

Research Article

The Reflection of Myths in Luk Thung Songs: A Case Study of Jenpob Jobkrabuanwan

Chayanan Chaisaart^{*}, Tepika Rodsakan and Surasak Jamnongsarn

Faculty of Fine Arts, Srinakharinwirot University, Bangkok 10110, Thailand

Abstract

This study aimed to investigate myths in Luk Thung songs by using qualitative research using a total of 7 songs, which composed by Jenpob Jobkrabuanwan and sang himself during 1995-1997. Data was collected through interviews with people who had worked with the composer and experts in Luk Thung songs, as well as from articles, books, and related theses. Semiotics and the concept of myths was used as tools to analyze the reflection of myths in songs. This research is a qualitative approach based on the analytical data in a descriptive format. The results of the research found that the reflections of myths in Luk Thung songs by Jenpob Jobkrabuanwan, consisted of 7 reflections: 1) Reflections on the myth of money, 2) Reflections on the myths of social class and Occupational status, 3) Reflections on the myth of the belief in karma 4) Reflections on the myth of the value of using English in Thai society 5) Reflections on the myth of patriotism; 6) Reflections on the myth of political power; and 7) Reflections on the myth of patriarchy.

Keywords: Myth, Signifier, Signified, Denotative, Connotative, Jenpob Jobkrabuanwan

^{*} Corresponding author:

Chayanan Chaisaart E-mail: c.chaisaart@gmail.com

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Introduction

Luk Thung music originates from traditional Thai music and has evolved from popular Thai music. It features simple, easy-to-understand language and reflects social and cultural narratives, particularly the lives of rural people. It portrays their way of life, social conditions, values, ideals, and Thai culture. The music is characterized by its melodies, lyrics, wordplay, accents, and unique singing styles. Notably, the singing often incorporates vibrato and regional accents that vary depending on the area and the style of the singer. In its early days, Luk Thung music was not distinctly separated from Luk Krung music, as both stemmed from traditional Thai music. Luk Thung employed lyrics with a vibrato style and Thai musical instruments, blending elements of popular Thai music (Wirunrak & Chotipanich, 2008). By 1985, however, Western culture began exerting a stronger influence on Thailand's music industry, leading to the rise of rock and string music. This caused the popularity of Luk Thung music to decline, prompting it to adapt to Western musical influences. In 1986, Luk Thung regained its popularity, largely due to the work of Pumpuang Duangjan. Her music introduced more vibrant and entertaining rhythms, marking a significant revival of the genre.

Jenpob Jobkrabuanwan the radio hosts at that time were one of the people who brought Luk Thung song back to the hearts of Thai people again. He was a host of the program "Amata Luk Thung" on Yan Krao Radio Station 540 AM and the program "Amata Thai Music" on FM in 1986. From accumulating experience and knowledge of Luk Thung music, He entered the Luk Thung music industry in 1995 as a composer and singer. His first album "Yang Nee Tong Don Bai Sang" appeared, as well as the establishment of a band called "Chor Kor Jor Luk Thung Phan Thang", and being behind the success of Thai artists. From his outstanding works in Luk Thung song, more than a hundred songs from the past to the present, he was honored in the Luk Thung music industry as a respected person of honor in Luk Thung song. He is considered an important person in reviving and pioneering Thai Luk Thung music to become popular again. He received the Golden Lightning award as the first person in the Luk Thung music industry.

Jenpob Jobkrabuanwan not only played an important role in making Luk Thung music popular again, but his compositions also had a unique identity that was different from other composers because the content of the songs reflected the values of Thai people, beliefs, sexuality, and lifestyles at that time. This research therefore focuses on studying such reflections, including analyzing the meaning at the second-order semiological system level according to Roland Barthes's concept, which is called myth. Barthes' basic concept of myth explains that language is a process of creating and communicating meanings that connect content and culture in a social context, which is an important process in analyzing the reflection of myth in Luk Thung songs composed by Jenpob Jobkrabuanwan.

Objective

To explore the reflection of myths in Luk Thung songs: a case study of Jenpob Jobkrabuanwan.

Research methodology

Research on the reflection of myths in Luk Thung songs, a case study of songs composed by Jenpob Jobkrabuanwan, with the following research methods:

1) The study of related documents, concepts, theories and research is divided into 2 parts as follows:

- 1.1) General information includes articles, documents related to Luk Thung music, symbols, and myths.
- 1.2) Concepts and theories include semiotics theory and myth concepts.

2) Determination of key informants: the researchers determined the informant groups by using the purposive sampling method, including the key informant artists, those who had worked with the key informant artists, and 4 experts, academics, and those with knowledge of Luk Thung music.

3) Research tool

3.1) Data collection from documentary can be divided into 2 types:

- 3.1.1) Primary data included interviews, audio recordings, and notebooks.
- 3.1.2) Secondary data includes documents, articles, books and related research, information from electronic media, offline media and sources from various places.

3.2) Collection of data from interviews the researchers conduct an interview with the composer, namely Jenpob Jobkrabuanwan and people related to him to interview about the origins of the song's composition in 2 ways and with the following criteria:

3.2.1) Structured interview used to interview key informants. Important questions were asked in advance of the interview. Focusing on the content of Luk Thung songs and the main origins of Luk Thung music composition to analyze the myths hidden in songs.

3.2.2) Unstructured interview to get more details from the group of informants without specifying questions in advance.

Data analysis

The researchers use the data from the collection of documents related to Luk Thung songs and the review of related literature, and the data from the interviews as a guideline for studying the reflection of myths in the Luk Thung songs of Jenpob Jobkrabuanwan, using the semiotic theory and the concept of myth in the study.

The scope of the study is 7 songs composed and sung by Jenpob Jobkrabuanwan, covering only the period between 1995-1997, because it was the period when he first entered the Luk Thung music industry as a Luk Thung singer and composer, and it was the only song that he composed and sang.

Table 1 List of song titles analyzed in the study.

No.	Song Title	Year Released
1	Yang Nee Tong Don Bai Sang	1995
2	Hua Ok Taxi Meter	1995
3	Num Suphan Khruan Phleng	1995
4	Khon Choei Choei	1995
5	Mueang Thai Khong Rao	1995
6	Yak Len Kan Mueang	1996
7	Chom Rom Khon Klua Mia	1997

From the above songs, the researchers aim to study the reflection of the myth that appears by using the semiotic theory and the concept of myth in the analysis by using the following analytical approaches:

1) Analyze the symbols of the song (signs) and the meaning system of the signs (Signified) in 2 types:

1.1) Denotative meaning the most understood and commonly recognized meaning of a word or symbol, which is usually a meaning that is directly connected to the truth of that thing, without adding complicated meanings.

1.2) Connotative meaning refers to meaning that has a more complex and diverse meaning than the denotative meaning, often arising from experiences, feelings, opinions, or social symbols that people have towards that word or symbol, which may vary from person to person or group of people.

2) Analyze the reflection of myth in the song

Myth or Second-order Semiological System The sign of meaning at the first level becomes the signifier at the second level. Language is a material that has a natural meaning. Words have meaning in themselves. This meaning in semiotics is called direct meaning or denotation. When used in literature, words will act to convey meaning at 2 levels: the direct meaning and the second level is the implicit meaning, which is the communication of meaning on another plane that overlaps on another plane, including the opposite meaning of value Binary Opposition (Wanpimon, 2004).

3) Summary and data presentation

The researchers compile all data obtained from data collection, data study and data analysis to summarize the results obtained from the analysis along with discussion of the results.

What is semiology?

Vasinsunthon (2013) explained in the article on Semiology and Signification that semiology is a science that studies the process of communicating meaning through symbols by considering the nature and function of symbols to understand how meaning is created and communicated. Semiology and signification are studies of the system of symbols that appear in human thoughts, which symbols can be anything that humans use to communicate meaning, such as language, codes, signs, and symbols. Semiology is a theory that explains human communication that communication is the beginning of meaning. This study does not emphasize the success of communication or accuracy but emphasizes the display of differences in culture and meaning in diverse language systems, cultures, and realities without necessarily being a straight line of communication.

Saussure (1959) Swiss linguist, participated in the development of the function of semiology, emphasizing the study of the relationship between the signifier and the meaning (signified), which is an important dimension of the sign. He also proposed that for a sign to have meaning, it must be compared with other sub-signs that rely on binary opposition. In addition, the types and levels of meaning contained in the sign are divided into 2 types (Saussure, 1959, cited in Wasinsunthon, 2013), namely:

Denotative meaning is the most understood and commonly recognized meaning of a word or symbol, which is usually a meaning that is directly connected to the truth of that thing, without adding complicated meanings.

Connotative meaning refers to meaning that has a more complex and diverse meaning than the denotative meaning, often arising from experiences, feelings, opinions, or social symbols that people have towards that word or symbol, which may vary from person to person or group of people.

After Ferdinand de Saussure distinguished the types and levels of meaning contained in signs, later semiologists such as Roland Barthes, the inventor of the concept of myth and literary critic, literary theorist, semiologist, pioneer of the path of studying cultural semiology, but before the emergence of myth, Roland Barthes was interested in studying signs of the connotative meaning type because he saw its importance in perception and saw that it could be explained in many concepts. The study of meaning at this level is related to cultural factors and is related to the interaction that occurs when signs affect human feelings and cultural values. At this stage, signs play two roles: conveying implicit meaning and conveying meaning in the form of myths. Roland Barthes called this process a transformation, reduction, concealment, distortion of the symbolic status of things in society to become natural, normal, or familiar (Kanjana, 2009 as cited in Noppadon, 2013).

What is myth?

Barthes (1957) explained that myths are the communication of cultural beliefs that are concealed to be perceived as natural, not lies or propaganda that distorts the facts. Myths do not conceal anything, but our own unknowingly hold these beliefs through the culture and values in which we naturally participate.

From the above meanings and concepts, the myth arose from Roland Barthes, a French semiologist. For his approach to analysing myths, it is considered to be in the direction of structural semiology, in which he proposed that each meaningful unit does not stand alone. It must rely on the relationship between each other to form a holistic structure, so that each unit can have meaningful value.

According to the basic principle of semiology, myth is like language or other types of communication processes, where a sign consists of a sign form and a sign meaning. In the case of language, a sign is a word whose sign form is sound or writing, and the sign meaning is the idea that we understand from that word. Myth works by taking over the basic meaning of things and making them mean something else by transforming what is a sign in the first system into a sign in the second system. For example, when the sense or utility meaning is taken over, illusion arises as a second level of symbolic system, which results in the meaning that can be understood as a deep social ideology. The process of illusion can be represented in a diagram as follows:

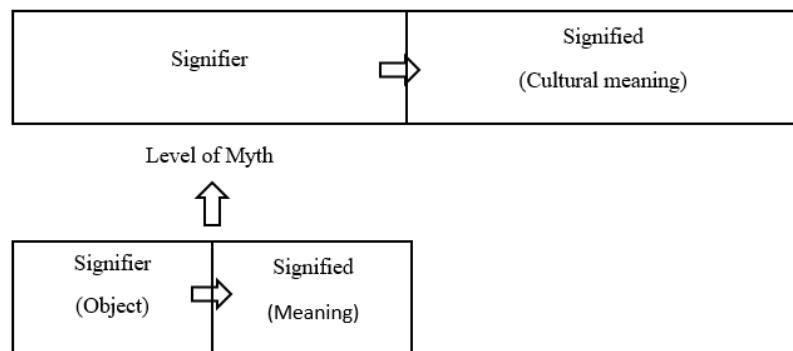


Figure 1 Diagram of the process of myth construction
source: Angkasirisap, 2004

For the myth in the case of literature, the materials used are words that have meaning in themselves. This meaning in semiotics is called direct meaning or Denotation Meaning. When used in literature, words will act to convey meaning at two levels: direct meaning and the second level is implied meaning or Connotative Meaning. The process of implied meaning in discourse has a function in the literary text that is similar to the function of myth, that is, it is a communication of meaning on another plane that overlaps on another plane. In order to obtain the missing dimension of meaning, it is necessary to consider the binary opposition.

There is research by Ratanaparnudej and Somprasong (2014) that studied the communication of myth and truth in Thai pop songs. The objective was to study the content of the lyrics to see which phenomenon it reflects. The research results found that the content of love songs can be both a myth and a truth, a virtual reality, and a reality. These two realities are interconnected in many ways and can be accessed through the concepts of worldliness and religion. However, the sender often emphasizes only the issue of love. This is consistent with the concept of Fleur (1970), which said that the intention and context of the sender create the content, and the context also determines the new meaning that is constructed. Recipients should consider deeply the complex and idealistic meanings implied in the lyrics of the songs, in addition to the meaning that is only apparent on the surface.

Krongbhumin (2015) studied myth in National Council for Peace and Order' songs and found that the transmission of meaning in the symbolic system through the songs of the NCPO is a communication of meaning that cannot be interpreted and analyzed through the direct use of language alone. In order to understand the meaning and intention of the hidden myth, it is necessary to consider the symbols of the songs together with the current political, social, and cultural contexts.

From the above text, it can be concluded that the approach to analysing the reflection of stereotypes in songs must look at the context from all sides in order to analyse the songs. In the case of analysing stereotypes in songs of the NCPO, the political, social, and cultural contexts were used to analyse stereotypes in songs. If the researchers use them to analyse Luk Thung songs, it is necessary to study the cultural and social contexts together.

Result/Finding

A study of the reflection of myth in Luk Thung songs: A case study of Jenpob Jobkrabuanwan, according to the semiological process and the concept of myth, 7 songs, with a time frame between 1995-1997. Since the communication of myth is a belief based on cultivated values, this research only analyses the symbolic form that reflects myth. In order to obtain the missing dimension of meaning, it is necessary to consider the binary opposition, with details as follows:

Reflections on the myth of money

Money is a fundamental element that contributes to human happiness, whether it is used to purchase necessities for living, enhance one's quality of life, or fulfil what is lacking. However, money also has a dual

nature; it can act as a weapon capable of altering human behavior, transforming individuals from bad to good or vice versa. This duality is symbolically reflected in the lyrics of the song, which emphasize the influence of money on human actions and decisions.

“This is a must-have. You want to be famous, so you show off. It’s always like this. When you have money, you ignore it. Before, when I lived in the countryside, I was embarrassed to draw my eyes and eyebrows. Now that I have money, when I walk around, I don’t even look at other people.”

From the symbol, when analysed for direct meaning (Denotation), it conveys the message that the woman he loved before she had status was able to live an ordinary life. She didn’t dare to put on makeup and was shy. But when she had status and more money, her habits began to change, and she began to forget herself. And when analysed for implied meaning (Connotation), it shows the power of money that makes people change their habits and thoughts.

From the above meanings, it reflects the myths about money. It shows that money is materialism. Society has long instilled that having money will make life comfortable. Or the saying that money can buy everything, and money can change human behavior. As the article of Rinchakorn (2012) mentioned the myths related to money, the myths of power and the weapons of money, that money replaces the kindness, mutual support, and sincerity that is replaced by money. When such myths dominate and erode the good hearts of people in society like in the present era, and if we study the missing meanings (absence) by considering the opposite meanings (Binary Opposition), we will find that the power of money, in addition to making people’s actions or behaviors change, the power of money also acts to create happiness.

Reflections on the myths of social class and occupational status

Social class is an important aspect of social analysis. The term “class” has multiple meanings, with three main categories: upper, middle and lower, and is related to social, economic or educational status, and often involves the use of wealth and income as indicators of social status, as Signifier in the song of Hua Ok Taxi Meter.

“The gentleman driving a taxi is looked down upon as lowly. Taxi driver feels like broken heart. Though seen as low, we are still human. You couldn’t wait for me. That’s why you changed your mind. News from home says your sweet eyes are now filled with happiness. You’ve forgotten the poor taxi driver and chosen to marry a high-ranking officer. But the dignity of a high-ranking officer might not be any greater than that of a taxi driver.”

From the symbol, when analysed for direct meaning (Denotation), it shows the feeling of inferiority of a man who is a taxi driver. His feeling of inferiority in his own profession cannot compete with the dignity of a civil servant, which has honor. And when the woman he loves meets this new man, she changes her mind and gives her heart to this man instead. If analysed for implied meaning (Connotation), it shows the occupational class of the taxi driver is at the level of a working class, independent profession.

From the above meanings, it reflects the myth of social class status. Thai culture values government careers as having honor, dignity, money and stability in the eyes of Thais more than hired careers. From the research of Kentorrapak (2021) on Romantic Discourse in Contemporary Luk Thung Isan Music, it mentioned the social status reflected through Isan country songs that a person’s position in society determines the rights and duties of that person. That is, if he has a government position, it will make that person credible and honorable. As in the case of the movie Thongpoon Khok Pho, Ratsadon Tem Kun or The Citizen (1977), which follows a young Isan man who decides to sell his farmland and heads to Bangkok, determined to become a taxi driver to build a new and better life. After that, he gets robbed by a taxi, which is backed by a famous person in society. These things reflect the values of Thai social class for a long time. And from the song Heart of a Taxi Meter, it also reflects the social values that still emphasize social status in choosing a partner. And when getting the meaning that appears like this.

The researchers have studied the missing meaning (absence) by considering the opposite meaning from the movie. It can be found that the taxi driving profession is a profession that generates honest income. It is a new beginning of a person’s life like Thongpoon, the main character from the movie. It does not reflect only the perspective of Occupational status.

Reflections on the myth of the belief in karma

Heaven and Hell are Buddhist beliefs. Belief in karma has been around since ancient times. The Buddhist teachings on karma and its effects are the main principles that teach people to understand the relationship between actions and the consequences in life. as Signifier in the song of Num Suphan Khruan Phleng.

“I’m not lying. I’m afraid of going to hell and not being able to go to heaven. I’m a good person from Sri Prachan. If I love someone, I love them forever and it will never change.” And “This young man from Suphanburi is not joking. Oh, my dear, don’t be shy. Please tell your parents that I’m going to ask for your hand in marriage. You’re so beautiful that I dream of you. Let’s love each other, my dear eyebrows. The young man from Suphanburi is thinking hard. He’s afraid that a girl who doesn’t love him will come and deceive him.”

From the symbol, when analysed for direct meaning (Denotation), it shows a man who is infatuated with this woman but is unsure whether she likes him back. And when analysed for implied meaning (Connotation), it shows the belief in heaven and hell, reflecting the belief in karma and sin that exists in Thai society. The composer of this song intends to create a symbol to show that the belief in karma is still a belief in Thai society that if you break the 5 precepts, which are lying, the 4 precepts, you will go to hell when you die. It is a strategy to change behavior and participation in society, so it is an important part of promoting ethics. This matter is up to each individual’s discretion, or it could be said that this belief may be a strategy of the ancients who want people in society to feel responsible for right and wrong.

Apart from the prejudices of Buddhist beliefs, this song also reflects the prejudices of the stability of the status and values of Thai people. When young men and women get married, they must ask for the woman’s family’s hand in marriage in order to honor and seek acceptance from the woman’s family. This reflects the belief in society that marriage is a stable love with the woman. When considering this together with the prejudices reflected in the previous song, Hua Ok Taxi Meter. the view of love according to the beliefs of Thai people in the past reflects a stable love. The man must have a stable career.

Reflections on the myth of the value of using English in Thai society

English is a tool used to express social status. It reflects the knowledge and abilities of a person. In the past, learning English was for people with good financial status to access language learning. But today, everyone can access English learning through the online world or various digital media. But on the other hand, speaking English with a native accent is still ridiculed in Thai society as signifier in the song of Khon Choei Choei.

“It’s old-fashioned, so be it. I’m not afraid of it. Why should I be afraid? My grandparents and great-grandparents were Thai. So why should I be afraid of speaking Thai every word? The world’s language is secular. They must practice speaking English. I’m so affected that I can’t speak a single word of English.”

From the analysis of symbols by considering the direct meaning (Denotation) and the implied meaning (Connotation), it shows the value of English in Thai society today. The use of English mixed with Thai is often seen as “pretentious” or an unnatural expression. In addition, many people who work with English also provided information that speaking English with a clear accent is often ridiculed in a humorous way.

In terms of opinions and feelings that language users have about English, there are both positive and negative perspectives, such as the understanding that English can create social status (Saelee, 2018). At the same time, from a broader perspective, the article Nation Status Discrimination: Language Imperialism in English Teaching (Methitham, 2017) states that the popularity of learning English in Thailand is due to the pressure to pass tests in order to have good job opportunities and high salaries.

When considering in terms of myth, it is found that the issue of power relations and the dominance of English in Thailand still exists. Although English teaching in the country has a history of more than 100 years, many Thais still have problems using English effectively in their daily lives. This failure raises the question of why English teaching in Thailand is not successful, even though it has taken many years to learn.

One of the explanations that is often heard is “Thai people are not good at English because they have never been colonized.” This belief reflects a stereotype that is deeply rooted in some groups in society.

Reflections on the myth of patriotism

Thai people are a people who love their country by instilling it through the cultural system. It is instilling values or instilling consciousness for people in the nation to understand and realize the true Thainess. Instilling this patriotism can instill images of the education system, family institutions, social institutions, whether it be the nation, religion, or the monarchy. We can see this from movies, dramas, textbooks, or various media, or even through songs. as Signifier in the song of Mueang Thai Khong Rao.

“In the past, our Thailand had mountains, forests, orchards, fields, water, lakes, swamps, and swamps. The flute and saw were quiet and lonely. The rice was gone. The buildings were taller and the fields were disappearing. The buffalo became extinct. Oh, the heavenly Thai city has changed.”

This song reflects the intention of the composer who wants to communicate to the listeners in the era when Jenpob himself began to see the changes in the city that was full of tall buildings in the city, reflecting the behavior of the current population that caused drought, damaged agriculture, and the construction of concrete sites covering forests, affecting the lives of living things, whether they be people, animals, and various plants. These things are all illusions according to the intention of the composer in the song, to make the listeners feel like they are part owners of the country, comparing Thailand to a home that we must help take care of (Jenpob, 2022).

From the above meanings, the researchers have studied the missing meanings (absence) by considering the opposite meanings of the symbols. It can be interpreted in another dimension that the presence of buildings that have been built according to the era shows the prosperity of the country with investment, creating the economy in the country, and generating income for the country and the province. When the population increases, we expand the land for farming. At the same time, there is national development. There is the creation of prosperity, which uses a lot of wood. Therefore, there is the cutting down of forests to find land for farming, build houses, make roads, and use wood for construction. This reflects the different perspectives from the past until the present of the experiences that he has known.

Reflections on the myth of politics

Politics is inevitably a myth and has a great influence on people's feelings, thoughts, beliefs, and positive or negative behaviors in society. It is very important and prominent in our daily lives. Today, we often hear the phrase “If politics is good, our lives will be good.” as Signifier in the song of Yak Len Kan Mueang.

“I wish I could be the prime minister for just one year, to bring purity and integrity to cleanse the corrupt political system. Politics today is like filthy, stagnant water, mixed with mud and dirt. Good people are oppressed, and society is deteriorating every day. Policies are nothing but empty words, wasted away day by day. People are fed up and can see through the lies of their so-called representatives.”

Reflects the power of political leaders. If they have power, they can control everything, even suppressing cheaters and corruption. From the research of Kanchanwan (2013), it is explained that political myth arises from the highest political leaders whose words or communications are of utmost importance and credibility. Otherwise, in one era, there would not have been the phrase “Believe in the leader, the nation is safe.” The words of the highest authority allow the people to build trust.

From the above text, it shows that politics is a very sensitive thing in society. This song is a function according to the context of the songwriter or the intention of one composer who wants to reflect the image of society, the thoughts that are permeating society at a certain time, not intending to blame anyone. Luk Thung songs have had a political perspective since ancient times in the aspect of linguistic art, which is a recording of the emotions of people in society at a certain time through songs (Jenpob, 2022).

Reflections on the myth of patriotism

The social norm of “male dominance” comes from cultural beliefs that originated in Thai society. When considering political and governance systems in societies around the world, it is found that most societies and cultures still adhere to a structure in which men are the centre of power. Only a few places have the highest leaders of the country as women. Although in the past 2 - 3 decades, women have begun to play an increasingly important role in economics and politics, the control of power in these systems is still mostly in the hands of men. High-level decision-making power is often dominated by men, and the monopoly of social power by men has become a universal characteristic found in almost every social and cultural system.

This gender division reflects the patriarchal ideology that is deeply ingrained in the thinking system of society. The ability of men to hold social power is the result of natural or biological characteristics that are superior to women or is the result of learning processes and cultural accumulation in societies that support male power. We are often instilled with the idea that “women are the weaker sex.” This idea reflects that men tend to view women as aesthetic objects, such as “flowers,” which reflects the devaluation of women as only admirable images, but without real power or role in the social structure (Suntasombat, 2016) as Signifier in the song of Chom Rom Khon Klua Mia.

“Is it wrong if people say I’m afraid of my wife? I don’t think it’s disgraceful-I just love her more than anything else in the world. Is it wrong if they say I’m overly considerate? It’s not nonsense. I just respect my mother-in-law. If it’s wrong, then so be it; I have no intention of changing. I admit it-I’m so afraid of my wife that it gives me a lump in my throat. If you agree with me, come join my club: The Club for Men Who Fear Their Wives. Is it wrong if people say I’m overly cautious? It gives me headaches, but I don’t mind being afraid-it doesn’t hurt me. Right or wrong, I’m happy with my dear wife and our kids. So, come join my club. You won’t regret it.”

Reflection of the Myth in the Song of the Wife-Fearing Club The researchers used the opposite meaning to interpret the meaning according to the intention of the composer who wanted to show the social context of the group of men who are considerate of their wives and respect them. Mostly, we will see more stereotypes about men being the boss. But if we talk about the stereotypes in this song, it gives the meaning in terms of the stereotypes of women, women trying to create a new identity that society accepts. And another meaning reflects that men are flexible in using their power to create compromises in the relationship to maintain their power status. It is considered an exercise of power that makes himself look like a gentleman who respects his wife and knows how to be a good husband according to the ideals of Thai masculinity.

Discussion

Through the analysis of 7 Luk Thung songs by Jenpob Jobkrabuanwan between 1995 and 1997, the research results reflected the myths in 7 aspects: 1) Reflections on the myth of money, 2) Reflections on the myths of social class and occupational status, 3) Reflections on the myth of the belief in karma, 4) Reflections on the myth of the value of using English in Thai society, 5) Reflections on the myth of patriotism, 6) Reflections on the myth of political power and 7) Reflections on the myth of patriarchy.

The research results showed that the beliefs and values that were deeply rooted in Thai society since the past played an important role in Jenpob Jobkrabuanwan composition of songs, which used songs as a tool to record social stories during that time. The reflection of such myths did not only show his perspective but also revealed the process of transmitting beliefs and values in society through 7 aspects of the myths obtained from the study.

This analysis is consistent with the concept of Barthes (1957) who stated that a unit of meaning cannot exist in isolation but must be related to other units of meaning, including binary opposition in some songs to create a deeper understanding of the context. Therefore, studying beliefs and values in the social context is very important in explaining the myths that appear in songs.

From the study, it was found that the myths in Jenpob Jobkrabuanwan Luk Thung songs are dynamic, meaning they are adjusted and changed according to the context of society, culture, and beliefs in each era. Myths are not static or stagnant but are constantly changing. In addition, He also plays an important role as a “recorder of stories through Luk Thung songs” who inserted events in society at that time into songs to reflect the myths, beliefs, and values of Thai society.

In conclusion, The Reflection of Myths in Luk Thung songs do not only reflect the social conditions in the past but also demonstrate the ability to adjust and develop in response to the era. Luk Thung songs are therefore an important medium that conveys beliefs, values, and reflections of society at a certain time.

Suggestion for future research

This research has pointed out the role of myth as a cultural belief system that creates meaning through a social and cultural perspective. Although myth is seen as natural or universal, it is a reflection of the social context that has been cultivated and passed on for a long time. To develop academic progress and expand the study of the reflection of myth in other dimensions, there are recommendations for future research as

Comparative study of stereotypes in various genres of music the reflection of myth in Luk Thung songs should be compared with pop, rock, or contemporary music to analyse the differences and similarities in terms of culture and the changes of stereotypes in each genre of music.

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