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KEY WORD : DUTHULA/SOUL/PWO KAREN/

KOWIT KEAWSUWAN : "DUTHULA" IN SOUL CALLING CEREMONY : A CASE STUDY OF PWO KAREN IN KOSADEANG VILLAGE, LAIWO SUB-DISTRIC, SANGABURI DISTRIC, KANCANABURI PROVINCE. THESIS ADVISORS: ANAN SOBRERK M.ED., SAOWAPA PORNSIRIPONGSE M.A., 195 p. ISBN 974-663-442-9

This research is an anthropological study which applies a qualitative research methodology to fieldwork data recorded from Kosadeang village, Laiwo sub-district, Sangkhlaburi district, Kanchaburi province from November 1995 to February 1997. The research aims at studying Pwo Karen's belief in a soul (Wee-la) and the influence of soul calling ceremony on Pwo Karen ways of life, as well as at studying the significance of Duthula, a ritual rhythm chant, in the soul calling ceremony from an ethnomusicological perspective.

The research reveals that according to Pwo Karen's cosmological view, a soul coexists with all kinds of things in nature; Man, rice, domestic animals as well as utensils and wares, possess a soul. It is believed that a soul, whether virtuous or evil, is an intrinsic part of Man which, depending on its nature, can lead him to a peaceful or chaotic state. Pwo Karen are individually and socially connected to this concept; therefore, in each step of life—birth, marriage, work, illness or death, a soul calling must be performed in order to ensure Pwo Karen presence.

Duthula, the important procedure in the soul calling ceremony, is performed by tapping a kitchen spatula (Nu-whah) rhythmically on a ladder (Khong), a cooking stove pillar (Pae-khla), and a ware which contains holy wrist string (Ka-ba), while lyrically praying for a soul with high and low tone. The tapping and praying correspond to characteristics of music in terms of communication process, practice, tools carefully selected to originate sounds, as well as euphony which aims at soothing the person who hold the soul. Hence, Duthula acquires characteristics of ceremonial music thus serving as a means for reaching the goal of the ceremony.