

THE CHOREOGRAPHY OF THAI CLASSICAL DANCE IN JAVA STYLE: YAH-RAN TAENG TUA

Supavadee, Potiwetchakul

SuanSunandhaRajbhat University, Bangkok, Thailand

E-Mail :supavadee.po@ssru.ac.th

ABSTRACT

The Choreography of Thai classical dancing called Yah-ran TaengTua or Yah-ran getting dressed was created by the combination of two styles of classical dancing which were Thai classical dancing by Royal Thai standard and Yogyakarta Javanese classical dancing. The compositions of the performance were brand new designed according to the novel written by the king called I-Nao or Panji in Java. The part that was selected for TaengTua or the getting dressed part, and it was included with new songs composed in other language songs style. The performers were 3 characters namely Yah-ran, Ma Thinang or the Horse, and the Soldier. The costume design was based on the Javanese story of I-Nao performed by the Department of Fine Arts, while the headdress, performing instruments, designing and the make-up technique was implemented in order to distinguish the differences between the human roles and the animal roles. In the meantime, the choreography of Thai classical dance in Java style: Yah-ran TaengTua could be various techniques; for example, using the royal pattern dance routines of Thai classical dancing, using clothes and routines according to Yogyakarta Javanese Classical Dancing style, or the combination of Thai and Javanese style. Yet, it was found that the choreography of Thai and Javanese style were similar in some techniques such as balancing, shoulder stretching, finger stretching, and toe pointing. This was considered as the advantage for the smooth choreography in mixing the style, and it also could be properly remained the finest pattern of the two families of classical dancing.

KEYWORDS : The choreography of Thai classical dance in Java style, Yah-ran TaengTua.

INTRODUCTION

'TaengTua dancing or the getting dressed dancing' or in other word 'Ram Long Song' in Thai language or the Dance of Bathing in Thai dance drama was meant to the characters performed the routines related to taking a bath in several ways; for instance, applying incenses and dressed up before doing some things in the important event stated in the plays. TaengTua dancing choreography had been performed since Ayuthaya period and inherited in the reign of the King Rama II in Rattanakosinera. The original dance routines were performed and also they were the inspiration for creating new routines according to the lyrics which were called 'gesture dance or dance using wording and gestures'. The getting dressed dancing was considered as one of the dance using body language. This was reflected to the wisdom of the teachers of Thai classical dancing in presenting the characters through the elegant dancing routines, finest costumes, beautiful music and lyrics about taking a bath and dress-up including that the performers showed their skill and professional in classical dancing to the audiences. In conclusion, TaengTua dancing or the getting dressed dancing was one of the most important performance presenting ability and skill in classical dancing of the performers.

LITERATURE & THEORY

The creation of Thai dance Theory can be concluded into 4 categories as shown below;

1. Determined as 1 dance style
2. Determined as combined dance style
3. Determined as applied Thai classical dance
4. Determined as external Thai classical dance style

The choreography of dance gesture theory

To create the dancing gesture, it need to consider the composition of the whole perfectly dancing gesture which performers can use their body to movement of their body to perform as per basic principle. While changing each gesture, the performer needs to pause 1 second and then connecting with the next gestures to the end of the show. Either connecting between different gestures or connecting between the same gesture, it uses the same principle which means every time you combine every single gesture with its connection resulting in new dancing gesture every time. Then, this new gesture will begin the loop of cycle until the end of the show as shown in picture below.

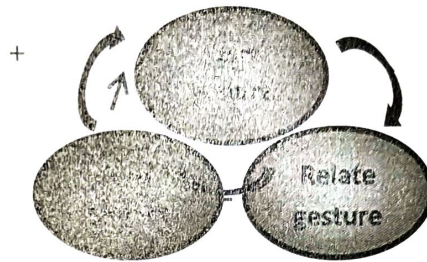


Figure 1 :The creation of Thai danceprinciple

METHODOLOGY

This study was conducted by documentary research, interview, observation, and practicing with Thai and Javanese artists in order to establish the guideline of the choreography of Thai classical dance in Java style: Yah-ran TaengTua. The study was undertaken as the following 8 process.

1. The initiative of Thai classical dance in Java style: Yah-ran TaengTua was made in order to reflect the unique of Thai and Java culture that were similar and long last relationship.

2. The main concept in target level was the choreography of Thai classical dance for Javanese characters in Thai drama dance. In the objective level was the choreography from the combination between the 2 styles of classical dancing which were Thai classical dancing as of the tradition of the getting dressed dance inherited by the Department of Fine Arts, and Yogyakarta Javanese Classical Dancing.

3. Data collection about costumes, songs, melody and dance routines by royal pattern including Javanese dance routines in Taeng - Tua dancing.

4. The scope of the study was determined to include the content related to Yah-ran getting dressed which was started with taking a bath, using incense and costume description.

5. The classical dancing format of Yah-ran TaengTua was designed to put various traditions together and presented in the solo show of Yah-ran through the end scene with Yah-ran riding a horse to travel.

6. The compositions of the show were specified to expose the thoughts of the initiative of brand new dance routines; for example, the characters casting, costumes in Javanese style, and the songs singing in Javanese accent.

7. The choreography of classical dance was the combination of Thai classical dancing and Yogyakarta Javanese classical dancing which was exhibited in the following figures.



Figure 2: Thai classical dancing in 'Khun Loy or Lift up routine' and Yogyakarta Javanese classical dancing

8. The performing quality evaluation was undertaken by the 7 person who were the experts in Thai classical dancing from different situations and related to Thai and Javanese classical dancing. Quality and propriety in creation of Yah-ran TaengTua routines were evaluated about the accordance between the dance routines and the songs, the beauty of choreography, the costumes as well as songs and melody.

RESULTS

The design of Javanese classical dancing of Yah Ran Song Krueng was started with the compositions design, choreography, and dance routines quality evaluation. It could be presented as the followings.

1. The compositions of performance design

1.1 Scene selection for performing was selected the 2nd Long Song scene or Taking a bath scene from all 4 scenes of Yah-ran who was the leading character in the literature of I-Nao which was written by the King PhraPhutthaloetlaNaphalai or Rama II. The part was adapted in 2 aspects which were that the part was cut 4 words from some contexts explained about the horse. It was also composed new song in other language song style which was begin with Samur Java song, Long Song Kaeg song, Kradiree song, and it would be ended with CherdKaeg song.

1.2 Role casting was made for 3 characters which were Yah-ran, the Horse and the Soldier. All 3 parts had different personality as below.

- Yah-ran was selected from male actors who had physical characteristics as PhraNoi or PhraNong or the actors with slim body, effeminate, and beautiful face.

- Ma Thinang or the Horse was selected from male actors who were sturdy, healthy and relatively taller than Yah-ran in order that he could handle with Yah-ran's weight when he lifted up Yah-ran. This character did not have to be good looking but he should be good in Thai classical dancing enough to act the horses' gesture and be involved with Yah-ran's dance routines.

- The Soldier was also selected from any male actor whom his size and ability was not significant but he should be keen in problem solving and could support the leading roles.

1.3 Costume and performing instruments design was implemented in 2 methods which were the followings.

- The adjustment of costumes according to the pattern of the Department of Fine Arts in Javanese style from the story of I-Nao was composed of red trunks, brocade worn over the trunks, and sleeveless T- shirt. Also, the adjustment of the ornaments was in accordance with the story; for example, using necklace instead of Tap Suang or a breast ornaments, a golden sash, a belt on the upper arm instead of Pahurat or a golden arm ornament, a bracelet instead of golden bracelet and rings. It was added with 2 clothes called Sa-bais or breast cloth (using Sampru fabric) which wore from shoulders to both sides of her waists like Javanese pattern and put a belt over Sabai. The head dress was invented using instead of Panjuret (ancient head dress) and a dagger was attached on the back of the actor. This costume was exhibited as the followings.



Figure 3 Making of the ornaments / Yah-ran's dress.

- The head dresses, Yah-ran and The Horse's body ornaments design was made by the designers selected the silver ornaments with Javanese pattern and then re-arranged into new shape of necklace and a long necklace wore across body including an ornament that was hanging from the belt. After design process was finished, all these ornaments were coated with gold in order that they would be in harmony with the clothes that already been designed. It was even meant to the instrument making such as a horsewhip in different shape than ever.



Figure 4: 'horsewhip' was the performing instrument of Yah-ran using in dance routines about horse controlling.

Moreover, the make-up design for horse characters was implemented in order to make a difference between human characters and animals.



Figure 5: The horse that was a model for make-up / The make-up of Yah-ran and the Horse.

The choreography process

1. Creative dance routines in the first song called Samur Java song was implemented with 10 dance routines which were Thai, Javanese, mixed Thai and Javanese routines. For example, they moved their hands like Thai pattern, while feet movement was appeared in Javanese pattern or in backward, moving feet like Thai, moving hands like Java. While they danced, they also used cloth at the same time except there was only one routine that cloth was not involved but fingers and neck moving was applied. Samur Java song was not played with Thai routines at all, but there were some Javanese routines using cloth in this song.



Figure 6: The dance routines in Samur Java song using Javanese dance routines.

2. Creative dance routines in the second song called Long Song Kaeg song was composed of 55 dance routines groups. Those routines presented about taking a bath, pervading with incenses, and getting dress. It was also explained about the characteristics of costume and each ornament stated in the part. Lastly it was the part of riding a horse which was related with the part of appreciation to the horse in Kradiree song. This spectacular set of dance routines had been applied some main routine of Thai classical dancing like Long Song routine and put into the set for 11 routines. This routines were not only explain the characteristics and described its beauty, but also presented all 44 dance routines performed along with Long Kaeg song. All of the dance routines had been created from Thai classical basic dance routines, natural imitated routines, and new combination created from a song's meaning in Thai. It was also included with the other language

songs style such as Javanese or Thai mixed with Javanese styles, and moreover, various pattern of movement as below.

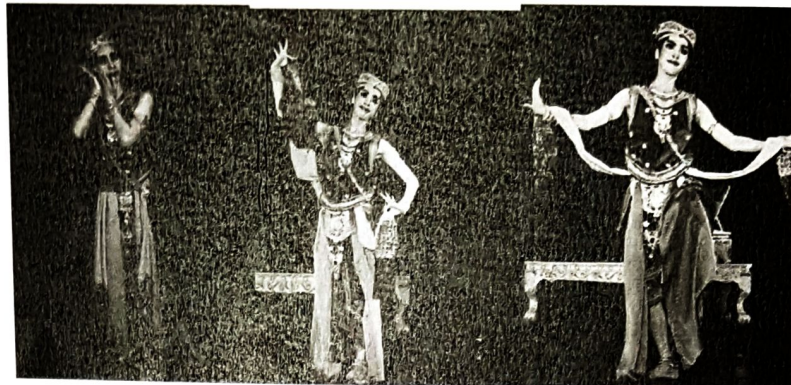


Figure 7: The dance routines in 'Long Song Kaeg song' using Thai routines and attached with cloth in Javanese style. It was referred to face washing and compliment to the costumes.

3. Creative dance routines in the third song called Kradiree song was based on Thai classical dance routines about riding a horse. It comprised of 2 key aspects which were the actor who played the Horse was stand still, while the actor who played Yah-ran was doing dance routines. It was also the lifted routines. The two-characters played the same feet routines in order to move together, and Yah-ran used a horsewhip in this routines as well.

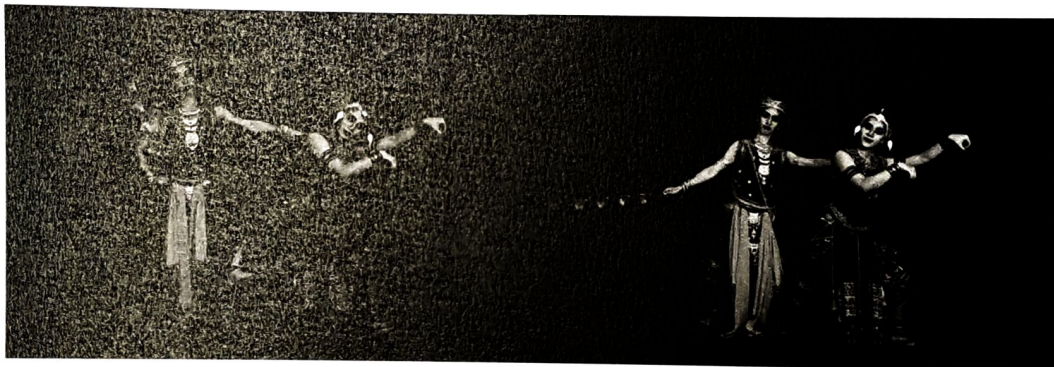


Figure 8 : The dance routines for riding a horse and horse control.

4. Creative dance routines in the fifth song called CherdKaeg song was the set routines for the entrance of Yah-ran and the Horse with common Thai dance routines. The positions of the actors on the stage were changed and moved in diagonal or circle direction, and backward tramping which spent differently energy. Owing to this the actors should perform dance routines in accordance with how to move a horsewhip properly as normal horse controlling.



Figure 9 : The dance routines for controlling a horse riding around the stage.

It could be noted that the dance routines using in this part did not use a cloth as the choreographers intended to make the routines as if he was naturally riding a real horse. Using cloth as Javanese style had not been applied, but there was only a horse whip being use to exhibit the horse control. However, this show was deemed to be Thai classical dance, not Javanese dance, and it could be summarized dance routines assembly techniques as below.

- 1) Using Thai dance routines according to the royal pattern including the other language dance style.
- 2) Using Yogyakarta Javanese classical dancing.
- 3) Using the combination of Thai style and Yogyakarta Javanese classical dancing such as
 - Using hands in Thai style, and balancing and feet pointing in Javanese style.
 - Using feet routines in Thai style, and using hands in Javanese style.
 - Making gesture in Thai style, and using cloth in Javanese style.
- 4) Dance routine presenting horse control was based on Thai classical dancing style.

CONCLUSIONS

The creative assembly technique of choreography of Yah-ran TeangTua was created by the researcher based on the concept of the integration between the 2 families of classical dancing which were Thai classical dancing and Yogyakarta Javanese classical dancing. It was basically came from dance routines called 'Ram Taeng Tau of Getting dressed routines', and it was included lifted routines from Thai classical dance together with using cloth routines according to Javanese style. This created spectacular show, and it could be convinced the audiences to believe that the performers were Javanese by the looks of the characters from the story of I-Nao. However, the similarity between Thai and Javanese dancing style appeared in balancing their bodies, keep shoulders straight, fingers stretch, and using feet pointing in some routines caused the combination of the 2 families smooth dance and created outstanding show as the intention.

ACKNOWLEDGEMENTS

1. The assembly of dance routines between Thai and Javanese style in Yah-ran TaengTua was implemented 70% basic of Thai classical dancing. Owing to the researcher had an idea to create Thai classical dancing mixed up with a little bit of Javanese style, but it was not created Javanese classical dancing, this show was added only 30% of Javanese style which it would be considered as Thai classical dance rather than Javanese style.

2. The choreography of Yah-ran TaengTua show was attached with the practices of other language dance style in Thai manners leading to the scent of Java was declined. As a result of this the further development of the 2 families of classical dances requirement were decrease Thai style in the other language dance, but followed only the royal pattern or the court regulations.

3. The combination of the 2 families of classical dancing (Thai and Java) should be more continuously develop in order to establish the guideline for Javanese standard classical dance likewise languages of dance in Mon, Laos, and Myanmar that had been mixed before in Thai classical dance. This could be a new

creative work piece for Thai classical dancing profession, and it could be considered as progressive development for Thai classical dance which it could be one of the sustainable preservation for the arts of the country.

4. Apart from the mixed style of Thai and Java, there are many other nationalities appeared in Thai literatures especially in the time of the establishment of the ASEAN Economic Community (AEC). It can be the great opportunity for dance routines of the countries in ASEAN should be tried to adopt and combine in order to create new things for Thai classical dancing in academic section. The audiences would be experienced with spectacular performances instead of focusing only on preservation aspect.

REFERENCE

- DamrongRajanubhab, HRH Prince. (2003). **LakhonFon Ram**. Bangkok :Matichon. Pp169-170.
- DhanitYupho. (2006). **Musical Arts by the Department of Fine Arts 1949 – 1951**. Bangkok : the Department of Fine Arts.P 95.
- EmormChitasopon. (1996). **Conservatism in Thai Literatures**.Bangkok :Ton-Or Grammy. P52
- King Bhumiboladulyadej. (1997). **Phramahachanok**.Bangkok :Amarin-printing and Publishing.P 22.
- KlomSilapakorn. (1996). **The History of Thai Kingdom**.Bangkok : Literature and Historical Division, The Department of Fine Arts.Pp 62-63.
- KukritPramoj. (1997). 'Thai Classical Dance and Music in Thais' Life in NionSanitwong'. **Thai Classical Dance and Music**.Bangkok : Thai KhadiResearch Institute, Thammasat University. Pp 133-134.
- MontriTramote. (1984). **Som Song Saeng: Biography in Thai Music of MontriTramote**. Bangkok: Ruennkaewkanpim.Pp 110-111.
- PattarawadeePuchadapirom.(2007). **Entertaining Culture of Thai nation**.Bangkok :Matichon. Pp 90-91.
- PhraPhutthaloetlaNaphalai, H.M. (1967). **The Play of I-Nao**.7th Edition.PhraNakhon: Silpabannakan. Pp 495-496.
- _____. (1971). **I-Nao**.12th Edition.**Phranakorn**:Praepittaya.P 489.
- S.plainoy. (1966).The Queen and the Royal Mother.3th Edition.Bangkok :Bamrungsarn.Pp 132-133.
- Supavadee Potiwetchakul.2009. **The Body Correction to the Right Dance Posture due to the Royal Thai Dramatic Arts Standard**.Banbkok.SuanSunandhaRajabhat University.Pp 168-170.
- _____. (2012).**The Choreography of Thai Classical Dance in Royal Thai Standard: Yah-ran Song Krueng**.Faculty of Fine and Applied Arts, SuanSunandhaRajabhat University.Pp 120-126.
- SuraponWirunrak. (2001). **Performing Arts in Indonesia**.Bangkok :n.p.Pp51-86, 85.
- UtaiSintusarn.(1979).**Thai encyclopedia**.Bangkok:Bamrungnugoonkit.Pp4816-4817.
- WanphiniSuksom. (2006). **Long Song Tone : Dance Routines in I-NaoDrama Performance**. Bangkok : Faculty of Fine and Applied Arts, Chulalongkorn University.Pp1-2, 23-24,100-106.