

การศึกษาเปรียบเทียบพัฒนาการทางประวัติศาสตร์
ของการแสดงหมอลำของชาวไทยและหมอลำของชาวจีน¹
A Comparative Study of the Historical Development
Process of Thai Molam and Chinese Molun
Performing Arts¹

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บทคัดย่อ

บทความนี้เป็นส่วนหนึ่งของวิทยานิพนธ์เรื่อง การศึกษาเปรียบเทียบหมอลำของไทย และหมอลันของจีน ใช้ระเบียบวิธีการวิจัยเชิงคุณภาพมีวัตถุประสงค์เพื่อเปรียบเทียบพัฒนาการทางประวัติศาสตร์ในการศึกษาหมอลำเลือกพื้นที่แบบเจาะจง ในประเทศไทยศึกษาข้อมูลในมหาสารคาม ร้อยเอ็ดและขอนแก่น ส่วนในประเทศจีนเลือกพื้นที่ในเมืองจิ้งซี (Jingxi) เต๋อเป่า (Debao) และ บายซื่อ (Baise) ในมณฑลกว่างซี โดยใช้การสัมภาษณ์ผู้เชี่ยวชาญ ศิลปิน นักวิชาการและผู้ฟัง ผลการวิจัยพบว่า ศิลปะการแสดงทั้งสองเกิดขึ้นในรูปแบบของการแสดงพื้นบ้านและสะท้อนรูปแบบการร้องเพลงของคนทั่วไปในท้องถิ่นและไม่มีเอกสารทางประวัติศาสตร์ที่ชัดเจนในเรื่องดังกล่าว หมอลำของไทยมีการส่งผ่านจากลาวและเข้าสู่ชนชั้นสูงและเป็นที่ยอมรับของกษัตริย์ตั้งแต่ต้นซึ่งเป็นการสร้างเงื่อนไขที่สำคัญสำหรับการแพร่กระจายทั่วประเทศไทย ส่วนหมอลันของจีนเกิดขึ้นในหมู่บ้านของเมือง จิ้งซี (Jingxi) ในกว่างซี และแพร่กระจายเฉพาะในหมู่คนทั่วไปในท้องถิ่น คนที่มีฐานะไม่ชอบศิลปะการแสดงนี้ เป็นสาเหตุว่า เมื่อผู้นำไม่ยอมรับการแสดงพื้นบ้านนี้ จึงทำให้มีการเลือกปฏิบัติกับการแสดงดังกล่าว ทำให้ไม่สามารถพัฒนาได้มากในอนาคต

คำสำคัญ: การเปรียบเทียบ พัฒนาการทางประวัติศาสตร์ หมอลำ หมอลัน

Abstract

This article is part of the thesis study entitled, “A Comparative Study of Thai Morlam and Chinese Morlan”. The study employed the qualitative research methodology with the aim to compare the historical development of the performances in the areas selected purposively, namely in Mahasarakham, Roi-et and Khonkaen provinces in Thailand and in Jingxi, Debao and Baise cities in Guangxi region. The data were collected through interviews with experts, artists, scholars and audiences. The results revealed that both types of performances originated as folk performances and reflected the singing styles of the local people, and that no historical documents clearly recorded their origins. Thailand’s Morlam was passed on from Laos to the people in the upper class and was favored by Thai kings from the beginning, a key factor contributing to its widespread popularity in Thailand. China’s Morlan originated in a village in Jingxi city, Guangxi region, and was adopted by only the local people. It was not favored by the wealthy leaders. Such discriminating factor limited the future development of this form of performance in China.

Keywords: comparison, historical development process, Thai Molam, Chinese Molun

Introduction

The molam in northeastern Thailand is a very old form of local singing and a representative performance art. There is a kaen instrument accompaniment when singing. Because of war, ethnic relations and social development and many more. The molam in northeastern Thailand has been passed from Laos and gradually developed into the present form of expression [1].

The molun in China is a traditional folk rap art. It originated in Jingxi, Guangxi, and spread in Jingxi, Debao, Napo, Tian, Daxin, Tiandong and Tianyang. It is an art form used by the Zhuang people to judge the world, express feelings, talk about ancient times, self-entertainment, and enrich cultural life in production and life [2].

The Putai people in northeast Thailand and the Zhuang people in Guangxi, China have common ethnic origins. They have a close historical relationship since ancient times, and are close geographically. Moreover, there are many similar phenomena in cultural quality characteristics such as production type, living environment, language, pronunciation, grammar, ethnic beliefs, and customs, which proves that the similarities in the cultural characteristics of the two nations are not accidental [3].

PuTai and Zhuang have jointly created colorful local folk songs during their long working life and artistic practice. These local folk songs have a common development law in their development history, and also have their own development laws.

From the above reason shows that Zhuang people in Guangxi China There is a performance called Mor Lan, which has a name similar to the Mor Lam in northeastern Thailand (Isan). In addition, the Zhuang people are also close to the cultural aspects of various groups in the northeastern region of Thailand. As mentioned, the researcher is interested to compare the development of the history of the show called Mor Lan (Zhuang Performance) and Mo Lam of Isan people in the northeast region of Thailand.

This article will compare the historical development process of local folk songs that are very similar with the two-Molam in the northeast of Thailand and Molun in Guangxi, China, and finds out their similarities and differences.

Objectives

The purpose of this study is to compare the historical development of the two and find out if they are the same or different

Scope of the Study

1. Research area: Thai Molam, whose research base is located in Mahasarakham, Roi-et and Khon kaen provinces, with Mr. Jarernchai as the main data provider; Chinese Molun, the research base is located in Jingxi City and Debao County, Baise, Guangxi, China, with Mr. Lu Zhiwei as the main data provider.

2. In terms of research content, the purpose of this research is to analyze the historical process of the two, find out the differences between the two, and learn from each other to achieve common development.

3. Data collection period is from December 2018 to March 2020.

Methodology

1. For the data collection, the researcher studied books, textbooks, articles research studies and online information in order to gain basic data for the research. After that, the researcher selected the study area. Thai Molam research site is located in the three provinces of Mahasarakham, Roi-et and Khon kaen. Chinese Molun research site is located in Jingxi City and Debao County in Baise. In addition, the researcher selected 20 local residents to serve as additional informants in order to acquire the information stated in the objectives of the study.

2. After selecting the study area and informants, the researcher conducted the field study using the interview forms prepared for the key informant and other informants. The field visits were conducted according to the study plan. The first visit was to collect general information. In-depth information was gathered on subsequent visits. Ten more visits were made to fill the information gaps to meet all the aspects of the study's objectives.

3. Thai Molam's historical development process is closely integrated with the development of the times. It can be changed according to people's appreciation requirements and has formed a variety of performance forms. It is one of the most important entertainment methods in the northeast of Thailand. Chinese Molun was widely liked by the locals in the early days, but because it was not closely integrated with the development of the times, it began to gradually decline. Only people around 50 years old knew this form of performance. For the comparison of the historical development of the two, the researchers followed the recommendations of Thai and Chinese experts, and analyzed from the political, economic, cultural, ethnic, and religious aspects of the two countries, and combined Western music theory and musicology theory. Find out the reason for the difference between the two developments.

4. The researcher presented the data according to the study's one objectives: Provide data by comparing the historical development of Thai Molam and Chinese Molun.

Results

Based on field survey data, researchers based on suggestions from Thai and Chinese experts, Compare the political, economy, society, origin, performance form, stage effects and education from both of historical development process. The results are as follows.

1 the historical development process of Thai Molam

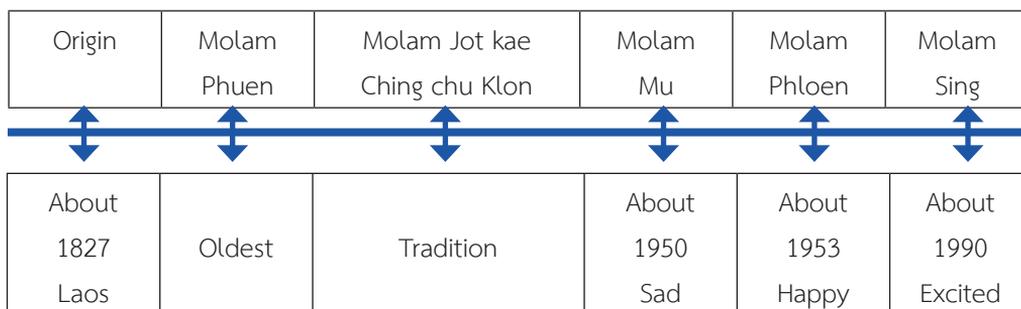


Figure 1 the historical development process of Thai Molam

From figure 1 show that Thai molam performing arts passed from Laos about 1827. With the development of society and economy, people's appreciation levels have started to change. Thai molam can change according to people's appreciation requirements and form stable performance forms, such as molam jokae, molam chingchu, molam mu, molam phlaen, molam sing, it is a very popular form of performance in northeastern Thailand today.

2. The historical development process of Chinese Molun

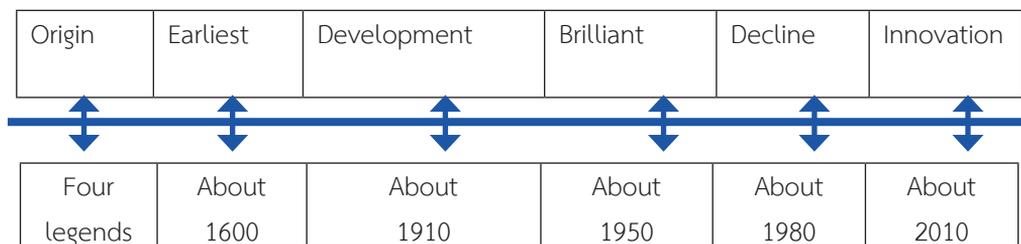


Figure 2 The historical development process of Chinese Molun

From figure 2 show that Chinese molun performing arts were formed around 1600, With the development of society and economy, people's appreciation levels have started to change, and the requirements have become higher and higher. The most primitive forms of expression cannot meet people's requirements, and it has not undergone great changes. Now, the local young people rarely know the molun. Only a small number of people around the age of 50 know it. This impact is small and even begins to decline.

From figure 1 and 2 we can analyze about history both of them are: Both arts are produced in folk and reflect the local singing form of ordinary local people.

Thai molam passed from Laos about 1827. It got the upper class and even the king's likes from the beginning, which created important conditions for its spread throughout Thailand. In the northeastern part of Thailand, there is still a ritual class "molam pifa". There is only Khaen instrumental accompaniment in the Thai molam pifa ritual activities. In particular, it can form a stable and new performance form according to the development of society.

Chinese molun was born in the village of Jingxi City and Debao country in Guangxi about 1600. It is only spread among the local ordinary people. From the beginning, the rich people do not like this performing arts. In Jingxi, Guangxi, China, boards. There are also ceremonial molun. The Chinese molun ritual activities include brass bells, fans and bamboo. They were not recognized by the officials at the beginning, resulting in a very slow future development.

3. Comparison and analysis

Political

The same: Both countries have freedom of belief.

The differences: Thailand molam has the support of national leaders, China molun has not received the support of national leaders, but has been encouraged by the Guangxi government.

The reason: Thailand is a Buddhist country. The earliest molam was closely related to people's beliefs. Although it came from Laos, the king and ordinary people at the time liked it very much, which provided the prerequisites for its stable development. China is a country of relatively free belief. People also pay attention to belief, but they believe more in science. There was a period of history when the government opposed superstitions and ghosts, and especially the wealthy did not like molun, causing molun to lose its most important support.

Transmission area

The same: Both arts are spread in relatively poor places, and foreign culture and music spread relatively slowly here. Both arts have innovated according to the development of the times.

The differences: Thailand molam has innovated according to the development of the times and formed a variety of performance methods. Chinese molun has reformed according to the development of the times and people's appreciation requirements, but it has not formed a stable and popular performance form. The integration of western popular music is still in its infancy.

The reason: The ethnic groups in northeastern Thailand are mainly Putai, and local customs, culture, and music are dominated by Putai. With the economic development, especially the western culture of northeast Thailand and music have entered. The Putai people can well accept Western music and form a variety of performance forms.

There are many ethnic groups in Guangxi, China, but mainly the Han nationality. Local customs, culture, and music are dominated by the Han nationality, causing many folk songs of the Zhuang nationality to be ignored. The Zhuang people were very passive in accepting Western music, which led to the very slow development of Molun.

Social status

The same: The government has encouraged the development of both and issued relevant certificates.

The differences: Thai molam has received more attention, the artist certificate issued by the king, and the people in the northeast of Thailand also respect molam artists very much. Chinese molun is just a certificate issued by the Guangxi government for the successor of the molun. Its purpose is to protect the molun. In particular, most people in Guangxi do not understand molun.

The reason: Molam singers have many opportunities to save money. As long as there are celebrations and festivals, there will be molam singers performing, and they will often see special molam performance, usually from 9 pm on the first day to 5 am the next day. The audience needs to sell tickets to enter the audience. During the performance, the audience feels that the actors perform well and will give tips. Because molam has a great influence in northeast Thailand and has a high social status, The king awarded a national artist certificate to the molam artists.

There are many ethnic groups in Guangxi, China. Various local folk songs give people a lot of choices, especially the love songs of male and female lovers are most popular. The earliest tone of molun is relatively low, which is inconsistent with the lively and festive appreciation requirements of the Chinese, which has caused society to not support molun. Molun singers have few opportunities to perform. To protect molun, The Guangxi government issued a certificate of inheritance to Molun artists, These policies are protective, but it is difficult to promote Molun's development.

Performance form

The same: Both are from a single man's singing, with the development of the times and the improvement of people's appreciation requirements, they have developed into multi-person singing, and there have been performances of male and female duets and multi-person singing. And both are developed from one instrument accompaniment to a variety of musical instruments for accompaniment.

The differences: The performance form of molam in Thailand is more diverse, especially the performance team that integrates with the drama even exceeds 100 people. Accompaniment instruments were first accompanied by Khaen and have continued to this day. The added accompaniment instruments are more abundant, especially the fusion of local instruments with Western popular instruments. Although Chinese molun has also made some changes to form a variety of performances, it cannot be a stable and systematic performance form. The number of performers is up to about 20. The accompaniment instruments first use Maguhu or Sanxian, and later add other local instruments, but the number relatively few, the main reason is that there is no fusion of local musical instruments and Western popular musical instruments.

The reason: The development of Thai molam is loved by local wealthy people and ordinary people. It can be adapted with the development of the times and people's requirements. The government also actively supports the development of Thai molam. In particular, the "molam sing" that was integrated with the West was very successful. It has become the most popular form of art performance in Northeast Thailand. The melody of Chinese molun is relatively low and sad, but it is only supported by the local ordinary people. The rich and the government don't like it. As the times evolved, some adaptations were made, but they were unsuccessful. Especially the fusion with Western music is still in its infancy, It can only be a small-scale performance.

Stage effects

The same: The earliest stage of both is relatively simple. With the development of the times, the stage has gradually become larger and more beautiful.

The differences: Thai molam is even bigger, the stage even has ten steps. Especially when performing a molam sing performance, the entire stage lighting effect is very bright. The background of the stage is brilliant, especially the sound effect is particularly good. Singing sounds can be heard from far away, plus shiny, modern and sexy costumes, presenting a gorgeous stage effect. The stage of the Chinese molun has developed from a very small scale to the present day. The stage has also changed to a certain extent, but the overall cannot be compared with Thai molam. The stage has no steps. Generally, a curtain is used as the background, and the scale is relatively small.

The reason: Thai molam art is very popular in northeastern Thailand, there are special performances, and tickets are required to watch large-scale molam performances. During the singing of molam singers, if the audience feels that they sing well, they will give tips, so the molam performance has the money to arrange the stage, and try to make the stage beautiful to attract the audience to enjoy. Chinese molun gradually declined, few people watched it,

Generally it is also watched by elderly people over 50 years old. The government gives appropriate subsidies, because the molun performance cannot save money, so the stage is relatively simple.

Education

The same: Both carry out singing activities in school,

The differences: Thai molam has been passed on very well in school, Many families take their children to the teacher's home where they study and live when their children are about 7 years old. There are molam courses in elementary schools, middle schools and universities in Northeast Thailand. Especially in universities, you can often see a lot of molam games and performances. There are also many molam artists teaching at home and leading a performance team to perform, formed a more systematic teaching model. Chinese molun has not yet formed a certain scale in the school. Molun artists have taken the initiative to go to the local elementary school to carry out molun's singing activities, but they cannot maintain stable and orderly teaching.

The reason: Thai molam art is very popular among people in Northeast Thailand. Molam singers have a high status in Northeast Thailand and can easily save money, so many young people are willing to learn. Chinese molun art is gradually declining locally, and there are few changing forms of performance, which seem to be relatively old. Today, only people around 50 are willing to watch, and students and young people do not like it.

Discussion

From a time perspective, Thai Molam performing arts passed from Laos about 1827. And Chinese ritual molun is produced in the villages of Jingxi City in Guangxi about 1280, Chinese molun performing arts were formed around 1600 [4]. The difference between the two has a history of more than 200 years. There is a possibility that both Chinese ritual molun and Laos have such ritual activities. In Laos, they merged with the instrument of Khaen to form a new form-Molam Pifa, and then formed the Molam performing arts according to the Molam Pifa and then spread it to Thailand [5].

With the development of society and economy, Thai molam has gradually emerged as a new form of performance. Molam Jotkae, Molam Chingchu, Molam Mu, Molam Phlaen, Molam Zing. In line with Khomkrich Karin [6] said that Thai Morlam must change the format of presentation. In order to not be lost like Morlam Atsajun, which is now beginning to disappear from Thai society. The reason was liked by the king at the time, and the rich also liked it. There are not many folk songs in other places in northeast Thailand. And Molam can meet people's appreciation requirements and make changes, so it has developed very well. The

Chinese molun has also been changed, but the effect is not good. The reason is that it has not received strong support from the government and rich people, especially in a period of history in China. It does not believe in ghosts and gods, and even more advocates science [7]. Especially rich people do not like this form of performance. And there are many local folk songs in Guangxi, People prefer this love song. Many of the above conditions caused not many people who like Chinese molun.

The differences that appear have a lot to do with the political, economic, cultural, belief, and appreciation requirements of the two countries. The research results could be used in the teaching and learning of the folksongs in Thailand and in China and for further research, it is recommended to compare the elements of Thai and Chinese local folk songs.

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