



# **A Cultural Study : The Format of Performance and Music of Huad Kotchakarn Group's Manohradip at Pawong, Amphoe Muang, Songkhla**

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## **Abstract**

Folk dance occurred in every regions of Thailand many years ago and each region also had their own folk dance - for example the Southern had Manohradip.

This research is about Manohradip that showed by Huad Kotchakarn group. So its purposes are to study the background and the present of Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla and to study dancing style of Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla.

This research gathers all data from library and specialists in Huad Kotchakarn group and shows that Manohradip, especially Huad Kotchakarn group, is different from general Manohra which we can see everywhere in Southern of Thailand.

Manohradip has their own style and ceremony such as dancing style, music, lyrics and drum pattern.

So this research may help others that interested in Manohradip. They can study deeply and present Manohradip as a well-known folk dance of Thailand.

**Key words:** cultural study, format of performance and music, Huad Kotchakarn groups Manohradip

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## **Introduction**

In southern of Thailand, we have two different Manohra. The first one is general Manohra that we can see every province in Southern. Manohra is an outstanding folk dance in southern society. It has their own identity that was taught by the old man. After that next generation will be carry on its until now. Manohra is very popular because it has its own sing-

ing and dancing styles. Manohra always plays as a story that come from thai literature so it mean that they don't just play but it teaches as well.

The background of Manohra appeared in local literature and Chartri legend so firstly we called general Manohra as Manohra charti.

And the second one is Manohradip. It is hardly to see in southern of Thailand now because it isn't

popular like Manohra charti. Manohradip doesn't dance like Manohra charti because it shows only singing and tone.

Manohradip also has two kinds. One is Manohradip and another one is Manohradip of Manohra Long Kru. The difference of them is the playing purpose. Manohradip plays for redeeming a vow to a god and it can play only on Sunday, Monday, Thursday and Friday evening. Besides, Manohradip has informal dancing and costume because its costume is made from paper and other materials that can find easily.

Conversely, Manohradip of Manohra Long Kru has more formal dancing and costume and it plays only on Wednesday and Saturday.

Since Manohradip is hardly to see in every part of Thailand especially in the southern of Thailand, so this research focuses on Manohradip (the first kind) that can find at Pawong, Amphoe Muang, Songkhla. This Manohradip group is called "Huad Kotchakarn" group.

Because of this research, Manohradip will be a cultural heritage and this research will help Thai southerners to protect their Manohradip as a treasure for the next generation.

### Objectives

This research has two purposes. First, this research aimed at study in the background and the present of Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla. Second, to study dance style of Huad Kotchakan group's Manohradip at Pawong, Amphoe muang, Songkhla.

### Methodology

The research methodology can be divided into these following steps;

First step is data collection. The researcher prepares this topic by looking for folk dance that nobody knows before. The researcher focuses on folk dance near the hometown and then searches for all

data from various sources - such as Srinakharinwirot University Library, Thaksin University Library, Songkhla Rajabhat University Library and Folklore Museum at the institute for southern Thai studies.

After that the researcher gathers all data by interviewing Mr. Huad Kotchakarn and recording his show at Pawong, Amphoe Muang, Songkhla. In this step the researcher uses an interview record device, a digital camera, a video camera and note book.

Second step is data review and study. The research starts with transcribing a voice record -for example song, lyrics and data from record device and then transform this Manohradip song to universal music notes. Besides, the research also studies all collected data and documents and classifies them as many parts in this research.

Third step is data analysis. Before starting data analysis, the readers have to know that the researcher classifies all data as 3 topics and analyze them in order. First of all is studying and analyzing the history or background and the present of Mr. Huad Kotchakarn and Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla.

Second is studying and analyzing the dancing style and song - for example instruments, costume, lyrics, plot and drum pattern.

The last one is studying and analyzing related cultural (especially ceremony and belief). In this topic, the researcher focuses on a procedure in the show, a place to show, an opportunity to show and a ceremony to show the gratitude to Manohradip's teachers -called Phi ti Wai Kru in Thai.

### Results and Discussion

**Topic I :** history or background and the present of Mr. Huad Kotchakarn and Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla.

For the background and the present of Mr. Huad Kotchakarn, the researcher finds that he was born in 1939 and now he is 75 years old. He stays at Pawong,

Amphoe Muang, Songkhla. His family played Manohradip many years ago from one generation to another generation. We can call that this family is the legend of Manohradip. Kotchakarn family has 8 children and all of them also inherit Manohradip. However, it doesn't mean that all of them always play Manohradip in daylife because they have their own occupation such as fruit gardener or freelance worker. Nowadays he will plays Manohradip when people that would like to redeem a vow to a god hires him.

And for the background and the present of Huad Kotchakarn group's Manohradip at Pawong, Amphoe muang, Songkhla. The researcher finds that this group started with Ta Aed was the doctor that lived in this village. He had a friend and his father's friend was a part in Khai's Manohra Long Kru. So he had a chance to watch the show many times. After that Ta Aed could remember the show's details - for example song, tone and lyrics. And then one day, An abbot at Bang Dan temple that named Pho Than Rueng said with Ta Aed that if he died Ta Aed must play Manohradip for him. And he also said that when people are successful in something that they vow to him, they have to redeem a vow to him with Manohradip and coconut wine that called Namtarn Whak too.

After that Pho Than Rueng died, so Ta Aed strated playing Manohradip and played until he died. Though, Ta Aed already died but before he died, he taught Manohradip to many people that included Mr. Huad too because Ta Aed is Huad's father.

At last Manohradip still alive with Mr. Huad only, although Ta Aed taught many people.

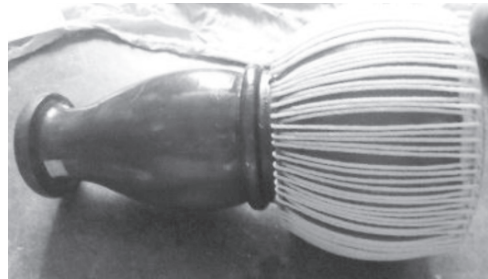
**Topic II :** The dancing style and song - for example costumes, instruments, lyrics, plot and drum pattern.

For costumes, the researcher finds that the costumes are very simple. The costumes are made by natural and easy stuff- such as thick paper. The important costume is masks that called "Nha Phran". Nha Phran is a symbol of hunter in literature. However, now Huad Kotchakarn group's Manohradip adds

new costume for leading player that called "Nai Rong". The Added costume is loincloth that he will place upon the shoulder.

**For instruments,** the researcher finds that there is 6 instruments in the show. Firstly instrument is Kong Tab.

For lyrics and plot, the researcher finds that



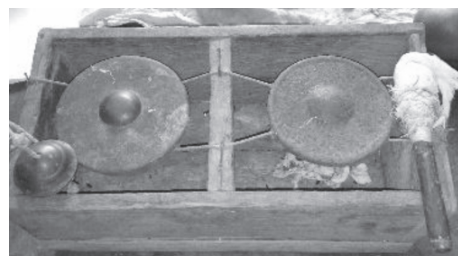
Second instrument is Tuk drum.



Third instrument is small cup-shaped cymbals.



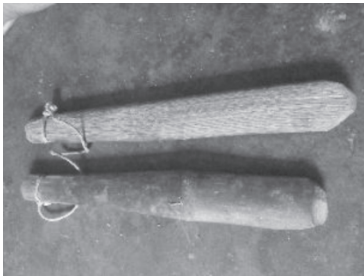
Fourth instrument is double gong.



Fifth instrument is two-sided drum.



Sixthly instrument is wooden rhythm clappers.

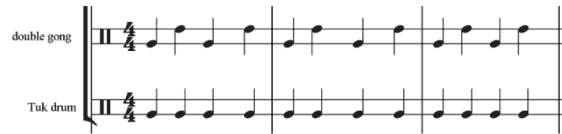


Manohradip has lyrics for worshipping Manohradip's teacher and it also has plot for dialogue playing too. This lyrics is talked about holy things and folkways in that area.

For drum pattern, the researcher finds that there are 2 different patterns of drum in this song. First pattern is Kong Tab's pattern that can add more musical notes or cut some musical notes while they're playing. We can say that Kong Tab's pattern mostly includes crotchet note and quaver note and this is very standard pattern because it's always repeated many times in the song.



Second pattern is other percussion's pattern. This pattern in the song includes only crotchet note. But it doesn't mean that it has only one sound because when this pattern is played, it will be switched between high and low sound.



Since this is Manohradip that is informal show, so drum pattern will not be various and easy to play.

**Topic III :** Related Cultural - for example an opportunity to show, the procedure in the show, a place to show and the period.

**For the opportunity to show,** the researcher finds that every show will occur when someone is successful in something that she or he vow to Pho Than Rueng and they would like to redeem a vow to Pho Than Rueng with Manohradip. We call people who want to do that as Phu Bon Ban.

**For the procedure in the show,** the researcher finds that there are 3 steps in this show:

First, Manohradip players will do a ceremony to show the gratitude to Manohradip's teachers or we always call "Phi ti Wai Kru" in Thai. In this step, Manohradip players use Betel nut and Kong Tab.

Second Manohradip players will worship Pho Than Rueng with flowers and then the show will start like a story.

Third, this step is the ending of the show. Manohradip player will do a ceremony that we call "Phi ti Tud Meoy". Phi ti Tud Meoy is like they cut the betel nut to end their promise with Pho Than Rueng and now they have no obligation between them.

After finished all these 3 steps, all Manohradip player and the audiences will eat the food that they bring to worship Pho Than Rueng like grilled fish.

**For a place to show,** the researcher finds that Manohradip, especially Huad Kotchakarn group, will play only in front of Pho Than Rueng's ossuary at Bang Dan temple, Pawong, Amphoe Muang, Songkhla. We can say that if people would like to redeem a vow to Pho Than Rueng, they have to hire Huad Kotchakarn group at Bang Dan temple only.

**For the period,** Manohradip can be played only

in evening because it's the folksway that mostly Manohra will be played in the evening.

### Conclusion

Huad Kotchakarn group's Manohradip is informal Manohradip that is different from other Manohra. Manohradip has legend background and it also has their own outstanding format of performance and music that related with local culture.

Nowadays Manohradip is hardly to see. The researcher can say that Huad Kotchakarn group's Manohradip is the only group in Pawong now and it means that this group is the representative of old culture in Pawong. So the result of this research can be a part of local culture as a caretaker of Manohradip because this research already collected mostly data

that can be find. So let's this research done its job with the one who's interested in Manohradip.

### Recommendations

The researcher has 2 suggestion for people who feel interested in Manohradip and would like to study in the future;

First suggestion, Study more detail about the lyrics for worshipping Manohradip's teacher because there are so many details that involves in culture, folkways and holy things.

Second suggestion, Study the difference between Manohradip and other Manohra because some people doesn't know about Manohradip at all. Studying the difference can be a way to present Manohradip to public.

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