

This thesis is to study the acting principles of Ketsuriyong Plaeng in lakon nok play called Suwanahong including its historical development, performance elements, dance patterns for vulgar female role. Research methods comprises documentary, interviewing, observation from stage plays, videos and photos. It also includes researcher's dance practice with dance experts of this role.

The study finds that Ketsuriyong Plaeng is a marine-butterfly demoness which is classified as a vulgarly female role. She disguises as the queen of Suwanahong. She is an important character in Kumpon Tawai Ma episode which has been a popular performance since Ayudhya period.

Ketsuriyong Plaeng has four complex characters in one person. Her outer appearance is a queen with polite manner. Her inner and true character is a demoness. When she loses her self controlling she became vulgar. Moreover, she has to perform some clownish acts as required by the style of the play.

Her vulgarly dance style is projected in every part of the body with strong rhythmic movements especially at body joints. Her movements are relevant to the strong musical tempo and expressive singing style which stresses each syllable.

Research for particular character in a play is very rare. It is very useful for play and character analysis. There should be more researches of this type in the future.