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ข้อความแห่งการริเริ่ม

ข้าพเจ้าขอชี้แจงว่างานวิทยานิพนธ์นี้เป็นการริเริ่มของข้าพเจ้าเอง ข้าพเจ้าจึงเป็นผู้รับผิดชอบแต่เพียงผู้เดียวต่อความผิดพลาดที่อาจเกิดขึ้น ข้าพเจ้าเขียนวิทยานิพนธ์นี้ด้วยการอ้างอิงแหล่งข้อมูลต่าง ๆ ทั้งหนังสือ วิทยุทัศน์ และการสัมภาษณ์ นอกจากนี้ข้าพเจ้าได้บันทึกภาพถ่ายต่าง ๆ ด้วยตัวเอง การเล่าเรื่องของวิทยานิพนธ์นี้จึงไม่ซ้ำกับงานชิ้นใด ๆ ที่มีมาก่อนหน้านี้

วิทยานิพนธ์นี้แตกต่างจากงานศึกษาเพลงโคราชแก่นชิ้นอื่น ๆ เนื่องจากข้าพเจ้าก้าวข้ามการวิจารณ์ต่อรูปแบบของการแสดง แต่ข้าพเจ้านำเสนอว่าหมอเพลงและลูกค้าคือคนชายขอบผู้ได้รับผลกระทบจากความเปลี่ยนแปลงในสังคม พวกเขาต่อสู้กับแรงกดดันต่าง ๆ โดยอาศัยเพลงโคราชแก่น จนในที่สุดพวกเขากลายเป็นส่วนหนึ่งของสังคมสมัยใหม่

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STATEMENT OF ORIGINALITY

I declare that this thesis is my original work, thus, any possible mistake is of my own responsibility. I have composed this thesis by referring to many academic works such as books, videos and interviews. Moreover, I have taken all the pictures in this thesis by myself. I am, hereby, certain that a narration of this thesis is not repetitive to any previous work done to date.

This thesis is different from other academic works done on the votive *Phlaeng Khorat* because I have not plainly focused on the performance per se but the lives of the performers (i.e. in this case, *Maw Phlaeng*) and clients who are marginalized by the effects of social changes. This thesis aims to emphasize that they are the very people who struggle various pressures posed by ‘modernity’ so the votive *Phlaeng Khorat* is one of the very last resorts they use to be part of the ‘modern’ society.

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