

The Knowledge Transfer Process of Mor Lam Ruang Toh Klon Khon Kaen Style to Prisoners at Khon Kaen Central Prison

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Abstract

The objective of this research was to convey the art of performing Mor Lam Rueang Tor Klon Khon Kaen style, by transferring the singing and performing techniques to prisoners in Khon Kaen Central Prison and evaluate research achievements. The research method included document study and fieldwork, consisting of observation and interviews with experts. The research results were presented through a performance presentation. The data was analyzed using the descriptive analysis method. The results of the study are as follows. In terms of the knowledge transfer process of the performing arts of Mor Lam Rueang Tor Klon Khon Kaen style through the process of transferring the singing and performing techniques to prisoners in Khon Kaen Central Prison, the composer included morals, ethics, and teachings into the song. Prisoners involved in the performance drew lessons from the characters they played. The activities from the research helped prisoners relieve stress. Mor Lum evolved from the palm leaf books into different types of performances, such as Mor Lum Pheun, Mor Lum Klon, Mor Lum Moo, Mor Lum Sing, and Mor Lum Phi Fab. Each type of Mor Lum is presented differently. One common element for all types of Mor Lum is the morals, ethics, teaching, beliefs, and livelihood of Isaan people ingrained within every song. Currently, the type of Mor Lum that both the older and younger generation can gain most access to is Mor Lum Tor Klon. There are many styles of Mor Lum Rueng Tor Klon in the Isaan region, such as the Ubon style, Khon Kaen Style, Kalasin Style, and Mahasarakham style. However, the style that is the most popular today is the Khon Kaen style due to its easy-listening tune, easier access, and easier to perform. Although the Khon Kaen style can be further categorized into various sangwats, or sub-styles, such as Paw Inta style, Paw Rabiab style, or Chumphae style, listeners still prefer the Khon Kaen style. Currently, 90 percent of the popular Mor Lum groups in the Isaan Region are the Mor Lum Rueng Tor Klon groups in Khon Kaen. It can be assumed that when Isaan people hear Mor Lum music, they feel joy in their hearts. Those who work in other regions miss home even more whenever they hear the Mor Lum music. However, there is another group of people who are also from Isaan but their freedom to the outside world has been taken away. We know them as “prisoners”. Prisoners are those who committed crimes and are detained by the Department of Correction. The department is the last department down that judicial line, tasked with overseeing prisoners convicted by the court and rehabilitating them to return to society as good citizens (Jirathitikarn, 2011). Khon Kaen Central Prison is a Northeastern regional prison for prisoners with skills in local performances and Luk Thung and Mor Lum music. There are workshops to provide knowledge in local Isaan music performances, which are used for improving the behaviors of prisoners to be able to adapt themselves as good citizens of society, as well as using the skill to develop their minds or generate income after they are released. From the above statement, the researchers found that whether they are prisoners in prisons or normal people living in society, they all need entertainment to soothe their sorrows. Therefore, the target group of this research consisted of prisoners detained in prison. Although they are physically detained, they should be able to receive the same type of happiness as people living on the outside. Thus, the researchers used an Isaan local performance, Mor Lum Tor Klon, as a tool that provides entertainment, while being embedded with teachings, morals, and ethics. Additionally, prisoners would receive knowledge in singing and participate in a Mor Lum Tor Klon Khon Kaen Style performance. When the prisoners are released, they can use the knowledge and skills in Mor Lum to start their careers and be accepted back into society. The researchers believe that this research will benefit the prisoners in Khon Kaen Central Prison, as well as be used as a tool in preserving the arts and culture of Mor Lum Tor Klon Khon Kaen Style in the future.

Keywords: Mor Lam Ruang Toh Klon Khon Kaen Style, Khon Kaen Central Prison

INTRODUCTION

Research Objectives

To analyze the knowledge transfer process of the singing and performance of the Mor Lum Tor Klon Khon Kaen Style

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To study the outcome of the Mor Lum Tor Klon performance

Scope of Research

Scope of Content

The research entitled “The Knowledge Transfer Process of Mor Lam Ruang Toh Klon, Khon Kaen Style, to Prisoners at Khon Kaen Central Prison” was a process of transferring knowledge in the Mor Lum Tor Klon Khon Kaen Style performances to encourage morals and ethics among the prisoners in the Khon Kaen Central Prison by having prisoners participated in the Mor Lum Tor Klon performance.

Scope of Area

Khon Kaen Central Prison, Muang District, Khon Kaen Province.

Definition of Terms

Process refers to the steps in transferring the knowledge of the singing and performing techniques and drawing lessons from the Mor Lum Tor Klon Khon Kaen Style performance.

Prisoners refer to prisoners with the skills in performing Mor Lum.

Khon Kaen Central Prison refers to the prison in the northeastern region, situated in Khon Kaen, that supports prisoners with special skills in local artistic performances and Luk Thung and Mor Lum music.

Expected Benefits

The creation of Mor Lum tor Klon Khon Kaen Style embedded with morals and ethics during the composition.

The transferring the knowledge in singing and performing of Mor Lum Tor Klon Khon Kaen Style to prisoners in the Khon Kaen Central Prison.

The outcome of the satisfaction evaluation of the creative performances of the prisoners.

RESEARCH METHOD

The research entitled “The Knowledge Transfer Process of Mor Lam Ruang Toh Klon, Khon Kaen Style, to Prisoners at Khon Kaen Central Prison” is qualitative research with the application of different concepts and theories. The researchers collected the data from documents, textbooks, and research papers, as well as field studies using observations and interviews. The collected data were analyzed and used in creating a performance. The following are the steps and research methods.

Population and Target Group

Key informants are those with knowledge of Mor Lum Tor Klon Khon Kaen Style and composing Klons who can provide information on the history, performing techniques, and compositions of Klons for the Mor Lum Tor Klon Khon Kaen Style.

Casual informants are Mor Lum Tor Klon artists and people with knowledge of composing Klons and transferring the knowledge in the performance creation. Casual informants can be divided into two groups, general artists and artists who are current prisoners.

General informants are people who have experience watching Mor Lum performances and the officers at the Khon Kaen Central Prison.

Research Duration

The research process took one year to complete.

DATA COLLECTION TOOLS

Non-Participant Observation Form, Used for Observing the Performing Techniques and the Composition of the Mor Lum Tor Klon Khon Kaen Style

Interviews Consisted of Two Types

Structured Interviews. An interview form with pre-determined questions. The questions were categorized to cover all the topics, consisting of general information and the history of Mor Lum Tor Klon Khon Kaen Style.

Unstructured Interviews. An interview with non-determined questions was used for interviews with an unlimited scope of answers for a broader and greater variety of data. This tool was used with people who had experience watching Mor Lum tor Klon performances in conjunction with the observation form.

The researchers contacted the target group ahead of time to provide primary information on the research and allow time for each individual in the target group to decide whether they wanted to participate in the research or not. After getting their consent, the researchers traveled to an agreed location to conduct the interviews. Each interview lasted not longer than 45 minutes.

The tools used in the creation consisted of cameras, video recorders, and computers for recording audio. The performance created by the research was later analyzed.

Satisfaction Evaluation Form. This research is qualitative research with the objective of creating morals and ethics for prisoners at the Khon Kaen Central Prison. After receiving the knowledge on Mor Lum Tor Klon Khon Kaen Style and watching the creative work of the researchers, a survey was given out to evaluate the satisfaction of how much they had learned about morals and ethics from the performance. The satisfaction level evaluation form was in a scale form, rating from 1-5.

- Highest with a score of 5
- High with a score of 4
- Mid with a score of 3
- Low with a score of 2
- Lowest with a score of 1

DATA COLLECTION

For the data collection in this research, the researchers collected the data based on the objectives in order to address each research question. The data collection consisted of two forms.

Data collected from documents. The researchers collected the data that had been documented from government offices, educational institutions, books, theses, the internet, staff from Khon Kaen University and Mahasarakham University, and general people.

Field Data Was Collected in the Following Order

Conducting field visit to collect the data in the research area in Khon Kaen Province

Using the non-participant observation form to observe the singing and performing techniques of Mor Lum Tor Klon Khon Kaen Style

Using the structured interview form in the interviews for general information and the history of Mor Lum Tor Klon Khon Kaen Province

Using the non-structured interview without pre-determined questions to gain an unlimited scope of questions to gain a broader and greater variety of answers

Using photo and video recording tools to record audio, stills, and videos for a complete data collection

The creation of Mor Lum Tor Klon Khon Kaen Style consisted of the Following Steps

Composing the Mor Lum Tor Klon Khon Kaen Style with embedded morals, consisting of the dhamma and teaching of Buddha in the composition.

Transferring knowledge of performing arts to prisoners with special skills in performing Mor Lum Tor Klon and choosing performers who are suitable to the characters they would be playing

Rehearsing the singing, performing, and music, and conducting an evaluation on whether the creative performance was appropriate and if there is any area that needs to be fixed

Presenting the performance to prisoners at the Khon Kaen Central Prison and the thesis committee, as well as recording both the video and audio in order to show the performance to other prisons in the Isaan region.

Administering the satisfaction evaluation forms to the prisoners to gain their opinions on watching the Mor Lum Tor Klon Khon Kaen Style performance to evaluate the outcome from the creation of the Mor Lum Tor Klon Khon Kaen Style embedded with morals.

DATA ANALYSIS

The researcher managed and analyzed the data acquired from documents, field studies, and the performance creation based on the objectives using the following steps.

After acquiring data from documents, field studies, and creative performance, the following step was categorizing the data to find the answers based on the research objectives.

Review the completeness of the collected data.

Data analysis. The research used three types of analysis.

Document data analysis, an analysis of the data acquired from documents for accuracy by cross-checking with other documents for the highest accuracy.

Field data analysis, an analysis of field data acquired from all research tools.

Creative performance data analysis, an analysis of the data from the creative performance of Mor Lum Tor Klon Khon Kaen Style composed by the researchers, performed and evaluated by the prisoners.

DATA PRESENTATION

This research used qualitative research to present the data analysis. The researchers presented the analyzed data based on the research objectives through descriptive analysis.

RESEARCH RESULTS

Knowledge Transfer Process of Singing and Performance Arts to Prisoners

Choosing performers and assigning roles in the performance, providing knowledge about the characters they play, consisting of the hero, heroine, hero's sister, hero's mother, heroine's mother, villain, villain's father, villain's mother, and heroine's friend. All the performers were selected based on their characters and voices. All the performers volunteered to be in the research project.



Figure 1. Selecting performers and assigning roles.

The researchers first transferred the knowledge of singing to the prisoners who were assigned the major roles, consisting of 1. hero, 2. heroine, 3. phraya's (prince) father, 4. phraya's (prince) mother, and 5. Villain, and other characters in the performance until the performers were able to memorize the words and correctly sing according to the tune.



Figure 2. The researcher passed on knowledge of singing.

Scene practice. In each scene, the researchers would transfer knowledge of performing, both the dance postures and how to get into characters. The process went smoothly since the performers understood the story and could easily get into the characters. However, they still lacked the courage to perform since there are rules regarding the distance between male and female inmates. The solution was for the officer to give them permission to ignore the rules during the performance.



Figure 3. Performers practicing the scene.

Rehearsing along with the music and aligning the dance postures to the rhythm. Apart from the main characters, the Mor Lum Tor Klon performance also requires supporting performers and dancers for each performance. Therefore, apart from the main characters rehearsing their dance along with the music, the supporting performers also needed to rehearse alongside the main performers for synchronization and aesthetics.



Figure 4. Rehearsing along with the music.

Rehearsing with the full band, main performers, musicians, and supporting performers, along with the evaluation of the creative performance to prepare for the presentation. The Khon Kaen Central Prison has a stage and activity ground that are used for different performances that all the prisoners have access to.



Figure 5. Rehearsing with the full band.

Presentation of the creative research work. For the presentation, the researchers held the performance inside the Khon Kaen Central Prison. The Khon Kaen Central Prison Director, Head of the Control Division, and other correctional facility staff attended the activity. The performance video was recorded to present to the outside committee since the performers could not perform outside of prison without special permission. Therefore, the performance was held inside the prison for other prisoners to watch and be entertained, as well as evaluate the creative performance.



Figure 6. The presentation of the creative research performance.

Lessons Drawn from the Characters by the Prisoner Performers

Morals and ethics were added to each character by the creative performance researchers. The characteristics of each character differ based on their roles, mostly reflecting current social status for the audience to easily understand and for the performers to easily get into characters. The researchers interviewed the performers about the lessons they drew from the characters they portrayed in terms of morals and ethics. The interviews were conducted with the performers after they finished their performance.

The Performer Who Took the Role of the Hero's Mother

What the performer learned from the performance is the understanding of the role, thinking that she was actually the character herself. She sensed the love that the mother had for her child. The character of Mother Supha taught her son well. She taught her son to work hard, be patient in difficult situations, and learn how to give. She felt bad for not having enough money to pay for her son's school. If the performer had a child of her own, she would teach her child to be a good person like Mother Supha, the character she played in the performance. She continued to say that it was her first time learning how to perform Mor Lum Tor Klon. She received that knowledge about the Mor Lum performance in terms of entering and exiting the scenes, how to sit and stand, dance postures, and the technique in singing Mor Lum. She also saw her own potential and gained her own pride. After being released, she wants to go and work in a Mor Lum band.

The Performer Who Took the Role of the Hero

What the performer got from the performance was that Tula, the character, was a good person. He loved his family, a grateful person, and a hard-working person. Before the character decides to do anything, he always thinks about his family, believes that good deeds bring about good things, and is content with what one already has. The performer wanted to have a mind like the character he played. This was the first time the performer sang the Mor Lum Tor Klon Khon Kaen Style, he learned more singing techniques and was confident that he could work as a professional Mor Lum singer.

A sample of the Mor Lum lyrics embedded with morals and ethics in the content.

กตัญญูตานั้น อันเป็นซึ่งหลักธรรมดำรงไว้อย่าได้ปล่อย ประพฤติดีบ้างพล้อย

คอยเดือนไว้อย่าโลเลียม ความดีแสนปราบปลื้มอย่าลืมตอบแทนคุณ

บุญสิหนุนให้เสาสุข ทุกข์บ่มีมาต้อง คอยประคองไว้เฝ้าพระรัตนตรัยเดือนใจไว้อย่าวางปล่อย

ให้เสาคอยสร้างไว้ บุญสิได้ให้หมั่นทำ

(Gratitudes should be a Dhamma principle that one should hold on to.

Kepp doing good deeds and reminding oneself that good deeds bring joyfulness and should be returned.

Good karma will bring us happiness while keeping suffering away. Maintain oneself well and hold on to the Triple Gem.

Keep doing good deeds. Hardworking brings good karma) (personal translation)

The Performer Who Took the Role of the Hero's Younger Sister

What the performer learned from the performance is the gratitude that the character holds. The character felt bad for her mother and brother. The performer noticed a mother who taught both her children to become good people, to be patient, and to fight through all the obstacles. Her character would give up everything for her brother to be able to continue his studies. The performer continued to say that becoming a volunteer in this project helped her to stay focused. The music helped relieve a lot of her stress. She was able to bring more positive energy to herself. Her mental health got better and she was able to see her own potential.

The Performer Who Took the Role of the Heroine's Mother

What the performer learned from the performance is that no matter how difficult the situations were, she had to be willing to give up everything for her child, not look down on others, and see the value and dignity of others. The rich and the poor all have their dignity. Having money doesn't always guarantee happiness. Everyone was born with the same life capital, depending on how each individual chooses to live. If the performer is released, she will live a better life. She will spend more time with her family. Performing in the Mor Lum Tro Klon helped her to see her own potential. She used to perform Mor Lum in the past, but mostly only carried dialogues, not singing in the Khon Kaen Style. Once she gets released, she will perform Mor Lum again and will continue to get better at it. Mor Lum also helped relieve her stress and also helped bring happiness to her friends and other people who were also watching the performance.

The Performer Who Took the Role of the Heroine

What the performer learned from the performance is the good heart her character had, having good intentions, and providing positive energy to everyone. The character's love for her mother keeps her within the boundary, making her conscious about how to live her life. The Mor Lum performance was the performer's first time. She had never sung Mor Lum before. The convicted went on to say that when her relatives came and visited and she told them that she got to perform Mor Lum, her grandmother was very happy that she had a chance to do that. Her grandmother was glad she got to participate in the performance and join in many activities, and that she could find some happiness inside prison.

The Performer Who Took the Role of the Heroine's Friend

What she learned from the performance was the different livelihoods of each family, some were poor while some were wealthy. Many things were reflected in the families, such as the love of parents for their children, determination, patience, or greed. The Mor Lum performance helped the performer to relieve stress, learn how to sing Mor Lum, and develop a love for the profession.

The Performer Who Took the Role of the Villain

What the performer learned from the performance is the love of parents for their children, even in the incorrect ways. They love their children so much that they never scold or warn their children of anything. Similar to the phrase "My parents bullied me". After seeing how their children turned out to be, there was no one else to blame except for themselves. Before coming to prison, the performer was already an artist, mostly singing, but never Mor Lum style. After performing Mor Lum, the performer believed that more practice was required to further his career as an artist since he believed that he could do better.

The Performer Who Took the Role of the Villain's Father

The performer learned about the teachings embedded in the songs while relating them to reality, thinking about his own character trying to teach his son and what would it feel like if his son did not listen to him in real life. He was a little under pressure about the performance since he never had children before. The performer was really happy to be in the performance since he learned many new things, such as the dialogues in Mor Lum are spoken differently than the kind of Mor Lum he used to be taught. After being released, the performer wants to find an opportunity to work as a Mor Lum performer.

The Performer Who Took the Role of the Villain

What the performer got from the performance was that imagining while performing helped him reflect on the reality in life, being drowned in the power of money and thinking that he was smart for being able to make a lot of money. Without greed, he would not have ended up here. The performance taught him to be humble and not be drowned in the power of money. This Mor Lum Tor Klom performance was fun and helped relieve a lot of stress. At first, he did not think that he could do it since it was his first time performing a Mor Lum Tor Klom.

Musician

What the performer got from the performance was learning of the bad deeds and the greed of the character. While imagining along with the character, he reflected on the things he had done. The reflection helped him to be more gentle. He had never learned how to play the Kaen instrument for the Mor Lum Tor Klom before and got a chance to learn how to do so. Music was a good therapy for his mental health. Once he was released, he planned to become a musician.

Analysis Result of the Satisfaction Evaluation Form

From the satisfaction and understanding evaluation form in the research on the creation of Mor Lum Tor Klom Khon Kaen Style to create morals and ethics for the prisoners in Khon Kaen Central Prison, the analysis results are as follows.

Table 1. Percentage of the respondents to the evaluation based on genders.

Gender	Number of respondents	Percentage
Male	82	41.00
Female	118	59.00
Total	200	100.00

Table 2. Percentage of the respondents to the evaluation based on status.

Status	Number of respondents	Percentage
Officers	2	1.00
Performers	16	8.00
Audience	182	91.00
Total	200	100.00

Table 3. Satisfaction and understanding acquired from the creative research performance.

Items	Mean	SD	Satisfaction level
How much understanding do you have of Mor Lum Tor Klom Khon Kaen Style with embedded morals?	4.43	0.71	High
How much morals and ethics did you learn from watching the performance?	4.46	0.67	High
Appropriate duration of the performance	4.39	0.77	High
You can correctly apply the knowledge and understanding acquired from the research	4.43	0.73	High
You can relay the knowledge and understanding to people who did not have a chance to participate in the activity or to people in general	4.50	0.77	High
How much could the Mor Lum Tor Klom help in relieving stress?	4.69	0.59	High
How happy are you from the Mor Lum Tor Klom Khon Kaen Style with embedded morals?	4.67	0.63	High
Total	4.51	0.71	High

Mor Lum Tor Klon Khon Kaen Style to create morals and ethics for the prisoners at Khon Kaen Central Prison received a high average (mean = 4.51). The individual items in the satisfaction evaluation also received a high level. The researchers concluded that this creative research performance is quite beneficial to the prisoners.

Problems and Suggestions

Suggestions from the evaluation form

The activity should be implemented more often

The professor should regularly come and provide knowledge like this

RESEARCH CONCLUSION

For the knowledge transfer process of singing and performing arts to the performers, the selection, and the assignment of roles for each character, the researchers conveyed the singing technique to each performer. In the scene practice, the researchers convey the performance techniques, consisting of the dance postures, ways to get into characters, rehearsing with the music, and synchronizing the dance with the rhythm in a full band, including the singers, musicians, and dancers. The presentation of creative research performance was presented in Khon Kaen Central Prison.

The morals and ethics were embedded in each character by the researchers. Each character's role is different from the other, while mostly reflecting the current social status, providing an easier understanding for the audience as well as for the performers to get into characters more easily. Lessons are drawn by each performer from the characters they portray, along with the embedded morals and ethics. Interviews were conducted with the performers who were prisoners after the performance was finished.

The satisfaction level of the research performance on the creation of Mor Lum Tor Klon Khon Kaen Style to create morals and ethics for the prisoners at Khon Kaen Central Prison was high on average (mean = 4.51). The individual items in the satisfaction evaluation also received a high level. The researchers concluded that this creative research performance is quite beneficial to the prisoners.

Suggestions

The use of music and performance arts allowed prisoners with the knowledge and skills to express themselves. Additionally, some prisoners never knew beforehand that they were capable of doing this kind of performance. The activity provided an ideal opportunity for people living under the stress and pressure of living without their freedom. The researchers believe that this research positively benefits the mental health of the prisoners, both those who were involved in the performance and those in the audience. The reflections from the prisoners themselves suggested that the Mor Lum Tor Klon performance greatly relieved the stress for themselves and their prison mates.

The Department of Correction, Khon Kaen Central Prison, as well as other prisons across the country, should be a place where various knowledge is transferred to the prisoners to help provide them with opportunities to open up to new things and to create good citizens to return to the outside society. Additionally, this activity also helped provide knowledge and career choices for the prisoners to use after they return to society.

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