

## C580052 : MAJOR THAI DANCE  
KEY WORD:

THE APPLICATION OF DANCE / MANOHRA BUCHAYAN DANCE / DORASA BAE-LA  
DANCE

SAVAPARR VESHSURUCK : : MANOHRA BUCHAYAN DANCE : THE APPLICATION OF  
DORASA BAE-LA DANCE. THESIS. ADVISOR : ASSO. PROF, SURAPONE VIRULRAK,  
Ph.D. 308 pp. ISBN 974-583-830-6

The objective of this thesis is to study the process to choreograph Manohra Buchayan dance created by Thanpuying Paew Sanithwongseni, by comparing this dance with a much earlier dance called Dorasa Bae-la, and see how the elements of the latter dance were applied into the former one.

The research findings can be concluded that both dances are similar in many aspects. They are the solo dances for female with high social status as the sacrificial dance. Each of them has to sacrifice her life to show her loyalty to her dead husband. The differences between the two dances are: the character of human female versus maiden bird, the real sorrow as against the pretentious sadness, the traditional female court costume in comparison to the maiden bird design, the combination of songs in contrast to a single tune, and the centralized floor plan with an opposite to the decentralised direction.

Concerning dance gestures, there are twelve similar major gestures in the two dances while the Manohra Buchayan added seven more major gestures. The choreographer adopted and adapted dance gestures of the older dance to suit the new one with the justification that those dance gestures must be appropriate with the new structure, style, meaning, floor plan, and sequence. Moreover, the choreographer added virility into many dance movements to suit the role and characteristic of the maiden bird.