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RESEARCH ARTICLE

The Creative Performance of Chuichai Nang Narai

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Abstract

This qualitative research on the creative performance "Chui Chai Nang Narai" examines traditional Thai dance. The objectives are: 1. To study the origins, significance, and inspiration behind the creation of "Chui Chai Nang Narai"; and 2. To study the components and performance style of "Chui Chai Nang Narai." The research tools used were structured interviews and observation. The research findings indicate that the choreography for "Chui Chai Nang Narai" was created by Chaovalit Soontranon, a retired civil servant from the Department of Fine Arts, Ministry of Culture. It was developed from the distinctive movements of "Nang Khon" (female Khon dancers), such as the graceful movements of male Khon dancers, practically known as "walking," and often includes solo fabric props accompanying each movement. New lyrics were composed using the "Chui Chai" poetic style, in the form of Klon Suparb (a form of Thai octameter poem). The performance is accompanied by a piphat (Thai classical orchestra) with a fast tempo, followed by the singing of "Mon Plaeng," "Chui Chai," and "Mae Sri," concluding with a fast-paced farewell melody. A five-piece piphat ensemble is used. The costumes are traditional female attire, including a queen's crown.

Keywords: Chui Chai, Nang Narai, Chui Chai Nang Narai, Solo fabric performance, One-handed walking, Graceful hand movements

Introduction

The Chui Chai performance has been popular since ancient times, typically performed after the recitation of Sepha (a type of narrative singing). Originally, after the recitation of the Sepha story of Khun Chaàng Khun Phaen, the Chui Chai performance followed. There are two main styles of Chui Chai: The Phra Nakhorn style, sometimes called the "Chui Chai of the nobility," which begins with Sepha recitation accompanied by a piphat and the ordinary or general Chui Chai, which resembles folk performances. The Chui Chai dance is considered a high art form of Thai performing arts, featuring beautiful lyrics, performers with attractive appearances and exceptional dance skills, as the performance requires a display of skill. Furthermore, performers must be able to express emotions appropriately according to the lyrics, accurately matching the sound of the piphat to the lyrics (Wanwichai, 2000).

The Chui Chai dance is popularly performed in two situations: when a character wishes to express pride in their beautiful attire, and when a character wishes to express pride in their beautiful transformation (Wanwichai, 2000). The art of the Chui Chai dance signifies that when a character in a story has successfully transformed or dressed beautifully, they gaze at their own appearance with satisfaction. "Besides being performed as part of Khon and Lakhon (traditional Thai masked dance-drama) and as a standalone piece, the Chui Chai dance can also be adapted into a congratulatory dance for various occasions"

(Nittayasuwan, 1986, as cited in Wanwichai, 2000). When expressing emotion in the Chui Chai dance, if the dancer is dressed or transformed as a man, they must convey a flirtatious, charming, and graceful demeanor. If dressed or transformed as a woman, the dancer must convey a coquettish, playful, and flirtatious attitude, full of the mannerisms of a young woman, walking gracefully, admiring and being proud of their own beauty. Therefore, the lyrics of the Chui Chai dance primarily focus on describing the beauty of the characters, who can transform or dress up with exquisite grace and beauty. Currently, Chui Chai performances are numerous and diverse, such as those found in Khon and other theatrical performances on various occasions, and they are also performed as standalone acts. However, there is a lack of relevant documentation and research on the Chui Chai Nang Narai performance as it appears in Khon, making it difficult to study and further develop its knowledge.

The researchers recognized the value and importance of Thai classical dance in the Chui Chai Nang Narai dance, as it is used in the Khon performance of the Ramakien epic, specifically in the episode of the birth of Asuraraj. This dance, in which the transformed Nang Narai is portrayed, begins with a Mon Plaeng melody before transitioning to the Chui Chai melody. As this is a solo performance showcasing skill, it is essential to find a performer with the necessary qualities, including dance skill and physical appearance, to suit the character. Therefore, the researchers aim to compile academic information, preserve, and perpetuate the Chui Chai Nang Narai dance.

Objective

1. To study the origins, significance, and inspiration behind the creation of the performance "Chui Chai Nang Narai".

2. To study the elements and forms of the Chui Chai Nang Narai performance.

Methodology

Research methodology

In this research on the creation of the performance "Chui Chai Nang Narai," the research team planned the research methodology as follows:

1. Plan the research, study research content and various data for analysis and synthesis.

2. Study relevant documents, literature, and research, and interview experts to obtain information for the research study. Determine the research methodology, and study and create the dance movements, elements, and performance style of Chui Chai Nang Narai.

3. Examine the elements, performance style, and movements of the Chui Chai Nang Narai dance with an expert in Thai classical dance.

Research instrument

The research tools used in the study on the creation of the performance "Chui Chai Nang Narai" included structured interviews and observation. The researcher developed these research tools as follows:

1. Study, analyze, and synthesize literature related to the research objectives and the creation of the performance "Chui Chai Nang Narai" in order to generate interview questions for the individuals specified within the defined scope.

2. Construction and quality control of the instrument, experts were appointed to evaluate and determine the consistency index between the issues and the content, using the following scoring criteria:

+1 means you are certain the activity aligns with the objective.

0 means you are not sure if the activity aligns with the objective.

1 means you are certain the activity does not align with the objective.

3. Make improvements and modifications based on expert recommendations to ensure the tool is perfect before use.

The researcher follows these steps for data collection:

1. Preparation phase

1.1 The researcher contacts and coordinates with the agencies and individuals specified within the scope of individuals to clarify the objectives and collect data for the research.

1.2 The researcher prepares official letters requesting assistance in obtaining contact information and coordination from specified agencies and

individuals within the defined scope of personnel in order to collect data for the research.

2. Implementation phase

2.1 The researcher collected document data and field information through interviews with individuals defined within the specified scope, content, and timeframe.

2.2 For the issue of performer selection and gender representation, one of the key informants was Chaovalit Soontranon. The interview addressed the historical use of male performers for all Khon roles, changing social attitudes toward gender diversity, and the rationale for casting in this production.

3. Data analysis

3.1 Analyze data from interviews and observations using descriptive analysis.

3.2 Conduct content analysis to categorize and group data.

Results

From the research on the creation of the performance "Chui Chai Nang Narai," the research team studied information from books, textbooks, documents, related research, and interviews. The research results are as follows, based on the objectives:

1. A study of the origins, significance, and inspiration behind the creation of the performance "Chui Chai Nang Narai" revealed that, through in- depth research and interviews, the performance was conceived with the objective of reflecting the development and evolution of Khon, particularly highlighting the differences in dance styles between male and female Khon performers. These differences in movement, gestures, and performance style are clearly distinct. The concept behind this performance is to allow the audience to observe and understand the differences in dance movements, body language, and gestures between the two types of Khon performers. Historically, Khon performances primarily used male performers playing female roles. These male performers were trained mainly in Khon performance and not in court drama, resulting in slower, simpler, and less elaborate movements than female Khon performers. Later, as Khon was influenced by court drama, female performers began to play female roles, leading to changes in dance style. Female Khon performers now exhibit more graceful, delicate movements and advanced dance techniques, such as head movements, eye contact, and gestures that express emotion and beauty, in the style of court drama.



Figure 1 A solo fabric performance incorporating movement
Source: Soontranon et al. (2024)

Furthermore, some dance movements reflect clear differences, such as the graceful movements of male female Khon performers, which in practice are called "walking" and often involve solo fabric draping with every movement. In contrast, this style is no longer commonly practiced in female Khon performances today. Additionally, the movements of male Khon performers tend to be calm and slow, unlike those of female Khon performers which are more fluid and detailed in their dance movements.

Therefore, the invention of the Chui Chai Nang Narai performance plays a significant role in presenting a comparative concept between male and female Khon performers, reflecting the differences and evolution of performance styles in terms of dance movements, body movements, and the use of gestures within the context of Khon performance art, which has changed over time—including performance elements (lyrics, music, costumes, and movements).

2. Study the elements and performance style of Chui Chai Nang Narai, a type of Chui Chai dance incorporated into Khon. This includes the lyrics, melody, accompanying music, costumes, dance movements, and the occasions for performing Chui Chai Nang Narai. Details are as follows:

2.1 Lyrics and melodies used in the Chui Chai Nang Narai Performance. This study reveals that the lyrics used in the Chui Chai Nang Narai performance were composed to align with the storyline and context of the performance. Chaovalit Soontranon composed the vocal lyrics following the poetic form and regulations of the Chui Chai genre, a form of poetry commonly used in Thai classical dance. Structurally, the Chui Chai lyrics typically consist of "Chui Chai" verses, which can have any number depending on the suitability of the performance style and storyline, followed by "Mae Sri" verses, which can also have any number of verses as appropriate. This poetic structure falls under a special poetic form popular in Thai classical dance, aiming to enhance literary merit and support dance movements that are consistent with the performance's content.

The lyrics of this piece depict the transformation of Phra Narai into another form to subdue Nontuk, a crucial episode in the Ramakien epic, used in Khon. The lyrics were composed to convey the story's themes and content through the Chui Chai dance, a performance style that emphasizes the beauty of the character after transformation or their appearance in a magnificent form befitting their role. Generally, the Chui Chai dance in Khon, drama, and Thai classical dance expresses pride, satisfaction, or the beauty of the character after transformation or elaborate costume. Therefore, the lyrics for the "Chui Chai Nang Narai" performance reflect the close relationship between literature and dance, crucial elements for a complete performance in both content and presentation. The lyrics for the "Chui Chai Nang Narai" performance are as follows:

- The piphat (Thai classical orchestra) plays a fast tempo tune
(Nang Narai Plaeng Ram Ork)
- Mon Plaeng Singing

Pen Chom Nang Thep Apson — On aen Orachon Chaloem Si
Krai Kon Yangyueang Chonli — Mai Thi Cha Phlan Man Kere

- Chui Chai Singing -

Thep Chamlaeng — Sesaeng Plaeng Lak Wang Luang Yak Non Thuk
Mung Nao Chai A Sura — Pra Rot Tan Ha Chuan Sanuk
Phlan Nio Phet Det Lam Ruk — Chuai Lok Suk Duai Athon

- Mae Sri Singing -

Ngam Suwan Oei — Ngam Suwan Apson
NgamLoet Bawon — Ngam Kai Kon Kiriya
Sai Kon Wang Charit — Hai Phian Phit Phra Chak Ra
Laeo Rip Lila — Pai Khoitha Khun Man Oei

- The piphat plays a fast tempo with farewell melody

(Nang Narai Plaeng Ram performed the dance steps and then entered the stage.)

From the above verses, it can be seen that the verses used in the Chui Chai Nang Narai dance have a Chui Chai song structure consisting of:

- Ork song (using a fast tempo)
- Mon Plaeng song, 1 verse (2 lyrics)
- Chui Chai song, 1 verse (3 lyrics)
- Mae Sri song, 1 verse (2 lyrics)

At the end of each line of the song, the flute imitates the lyrics, and at the end of each section of the Chui Chai song, the piphat plays the Chui Chai melody. At the end of each section of the Mae Sri song, the piphat plays the Mae Sri melody - the Khao songs (using a fast-paced farewell melody). The poetic form will be as follows

The style of Mon Plaeng singing

- Mon Plaeng Singing

Pen Chom Nang Thep Apson On aen Orachon Chaloem Si

Krai Kon Yangyueang Chonli Mai Thi Cha Phlan Man Kere

The poetic form is as follows:

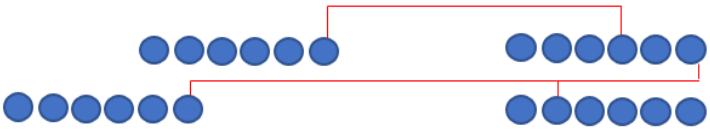

Figure 2 Poetic form 1

Source: Soontranon et al. (2024)

The prescribed poetic form for Mon Plaeng songs is as follows:

- Each stanza has two lines, or two stanzas, or four verses.
- Each verse has approximately 7-9 words.
- The last word of the second verse rhymes with the last word of the third verse.

This is the singing style of the Chui Chai song

Chui Chai Singing

Thep Chamlaeng Sesaeng Plaeng Lak Wang Luang Yak Non Thuk

Mung Nao Chai A Sura Pra Rot Tan Ha Chuan Sanuk

Phlan Nio Phet Det Lam Ruk Chuai Lok Suk Duai Athon

The poetic form is as follows:

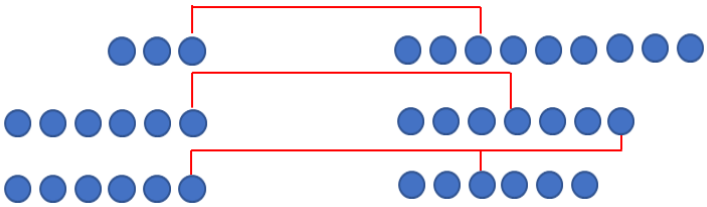

Figure 3 Poetic form 2
Source: Soontranon et al. (2024)

The prescribed poetic structure for Chui Chai songs is as follows:

- Each stanza has 3 lines or 3 stanzas, or 6 verses.
- Each verse has approximately 7-9 words.
- The last word of the third verse rhymes with the 4th word (in some Chui Chai songs, it may also rhyme with the 2nd, 3rd, 4th, or 5th words) of the fourth verse.
- The last word of the fifth verse rhymes with the 4th word (in some Chui Chai songs, it may also rhyme with the 2nd, 3rd, 4th, or 5th words) of the sixth verse.

This is the singing style of the Mae Sri song.

Mae Sri Singing

Ngam Suwan Oei Ngam Suwan Apson

NgamLoet Bawon Ngam Kai Kon Kiriya

Sai Kon Wang Charit Hai Phian Phit Phra Chak Ra

Laeo Rip Lila Pai Khoitha Khun Man Oei

The poetic form is as follows:



Figure 4 Poetic form 3
Source: Soontranon et al. (2024)

The prescribed poetic structure for the Mae Sri song is as follows:

- Each stanza has 4 lines or 4 stanzas, or 8 verses.
- The first verse is an introduction and usually has two words (some stanzas may have more), ending with "euy". Some Chui Chai stanzas may begin with "Mae Sri euy" or may begin with other words, depending on the specific stanza.
- Each verse has approximately 4 words (some stanzas may have more).

- It follows the same rhyme scheme as general Thai poetry.

- Between stanzas, the last word of the first stanza rhymes with the last word of the second verse of the next stanza, ending with "euy".

In summary, the structure of the Chui Chai Nang Narai song is as follows:

Chui Chai (cut version): The Chui Chai Nang Narai song consists of:

- Ork song (using a fast tempo)

- One Mon Plaeng song (2 verses), one Chui Chai song (3

verses), and one Mae Sri song (2 verses). At the end of each verse, the flute is played to imitate the sound of the lyrics. And at the end of each Chui Chai verse, the piphat plays the Chui Chai verse. At the end of each Mae Sri verse, the piphat plays the Mae Sri verse.

- Khao song (using a fast tempo - farewell). From the above structure, it can be seen that Chui Chai Nang Narai is a poem that completely conforms to the rules of the Chui Chai type of poetry. Both the use of words in each verse adheres to the rules, and the rhyme scheme between verses and between stanzas conforms to the structure of Chui Chai poetry. The lyrics of Chui Chai show Phra Narai transforming himself to subdue Nonthuk.

Chui Chai Nang Narai is a shortened version of the Chui Chai dance, with pipe accompaniment corresponding to the lyrics: "Chui Chai" for one word, "Mae Sri" for one word. This style is based on the Khon adaptation of the Ramakien, specifically the episode of the birth of the Asuraraj, and retains the original storyline and the description of "the beautiful celestial nymph" as in the royal composition, but omits the final part to conform to theatrical principles.

2.2 Musical instruments used in the Chui Chai Nang Narai Performance: Studies have shown that the musical instruments used in the Chui Chai Nang Narai performance are of the Piphat Mai Khaeng (*Piphat Khrueang Ha*) is Standard Piphat ensemble similar to those used in other Khon performances. This piphat ensemble consists instruments: *Ranat-Ek, Khong Wong Yai*, *Taphon* (drum), *Klong That* (drum), *Pi Nai*, and *Ching* for rhythmic accompaniment.

2.3 The Chui Chai Nang Narai costume is a traditional Thai female costume, including a royal crown, signifying the high status of the character. As this performance is part of the Khon "Narai Prab Nonthuk" (Narai Subdues Nonthuk), it adheres to traditional Thai costume conventions. The costume consists of: a royal crown, a shawl, earrings, a skirt, hair flowers, anklets, a garland, a pendant, a ring, a bangle, a necklace, a neckpiece, a pendant, an inner garment, a sash, and a belt.

2.4 The Chui Chai Nang Narai dance movements were created by drawing from fundamental postures, both major and minor, which are considered the foundational movements of the dance. This concept involves using dance movements to create and incorporate various elements into the dance. The movements are derived from interpretive language, conveying the actions, emotions, and words of the character. In classical Thai dance, gestures are used to represent speech and the actions of characters. For example, the Nang Thep (celestial being) movement uses the "Rabbit Gazing at the Moon" pose from the main dance, representing a celestial being as imagined by the choreographer. This pose conveys beauty and, in the imagination of ancient people, symbolizes the beauty of a full moon. Therefore, these dance movements are used to align with the lyrics that speak of a celestial being in heaven.



Figure 5 Image of a Piphat Mai Khaeng (*Piphat Khrueang Ha*)
Source: Rittibul (2020)



Figure 6 Costume illustration for the Chui Chai Nang Narai performance
Source: Soontranon et al. (2024)



Figure 7 Designing postures for performances
Source: Soontranon et al. (2024)



Figure 8 Posing and controlling in model photography
Source: Soontranon et al. (2024)



Figure 9 The dance performance in the song "Nang Thep" using the "Kratai Chom Chan" (Rabbit Gazing at the Moon) pose
Source: Soontranon et al. (2024)

The "Thep Chamlaeng" (Divine Transformation) pose uses the basic "Chang Waan Ya" (Elephant Spreading Grass) pose from the main dance forms as the basis, instead of the typical graceful movements. This is because the choreographer created the pose without repeating movements from other Chui Chai dances, while still conveying the meaning of transforming from one form to another.



Figure 10 Image of the dance performance in the song "Thep Chamlaeng," using the "Chang Waan Ya" (Elephant Spreading Grass) movement
Source: Soontranon et al. (2024)

Pra Rot Tan Ha refers to Nontuk's intense desire, which is the central theme of the story. Therefore, the gesture of raising the hands in a gesture of desire is used to convey the character's craving.



Figure 11 Image depicting the dance movements used in the song "Pra Rot Tan Ha" employing the gesture of raising the hands
Source: Soontranon et al. (2024)



Figure 12 Image illustrating the dance movements performed in the song "Phlan Nio Phet" (Diamond fingers Burning).
Source: Soontranon et al. (2024)

The gesture of compassion, which means love, is used to portray the character's emotions, conveying the meaning of helping others out of love.

The instrumental music in the Chui Chai dance includes both fast and fast melodies for the female characters. The "Sod Soi Mala" movement is used in the fast melodies, a technique found in the main dance sequences. In the fast melodies, dance movements are arranged to suit the performance time, as the characters are traveling long distances to complete their tasks. Upon reaching their destination, the dance concludes with a farewell melody.



Figure 13 The dance movements performed in the song "With Compassion," using the gesture language "Love."
Source: Soontranon et al. (2024)

The gesture of " Phlan Nio Phet" involves sweeping the index finger to the right, pressing it down slightly, then flipping it towards the body and raising it. This conveys a meaning that directly relates to the lyrics.

Because this choreography revives the traditional use of a performer assigned male at birth in a female Khon role, selection should be based on the capacity to convey both the character and the movement vocabulary. The criteria used in this production were as follows:

- The performer had prior training in Thai classical dance and demonstrated accurate command of rhythm, melody, movement, and expressive interpretation.

- The performer had physical proportions suited to the female character and voluntarily accepted the role. Gender identity was not used as a substitute for artistic competence; the final selection prioritized dance skill, musicality, discipline, and the ability to embody the character.

2.5 Performer selection and gender representation. Interview data from Chaovalit Soontranon clarified that Khon was historically performed by men, including the female-character roles. This convention was connected to the training of male court officials, through which performance cultivated unity, discipline, and aesthetic refinement. A male performer taking a female role did not, by itself, indicate a gender-diverse identity; it was the enactment of a character within the dramatic narrative. The interview further indicated that later social stigma and ridicule directed toward gender-diverse people made some male performers less comfortable in female roles because they feared being misidentified. In the present production, the selected performer was assigned male at birth and identifies as a woman. This casting decision therefore served two specific purposes: it recalled the historical convention in which male performers enacted female Khon roles, while also representing contemporary recognition of gender diversity. The determining consideration

remained the performer's ability to execute the role and the choreography, rather than sex assigned at birth.

2.6 Performance contexts. Chui Chai Nang Narai may be presented in two principal contexts: first, within a Khon performance of the Ramakien, either in the episode "The Birth of Asuraraj" or in "Narai Defeats Nonthok"; and second, as an independent performance for other suitable occasions.

Discussion

The findings indicate that Chui Chai Nang Narai should be understood not merely as a newly choreographed dance, but as a negotiated act of cultural safeguarding. The work retains the structural grammar of Khon and Chui Chai—character interpretation, song structure, codified gesture, musical accompaniment, costume, and disciplined bodily training— while adapting the presentation of a female character to contemporary institutional and social conditions. This relationship between continuity and adaptation is consistent with the UNESCO understanding of intangible cultural heritage as practices that communities transmit and continually recreate in response to their environment and history (UNESCO, 2003). It can also be explained through Taylor's distinction between the archive and the repertoire: documents, lyrics, musical structures, and visual records preserve knowledge, while the trained body transmits that knowledge through movement and performance (Taylor, 2003). In this study, the creative work becomes a means by which archived knowledge is reactivated as embodied repertoire.

Regarding origin and significance, the interview data identified an earlier choreography of Chui Chai Nang Narai by Phusadee Limskul; however, that work was situated within Thai classical dance rather than specifically within the Khon episode of Narai defeating Nonthok. The present creation is therefore distinguished by its Khon-based dramatic context and by its deliberate comparison of movement qualities associated with historical male performers and later female performers of female-character roles. The resulting choreography is not a rejection of tradition. Instead, it demonstrates how tradition develops through selective continuity: fundamental movements and character conventions are retained, while combinations and emphases are adjusted to communicate the narrative to present-day audiences. This interpretation supports Virulrak's account of Thai classical dance as an evolving form shaped by social and cultural contexts (Virulrak, 2004) and U-Pho's emphasis on fundamental movement structures as the basis for preserving the identity of Thai performance (U-Pho, 1951). It also extends the observation that contemporary creation in academic institutions often begins with traditional knowledge before developing a new work (Kaewsaithong & Phinitthanasarn, 2021).

The performance elements further reveal a method of conservative creativity rather than simple reproduction. The song sequence provides the formal frame; movements such as Nang Chamlaeng, Kratai Chom Chan, and Phlan Nio Phet interpret the transformation, beauty, and power described in the lyrics; and costume and music anchor the work in Khon aesthetics. The creative contribution lies in how these components are synthesized to make the historical female-role movement vocabulary of male Khon performers legible within a new solo performance. This finding is comparable to previous Chui Chai studies that begin with character history, music, lyric interpretation, and fundamental dance vocabulary before generating a new choreography (Mongkolprasert, 2022; Piyamangkala, 2022; Srisanyong, 2013). It also supports the broader conclusion that creative Thai dance can use inherited belief and movement systems as a generative framework rather than as fixed material (Rittibul et al., 2024).

The gender issue requires a clear separation between performance role and gender identity. According to the interview with Chaovalit Soontranon, early Khon in the court used men for all character types, including female characters, as part of training male officials in unity, discipline, and aesthetic refinement. Therefore, a male performer's enactment of a female character cannot be taken as evidence that the performer was LGBTQ+; the role was a theatrical assignment. The interview also indicates that later stigma and ridicule directed toward gender-diverse people altered the social meaning of cross-gender casting, making some male performers apprehensive about being misidentified. This historical distinction is important because it prevents the article from retrospectively imposing contemporary identity categories on all earlier Khon

performers. It is also compatible with Wruangsree et al. (2024), who describe the selection and development of male performers in female Khon roles in terms of physical proportions, voluntary participation, and the transmission of role-specific movement from expert teachers, rather than treating gender identity as the determining qualification.

For this production specifically, the selected performer was assigned male at birth and identifies as a woman. The casting decision is therefore interpreted as bringing two contexts into dialogue: continuity with the historical convention of male performers in female Khon roles, and contemporary recognition of gender diversity. The decision was not intended to suggest that all men who perform female roles are LGBTQ+, or that gender identity alone qualifies a person for the role. Rather, it demonstrates that a transgender woman can participate in the transmission of Khon heritage when she possesses the required training, musicality, discipline, bodily control, and interpretive ability. In this sense, inclusion and conservation are not competing aims. The performance preserves a historical role convention while locating artistic competence—not sex assigned at birth—as the primary criterion for casting. This is the precise basis on which the article connects Chui Chai Nang Narai to LGBTQ+ representation.

The study' s contribution is thus twofold. Artistically, it documents a reproducible process for developing a Chui Chai choreography from Khon narrative, music, gesture, costume, and performer training. Socially, it offers a bounded example of how traditional performance can accommodate a gender-diverse artist without erasing the historical distinction between role and identity. However, the interpretation of stigma, acceptance, and gender representation is based principally on one key-informant interview and one production. It should not be generalized to all Khon institutions, performers, or audiences. Future research should include interviews with performers of different generations and gender identities, as well as audience reception data, to examine how role convention, artistic competence, and gender diversity are understood across contemporary Khon practice.

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Declaration of generative AI in scientific writing

The authors acknowledge the use of Grammarly AI tools for language editing and grammar checking and the use of ChatGPT AI to assist in creating figures and infographics included in this manuscript. The authors reviewed and take full responsibility for all content in the manuscript. While the authors acknowledge the usage of AI, they maintain that they are the sole authors of this article and take full responsibility for the content therein, as outlined in COPE recommendations.

CRediT author statement

Chaovalit Soontranon: methodology, formal analysis, investigation, writing original draft preparation, project administration. **Pravit Rittibul:** formal analysis, software, resources, visualization, writing review and editing. **Sawatha Senamontree:** validation, resources, project administration. **Suchira Inthachote:** methodology, formal analysis, data curation, supervision. writing original draft preparation. **Kanya Toopichit:** validation, resources, project administration. All authors have read and agreed to the published version of the manuscript.

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