

The Application of the Stanislavski System in Thai Court Drama Learning

Mananshaya Phetruchee^{1*}, Sakgavin Siriwattanakula², Phakamas Jirajarupat¹

¹Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

²Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok, Thailand

Corresponding author: Mananshaya Phetruchee, E-mail: mananshaya.ph@ssru.ac.th

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ABSTRACT

Mixed-methods research is employed to investigate the implementation of the Stanislavski system in the study of Thai court drama. This study investigates the successful application of the Stanislavski method in Thai Court Theater, focusing on its role in enabling actors to portray emotions with accuracy and conviction. Research methods encompass activities including document and literature analysis, comprehensive interviews, observation of Thai Court Theater performances, data assessment, dissemination of academic findings, and clarification of results. The results illustrate that the utilization of Stanislavski's acting technique amplifies the intensity and genuineness of Thai court dramas learning. Stanislavski enhances the authenticity of a performance. Actors can derive advantages from the act of committing lines and music to memory. Fluid movements and facial gestures. Actors convey emotion by aligning themselves with the tempo and significance of the scene. Understanding character backgrounds and attributes improves performance. It helps to facilitate the process of learning and creating dance choreography. Concentration enables a broad spectrum of focus. The performances take center stage. This method enhances the actors' gestures, interactions, and relationships with the audience. An individual's intrinsic motivation lies in comprehending a character's objectives and employing personal encounters to elicit feelings. "This conveys emotion," states Stanislavski. Players gain a clearer understanding of their roles when they have a vivid mental image. Vision enhances performance, ethics, and emotional intelligence. Physical activity, procreation, and intentional observation influence individuals' existence. The Thai court game involves vigorous physical activity while wearing masks and costumes. Consequently, it is crucial to prioritize relaxation and maintain proper breathing. The implementation of Stanislavski's ideas can aid Thai Court Theater actors in preserving and enhancing their artistic style. These techniques facilitate the discovery of emotional and cultural satisfaction for actors. This study discovered that the utilization of Stanislavski's techniques enhances the emotional expressiveness of Thai court drama performers.

Key words: Stanislavski System, Thai Court Drama, Emotional Depth, Performance Techniques, Art Literacy

INTRODUCTION

Konstantin Stanislavski's idea, sometimes referred to as "Stanislavski's System," is a highly significant and influential theory in contemporary acting. This idea prioritizes the cultivation of authenticity and liveliness in characters by providing performers with tools and procedures that enable them to gain a profound understanding of their characters and effectively portray them. Globally, diverse performing contexts have widely applied Stanislavski's philosophy, resulting in the creation of authentic and remarkable performances.

Konstantin Stanislavski was a prominent Russian actor, director, and theorist of acting. Stanislavsky was instrumental in the development of the "Stanislavski System," a significant contribution to acting theory and practice

(Carnicke, 2020). His full name was Konstantin Sergeyeovich Stanislavski. He was born in Moscow, Russia, on January 17, 1863, and passed away in Moscow, Soviet Union, on August 7, 1938. Stanislavski was born into an affluent household and had a passion for the performing arts from a young age. He began his performing career in theater at a tender age and became a member of a non-professional theater ensemble established by his own family. In 1897, Stanislavski and Vladimir Nemirovich-Danchenko established the Moscow Art Theatre. This theater prioritized producing top-notch performances and cultivating authentic performance techniques.

While working at the Moscow Art Theatre, Stanislavski initiated the development of his acting method, which

focused on the creation of authentic and profound characters using a range of approaches. The tactics employed included emotional memory, script analysis, and establishing belief in the provided conditions (Bernhard, 1983). Stanislavski achieved recognition with his direction of Anton Chekhov's play "The Seagull" in 1898, which garnered significant praise and marked the commencement of the Moscow Art Theatre's triumph. Furthermore, Stanislavski authored notable publications on the subject of acting, including "An Actor Prepares" (Stanislavski, 1936), "Building a Character" (Stanislavski, 1949), and "Creating a Role" (Stanislavski, 1961). These texts are critical to the study of acting.

Stanislavski was instrumental in instructing and spreading his acting methodology to performers globally through training initiatives and his written works. His influence had a substantial impact on the subsequent evolution of acting, particularly in the United States with the emergence of method acting (Moore, 1984). Since acting schools around the globe continue to employ and examine his concepts and techniques, Stanislavski's system has had a profound impact on theater and film.

The Stanislavski approach has had a significant impact on the advancement of acting techniques and pedagogy in numerous countries, notably the United States. The Actors Studio transformed the approach into method acting, which acclaimed actors like Marlon Brando and Robert De Niro employed. Acting schools around the world widely use Stanislavski's developed acting method as a fundamental framework for educating aspiring actors (Blum, 1979).

Thai performing arts, with their intricate and distinctive nature, have their origins deeply rooted in cultural traditions, passed down through generations since ancient times. Thai dance drama incorporates regulated dance routines, communication through significant dance gestures, and specific symbols. Thai performing arts consist of a variety of artistic activities that involve coordinated bodily movements performed in front of an audience. These activities include Khon, Lakhon, puppetry, shadow plays, traditional dance, and other forms (Koanantakool, 1991, p. 8). Thai performing arts represent a cultural legacy that systematically develops, acquires, and transmits knowledge and creative endeavors, actively integrating them into the daily lives of individuals and communities. According to the 1994 Copyright Act, performing arts include dance, motions, and performances that convey a narrative, as well as mime performances. Thai performing arts encompass a wide range of artistic expressions. Thai performing arts incorporate elements drawn from both the royal court and the general public.

Thai court drama, also known as "Lakhon Nai," is a genre of Thai performing art that is integral to the royal court. It denotes a historical style of dance drama executed only by female members of the royal household within the confines of the royal palace. In the past, the king considered this one of his exclusive rights, allowing no one else to own it. During the Rattanakosin era, King Rama IV lifted this taboo. Thai court drama showcases careful refinement in the selection of performers, the costumes, the graceful dance moves that accompany the singing, the soft and melodious music, the use

of beautiful language in the songs, and the portrayal of the beauty of many components. It rigidly follows ancient conventions and procedures, regardless of the time needed for their execution (Kongthaworn & Vechsuruck, 2019, p. 2). In Thai court drama, there are typically three traditional stories that are commonly performed: Ramakien, Unarut, and the most widely known, Inao (which is a variation of the Panji tales), specifically the version written by King Rama II. The Royal Literature Club considers it to be the epitome of dance drama scripts because of its exceptional writing, lyricism, and dramatic organization (Kongthaworn & Vechsuruck, 2019, p. 3). While composing this work, King Rama II conducted rehearsals. If any problems developed, the king would modify the screenplay to align with the dance moves. Currently, Thai Court Theater has expanded beyond female actors and now focuses on the performance style rather than the artist's gender.

Furthermore, the researcher's definition of "Thai court drama" includes Khon performances in addition to those that take place within the inner court. In ancient times, there was a clear distinction between performances held in the inner court and those of Khon. Nevertheless, the combination of Khon and inner court performances, known as "Khon Rong Nai," led to an intensified integration of these two artistic expressions. Instructors, artists, performance techniques, performance aspects, and enacted Ramayana narratives clearly demonstrate this synthesis. Thai court drama encompasses inner court performances, Khon performances, and court performances that rigorously follow traditional royal etiquette.

The Thai court drama places greater emphasis on beauty and aesthetics than on the authenticity and liveliness of the characters. The author suggests employing a range of Stanislavski approaches to assist Thai Court Theater players in crafting more authentic performances that effectively communicate emotions and sentiments. The primary goal is to discover ways to modify Stanislavski's approaches to harmonize with the style and culture of Thai royal play. The study examines the distinct characteristics of Thai court drama that set it apart from Western performances. The study also explores the integration of Stanislavski's techniques with the distinctive gestures and movements of Thai court drama, including the use of dance movements to convey emotions and meaning.

The goal is to use Stanislavski's methods to make characters real and lively. This lets performers give honest, passionate performances that convey a spectrum of emotions. This study will examine Thai Court Theater's use of Stanislavski's acting theories. This study will examine how his methods can improve character development and performance in this genre. This study aims to assist Thai Court Theater actors in adopting Stanislavski's methods, thereby enhancing their performances and enabling them to imbue their characters with genuine emotions.

The program introduces innovative training methodologies and strategies to enhance the acting abilities of Thai actors. This enables students to establish profound connections with their characters and authentically express their emotions. Furthermore, this research is critical for connecting

Western acting theories with Thai performing arts. The objective is to conserve and advance Thai court drama to align with contemporary society while keeping its own cultural essence. Future cohorts of Thai court drama performers can use this study's findings as a set of principles, providing them with well-defined and impactful training benchmarks. By incorporating international acting techniques into Thai court drama, Thai performing arts will become more captivating and gain global recognition. This will improve performance chances and promote Thai culture on an international scale. As a result, this research is critical to improving and progressing Thai performing arts while also protecting the distinctive and precious elements of Thai culture.

Research Objectives

While Stanislavski's acting theory has significantly influenced theater, its implementation in Thai court drama is insufficient. Stanislavski's techniques have been analyzed in Western theater; nevertheless, their application within the unique artistic and cultural context of Thai court performances remains largely unexplored. The existing literature predominantly neglects the challenges faced by Thai Court Theater artists in representing authenticity and emotional profundity, along with the possible advantages of Stanislavski's methods for character building and performance. This project seeks to investigate the potential of Stanislavski's training and techniques to augment Thai court drama, thereby integrating Eastern and Western methodologies. The aim is to assist performers in delivering genuine performances that accurately convey emotions and sentiments.

RESEARCH METHODS

This study employed a hybrid approach, integrating both qualitative and quantitative research methods. To find linkages in the data, the researchers employed a rigorous data analysis technique that included typological analysis and analytic induction. To conduct further analysis, the researchers continuously compared the data to previous events. This method detects connections between disparate sets of data and identifies similar qualities, allowing for informed study results.

Participants

The study recruited 30 persons with extensive expertise in Thai court drama and performance, comprising instructors, performers, and scholars who have a deep understanding of Stanislavski's techniques. The participants provided valuable insights via interviews and perspectives on the application of Stanislavski's techniques in Thai Court Theater.

Data Collection Methods

Analysis of relevant documents and literature

A comprehensive analysis of Stanislavski's system was conducted through the examination of relevant papers, books,

and research articles. The research analyzed documents and literature pertaining to Thai court drama, emphasizing performance techniques and choreographic movements. This study performed a comprehensive analysis of three royal texts authored by King Rama II, noted for their significant content and high quality.

Interviews

We performed comprehensive interviews with 30 specialists in Thai court drama and performance, encompassing educators, actors, and researchers. We employed a structured interview guide to investigate the application of Stanislavski's philosophical principles in Thai court dramas.

Observations

An in-depth analysis of Thai court performances from 1973 to 2022 was carried out by our team. The literary works of King Rama II had an impact on the theatrical productions that we witnessed at the National Theatre, the College of Dramatic Arts, and other institutes that are affiliated with the National Theatre. Through the use of recorded performances in the form of videos and images, we were able to do an in-depth investigation of Stanislavski's methods, which enabled us to conduct a full examination and comparison.

Data Analysis Methods

The study examined video, photo, literary, and interview data from Thai court performances from 1973 to 2022, focusing on Stanislavski's methods. The research goals included studying how Stanislavski's methods have affected Thai court drama and what the benefits of combining them with traditional Thai performance might be. Performer and instructor interviews were transcribed and categorized to identify chronic difficulties, and performance observations were assessed for emotional depth and character depiction. A comparison of Stanislavski's and conventional approaches led to proposals for merging Eastern and Western methods in Thai court drama to increase emotional authenticity and character development.

RESULTS

Konstantin Stanislavski's acting theory, sometimes referred to as "Stanislavski's System," is a key and essential aspect of modern acting. This idea emphasizes the development of tools and procedures that enable performers to create dynamic and genuine personalities. This style focuses on creating emotional and psychological realism for the character by deeply understanding and examining them. Konstantin Stanislavski played a critical role in changing acting practices and instructing actors. The global theater and cinema industries recognize and significantly influence his theories and systems. Stanislavski promoted a method of acting that prioritized genuineness and profound emotional portrayal to infuse vitality into characters and render them persuasive. Stanislavski's acting theory is based on a set of essential

principles (Hollands, 2017). Emotional Authenticity: Actors must endeavor to depict characters in a true and unfeigned manner by accessing sincere emotions and personal encounters. Emotional Memory: Actors can employ their own emotional reminiscences and recollections to develop and portray the character's emotions. Screenplay Analysis: An in-depth examination of the screenplay to gain insight into the characters, situations, and interconnections between them. Objectives: The performers must comprehend and establish the character's aims or ambitions in each scene and throughout the play. Physical actions: Employ corporeal gestures and motions to express the character's feelings and goals. These actions should be automatic and logical. Actors must understand and accept the settings and conditions outlined in the script and perform accordingly. Attention Circles: instructing actors to consciously direct their attention at several levels, encompassing self-awareness as well as focusing on the environment and other characters within the given situation.

The fundamental phases of training, as delineated in Stanislavski's system (Van Den Bosch & ван ден Бош, 2013), comprise:

1. Relaxation: Actors must possess the capacity to achieve a state of tranquility in both their physical and mental states, allowing them to authentically express themselves through their bodies and emotions.
2. Focus: developing the skill to intentionally and consistently concentrate on the character's role and the scenario's conditions.
3. Inner Image: To deepen and authenticate the performance, create the character's innermost mental images and feelings.
4. Voice and Movement: Engaging in activities aimed at improving the use of vocal techniques and physical gestures to align with the character and context. By mastering these skills, actors can achieve a heightened level of authenticity and a convincing portrayal of their characters while staying true to the core principles of Stanislavski's philosophy.

Both the theater and film industries have widely and globally embraced Konstantin Stanislavski's acting theory. Here are a few examples:

1. Theatre Performance: The actors utilize Stanislavski's system to create genuine and dynamic personalities. This system utilizes emotional memory, cultivates subtext, and integrates relaxation and concentration techniques. These characteristics facilitate the cultivation of deep and genuine personalities in actors, emphasizing authentic performances and sincere connections between characters (Benedetti, 2008).
2. Film Acting: Stanislavski's approach is advantageous for film performers as it enables them to cultivate intricate characters with profound emotional portrayals. This strategy includes examining core personality traits, observing how physical and vocal cues express character development, emphasizing the need for mental preparation involving serenity and concentration, and using emotional recall.

3. Acting Training: Acting teachers use Stanislavski's methodologies to coach actors in the fundamental skills and aptitudes necessary for creating exceptional characters. They employ many techniques, such as relaxation, concentration, emotional retrieval, and the embodiment of characters through physical and verbal expression. This approach also emphasizes the creation of a dynamic and secure instructional environment (Stanislavski, 1989; Benedetti, 2008; Stanislavski, 2013). People worldwide acknowledge and revere Stanislavski's acting theory as a key system in actor training. The main focus is to precisely portray emotions and successfully communicate one's thoughts with extraordinary proficiency (Gillett, 2014).

The Thai court play differentiates itself from Western theater by its rigorous attention to detail, especially in its regulated dance moves, which highlight the visual allure and artistic elements of clothes with the performers' physical presence. Utilizing Stanislavski's methodology, which emphasizes the development of genuine and realistic characters, enhances our appreciation of the elegant choreography, harmonious vocal performances, and poetic dialogues of the play. Actors must have a profound emotional and spiritual bond with their roles. Consistent with the research aims, although Stanislavski's acting theory has significantly influenced theater, its implementation in Thai court drama is still insufficiently used. Despite the considerable examination of Stanislavski's techniques in Western theater, their integration within the unique creative and cultural context of Thai court performances has been largely neglected. The current literature frequently neglects the difficulties encountered by Thai Court Theater performers in achieving authenticity and emotional profundity, along with the possible advantages of Stanislavski's techniques in improving character development and performance. This study seeks to investigate the possibilities of integrating Stanislavski's training and approaches to enhance Thai Court Theater by combining Eastern and Western methodologies. The primary objective is to assist performers in executing authentic and emotionally impactful presentations. The researchers then provide the following elucidation:

The Initial Preparation Step

Preparation involves careful and thorough practice and preparation before the performance, enabling the actor to cultivate a deep and complex character. Stanislavski emphasized the significance of doing a thorough examination of the character's function, wherein the actor must acquire a profound comprehension of the character's history, motivations, and emotions. To adequately prepare for Thai court drama, it is necessary to memorize both the dialogue and the musical compositions. While performing, it's crucial to understand the cues, but the most crucial aspect is to sing the songs. Memorizing lines and songs helps the performer comprehend the song's rhythm and importance, as well as the storyline and underlying elements of the performance. This allows the artist to execute motions with precision in accordance with the rhythm and tune. Furthermore, comprehending the variations in the song's tempo enables the performer

to convey emotions and successfully communicate through dance movements with genuineness and profundity. The dance's smooth, natural, and powerful quality emerges from the relationship between sound and movement.

This strategy aligns with the pedagogical methods outlined by Janninwong and Boontonglek (2022) in their analysis of the instructional strategies employed by National Artist Suwannee Chalanukroh.

Classroom observations indicated that although the students were able to execute the dance moves, they were deficient in the essential abilities to convincingly portray the characters. Therefore, the lecturer, Suwannee Chalanukroh, required the students to carefully analyze the storyline, lyrics, and music. For performances that were purely instrumental, such as military inspections or other types of dance, the teacher would urge students to actively listen to and understand the melody, including the measurement of beats. Students were obligated to memorize the songs and participate in rehearsals for vocal performances. Their own instructors devised this standard instructional strategy to foster a deep connection between students and the characters they are studying. (p. 105)

Actors in Thai court plays may achieve a more profound and genuine portrayal of their characters by employing these preparatory procedures, akin to the objectives expounded in Stanislavski's System.

Engaging in singing practice necessitates memorizing lyrics and understanding rhythms, both of which have an impact on the execution of dance routines. Furthermore, it includes the cultivation of emotions through emotional memory. This involves leveraging the actor's individual emotional experiences to create genuine feelings and responses in the character. Stanislavski advocated for artists to draw from their personal experiences in order to elicit authentic emotions in their performances (Hong et al., 2024). In Thai court play, the focus on creating replicated scenes and rehearsal methods does not provide as much importance to emotional memory as it does in Western theatre. In Western theatre, players heavily rely on sensory experiences and personal feelings. The director, dance choreographer, or performance director determines the performance's uniqueness. However, the ongoing Thai court drama still manages to evoke certain sentiments and emotions associated with the characters. Performers might evoke thoughts of self-admiration when successfully attaining a desired target or feelings of regret upon losing something precious. This method ensures that the performance consistently maintains a high level of authenticity and effectively communicates emotions to the audience. By integrating emotional memory into their performance, actors in Thai court drama can enhance the depth and genuineness of their characters, leading to a portrayal that elicits a powerful emotional reaction from the audience. This technique aligns with the principles of Stanislavski's System, which seeks to provide authentic and emotionally sincere performances.

Analysis of Roles

Role analysis entails examining and comprehending a character's role, including their background, personality, and

familiarity with performance literature. Furthermore, it entails examining the attributes and significance of each dancing gesture. An understanding of roles is critical not only for the actor, but also for the choreography of dance moves and the whole performance. This technique showcases the ingenuity and authentic emotions of both the creator and the performer.

In his analysis of the dance drama "Unnakorn Panji Chomsuanswan," Phetruchee (2021, p. 126) presents Unnakorn's persona as portrayed in the royal literature, highlighting its divergence from the original Panji tales. Unnakorn's dance movements have a substantial presence of feminine attributes, resulting in graceful and refined movements accompanied by distinct emotional expressions. Mananshaya Phetruchee, as described by Jatuthasri (2006) exhibits intriguing psychological qualities that have influenced the researcher's interpretation and choreography in the dance play 'Unnakorn Panji Chomsuanswan.' In the Panji stories, King Rama II created the figure of Unnakorn to have a significant contrast with Kuda Narawangsa. He adjusted the characters' attributes to enhance their authenticity and rationality, in accordance with the qualities typically seen in female characters in Thai literature and the socio-cultural environment. Unnakorn's vivacious personality and ambiguous gender create intrigue for Prince Inao. These features include the conspicuous display of feminine personality traits, even when wearing male garb, and the manifestation of timidity in combat, which contrasts with the literary and socio-political milieu of Java-Malay in comparison to Thailand.

Role analysis entails a comprehensive comprehension of the character's essence in order to generate a performance that is simultaneously authentic and artistically evocative. This method is in line with Stanislavski's focus on meticulous examination and genuine depiction of characters, which improves the overall excellence and credibility of the performance.

This example highlights the distinct and complex dance forms utilized in Thai court play, emphasizing elegant movements and accurate depictions of characters guided by traditional Thai dance principles. Although there has been a thorough examination and comprehension of the character's function in performance literature, it does not fully capture the artistic process of choreographing dance movements in Thai court drama. The fact that individual performances' choreography of dance motions can differ, even when it pertains to the same character and storyline, exemplifies this.

Role analysis suggests that certain circumstances should influence the development of characters. This implies that the actor must comprehend and embrace all of the events and scenarios that the character experiences, including temporal, spatial, societal, and any specific conditions encountered by the character. The scenario demonstrates the concept of "magic if" by asking, "If I were this character in this situation, what would I do?" This facilitates the performer's ability to comprehend and interpret the character's emotions and behaviors, ultimately resulting in the successful embodiment of the character.

Performers can enhance the depth and authenticity of their character portrayals by utilizing role analysis and

considering the given conditions. This approach is in line with the concepts advocated by Stanislavski. To enhance the realism and depth of the performance, it is necessary to comprehend not only the character's background and motives but also the context in which they live.

Circles of Attention

According to Stanislavski, actors must develop their ability to focus and understand their roles by moving through several levels of attention, shifting from their internal thoughts and feelings to the outward environment. This technique is crucial, as it allows actors to develop and maintain focus during their performances. This technique comprises three main tiers:

1. **Small Circle:** The actor focuses on themselves and objects in close proximity, such as their physical actions, respiration, or a small object they are holding.
2. **Medium Circle:** The actor expands their focus to include people or objects in their immediate vicinity, such as fellow actors or nearby set pieces.
3. **Large Circle:** The actor extends their focus to include the entire stage and audience, creating a connection with both the viewers and the general environment.

Actors can enhance their concentration and the genuineness and allure of their performances by mastering these circles of attention. This technique enables performers to adapt their focus in real-time according to the performance's specific requirements while maintaining an authentic and captivating presence on stage.

During Thai court drama, performers are required to simultaneously focus on their dancing moves and gestures. This encompasses pre-performance contemplative techniques as well as emphasizing expressive gestures and motions during the performance. In Thai court drama, players are required to embody and create characters using dance moves, clothes, headgear, and distinguishing gestures that are specific to each character. Concentration and attention are crucial for achieving a natural and convincing performance. In the following manner, the researchers investigate the correlation between the spheres of focus and the implementation of Thai court drama: A Small Circle is a Thai Court Drama performance.

In Thai court drama, the presence of a little circle indicates that performers are required to pay close attention to the specific elements of their performance. This includes bodily gestures, costume handling, and, specifically, methods to improve visibility and facilitate breathing while wearing the khon mask. Significantly, it entails mentally envisioning the dance motions, requiring the performer to focus on cognitively or imaginatively anticipating the dance moves while acting. This also encompasses strategizing their physical gestures to cultivate assurance in their communication. This emphasis guarantees that the performance is seamless, comprehensive, and successfully conveys the intended message. At the microlevel, concentration enables performers to regulate and execute intricate and aesthetically pleasing movements.

In Thai court drama, the term "medium circle" denotes the capacity to establish significant connections between the

performer and other performers, as well as the surrounding surroundings. Performances in Thai court play frequently entail the coordination and synchronization of motions among numerous performers. Hence, actors must create significant and vibrant bonds with other characters in the narrative to guarantee an authentic portrayal. Focusing one's attention on the central circle helps to improve team synergy and smoothness, reducing hindrances and potential mistakes throughout the performance (Figure 1).

In Thai court drama, the term "large circle" denotes the skill of effectively engaging the audience and establishing an ambiance that complements the narrative. Performances frequently occur on spacious stages, such as open courtyards or enormous theatres. At this degree of concentration, performers are able to establish a tremendous impact and a profound bond with the audience.

Utilizing Stanislavski's circles of attention technique can improve the authenticity and credibility of Thai court theatre players' portrayals. The art of Thai court drama necessitates focused attention and meticulous mastery of physical gestures and facial expressions. Implementing this method in shows can augment the experience and foster a more profound connection between the performers and the audience.

Inner Motivation

Stanislavski emphasized the need for actors to comprehend the internal motivations of their characters and employ them as a compass for their physical actions and facial emotions. The researchers find that this term corresponds to the notion of objectives and goals (objective), implying that players must ascertain the character's aims or aspirations in every scene and throughout the play. The character then uses these goals as a guiding framework for their actions.

The performance in Thai court drama encompasses more than mere dancing motions and visual appearances. It requires profound comprehension and an emotional bond with the character's psychology. Performers in Thai court theatre must rely on internal motivation to effectively construct and



Figure 1. The performers worked together in a lively manner (Department of Performing Arts, Faculty of Fine and Applied Arts and Cultural Studies, Mahasarakham University, 2024)

interpret their parts with authenticity. They must understand the genuine reasons and motivations behind the character's behavior. These motivations might arise from a range of necessities or intricate psychological desires.

Subsequently, character creation advances in a sequential manner, starting with the innermost aspects and progressing outward. Performers must initially comprehend the character's psyche and feelings before manifesting them through external elements like clothing, gestures, and actions. The objective is for actors to embody the character with the utmost authenticity and realism, irrespective of the role or situation.

In addition, performers can use their personal experiences to elicit the emotions and situations that their characters encounter, enhancing the complexity and authenticity of their portrayal. For example, when a character needs to escape from a threatening situation, the actor can evoke the necessary feeling by drawing upon previous encounters with fear or anxiety. This method guarantees a deeper and more authentic representation, amplifying the total influence of the performance.

An in-depth comprehension of Thai court theatre necessitates a profound awareness of internal motivations and the ability to access them. Performers are required to use their personal experiences and engage in meticulous rehearsal within the Stanislavski System to construct vibrant and authentic characters. By comprehending and articulating the character's underlying motives, actors have the ability to provide significant and impactful experiences for the audience. This is because motivation serves as the driving force behind every gesture and movement.

Visualization

Stanislavski posited that in order to achieve character realism, players must construct and vividly envision scenes and situations within their minds. This involves visualizing the setting, scenarios, or occurrences that the character is encountering in order to synchronize their internal sensations and emotions with those of the character and the circumstance.

For example, an actor may recall a genuine experience that evoked melancholy within them in order to accurately depict the character's sorrow. Utilizing personal experiences and drawing upon personal recollections enables performers to more efficiently get into the genuine emotions and sentiments of the role. For example, reflecting on a joyful experience can facilitate the creation of authentic happiness during a performance.

By utilizing visualization techniques, actors can enhance the emotional depth and authenticity of their performances, making their characters more credible and empathetic to the audience.

Stanislavski's visualization and inner perception technique consists of the following components:

Role Analysis: The actor must carefully analyze the script and character in order to understand a character's motivations and emotions.

Imaginative visualization is the process of mentally creating and contemplating ideas and situations that are relevant to the role.

Concentration Training: Focusing one's attention on the specific elements portrayed in these visuals.

Visualization in performance involves creating mental images and linking them to emotions, enabling artists to effectively integrate them into live performances. This enhances the genuineness and impact of the performance.

The researchers reference Damrung's (2021) training method, which introduced the practice of visualizing and perceiving internally: "The teacher imparts training to students, acquires it through practical experience, and takes a longer period of time to attain expertise in modern society compared to standardized art school curricula." (p. 67).

This pedagogical method enhances the incorporation of principles, concepts, and a comprehensive comprehension of movements and gestures that deeply connect with the performer's individual experiences and emotions. In his study, Phetruchee et al. (2024) showcases the concept by arranging both leisurely and swift dance routines of Narayana by Thaw Worachan (Wad), highlighting the importance of acquiring knowledge through physical embodiment.

By embracing these approaches, actors may fully immerse themselves in their roles, leading to authentic and captivating performances.

"Thaw Worachan (Wad) has developed intuitive perception, implicit memory, reasoning, and problem-solving skills through extensive practice of fundamental dance routines over the years." (Phetruchee et al., 2024). A proficient Thai court theatre performer must possess fundamental Thai dancing abilities and adept emotional expression. Performers must possess expertise in body kinetics, keeping equilibrium in their postures, and executing moves with vigor, swiftness, stability, and vitality. Having command of one's motions is of utmost importance.

Her artistic creations exemplify ingenuity through tangible perception. This dance has roots and symbols that hold cultural value. Examining these symbols helps to understand and communicate the cultural endorsement of their significance. Studying the markers of Brahmin-Hindu culture and illustrating their emotional connection with customers can help understand the relationship between symbols and their symbolic meanings. Understanding specific elements influences her behavior and interactions with others, whereas viewpoints contribute to the formation of her artistic creations.

Researchers have identified 4 essential elements of Thai dance choreography.

1. Employing imaginative principles to choreograph.
2. Crafting performances that draw inspiration from real-life scenarios.
3. Using past experiences as conceptual foundations for creating performances.
4. Incorporating elements of traditional styles to generate innovative dance movements.

The study's findings suggest that the intensive training provided at the Royal Theatre has resulted in the development of highly skilled court performers. The integration of sensory processing and implicit memory enables the acquisition of proficient motor skills. Thaw Worachan (Wad)

combines court traditions and intellectual knowledge to produce her artwork and enhance her physical sense. Her works mirror the beliefs, ideals, and personality of an exceptional artist specializing in Thai court drama. This is an illustrative demonstration. By thoroughly examining, scrutinizing, and deciphering traditional Thai theatrical performances, proposing viable remedies can motivate upcoming generations to safeguard and enhance the Thai dramatic arts for their prosperous growth.

The Embodiment Theory highlights the notion that human emotions, perceptions, and cognitions originate from our physical presence. This concept suggests that performers communicate acts, motions, and interactions with the surrounding environment through their physical movements and emotional expressions. Performance creators manifest embodiment theory in their artistic creations. These initiatives involve creating images and visualizing interior structures.

Suwannee Chalanukroh's 1990 approach to designing Thai classical dance exemplifies the concept of generating performances that reflect imagery through embodiment theory. Suwannee Chalanukroh is a National Artist in Performing Arts (Dance Drama). Janninwong and Limsakul (2014, p. 39) provide further details on this idea. Suwannee Chalanukroh's design for Thai classical dance incorporates four innovative concepts:

1. We create choreography inspired by innovative principles. Ordinary life experiences and acquired knowledge inspire us to produce Thai classical dance shows. These insights serve as the basis for our innovative performances.
2. We integrate elements from traditional performance forms and reinterpret them to develop choreography that is both authentic and relevant to modern times. This method showcases an innovative reinterpretation of traditional Thai dance, preserving its cultural essence while maintaining relevance and impact for modern viewers.

This is consistent with the findings of Sawangsri and Wutthathit (2015) describing the strategies and innovative approaches used by Sataporn Sontong, in line with Embodiment Theory.

Sataporn Sontong has gained valuable insights into Than Phuying Phaew Sanitwongseni's thought process, creative techniques, and refined aesthetic. She is a renowned national artist and master of Thai dance. This knowledge has greatly influenced Sataporn's own dance creations, elevating them to a high standard. In contrast to her peers, who seldom had the chance, Sataporn Sontong greatly expanded her perspective by frequently studying overseas. She examined diverse styles of performance, storytelling techniques, and methods of expressing movements and emotions to the audience from numerous civilizations. Her considerable exposure has expanded her perspective on crafting her dance pieces. Sataporn Sontong has incorporated the presentation style, gestures, storytelling, and design of traditional Thai dance performances into his adaptations. New forms of Thai dance have emerged, distinguished by their succinct narrative, lucidity, and audience

involvement, evoking a sense of novelty and averting monotony. (p. 106)

The Stanislavski system is a method that empowers performers to construct authentic characters. Visualization and internal imagery are techniques that actors employ to enhance their comprehension of their characters' emotions and sentiments. By integrating these principles within Stanislavski's system, performers are able to give performances that are deep and awe-inspiring.

Physical Actions

Stanislavski emphasized that employing physical activities to construct characters and convey emotions aids in rendering the presentation of characters credible and authentic. This approach is consistent with the essence of Thai court play, in which acts convey messages through physical gestures. Stanislavski introduced a number of concepts and methods to help actors in Thai Court Theater effectively convey their physical expressions.

Full physicality

Full physicality refers to an actor's ability to use their entire body to engage with and comprehend the role. This approach is vital for effectively and genuinely expressing the character's emotions and sentiments. Actors must use their entire physique to convey their character, including actions, gestures, and stance alterations.

Stanislavski's system emphasizes the importance of full physicality, which involves employing techniques of observation and imitation. This means that actors must diligently observe the behavior and motions of individuals in real-life situations and subsequently incorporate these observations into their portrayal of characters. When used in Thai court play, the act of observation and imitation also includes closely observing and replicating the dancing movements of the instructors. Observation and imitation are essential components of the training process in Thai court drama.

Presenting a character's movements and emotions through meaningful and symbolic gestures can convey their unique individuality. Learning gestures and movements while closely observing and imitating skilled instructors is a meticulous and concentrated endeavor. This approach guarantees that actors may effectively communicate the art of Thai court play in a splendid manner.

In addition to observation and imitation, Stanislavski clarified that performers must have the ability to unwind their muscles and permit their bodies to operate in a natural manner. This facilitates unimpeded and unrestrained mobility. Within the realm of Thai court drama, the researchers assert that achieving muscle relaxation, which includes practicing effective breathing techniques, is of utmost importance, particularly when performers are attired in tightly fitted costumes. These costumes are bulky and exceed a weight of 10 kilograms, resulting in impaired respiration. The khon mask imposes further limitations on both vision and respiration. Hence, the performer's survival relies on muscle relaxation and proper breathing practices. They facilitate the performer's ability to move with



Figure 2. Thai court drama actor dressed as a mystical peacock, showcasing the elaborate and weighty clothing (Department of Fine Arts, 1999)

freedom, energy, and grace while effectively communicating the character's emotions and sentiments (Figure 2).

Performers should engage in a warm-up routine prior to their performance in order to prepare their muscles for the physical demands of movement, ensuring optimal muscle relaxation. In order to prevent muscle tension during rehearsals, performers should engage in muscle relaxation techniques by executing moves with a calm and gentle approach.

In terms of respiration, performers should practice both profound and leisurely breathing. This promotes the establishment of a methodical and effective process of inhaling and exhaling, guaranteeing that the body obtains an adequate supply of oxygen. In order to ensure a consistent and seamless performance, it is important for performers to synchronize their breathing with the movement and rhythm of the performance. Performers can produce the necessary power for motions like jumping, spinning, and lifting arms and legs by practicing proper breathing techniques. These movements demand considerable strength. Regular and profound respiration also assists performers in managing their emotions and enthusiasm during the performance, improving their portrayal's overall efficacy.

Hence, it is imperative for Thai court drama actors to achieve optimal muscle relaxation and practice controlled breathing in order to efficiently, forcefully, and aesthetically execute their performances. These strategies enable performers to effectively convey the essence of their performance art.

Each action the actor performs must be meaningful and relevant to the character, not meaningless. The researchers contend that this matter bears resemblance to the investigation of physical attributes, necessitating the performer to delve into and comprehend the character's physical qualities, including gait, posture, stance, and diverse manual gestures. Hence, the researchers elucidate the distinctions between significant motion and the investigation of physical attributes in Table 1.

Both of these notions synergistically enhance the performer's acting talents. They enhance the performance's authenticity and effectively express emotions and significance.

Thai dance masters establish significant routines and approaches to examine a character's physical attributes in Thai court drama. These masters serve as choreographers, fulfilling a vital role in effectively communicating and expressing emotions, feelings, and the plot's progression.

In addition, the researchers elucidate the investigation of physical attributes, which is a fundamental methodology in Stanislavski's acting system. This method facilitates the performers in acquiring a more profound comprehension and rapport with their characters by investigating and integrating physical attributes into their portrayals. The investigation of physical attributes encompasses the subsequent principles and methodologies:

1. **Script and Character Analysis:** Carefully scrutinize the script and character to understand the character's physical and personality traits, such as age, gender, walking, sitting, standing, and general behavior.
2. **Observation and emulation:** Actors should closely observe the conduct and gestures of authentic individuals who bear resemblances to the role. Subsequently, individuals should replicate and modify these insights to enhance their own performances.
3. **Actors must use their imaginative faculties to fabricate the character's physical attributes, visualizing the character's mannerisms and movements.** This entails visualizing precise gestures and movements that correspond to these characteristics.
4. **Movement Practice:** Actors must regularly practice the character's distinct physical movements, including walking, sitting, hand and finger movements, and various gestures. Consistent repetition guarantees the development of a natural proficiency in these actions.
5. **Combination of Physical Attributes with Emotions:** To enhance the authenticity and depth of the performance, actors must combine physical gestures with the character's emotions and sentiments.
6. **Employing Physicality for Significance:** Actors must utilize their physicality to effectively communicate the importance and personality of the role, such as by assuming an upright posture to demonstrate confidence or adopting a crouched position to express fear or humility.

The researchers illustrate the process of investigating a character's physical attributes by analyzing the gestures and actions of an elderly figure. The actor must observe and analyze the locomotion patterns of elderly individuals, including the deliberate pace of walking, the careful raising of arms and legs, and the utilization of a cane for stability. In order to portray a character with a strong sense of self-assurance, the actor should engage in exercises that focus on developing a steady gait, maintaining an erect posture, and sustaining direct eye contact without averting their gaze. To portray a character with a melancholic emotion, the actor should engage in deliberate and unhurried motions, adopt a hunched posture, maintain a downward gaze, and employ gestures that effectively communicate vulnerability and grief. As examples, the researchers present pictures depicting Rama and Hanuman's crying movements in Khon performances (Figure 3).

Table 1. Stanislavski's theatrical approach

Issue	Meaningful Movement	Exploration of Physical Characteristics
Objective	Direct your attention towards employing gestures to express the significance, sentiments, and emotions of the character to the spectators while also conveying the plot and the character's motives.	Direct your attention towards comprehending and constructing the tangible attributes of the character in order to guarantee that the character possesses a unique personality and movements that correspond with the assigned role.
Process	The performer will practice using movements and gestures that convey specific meanings, such as slow movements to express sadness, raising arms high to show confidence, and walking with firm steps to indicate anger.	The performer will study the details of the character's physical characteristics, such as walking, sitting, standing, body movements, unique gestures, and the use of hands and facial expressions to convey emotions.
Outcome	This enables performers to clearly and meaningfully convey the character's emotions and story, allowing the audience to understand and feel what the character is experiencing.	It allows performers to create distinctive and unique characters, differentiating them from others through appropriate movements and gestures.
Focus	Using Movement to Convey Character Meaning and Emotion	Creating distinctive character traits involves both appearance and movement.
Application	Performances use it to convey specific feelings and meanings in various scenes.	The purpose is to create and establish the basic personality and movements of a character.

**Figure 3.** Rama and Hanuman's crying movements in Khon performances (Sangwichian, 2006)

Stanislavski's approach emphasizes the comprehensive employment of the actor's entire body, enabling them to access and depict their characters with effectiveness and authenticity. Actors can enhance their ability to portray roles convincingly by undergoing training in movement and body utilization. Furthermore, it enhances the Thai Court Theater's visual appeal.

Use of objects and environments

Stanislavski gave a thorough explanation of how people use objects and the environment. The Stanislavski system employs artifacts to accentuate the significance of different items within the performance space. This strategy enhances the performance's authenticity and facilitates performers' comprehension and emotional connection with their characters. Utilizing organic and pertinent props from the theatrical production enables actors to establish a stronger connection with their characters and the narrative's occurrences.

The environment plays a key role in facilitating performers to portray their roles with authenticity and realism. Stanislavski posited that an actor's capacity to comprehend and emotionally connect with their environment enhances their ability to deliver a more authentic performance. Performance environment encompasses the strategic use of sound, light, color, and space to establish a mood that harmonizes with the narrative. Stanislavski outlined the following fundamental concepts for the use of items and the environment:

1. **Realism:** In order to establish credibility and comprehension, the use of items and the surrounding environment must be consistent with the play's actuality.
2. **Pertinence:** The things and setting used must be relevant to the narrative and characters, allowing performers to establish a connection with and comprehend their parts.
3. **Connectivity:** Actors must possess the ability to seamlessly establish a genuine connection with objects and their surroundings.
4. **Atmosphere Design:** Utilizing the surroundings to establish an ambiance that corresponds with the narrative, such as employing illumination and acoustics to amplify the sentiments and immersion of the performance, is a crucial element of storytelling.

Traditional Thai court plays exclusively used light to provide vision. Nevertheless, contemporary technology and sophisticated theater systems have become integral, enabling a more refined utilization of light and other ambient aspects to augment performances. The researchers illustrate the use of light and smoke to create an authentic atmosphere during the depiction of Sita's cremation. In 2010, the Foundation for the Promotion of Arts and Crafts, with the support of Her Majesty Queen Sirikit, The Queen Mother, showcased this during the Khon performance, as shown in the picture (Figure 4).

The Thai court drama utilizes lighting to establish an atmosphere that corresponds to the many narratives. The Piphat group performs traditional Thai music, with costumes

and stage accessories serving as integral parts of the performance. Although these features may be in line with realism, the main emphasis is on aesthetics and attractiveness. Using props and constructing authentic settings bolsters the believability of Thai court dramas.

The researchers illustrate the bathing scene, a significant ritual in Thai court drama, featuring the utilization of bathing equipment as depicted in the picture (Figure 5).

The use of objects and the environment, according to Stanislavski's concept, helps actors access their characters and the events of the story more realistically and effectively.

Concentration and emotional expression

Stanislavski emphasized the need for concentration in the art of acting. He believed that performers must cultivate profound intention in order to fully embody their roles and maintain a state of presence. The approaches outlined for developing concentration encompass rings of attention, relaxation, and observation. In order to enhance comprehension, the researchers succinctly outline Stanislavski's concentration strategies as follows:

- Circles of attention refer to the level of concentration that assists the performer in focusing. The smallest circle



Figure 4. The illustration depicts Sita's cremation (Buangaprai, 2011)



Figure 5. Panji's traditional dance performance incorporates ceremonial bathing and elaborate dressing practices (Kitti Witch's Wise, 2019)

consists of the performer and a single item or point of concentration. The circle then gradually expands to include the stage, other actors, and ultimately the entire performance space.

- Relaxation entails engaging in techniques that promote the release of both physical and mental tension. By enhancing focus and promoting authenticity, it enhances concentration and aids in delivering a more genuine and convincing performance.
- Observation: This practice encourages actors to attentively perceive and analyze the surrounding environment, as well as individuals' conduct in various circumstances. It improves their capacity to concentrate and integrate authentic elements into their performance.

In addition, Stanislavski advocated for performers to authentically depict characters by tapping into their personal experiences and emotions. This involves expressing emotions authentically, particularly by drawing upon affective memory—the recall of personal memories that evoke feelings akin to those the character is experiencing. This technique accesses the actor's internal feelings, resulting in a more profound and genuine portrayal.

- The Magic "if" technique encourages actors to use their imagination by asking, "If I were in this specific situation, how would I react?" This allows performers to establish a deep connection with their characters and react emotionally in a way that is consistent with the provided conditions.
- Comprehending the character's objectives, which refer to their specific aims in a scene, as well as the super-objectives, which encompass the overall goal throughout the play, enables performers to direct their emotions towards these goals, infusing the performance with purpose and emotional intensity.

The research results provide a distinctive background for examining the implementation of Stanislavski's beliefs. The graphic depicts a schematic that concisely presents the research findings (Figure 6).

The Stanislavski approach emphasizes the creation of authentic and impactful performances. Actors are required to sustain focus and regulate their emotional displays. Actors can improve their ability to connect deeply with the audience by undergoing emotional expressiveness training. The purpose of all these efforts is to ensure that the performers' portrayal of their roles is convincing, enabling them to establish a genuine connection with their surroundings and express emotions in a genuine manner. Using Stanislavski's philosophy in Thai court drama enables actors to gain profound comprehension and authentically convey emotions and sentiments. It enhances the liveliness and engagement of the performance.

Furthermore, it facilitates a highly efficient enhancement of actors' acting abilities, enabling them to successfully communicate with the audience. Konstantin Stanislavski's acting theory, sometimes referred to as "Stanislavski's System," places significant importance on the authenticity and vitality of characters through a variety of training and approaches in Thai Court Theater. The Thai Court play, characterized by intricate dance movements and cultural nuances, offers a

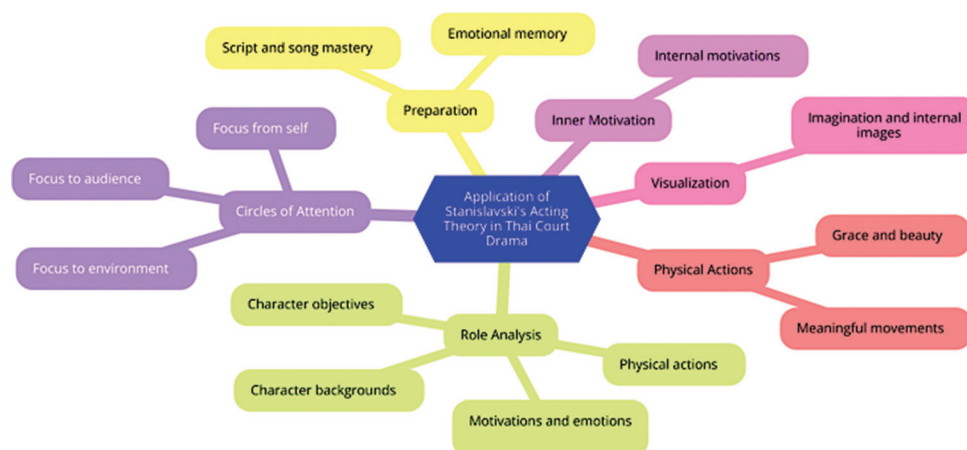


Figure 6. Mapping of application of Stanislavski's acting theory in Thai court drama

distinctive framework for examining the implementation of Stanislavski's concepts.

DISCUSSION AND CONCLUSION

This study investigates the utilization of Konstantin Stanislavski's acting theory in Thai Court Theater, leading to significant enhancements in the authenticity and emotional depth of performances. Artists gain heightened realism and emotional impact by incorporating Stanislavski's techniques into their performances through court theater.

Main Discoveries: Preparedness and Memory Actors benefit from thorough and meticulous preparation, which includes memorization of lines and music. This enables a seamless and effortless performance of movements and facial gestures. Synchronizing with the rhythm and significance of the theatrical performance enhances the actor's ability to convey genuine emotions.

Character Role Analysis: An extensive analysis of character roles, including their past and personality features, allows actors to develop a more profound understanding of their characters and portray them with enhanced realism. This comprehension enables the development of choreographed dance sequences that adeptly communicate the emotions and personality of the character.

Acquiring the ability to concentrate at various levels, spanning from specific to general scopes, empowers performers to maintain their focus throughout their performance. This strategy improves the performer's connection with their own movements, fellow performers, and the audience.

Intrinsic motivation involves comprehending a character's internal drives and employing personal experiences to evoke genuine emotions, enhancing the depth and authenticity of the performance. This technique aligns with Stanislavski's emphasis on authentic emotional expression.

Visualization: Employing vivid mental imagery enables performers to immerse themselves in the authentic emotions and sentiments of their characters. Visualization techniques enhance the credibility and emotional resonance of performances.

Physical Actions: Employing deliberate physical motions, together with careful observation and duplication, aids in the cultivation and depiction of authentic personalities.

Proper relaxation and mastery of efficient breathing techniques are critical, particularly given the physical demands of Thai court play costumes and masks.

Consequences: Integrating Stanislavski's acting techniques into Thai court drama improves the performers' skills and ensures the preservation and advancement of this traditional art form. These tactics improve the actor's rapport with their role, leading to emotionally gripping and culturally significant performances.

Konstantin Stanislavski's acting theory highlights the distinctions between Western theater and Thai court drama. In Thai court drama, the teacher assumes a pivotal role in orchestrating the motions, which are the paramount element of the performance, and supervising the overall production (Kongthaworn & Vechsuruck, 2019). Conversely, in Stanislavski's methodology, the performers are responsible for the bodily actions performed by the characters. The utilization of physical actions and visualization techniques emphasizes the actor's independence in their movements, demonstrating a clear contrast with Thai court drama.

Furthermore, Stanislavski's theory underscores the importance of Thai court play's aesthetic qualities over Western theater's pursuit of profound character immersion (Songserm, 2016). The Thai court drama emphasizes five essential elements of beauty: the careful selection of performers, exquisite costumes, elegant dance movements that complement the singing, soothing and harmonious music, and the incorporation of beautiful language in the lyrics. All of these aspects contribute to the enhanced depiction of beauty in numerous dimensions (Wirunrak, 2004; Kongthaworn & Vechsuruck, 2019). Emotional expressiveness is of lesser importance, particularly in Khon performances, where masks hinder the display of emotions through facial expressions and eyes. Nevertheless, it is possible to apply Stanislavski's acting theory to Khon performances by employing tactics such as readiness and recollection, focus, and bodily movements.

Further research could explore the use of Stanislavski's acting theory in various genres of Thai performing arts. Moreover, a thorough examination of the long-term effects of these techniques on performers' abilities could yield valuable insights for the broader performing arts community in Thailand and elsewhere. This study emphasizes the feasibility of utilizing

Stanislavski's system principles to enhance traditional Thai court play, showcasing the potential for cross-cultural adaptation of acting methodologies (Prachagool & Nuangchalerm, 2021). By adopting these tactics, artists can achieve a greater depth of feeling and authenticity, thereby preserving and revitalizing this cherished cultural heritage.

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