

**ENGAGING THE OTHERNESS IN THE MAKING
OF LEH LAWENG
LAKHON PHAN THANG IN POST-TRADITION**

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The Concept of Making Leh Laweng

- Negotiating with tradition of Lakhon Phanhang
- Communicating with contemporary audiences in both “form” and “content”
- Thai but not quite ---- Otherness

Lakhon Phanthang Leh Laweng

- 4 Acts
 - Act I : Accession to the Throne
Scene : In the audience hall of Lanka palace
 - Act II : Trick of Nang Laweng
Scene : In a royal garden, Lanka
 - Act III : Joke Scene
Scene : In front of the curtain
 - Act IV : Meeting and Fighting
Scene : In the battle field

THE PROCESS OF MAKING LEH LAWENG

Working with Music and Song

- Using Pleng Ok Phasa (Farang music accent for Laweng and her people and Thai music accent for Phra Abhai Mani and his people)
- Reciting and speaking by dancers are inserted into the play
- Playing music and sing a song with clear English concisely
- Decreasing sophisticated traditional Thai singing techniques

Then.....

1. Creating new version of Thai song

- ร่ายไทย



- ร่ายฝรั่ง



2. Thai old song with other rhythm

- เวสสุกรรมทางฝรั่ง

- กราวรำพม่าทางฝรั่ง



Performers

- 12 mains characters
- Thai traditional dance background
- Male, Female, Transgender



Nang Laweng



Phra Abhai Mani



Three Princes



Noblemen of Lanka



Maid of Laweng



Other Characters



Leh Laweng VDO

Act I : Accession to the Throne

Scene : In the audience hall of Lanka palace

- **Body Movement**

- Natural but unnatural movements and postures

- Embodiment of traditional dance movements

- Fighting between What they are and What they have to do

Act I : Accession to the Throne

Scene : In the audience hall of Lanka palace

- Dance Movement and the Expression of Energy

- Using *Ram Tee-Bot*

- Decreasing the dance movements

คิดแล้วจึงอุบายนางละเวง มิหวั่นเกรงสิ่งใดให้ห้วงหา

วางกลศึกตั้งสตรีมีปัญญา ให้วาดรูปมารยาใส่เวทมนตร์

- Mimicking and imitating the dance movements and create their own *Lee-la*

- Surveying how to using their energy to express character

Act I : Accession to the Throne

Scene : In the audience hall of Lanka palace

- Blocking and direction

- Blocking from motivation and the interaction between character in the play

- Differing from the traditional dance presentation



Act II : Trick of Nang Laweng

Scene : In a royal garden, Lanka

- Comedian in traditional style
 - Comedy in storyline
 - Improvisation
 - Comedy by setting





Act III : Joke Scene

Scene : In front of the curtain

- Joke as Function



Act IV : Meeting and Fighting

Scene : In the battle field

- Duo Dance and Fighting Dance
 - Using various weapons (gun / swords / arrow)
 - Basing on traditional martial art (fighting with swords)
 - Mixing dance movement with fighting in Likay performance







Presentation, Talk and Comments

- Presenting on 30 May 2019 at 2.00 pm. and 6 pm. at Far Theatre, SSRU



Comments

- I don't know who is Nang Laweng but after I see this production I want to know this character more. So, I will return to google and searching for Nang Laweng and read related literature
- From the title of the production, Leh Laweng, I expect to see more actions and trick of Nang Laweng, which convey audiences to believe that Nang Laweng is smart, strong and intelligent. I enjoy very much but I think the story is too short.
- Love costumes...

Comments

- Enjoy the show very much
- Good casting
- Play script is very modern but still remaining the characteristic of Lakhon Phanhang
- So impressive... This production breaks many rules and blurring the old pictures of Thai traditional theatre, which audiences expect to see traditional throne hall, and traditional decoration.
- This production shows that Thai traditional theatre is not old-fashion
- The story is too short





Conclusion

“ To create something new or working with the traditional dance-drama and theatre, the creators are necessary to understanding tradition well. It likes the compass to support the creators in searching for the new approaches.

“ The strict custom of Thai traditional dance-drama in the dancers is likely the two-edged sword. One hand is the positive side, as explain, the dancers are qualified in a profession. They can use their skills in making or developing new thing in performance. On the other hand, the custom becomes a barrier or frame that take them away from creativity”

THANK YOU
