

C880070 : MAJOR THAI DANCE

KEY WORD: NORA / RAMKIENPRAI / YEAPLOOKMANAO

SUPAT NARKSEN : NORA : RAMKIENPRAI-YEAPLOOKMANAO

THESIS ADVISOR : ASSO. PROF. SURAPONE VIRULRAK, Ph.D. 296 pp.

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This thesis aims at studying the form, sequence, function and belief of Nora : ramkienprai-yeaplookmanao. The methodology is based upon related documents, interviewing important nora artists, nora scholars ; and from researcher's experience in learning, viewing, and training. Five nora artists were selected as resource persons based upon their qualifications as : 1. head of the troupe, 2. can demonstrate the dance by themselves, 3. being authorised to perform nora sacred rituals, 4. over 60 years old, and 5. being wellknown and recognised at large. Then all of the knowledges were structured and compared to cross check the correctness and to find the common characteristics.

Ramkienprai-yeaplookmanao is a dance piece related to black magic or super natural power. It must be performed by the head of the troupe at the nora competition only. The dance begins with ramkienprai and ends with ramyeaplookmanao. Mohkobrong or assistant is required for ritual activities.

The research finds that this dance piece can be divided into 8 consecutive parts. They are : 1. predance ritual, 2. dance showing one's expertise, 3. calling the spirit of the opposing party, 4. approaching the spirit, 5. whipping the spirit, 6. approaching lime fruits also represent that spirit, 7. stamping the lime fruits, and 8. purgation of the spirit.

Dance comparison of the five nora artist's finds two different patterns. First pattern starts with (a) dance showing one's expertise which is followed by (b) dance incorporated with spiritual invocation. Second pattern is the alternation between (a) and (b) in rapid succession. Pertaining to the belief in the dance, there are beliefs drawn from Buddhism, Hinduism, Islamism and Animism. Nora dancer dresses in traditional nora style but using a magic cloth to cover his head instead of the crown. His assistant dresses in tradition costume.

Today, very few ramkienprai-yeaplookmanao are seen because nora competition in full scale is rarely performed. Thus, there should be studying, recording, documenting, and disseminating this sacred dance as a treasure of nora in the future.

ภาควิชา..... นาฏศิลป์.....

สาขาวิชา..... นาฏศิลป์ไทย.....

ปีการศึกษา..... ๒๕๓๕.....

ลายมือชื่อนิสิต..... 

ลายมือชื่ออาจารย์ที่ปรึกษา..... 

ลายมือชื่ออาจารย์ที่ปรึกษาร่วม.....