/
ญ-c.1.2 The Feast												/
ญ-c.1.3 In the Throne Hall		/			/							
ญ-c.1.4 Insulting the Giants							/					
ญ-c.1.5 Return to the Pavilion			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 15 ญ-c Monkeys Volunteering ญ-c.2 Armyl Service ญ-c.2-a Into the Battle												
ญ-c.2-a.1 Fighting		/										
ญ-c.2-a.2 Deception and Defeat								/		/		
ญ-c.2-a.3 Help from other Monkeys: Victory									/			
ญ-c.2-a.4 Return to the Pavilion			/									
Set 16 ญ-c Monkeys Volunteering ญ-c.2 Armyl Service ญ-c.2-b Army Interception ญ-c.2-b.1 Deception for Taking Weapons												
ญ-c.2-b.1-a.1 Transforming and Blocking					/							
ญ-c.2-b.1-a.2 Asking for Help		/			/							
ญ-c.2-b.1-a.3 Battling and Seizing							/	/				
ญ-c.2-b.1-a.4 Return to the Pavilion			/									
Set 17 ญ-c Monkeys Volunteering ญ-c.2 Armyl Service ญ-c.2-b Army Interception ญ-c.2-b.2 Power Cutting Strategy												
ญ-c.2-b.2.1 Transforming and Blocking					/							
ญ-c.2-b.2.2 Asking for Help		/			/							/
ญ-c.2-b.2.3 Battling and Killing								/				
ญ-c.2-b.2.4 Return to the Pavilion			/									
Set 18 ญ-c Monkeys Volunteering ญ-c.2 Armyl Service ญ-c.2-c Trailing and Seizing ญ-c.2-c.1 In the Middle of Battlefield												
ญ-c.2-c.1.1 The Hunt					/					/		
ญ-c.2-c.1.2 Meeting a Young Friendly Lady		/			/	/						

	1	2	3	4	5	6	7	8	9	10	11	12
ញ-c.2-c.1.3 Battling and Killing										/	/	
ញ-c.2-c.1.4 Return to the Pavilion			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 19 ញ-c Monkeys Volunteering ញ-c.2 Armyl Service ញ-c.2-c Trailing and Seizing ញ-c.2-c.2 The Scene												
ញ-c.2-c.2.1 The Hunt				/	/							
ញ-c.2-c.2.2 Meeting a Young Friendly Lady	/			/	/							
ញ-c.2-b.2.3 Return to the Pavilion			/									
Set 20 ញ-c Monkeys Volunteering ញ-c.2 Armyl Service ញ-c.2-d The Inspection ញ-c.2-d.1 The Long Distance												
ញ-c.2-d.1.1 Meeting a Hermit		/			/						/	/
ញ-c.2-d.1.2 Meeting an Enemy		/			/			/	/			
ញ-c.2-d.1.3 Meeting a Friend		/			/							/
ញ-c.2-d.1.4 Return to the Pavilion			/									
Set 21 ញ-c Monkeys Volunteering ញ-c.2 Armyl Service ញ-c.2-d The Inspection ញ-c.2-d.2 The Scene												
ញ-c.2-d.2.1 Searching					/	/						
ញ-c.2-d.2.2 Meeting a Young Friendly Lady		/			/	/						
ញc.2-d.2.3 Return to the Pavilion			/									
Set 22 ញc Monkeys Volunteering ញc.2 Armyl Service ញc.2-e Resolve – Destroy ញc.2-e.1 Disclosure												
ញc.2-e.1.1 The Battle					/			/				
ញc.2-e.1.2 Jeering		/						/				
ញc.2-e.1.3 Return to the Pavilion			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 23 ស្វា Monkeys Volunteering ស្វា.2 Armyl Service ស្វា.2-e Resolve – Destroy ស្វា.2-e-2 Transforming ស្វា.2-e-2-a Solo Dramatic Scene												
ស្វា.2-e-2-a.1 Carry on the Events		/			/			/		/		
ស្វា.2-e-2-a.2 Destroy the Ceremony		/			/			/		/		
ស្វា.2-e-2-a.3 Return to the Pavilion			/									
Set 24 ស្វា Monkeys Volunteering ស្វា.2 Armyl Service ស្វា.2-e Resolve – Destroy ស្វា.2-e-2 Transforming ស្វា.2-e-2-b Various Dramatic Scene												
ស្វា.2-e-2-b.1 Carry on the Events		/			/			/		/		
ស្វា.2-e-2-b.2 Entering Lanka City		/		/	/	/						/
ស្វា.2-e-2-b.3 Jeering		/							/			
ស្វា.2-e-2-b.4 Return to the Pavilion			/									
Set 25 ស្វា Monkeys Volunteering ស្វា.3 Confidential Affair ស្វា.3.1 Meeting a Hermit												
ស្វា.3.1.1 Entering Lanka City		/									/	/
ស្វា.3.1.2 Performing Official Duties		/			/				/			
ស្វា.3.1.3 Jeering		/							/			
ស្វា.3.1.4 Return to the Pavilion			/									
Set 26 ស្វា Monkeys Volunteering ស្វា.3 Confidential Affair ស្វា.3.2 Meeting an Enemy												
ស្វា.3.2.1 Entering Lanka City – Entering the City					/							/
ស្វា.3.2.2 Performing Official Duties		/			/				/			
ស្វា.3.2.3 Jeering		/							/			
ស្វា.3.2.4 Return to the Pavilion			/									

	1	2	3	4	5	6	7	8	9	10	11	12
Set 27 ញc Monkeys Volunteering ញc.3 Confidential Affair ញc.3.3 Meeting a Friendly ញc.3.3-a Man												
ញc.3.3-a.1 Interrogation		/										/
ញc.3.3-a.2 Repay with Help					/							
ញc.3.3-a.3 Continue Performing Official Duties			/									
Set 28 ញc Monkeys Volunteering ញc.3 Confidential Affair ញc.3.3 Meeting a Friendly ញc.3.3-b Lady ញc.3.3-b.1 Old												
ញc.3.3-b.1.1 Interrogation		/										/
ញc.3.3-b.1.2 Asking for Help Promising to Repay					/							
ញc.3.3-b.1.3 Continue Performing Official Duties			/									
Set 29 ញc Monkeys Volunteering ញc.3 Confidential Affair ញc.3.3 Meeting a Friendly ញc.3.3-b Lady ញc.3.3-b.2 Young ញc.3.3-b.2-a No Transforming												
ញc.3.3-b.2-a.1 Courting		/										
ញc.3.3-b.2-a.2-a Showing Up					/							
ញc.3.3-b.2-a.3 Caress					/	/						
ញc.3.3-b.2-a.4-a Saying Goodbye to a Lady			/									
Set 30 ញc Monkeys Volunteering ញc.3 Confidential Affair ញc.3.3 Meeting a Friendly ញc.3.3-b Lady ញc.3.3-b.2 Young ញc.3.3-b.2-b Transforming												
ញc.3.3-b.2-b.1 Courting		/		/								
ញc.3.3-b.2-b.2-a Showing Up					/							
ញc.3.3-b.2-b.3 Caress					/	/						
ញc.3.3-b.2-b.4-b Continue Performing Official Duties			/									

Benefits

The study of Khon performance through Khon scripts in the Rattankosin period helped explain the artistic truth of Khon script construction and the formats of Khon performance. Too often people think it is too complicated and has too many details to transfer this type of knowledge systematically. However, this study has shown that Khon script characteristics can be set into scientific truth, which can be used as texts for dancing art, literature, and other related fields. Also, it is directly useful for contemporary and next-era Khon script creation.

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