

Tale of Nora and Development of Cultural Media in the form of Picture Book¹

เรื่องเล่าโนรากับการพัฒนาสื่อทางวัฒนธรรม
ในรูปแบบหนังสือภาพ

Received: July 27, 2021

Revised: September 16, 2021

Accepted: October 18, 2021

Ruenruethai Rodsuwan²

รีนฤทัย รอดสุวรรณ

Agyapong Khongchang³

เอกพงษ์ คงฉาง

Abstract

The objectives of this study were to study the tale of Nora from important documents and narratives by performers and villagers who were the owners of this culture and to present it in the form of picture book. This study was a qualitative research using observation, interview and focus group discussion to collect field

¹ This article is a part of a study on Tale of Nora and the Development of Cultural Media which was funded by a research grant from Rajamangala University of Technology Srivijaya, Thailand Science Research and Innovation (TSRI) for the Year 2020.

บทความนี้เป็นส่วนหนึ่งของการวิจัย เรื่องเล่าโนรากับการพัฒนาสื่อทางวัฒนธรรม ทุนวิจัยจากมหาวิทยาลัยเทคโนโลยีราชมงคลศรีวิชัย งบประมาณเงินกองทุนส่งเสริมวิทยาศาสตร์ วิจัย และนวัตกรรม ปี พ.ศ. 2563

² Lecturer, Bachelor of Fine Arts Program in Visual, The Department of Fine Arts and Design, Faculty of Architecture, Rajamangala University of Technology Srivijaya, Thailand

อาจารย์ หลักสูตรสาขาวิชาทัศนศิลป์ สาขาศิลปกรรมและออกแบบ คณะสถาปัตยกรรมศาสตร์ มหาวิทยาลัยเทคโนโลยีราชมงคลศรีวิชัย ประเทศไทย

³ Lecturer, Bachelor of Fine Arts Program in Visual, The Department of Fine Arts and Design, Faculty of Architecture, Rajamangala University of Technology Srivijaya, Thailand

อาจารย์ หลักสูตรสาขาวิชาทัศนศิลป์ สาขาศิลปกรรมและออกแบบ คณะสถาปัตยกรรมศาสตร์ มหาวิทยาลัยเทคโนโลยีราชมงคลศรีวิชัย ประเทศไทย

Corresponding Author: rrodsuwan@gmail.com

data in Songkhla Lake area. The data analysis was performed with the concepts of tale and storytelling. The results showed that all collected tales and legends of Nora feature persons, stories and locations in Songkhla Lake area. It also found that all collected tales and legends of Nora have been influenced by ideas, beliefs and linguistic refinement and manipulation from different periods and areas, resulting in different plots. However, the themes have close resemblance to Nora legend by Khun Oupbathamnarakorn (Pum Dheva).

The tales of Nora were used in the making a picture book, *Legend of Nora*, which has 20 pages, 15 parts and 17 illustrations, and is suitable for a wider audience, especially children and young people. The uniqueness of Nora at the present day was also added in order to connect with the readers' real-life experiences.

Keywords: Nora, tale of Nora, cultural media

บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาเรื่องเล่าโนราจากเอกสารและคำบอกเล่าของโนราและชาวบ้านผู้เป็นเจ้าของวัฒนธรรม และนำเสนอเรื่องเล่าโนราในรูปแบบหนังสือภาพเล่าเรื่อง โดยใช้วิธีวิจัยเชิงคุณภาพ เก็บรวบรวมข้อมูลภาคสนามจากการสังเกต การสัมภาษณ์ และการสนทนากลุ่มในพื้นที่ลุ่มทะเลสาบสงขลา วิเคราะห์ข้อมูลโดยใช้แนวคิดเรื่องเล่าและการเล่าเรื่อง ผลการวิจัยพบว่า เรื่องเล่าตำนานโนราล้วนปรากฏชื่อบุคคล เรื่องราว และชื่อสถานที่ ณ บริเวณลุ่มทะเลสาบสงขลา และพบว่าเรื่องเล่าตำนานโนราได้รับการผสมผสานความคิด ความเชื่อ และการขัดเกลาปรุงแต่งทางภาษาจากแต่ละยุคแต่ละพื้นที่ ทำให้มีโครงเรื่องที่แตกต่างกัน ทั้งนี้เรื่องเล่าส่วนใหญ่มีความใกล้เคียงกับตำนานโนราที่เล่าโดย ชุนอุปถัมภ์นารากร (พุ่ม เทวา)

เรื่องเล่าดังกล่าวถ่ายทอดออกมาในรูปแบบของหนังสือภาพ "ตำนานโนรา" ที่มีจำนวนหน้า 20 หน้า 15 ตอน 17 ภาพ สอดคล้องกับผู้อ่านที่หลากหลาย โดยเฉพาะกลุ่มเด็กและเยาวชน ผู้อ่านสามารถเชื่อมโยงกับประสบการณ์ของตนที่พบเจอได้ในชีวิตจริง โดยหนังสือภาพแสดงให้เห็นเอกลักษณ์ของโนราในปัจจุบันได้เป็นอย่างดี

คำสำคัญ: โนรา เรื่องเล่าโนรา สื่อทางวัฒนธรรม

Introduction

Nora performance has a long running history of development, although it cannot be concluded as to where, when and how it was first performed. There are three main assumptions drawn from the research papers focusing on this topic: 1) Nora performance was developed from or related to Indian culture, starting from a high performing art in the royal court; 2) It originated from the culture of people in southern Thailand; and 3) It originated from the culture of people in central Thailand. Busararat (1996) explained that Nora performance has been around for a long time and has been passed down to royal teachers. Around the 19th Buddhist Era, Sathing Phra City began to collapse and Phatthalung was established on the west bank of Songkhla Lake at Khok Bangkaeo. Since then, Nora performance has become accepted by the royal court and people in Phatthalung Province and has been developed into high performing arts. It later disseminated to communities around Songkhla Lake and other areas. Another ancient evidence of Nora is a set of paintings at Koh Kaew Suttharam Temple, Phetchaburi Province, depicting male and female Nora performers in different poses. Interestingly, this set of paintings has an inscription on one wall indicating that it was painted in B.E. 2277 (corresponding to Thai minor era 1096) during the reign of King Boromsuk in Ayutthaya period. This clearly indicates that, at least in the late Ayutthaya period,

Nora performance was once widespread and not limited to the southern region, but reaching to Phetchaburi Province (Pengkaew, 2012).

This study focused on presenting the tales of Nora collected from documentary evidence and narratives in a form of picture book. The style of presentation and content not only reflect the values and the beauty of southern performance but also convey the continuation of concepts, attitudes and traditions through the media. The purpose is to show gratitude to ancestors and to cherish the performing arts and the community's ancient way of life of. The data in this study was analyzed and processed in order to convey the tales of Nora using creative media and illustrations to make a picture book. This picture book was created in collaboration with the cultural owners, aiming to keep the Nora story meaningful and widely recognized.

Rodsuwan (2016) studied the research articles on beliefs, roles and developments of Nora, studies on people who played important roles in Nora, and studies focusing on Nora, the elements in Nora performance, the conservation and inheritance of Nora performance and application of Nora for other benefits, dating back to more than 30 years. She found that Nora has been applied for the purposes of education, design, arts, and healthcare. These studies contribute new knowledge through their different contents, research methods and presentations, and by applying Nora knowledge to other fields of knowledge. This also includes their contribution to the Nora performance itself, creating different performances with the choreography theory in combination with the design and techniques to create compositions from original traditions. Furthermore, they also integrate Nora knowledge into the curriculum of each level of education. There are also in-depth studies of Nora's elements

that are part of a local learning unit and the application of Nora postures for health benefits. Nora knowledge has been also applied to the product design to create beautiful designs and convey Nora identity. In addition, memories and personal impressions of Nora performance are drawn to create works of art, such as paintings, to express the feeling towards Nora. This shows that the new generation is still interested in and appreciates Nora performance. A study by Rodsuwan (2020) showed that painting is able to convey tales of Nora to the future generations. However, at present, there is no study focusing on conveying the tales of Nora teacher in a picture book format, which is a way of telling a story using illustrations and texts to effectively facilitate better understanding than using only text or a single illustration.

This research prioritized storytelling in an accessible form such as picture book, *Legend of Nora*. The book can be used as a reference to the legend of Nora and as a cultural learning material in educational institutions and local museums. It also brings pride to owners of the culture.

Objectives

1. To study tales of Nora from important documents and narratives by performers and villagers who are owners of the culture
2. To present tales of Nora in picture book format

Research Methodology

The procedures used in this study can be explained as follows:

Study area: The survey of Songkhla Lake area revealed that the main locations related to the legend of Nora are 1) Chong Thanon Sub-district, Khao Chaison District, Phatthalung Province, the location of the city of Phraya Sayfahad, grandfather of Khun Sri Sattha; 2) Ko Yai Sub-district, Krasae Sin District, Phatthalung Province, where Nang Nuan Thong Samlee lived after being abandoned on a raft; and 3) Tha Khae Temple, Mueang Phatthalung District, Phatthalung Province, the last residence of Khun Sri Sattha.

Informants: There were 3 groups of key informants: 1) villagers, 2) Nora performers, and 3) academics working on Nora and tales of Nora.

The data collection was performed using purposeful sampling. Following the first objective, the tale of Nora collected from important documents and narratives by Nora performers and villagers, who are considered as owners of this culture, two methods of data collection were employed, namely data sheets and interviews. According to the second objective (to present the tale of Nora in the form of a picture book), two methods of data collection, videos and interviews, were employed.

Treatment and presentation of information: Data obtained from documentary and field studies for the first objective were categorized, analyzed, synthesized, and interpreted according to the research objectives. The data were then presented in descriptive writing as a research report. Analysis, synthesis and processing of the research results were then performed. The illustrations for *Legend of Nora* were drawn using watercolor technique on A3 (29.7x42 cm) 100 lb. papers. Group discussions in the three provinces around Songkhla Lake were conducted as part of data verification. Then the revision before re-verification was performed by the academics working on Nora and tales

of Nora. The final results were used in the making of *Legend of Nora* to complete the second objective.

Findings

The results of this study were presented in two parts as follows:

1. Tales of Nora from the documents and narratives by Nora performers and villagers

From the study of the documents and narratives by Nora performers and villagers, four variations were found.

Variation 1 from a study by Busararat (2013)

Variation 2 from a study by Buahapakdi (1993)

Variation 3 from a study by Damsri (1992)

Variation 4 Narratives by Nora performers and villagers

All four variations share the same plot, depicting a story of the city lord's daughter who is pregnant out of the traditional way, hence is exiled from the city. Her raft is washed ashore on the island. She teaches her son Nora performance. The little prince performs Nora dance at the palace. Then the city lord knows that it is his grandson. The little prince was given a royal title as Khun Sri Sattha. There are other elements varied in different variations as follows.

Elements	Variation 1	Variation 2	Variation 3	Variation 4
Character				
Lord	- Phraya Sayfabad - Phra Chan drakosin	- Phraya Sayfabad	- Phraya Sayfabad	- Phraya Sayfabad

Elements	Variation 1	Variation 2	Variation 3	Variation 4
Character				
Consort	- Mae Sri Mala	- Nang. Sri Mala	- Nang. Sri Mala	- Mae Sri Mala
Daughter	- Nang Nuan Thong Samlee - Mae Sri Mala	- Nang. Nuan Thong Samlee	- There are 7 daughters, the youngest is named Nang Nuan Thong Samlee	- Nang Nuan Thong Samlee - Mae Sri Mala
Son	- Little Prince	- Thep Singha	-	-
Grandson (before becoming Khun Sri Sattha)	- Thep Singha	- Tong Ou	- Chao Thep Singha	- Chai Noi - Little Prince - Phra Thep Singha
Theme	- Origin of Nora Great Teacher	- Origin of Nora Great Teacher	- Origin of Nora Great Teacher	- Origin of Nora Great Teacher
Setting	- Pregnant at the bank of present Phatthalung Province - Born on the bank of present Songkhla Province	- Pregnant at present Phatthalung - Born on Koh Kachang	- Pregnant at present Phatthalung - Born at Koh Sichang	- Pregnant at the bank of present Phatthalung Province - Born on the bank of present Songkhla Province
Costume	- Royal robes - Villager clothing - Nora costume	- Royal robes - Villager clothing - Nora costume	- Royal robes - Villager clothing - Nora costume	- Royal robes - Villager clothing - Nora costume

Elements	Variation 1	Variation 2	Variation 3	Variation 4
Character				
	resembling royal robes	resembling royal robes	resembling royal robes	resembling royal robes
Conflict (Cause of Pregnancy)	- Consume pollen - have a sexual intercourse with a royal servant named Muang Thong	- Incest	- Unknown cause	- Consume pollen - have a sexual intercourse with a royal servant - Incest

Most stories in the documents and narratives by Nora performers and villagers are similar to the legend of Nora as told by Khun Oupbhatham-narakorn (Pum Dheva), Khuan Khanun District, Phatthalung Province. The original legend of Nora told by Khun Oupbhathamnarakorn (Jittham, 1976) is as follows:

Phraya Sayfabad was the king of a city. He had a wife named Mae Sri Mala and a daughter named Nang Nuan Thong Samlee. One day, Nang Nuan Thong Samlee dreamed of a goddess dancing in 12 poses with a musical accompaniment, including drum, double-headed drum, kong, cymbal, oboe, and trumpet. She ordered her servants to build musical instruments and practice the dance in her dream. This brought joy to the palace.

One day she felt a great craving for lotus pollen in front of the palace. When a concubine gave it to her, she became pregnant, but continued to dance as usual. One day, Phraya Sayfabad came to see his daughter's dance. Seeing her pregnant, he interrogated her and found out her shameful deed. So, he ordered her to live in exile, floating her out on a raft together with 30 concubines. The raft was washed ashore

on Koh Kachang island. She took a refuge on the island. Later, she gave birth to a son. She taught him the Nora dance and told him about her past. The little prince, son of Nang Nuan Thong Samlee, boarded on a merchant boat to go on a Nora dance tour at his grandfather's city. Phraya Sayfafad knew about this and disguised himself to see Nora dance. He saw that the little boy looked like his daughter. After an inquisition, he found that the little boy was his grandson. The little boy then was sent to the palace. The king's minister was ordered to bring back Nang Nuan Thong Samlee from Koh Kachang island, but she refused to return. Phraya Sayfafad went to the island, tied her up to the ship and brought her back. When the boat arrived at the estuary near the city, a crocodile was blocking their way. So, the crews had to kill the crocodile. When she entered the city, Phraya Sayfafad organized a blessing ceremony and arranged for Nora dance. The royal wardrobe, consisting of crown, knapsack, etc., was given as Nora costume, and the royal title, Khun Sri Sattha, to little boy.

The original story cannot be told in its entirety and there were some confusion since the informants themselves might tell the stories without much assurance. This may be because their receptions of stories are varied by sources and conditioned by the testing of time. This is evident particularly in the stories told by villagers, in which names of people or stories differ from the documents or the stories told by other villagers. For example, some mentioned that the reincarnation of Phra Thep Singha is a part of Shiva, while some claimed that Phra Thep Singha was conjured to incarnate as Indra. These stories are totally different from the documents which do not clearly specify this event.

In conclusion, according to the composition of the stories, the legend of Nora may appropriately convey to people of all ages, especially children and youth. The content should

aim at educating and/ or entertaining the audience as a form known as edutainment (Baikasuyi, 1991). From the documents and the narratives by Nora performers and villagers, tale of Nora can be analyzed following the principle of storytelling elements of Tailangka (2000) and Kaewthep (2010) as follows:

1. Narratives: Tale of Nora is classified as legend or myth that is transmitted through the oral storytelling and poems in oral tradition.

2. Elements of the narrative: The main elements of the narrative are as follows:

2.1 Characters: The main characters consist of

- Phraya Sayfafad, the city lord
- Nang Nuan Thong Samlee, daughter of the city lord
- Khun Sri Sattha, Son of Nang Nuan Thong Samlee

2.2 Plot

The story began at an ancient city of Bang Kaeo and the former Pattalung governor's family. Phraya Sayfafad was the lord of this city. He had a wife named Nang Sri Mala and a daughter named Nang Nuan Thong Samlee. One night, Nang Nuan Thong Samlee dreamed of a goddess dancing in 12 poses with musical accompaniment. From that day on, Nang Nuan Thong Samlee, her nursemaids, the concubines and the musicians practiced Nora dance together.

Thep Singha reincarnated in a lotus flower. Nang Nuan Thong Samlee felt a great craving for lotus pollen at the pond in front of the palace, so a concubine brought it to her. After eating the lotus pollen, Nang Nuan Thong Samlee became pregnant, but she continued to practice Nora dance as usual. One day, Phraya Sayfafad came to see his daughter dancing and knew that she was pregnant.

Phraya Sayfafad was not pleased, so he called his daughter to inquire for the truth. Nang Nuan Thong Samlee said that she became pregnant after eating lotus flower. Phraya Sayfafad did not believe her, so he banished Nang Nuan Thong Samlee from the city, floating her away on a raft along with her nursemaids and concubines.

The raft was washed ashore during the storm on Koh Kachang island. On this island, Nang Nuan Thong Samlee gave birth to a son, taught him to dance and told him about her past.

The little prince performed Nora dance across the city, bringing much enjoyment to the villagers and sailors. One day, the little prince performed Nora dance in Bang Kaeo city, the birthplace of his mother. Due to his great reputation, Phraya Sayfafad ordered the soldiers to bring the little prince to perform Nora dance in the palace.

The little prince came to perform Nora dance in the palace. When Phraya Sayfafad saw the little prince's face, he recognized that he was his grandson. Phraya Sayfafad therefore gave the little prince the royal wardrobe, consisting of crown, armlets, girdle, breast chain, cross-body chains, swan's wings, swan's tail, knapsack, etc.

The little prince was given a royal title Khun Sri Sattha. Khun Sri Sattha went on a Nora dance tour around the region. Near the end of his life, Khun Sri Sattha established a Nora training school at Kok Khun Tha (present Ban Tha Khae, Tha Khae Sub-district, Mueang Phatthalung District, Phatthalung Province). His ashes were buried at Khun Tha Dam which is within the vicinity of Tha Khae Temple.

2.3 Theme: The theme of the story describes the origin of Nora great teacher through the miraculous legend of Khun Sri Sattha's birth. The magical element in this can draw the children's or the

general readers' attention. There is also a theme about an inseparable bond among kinfolk.

2.4 Scene, chronology, and setting

The scenes vary depending on plots and settings. The main settings are Bang Kaeo or the ancient city of Phatthalung, which is the birthplace of Nang Nuan Thong Samlee; Koh Kachang island or Koh Sichang island, the island where the raft was washed ashore by the storm and on which Nang Nuan Thong Samlee and Khun Sri Sattha lived and practiced Nora dance; and Tha Khae Temple, where Khun Tha Dam is located or under which Khun Sri Sattha's ash was buried. The narrative chronology is set back in the ancient past, at least the Ayutthaya period.

2.5 Costumes, vehicles and weapons

As for the weapon, it was not mentioned in the story. As for the vehicles, it was also a nostalgic story and presents only certain parts. The only vehicles appeared in the story is a raft that Phraya Sayfabad ordered to be used to banish Nang Nuan Thong Samlee. The focus is on the costumes because there is a noticeable change in the main character's costume. When Nang Nuan Thong Samlee was in the palace, she dressed like the royals, but dressed like the villagers when she was exiled from the city. The important costumes in the story is Nora costume resembling the royal robes, which was given by the king himself.

2.6 Conflict

The major conflict is the cause of Nang Nuan Thong Samlee's pregnancy, which has a miraculous element and ends in a happy ending.

2. Legend of Nora picture book

From the study of tale of Nora from the important documents and narratives by Nora performers and villagers, the researchers found that there were both similar and different plots. The main plot can be summarized and illustrated in a chronological order as shown in the illustrations below.

Figure 1

Legend of Nora Picture Book Illustration



Note: Phraya Sayfabad was the king of Bang Kaeo City. He had a wife named Mae Sri Mala and a daughter named Nang Nuan Thong Samlee
Source: *Legend of Nora* (p. 3) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 2
Legend of Nora Picture Book Illustration



Note: One day, Nang Nuan Thong Samlee dreamed of a goddess dancing in front of her in 12 poses. Source: *Legend of Nora* (p.4) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 3
Legend of Nora Picture Book Illustration



Note: Nang Nuan Thong Samlee, her nursemaids, the concubines and the musicians practiced Nora dancing together. Source: *Legend of Nora* (p. 5) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 4
Legend of Nora Picture Book Illustration



Note: Thep Singha reincarnated in a lotus flower. One day, Nang Nuan Thong Samlee felt a great craving for lotus pollen, so a concubine brought it to her. Source: *Legend of Nora* (p.5) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 5
Legend of Nora Picture Book Illustration



Note: Nang Nuan Thong Samlee became pregnant, but she continued to practice Nora dance as usual. Phraya Sayfahad came to see his daughter dancing and found out that she was pregnant. Source: *Legend of Nora* (p. 6) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 6

Legend of Nora Picture Book Illustration



Note: Phraya Sayfahad inquired her for the truth. Nang Nuan Thong Samlee said that she became pregnant after eating lotus pollen. Phraya Sayfahad did not believe her. Source: *Legend of Nora* (p. 6) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 7

Legend of Nora Picture Book Illustration



Note: Nang Nuan Thong Samlee was banished from the city, rafting along with her nursemaids and concubines. Source: *Legend of Nora* (p. 6) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 8
Legend of Nora Picture Book Illustration



Note: The raft was washed ashore by the storm on Koh Kachang island.
Source: *Legend of Nora* (pp. 10-11) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 9
Legend of Nora Picture Book Illustration



Note: On the island, Nang Nuan Thong Samlee taught her little son to dance and told him about her past. Source: *Legend of Nora* (p. 12) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 10

Legend of Nora Picture Book Illustration



Note: The little prince performed Nora dance across the city to the great enjoyment of villagers and sailors. Source: *Legend of Nora* (p.13) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 11

Legend of Nora Picture Book Illustration



Note: Phraya Sayfabad ordered the soldiers to bring the little prince to perform Nora dance in the palace. Source: *Legend of Nora* (p. 14) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 12
Legend of Nora Picture Book Illustration



Note: The little performed Nora dance in the palace. When Phraya Sayfafad saw the little prince's face, he recognized that he was his grandson. Source: *Legend of Nora* (p. 15) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 13
Legend of Nora Picture Book Illustration



Note: Phraya Sayfafad gave the little prince the royal wardrobe, consisting of crown, armlets, girdle, breast chain, cross-body chains, swan's wings, swan's tail, knapsack, etc. The little prince was given a royal title as Khun Sri Sattha. Source: *Legend of Nora* (p. 16) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 14

Legend of Nora Picture Book Illustration



Note: Khun Sri Sattha went on a Nora dance tour throughout Bang Kaeo City and other areas across the region. Source: *Legend of Nora* (p. 17) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 15

Legend of Nora Picture Book Illustration



Note: Khun Sri Sattha established a Nora training school at Kok Khun Tha (present day Ban Tha Khae, Tha Khae Sub-district, Mueang Phatthalung District, Phatthalung Province). Source: *Legend of Nora* (p. 18) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 16
Legend of Nora Picture Book Illustration



Note: Nora is still popular in every community in southern Thailand.
Source: *Legend of Nora* (p.19) by Rodsuwan & Khongchang, 2020, Doonya Creation.

Figure 17
Legend of Nora Picture Book Illustration



Note: Front and back cover of *Legend of Nora* Source: *Legend of Nora* by Rodsuwan & Khongchang, 2020, Doonya Creation.

Discussion

This study conveys the tales of Nora through illustrations and text in a picture book format, *Legend of Nora* consisting of 20 pages, 15 parts and 17 illustrations. Not only telling the story of the origin of Nora great teacher, the book also connects to the readers' experience of the uniqueness of Nora's costumes from past to present. This allows readers to see the cultural development and transmits the story and the cultural pride to a wider audience, especially to children and younger generation. It is also a cultural learning material that can be used for teaching and learning in educational institutions and local museums. It is another medium promoting an aware of the existence of Nora to the people. Nora is not merely a performance for entertainment but a foundation of belief and tradition to the people in the South of Thailand. However, the passage of time and an uncertainty in media challenge the transmission of the story as it has become increasingly difficult to understand and may lead to misunderstanding. As Na Nakorn (1988) suggested, the legends and tales become increasingly complex and highly fabricated over time due to accumulation of beliefs and linguistic refinement of each period. Hence, a variety of proper mnemonic media is needed in the preservation of the legend of Nora, as well as other legends.

As art is long and life is short, each society needs a mechanism for cultural transmission from one generation to next (Kaewthep, 2014). Nora performance and legend of Nora have been adapted in the development and creation of performing art that is different from the original both in terms of dance moves and costumes as shown in the studies by Phochanatarn (2013), and inspire the creation of paintings as show by Nikhomrat (2012),

Sukwin (2013) and Rodsuwan (2020), the product designs as seen in the works of Junnuan (2013), and the design of Nora puppet play by Saen-ai (2013). All of these are considered as cultural transmission from one generation to the next. However, to the best of the researchers' knowledge, there has been no presentation of legend of Nora in a picture book format. Therefore, the results of this research on tales of Nora and the development of cultural media can be an effective way to preserve the cultural heritage of Nora.

Conclusion

The study of the tale of Nora from important documents and narratives by performers and villagers revealed that the theme or concept describes the origin of Nora great teacher through the miraculous birth of Khun Sri Sattha and his Nora dancing talent. The story accounts for the reason why Nora has become popular among a wider audience and especially in the communities in the southern Thailand. In addition, there is also a theme about an inseparable bond among kinfolk. Lastly, the researchers analyzed the results of the documentary research and field data collection and created a picture book title *Legend of Nora*, which has 20 pages and is printed on 20x20 cm papers with 4 color printing technique.

Suggestions

1. Applications

In this study, tale of Nora was studied from important documents and narratives by performers and villagers. The results showed that the tale of Nora remains in the memory of modern people in different ways which can be summarized in a picture book format. The picture book can be used as a reference about the legend of Nora

for those who are interested. In addition, it can be further developed into e-books, videos, games or LINE stickers.

2. Policies

The legend of Nora picture book can be used as a guideline for the use of cultural capital as educational materials or promotional materials for the government and private sectors and other relevant agencies.

3. Future researches

This study of tale of Nora and the development of cultural media mainly focused on the study of the Nora great teachers such as Nang Nuan Thong Samlee and Khun Sri Sattha. There are many other interesting characters or stories. Therefore, many other topics can be studied, in terms of narratives and storytelling formats.

References

- Baikasuyi, J. (1991). *Preparation of children's books*. Suweerivasarn. [in Thai]
- Buahphakdi, A. (1993). To the birthplace of Nora. *Memorial of Public Health Volunteers*. 34(4), 64-76. [in Thai]
- Busararat, P. (1996). *The Legend of Nora: Social and Cultural Relationships Around Songkhla Lake Basin*. Srinakharinwirot University, Southern region. [in Thai]
- Busararat, P. (2013). *Nora, The Institute for Southern Thai Studies edition*. The Institute for Southern Thai Studies, Thaksin University. [in Thai]
- Damsri, W. (1992). Norakat teacher. *Nakhon Si Thammarat Journal*. 22(7), 74-83. [in Thai]
- Jittham, P. (1976). *Nora*. Faculty of Humanities and Social Sciences. Songkhla Teachers College. [in Thai]
- Junnuan, S. (2013). *Nora Performing Arts Study Project for Living Interior Product Design* [Master's thesis,

- Product Design Department] . Silpakorn University.
<http://www.sure.su.ac.th/xmlui/handle/123456789/135>
 83 [in Thai]
- Kaewthep, K. (2010). *A new perspective in communication education*. Parbpim. [in Thai]
- Kaewthep, K. (2014). *The science of media and cultural studies*. Parbpim. [in Thai]
- Na Nakhon, W. (1988). *The Study of Folktales in Nakhon Si Thammarat Province* (research report). Southern Cultural Center Nakhon Si Thammarat Teachers College. [in Thai]
- Nikhomrat, T. (2012). Nora Paintings to the Value of Southern Dance. *Journal of Fine and Applied Arts Khon Kaen University*. 4 (1), 58-75. [in Thai]
- Pengkaew, N. (2012). Southern Nora. *Culture*. 51(2), 20-27. [in Thai]
- Phochanatarn, O. (2013). Creative works. (Performing Arts) “Changing the Contemporary Nora Canvas” series. *Parichart Journal*. 26(3), 188-199. [in Thai]
- Rodsuwan, R. (2016). The status of Nora research in the past three decades. (1989-2015). In the meeting documents, the state, the Thai people/Thais, the borders and new directions in Thailand Study Academic Conference 2016. Chiang Mai University. [in Thai]
- Rodsuwan, R. (2020). Narrative and storytelling of Nora from the memories of the Lower Songkhla Lake Community. [Doctoral dissertation, culture studies]. Thaksin University. <http://opac.tsu.ac.th/catalog/BibItem.aspx?BibID=b00210184> [in Thai]
- Rodsuwan, R., & Khongchang, A. (2020). *Legend of Nora picture book*. Doonya Creation. [in Thai]
- Saen-ai, T. (2013). The Creation of Adaptation Nora Puppet Theatre for Learning the Arts of Nora Dance Theatre. *Parichart Journal*. 26 (3), 170-179. [in Thai]

- Sukwin, w. (2013). Behind Manora Hospital [Master's thesis, Visual Arts Education]. Silpakorn University. <http://www.sure.su.ac.th/xmlui/handle/123456789/13137?attempt=2&> [in Thai]
- Tailangka, A. (2000). *The science and art of storytelling*. Kasetsart University. [in Thai]