

Succession of Ethnic Beliefs : Mae Bot Nora Dance to Mae Bot Yai Dance

Manissa Vasinarom

Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University
manissa.va@ssru.ac.th

Article History: Received: 10 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 20 April 2021

Abstract: This article aims to study the succession of ethnic beliefs : the case study of Mae Bot Nora Dance and Mae Bot Yai Dance. The scope of the study focuses on the Three Seals Law by studying from documentation, interviews, and observations. The results showed that, the dance was a tool for spreading beliefs, religion, and showing ethnic identity, which can be seen in the literature and performing arts. It is found that Mae Bot Nora Dance is influenced by beliefs in spirits, Buddhism, and Brahman, which were the major beliefs among local people of Thailand. It's developed continue in Thonburi Era and Rattanakosin Era by recording in poem's Posture of Thai Classical Dance text for practice and performance. until 1944 that Luang Wichitwathakan of the Fine Arts Department has restored the poem on the dance and applied it in the performance of Suriyagupta, which later became the basic practice dance in the Thai dance course. The lyric presents the succession of beliefs in spirits, Buddhism, and Brahman, which rooted deep in Thai society and culture, along with the combination of ethnic cultures that were recorded in the Three Seals Law. In summary, the Mae Bot dance can be seen as a record of the history, beliefs, and ethnicities of Thai society in a form of performing arts and in the persons who keep this practice in the education system and in performances that are still ongoing today.

Keywords: Succession of Ethnic Beliefs, Mae Bot Nora Dance, Mae Bot Yai Dance, Thai Performing arts

1. Introduction

Generally, we find recordings of beliefs, events, individuals, groups of important people in various types of art: painting, sculpture, literature, music, and drama, etc. Dance is an art that can be portrayed as concrete and realistic with human presentation.

In Thailand, beliefs, ethnicities, events are recorded in the master dance which is the basis of training and performances of Thai dramas appeared in the poem of the show, including Nora, the royal drama, and the exercises of the curriculum of the current Thai dance classes.

The poem of Thai dance that is believed to be the oldest is the chapter of Wai Khru Nora. [1] It contains gestures showing the characters' names in the Ramayana story and the Lord Buddha made the instructor, the learners, the audience and the exhibitors. It is believed that this appearance was inherited from the gods. The exhibit therefore relates to the beliefs of individuals and society because they believe that both supernatural phenomena are created as well and bad to happen to individuals and society.

Later, it was found that there was a poem for the dance that was later believed to be used as a practice of the royal women's drama. [2] It is assumed that this occurred in the Ayutthaya period. Contents of the poem contains gestures showing the characters' names in the Ramayana story but the meaning of the poem has both a direct meaning and implicit meaning. It appears that the local identity is Brahmin Buddhism, as well as the name of the ethnic group that played an important role in those days. The important historical events such as King Naresuan made Yuttahatti with the His Royal Highness Prince of Burma, etc.

In addition, it was found that there were poems of dance texts that were used in the women's troupe of Royal to practice and exhibits the Ramayana episode Na Rai Prab Non Tuk called "Mae Bot Nang Narai" later found that there was a practice in the royal drama in the Thonburi period. and Rattanakosin [3], which King Mongkut's writing, who added that The dance in the lyrics is the pose of Vishnu. When considering the meaning, it is found that there are important matters related to the beliefs of Brahmin Buddhism in Thailand.

After that, King Vajiravudh celebrates the prelude to the prelude. The content discusses the legend of the dance according to dances. Where Lord Shiva dances and let Phra Bharat Muni record dance moves to convey to humans. It is a further development of the practice and exhibits. In addition, at the same time, Thai dance texts were created by Prince Damrong Rajanupab. In order to gather knowledge and recorded as a national heritage [4]

In the year 1935, Luang Wichitwathakan Director-General of the Fine Arts Department Compose a chapter on Suriyagupta to display and disseminate to the people. In which he brought the poetry of dance texts to revive in order to exhibit the story after the show is completed, the director and teachers who played a role in teaching and learning, commented that the revived performance of the poetry of dance texts should be educated. It is contained in the teaching for Preliminary practice of Thai dance. [5]

The study of the development of the aforementioned master dance only the elements of the show were studied. Making the essence of the show unclear Because of lack of studies and links.

Accordingly, the researcher was interested in studying the inheritance of ethnic beliefs: a case study of the Nora Dance to the Great Master Dance. The scope of the study focuses on beliefs. The ethnicity appearing in the TreeSeals Laws. To lead to the discovery of the history of Thai drama to be clear Can be evidence of academic references and continue to integrate with other science.

2. Research Objectives

The objectives of this research article were 1) to study the history of Mae Bot Nora Dance to Mae Bot Yai Dance, and 2) to study Succession of Ethnic Beliefs: Mae Bot Nora Dance to Mae Bot Yai Dance.

3. Research Methods

Research Design and Process

This research is qualitative research, conducting by gathering information form primary and secondary historical document; TreeSeals Laws, Public Policies, Thai Classical Dance Drama Program, and Thai Classical Dance Drama Texts books, Mea Bot Nara poem, Mea Bot Nang narai poem, Mea Bot Natarat poem, Mea Bot Yai poem (Thai Dance Text poem), formal and informal interview 2 groups of experts in performing arts: national actors in Thai Tradition performing arts and others are lecturer in Thai Tradition performing arts, and observing live performances, teaching performance skill and studying Video and Social media including YOUTUBE and Facebook. This study also applied historical methods to criticize information and interpreting information for evaluating the reliability, as well as paraphrasing the information by synthesizing and analyzing Succession of Ethnic Beliefs : Mae Bot Nora Dance to Mae Bot Yai Dance. Steps were shown in Fig. 1.

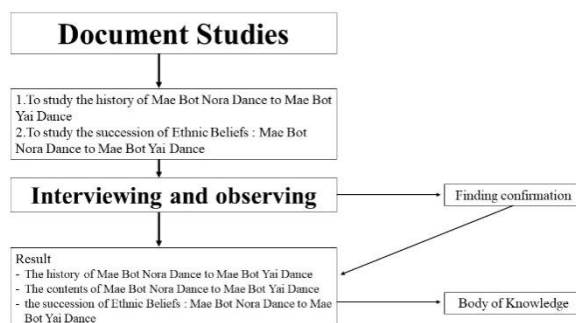


Fig.1 Research process for Succession of Ethnic Beliefs: Mae Bot Nora Dance to Mae Bot Yai Dance

4. Results

The results of the study showed that 1) The Mae Bot Dance is a communication tool for leaders. To show myself identity image and society. There are 4 styles of the show: the prelude show acting in the story and performances. The content of the show describes the masterposture of Thai dance that has evolved from Nora to the royal drama and official dances, comprising beliefs, ethnicities, historical events, concepts and practices of society. To appeared in a series of performances with a continuous succession for the practice of being in the person and published on important occasions such as educational demonstrations, entertainment, social identity demonstrations. 2) The Development of the Master Posture, this shows the development of Thai beliefs, namely the Brahmin Buddhism, which is the main root of the concept. Guidelines for Thai society Even though the name of the character may such as Vishnu, Brahma, Rama, Lakh, Hanuman, Buddha, or appear in the connotation, such as deity means to invite worship, sacred things, including: spirits, gods, and Buddha, Or Chang Phra Sangha, referring to King Naresuan doing Yuttahattee or some Chinese repelling the behavior of Chinese workers in the shipyard of Ayutthaya when telling secrets to Westerners, etc. 3) The inheritance of the main beliefs from the Wai Kru Nora chapter to the master showed the relationship between the beliefs of the people and the royal court This shows that Thailand has the belief that it has led to the concept, practice, as well as the rule of the Thai monarchy since the past: Spiritual, The Brahmin Vishnap sect (Lord Vishnu) and Buddhism because Vishnu was an incarnation of Lord Buddha (Phutthavata) as well as the Triiphum Phra Ruang which shows the image of the heaven, the underground man, as mentioned by the name Himmapan animals such as Kinnaree, Kinnarraen, Naga, deer, peacock and elephant, etc. [5] and Phuttachatok (Buddha Myth) [6] The consumption of the Buddha It shows the reign of the Thai king, who assumed the deity was Devaraja and Dharma, as appeared to stir up the amarit water. In the name of the Maamom Tha Dance "Glad Sumen Kruawan Phan Mai". 4) Composition of the Master's Dramas In King Rama Vajiravudh shows the relationship of faith between Lord Vishnu and Shiva. According to the beliefs of Brahmin, the

trimurati are Vishnu, Shiva, and Brahma. Such beliefs are present in Thai society. It is another of the origin of the dance which is related to the inheritance of the existing dance 6)Success of the Succession The ethnicity that appears in the master dance is the recording of knowledge within the person by filling in an educational curriculum that is traditionally practiced. It is also an important tool for self-expression. Leadership image and the government by disseminating education. The display is only 15-20 minutes, the audience can know the story from the whole content.



Fig.2 “Kan Ram Sib Song Taeof Nora”[6]



Fig.3“RamMae Bot Nang Na Rai: Jao Pra Ya Nakornsrihammarad and Kromsillapakorn” [7]

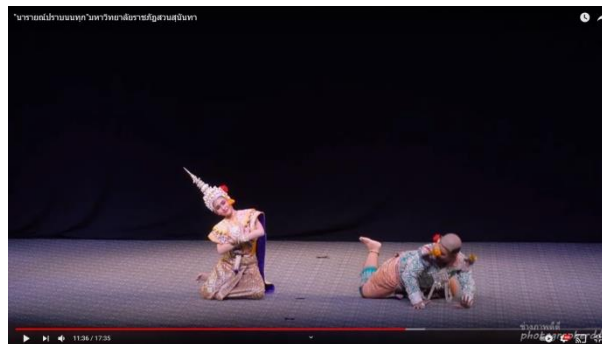


Fig.4“Na Rai Prab Non Tuk” [8]



Fig.5“Mae Bot Lek” [9]



Fig.6“Mae Bot Nattarad” [10]



Fig.7“Mae Bot Yai” [11]



Fig.8“Mae Bot Yai” [12]



Fig.9 “Jean Sae Sai (Chainese tell secret)” [13]



Fig.10“Hae Ra Lean Nam”[14]



Fig.11“Chang Pra San Nga” [15]



Fig.12“Pra Na Rai”[16]



Fig.13“Pra But Tha Jao Prab Man” (The Buddha stop Devils[17])**Fig.14**“Pra But Tha Jao Prab Man” (The Buddha stop Devild in Nora Dance [18])

5. Discussions

The inheritance of ethnic beliefs, a case of studying the Nora master dances to the great master dances is the inheritance of the roots of the main beliefs in Thailand, consisting of Buddhist Brahmin spirits affecting the concept. Social practice as well as the rulership with the King as head of state, both as a god and Dharma.

The development of the Nora Dance to the Mea Bot Yaidance shows the creation of the dances from historical data, including beliefs, ethnicities, milestones of individuals, groups, individuals, and countries, as well as concepts and practices rooted in belief over a period of time.

The creation of the opus for the performance from the Mae Bot Nora to the Mae Bot Yai. Showing the development of art. In the particular, literature that has both direct and implicit communication is based on the compositions of the “Kon La Bot”method(Technique of writingpoem) which is unique in Thai poetry Interpolation of meaning in the poem Show the relationship between art and creator.That is to say, Nora is a traditional performance of the southern people, using words and texts that convey directness, clarity, and uncomplicated, while the poem, songbook, or the main master contains euphemisms. Communication of complexity Both mean and implicit meaning.

The inheritance of the Mea Bot Dance Nora to the Mea Bot Yai. Showing two cultural routes: from India to Thailand and from folk to royal court, that is, from India to Thailand.It appears to spread the beliefs of the 2 sect of Brahmin: the Vishnap sect and the Shiva sect,There are 3 sects of Buddhism: Theravada, Mahayana, and Vachirayan (sometimes Wachirayan with Mahayana). Give rise to a new identity.At the same time, the culture from the folk to the royal court It is a journey from the south to the top because historical data appears that "Mea Bot Nora or Wai Khru Nora" is the oldest dance in Thailand. In addition to the relationship between the Ayutthaya period races that appeared in the Tree Seals Laws and the female theater troupe of Chao Phraya Nakhon Si Thammarat plays an important role in the revival of the royal women's drama in Thonburi period. As well as ethnic relationships that appear in Rattanakosin Making the resulting cultural path clear.

The collective beliefs didn't show that Thai society inherits the culture from India. It has great power in Thai society is China, as the river in Posture or Mae Bot Yai dance this boat. and there are also important historical principles, often with different beliefs and practices.

Considering the inheritance and development of the performance, it was found that the performance of the Nora dance to the Mea Bot Yai. It's reverse of Social Pendulum's theoretical cycle, because that distance The social situation has changed drastically. Until the birth of a new leader which uses a large master dance as an important tool for expressing one's self The image of a country with a civilized national cultural heritage which inherited from the past, able to show wisdom from common people to the royal court supervised by the government.

6. Recommendations

A. Recommendations for Practices

1. The inheritance of ethnic beliefs: a case of studying the Mea Bot Nora to the Mea Bot Yai.They can be used to compose chapters and exhibit them for therapeutic purposes. And disseminate the identity of the community.

2. The Mea Bot Yai.is the master position used in the practice of the educational curriculum and exhibit on special occasions. However, it can be seen that the master dance is created and constantly evolving the show which

can be used as a guideline for the creation of various local master dances Including inserting ideas Local practices in the script.

3. Leaders play an important role in setting up education. The preservation of art and culture. Therefore, a study of the essence should be encouraged of drama to be used for the development of human resources and society.

B. Recommendations for Further Research

1. This study sets a specific example of the Mea Bot Nora dances to the Mea Bot Yai. dances. Giving an overview of inheritance able to modify the scope of the study such as pantomime, drama, folk performance Shows that are included in the course of study, etc.

2. The design of this research, It is a qualitative research study that focuses on a documented study. There should be a field study or acting creative experiment. In order to extend knowledge and new works of the show.

3. This research shows how to inherit cultural heritage through the use of dramatic drama. Both containment in the educational curriculum and exhibits Therefore, such activities should be organized for conservation purposes. and develop a cultural heritage which is local wisdom.

4. The results of this research are related to the theory of social change and communication of the government. Therefore, other issues such as migration theory should be studied. Social structure theory and the theory of evolution, etc.

7. Conclusion

This research study on the inheritance of ethnic beliefs, a case study of the Mea Bot Nora to the Mea Bot Yai. Determine the scope of the study in which the Tree Seals Laws found that the master dance was a communication tool for leaders to disseminate ideas. Practices according to one's own beliefs and the beliefs that appear in Thai society are Buddhism Brahmin spirits, which are born from local people. To be culturally influenced by other races that have been friendly since the past, including Mon Khmer, India, Java, Malay Cham and Persia. It also found insertions of the history of the national hero. Causing succession to happen continuously. In spite of change of rule But also found that the grand master dance had been restored and inherited in the course of study and exhibits because the leaders saw that it was the root of Thai culture, it should be conserved for the society to remain in pairs.

8. Acknowledgement

This research was conducted under the policy of Suan Sunandra Rajabhat University in promoting and enhancing the faculty member's potential in term of research. The budget was allocated through the Research and development Institute and granted to researcher qualified. The researcher wished to thank all bodies concerned for your kind consideration.

References

9. N. Thammanit, "Kan Sad Tha Kong No Ra", Performing Arts Academic Articles, 45-52, (2005).
10. W. Sawanya, "Nakhon Si Thammarat female court dance", Bangkok: ChulalongkornUniversity, (1996).
11. V. Surapone, "Principle of periscope dance performance", Bangkok: Chulalongkorn University, (2000).
12. R. Damrong, "LakornFon Ram", Bangkok: Matichon, (2003).
13. P. Supavadee, "The Development of Mae Bot", Bangkok: Suan Sunandha University, (2016).
14. N.Thammanit, "Kan Ram Sib Song Tae", Retrieved on 5th January 2021, From <https://www.youtube.com/watch?v=iAiV14VyzZE>, (2016).
15. K. DekChayfew, "Ram Mae Bot", Retrieved on 5th January 2021,From<https://www.youtube.com/watch?v=85txe90V-GU>, (2016).
16. Photographerdd, "Na Rai Prab Non Tuk", Retrieved on 5th January 2021, From https://www.youtube.com/watch?v=Z2--9twkF_8, (2020)
17. Office of the Music And Drama, "Mae Bot Lek" Retrieved on 5th January 2021, From <https://www.youtube.com/watch?v=6Z6icQOASow>, (2012)
18. Siam Thai, "Mae Bot Nattarad", Retrieved on 5th January 2021, From <https://www.youtube.com/watch?v=6xQexXvjOpw>, (2018)
19. B. Woramat, "Mae Bot Yai" Retrieved on 5th January 2021, From <https://www.youtube.com/watch?v=27mDuJrTPVI>, (2018)
20. "Ram Mae Bot Yai", Retrieved on 5th January 2021,Fromhttps://www.youtube.com/watch?v=WGsTu_QS3og, (2014)
21. Thaidance, "Jean Saw Sai"(Chainese tell secret), Retrieved on 5th January2021, From <https://sites.google.com/site/natsilp1/phun-than-phelng-maebth-hiy>.

23. Thaidance, “Hae Ra Lean Nam”, Retrieved on 5th January 2021, From <https://sites.google.com/site/natsilp1/phun-than-phelng-maebth-hiy>.
24. Thaidance, “Chang Pra San Nga”, Retrieved on 5th January 2021, From <https://sites.google.com/site/natsilp1/phun-than-phelng-maebth-hiy>.
25. Thaidance, “Pra Na Rai”, Retrieved on 5th January 2021, From <https://sites.google.com/site/natsilp1/phun-than-phelng-maebth-hiy>.
26. B.Pattanasak, “Pra But Tha Jao Prab Man” Retrieved on 5th January 2021, From <https://i.pinimg.com/originals/34/00/2c/34002c5b054871dde92e248ff6653dd6.jpg>.
27. OPENBASE,in.th, “Nora” Retrieved on 5th January 2021, From <http://www.openbase.in.th/node/9632>, (1984).