

Writing the Play *Chui Chai Saneha*: Using Structure to Deliver the Main Message

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Abstract

This article on the play *Chui Chai Saneha* is about the process of writing the non-linear play, and how to convey the main message of the play to the audience through the structure of it. Through the process of writing the play *Chui Chai Saneha*, I tried to sought to determine effective ways to interwoven three plot lines which tell the stories of three groups of people of three different periods of time. The play tells the story of seven natures of the play characters, comprising of six homosexual males and one female, some of whom decided to end their lives due to broken relationship while others remained alive. From this practical process, it is found out that the structure of the play, which was not chronological, played an important part to convey the main message to the audience.

Keywords: non-linear structure, main message, dramaturgy, gender discourse, heterosexuality, homosexuality, Sita, Benyakai, Ramakien, Chui Chai

Introduction

This article focuses on how to develop the dramatic structure of the play in order to deliver the main message to the audience effectively. The objective is to develop a better understanding of how to create an unconventional plot and structure that can not only present but also represent the core of the play to the audiences, yet still be coherent and attractive to them. The play *Chui Chai Saneha* was used as a practical research for this purpose. It was staged at Democrazy Studio, Bangkok, during July - August 2012 and won the Best Original Play award at IATC Thailand Dance and Theatre Review 2013 held by the International Association of Theatre Critics-Thailand Center (IATC-TC).

I had started this play with the intention of exploring new dramaturgy, combining a complex structure with non-linear plot lines. One of the plot lines was based on the true story of “two-coffin love legend”, regarding the tragedy of Thai male homosexual lovers in 1940s who committed suicide for their love, which I gathered the information from newspapers and interview articles in preparation for writing. I subsequently created the other two plot lines, one was about a broken family in 1960s of which the husband wanted to leave his wife for his long-lost male lover, and the third plot line told the story of a young male homosexual who struggled to prove that true love did actually exist, in order to subsequently learnt that

the only important true love that would keep one's life survive was the love one had for oneself.

The method for conducting this practical research is writing the non-linear play, using the actual stage to experiment the play, and subsequently evaluating this experimental work according to the comments and feedbacks from the audience. In the process of writing the play, the three plot lines were interwoven, progressively revealing the relevance of each story to the audience. Some scenes were intentionally created to be fragments, some parts were not chronological, some were repeated, and some seemed irrelevant. Apart from the setting, all three plot lines were chained together with the song *Saneha* (Passion), Manus Pitisan's memorable song for Thai people throughout 60 years, also with the reference of Thai traditional character Sita¹ from *Ramakien*, the Thai version of *Ramayana*, presented through traditional dance movement. My intention was to use this complex structure to efficiently convey the main message of the play which was *love can be either constructive or destructive, it is the choice of each person to choose for one's life*. My objective of writing this play was that, at the superficial level, the performance should be entertaining and engaging. At the deeper level, the audience should be provoked to be critical.

In this article, a critical analysis of the play is shown, consisting of the formation of ideas, the process of drafting the plot lines, composing the unconventional structures, creating the setting, characters, actions, symbols, motifs, and dramaturgy.

The Formation of Ideas

The beginning of the whole idea was that I was told about the true story of the two-coffin love legend, from the producer of Democracy Studio, Bangkok, and the director. They have been interested to create this story in a form of stage play and they were looking for the playwright to work with. I started the work by researching about this true story. The original story of the two coffin love-legend was about Pranote, transgender classical dancer from a wealthy family, and Chip, a taxi driver. Due to Pranote's suspicion that Chip was having an affair with a woman, Pranote committed suicide. Subsequently Chip entered into a brief monkhood for Pranote before committing suicide. Their coffins were placed together at Wat Hua Lamphong and their love story have become known as *Tumnan Rak Long Koo* (the two-coffin love legend).

The legend was a romantic tragedy; however, it was not my preference to write the play which was simply to show about how a person can die for love, or to show the world that a homosexual couple love each other that much. Therefore, it was my effort to find the possibility of telling this story to provoke the audience to be critical, to question about the gender discourse as well as the myth of "gay lovers" that are usually seen in media.

¹ Sita was the central female character of *Ramakien*, Thailand's national epic derived from *Ramayana*. Sita was Rama's wife who had been abducted to Lanka by Todsakan (Ravana in Hindu version). After she was rescued by her husband, she had to prove her purity to the world by walking through flames. In Thai Literary works, Sita is always found as a reference of an ideal woman.

Portrayals of homosexuals as just flashy and noisy comic relief are always found especially in television programs, films, and online media. Also, their love lives are frequently presented as overwhelmed with irrational and emotional passion and lust; therefore always end with agony or death.

Consequently, I planned to create more realistic depictions of homosexuals, looking at them as a normal human being. I tried to present the homosexual lovers as “normal couples”. The actions I chose for these characters to do were simple whereas through other media nowadays these ordinary actions between couples seem to be reserved for heterosexual relationships only. I created seven characters, six homosexual males and one female as the ones who would bring the audience through the struggling journey in the world of hierarchical patriarchal system dominated by the hegemonic male. According to Williams (1977), ideology is not only a system of beliefs, but also a system of illusory beliefs. It justifies and shapes the way in which society is perceived. This play *Chui Chai Saneha* had the intention to show the audience that patriarchy is one of manipulative ideologies. For instance, familial ideologies present the concept of the family consisting of father, mother, and children, with the father as economic provider and the mother as carer in the domestic sphere. Any concept other than this is presented under distorted images and accused of being abnormal and unnatural. Both females and homosexuals are defined as *the other* by males. It can be said that stereotypical images of females and homosexuals in media have played an important role to construct the way in which the identity of Thai females and Thai homosexuals should be, normalising and legitimising the patriarchal ideology of Thai contemporary society.

Gerbner (1976) describes the media as cultivating attitudes and values in a culture. According to Barthes (1977), semiotics demonstrates that the transparency of the medium of television is illusory. Signs contained in media are correlated to signifiers by social conventions. Most of the time, the audience is so familiar with those social conventions in the media that they seem natural. As a result, “it can be difficult for us to realise the conventional nature of such relationships. When we take these relationships for granted we treat the signified as unmediated or transparent, as when we interpret television or photography as a window on the world.” (Barthes, 1997, referred to in Chandler, 2002: 215). Representation as a cultural process establishes individual and collective identities and symbolic systems provide possible answers to the questions: who am I? what could I be? and who do I want to be? “Discourses and systems of representation construct places from which individuals can position themselves and from which they can speak” (Woodward, 1997: 14) like the way that the narrative of media helps to construct gendered identity. I believe that media are not merely a reflection, but rather a construction of social discourses, presenting versions of reality that are actually ideological.

Accordingly, my objective in writing this play was to find the suitable dramatic structure to convey the meaning as well as to provoke awareness of gender discourses of women and queer in Thai media. The research methodology involves writing an experimental play, staging it, collecting feedbacks from the audience and critics, and analyzing them to

evaluate whether the play with its non-linear structure can convey its main message effectively to the audience, and whether it can provoke them to be critically aware of gender discourses in Thai contemporary society. Concerning the conceptual framework of the study, the structure of conventional linear plot is deconstructed in order to exploring the new approach in playwriting not only to convey the main message, but also to provoke social awareness for the audience.

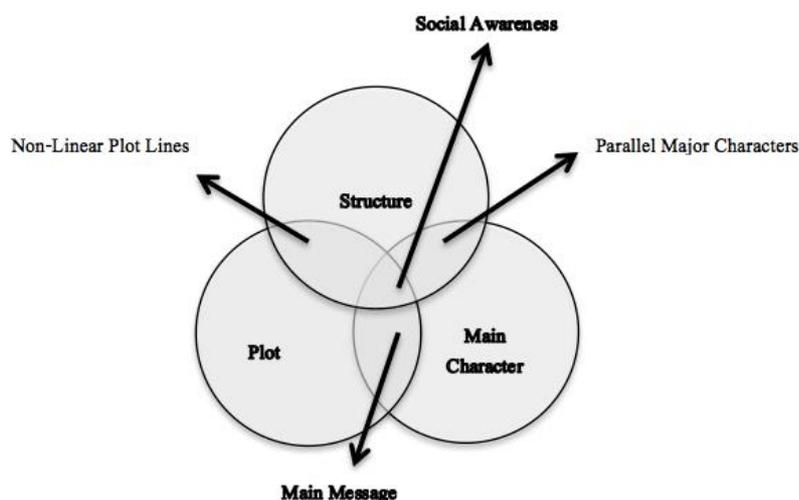


Figure 1: Conceptual Framework of the Study

In the process of completing this study, I have studied several plays which became my inspiration. Those were plays that use non-naturalistic devices and theatrical possibilities. Wilder's *Our Town* (1938) and Beckett's *Waiting for Godot* (1956) have circular structure to convey their main messages. Churchill chose an open-endedness structure for her play *Far Away* (2000), which effectively questions the audience about conflict and its unsettling effect on humanity. Among all, the two plays that greatly motivated me to be adventurous with the structure are Pinter's *Betrayal* (1978), in which he used the reverse chronology in structuring its plot that can effectively deliver the central theme about deception, and Churchill's *Top Girls* (1982) of which the structure is episodic and parallel. Churchill used contrasting scenes and characters against each other, allowing the audience to make connections and distinctions.

The Process of Writing the Play

I sketched the structure of the play *Chui Chai Saneha* with the effort to employ parallel lines of actions, echoes and correlations rather than telling what happened in the proper order. I hope to generate an initial confusion to the audience in order to subsequently make them more intimately aware of cause and effect within the play's structure. However, there are some risks from this confusion. If the play cannot provide the audience an awareness of where they are in the story at every moment, the audience will be likely to lose the thread of the story, and its main message definitely can not be delivered.

I started with creating three linear plots of three generations through three periods of time, all three plot lines are united by the main message. The first plot is based on the real-life tragedy of 1960s. Ann was a transgender who worked as classical dancer. He had always been assigned to perform the character of Benyakai, the demon in the Ramayana who transformed herself into the corpse of Sita to trick Rama into believing that his wife was dead. The story happens when Ann introduced his best friend Pranote, to a taxi driver, Chip. Pranote was also a transgender classical dancer, but the differences from Ann was that Pranote came from a wealthy family and that his beauty was something of a legend. Pranote and Chip fell in love. They promised “till death do us part”. However, Pranote felt insecure in this relationship, afraid that Chip would leave him to a woman. He was paranoid that Chip would betray him, thus their relationship did not go well. Subsequently, Chip could not stand the quarrels. Having caught Chip with a woman, Pranote committed suicide, and followed by the death of Chip regretting what he had done. Their coffins were placed together for cremation.

The second plot is about the characters in 1990s at the same setting as the first plot. Anong, the only female character in the play, was Pranote’s niece, and she was the one who witnessed Pranote’s death when she was about 10 years old. She inherited this house from Pranote and renovated it, hoping it to be the warm and full-of-love place for her family. Unfortunately, Wat, Anong’s husband, was deeply in love with Jakkrit, whom he had a long-time relationship with. Anong decided to ask Jakkrit to leave her family in peace, begging him to at least concern about their 6-year-old son, Non. Jakkrit decided to leave as Anong asked. Wat committed suicide after Jakkrit told him he had no longer loved him. Out of severe broken heart, Anong stood still watching Wat suffering to death.

The third plot tells the story of the characters in 2013. Non, the son of Anong and Wat, who wondered whether true love existed especially among people with his sexuality. He found the story of the two-coffin love legend from the internet, so he went to meet Ann, who was then the old transgender working as a singer at an old bar. Non asked Ann about the story of Pranote and Chip, hoping to find the answer to his question. Later on the same day, Non caught his boyfriend having an affair. Consequently he moved out to live alone in the old house he inherited. Non tried to find true love by sleeping with many guys, only to find out that all the guys want just one-night-stand relationship. Anong, Non’s mother, who suffered from homophobia since the death of her husband, demanded her son to move out of this house, the same place Pranote and Wat lived and died. Non knew about his father’s death from the quarrel with his mother. He decided to commit suicide but that was interrupted by Anong. They had a fight, the worst one ever, and this was the first time that Non saw his mother fall to pieces. Non helped his mother up. The mother and son understood each other better, nevertheless the crack of glass remained irreversible. The last scene was that Non came to see Ann again, asking Ann about Ann’s feeling toward Chip. Ann admitted that he also fell in love with Chip, but for Ann, that was not relevant to any hopeful or hopeless action in life. Ann told Non about the part he had performed in the same show as Pranote. Whereas Pranote performed as Sita, the heroine who was the loving wife of the hero, Rama; Ann performed Benyakai, the demon who transformed herself to be a corpse of Sita, to

deceive Rama that Sita was dead. Non concluded that the corpse of Sita must be as beautiful as Sita, and that Benyakai was in fact the one who survived. Ann smiled to Non, smiled to his past, as well as smiled to his pain. So did Non finally.

After that, I drafted the structure of the three plot lines as shown in the table below in order to find associations, juxtapositions, and echoes among the three plot lines.

Table 1

Elements of the three plot lines of Chui Chai Saneha

Elements of the Plot	1960s	1990s	2013
Given Circumstances	Pranote and Chip fell in love.	Anong had to get ready to meet Jakkrit, her husband's lover, who would join them for dinner this evening.	Non went to see Ann, to know more about the love story of Pranote and Chip, to prove to himself that true love existed.
Objective of the characters	Pranote wanted to stay with Chip till death do them part.	Anong wanted to save her family.	Non wanted to be reassured that true love actually exists.
Rising Actions	Pranote was paranoid that Chip would betray him.	Anong tried to beg Jakkrit to leave her family in peace.	Non found out that his boyfriend betrayed him. He tried to find true love but only got one-night-stand relationships.
Crisis	Pranote caught Chip with a woman.	Jakkrit told Wat that he no longer loved him. Wat devastated.	Non wanted to kill himself but was stopped by Anong. They had a big fight.
Climax and Realization	Pranote decided to kill himself. Chip regreted for what he did.	Anong found Wat killing himself.	Non's words made his mother fall to pieces. He helped her up, finally understood her.
Denouement	Chip killed himself to be reunited with Pranote.	Anong was stunned and watched Wat dying.	Non went to see Ann again. He learnt from Ann how to live a life despite the pain.
Revelation	Ann also fell in love with Chip, but he chose to admit his pain and continued his life.	Anong was the cause of Jakkrit's decision.	

In terms of characterization, I chose Ann and Non to be the central characters for the audience to follow. Ann's function in the play is similar to a narrator, helping the main

character like Non to reach his realization. Also, it was my intention to create Anong to be the most complex character in the play. As mentioned before, I did not aim to simply write a queer play focusing on love and difficulties of gay couples, but rather to show to the audience the pain occurring from the feeling of distrust and insecurity in relationship, the lack of consciousness when one is extremely in love and hold on to it too much, which can happen in every relationship of human beings. Anong, a heterosexual woman, who hoped to have a *normal* happy family as specified by the social norm, turned out to be the person who became *the other* in relationships with her loved ones, both husband and son. She can be considered the most complex character since she is a combination between being hateful and pitiful, as well as fortitude and collapse. On the other hand, the couple of Pranote and Chip and the couple of Wat and Jakkrit hold the positions only in their period of time. In other words, it can be said that there are basically two types of characters in this play, the ones living in their own world like Pranote, Chip, Wat, and Jakkrit; and the ones who are in charge of greater responsibility like Anong, Ann, and Non, whom the audience would follow. Another important point I designed for characterization is to make Ann the true *heroine* (leading lady) of the story. Despite Ann's physical appearance and, of course, sexual preference, unlike typical image of a heroine in Thai media, it would be revealed at the end that Ann still had one distinct heroine's behavior: Ann sacrificed the man he loved for his best friend, Pranote, without ever revealing his feelings to anyone, and he was finally the one who could understand how to let go, survive, and move on with life.

The title of the play means transformation of passion. The word *Chui Chai* in a broad context means transformation, whereas in traditional context it can be referred to as getting dressed or transformation of one person to assume the appearance of another. Chui Chai dance is generally described as a classical or traditional piece of dance-drama to elaborate a character's transformation to be more beautiful and more attractive than before, with the purpose of deceiving enemies. In *Ramakien*, the Thai version of *Ramayana*, considered as a hallmark of Thai literature, a female demon Benyakai was ordered by Tossakan (Ravana), her uncle, who was the king of demons, to transform herself to Sita, the heroine, Rama's wife who had been captured by Tossakan. Benyakai was demanded to float down the river as dead Sita to deceive Rama that she was dead so that he would give up the war with the demons. The Chui Chai Benyakai's dance is used to show her transfiguration for the purpose of deception.

The title of the play links the major through-line of actions of all seven characters together; they all tried hard to cling on to love and adhere to passion without consciousness. The characters tried to be someone else they were not, same as Chui Chai dance. They forgot the fact that no matter how beautiful the disguised identity was; it was nothing but self deception. The play wants to present to the audience that to cling on to love without consciousness is destructive. However, the play wants to show that although love is dangerous when one adhere to it too hard, love is still beautiful and can be constructive. Also, the play does not aim the audience to judge each character that which one was an evil one, which one was a victim, or which one was merely selfish. My intention is to present to the audience the realistic characters who are understandable, loveable, and the most

important, believable. They are all victims of their own desires. The play presents different kinds of relationship with conflict, not only between homosexual lovers, but also between husband and wife, mother and son, and also friendship, including unrequited love. Each relationship is equally complex and unique. This is to show that all human beings have difficulty in life. No one gets away from that.

I decided to move the three plot lines forward together at the same time. I used the pacing and technique of film, combining with technique of stage play which is to tell the story through actions. The technique of film I used here is “The filming technique of movie collage, which puts a series of short shots or images into a coherent sequence to create a composite picture”. (Genz and Kuchler, 2015: 158) That explains why each scene in this play is not long and continuous, unlike conventional storytelling form of stage play. I designed the order of scenarios as shown in the table below.

Table 2

Scenarios of Chui Chai Saneha

Scene	Situation	Place	Period
1	Pranote was wearing a headdress (Thai theatrical crown), getting ready to perform the role of Sita for the last time.	Pranote's bedroom	1960s
	Sita was walking through the flame to prove her innocence.	Pranote's imagination	1960s
2	Ann was singing the song <i>Saneha</i> when Non came to find him. Non wanted to know more about the life story of Pranote and Chip. They had a conversation and Ann realized that Non was actually the grandson of Pranote's sister. Ann gave Non a plastic flower garland.	Bar	2013
3.1	Sita was running away from Rama.	National Theatre	1960s
	Pranote was committing suicide.	Pranote's bedroom	1960s
3.2	Anong found Wat suffering. She was about to	Anong's bedroom	1990s

Scene	Situation	Place	Period
	call an ambulance, suddenly she saw a bottle of drug that he took to kill himself. In shock, she ceased and watched him die.		
3.3	Non tried to get into his apartment which was locked, then he found out that his boyfriend was with someone else. He was heart-broken.	Non's apartment	2013
4	Anong was comforting Wat. She told him that no matter what, he still had her and their son.	Anong's dining room	1990s
5	Ann took Chip to meet Pranote. Chip told Pranote that Pranote was his love-at-first-sight.	Pranote's bedroom	1960s
6	Pranote and Chip danced, deeply in love. Ann was singing <i>Saneha</i> alone at one corner.	Pranote's bedroom / Bar	1960s/2013
	Anong arranged the dinner table.	Anong's dining room	1990s
	Non moved in to his grandmother's old house. He arranged the bedroom and found the old headdress.	Non's bedroom	2013
7	Wat and Jakkrit promised to each other that they would do anything to be together someday.	Wat's flat at London	1980s
8	Sita was in love with Rama.	National Theatre	1960s
	Pranote had a fight with Chip, accusing him for having an affair with a woman. Chip promised that he would never betray	Pranote's bedroom	1960s

Scene	Situation	Place	Period
	Pranote. Pranote appreciated Chip's promise.		
9	Anong came to see her son, forcing him to move out of this house. They had a fight. Anong could not bear the truth that Non was homosexual.	Non's bedroom	2013
10	Ann comforted Pranote, encouraging Pranote to reconcile with Chip.	Pranote's bedroom	1960s
11	Jakkrit joined the dinner at Anong's house. Wat was very happy to be with Jakkrit again.	Anong's dining room	1990s
12	Pranote broke up with Chip, since Pranote found out that Chip was with another woman.	Chip's apartment	1960s
13	Entering from the kitchen, Jakkrit decided to tell Wat that he was getting married to a woman. Jakkrit left. Wat was heart-broken. Anong comforted him. She told him that no matter what, he still had her and their son.	Anong's dining room	1990s
14	Chip rushed to Pranote's house, to find out from Ann that Pranote was dead. Pranote had committed suicide after their break-up. Chip fell to pieces.	Pranote's bedroom	1960s
15	Anong had strange feeling about her son. She rushed to see him.	Anong's house	2013
	Non was about to commit suicide when Anong arrived and interrupted him. They had the worst fight ever. Anong fell to pieces.	Non's bedroom	2013

Scene	Situation	Place	Period
16	Anong begged Jakkrit to leave Wat for the sake of Non, their son.	Anong's kitchen	1990s
17	Non came to see Ann again. He returned the plastic flower garland to Ann. Ann admitted that Ann also fell in love with Chip, but for him, that was not relevant to any hopeful or hopeless action in life. Non finally understood how to move on with life despite the pain and loneliness.	Bar	2013

Table 2 shows the events for all three plot lines are not chronological and move forward and backward together at the same time. The transitions between each worlds were created as symbols to help convey the main message of the story, which include the objects like Pranote's headdress for Sita's role in traditional dance-drama, and the plastic flower garland that Ann gave Chip. The setting which is the house at Suan Plu Road is another link for the three periods of time, as same as the song *Saneha* and the verse excerpts from the literature *Ramakien*.

From the first three scenes of the play, the question that audience would likely ask is : *what makes Pranote commit suicide?* Later in the play, the audience sees that his insecurity in the relationship killed him. He lived in fear that Chip would leave him to a *real* woman. In the first scene, the traditional dancer performing the role of Sita is also shown paralleling with Pranote wearing the headdress of the character Sita. This demonstrates association between them, that Sita is Pranote's ideal self that he yearned to be. The term Chui Chai or transfiguration is linked to the self and life of a transgender like Pranote, who always held on to the idea that he must imitate and transform himself to be like a perfect real woman like Sita. The more he wanted to be *real*, the more he lost the real importance in the relationship, trust. The feeling of insecurity led Pranote to agony and death finally.

On the other hand, in another period of time, Anong, who was the *real* woman, faced another problem. Whereas Pranote could not live peacefully in the relationship of real love, Anong tried so hard to live in the relationship of unrequited love. Although Anong had the quality that a transgender like Pranote has yearned for, which is being a *real* woman, in this situation, Anong's *realness* becomes nothing but unwanted quality. The heterosexuality is questioned here, not different from the way homosexuality has been devalued through media in Thai contemporary society. It can be seen that no matter *real* or not, in a relationship everyone has the risk of feeling insecure and unwanted. Pranote ended his life because he

could not be a real woman which he had thought that was what Chip wanted, on the other hand Anong lost Wat and lived in agony because she was a real woman, and a real wife of Wat who preferred to die than to live a long life with her.

The play uses the technique of collage, which “can bring together suggestive fragments as well as instigate psychic or emotional disruptions”. (Verrone, 2012: 184) I tried to put together pieces and fragments to become a quilt of life and death of the seven characters. The story of Non, who learnt about the story of the past from 70-year-old Ann, bring the audience to the flash back which is not chronological reversal, but rather in the form of deconstructing what had been hidden, and patching broken pieces together. This form of narrative is similar to that of the film *The Hours* (2002), directed by Stephen Daldry and written by David Hare based on the Pulitzer Prize-winning novel by Michael Cunningham. The structure of *The Hours* consists of three plots lines of three female homosexuals from three periods of time, all interconnected by Virginia Woolf’s novel *Mrs. Dalloway*. Personally, I believe that his form of narrative is an effective method to question the capitalistic mainstream narrative which is linear and fixed. This play *Chui Chai Saneha* is my effort of using an unconventional narrative to deconstruct the history of the other hidden in the linear mainstream history of the society.

Conclusion

The play *Chui Chai Saneha* is an experiment of the playwright to find the effective narrative structure that can successfully convey the main message of the play to the audience. Also, it is aimed to deconstruct the myth of homosexuality that has manipulated and devalued people who do not follow the mainstream way of heterosexuality to be *the other* to serve a capitalist patriarchal society. I sought to write a play that tied seven characters, six homosexual males and one female, from three generations of three periods of time. All of them held on to love and passion. They tried so hard to seek, to possess, to keep although that means they has to change, to disguise, to deceive, and to torture; consequently the love without consciousness destroyed them to become tragedies time after time. Non, the major character of the contemporary period of time, is finally the one who realized how to let go in order to find peace of life.

It can be said that the play *Chui Chai Saneha* was successful. It won the Best Original Play award at IATC Thailand Dance and Theatre Review 2013 held by the International Association of Theatre Critics-Thailand Center (IATC-TC). When it was staged from 18 July to 6 August 2013, all tickets were sold out and there were long waiting lists. According to the feedback of the audience and the critics, the play with its non-linear dramatic structure could effectively convey the main message as well as can provoke an awareness of the audience concerning gender discourses of women and queer in Thai media. According to Amranand, one of the best-known theatre critics in Thailand who expressed her opinion towards the play *Chui Chai Saneha* in Bangkok Post Newspaper (Amranand, 2013), it is marked that the play achieved its goal in conveying the main message and provoking awareness regarding gender issue to its audience.

I don't think I have ever seen an original play in Thailand that is as moving and satisfying as Chuichai Saneha. In Thailand's dialogue-driven department, such meaty writing is rare. So is such a complete aesthetic experience. Plays usually don't sell out their tickets a month in advance either, so this modest and beautiful production is already some kind of a phenomenon. ...What move me the most, however, are the scenes of romance between the gay couples. To see these couples flirting, canoodling, kissing, sweet-talking, making grand promises, playing singing games, laughing together, touching and just being normal couples on stage, or in any other medium, is extremely rare. The "normal couple" things and the romantic stuff are mostly reserved for heterosexual relationships. Another interesting choice by Parida is to make Jay Ann the true nang-ek (leading lady). Sassy, large, middle-aged and transgender unlike your typical image of a leading lady, Jay Ann still has one distinct nang-ek behaviour: she sacrifices the man she loves for her best friend without ever revealing her feelings to anyone, and emerges triumphant.

(Amranand, 2013: p. LIFE 1)

Through writing and staging this play, I found out that the structure of the play is truly a major factor to convey the main message to the audience. More importantly, it was found out that in order to provoke the audience to question conventional and mainstream values and beliefs of the society, an unconventional structure of the narrative is an effective tool for a playwright to apply.

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