

論文の英文要旨

論文題目	Lam folklore of the Lao Theung in Central Lao, PDR : Physical Experience on Sensory Integration and digitalization in the sensory anthropological approach in the era of Globalization
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This paper focuses on Lao Theung Lam songs, which have not been given significant attention in Molam (or in Lam) folklore music, distributed in the world music market. It aims to demonstrate how Lam musicians have, as individuals, chosen to underscore ethnicity in their musical performances and creative activities as part of their economic ventures. The paper also intends to clarify the sensory experience of the Lao Theung people with regard to Lam folklore, by applying a sensory anthropological approach. Utilizing a participant observation approach, I explore how the performing arts of the Lao Theung people elicit a multi-sensory experience among local audiences as well as among those of the online community. Further, this paper explores how this unique experience of the Lao Theung has led to a commodification and digitalization phenomenon in the distribution of traditional performing arts in the era of globalization.

This paper consists of three parts and eight chapters. Chapter 1 at the beginning of Part I, entitled "Toward ethnographic descriptions of local music under global circumstances," presents theoretical frameworks on the relationship between local music and ethnicity and on the sensory interplay in the anthropology of the senses, highlights issues in previous literature, and presents my research second and third objectives. Chapter 2 describes the background of my ethnographic inquiry, which includes an overview of the geographical and historical changes and formation of the Savannakhet province, and a brief history of the formation of my target villages, home to the multi-ethnic society in which the Lam musicians reside. Moreover, data collected from primary materials during fieldwork on the local history of the prefecture suggest that ethnicity, a multi-lingual environment, rich livelihood, and dynamic religious practices prevailed. This research elucidated that Lao Theung Lam songs were incorporated within both the arena of performing arts and that of religious activities.

Part II, "The Axis of Sensory Integration" examines the exemplary activities of Lao

Theung native musicians as a case study and discusses how the acoustics of the body incite an interplay of the senses. Chapter 3 presents the differences in the music and folklore of the Lao Theung Lam and the Lao Lum: a historical overview of the encounter of the Lao Theung Lam with the Lao who live in the lowland (also known as the Lao Lum) . Specifically, it explores how the Lao Theung's Lam have developed their own music tradition and how the Lao Lum have taken the initiative to introduce Molam folklore into the music and entertainment industry. It examines how the Lao Theung people have traversed two musical realms—the Molam musical industry and their own native Lam music. Innovative musicians, they adjust their language and lyrics to accommodate their audience, simultaneously choosing the melodies suitable for each context and integrating both the Lao and Lao Theung language. This demonstrates the flexibility and adaptive ability of the Lao Theung singer. However, while they've adapted to the Lao Lum's Molam music industry, Lao Theung singers also exist in the world of local Lam folksong—called Lam Kloan Nyo—and sing in the Lao Theung's own local language. Lao Theung Lam folklore music is capable of simultaneously adapting to both the lowland Lao's Molam industry and to the Theravada Buddhist society. This is owing to the Lao Theung's usage of multiple melodies and to their ability of creating a place to realize their identity.

Chapter 4 discusses sensory integration in the world of Lao Theung local Lam music, which sheds light on the healing practice of Yao. The melodies of Lao Theung local Lam chanting is implicit in the Lao Theung practice of Yao healing. In Yao healing, believed to cure human illnesses through offerings to ancestral spirits, Lam chanting stimulates the senses of the beneficiaries and causes synesthesia. Providing offerings that stimulate the five senses of human beings, including that of the patient and other participants, the memories and emotions of ancestors are cultivated, strengthening people's sense of belonging to their clan. Thus, Lam chanting in the Yao healing ritual embodies the kinship of the people.

Chapter 5 discusses local religious practices, providing a background of Laotianization and Buddhism during the process of building the nation-state of Lao PDR. The Lao Theung created a melody which relates to the ancestors. For the Lao Theung to continue worshipping their ancestors, while also avoiding conflict with Laotianization and Buddhism, there is a need for the recontextualization of Buddhism in local religious practices and devoted performances to the local divines. Therefore, Lao Theung music is a unique experience that stimulates not only the auditory and visual senses but also the senses of taste and touch and thus deepens emotions toward the clan and ancestral worship through rituals.

Chapter 6, the final chapter of Part II, summarizes the music of Lao Theung to demonstrate the various creative tricks embedded in local Lam chanting and clarifies the interplay of the senses. The Lao Theung effectively use not only language, melody, and

offerings but also musical instruments, flowers, and playground equipment to integrate the five senses in the body for both the performers and the audience to create a unique physical experience.

Part III, "The Axis of The Segmentation of the Five Senses: Digitalization and Physical Sensations," discusses the physical experience of segmenting the five senses of Lao Theung people and the audience of Lam music, who face different global circumstances. Specifically, Chapter 7 shifts its focus to the cultural phenomenon of digitalization in the commodification of local music such as CD or DVC which enables appreciation by online communities like YouTube or Vimeo caused by the commercialization of Lao Theung' s local music. Such a strategy seeks to establish Lao Theung music in the global music market, away from the village context.

Through the digitization of local music, it is now possible to watch Lam songs online. In lieu of this, Chapter 7 of Part III focuses on the commercialization of local music of the Lao Theung and on the presence of fans and curators who collect, broadcast, and appreciate the performance of Lao Theung local music distributed in the online community. Within this environment, it becomes clear that Lao Theung physical senses, based on sensory integration, still activate and resonate with the connection of the sensory body among global audiences. This has involved a shift in the process of performing Lao Theung music, from emphasizing the original sensory integration to communicating primarily through media, which stimulates only the auditory and visual senses and has created a new Lam music community that extends beyond just ethnicity.