

พิมพ์ต้นฉบับบทความวิทยานิพนธ์ภายในกรอบสี่เหลี่ยมนี้เพียงแผ่นเดียว

C780095 : THAI DANCE

: MAJOR
KEY WORD: LAKON / CHATRI / PHETCHABURI

CHANTIMA SAENGCHAROEN : LAKON CHATRI IN PHETCHABURI: THESIS ADVISOR: ASSO. PROF.
SURAPONE VIRULRAK, Ph. D. THESIS COADVISOR : LOM PENGKABO. 327 pp. ISBN 974-636-439-1.

This thesis aims at studying Lakon Chatri in Phetchaburi. It focusses on history, performance, and profession during 1995 - 1996. The study is based upon related documents, interviewing 15 senior performers, 28 troupe heads, 120 artists, and scholars, and from observation of 30 performances by 18 troupes within Phetchaburi Province.

The research finds that Lakon Chatri in Phetchaburi might have been developed from local traditional performances. It changed along with social and economic situations in the past. The clear evidents during King Rama IV show that its style and content were influenced by female court dance drama and dance drama of nobilities of Bangkok; and from nora of the south. Luang Apai Polrak, a local officer and his daughter who was a wife of the Phetchaburi governor during King Rama V were the two persons who played an important role in its early development. Performance structure is divided into a ritual and a play proper both from 09.30 to 12.00 a.m. and from 01.00 to 03.30 p.m. Performance with stage shelter and without one has different sequences. The former starts with stage building ritual, praying, music prelude, inviting deities, dance offerings, singing prelude, dance prelude, then followed by a play proper and ends with removing the offerings before noon. Afternoon performance begins with music prelude, singing prelude, a play proper, and ends with concluding ritual. The latter has no stage building ritual, dance prelude, and concluding ritual. Stage is about 4 X 5 meters with mattresses on the ground or on a low raised wooden platform. A central post to support the roof is placed at the center where a weapon's container is placed. A multiple uses bench is placed at one side of the stage and music ensemble is on the opposite side. Headdresses are placed on the bench or on its sides. Performers sit on the floor surround the stage proper.

Lakon Chatri in Phetchaburi is a kind of dance drama. Director acts as the prompter for the performers to sing, to speak and to dance. Performers improvise their dance and their dialogue. After finishing ones part, the performer takes off her headdress and becomes a chorus with clappers in her hands. Their dance characteristics are: fully stretched body, pulling bottom backward, constant knee bending, widely opened arm circle with lifted elbow, always bending tors to right and left, constant stamping while dancing. Three role types are hero, heroine and others. Costumes are traditional dance costume and also other innovations. Music ensemble comprises wooden xylophone, a drum, a pair cymbals, several pairs of wooden clappers, and a pair of small goblet drums. Songs are accompanied by goblet drums only and by full ensemble. Scripts are based upon Thai classic literature. Today, there are 28 troupes or around 120 performers. About 80% are female with average age at 35 years old. Only 4 troupes can perform a fully traditional styles and structure. Teaching and training are confined within the family. Outsider may obtain only dance training. Lakon Chatri is still popular in Phetchaburi province today.

ภาควิชา..... นาฏยศิลป์
สาขาวิชา..... นาฏยศิลป์ไทย
ปีการศึกษา..... ๒๕๓๕

ลายมือชื่อนิสิต..... *จิราภา หล่อเจริญ*
ลายมือชื่ออาจารย์ที่ปรึกษา..... *[Signature]*
ลายมือชื่ออาจารย์ที่ปรึกษาร่วม..... *[Signature]*