Abstract

This research examines literary techniques used in the adaptation of *Lilit Taleng Phai* to a Chakrabhand puppet play and analyzes characteristics of *Taleng Phai: A Chakrabhand Puppet Play* as performance literature. The study reveals that four literary techniques were used to make this adaptation: 1) adaptation of the content; 2) the characters; 3) the pattern; and 4) the presentation. These adaptations contribute to the characteristics of puppet play as performance literature through five conventions: 1) use of an invocation for puppet performance; 2) inclusion of puppet songs; 3) insertion of jokes; 4) method of delivery of puppets to the stage; and 5) not ending with the death of a character. Importantly, the play includes three innovations of puppet performance: 1) the creation of a puppet play from historical literature; 2) the creation of an atmosphere in a puppet performance; and 3) the creation of songs and a singing format.
1 Introduction

The elephant battle between King Naresuan of Ayutthaya and Mingyi Swa, the heir apparent to the Burmese throne, is one of the most well-known historical events for Thai people. Apart from many historical documentaries, the elephant battle has been recorded in many forms of literature. One of those is Lilit Taleng Phai, written by Prince Poramanuchit (hereafter LTP) during the early Rattanakosin period.

In 2019, the story of Taleng Phai was presented in the form of a puppet performance by Chakrabhand Posakakrit, a famous artist whose previous puppet performances were admired for their use of beautiful puppets and other elements. Taleng Phai: A Chakrabhand Puppet Play (hereafter TP:CPP) is an interesting text since it is the first puppet performance play in which an entire piece of literature was adapted rather than just selected episodes (Udomphon (n.d.), 87). Moreover, this was the first time that the story of Taleng Phai was presented in the form of performance literature.

Previous research on the adaptation of reading literature to performance literature, such as Mahavarakorn (2013), Meenium (2016) and Pimon (2017) mainly focused on the techniques used to adapt reading literature to drama. Most of the research about Chakrabhand puppets, such as Imsuwanvitaya (2013), Uejitmet (1998) and Dinprang (2002), has examined the approach to constructing the Chakrabhand puppets, as well as the songs in the puppet performance. Such research, however, does not stress the importance of literary techniques used to adapt reading literature to puppet plays, which is related to the value of these plays. This research thus examines TP:CPP by exploring how LTP was adapted for TP:CPP; how this adaptation impacted TP:CPP; and what the characteristics identify TP:CPP as performance literature?

This qualitative research aims to study the literary techniques used in the adaptation of LTP to a Chakrabhand puppet play and to analyze the characteristics of TP:CPP as performance literature. Documentary research and in-depth interviews were adopted as the primary research method. The key informants were Vallabhis Sodprasert and Suchao Rimphanich. The former wrote TP:CPP in 1989 and revised the songs in 1999 and 2003, while the latter revised them in 1999 and 2003, and was head musician during the performance in 2019. The researcher selected three source texts for this study: a 2008 voice recording of the rehearsals; TP:CPP written by Vallabhis Sodprasert, and parts of video clips of the rehearsals released on the official website of the Chakrabhand Foundation.
Literary Techniques Used to Adapt LTP to TP:CPP

2.1 The Adaptation of the Content

Adapting the content is critical for the adaptation of reading literature to performance literature. In order for the audience to understand the background of King Naresuan, as well as the source of conflict between the Thai and Burmese, seven scenes were added at the beginning of TP:CPP so the puppet performance contains twelve scenes all together.

The puppet performance opens with King Maha Thamma Racha, Prince Naresuan's father, planning to bring Prince Naresuan back to Ayutthaya (scene 1); to accomplish this, he intends to send Princess Suwanna Kanlayani to be the consort of King Bayin-naung, ruler of Pegu (scene 2). During the subsequent reign of King Nanda Bayin, Bayin-naung's son, the king of Khang, Pegu's vassal state, revolts against Pegu. King Nanda Bayin assigns his son, Mingyi Swa, to suppress the revolt at Khang state (scene 3). Prince Naresuan and his younger brother, Prince Ekathotsarot, help Mingyi Swa wage battle in Khang (scene 4). Mingyi Swa cannot quell the Khang revolt, but Prince Naresuan can (scene 5). Owing to his embarrassment, Mingyi Swa challenges Prince Naresuan to attend a cock fight where Mingyi Swa's cock is defeated (scene 6). Since Prince Naresuan has made Mingyi Swa feel ashamed many times, Mingyi Swa plans to assassinate Prince Naresuan at Khraeng state. One of Maha Thera Khanchong's pupils informs Prince Naresuan about the assassination attempt, so Prince Naresuan declares independence for Ayutthaya (scene 7).

The first seven scenes of the puppet play are the “iconic” events of King Naresuan’s life that are typically presented and highlighted both in historiography, such as the biography of King Naresuan by H.R.H. Damrong Rajanubhab, and in other literature. The addition of these scenes not only introduces the audience to the circumstances leading to the elephant battle, the climax of the story, but also accentuates the message of the sacrifice of the king and the royal family to regain independence for the Thai kingdom. Furthermore, the two scenes of the battle in Khang and the assassination attempt in Khraeng exist in the form of conversations between King Naresuan and his commanders in LTP. The elaboration of these two scenes in the puppet performance intensifies the conflict between King Naresuan and Mingyi Swa.

After these seven scenes, the storyline of the play essentially follows the events in LTP, with some scenes about Mingyi Swa cut, such as the lament of Mingyi Swa at his departure from his consorts in Pegu and the part when the royal umbrella of Mingyi Swa is destroyed, which symbolizes a bad omen. These cut scenes are emotional scenes conveying the sorrow of the character.
through the use of embellished, intricate language, which is more suitable for reading than for performance.

The second half opens with the accession of King Naresuan to the throne and reproduces another “iconic” event of King Naresuan’s life when he dreams that he kills a crocodile from the west. When King Nanda Bayin knows about the accession, he orders Mingyi Swa to invade Ayutthaya (scene 9). A patrol unit reports on the Burmese brigade and Ekatotsarot volunteers to lead the brigade for the defense of Ayutthaya (scene 10). The eleventh scene, the victory of King Naresuan in the elephant battle, is the climax of the story. TP:CPP ends with a panegyric on the courage of King Naresuan in the elephant battle. The scene in which King Naresuan punishes his soldiers for leaving him and Ekathotsarot in the Burmese brigade – the ending of LTP – was deleted from the performance since the Chakrabhand puppet play focuses on showing King Naresuan as a brave king, which is portrayed in the eleventh scene. In order to demonstrate the adaptation of the content of the Chakrabhand puppet play, the storyline of TP:CPP and LTP are shown in Figure 1.

Figure 1 shows how TP:CPP extends the storyline of LTP, which contains only nine main events: 1) the accession of King Naresuan; 2) Nanda Bayin ordering his son to invade Ayutthaya; 3) Mingyi Swa lamenting his departure from his consorts; 4) the Royal Umbrella of Mingyi Swa destroyed by a storm; 5) the crocodile dream of King Naresuan; 6) the elephant battle at Nong Sa Rai; 7) rewards and punishment for the Thai brigade; 8) the Chiang Mai state transfers allegiance to Ayutthaya; 9) panegyric for King Naresuan. The arrows indicate the similar events in TP:CPP and LTP.

Storyline of Taleng Phai: Chakrabhand puppet play

Storyline of Lilit Taleng Phai

FIGURE 1 Comparison of the storyline of TP:CPP and LTP
2.2 The Adaptation of Characters

2.2.1 The Addition of Characters

The extension of the storyline of TP:CPP, as shown in Figure 1, includes the addition of only four new characters: King Maha Thamaracha, Princess Suwanna Kanlayani, Phraya Intthanakornpal and Bayan Law. The reason the number of additional characters is limited is that the process of creating puppets for performance is delicate work that takes a long time. However, TP:CPP enhances the roles of some characters, characters whose roles are only given brief mention, but are not emphasized, in TLP, such as Prince Ekatsotsarot and Maha Thera Kanchong (Sodprasert 2020). One of the most interesting characters is Princess Suwanna Kanlayani, especially given that her existence in Thai and Burmese chronicles is controversial. “Princess Suwanna Kanlayani is not mentioned in Thai chronicles, but in the Burmese chronicle – U Kala Mahayazawingi – the name of Princess Suwanna Kanlayani appears as ‘Phra Suwan’” (Chutintaranond 2018, 45).

“I added Princess Suwanna Kanlayani to TP:CPP because I want the audience to recognize her sacrifice. Princess Suwanna Kanlayani accepts that she must be the consort of King Bayin-naung, a ‘security hostage’, so that Prince Naresuan can go back to Ayutthaya” (Sodprasert 2020).

The addition of Princess Suwanna Kanlayani plays a significant role not only in conveying a message, but also in stressing emotion. The description of the deep sorrow of Princess Suwanna Kanlayani when she leaves Ayutthaya is similar to the lament of Mingyi Swa during his departure from his consorts in Pegu in LTP since both scenes show the deep sorrow of those who are forced to leave their motherland. The addition of Princess Suwanna Kanlayani shows the adaptation the author was able to make in TP:CPP while still maintaining the same message and emotion from the original.

2.2.2 The Adaptation of a Character’s Nature

The adaptation of a character’s nature is an important technique of characterization in communicating a message. As mentioned in section 1.1, some scenes of Mingyi Swa were removed because in TP:CPP, the character is portrayed as “the brave prince” who is eager to enter into battle with King Naresuan. This characteristic contrasts with the nature of Mingyi Swa in LTP. To understand the nature of Mingyi Swa in the two versions of Taleng Phai, (1) compares Nanda Bayin’s reaction when he assigns Mingyi Swa to invade Ayutthaya.

(1)a. LTP

Nanda Bayin: If you are afraid of your bad luck, why don’t you wear female dress to eliminate your bad luck.

Poramanuchitchinoros 2018, 6
b. TP:CPP

Nanda Bayin: I allow you to be the leader of the brigade to invade Ayutthaya. I bless you to overcome Ayutthaya.

SODPRASET 2008, 41

In LTP, Mingyi Swa is portrayed as a man who is full of emotion, especially fear, as when a fortune teller predicts that he will have bad luck so he should not engage King Naresuan in battle. Owing to the prediction of the fortune teller, Mingyi Swa hesitates to lead the brigade, and Nanda Bayin satirically tells him to wear female dress. This makes Mingyi Swa feel so humiliated that he agrees to lead the brigade to invade Ayutthaya. Similarly, the destruction of the royal umbrella scene has been eliminated in TP:CPP because that scene shows Mingyi Swa as afraid of the fortune teller’s prediction. These scenes play a significant role in conveying emotion to the audience, while the emotional scene in TP:CPP is communicated through the scene of Princess Suwanna Kanlayani, as mentioned above.

The adaptation of Mingyi Swa’s character in the puppet play affects the audience’s perception of Mingyi Swa; he is portrayed as a brave prince in order to accentuate the representation of King Naresuan as a smart and valiant king who can defeat a brave prince.

2.3 The Adaptation of Pattern

The adaptation of pattern is the most important technique used to adapt reading literature to performance literature. This is done by changing the method for presenting the text to the audience.

2.3.1 The Adaptation of Prosody

“Lilit” consists of khlong and rai...khlong in lilit is not suitable for singing in a puppet performance... TP:CPP is intentionally written for a Chakrabhand

1 ‘Lilit’ is the name of a particular Thai literary genre. The word ‘lilit’ comes from ‘lalit’ in Pali and Sanskrit and means ‘to play’, in this case to play rhythmic positions that have the same tone (Sabaiwan 2008, abstract). For example, in the past Thai poets used lilit in panegyric literature.

2 Khlong verses are different from other types of Thai poetry in their unique prosodic patterns: khlong verses require the presence of tone marks and the nature of the Thai language contributes to the creation of melodious and witty khlong in the following respects: euphony, diction and fine shades of meaning (Intaraporn 2005, abstract). For example, in the past Thai poets used khlong also in panegyric literature.

3 Rai is a kind of Thai poetry. The number of words and verses are unlimited. In general, one piece of rai is composed of five verses. The rhythmic position is not fixed, but it must be the same tone mark (Royal Institute 2007, 390). For example, in the past Thai poets used rai in religious literature.
puppet performance. The prosody used is *klon* and *kham soi* – suffixes in verse for euphony – throughout the story, since it is suitable for singing” (Sodprasert 2020). This quotation explains the reason for the change of prosody in the adaptation. Figures 2 and 3 below demonstrate the difference in prosody.

Figure 3 shows the pattern of *klon* used in TP:CPP. From seven to nine words in one verse, they can be divided into three rhythms suitable for singing.

2.3.2 The Addition of Songs
Music and song are critical components for all kinds of performance because “they stir up the emotions of the audience, narrate the story, as well as act as a guide for the dancing, so the identification of songs in a performance text is in a traditional format” (Wingwon 2012, 3). The process of adding songs to TP:CPP

![Image](https://example.com/image.png)

**Figure 2** Pattern of rai and khlong that combines as “lilit” – the prosody of “LTP”

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4 *Klon* is a kind of Thai poetry. The number of words in one verse are 6–10. One piece of *klon* is composed of four verses. The rhythmic pattern is the last word of the first verse is connected to the third or fifth word of the second verse. The last word of the second verse rhymes with the last word of the third verse and connects to the third or fifth word of the fourth verse (Royal Institute 2007, 65). For example, in the past Thai poets used *klon* in performance literature.
is recorded in the play; three groups of musicians were added and the songs adjusted from 1987–2006 (Sodprasert 2008, 5). Since the first master musician group had died and songs had been added without having been practiced, it was necessary to adjust the songs for the second and third times (Rimphanich 2020). As a result of the extensive knowledge of Kru Boonyong Ketkong, one of three master musicians, most of the songs were inserted following aesthetic composition rather than according to tradition (Posayakrit 2009, 160). This shows that the addition of songs is an important process for a puppet performance, requiring skillful musicians.

One hundred thirteen songs have been inserted into TP:CPP using three techniques. First is the insertion of songs following dramatic tradition, both na phat⁵ and khon lakhon⁶ songs; second is the adaptation of songs, namely the adaptation of foreign intonation- phlaeng ok phasa, excerpted from full songs; and third is the creation of three new songs. These inserted songs have many roles, including conveying the emotions of a character, creating atmosphere, combining the puppet movement with each theme of each scene, and enhancing the continuity of the story, as shown in (2)

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5 *Na phat* is a kind of Thai classical song used to indicate action of characters in Thai classical performance, such as khon or lakhon nai. Moreover, Thai musicians always play *na phat* songs in a wai kru ceremony, the rite in which pupils, especially in the field of arts, show their respect to their teachers. Owing to the usage in the wai kru ceremony, *na phat* songs are considered high class songs (Pidokrat 2014, 340–342).

6 *Khon* and *lakhon* are the names of Thai classical performances. *Khon* was developed from the combination of three arts: chak nak duekdamban, a kind of royal entertainment; krabikrabong swordplay; and nang yai, large shadow puppet play. *Khon* is based on the tales of the epic, Ramakien, the Thai adaptation of the Indian Hindu epic, Ramayana (Udomphon (n.d.), 88–90). *Lakhon* is a genre of traditional Thai dance drama that conveys human life. *Lakhon* can be classified in three groups: dancing, singing and dialogue play. (Udomphon (n.d.), 110).
(2) a. LTP
The brother of the king joins in on his elephant, walking in Muang Chachro, the enemy, showing off his power quicken the animal into the battlefield...

The King raises his halberd. The blade shines chopping on the enemy’s shoulder, cutting his neck sending him to death on his elephant The defeat brings honor to the Thai brothers

poramanuchitchinoros 2018, 123

b. TP:CPP
sing in the quickest tempo (male and female chorus) Ekatotsarot by his side, the elephant battle continues Stabbing Muang Chachro to death, the enemy King is no more.
sodprasert 2008, 60

The comparison in (2) shows that, although both texts describe the elephant battle between Prince Ekatotsarot and Muang Chachro, TP:CPP more concisely presents the scene within one short stanza. This is because the audience can understand the scene visually through the puppet performance. The use of rua song, a type of na phat song with a quick tempo used when characters show their might (Pidokrat 2014, 587), enhances the nature of the scene in that the elephant battle of Prince Ekatotsarot is one way of “showing his mighty power”. Moreover, the intentional use of a quick tempo harmonizes with the quick action in the scene.

2.3.3 The Addition of Dialogue
Both Thai and Burmese prose is used as dialogue in TP:CPP, appearing in nine scenes. The dialogue shows the characteristics of modern performance literature in that the content of the dialogue is already visually described rather than identified through written dialogue, which allows the players to improvise. The prose dialogue plays four important roles: 1) the creation of a sense of realism; 2) narration of the story; 3) repetition of content from singing parts; and 4) expression of the nature of the characters.

(3) Dialogue
Phraya Inttharanakornbal – Your Majesty’s plan is reasonable – I agree. Now your eldest son, who was adopted by King Bayinnaung, has turned 16 and I believe he has studied the Art and Science of War of the Mon in
detail. In the future, should he be crowned king, he might consider liberating the realm. Therefore, His Majesty’s consideration to bring him back would be beneficial to our land.

**King Maha Thammaracha** – Phraya In, I agree with what you said, but what reasons should we give Bayinnaung to convince him? This King of Pegu is as wise and powerful as a tiger. I am afraid he would be cautious and refuse the proposal. In that case, would not the plan be harmful to my son?

*Sodprasert 2008, 10*

The dialogue in (3) above is an exchange between Phraya Intharanakornbal and King Maha Thammaracha that appears in the first scene, coming after a song about the plan of King Maha Thammaracha to bring King Naresuan back to Ayutthaya. The dialogue not only emphasizes the content of the singing part, it also makes the scene more realistic. Using prose helps to describe the details of the discussion about the battle.

### 2.4 The Adaptation of Presentation

LTP is reading literature that is fully open for the reader’s interpretation and imagination; while TP:CPP tells the story through puppet presentation that has limited movement and, thus, pays close attention to the use of both sight-setting lighting, brightness and darkness, as well as atmosphere and sounds, songs, melody along with sound effects, to attract the audience’s interest, which is an important factor contributing to the comprehension of messages and emotions.

The subject of Taleng Phai is the battle between the Thai and Burmese; hence, the creation of a Burmese accent in music and dialogue is a critical element in the puppet presentation. This not only affects the mood and tone of each scene, but also impacts other elements in the puppet performance, such as the manner of the puppet movement.

“*Phaya Man Mangkrayor*’ composed by Kru Boonyong Katekhong in 1990, is used in the ninth scene to depict Mingyi Swa’s willingness to lead the brigade to invade Ayutthaya. The Mingyi Swa puppet should be controlled in an elegant and brave manner” (Posayakrit 2009, 115). This quotation describes the importance of a Burmese accent in the music to not only communicate the emotion of the story, but also enhance the harmony of all the performance elements.

Setting, lighting and the use of color are important elements in the presentation of TP:CPP. They help convey and emphasize emotions, as well as allow the audience to understand its messages. The eleventh scene, the elephant battle between King Naresuan and Mingyi Swa, for instance, is the climax of the
performance and a good example of how sight and sound are used to convey the message.

In Figure 4, the producer pays close attention to the use of color, smoke and lighting on the stage in order to emphasize the action in the elephant battle between two brave and powerful kings. The significance of the event is highlighted by the use of a *Cheot* song, instrumental music that is a type of *na phat* song featuring in the battle scene (Pidokrat 2014, 211), and the use of vocal music, such as *Rai* and *Rairut*, to enhance the quick movement of the scene (Pidokrat 2014, 592, 594) when the story reaches its climax – the death of Mingyi Swa. After that, a *Burmesse ode* is used to lament his passing. In addition to the music and singing, the sound of elephants screaming is used in the background to make the scene more realistic. The harmony of lighting, sight and sound enhances the presentation of the elephant battle by portraying the ability of King Naresuan, as a great leader, to defeat mighty Mingyi Swa, who is also a great warrior. This message cannot be conveyed to the audience unless the presentation of the elephant battle is majestic and executed with precision.

3 The Characteristics of TP:CPP as Performance Literature.

As the script of TP:CPP aims to be specifically used with this Chakrabhand puppet play, the work itself is valuable for puppetry in general; the work highlights that puppetry, like other performing arts, has its own conventions. In addition,
TP:CPP represents the novelty of the Chakrabhand Posayakrit Puppet Theatre, which differs from other puppet theatres in these following aspects.

3.1  The Representation of the Established Conventions for Puppetry
The term convention has been used in many fields, including literature and art. Mailloux (1984, 130) provides an explanation regarding literary conventions: “Literary conventions have most often been viewed as traditional conventions-accepted subjects and forms used by writers and recognized by readers. As traditional conventions, they are “habit of art” which provide compositional possibilities for authors and raise expectations in their audience.” Apart from the agreement between writers and readers, conventions relate to innovation. Fokkema (1989, 8), explaining the relationship between convention and innovation, stated that “the conventional aspects of culture, however, would not become apparent if there were no innovation, i.e. the replacement of old conventions by new ones. Therefore, innovation is the blood that keeps culture alive.” Combining these explanations, convention for puppetry means established styles or methods of puppet performance that are accepted among the performers and the audience. Moreover, conventions shed light on innovations or the creation of novelty in puppet performance. In TP:CPP, five conventions and three novelties for puppetry are presented throughout the show.

3.1.1  The Invocation for Puppet Performance
An invocation is one of the characteristics of Thai literature. “Thai poets believe that composing a piece of literature is a sacred ritual that needs divine blessing.” (Kaewkallana 2014, 86) Both versions of Taleng Phai start with an invocation, but the invocation in the puppet play was adapted following the tradition of puppet performances. To demonstrate the differences, (4) shows the invocations in the two versions of Taleng Phai.

(4) a. LTP
I admire the great virtue of the great king with whom all enemies fear to fight.
The great king governs the peaceful state. The king is admired worldwide.

Poramanuchitchinoros 2018, 1

b. TP:CPP
I pay respect to the Buddha and dharma, wishing for protection from danger. I pay respect to my parents, teachers and everyone from whom I have gained knowledge. Finally, I pray to the divine beings to please bless the success of this performance.

Sodprasert 2008, 6
Owing to the genre – panegyric literature – the invocation of LTP focuses on the virtue of the king, while the invocation of the puppet play mentions the kindness of the Buddha, parents and teachers, which implies direct and indirect protection from danger. This not only boosts the confidence of all performers, but also reflects the tradition of Thai performance, especially puppet performances, in that “a puppet performance is developed from many fields of art, music and dance” (Posayakrit 2009, 261–262). Thus, the content of the invocation accentuates the importance of the integrated knowledge of many teachers, which is a significant factor for the success of the performance. Apart from the content of the invocation, the songs for invocation of a puppet performance are included as well. They are played in this order: *chapi, saw u hoon-krabok, samor, rua, chapi, peantaling, samor*, and *rua*.

### 3.1.2 The Use of the Puppet Songs

*Piphat*, a kind of instrumental ensemble in Thai classical music, is one of the main components of puppet performance. “*Piphat used in puppetry is called wong piphat krueang ha* which literally means an ensemble with five instruments. *Piphat krueang ha* consists of *pi nai* (bass oboe), *ranat ek* (xylophone), *khong wong yai* (gong circle), *taphon* (barrel drum) and *klong thad* (Thai timpani). Three more instruments that create the identity of a puppet performance are *saw u* (fiddle), *klong too* (long drum), and *klong taeo* (drum)” (Posayakrit 1986, 91). This combination of Thai instruments creates *na phat* songs, which are mostly used in *khon* performance and traditional plays. There is another type of music that is specifically created for puppetry – puppet songs. Hemsrichart (2002, 124) explains the characteristics of puppet songs: “they are particularly used in puppet performance. Normally the puppet songs are sung after the invocation, signifying that the story is about to begin. The first song is always a *saw u* puppet song.” Sodprasert (2020) explains: “it is intentional. In the old days, the puppet performance usually competed with other kind of performances, so the ensemble used the puppet songs whose dominant sound came from *saw u* so that the audience knew the coming performance was puppetry and nothing else. Then the sound of *saw u* is connected with sounds from other instruments." His opinion is consistent with that of Uejitmet (1998, abstract) who points out the significance of the puppet songs: “they were another type of song composed for the play, but differ from others as the musician who plays the *saw u* must be resourceful enough to create a melody that harmoniously blends with the singing." A good example of how the puppet song is used is (5) below, at the beginning of scene 8.
Scene eight begins after the intermission, so it is comparable to the reopening of the show. Sodprasert (2020) explains that “Surintrarahu song is used at the opening of the scene in order to show the condition of Ayutthaya after King Naresuan pours lustral water from a golden ewer to symbolize the break in relations with the Burmese. Scene seven presents some lights symbolizing freedom from Pegu, the city which is comparable to the Rahu demon who blocks the sunlight.” The use of a Surintrarahu song, a Mon style song in which the sound of the fiddle is dominant, creates a harmonious link to the lyrics of the female solo and the puppet song that presents the puppet song identity, also with the fiddle. This harmony shows the role of songs, which not only combine with other elements, a Mon style song and the scene about relations between Ayutthaya and Pegu, but also represents the characteristics of performance. In addition, the lyrics focus on the independence of Ayutthaya. The song is in line with the implicit meaning suggested in the lyrics. The use of puppet songs shows the musical identity of the puppetry. Moreover, linking puppet songs to other styles of music in the puppet performance indicates the ingenuity of the ensemble and the script writer in connecting the lyrics with the melody, while still portraying the hidden meaning of the performance.

3.1.3 The Insertion of Jokes

Insertion of jokes seems to be an indispensable centerpiece of a puppet show since comedy is a vital part in almost all kinds of Thai performances because joking is in the nature of Thai people in general (Posayakrit 1986, 95). A joke is inserted in the sixth scene – a cockfight between young Naresuan’s rooster and that of Mingyi Swa. Sodprasert (2020) stated in an interview regarding adding the scene to the script: “Chakrabhand asked for it. Some research suggests that the cockfight was held when Mingyi Swa and King Naresuan were young, but some suggested that it was arranged during their adulthood. When we wrote the script, however, we decided to have the cockfight both in their childhood and adulthood because we want to show the personal bond between Mingyi...
Swa and King Naresuan. They were at war against each other not because of hatred, but they fought for something more valuable than a personal bond. It is their responsibility as kings.” In addition, the cockfight scene is suitable for making a joke and adds more flavor to the performance. The joke, set forth in (6) below, is in the form of a pun included in the second round of the cockfight when an Ayutthaya man and a Mon man are talking about the cock’s name:

(6) The Mon man: It's ‘a little monk comes,’*phra lek lek ma*7

... 

The Mon man: That's right. What is the young monk?
The Ayutthaya man: The young monk is called ‘Nane’. What about the word ‘come’?
The Mon man: That’s how it is pronounced.
The Ayutthaya man: Tut, so its name is ‘Nane Come’.

The witty repartee used before the second round of the cockfight reduces the tension of the first round. In puppetry, jokes or repartee is spoken only by commoner characters, so that the royal characters, such as Mingyi Swa and King Naresuan, can maintain their image as powerful and dignified personages. The jokes inserted are based on wordplay and puns, with two characters talking to each other revealing the meaning of the puns or emphasizing the funny element of the joke. The jokes must not be so long that they interrupt the main events in the story. The published script of *TP:CPP* mentions this part only as “inserting conversation- humorous” (Sodprasert 2008, 27) because it is the convention that the performers improvise most such dialogue during the play.

The insertion of the sixth scene, the cockfight between Mingyi Swa and King Naresuan, adds more flavor to the play. The scene creates mixed feelings of joy and excitement and shows the background of the two kings when they were young. This incident leads to the dilemma and the conflict Mingyi Swa and King Naresuan will be facing – the elephant battle. In addition, the winning of King Naresuan’s ‘prisoner-of-war-rooster’ in the cockfight implies that in the end King Naresuan is going to overcome Mingyi Swa in the elephant battle.

7 This joke is a pun that plays on the sound and meaning of the phrase “a little monk comes” in Thai. First, audiences can understand this is a joke by translating the name of the chicken that a little monk is *nane*, Samanera in Pali, which means small or novice monk. After that is a pun on the Thai word *ma* which is ‘to come’ in English. If the audiences do not get the pun, the Mon and Ayutthaya men laughing out loud will make them understand that this is humorous scene.
3.1.4 The Delivery of Puppets Onto the Stage

“To enter the setting of the puppet play, it is a convention that all characters, especially the hero, the heroine, the giant, and the monkeys must perform the traditional dance through the door. Never do the puppets emerge from behind the mirror at the lower part of the stage or from behind the stage” (Posayakrit 1986, 112). This convention is indicated clearly in the script of TP:CPP. A specific example is the scene where the Princess Suwanna Kanlayani puppet enters the stage. She is one of the protagonists despite appearing in only one scene, but her scene is emotional and strictly follows the convention.

The second scene ends with the dance of the courtier puppets while Princess Suwanna Kanlayani is on a gilded sedan chair. The conventions of puppetry are apparent here. First, a quick tempo song, in this case, a Saosuay song, a type of instrumental music, is used to deliver all the puppets to the stage. A specification has also been drawn up that the piphat must use a ching song called Lababon, one of three new songs created for TP:CPP; developed from a La song that literally means lamenting and saying goodbye. This song was specifically composed for the closing of this performance (Posayakrit 2009, 62). The song suggests the fate of Princess Suwanna Kanlayani in that she will not return to Ayutthaya, and hence has no further role in the play. According to the convention, all courtier puppets must be delivered to the stage before the Lababon starts so that the audience can fully appreciate the beauty of the singing and its hidden meaning. In this way they can get the message the show wants to convey – the sacrifice of Princess Suwanna Kanlayani.

3.1.5 Not Ending the Show with the Death of a Character.

Posayakrit (1986, 113) explains one of the conventions in puppetry is that “in any story adapted into a puppet play, the protagonist must not die in the last scene. A death at the end of the show signifies dying at the theatre.” This convention is clearly shown in the eleventh scene of TP:CPP, which tells the story of the death of Mingyi Swa in the elephant battle. After that, the story continues to the twelfth scene, which presents the withdrawal of the Mon army and the conclusion of the story.

It can be said that the twelfth scene plays an important role in emphasizing the theme of the sacrifice of the king and other warriors. This scene helps highlight the message to the audience. In addition, the function of the twelfth scene is to avoid ending the story with the death of a character.

As the analysis above implies, the conventions of performance are not written rules. Instead, they are an agreement between performers and the audience who have a mutual understanding of this certain style of performance art. The action of not ending the show with the death of a character is a key
characteristic that nearly all Thai performances, such as khon and lakorn, still follow to preserve this convention. This indicates how literature and performance art work. In order to fully appreciate the essence of the work, the audience or readers must have knowledge of the conventions.

3.2 The Creation of Novelty in the Puppet Performance

The discussion above highlights the importance of convention to the creation of the puppet script. Nevertheless, artists, or in this case, the puppet script writers, did not entirely create this work of art according to the standard conventions. They added some “novelty” or new characteristics to make their work outstanding and different. Sujjaphan (2001, 175) explains that the meaning of the word “novelty” can be literally translated as new characteristics, meaning the creation of new literary norms from the author’s creativity or from adapting old norms. Different or better characteristics in literature can be the result of such creation. TP:CPP presents some novelties in puppetry performance that can be seen in the script and in the performance.

3.2.1 The Creation of a Script from Historical Literature

“Most of the popular stories for puppetry are those that have been performed in dramas, except Inao and Unarut, which are slow-paced dramas. The favorite literature used for puppetry includes Phra Aphai Mani, Laksanawong, Khawi, Suwannahong, Chaichet, Kraithong, Khun Chang Khun Phaen, Wongswan Chantawas, and Phra Pinthong (a horse-faced woman). Only some episodes of the stories are selected and adapted into a presentation.” (Posayakrit 1986, 102–103). It can be noticed that most of these adaptations are from melodramas about the lives of the elite. These include some newly composed literature intended for puppetry, such as Krom Phra Ratchawang Bowon Wichaichan’s Puppet Play, the script of Sing Suriyawong, composed by Her Highness Sutatsananipathorn, and Rakakaew by Chuched Chamnaansil Puppet troupe (Hemsrichart 2002, 257–271). The selection of the stories signifies the entertainment nature of puppetry. The chosen stories are already familiar to audiences, but are watched to enjoy the artistic elements of the presentation, including the movement of the puppets, the insertion of jokes and the beauty of the music, lyrics and singing.

In adapting the historical literature, LTP, the creation of TP:CPP is considered a novelty in performance art. There has been no evidence that LTP was adapted into other kinds of performance, possibly because the original verse describing the elephant battle is difficult to adapt into other forms of drama. This puppet play was adapted from historical literature, so the hero and heroine are the historical figures of King Naresuan and Princess Suwanna Kanlayani...
This is because the theme is not about the romantic love of a couple, but patriotic love and sacrifice for independence, which are apparent in the actions of the two protagonists.

Another outstanding feature of TP:CPP is the adaptation of the whole story, where rather than cutting scenes, the creators have added more. As Sodprasert (2020) explains regarding the nature of puppetry: “puppets cannot perform dances like humans, but the charm of the play is the presentation of the settings and their components that in other performances cannot be as beautifully and realistically presented as puppetry does.” The presentation concept is evident in TP:CPP through the addition of scenes, such as the scene at Khang state and the cockfight scene. Not only do these additions affect the story line, they also bring a certain level of fascination. At the same time, the play still keeps the original scenes described in LTP, such as the killing of the crocodile and the elephant battles, which are also exciting and interesting because of the use of elaborately decorated puppets and other components.

The last outstanding feature of TP:CPP is that there is a written script that gives precise detail, including dialogue and the attribute of the performance, such as the stage setting and the scenes, as mentioned above. Such a puppet performance with a script with precise dialogue differs from most of the puppet performances that are typically verbal (Posayakrit 1986, 113). Even if there is a written script for other plays, such scripts do not include dialogue. An example is the script of Rakakaew (Hemsrichart 2002, 257–271). Dinprang (2002, 53) explains: “the written script was made since the performance of the Battle of the Red Cliff so that it can be used in the rehearsal as the producing team are amateurs.” This explanation implies that TP:CPP pays attention to all processes and details. Each performance requires knowledge and expertise in various fields of art, such as dance and music, coordinated to create a perfect show. Additionally, this highlights that the creation of a puppet performance from historical literature requires a proper combination of convention and novelty.

3.2.2 The Creation of Atmosphere in a Puppet Performance
As previously mentioned, TP:CPP adapted reading literature into a puppet performance using sight and sound, and by adding other special techniques to

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8 In the past, most puppet performances followed verbal instructions of the head of puppet performers, making the details of each puppet show different, especially the dialogue that could be either shorten or extended. This is the charm and benefit of such verbal performances.
create atmosphere. For example, smoke, lighting techniques, both spot lighting and intensity adjustment, and changes of settings and distance illusion are used. As *Taleng Phai* is the first puppet performance staged at the Chakrabhand Posayakrit Puppet Theatre, it differs from other puppet performances staged in regular theatres where the puppets can only appear on the stage, but the atmosphere of each scene cannot be created.

From his experience with performing puppets, Sodprasert (2020) explains: “in this performance, stage experts are invited to help with the special techniques so that we can better tell the story. For instance, in the opening scene, there is a prologue telling the origin story and then the dreamlike atmosphere is created to draw the audience into the story.” The creation of atmosphere shows the meticulousness of TP:CPP, although they label themselves as “amateurs”. TP:CPP accumulated experience in presentation and then brought that experience to develop a new and creative approach to puppetry in order to make the show more realistic. The creation of atmosphere encourages the audience to feel involved, and to empathize with the characters, while also facilitating an understanding of the main messages.

### 3.2.3 The Creation of Songs and Singing Style

TP:CPP created a new singing style: male and female choirs, which “differs from the tradition that allows only a female solo” (Posayakrit 1986, 113). A clear example is in the eleventh scene, Mon Army Returning to Pegu, where the *Maan Olan song*, “which is a Mon style song used in the funeral, was sung by male and female choirs” (Rimphanich 2020).

(7) *Bring His body back, retreat* (female choir) to homeland

*Sae mi bian, Sae mi bian, Sae ta tui, Yae tui jan, Ngao la da nae*

Cross swamps and rush through mountains (female choir) in *Kanchanaburi Yae tui jan, Ngao la da nae, Yae tui jan, Ngao la da nae*

*SODPRAsert 2008, 60*

In (7), the lyrics in bold are sung by a male choir while those in italics, which are transcribed from Burmese, are sung by a female choir. The male choir is the lead vocal, while the female choir sings the chorus. As the main story is in Thai, which most of the audience can understand, the use of a Mon accent and Burmese language in the chorus conveys the grief of the Mon army that loses Mingyi Swa in the battle in Ayutthaya. The new singing format, where the male and female choir sing together, is a novel feature that can convey certain emotions.
4 Conclusion and Discussion

This research aims to study the literary techniques used to adapt LTP into a Chakrabhand puppet play, and to analyze the characteristics of TP:CPP as performance literature. An analysis of the Chakrabhand puppet play finds that four literary techniques were used to adapt LTP into a puppet play: 1) the adaptation of content, 2) characters, 3) the pattern and 4) presentation. Such adaptations contribute to the characteristics of TP:CPP which consist of conventions and novelties of puppet performance.

The research findings reveal the outstanding features of Thai literary culture. First, a literary text can be used in various forms because the characteristics and value of such literature are inherent in its text and can be retained, even if it is adapted in another form. In this case, the characteristics and value of LTP are retained even after being transformed into a puppet play, even though both forms maintain their own identity and value.

This first feature links to the second feature, the creation of a piece of performance literature, in this case puppetry, that is a noteworthy work of art combining various fields of arts – reading literature, music and traditional dance – in order to create a performance of high aesthetic value. The work represents the determination and highly trained abilities of the artists who have contributed to the creation of this performance.

Lastly, the creation of a performance that combines traditional conventions with innovative features reflects Thai constructive culture in the arts where traditions are valued and respected, but at the same time where artists can add their creativity and “leave behind a good reputation” by creating a signature work that cleverly combines traditions and innovations. Through the combination of conventions and creativity, the stream of literary culture can continue and prosper.

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