

ABSTRACT

This thesis is an anthropological study of Thai traditional dancing existancy among modern society. The methodology is a comparative study between Mr. Seri Wungnaidham's group, which represented a government agency and Mr. komkrit Kreusuan's group, which is a private sector. this studying focuses on a development process of production and how the groups and their context related.

Seri's group show that both of them produce a new technique in their production. For an example, a government agency offers a biographic element of the charater, comedic dialogue, including the current issues in the preformance. On the other hand, komkrit's group recreated custom, stage scene and modern cinematographic technique. By piecing these pieces together, resulting in both aspects of change and conserving the tradition in different ways. Seri's group is seeking on new groups of audience, while Komkrit's group not only claims to preserve the genesis of the performance but also attempts to promote to the public.

Socially speaking, Seri's group has an informal and bureaucratic relationship to form a patron-client system within the group. On the contrary, Komkrit's group is based on fluid members and has a business oriented relationship.

It can be concluded that the differences and similarities and approach to the promotion of the Thai traditional dance between the two groups are the form of the presentation, their internal and external relationship. Economic factor also plays a significance role since the both compete for the same group of consumer by refering to their "originality" Yet, their training

background is another factor to be considered. Seri has a strong relationship with the FAD. and he is also in the position to introduce new style of performance. On the contrary, Komkrit claim his legitimacy through training background from modern art institute and complimentation of the "old master of the art" for his existence.