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THE CHARACTER'S BACKGROUND IN LITERATURE TO THE LEADING MALE OF LAKHON NOK

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ABSTRACT

The characteristics of the leading male in the Lakhon nok that appear in literary works often show the ideal masculinity of Thai society. The objective of this research aim to study the origin and background of the leading male of the Lakhon Nok by studying the documents on the origin of the 16 Lakhon Nok literature and Playwrite of the Fine Arts Department. Methodology research is using mix-method and descriptive analysis. The results showed that the background of the leading male of the 16 Lakhon Nok is Kaewbang, Komin, Kraithong, Chaichet, Phaholvichai-Kawi, Chandakrop, Phra Abhay Mani, Manipichai, Laksanawong, Sangthong, Sangsilpchai, Singhakraipop, Suwanhong, Wongsawan Chandawat, Abhayanuraj, and Khun Chang Khun Plan There are 14 protagonists with royal origins , including Phra Pinthong in the story. Glass bangs Komin in Komin Phra Chaichet in Chai Chet Prakawi in Phaholvichai - Kavi Prachantakrop in Chandakrop Abhay Mani in the story Abhay Mani Lakshnawong in Laksanawong Golden Sang in Golden Sang Phra Sangsilpchai in the story Sangsilpchai Singhakraipop in the story Singhakraipop Suwanhong In the story Suwanhong Wongsavan, Chantawat in the story Wongsavan, Chantawat and Abhayanuraj in the story Abhayanuraj have a role with dignified personality, grace, expressing kingship and a hero who has the birth of a commoner. In the story Kraithong and Khun Plan in the story Khun Chang – Khun Plan has a role and personality that is expressed naturally, that is, dexterous and energetic according to the commoner.

Keywords: The character's background, the leading male, Lakhon Nok

INTRODRUTION

Lakhon Nok is a theatrical dance. It is also called folk drama or commoner's drama. Evidence has been found that it dates back to the Ayutthaya period. It is a drama that is performed outside the royal base. It is characterized by a fast-paced style of acting. The dance is fast-paced, energetic, focused on fun, comedy. It doesn't take much into account customs and traditions. The words in the play are marketable words spoken by the villagers, such as the king or his consort. Most of the stories shown are directly related to the lives of Thai people, such as superstition, magic, love triangles, or exciting and scary stories. This makes it easy for viewers to have fun and aesthetics along with the story. There are two types of the leading male: Non traditional dramas and non-royal dramas. The Lakhon nok exhibited by the Fine Arts Department have appeared in 16 films, including Kaeo Bang, Komin, Kraithong, Chai Chet, Phaholvichai-Kawi, Chandakrop, Phra Abhay Mani, Manipichai, Laksanawong, Sangthong, Sangsilpchai, Singhakraipop, Suwanhong, Wongsawan Chandawat, Abhayanuraj, and Khun Chang Khun Plan

The main character of the story is the leading male character. The leading male and characters In particular, the protagonist character is a man of the gender who is considered the main character of the story, often referred to as the main character, who plays a more

important role than other types of characters, that is, the protagonist must be responsible for leading the story or carrying out the story according to various events, making the story stand out, as well as being a character that leads to the conclusion of the story, and often makes the audience feel admired and impressed by the acting role. Leadership, heroism, morality, ethics, and sacrifice. From the characteristics of the protagonist, the aforementioned outer drama reflects that the protagonist is the main character of the story. This is an example of cultivating virtuous traits in society.

In the present paper, it aimed to study the origin and background of the leading male of the Lakhon Nok. The structure of the research paper showed the origin and background of the leading male in king character and origin and background of the leading male in male character.

OBJECTIVE

To study the character background to assume the role of the leading male of Lakhon Nok.

RESEARCH METHODOLOGY

The character's background in literature to the leading male of Lakhon Nok. is a qualitative approach research aimed at studying the background of characters to play the role of the hero of the outer drama. The data was also collected by interviewing knowledgeable luminaries who were involved in acting in the role of the protagonist. This is to lead to accurate analysis of data and research results and achieve research objectives.

This research The research was conducted according to the research methodology and procedure, i.e. the population and sample were divided into 2 groups: Group 1, dance scholars; Group 2: Actors who have played the role of the protagonist of the Lakhon Nok. The researcher studied relevant documents and research as a preliminary search for preliminary data to create research tools, namely formal and informal interviews. Participatory and non-participatory observation Recording equipment and recording equipment

Data Collection Procedure Phase 1 is the collection of written data. The researcher studied the document. The researcher gathers preliminary information about the meaning and character of the protagonist's character. Including actors who play the role of the hero character, courtesy of a group of Thai dance scholars in terms of information.

Phase 2 is field data collection. From participatory and non-participatory observations, namely the practice of dance moves and leading male role-playing. In outside theater, as well as studying video recordings of performances to obtain information on dance tactics and playing the role of the leading male in the Lakhon Nok. There will also be formal interviews based on objective issues. Field notes are recorded on a regular basis, analyzing the data simultaneously until it becomes a complete research.

RESULT

The character's background in literature to the leading male of Lakhon Nok. The objective aimed to study the character background to play the role of an leading male of Lakhon Nok. The results showed that there were 16 outside dramas that the Fine Arts Department exhibited, namely the story of glass bangs, the story of Komin, the story of Kraithong, the story of Chai Chet, the story of Phaholvichai-Kawi, Chandrakrop Story, Abhay Mani Story, Mani Pichai Story, Sang Thong Story, Sangsilpchai Story, Singhakraipop Story, Suwan Swan Story, Wong Sawan Story Chandvat, The story of Abhayanuraj, and the story of Khun Chang Khun

Plan There are 14 protagonists with royal origins , including Phra Pinthong in the story. Glass bangs Komin in Komin Phra Chaichet in Chai Chet Prakawi in Phaholvichai - Kavi Prachantakrop in Chandakrop Abhay Mani in the story Abhay Mani Lakshnawong in Laksanawong Golden Sang in Golden Sang Phra Sangsilpchai in the story Sangsilpchai Singhakraipop in the story Singhakraipop Suwanhong In the story Suwanhong Wongsavan, Chantawat in the story Wongsavan, Chantawat and Abhayanuraj in the story Abhayanuraj, the hero whose birth is these 14 kings. The researcher analyzed from the posture of standing. It was found that they had to perform the monk character dance according to Thai dance patterns and play the role to have a dignified character. It is elegant, so it will be an expression of kingship. as follows;

1.Stand

2.Sit

3. Walk



Fig 1. Position and Acting role of character's background king in Lakhon - Nok

The male protagonist who has the national origin of being a commoner . In the story Kraithong and Khun Plan in the story Khun Chang – Fattening plan The researcher analyzed from the posture of standing. They were found to have to perform natural poses and imitate human behavior, have an agile and energetic personality in order to express their commonality. as follows;

1. Stand



2.Sit



3. Walk



Fig 2. Position and Acting role of character's background male in Lakhon - Nok

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