

Reconsidering isan cultural evaluation system and local molam performers in northeastern thailand

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This paper provides a comparative reexamination of the cultural revitalization that occurred alongside nation building in Thailand from the 1930s to the 1980s in the context of local performances of the traditional Northeastern Thailand performing art molam. The Introduction gives an overview of how Thai nation building gave cultural revitalization a unique meaning to counter colonial Western influence. Chapter 2 provides a brief history of cultural revitalization in Northeastern Thailand and describes how treatment of molam performers evolved from the nation-building period around the end of the nineteenth century to the 1980s. Chapter 3 discusses the Ministry of Cultures National Artist Award Project (Sinlapin Haeng Chat) and how the cultural evaluation system is applied in Thai society. Chapter 4 shifts the focus to rural areas, and how regional arts participant. molam performerin Northeastern Thailand gain public recognition and inclusion through institutional cultural revitalization. Chapter 5 details how regional molam artists perform and react while being aware of the National Artist awards, as part of cultural revitalization in Northeastern Thailand (fuenfu wathanatham isan) as well as the greater context of globalization. The Conclusion outlines the effects of cultural revitalization on the lives of molam performers in the social context.