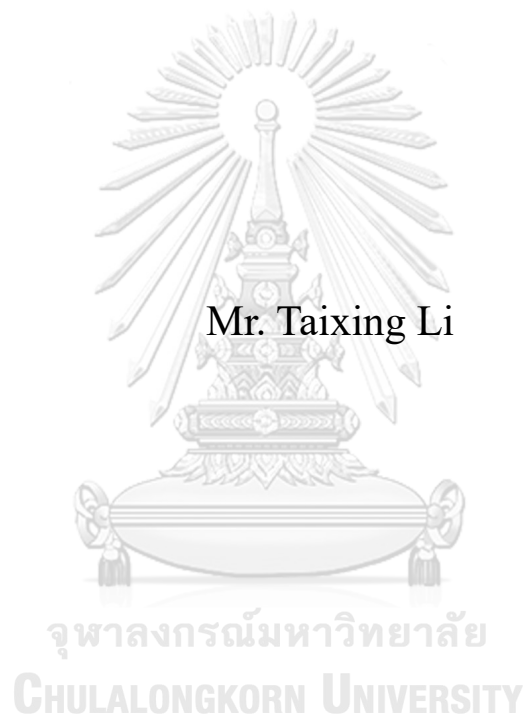


GLOCALIZATION OF BRONZE DRUMS IN SOUTHEAST
ASIA: THE CASE OF BRONZE DRUMS IN STATE
CEREMONIES OF THAILAND



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Southeast Asian Studies
(Interdisciplinary Program)
Inter-Department of Southeast Asian Studies
GRADUATE SCHOOL
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กลองมโหระทึกของเอเชียตะวันออกเฉียงใต้ที่โลกาภิวัตน์กับการแปลเพื่อท้องถิ่นในรัฐพิธีของ
ประเทศไทย



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ได้ชิง หลี่ : กลองมโหระทึกของเอเชียตะวันออกเฉียงใต้ที่โลกาภิวัตน์กับการแปลเพื่อท้องถิ่นใน
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IN SOUTHEAST ASIA: THE CASE OF BRONZE DRUMS IN
STATE CEREMONIES OF THAILAND) อ.ที่ปรึกษาหลัก : ศ. ดร.สุเนตร
ชุตินธรานนท์

กลองมโหระทึกเป็นตัวอย่างที่มีชีวิตทางวัฒนธรรมของเอเชียตะวันออกเฉียงใต้ และเป็นหลักฐาน
ถึงการพัฒนาการของสังคมเอเชียตะวันออกเฉียงใต้มากกว่า ๒๐๐๐ ปี กลองมโหระทึกยังได้รับการสืบทอด
อย่างไม่หยุดนิ่งมาจนถึงปัจจุบันนี้ ซึ่งก็ยังใช้ในรัฐพิธีของประเทศไทย แม้กระนั้น การศึกษาในปัจจุบันที่
เกี่ยวกับกลองมโหระทึกจำกัดอยู่ที่การศึกษาแบบสถิติเป็นหลัก จึงทำให้เกิดการละเว้นสาระสำคัญในด้าน
โลกาภิวัตน์กับการแปลเพื่อท้องถิ่นของกลองมโหระทึก วิทยานิพนธ์นี้ใช้ทฤษฎีโลกาภิวัตน์กับการแปลเพื่อ
ท้องถิ่น กล่าวคือ กลองมโหระทึกเป็นผลมาจากการสอดแทรกระหว่างโลกและท้องถิ่น ทำให้เกิดผลลัพธ์
เฉพาะในตำแหน่งทางภูมิศาสตร์ที่เฉพาะเจาะจง แล้วใช้ระเบียบวิธีวิจัยแบบสหวิทยาการซึ่งใช้แหล่งข้อมูล
หลากหลายจากประเทศต่างๆในตะวันตก ประเทศจีนและประเทศไทย นอกจากนี้ กรอบทฤษฎีของ
วิทยานิพนธ์นี้ยังกล่าวถึงความเป็นเอเชียตะวันออกเฉียงใต้ของกลองมโหระทึกและเอกลักษณ์ทางวัฒนธรรม
ของมณฑลยูนนานและเขตปกครองตนเองกว่างซีจ้วงที่เป็นหนึ่งเดียวกับเอเชียตะวันออกเฉียงใต้ในมิติทาง
อารยธรรม การศึกษานี้มุ่งตอบคำถามว่า กลองมโหระทึกใช้ในงานรัฐพิธีของประเทศไทยอย่างไร จากการ
วิเคราะห์ไดนามิกโลกาภิวัตน์กับ โชนเพื่อท้องถิ่นของราชวงศ์ชุนชยาและราชวงศ์รัตน โกสินทร์ การศึกษานี้
พบว่ากลองมโหระทึกถูกใช้เป็นเครื่องดนตรีในรัฐพิธีของไทย และเป็นสัญลักษณ์ของความอุดมสมบูรณ์และ
เป็นตัวแทนหนึ่งใน รากฐานที่สำคัญของสังคมไทย ในที่สุด ในขณะที่ตอบคำถาม มีมุมมองเชิงทฤษฎีสำหรับ
โลกาภิวัตน์กับ โชนเพื่อท้องถิ่นในเอเชียตะวันออกเฉียงใต้ศึกษาในวงกว้าง

จุฬาลงกรณ์มหาวิทยาลัย
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สาขาวิชา	เอเชียตะวันออกเฉียงใต้ศึกษา (สหสาขาวิชา)	ลายมือชื่อ นิติติ
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Taixing Li : GLOCALIZATION OF BRONZE DRUMS IN
SOUTHEAST ASIA: THE CASE OF BRONZE DRUMS IN
STATE CEREMONIES OF THAILAND. Advisor: Prof. Dr.
SUNAIT CHUTINTARANOND

The Bronze Drum is a living specimen of Southeast Asian culture and a testimony to the development of Southeast Asian societies for more than 2,000 years. The Bronze Drum has been inherited dynamically hitherto, and the Thai state ceremonies still adopt it. However, current scholarship on Bronze Drums is confined chiefly to static studies, which caused the omission of the essence of glocalization. This thesis adopts the theory of glocalization, namely that the Bronze Drum is the result of the interpenetration of the global and the local, resulting in unique outcomes in a specific geographic location, and then applies an interdisciplinary research methodology that draws on multiple lenses from Western, Chinese, and Thai sources. In addition to this, the theoretical framework of this thesis argues for the Southeast Asianness of the Bronze Drum and the cultural identity of Yunnan and Guangxi as one with Southeast Asia at the civilizational dimension. This study devotes to answering the question: how are the Bronze Drums used in state ceremonies of Thailand? Based on an analysis of the dynamic glocalization of the Ayutthaya dynasty and the Rattanakosin dynasty, this study finds that the bronze drum is used as a musical instrument in Thai state ceremonies, and is a symbol of fertility and represents one of the cornerstones of Thai society. Eventually, while answering the question, there is a theoretical vista for glocalization in broader Southeast Asian Studies.

Field of Study:	Southeast Asian Studies (Interdisciplinary Program)	Student's Signature
Academic Year:	2022	Advisor's Signature

ACKNOWLEDGEMENTS

Bronze drums, which have a history of over 2,700 years, are a cultural relic created by many ancient peoples in southern China and Southeast Asian countries. As a descendant of the Yi people who grew up in Yunnan, I saw bronze drums under the Monument to the People's Heroes in Kunming, in Sun Calendar Square in Chuxiong. And during my undergraduate internship at the Yunnan Provincial Museum, I saw the oldest Wanjiaba type bronze drums. Other than China, I have seen bronze drums used in state ceremonies in Thailand and behind the bronze statue of Ho Chi Minh in Vietnam, and the abundance of bronze drums in island Southeast Asia is consistent with their boat motifs. As a native of Yunnan, I am now witnessing the close cooperation between China and ASEAN, and I believe it is my responsibility to disseminate the splendid culture of bronze drums, a multi-people co-creator, and to promote people-to-people bonds between China and Southeast Asia through a shared cultural treasure.

I am very grateful to the many people who helped me in multiple capacities throughout my Master's degree. First and foremost, I would like to express my sincere gratitude to my advisor, Professor Dr. Sunait Chutintaranond for his support, guidance, and encouragement in my thesis writing. His

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Finally, my appreciation also goes to my family members, without the support and encouragement of my parents and grandparents I would not have been able to complete my study.

In the near future, I hope this thesis will strengthen and enrich the sense of cultural identity between southern China and Southeast Asia to facilitate the harmonious development of cultural exchanges within the region on the basis of the Belt and Road Initiative and various international cooperation mechanisms, and to promote the Bronze Drum culture, a valuable source of local knowledge for the people of China and Southeast Asia.

Taixing Li



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CHAPTER ONE Introduction

Bronze drums are cylindrical drums made from a bronze alloy of copper, tin, and other metals. Its cylindrical body features magnificent lost-wax casting themes and reliefs. Southeast Asian societies employ bronze drums as ceremonial and festive instruments. Due to material and cultural underpinnings, bronze cymbals are common throughout Southeast Asia.

The people, cultures, and resources of Southeast Asia produced bronze instruments. In Southeast Asia, copper, tin, lead, silver, and aluminum are abundant. Copper and tin create bronze. According to Arnold J. Toynbee (1976), the Shang and Zhou dynasties utilized copper from Liangzhou (modern-day Yunnan) and the Malay Peninsula to create bronze goods. The Ming (1368-1644 AD) and Qing (1636-1911 AD) empires were dependent on Yunnan copper (Yang & Han, 2021). The Southeast Asian bronze industry arose from the region's extensive mineral resources.

The large number of bronze hoes discovered in Southeast Asia suggests that bronze tools were used to cultivate paddy by ancient Southeast Asians. Early Southeast Asian farmers labored to comprehend nature, so they worshiped the sun, moon, wind, and thunder, as well as other natural spirits, and created ceremonial objects. As they learned to produce bronze and worshiped the sun, clouds, thunder, and other natural events, they created the bronze instrument.

The oldest bronze drum was created 2600 years ago in Wanjiaba, Chuxiong, central Yunnan (Peng et al., 1991), and was then exported to Southeast Asia. This article suggests researching bronze drums used in Thai state ceremonies. First, analyzing the

evolution and transmission of bronze drums is simplified by focusing on a single nationality rather than Southeast Asia as a whole. Second, bronze cymbals are commonly used in Thai state ceremonies that combine Hinduism, Buddhism, and modernity, making them a valuable source and the most representative of research material.

Since the Ayutthaya Dynasty, Thai state ceremonies have employed bronze instruments. Thus, the glocalization process of bronze drums' dynamic inheritance from antiquity to the present must be investigated in Thai state rituals. This thesis examines the transition of the bronze drum from a creation of Southeast Asia's earliest animistic beliefs to an integral part of Thailand's state ceremonies, its changing function and cultural context, and why foreign cultures such as Hinduism did not conquer it.

1.1 Statement of the problem

1.1.1 Research Scope This thesis demonstrates the Bronze Drum used in State Ceremonies of Thailand as a cultural commonality of Southeast Asia through the lens of the shared water background of Southeast Asia, thus providing a Southeast Asian way of thinking on the research of Bronze Drums in State Ceremonies of Thailand. Though the Bronze Drum was well received in the Southeast Asia and was used by the Tai, Hmong, Yao people, Yi people and Wa people, and so on hitherto, this thesis proposes to focus on the Bronze Drums used in State Ceremonies of Thailand since these Bronze Drums are one of the most representative and valuable for the research. First, Thailand—the old glorious name of Thailand—was originally one of the centers for producing Bronze Drums. As Yunnan is the origin casting center requires no

further explanation, scholars found that Dong Son of Vietnam and Ban Chiang of Thailand might be the two major casting centers after Yunnan. Evidence exists in Mukdahan Province in Thai Isan (Northeast), where Bronze Drum castings and crucible fragments were unearthed (Baonerd, 2015). Second, Thailand has a long history of bronze culture, with excavations at the Ban Chiang site indicating that the Bronze Age was already present in present-day Thailand around 2,500 years ago (Jirawattana, 2003). According to incomplete statistics, there are currently 75 bronze drums in Thailand (excluding folk drums and lost drums) (Liang, 2020), and about 80% of them are excavated, making Thailand second only to China, Vietnam and Laos in terms of bronze drums. In recent years, fragments of drum castings, fragments of cyanotypes, fragments of drum pipes, furnace slag and other tools and materials used to cast drums have also been unearthed from the drum casting site in Mukdahan Province in northeastern Thailand, further proving that Thailand was also one of the places where ancient bronze drums were cast. Thailand is also one of the countries where bronze drums are still in use, and the Thai royal family still uses them for important state ceremonies. The production centers and widespread presence make the Bronze Drums of Thailand a representative one. On the other hand, there are written records of the use of bronze drums in Thailand. As early as the reign of King Borommatrailokkanat (1431-1448), the royal law states that bronze drums were beaten by officials to pray for good weather and rain (Youdi, 1974). Furthermore, the land of Thailand has experienced multiple waves of globalization such as Sinicization, Indianization and modernization. During these waves of globalization, the bronze drums, as an indigenous culture, were not lost to history. Instead, they were combined with these globalization trends to produce a unique Thai version with gilded lacquer

and lotus motifs, a phenomenon that reflects the mixture of localization and globalization. Therefore, the Thai bronze drums have become the appropriate research subject for a comprehensive study that is centered in Thailand but of valuable representativeness of the Southeast Asia.

1.1.2 Current Research Situation Current literature on the research of Bronze Drum is mainly from empirical research way and an anthropological analysis way, and both are influenced by the Annales School and structural functionalism. The empirical studies were mainly conducted in the archaeological field, through which the classification, composition, patterns, and forms of the Bronze Drum are well documented. According to the available empirical research, 16 archaeological sites of bronze drums have been discovered in Thailand, with a total of 23 bronze drums found. Of these, 10 bronze drums have been found in southern Thailand, seven in north-eastern Thailand, three in northern Thailand and four in central Thailand. The largest of these 23 bronze drums, with a diameter of 93 cm, was found in Mukdahan Province in northeastern Thailand (Chandavij & Chandavij, 1991). According to *The Bronze Kettle Drums in Thailand*, published by the Department of Fine Arts in 2003, a total of 48 ancient bronze drums have been found throughout Thailand, 34 of which are Heger I type bronze drums (Jirawattana, 2003). These empirical studies survey the Bronze Drum as a manmade artifact excavated from the earth, which much weakened the Bronze Drum's cultural foundations that still could be traced in today's Southeast Asian societies. Furthermore, the socio-cultural functions of the Bronze Drum were also neglected due to the concentration on the empirical field. Apart from the empirical studies, contemporary scholars also dig into the possible social and cultural functions of the Bronze Drum. Ritual and musical functions of the Bronze Drum were

testified by the academic, and further concept such as the Bronze Drum Cultural Sphere was also investigated to demonstrate that the Bronze Drum is a shared cultural carrier of Southeast Asian. These historical and anthropological researches probe the role of Bronze Drums. However, the downside of these studies is that they are static instead of exploring the organic development of Bronze Drums over time. As a result of their limitations, the current research on the historical and anthropological aspects of Bronze Drums has ignored the dynamic inheritance and development of Bronze Drums as regional actors.

Zoom in from the Bronze Drum studies of Southeast Asia to Thailand, little research was conducted on the Bronze Drums used in State Ceremonies of Thailand. The Bronze Drum was studied as one part of the royal band, and more attention was paid to its musical functions rather than its socio-cultural roles in the state ceremonies, not to mention its dynamic inheritance from the Ayutthaya dynasty to the present-day Rattanakosin dynasty. However, the Bronze Drums used in State Ceremonies of Thailand are far more than a musical instrument, they also have a significant function related to the Thai society. Therefore, the study of the Bronze Drum was split in two: the first concerns the Bronze Drum as an unearthed cultural relic about which we know little beyond superficial details, and the second concerns the Bronze Drums used in State Ceremonies of Thailand as a musical instrument with distinctively Thai characteristics that have nothing to do with the Bronze Drum.

Consequently, current archaeological research on Bronze Drums is based on empirical evidence, which is limited to a basic description of their excavation and speculation on their ancient functions; thus, it cannot be directly equated with the functions of

Bronze Drums in State Ceremonies of Thailand today. Secondly, historical and anthropological studies of Bronze Drum socio-cultural studies tend to focus on a single period, thus neglecting the phenomenon of dynamic change, especially in terms of interaction with extraterritorial cultures from one period to the next. In dynamic change, aspects such as the globalization and localization of Bronze Drums have not received enough consideration. Thus, Bronze Drum studies are disaggregated into archeological and anthropological studies instead of a whole. Therefore, the purpose of this thesis is to fill the gap that the study of Bronze Drums used in State Ceremonies of Thailand from a way of water on its nature and a dynamic way of analysis on its development.

1.1.3 Research Significance Given the current research situation, the study focuses on the Bronze Drums used in State Ceremonies of Thailand that are needed in the historical and anthropological dimensions. From a dynamic perspective of the research, this thesis provides inheritance research starting from the origin of the Bronze Drum to the Bronze Drums used in State Ceremonies of Thailand in a way of water, through which a new method depicting the Bronze Drum was created, and what's more, this method could transcend the shackles of time that could explain the Bronze Drum from ancient time hitherto. In this dimension, not only the Bronze Drums of the Bronze Drum could be investigated, but also the common cultural dimension of the Southeast Asia, thus providing a carried for the shared culture of ASoutheast AsiaN, and a vital link to the northern mighty power of China. Apart from the historical dimension, this thesis also details the Bronze Drums used in the State Ceremonies of Thailand hence further research into their functions in the state

ceremonies. Finally draws a picture of the Bronze Drums used in State Ceremonies of Thailand that may be one part of the Thai identity.

1.2 Research Purpose

1.2.1 Research Question Current archaeological research on Bronze Drums is based on empirical evidence, which is limited to a basic description of their excavation and speculation on their ancient functions; thus, it cannot be directly equated with the functions of Bronze Drums in State Ceremonies of Thailand today. Secondly, historical and anthropological studies of Bronze Drum socio-cultural studies tend to focus on a single period, thus neglecting the phenomenon of dynamic change, especially in terms of interaction with extraterritorial cultures from one period to the next. In dynamic change, aspects such as the globalization and localization of Bronze Drums have not received enough consideration. Thus, Bronze Drum studies are disaggregated into archeological and anthropological studies instead of a whole.

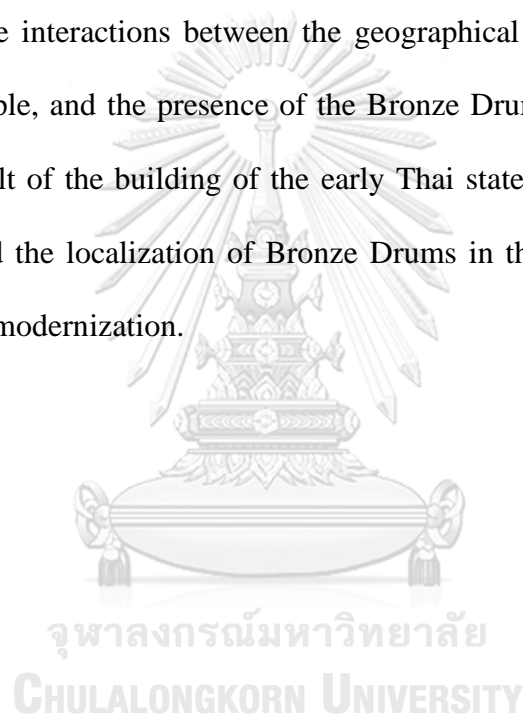
In order to research Bronze Drums in State Ceremonies of Thailand as a complete object, this thesis proposes to use a dynamic theoretical framework to analyze the Bronze Drums in State Ceremonies of Thailand. For a dynamic analysis of the cultural connotations of Bronze Drums, combining empirical and cultural studies could facilitate a comprehensive analysis of the use of Bronze Drums in State Ceremonies of Thailand. In order to have a thorough analysis of the use of Bronze Drums in State Ceremonies of Thailand, this thesis considers that there is a primary question that needs to be answered. *How are the Bronze Drums used in State Ceremonies of Thailand?*

1.2.2 Aims and Objectives Current literature pay little attention on the socio-cultural dimension of Bronze Drums, with which static perspective dominate the Bronze Drum research. Thus, the aim of this thesis is to figure out how are the Bronze Drums are used in State Ceremonies of Thailand. By answering this question, this thesis could provide a dynamic view of development of the Bronze Drum in Southeast Asia in a case of Thailand, hence fill the gap that the research on the Bronze Drum disaggregated into the empirical study way on the unearth relic and the anthropological way with the focal point of a musically functional Bronze Drum. As a study focus on the Bronze Drum, this thesis demonstrates not only the patterns and forms of the Bronze Drum, but also the socio-cultural features of the Bronze Drum since its formation to the Bronze Drums in the State Ceremonies of Thailand. The ontological features of the Bronze Drum as well as the state ceremonies of the Bronze Drums are investigated to explain the rational reasons of how are the Bronze Drums used in State Ceremonies of Thailand.

This thesis proposes to research the Bronze Drums in State Ceremonies of Thailand because these Bronze Drums are one of the most representative and valuable for this study. First, Thailand—the old glorious name of Thailand—was originally one of the centers for producing Bronze Drums. Evidence exists in Mukdahan Province in Thai Isan (Northeast), where Bronze Drum castings and crucible fragments were unearthed (Baonerd, 2015). Second, about 80 Bronze Drums have been excavated in Thailand, and the excavation area extends from Thailand's northeast to the south. The production centers and widespread presence make the Bronze Drums of Thailand a representative one. Last but not least, the use of Bronze Drums in State Ceremonies of Thailand is well documented and continued from the Ayutthaya Dynasty to the

present. Moreover, the Bronze Drums used in State Ceremonies of Thailand have undergone globalization with Hindu culture and modernization. Furthermore, they have been localized in a form unique to Thailand, reflecting the mingled process of localization and globalization. Therefore, the Thai Bronze Drums have become the appropriate research subject to fill the current academic gaps in this field.

1.2.3 Hypothesis This thesis argues that the creation and spread of the Bronze Drum is the result of the interactions between the geographical environment of Southeast Asian and its people, and the presence of the Bronze Drums in State Ceremonies of Thailand is a result of the building of the early Thai state, the symbolism of bronze drum fertility, and the localization of Bronze Drums in the globalization process of Hinduization and modernization.



CHAPTER TWO Perceptions of the Bronze Drum by Different Philosophical Traditions

I believed that every ornamental motif (on the Bronze Drum) has a concrete prototype and is never the result of pure imagination. Decorating is not an inherent aesthetic gift of humans; rather, it has evolved alongside the advancement of human civilization. (Franz Heger, 1902, p5)

The above discussion by Franz Heger, one of the pioneers of Bronze Drum research, trailblazed one approach to the research of Bronze Drum by emphasizing the ornamental features of the Bronze Drum. His perspective on the classification method for Bronze Drum based on size, weight, metallic materials, methods of casting, and, most significantly, ornamental patterns had a significant influence on subsequent researchers. However, with more Bronze Drums being discovered in Southeast Asia and southern China in the 20th century, the application of Heger's perspective to the study of Bronze Drum is getting increasingly challenging. Not only have new varieties of Bronze Drums been discovered that are not included in Heger's classification (Bunker, 1967), but the accelerated social development of the last century has introduced to sociological study new ideas and research perspectives that are fundamentally distinct from Heger's empirically-based research. Nonetheless, the empirical case of Bronze Drum remains one of the essential pillars of the study.

Based on empirical archaeology-based scrutiny, different schools of thought have varying perspectives on the Bronze Drum. This thesis proposes separating contemporary interpretations of Bronze Drums into two main philosophical traditions. First, Annales School scholars advocate for interpreting Bronze Drum rather than describing it. They also prioritize a comprehensive history of Bronze Drum research and advocate for the incorporation of environmental factors such as geography in the analysis of Bronze Drum. Second, a structural-functionalist interpretation stresses the functions of Bronze Drum and the many aspects of human society that it satisfies and recommends the use of social structures to explain the cultural characteristics of Bronze Drums.

2.1 Perceptions of Annales School on Bronze Drum Research

To analyze Bronze Drum as a whole, scholars in the Annales School use a *histoire-problème* (problem history) ideological process and an interdisciplinary approach (Yao, 1986). This section examines how these interpretations have firmly established the Bronze Drum research paradigm on the basis of empirical history. Finally, it indicates the weakness of their comprehension of Bronze Drum in a dynamic of the inheritance of Bronze Drum.

Before examining the Bronze Drum research of Annales School in-depth, it is necessary to provide a brief overview of the empirical-based studies that laid the foundation for future research and serve as a target for criticism of subsequent research paradigms. The empirical research of Bronze Drum manifests itself in the physical features of excavated Bronze Drums. As a result of the empirical work of historians, variously formed and sized Bronze Drums discovered in multiple eras and

locales morphed into systematic records based on their characteristics; correspondingly, the classification of Bronze Drums was established from these recorded data. The empirical studies of Bronze Drums began in the West, primarily Europe, and since A.B. Meyer and W. Foy introduced their classification, this study direction has dominated empirical studies of Bronze Drum. In this avenue of research (Jiang, 2000), Heger is the architect of the Bronze Drum classification study. Based on a data comparison of 153 Bronze Drums, he classified Bronze Drums into four types and three intermediate types and concluded that all Bronze Drums possibly emanated from one initial point of Heger I and other types of Bronze Drums are 'subsidiary types' that diverged from the Heger I type as a result of temporal and spatial distances from the primary origin (Heger, 1902). Furthermore, after describing in considerable detail the position, circle formation, arrangement, and structural characteristics of motifs in each of the Bronze Drums he classified, Heger examined motif interpretations of Bronze Drums by locating actual analogs in society from his time (LI, 2007).

Given the constraints of the time, Heger's research on Bronze Drum did not include the subsequent discovery of novel Bronze Drums; nevertheless, his contribution to the architecture of empirical Bronze Drum research merits recognition. Nevertheless, as science and social science have advanced by leaps and bounds over the past century, Annalists have contested Heger's research methodologies, empirical materials, and philosophical foundations. On the topic of methodologies, it is challenging to identify the origin of Bronze Drum based just on the typology of motifs without the support of other disciplines, such as geography and archaeology, to substantiate its reliability (Ibid, 2007). On the other hand, Bronze Drum research was conducted by Annalists

using an interdisciplinary approach. Moreover, empirical studies frequently lose their historical integrity due to the emphasis placed on the analysis of specific central materials. For instance, Heger's emphasis on the primordality of type I Bronze Drum rendered his approach incapable of studying more archaic and primitive Bronze Drum (Li & Huang, 2008). Therefore, Annalists have merged the philosophical concepts of total and interpretive studies of Bronze Drum, concentrating on the impact of natural and geographical environments on Bronze Drum throughout history.

2.1.1 Interdisciplinary Study of Bronze Drum by Annales School

Since its inception, the Annales school has been a staunch proponent of the removal of disciplinary barriers, as Lucien Febvre and Marc Bloch (1929) proclaimed in the inaugural statement of the journal *Annales d'histoire économique et sociale*: There is an isolation among historians and experts in other fields of study... it would be beneficial if we could pay attention to the work of our peers. The Annales school of thought incorporates geography, ethnology, and archaeology, among other disciplines, into the interdisciplinary study of Bronze Drum. Moreover, the integration of geography is a crucial aspect of Bronze Drum research conducted by Annalists.

Annales School has notably benefited from other disciplines, commencing with geography (Le Goff, 1999), and Bronze Drum studies also have been revolutionized substantially by physical geography. For instance, Enzheng Tong (1983) tentatively mapped the distribution of Heger I type Bronze Drum in the three most concentrated areas, namely the eastern Yunnan Plateau (including the neighboring areas of southern Sichuan and western Guizhou today), the You River and Yu River systems, and the Red River systems. Apart from this, sporadic spread points of this type of

Bronze Drum were also mapped in Vietnam (Pham, 1990), Thailand (Sorenson, 1977), Malaya (Tweedie, 1965), Indonesia (Heine-Geldern, 1947) , and other countries hitherto in Southeast Asia. In addition, this thesis observes that these Bronze Drum cultural areas are more or less defined by their distribution along rivers, and that water may be an important factor in the study of Bronze Drum in terms of its production, users, and spread.

Furthermore, the distribution of Heger II Bronze Drum was marked in the Guangxi Zhuang Autonomous Region of China as well as northern Vietnam and the Malay Archipelago; the geographical distribution of Heger III Bronze Drum was mainly noted in Vietnam, Laos, Thailand, Cambodia, Myanmar, and Yunnan Province of China; while the geographical range of Heger IV Bronze Drum was mainly in Guangxi Zhuang Autonomous Region, Guizhou Province and Yunnan Province of China (Wan & Wei, 2018). One of the most notable characteristics of the application of geography is the identification of the geographic range of Bronze Drum, which allows it to form an organic unit as a subject of study rather than being limited to the generalizations and compilations of a single historian.

In addition to physical geography, the application of human geography and its associated ethnology makes Bronze Drum research more spatially specific to Southeast Asia, with the correlation between Bronze Drum and diverse ethnic groups being one of the most prominent aspects. Just as Anthony Reid (2015) puts it, Both the diversity and the coherence of the Southeast Asian story begin with its geology. Notable is the fact that some of these Bronze Drum-using ethnic groups are not isolated to the boundaries of a single country, but rather straddle multiple countries

throughout Southeast Asia, such as ethnic groups like Khmu people, Wa people, and Hmong people are all practitioners of Bronze Drum hitherto (Wei, 2014). In the case of the Wa people, who dwell mainly in Myanmar, Thailand, and Yunnan Province of China, they use Heger III type Bronze Drum (Wang, 1982). It was revealed that the Bronze Drums used by the Wa people in China's Yunnan Province were likely manufactured in Myanmar's Kayah State and then transported from Kachin State to Yunnan, where they were mostly used for ceremonial purposes (GUO, 2007). In addition, Bronze Drums have the social function of displaying affluence and enhancing social standing in Wa people's society (Wang, 1982).

As demonstrated by the Wa people instance, the interdisciplinary incorporation of human geography and ethnology into Bronze Drum study enables its research to emerge from solely archaeological studies, thereby shifting the focus of the research from the Bronze Drum itself to its users. Rather than deviating from the topic of the study, this perspective captures the substantial research aim of Bronze Drum research, namely the owners of the Bronze Drum. As the production, spread, development, and inheritance of the Bronze Drum are directly tied to Southeast Asians. Furthermore, this viewpoint is what annalists argue that history should encompass, in the words of Lucien Febvre, "all that belongs to, depend on, and serves humanity, everything that expresses humanity and explains its existence, activities, preferences, and ways" (Barraclough, 1991).

In addition to the interdisciplinary application of geography, other disciplines such as archaeometry resulting from the combination of natural disciplines with archaeology make the empirical study of Bronze Drum more solid and reliable. This research

direction includes interdisciplinary analysis in three directions: radiocarbon dating, isotope analysis, and metallographic analysis. Firstly, radiocarbon dating has been used to determine the origin of Bronze Drum. The Bronze Drum excavated from Tomb 1 of Wanjiaba, Chuxiong, Yunnan Province, was dated by carbon-14 dating to about 690 ± 90 B.C., which is the earliest Bronze Drum found so far (Tong, 1983). This discovery may solve the mystery of the origin of Bronze Drum. For example, some Chinese have given their inferences based on these novel empirical materials, that Bronze Drum originated in the central western generation of Yunnan, and then gradually developed a new type of Bronze Drum as it spread to the southeast and finally reached Dong Son (Li & Huang, 2007).

The Pb isotope analysis of the Bronze Drums identified the origin of the ore material as fingerprinting. The Pb isotopes of 29 Bronze Drums of two types, known as Shizhaishan and Wanjiaba by Chinese scholars, confirm that the ore used was from Yunnan, China, while 56 Bronze Drums from Dong Son, Vietnam, have been measured by Pb isotopes to indicate that the ore came from Vietnam itself, not from China (Wan & Wei, 2018). However, it is noteworthy that the Pb isotope data of Bronze Drums excavated in present-day Guigang City of Guangxi indicate that their ore came from Dong Son, while the Pb isotope data of Vietnamese Bronze Drums numbered 93LC I, 93LC IV and HB648/01 indicate that the ore of these Bronze Drums came from the Shizhaishan Bronze Drum cultural area in present-day Yunnan, and Guangxi, China within the Lengshuichong Bronze Drum cultural area of Guangxi (Ibid, 2018). And the results of metallographic analysis and compositional examination of 100 Bronze Drums from Yunnan, Guangxi, and Dong Son using optical microscopy indicate that the Bronze Drums from Vietnam and China have

similar metallographic organization and are products of the same cultural sphere (Ibid, 2018). The aforementioned phenomenon suggests that there was a close economic and cultural exchange between the Bronze Drum cultural area in China and the Bronze Drum cultural area in Vietnam.

In conclusion, the Annalists have identified the origin, distribution range, and population of Bronze Drum through the close incorporation of other disciplines, making Bronze Drum research explicit as opposed to opaque. However, these interdisciplinary research methods enriched the empirical cases of Bronze Drum and supplemented the research and analysis that the empirical Bronze Drum scholars represented by Heger were unable to conduct with modern technological methods during their time. Consequently, the question arises: is there any epistemic distinction between the interdisciplinary Bronze Drum research conducted by Annalists and the previous empirically-based study?

2.1.2 The Philosophy of Bronze Drum Research by the Annales School

According to empirically grounded perspectives, essential characteristics of Bronze Drum are its qualities, such as forms and patterns, and the description of these features is the key to studying Bronze Drum. This point of view saw Bronze Drum as an independent thing that existed outside of the social context in which it was developed and used. The Annales School employs an interdisciplinary approach to the study of Bronze Drum as its primary research methodology to provide historical foundations, rather than conclusions, for their historiographic stance. In contrast to earlier empirical research, which focused on a specific form of Bronze Drum, the Annales School emphasized the study of Bronze Drum in its totality in the social

background, as Lucien Febvre phrased it, “Une histoire à part entire” (A total history) (Burke, 2015). And in this total history, the focus of Bronze Drum research is its associated historical context, particularly as seen through the eyes of historians. This is because Annalists recognize that all historical sources, from primary sources to secondary histories, contain at least some subjective authorial imprint. (Yu, 2002). Historians, in the words of Lucien Febvre, "create" the objects of their research (Barraclough, 1991).

The philosophical view of Annalists on Bronze Drum may then be distilled in their most prestigious historiography strategy, the "Question Historiography" approach. The Annalists construct their interpretative research of Bronze Drum by asking and answering the question, “Where did Bronze Drum emerge and how did it develop?”. This method is the polar opposite of the descriptive approach advocated by empirical historiography. This question represents the ontology of the study on Bronze Drum by connecting its historical and social context, and it benefits society by interpreting the link between Bronze Drum and the social environment, which is the epistemological standpoint of the Annalists’ notion of “understanding the present through the past and the past via the present”.

To answer the question of where Bronze Drum emerged and how it spread, historians of the Annals School with varied perceptions of Bronze Drum have conducted diverse Bronze Drum studies; these discrepancies in perceptions are a result of the social milieu in which the historians sit. As accurately described by Anthony Reid (2015): historians of the current post-nationalist era are increasingly aware that their profession arose with modern nation-states and made its principal business the

chronicling of those states. The two nation-states with the most impressive Bronze Drum research and the most affluent Bronze Drum collections are China and Vietnam. Chinese museums have a total collection of 1,676 Bronze Drums (Liang & Fu, 2016), excluding Bronze Drums in civilian private collections, whereas Bronze Drums in Vietnam are more well-known internationally, with many researchers still referring to Bronze Drum as Dong Son Drum. This thesis, in chronological order, will first present the Bronze Drum research conducted by annalists from the perspective of Dong Son.

The term DS culture was first proposed by Robert von Heine-Geldern (1932), who believed that DS culture could represent the Bronze Age in all of Southeast Asia except India and Indonesia. The DS culture is scattered throughout northern Vietnam today and mainly the Red River valley, the so-called Bac Bo region, and consists of more than one hundred archaeological sites (Kim, 2022). In the context of DS culture, Victor Goloubew, another leading academic contemporaneous with Heine-Geldern, believe that Bronze Drum originated in Tonkin of Vietnam (Zhao, 1990), in other words, DS is the origin of Bronze Drum culture, which is widely accepted by scholars who do not write in Chinese. Albeit, the DS culture is renowned across the globe attributable to its classes of the most iconic bronze artifacts, especially the Bronze Drum. Not only has DS culture produced Bronze Drum, but also bronzes including situlae, daggers, spearheads, and socketed axes. As Vietnamese archaeologists concur that the archeological typology of the Heger I Bronze Drums found throughout Vietnam are all DS Drum (Phạm, Nguyễn, & Trịnh, 1987). And since it was determined that DS culture was the source of Bronze Drum and that the DS drum was the most primitive form by Vietnam, a taxonomy of Bronze Drum based on DS

culture was subsequently constructed from the DS viewpoint, and Bronze Drums were classified into five types: DS A, DS B, DS C, DS D, and DS E (Pham, 1990).

DS Drum is a representative artifact of DS culture, and for which it is named. From the perspective of DS, the Bronze Drum is now a national flag of Vietnam's pre-Sinitic history (Kim, 2022). Although the DS perspective confirms that the Bronze Drums of both DS and Yunnan share many similar typological characteristics (Pham, 2004), this perspective still tends to emphasize the pivotal position of DS in explaining the spread of Bronze Drum, not just in its location as a hub of cultural contact with the Dian and Han cultures (Bui, 2015), but also in the spread of Bronze Drum throughout Southeast Asia and its influence on the following development of Bronze Drum in Southeast Asia (Calo, 2009).

Ultimately, the research of Bronze Drum from a DS perspective is grounded in an exhaustive history centered on DS culture, suggesting that Bronze Drum started in the DS and spread to neighboring regions. The study of the DS drum was initially conducted by Western scholars; however, this perspective of Bronze Drum studies has been gradually interpreted as an essential prerequisite for the emergence of Vietnamese civilization (Sinh, 2015), and the DS drum is celebrated by many Vietnamese as a potent symbol of Vietnamese origins (Kim, 2022).

In contrast to the DS perspective, Chinese scholars advocate the study of the total history of Bronze Drum from a far different perspective, especially when answering where Bronze Drum originated and how it spread. First, Chinese scholars have determined using archaeometry that the earliest Bronze Drum ever unearthed comes from the Wanjiaba M23 tomb in Chuxiong, Yunnan Province, where carbon-14

dating of a piece of a wooden coffin (Code 76054) that date back to 690±90 BCE (Carbon-14 Laboratory, Faculty of Archaeology, School of History, Peking University, 1978) and the Bronze Drum in the tomb maybe even earlier. Furthermore, Chinese scholars thus hypothesized that the Bronze Drum from Wanjiaba spread and influenced Bronze Drums' development in other regions, namely, Shizhaishan and DS and that the two evolved simultaneously (Li & Huang, 2008).

Building on the compilation and study of a total of approximately 1400 Bronze Drums from southern China, Chinese scholars have classified Bronze Drums by setting standard types and denoting the types of Bronze Drums by places where a group of standard types was excavated. These types are Wanjiaba type (万家坝型), Shizhaishan type (石寨山型), Lengshuichong type (冷水冲型), Zunyi type (遵义型), Majiang type (麻江型), Beiliu type (北流型), Lingshan type (灵山型), and Ximeng type (西盟型) (Ancient Chinese Bronze Drum Research Society, 1988). Notably, the place names used in this Bronze Drum nomenclature are all within China, and the last type of Bronze Drum was called the Karen type rather than the Ximeng type earlier in 1982 (Zhang, 1982). The Chinese perspective differentiates itself from the DS-centered Bronze Drum total history study conducted in Vietnam by a general historical study of Bronze Drums excavated in China, which is also home to the world's largest collection of Bronze Drums; however, both sides have chosen to favor a nationally dominant perspective in constructing the Bronze Drum total history.

Regarding the question of how Bronze Drum spread, Chinese scholars have provided an interpretive answer by constructing an evolutionary process of Bronze Drum Kulturkreis (Culture Circle) (Wan et al., 2003). Based on seven cultural factors,

including the distribution of Bronze Drum in southern China, documentation, and rice farming traditions associated with it, Chinese scholars have suggested that there were contiguous Bronze Drum Kulturkreis in southern China and Southeast Asia (Wan & Wei, 2015). Whereas the concept of Kulturkreis emphasizes entities that developed from centers of origin and spread over a wide area (Graebner, 1966), this is appropriate to explain the spread paths and morphological changes of Bronze Drum. Therefore, based on the total history of the eight types of Chinese Bronze Drums and the Bronze Drum Kulturkreis, Chinese scholars have proposed four major evolutionary processes of Bronze Drum formation, development, prosperity, spread, and inheritance (Peng, 2016) to explain the spread of Bronze Drum.

The formation of Bronze Drum Kulturkreis originated from the period when Wanjiaba-type Bronze Drum was prevalent, and its core area was the central-western part of Yunnan around Chuxiong and Dali (Li & Huang, 2007). The developmental stage of Bronze Drum Kulturkreis is mainly reflected in the Shizhaishan type of Bronze Drum, which is centered around the Dianchi in Kunming of the Dian culture and the DS of Vietnam at that time (Imamura, 1993), and there is an exchange of bronze culture between the Dian culture and the DS culture (Wan et al, 2003; Li et al., 2008). The focus of the development process of Kulturkreis is reflected in its development into a more widely distributed regional cultural circle in southern China and Southeast Asia (Peng, 2016). The prosperity of Bronze Drum Kulturkreis is reflected in the emergence of new types of Bronze Drum such as Lengshuichong (Qiu, 2003), Beiliu (Zhang, 2007), and Lingshan type Bronze Drums (Guo, 1997), where the intervention of imperial China forced Bronze Drum cultures to shift and produce

new forms when they met with different cultures. The spread and inheritance of Bronze Drum Kulturkreis are exemplified by the Zunyi, Majiang, and Ximeng Bronze Drums, which are new forms developed after the Bronze Drum culture was oppressed again by imperial China and withdrew from Lingnan (roughly today's Guangdong and Guangxi) to the north (Guizhou) and southwest mountains (mainland Southeast Asia), and the Ximeng type has continued to be used to this day (Peng, 2016).

2.1.3 Drawbacks

Although the scholars who advocate Annales school historiography conducted a relatively more exhaustive history of the Bronze Drum, they did so primarily through the motivation that their primary occupation was the chronicling of their native sovereign nations. The two dominant research perspectives in the study of Bronze Drum's total history, China and Vietnam, spontaneously fall into a historical perspective premised on the Westphalian sovereignty system. This theoretical system, which is based on recent European historical experience, is not only obviously flawed in explaining Asian issues (Kang, 2003), but it also fails to account for the coexistence of diversity and uniqueness in Southeast Asia, where the unique Bronze Drum culture emerged and was dubbed Critical Crossroads by Anthony Reid.

As Barry Buzan and Richard Little (2017) point out, this dominant perspective distorts the authenticity of history and reality. Despite Southeast Asia's renown for cultural diversity and distinctiveness, historians have conducted research based on the concept of the sovereign state as an entity that gives primacy to the early Thai state over the tribal, city-state, imperial, and other political forms that Bronze Drum experienced in the region's historical development. Southeast Asia was and is a

distinct place, but one of infinite variety (Reid, 2015), and Bronze Drum is a cultural commonality in cultural-diverse Southeast Asia (Li & Duan, 2023). Therefore, either a DS-centric or Sino-centric perspective would construct a fictitious center by applying modern labels to ancient Bronze Drum cultures that began before 700 BC (Heine-Geldern, 1934; Tong, 1983), which may inadvertently undermine the Southeast Asianness of Bronze Drum. Perhaps there are enough problems in archaeological interpretations being undermined by recently defined state boundaries without the politics of modern ethnicity (Kanjana-juntorn, 2020).

To summarize, the interdisciplinary study of Bronze Drum by the Annales School has greatly enriched the empirical data of Bronze Drum. Historians from the Chinese and DS perspectives have constructed a total history based on their respective perspectives by exploring the origins of Bronze Drum, and then interpretatively constructed a Bronze Drum study centered on China and DS in explaining the spread of Bronze Drum. However, this thesis argues that the above perspectives are overly influenced by the historical perspective under the Westphalian system. Although both the Chinese and DS perspectives are self-referential and have become the dominant viewpoints of extant research, they ignore the fact that Bronze Drum exists beyond the borders of the modern state and that it is widely distributed in Southeast Asia and has been used since its emergence more than two thousand years ago. Its characteristics as a representative artifact of Southeast Asian culture are far greater than those studied within the framework of modern nations. Therefore, this thesis argues that the Southeast Asianness of Bronze Drum may be a more impartial and sound perspective to develop Bronze Drum research. The next section therefore will

discuss the views put forward by a group of scholars who suggest conducting Bronze Drum research with a structural functionalism perspective. In their view, the search for the function of Bronze Drum can help to understand the culture of Bronze Drum in the Southeast Asian context and, in this way, explore the connection between Chinese and Southeast Asian cultures.

2.2 Influence of Structural Functionalism on Bronze Drum Research

"Structure" is one of the most important and most elusive terms in the vocabulary of current social science. The concept is central not only in such eponymous schools as structural functionalism, structuralism, and poststructuralism, but in virtually all tendencies of social scientific thought (William H. Sewell Jr., 1992, p1). Bronze Drum's studies have been impacted by this paradigm, as may be expected. In the Bronze Drum study, structure is here essentially a descriptive concept, whose main descriptive duties go through function. And the study of the functions of the Bronze Drum has mainly focused on two aspects of the Bronze Drum a practical utensil or as a ritual object.

2.2.1 Practical Features of Bronze Drum

Ancient Bronze Drums unearthed in the Chuxiong, Xiangyun, Wanjiaba, and Dianchi regions all share the same trait: the drum's surface is devoid of ornamentation, the shaded bird motifs on the foot and inner wall were all inverted during excavation, and the drum's surface was covered in thick soot. The Wanjiaba type is the oldest known ancient Bronze Drum, and because of the soot on its surface, it is naturally assumed that the ancient Bronze Drum served as a cooking pot. Additionally, according to some academics, the first iteration of the Bronze Drum may have evolved from a

utilitarian vessel (Hanji Feng). From an ontological perspective, the eastern Yunnan plateau had the social settings necessary for the manufacture of Bronze Drum, and copper and earthenware kettles, which may have readily evolved into drum-shaped containers, were a common sight there since far-off antiquity. The development of Bronze Drum began around the seventh century BC, or perhaps earlier, as a result of this confluence of social, technical, and resource circumstances (Enzheng Tong). It makes sense to think that the ancient Bronze Drum was a culinary device as it descended from the bronze cauldron, which was a cooking vessel. This view of Bronze Drum as a kettle is also well illustrated by the early alignment of the term kettle drum with the use of Western scholars ().

The copper kettle, which was first employed as a functional pot, gave way to the Bronze Drum during a transitional era when drums and kettles were combined as instruments due to their playing. Before assuming the qualities of a percussion instrument, it first split off from the cooking implement and evolved into a different instrument. It had several purposes because of its loudness and range since it could be used as a war drum or as a way to send messages.

Although the early Bronze Drums were also used as cooking utensils, their primary usage was as musical instruments. The Bronze Drums were utilized during the development phase not only as musical instruments but also as show pieces, shell storage containers, ceremonial vessels, and, in certain circumstances, as such. During the Continuation Period, the Bronze Drum's social role saw a significant transformation as it came to be utilized as a symbol of prosperity, a tribute, a blessing during rites, a celebration during weddings, and a grief object during funerals.

2.2.2 The Ritual Functions of Bronze Drum

Bronze Drums evolved into ceremonial artifacts that were used not only for striking and useful purposes but also frequently for show, displaying the riches and authority of their owners by their quantity, size, and design. The stilt style construction is employed as the altar around the aristocratic woman presiding the ceremony on the cowrie container unearthed at Shizhai Mountain in Jinning, and 16 Bronze Drums are placed on the left, right, and back of the altar. Only the tallest drums were appreciated, therefore in addition to the vast number of Bronze Drums employed for the presentation of strength, their size was also desired (Yanyu Jiang).

The Bronze Drum's function as a ritual instrument, in addition to being more clearly reflected in the cowrie container, also circulates and appears in State Ceremonies of Thailand. Somkiat Homyok (2007, pp 21-22) details the use of musical instruments at the Royal Ploughing Ceremony, a state ceremony that includes Bronze Drums. Pattara Komkam (2015, pp 136-155) examines the music played at different times of the year for the twelve-month royal ceremonies, he believed that these State Ceremonies of Thailand were related to Brahmanism, Buddhism, and ancient beliefs, and detailed the music and performers associated with the ceremonies.

Wales (1992) notes the use of the Bronze Drum as one of the instruments played during the ceremonial bath session of the coronation of King Rama VII, the musical outburst of these instruments marking a crucial moment in most State Ceremonies of Thailand, especially at the coronation. And this classic scene occurs, as he asserts, in the same way as it has since ancient India. In addition to the ceremonial bath, he mentions that Bronze Drums were also present in the royal procession on land and the

royal procession on the water for the coronation of Rama VII, and even in other state ceremonies such as the cremation of the late king and the Kathina, etc., as well as the Ritual of the Court Brahmans. The simplistic Indianization of Southeast Asia pursued by Wales has been doubted by many scholars, though his record of the use of Bronze Drums in Thai court and state ceremonies is invaluable. His study stops at records and attributes most of the Bronze Drum sightings to Indian cultural influences, without considering the influence of indigenous knowledge.

Thanachot Keatnapat (mentioned scenes appeared the use of Bronze Drums in the royal crematorium in early Rattanakosin literature, that is the *Cease Mourning Performance* (มหรสพสมโภช), this ceremony, also known as the releasing cremation ceremony, includes many majestic artistic displays including Khon, magnificent royal dances and even performances of entertaining rituals from abroad. It is not considered miserable to hold a funeral in Thailand and Southeast Asia. Nevertheless, ultimately it is essential to pay tribute to the deceased. And a performance is organized so that the crowds who come to help with the event can watch the performance as a form of relaxation (Somphop Phirom, 1996, p 252). Sujit Wongthes (2016, pp 53-54) believes that this ceremony has an exultant aspect and is performed to guide the spirits home, so instruments must be played loudly to achieve the effect of guiding the way. To conclude, the feature of the *Cease Mourning Performance* scene is both sad and delightful at the same time. And it is in this ceremony that the Bronze Drums are used, the royal writings of King Rama II (2000, p 53) stated that “...when the royal remains arrived in front of the crematorium, there was a tremendous sound as players

played instruments and danced, and the sound of Bronze Drums and gongs rang out from every corner.

Somkiat Homyok explores the use of musical instruments from the perspective of the Royal Ploughing Ceremony, in which Bronze Drums were included. The Royal Ploughing Ceremony is also one of the many State Ceremonies of Thailand that are closely associated with the king and therefore entail the presence and use of musical instruments as an integral part of the ceremony, a tradition that dates to the time of Ayutthaya's founding of the royal city and continues to this day (Homyok, 2007, p 20). The Royal Ploughing Ceremony consists of two rites, namely the Auspicious Planting Rite (พิธีพืชมงคล) on the first day and The Royal Ploughing Rite (พิธีจรดพระนังคัลแรกนาขวัญ) on the second day. This ceremony has been handed down by the kings of Thailand from ancient times to the present day and is intended to boost the morale of the common people, blessing the seeds with protection from disease and a good harvest, as the majority of the Thai people are farmers. It is also a signal to the people that it is the perfect time to start farming. And on the first day of the ceremony, a set of instruments called Piphat was used, which did not contain Bronze Drums. On the second day, the Bronze Drums are used and remain in use during the Ploughing Lord's ritual until the end of the ceremony. The sun motif on the Bronze Drum is considered to be a symbol of grandeur, and the beating of the Bronze Drum is considered to have the function of invoking rain. The Bronze Drum is also considered to be a music master (ขุนดนตรี), used in ceremonies with the conch horn and royal and state ceremonies in the presence of the king, as well as in processional ceremonies with the victory drum.

Pattara Komkam discussed Bronze Drums from the upper unit of Bronze Drums, he said that Khrueng Prakom ensembles are divided into two types, namely Phra Swakern 1, which consists of trumpets and Bronze Drums; and Phra Swakern 2, which consists of Khaw-ng Chai, conches, trumpets, and old Thai horns.

The Khrueng Prakom ensembles form can be divided into 2 ensembles, the first ensemble is known as Phra Swakern 1, which is an ensemble used in connection with the royal procession of the king and used in royal ceremonies related images of the king, such as the royal wreath offering ceremony, musical instruments in the first ensemble consist of 4 trumpets, 2 Bronze Drums, the second ensemble is called Phra Swakern 2, a ensemble used for general ceremonies, such as the royal ceremony to change the Emerald Buddha costume. The 2nd ensemble is often used for fanfare pair with the Piphat ensemble, the musical instruments used in the second ensemble consisted of 4 trumpets, 1 old Thai horns, 1 conch, and 1 Khaw-ng Chai. He also believed that the Bronze Drum was one of the instruments that appeared during the ceremony and was associated with the appearance of the king, and that the frogs on the top of the drum in four directions indicated the abundance of the land, and that the fine ornamentation on the drum was inherited from ancient times, and that the sound of the drum being struck like a waterfall also had a symbolic meaning of prosperity. The trumpets are usually placed in the center while the Bronze Drums are placed on either side. The trumpets play once and then continue to play until the end of the song, while the Bronze Drums begin to play after the trumpets have played and continue to play until the end of the song played by the trumpets. The order in which the two instruments are arranged affects the composition of Phra Swakern 1. Due to the large number of instruments in the ensemble, the instruments are grouped in such a way

that the trumpets responsible for the melody play in the middle, while the Bronze Drums make a loud sound and control the rhythm, and the trumpet player in the middle can hear more clearly and get more on the beat, and the arrangement is aesthetically pleasing.

2.2.3 Drawbacks

This line of reasoning that from the structural functionalism of Bronze Drum disregards the cultural backdrop of Southeast Asia during the Bronze Age at the time the ancient Bronze Drum was created as well as the aesthetic and cultural traditions of the beliefs held by the Southeast Asian populace. The available research on Bronze Age culture shows that significant Bronze Age artifacts were mostly used for non-productive reasons. Additionally, in the case of the bronze artifacts discovered at Shizhai Mountain, a bronze pot from the same time period was discovered together with a Bronze Drum, supporting the idea that the two objects served different purposes. The ancient Bronze Drums of the southern border are culturally and technically equivalent to other Bronze Age products; hence, Bronze Drums were likely made for the religious or ritualistic reasons of tribe royals or other powerful individuals. Thus, to focus on the soot on the ancient Bronze Drum drums and the resemblance of ancient Bronze Drums to bronze cauldrons with a utilitarian perspective is to overlook to take into account ancient Bronze Drums in the context of Bronze Age and religious culture.

Beyond this, the perspective that overemphasizes the function of Bronze Drum for the analysis of its social structure is a static one rather than a dynamic one; Bronze Drum has been passed down in Southeast Asia for over two millennia and has undergone

different waves of globalization and localization, producing its own ethnically specific forms of Bronze Drum among different ethnic groups. Therefore, the dynamic transmission of Bronze Drum is lost sight of in a discussion of the function of Bronze Drum framed in terms of the function of Bronze Drum itself.



CHAPTER THREE Theoretical Framework

3.1 Bronze Drum and Southeast Asia

The Bronze Drum is a cultural commonality in cultural-diverse Southeast Asia. A Bronze Drum is made of a bronze composite alloy composed mainly of copper, tin, and other metals, with a cylindrical body with a one-side tympanum. Adopting the lost-waxing cast method, its hollow body is decorated with exquisite motifs and reliefs. Bronze Drums often play a significant role in social life in Southeast Asian societies, with their primary function being used as a dignified instrument in ceremonies. Bronze Drums have been found in abundance mainly in Southeast Asia, and their widespread presence in Southeast Asia is not contingent but has substantial material and cultural foundations.

The presence of Bronze Drums is a result of the interaction of people, cultures, and resources in Southeast Asia. Southeast Asia is a region rich in minerals, such as copper, tin, lead, silver, aluminum, and so on. Metals such as copper and tin are the raw materials for bronze production. According to Arnold J. Toynbee (1976), the copper used to make bronze wares of Shang (c. 1600 BC - c. 1046 BC), and Zhou (c. 1046 BC - c. 221 BC) dynasties were from *Liangzhou* (Yunnan area today) and the Malay Peninsula. More than this, early Chinese historical sources such as *Hou Hanshu* (Fan, 2000) and *Huayang Guo Zhi* record copper and tin as local commodities of Yunnan. Apart from this, a large amount of copper produced in Yunnan was still the economic backbone of the Ming Empire (1368 AD - 1644 AD) and Qing Empire (1636 AD - 1911 AD) (Yang & Han, 2021). Such abundant mineral resources provided the basis for the emergence of bronze products in Southeast Asia.

In the Southeast Asian Bronze Age, the bronzeware productions and rice farming civilizations were interwoven, overlapped, and mutually facilitated, as indicated by a large number of bronze production-and-living tools with the same patterns were discovered following the excavation of Bronze Drums in the whole Southeast Asia. In such an epoch, environmental determinism spawned the narrative of the integral of human society, production, and nature, and animism became the primary connotation and function of the Bronze Drum in Southeast Asia. The ornamentations of the Southeast Asian Bronze Drums conspicuously reflected their nature of shared spiritual beliefs.

In accordance with the archaeological evidence, the most primitive Bronze Drum was produced in Wanjiaba, Chuxiong, central Yunnan, about 2600 years ago (Peng et al., 1991). More importantly, the bronze-drum culture underwent and developed its globalization depending on the “international” commercial and economic interactions among ancient Southeast Asian agricultural centers from the Yunnan-Kweichow Plateau to the Indonesian archipelago (“The Southeast Asianness of Yunnan” will be articulated in the Terminology). In detail, the impetus for the globalization of the Bronze Drum was the homogeneous consumer psychology or demand of the ancient Southeast Asians. This sort of homogeneous psychological quality considerably facilitated the circulation of Bronze Drums as a commodity. Since Bronze Drums were valuable goods in the context of ancient Southeast Asian societies, the law of supply and demand from the lens of Bronze Cowrie Container studies pointed out the two principles of studying the glocalization of the Bronze Drum in Southeast Asia; firstly, the globalization of bronze-drum culture was unfolded along the ancient trade

routes, secondly, bronze-drum culture experienced localization or internalization by the influence of different Southeast Asian actors (Duan, 2021).

In terms of the trade routes, the Bronze Drum spread through the rivers of mainland Southeast Asia. First, the Red River surged from Yunnan to Vietnam, and the Bronze Drum thus flourished successively in both places (Wanjiaba, Shizhaishan, and Dong Son) (Peng, 2016). Second, the Mekong River is an ancient pathway for the cultural exchange of peoples through Yunnan, Burma, Laos, Thailand, Cambodia, and Vietnam, the main artery of the mainland of Southeast Asia (Higham, 2000; Yang, 2020). And this passage, if used for people's migration, is naturally the pathway for the spread of Bronze Drums. In addition, in areas that were difficult to reach by water routes, ancient overland routes and those coming-and-going caravans became the vehicles for bronze-drum spread, such as the Qin-Dynasty Wuchidao (developed around 250 B.C.), the Shu-Hindu Road (first discovered in 122 B.C.) and the ancient Tea Horse Road (from around 202 B.C. to 8 A.D. during the Western Han Dynasty), which were interwoven into a vast network of ancient roadways that covered Southeast Asia and South Asia and continue to be used in modern times.

As for the localization, actually, there should be abundant cases in Southeast Asian history. However, this thesis proposes to focus on the scope of the Bronze Drums used in Thailand, particularly in State Ceremonies of Thailand. Because the discussion of the mutual socialization betwixt Tai (Thai) and Bronze Drums still is murmuring without any powerful academic sound, compared with the Bronze Drums' Dianization, Khmerization, or Vietnamization. Bronze Drums appear in dignified state ceremonies in Thailand, where Bronze Drums first discovered in the state

ceremonies of the Ayutthaya Dynasty and continue to be used hitherto. The process by which the Bronze Drum went from being a creation of the earliest animistic beliefs in Southeast Asia to being part of the State Ceremonies of Thailand today, the changes in the function and cultural background of the drum, and the reasons why the Bronze Drum was not conquered by mega waves of globalization such as the Hinduization and modernization, are the focal points that this thesis seeks to address.

3.2 Terminology: Southeast Asianness of Yunnan and Guangxi

For the sake of facilitating writing consistency, this thesis regards Yunnan and Guangxi as a part of Southeast Asia in the sense of civilization. Southeast Asia was one of the earliest rice-growing areas in Asia. The archaic Chinese records, *Shi Ji* (Records of the Grand Historian) (Sima, 2006), *Yue Jue Shu* (The Book of Recording Viet) (Yuan, 2006), and *Yunnan Zhi* (The Chronicle of Yunnan) (Fan, 2006), all recorded the areas of Yunnan, Guangxi, and many Southeast Asian states or tribes shared a typical agricultural landscape of elephant plowing. In terms of agricultural tools, for example, the M71:191 bronze hoe excavated in Yunnan is the same shape as many bronze hoes excavated in Co Loa, Vietnam (Yang, 2020). As for the Bronze Drum itself, they shared the origin; homologous Heger I Bronze Drums have been found in Yunnan, Guangxi, and all countries of mainland Southeast Asia, as well as Malaysia and Indonesia (Li & Huang, 2014; Duan & Liu, 2023). Moreover, there are many common or similar characteristics in the bronze-making technology of the above-mentioned regions, such as the use of both casting and forging, the predominance of double-combination and lost-wax casting, and the preference for copper-tin alloys (Yang, 2020). To further explore the millennial exchanges and

common culture in the area, the cross-border groups of Tai, Wa, Jingpo, Yi, and Hani nationalities, as well as the Khmu people, stand as the best witnesses. Furthermore, Yunnan is still the main Tai settlement in China, while the Kra-Dai-speaking group, the Zhuang people in Guangxi, has a close kinship in language with Lao, Thai, and Shan (He, 2009). Today, some nationalities like Yi and Zhuang in Yunnan and Guangxi still use Bronze Drums, as do some Southeast Asian countries such as, Laos, Thailand, Cambodia, and Vietnam. Consequently, based on the analysis, this thesis affirms the “Southeast Asianness” of the two provinces. It proposes that Yunnan and Guangxi are the components of Southeast Asia from the dimension of civilization.

3.3 Glocalization

The Bronze Drum fulfilled its global spread in early homogenized Southeast Asian societies. In mainland Southeast Asia, where the Thai were present, the Bronze Drum experienced the globalization of Hinduization, encompassing Hinduism and Buddhism, as well as the globalization of Western modernization. However, current research on the above process lacks theory, with some scholars exaggerating the process of Hinduization, treating Thailand as an entirely Hindu country, or emphasizing the homogeneous westernized modernization process and ignoring Thailand's own cultural attributes. While experiencing these waves of globalization, the Bronze Drum has not been assimilated or eliminated, but along with these global trends that emerged a contemporary form of the Bronze Drum that we see in the State Ceremonies of Thailand today, one that is different from the form that globalization trends have brought about and not owned by the Bronze Drum itself in 2000 years ago.

To investigate the development of the Bronze Drum in State Ceremonies of Thailand from ancient times to the present in multiple waves of globalization, this author adopts the theory of glocalization. Glocalization can be defined as the interpenetration of the global and the local resulting in distinct outcomes in different geographic areas (Ritzer & Stepnisky, 2018). In contrast to the worldwide homogeneity that globalization tends to produce, glocalization requires a different phenomenon of heterogeneity by being associated with something while globalizing, which is in line with the Bronze Drums that have undergone external globalization factors to produce a distinct State Ceremonies of Thailand in Bronze Drums.

First of all, glocalization is applicable in a pluralistic world, and it applies well when there are differences within and between regions of the world, which is consistent with the analysis of the interaction of Bronze Drums with Hindu culture and Western trends in these multiple globalization processes. Secondly, glocalization theory sees local individuals and groups as significant and creative agents, and thus do the Thai. They have great power to adapt, innovate, and maneuver within a glocalized world. The Ramayana was transformed in Thailand into the highly distinctive Thai Ramakien, which can be enjoyed in the frescoes of the Grand Palace; while Shiva dominates three-quarters of the temples in India, Vishnu and Ganesha are worshiped with the flourishing incense of the Thai; additional examples can be found in the distinctive Thai style of pagodas, as well as in temples that incorporate innovations and murals that evolved with the times. Moreover, in Thai society, these globalization trends are not mandatory, but are seen as providing material for use by individuals and groups in areas of glocalization around the world. The Thai are the only country

in Southeast Asia that has not been colonized, and there have been only a handful of times in the history of Southeast Asia that the land has been invaded by outside military forces, such as India or China.

In conclusion, this thesis uses the theoretical framework of glocalization to argue that the use of Bronze Drums on some auspicious occasions in State Ceremonies of Thailand inherits the use of Bronze Drums as a symbol of power and a medium of soul from ancient times. At the same time, the distinctive use of Bronze Drums in State Ceremonies of Thailand reflects the ability of Thai culture to internalize different cultural elements, demonstrating the process of glocalization as globalization spreads and localization develops at the same time. Moreover, this thesis's glocalization study of Bronze Drums in a timeline also provides a viable path between its ancient and contemporary study, which is currently lacking in the field of Bronze Drum research.

3.3.1 Justification for Glocalization Theory

This thesis proposes to use glocalization theory to answer the research question. Glocalization refers to the simultaneous coexistence and mutual influence of globalization and localization (Lyu & Zhou, 2020). This theory focuses on the interaction between globalization and localization. It provides a practical theoretic perspective for a comprehensive study of global and local socio-cultural interactions in the era of globalization. For instance, the Bronze Drums of the State Ceremonies of Thailand have undergone the globalization of Hinduization and modernization and eventually localized their unique qualities today.

In terms of the justification for using glocalization theory, first, it combines static and dynamic perspectives to provide a clear picture of how the Bronze Drum entered Thai society and became a ceremonial instrument in State Ceremonies of Thailand, which was a process inextricably linked to the influence from Hindu factors. Secondly, the theory of glocalization, which emphasizes simultaneous globalization and localization, could help to explain the changes in the socio-cultural functions, forms, and utilization of the Bronze Drums in State Ceremonies of Thailand. Such changes derived from the globalization of Hinduization and modernization and the localization of Bronze Drums, which made the Bronze Drums in State Ceremonies of Thailand today unique. In conclusion, this theory is therefore applicable to answer the question.

3.2.2 The Unity of Theory and Methods

This thesis applies an interdisciplinary qualitative research approach to conduct the study. This thesis mostly adopts documentary analysis to compile and examine literature from the West, China, and Thailand. Furthermore, this thesis also employs an observation method to collect first-hand data for understanding the Thai Bronze Drum's complex cultural entity in the ceremonies. Furthermore, this thesis integrates empirical and interpretative views to analyze the glocalization of the Thai Bronze Drums and to reveal the cultural connotations of the Thai Bronze Drums in a dynamic vision.

CHAPTER FOUR Bronze Drums in Thailand

The ancient bronze drum is a representative artefact of the Bronze Age in the southern region of China and the wider region of Southeast Asia. The earliest bronze drums were produced around the seventh century BC, i.e., 2600 years ago, and were widely used and spread among the peoples of southwest China and Southeast Asia for more than 20 centuries, penetrating into all aspects of the social life of the peoples of the region during the prehistoric period and forming a unique bronze drum culture. The archaeological excavations to date have shown that the central and western regions of Yunnan are the most likely birthplace of bronze drums in their original form, and it is therefore necessary to sort out the original source of the bronze drums used in state ceremonies in Thailand in order to better understand their origins.

4.1 Bronze Drum from the Yunnan Tradition

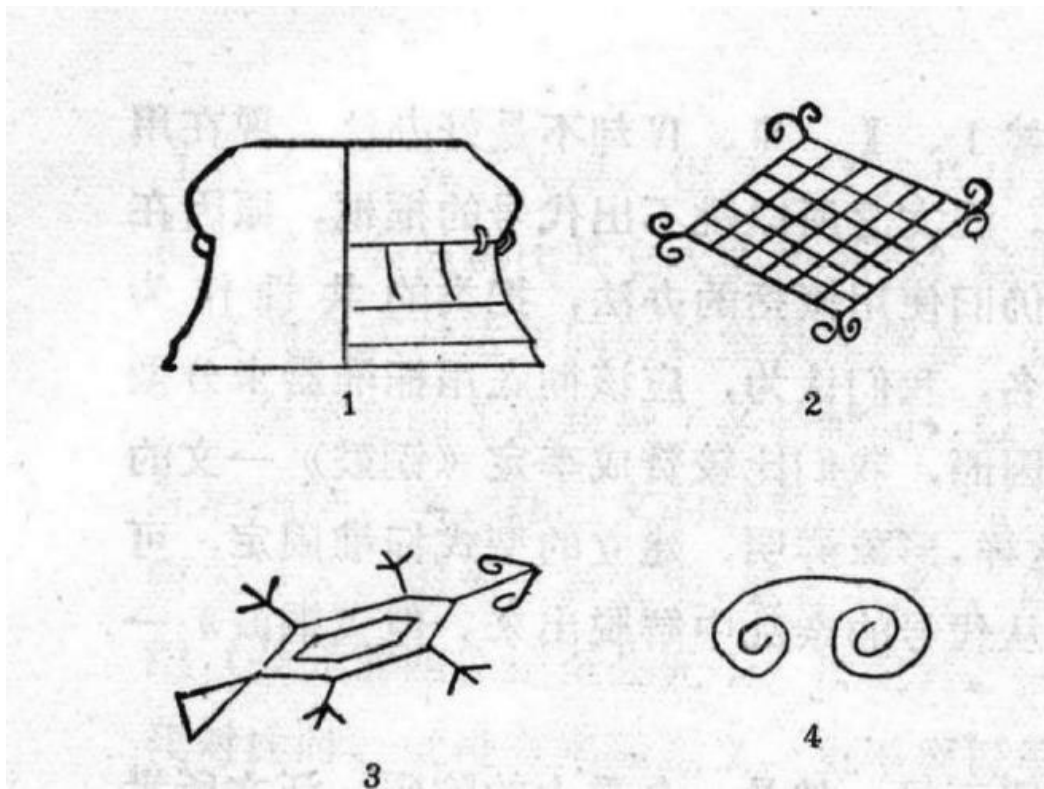
At the First Symposium on Ancient Chinese Bronze Drums held in Nanning in March 1980, most Chinese scholars preferred to classify the types of bronze drums by using the standard vessel division and naming the place where the standard vessel was excavated, Shizhaishan style, Lengshuichong style, Zunyi style, Majiang style, Beiliu style, Lingshan style, and Karen style. Some scholars at the same meeting still divided the drums into Yunnan, Liangguang (Guangdong and Guangxi), exchange and integration types, and Yunnan and integration types were each divided into Type I and Type II, making a total of four types and six subtypes; some scholars divided all the drums into Shizhaishan and Lingshan. Some scholars divide all the bronze drums into Shizhaishan and Lingshan types, and under the Shizhaishan type there are four subtypes: Wanjiaba, Luliang and Zunyi, and under the Lingshan type there are three

subtypes: Lingshan, Beiliu and Ximeng, making a total of two types and seven subtypes. This thesis uses this classification method to refer to them as Wanjiaba, Shizhaishan, Lengshuichong, Zunyi, Majiang, Beiliu, Lingshan and Ximeng, respectively, this thesis uses this classification as the basis for the discussion.

The bronze drums of the **Wanjiaba type**, represented by a group of bronze drums excavated from the Spring and Autumn and Warring States period tombs in Wanjiaba, Chuxiong city, Yunnan province, are characterized by a particularly small drum surface, a particularly convex drum chest, an extremely tightly bound drum waist, a very short drum foot, but with a very large foot diameter and a circumferential folded edge inside the foot rim, and four small flat ears on the chest and waist (Jiang, 1999); the pattern is simple and archaic, with a juvenile and clumsy taste, giving a sense of stability. The sunburst pattern on the drum is mostly plain, without a halo. The inner wall of the drum, close to the foot, is decorated with an archaic lattice pattern, a reptile pattern or a simple cloud pattern. The bronze drum of the Wanjiaba type and its motifs are shown in Figure 1 below.

Figure 1

Bronze Drum of the Wanjiaba Type and its Motifs



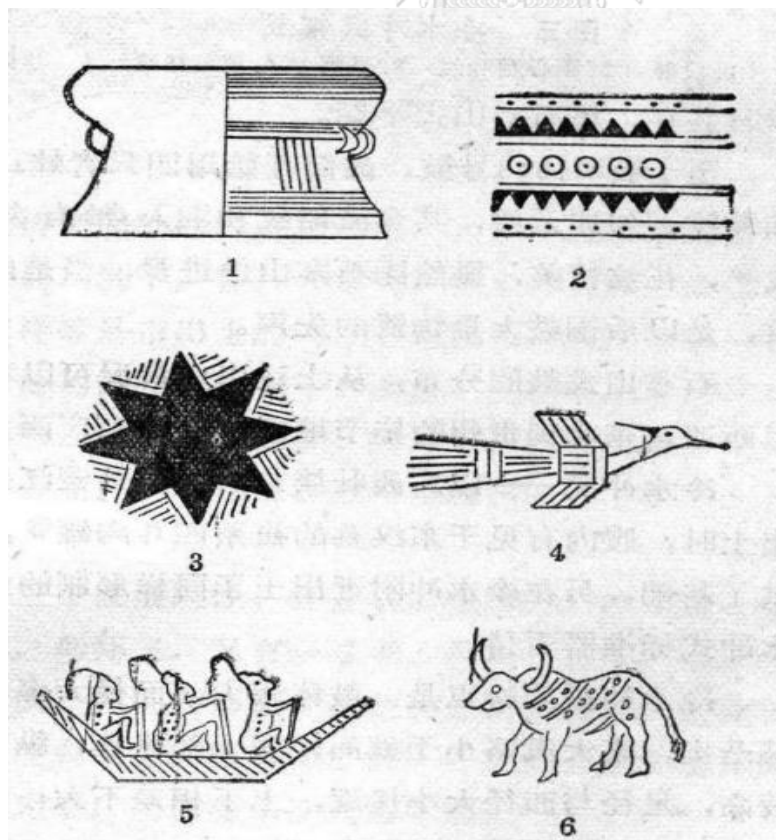
Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

Bronze drums of the **Shizhaishan type** are represented by a group of bronze drums excavated from a Han dynasty tomb at Shizhaishan, Jinning, Yunnan province. These bronze drums have broad faces, prominent chests, richly ornate foot ornamentation and a symmetrical layout. In the center of the drum is a sunburst, with the body of light and the rays of light integrated into one, and the triangular rays of light filled with diagonal lines, and beyond the sunburst is a halo of varying widths, with narrow haloes decorated with bands of serrations, circles and dots. The broad halo is the main halo, decorated with a whirling, flying heron. The chest is also decorated with the same geometric band as the face, and its main halo is a realistic depiction of a figure

rowing a boat. At the waist, in addition to the band of the halo, there are squares separated by vertical bands decorated with images of cattle or bull cutting ceremonies and people dancing with feathers. Heger classifies this type of drum as Type I, the older part of the Type I drums. Vietnamese scholars refer to the Heger Type I as the Dong Son bronze drum. The Chinese Shizhaishan type and the Vietnamese Dong Son type each have their own characteristics, and Japanese scholar Keiji Imamura (1993) divided these drums into two systems, the Shizhaishan system and the Dong Son system. The bronze drum of the Shizhaishan type and its motifs are shown in Figure 2 below.

Figure 2

Bronze Drum of the Shizhaishan Type and its Motifs

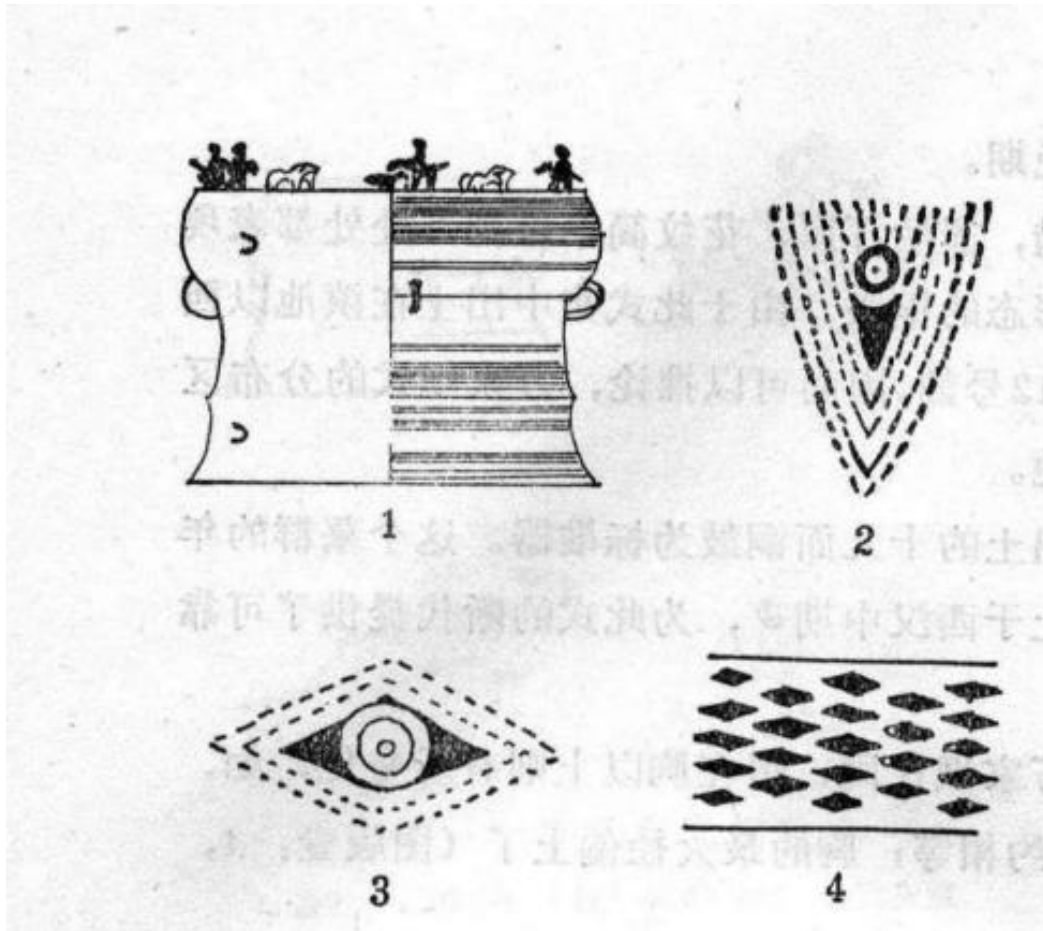


Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

The bronze drum from Lengshuichong, Teng County, Guangxi is a **Lengshuichong type**. These tall, thin drums have a face diameter of 63.5-87.7 cm and a height of 43.7-66.0 cm (Guo, 1997). The drums have a large face but no rim or little rim. The chest of the drum is slightly larger than or equal to the diameter of the face, slightly swollen, and not very convex. The upper part of the waist is slightly straight, with the smallest diameter in the middle, and the foot is high and slightly equal to the chest. The ears are wide and flat, decorated with braid patterns, some of which are outside the four ears, and a pair of small, semi-circular stem-arched ears. The decoration is lavish. The drum's central sunburst is fixed at 12 mangles, with a solid double plume between the mangles and an eye-drop pattern. The drum's edges are decorated with three-dimensional frogs, some of which have animal statues of horses, cattle sleds, waterfowl, and turtles between them. The drum's chest, waist, and foot are painted with exquisite patterns of distorted boats, dancers, and chevrons, respectively. Heger calls them Type I, while Vietnamese scholars call them Dong Son bronze drums. The bronze drum of the Lengshuichong type and its motifs are shown in Figure 3 below.

Figure 3

Bronze Drum of the Lengshuichong Type and its Motifs



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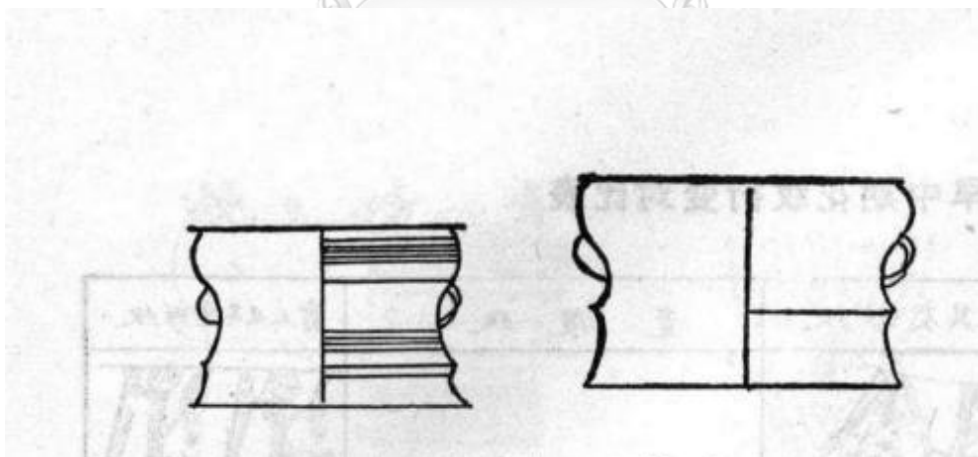
Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

The **Zunyi type** of bronze drum is represented by the bronze drum excavated from the tomb of Yang Chon and his wife from the Southern Song Dynasty in Zunyi City, Guizhou Province. These bronze drums are characterized by the absence of frogs on the drum surface, with the rim extending slightly beyond the neck of the drum, and a

slight difference in the diameter of the surface, chest and foot; the height of the chest, waist and foot are quite close to each other, with a slow contraction between the chest and waist and no obvious dividing line, and two pairs of flat ears with a large span between the chest and waist, with no frog statues on the edge of the drum surface, but decorated with frog toes. The ornamentation is simple, with concentric circles, continuous angular patterns, feather patterns, and thunder patterns, while the main pattern is a kind of wandering flag pattern consisting of a circle with two floating bands. These bronze drums are relatively few in number and are found mainly in Guizhou, with some excavated in Guangxi, Yunnan and Sichuan (Jiang, 1999). The bronze drum of the Zunyi type and its motifs are shown in Figure 4 below.

Figure 4

Bronze Drum of the Zunyi Type and its Motifs

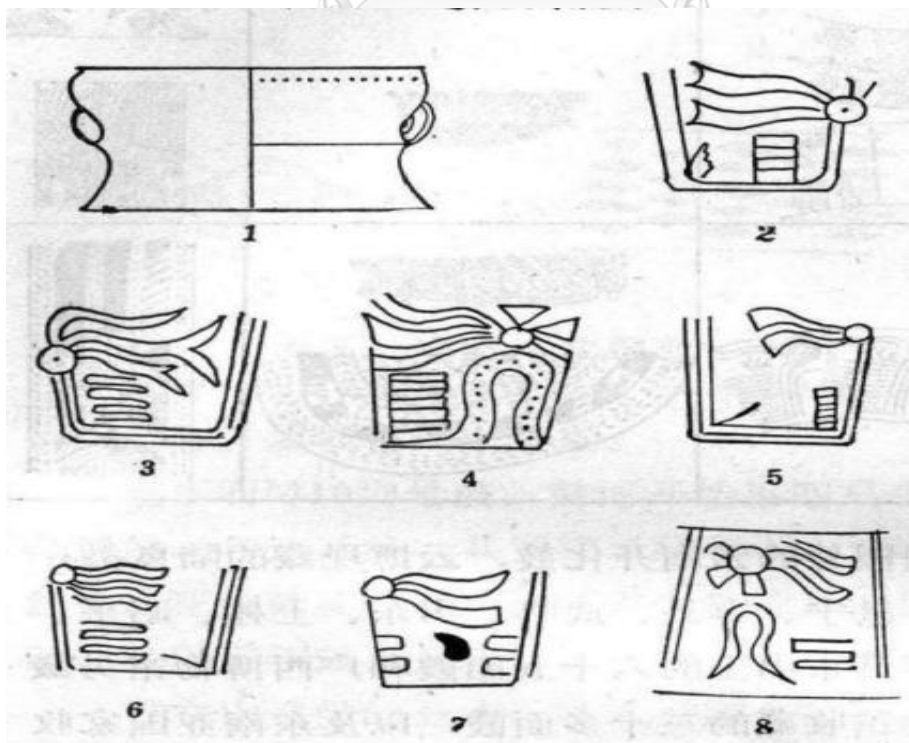


Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

Bronze drum of the **Majiang type**, represented by a bronze drum excavated from an ancient tomb in Majiang County, Guizhou Province. It is the Type IV of the Heger classification. This type of drum is characterized by a small, flat and short body, with a slightly smaller surface than the chest of the drum, the rim slightly outside the neck, and a gentle curve between the chest, waist and foot of the drum body, with no demarcation marks, and a convex rib in the middle of the waist, which divides the drum body into two sections, with two pairs of large span flat ears on the chest. Depending on the variation of the decoration, the drum can be divided into three subtypes. The bronze drum of the Majiang type and its motifs are shown in Figure 5 below.

Figure 5

Bronze Drum of the Majiang Type and its Motifs

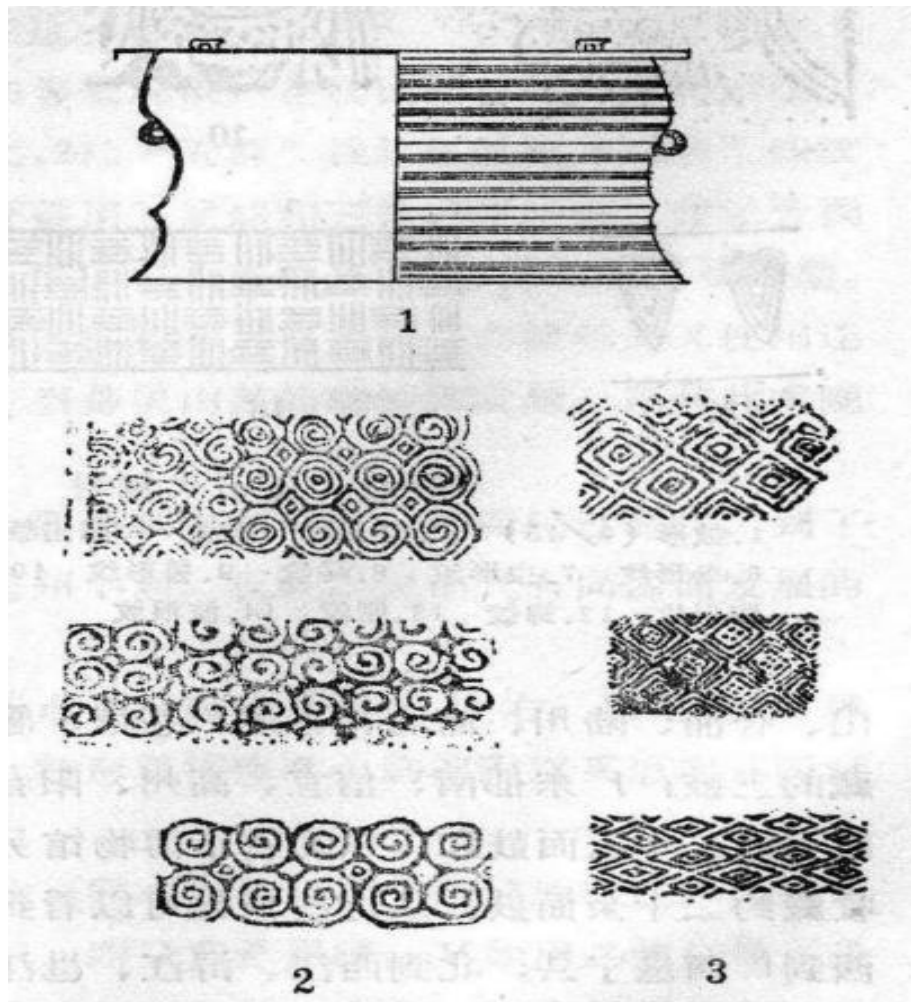


Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

The bronze drums of the **Beiliu type** are represented by those excavated in Beiliu County, Guangxi. These drums are large and heavy in form, with a wide drum surface, the edges of which extend beyond the neck, some of which are folded down into "hanging eaves", the chest wall is straight and convex, the largest diameter is downward, the waist is back-arcing, the slope between the chest and waist is gentle, with only a groove dividing it, the waist foot is divided by a convex rib, the drum foot is outwardly lavish, and the diameter of the face is equal in size, the ears are sturdy, mostly round-stemmed and ringed. The frog statue on the drum is small and simple, with a rounded sunburst like a pancake, mostly with eight mangles, and decorative motifs, mostly in the form of clouds and thunder. In the Heger classification system, this type of bronze drum is classified as Type II. The bronze drum of the Beiliu type and its motifs are shown in Figure 6 below.

Figure 6

Bronze Drum of the **Beiliu Type** and its Motifs



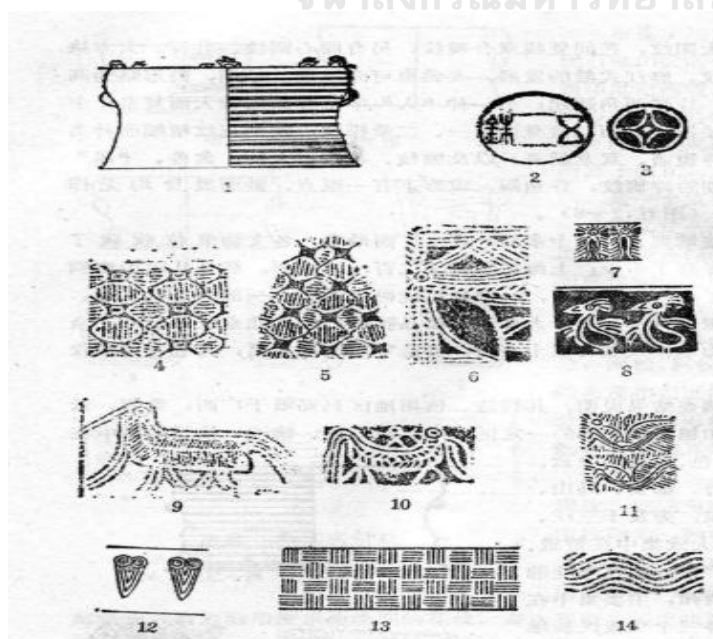
Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

The bronze drums of the **Lingshan type** are represented by those excavated in Lingshan County, Guangxi. This type of bronze drum is close to the Beiliu type in form, with a heavy body and a delicate image. The drum surface is spreading, slightly

wider than or equal to the drum body, with the edges sticking out but not folding, the chest wall slightly convex, with the largest diameter in the middle; the chest is gradually contracted into a waist; the chest and waist are bounded only by a thin line; the ears attached to the chest and waist are all flat ears with a band of leaf veins; the frogs decorated on the drum surface are all "three-legged frogs" with two legs coming together as one at the back, and the frogs are decorated with a line. Some of the frogs have small frogs on their backs, i.e. they are "crouching frogs"; the number of frogs is generally six, some of the six are all crouching frogs, but most of the three single frogs are arranged with three crouching frogs, and most of them are arranged in a counterclockwise circle; the sun pattern in the center of the drum is rounded like a cake, and the light is as long and thin as a needle. The bronze drum of the Lingshan type and its motifs are shown in Figure 7 below.

Figure 7

Bronze Drum of the Lingshan Type and its Motifs

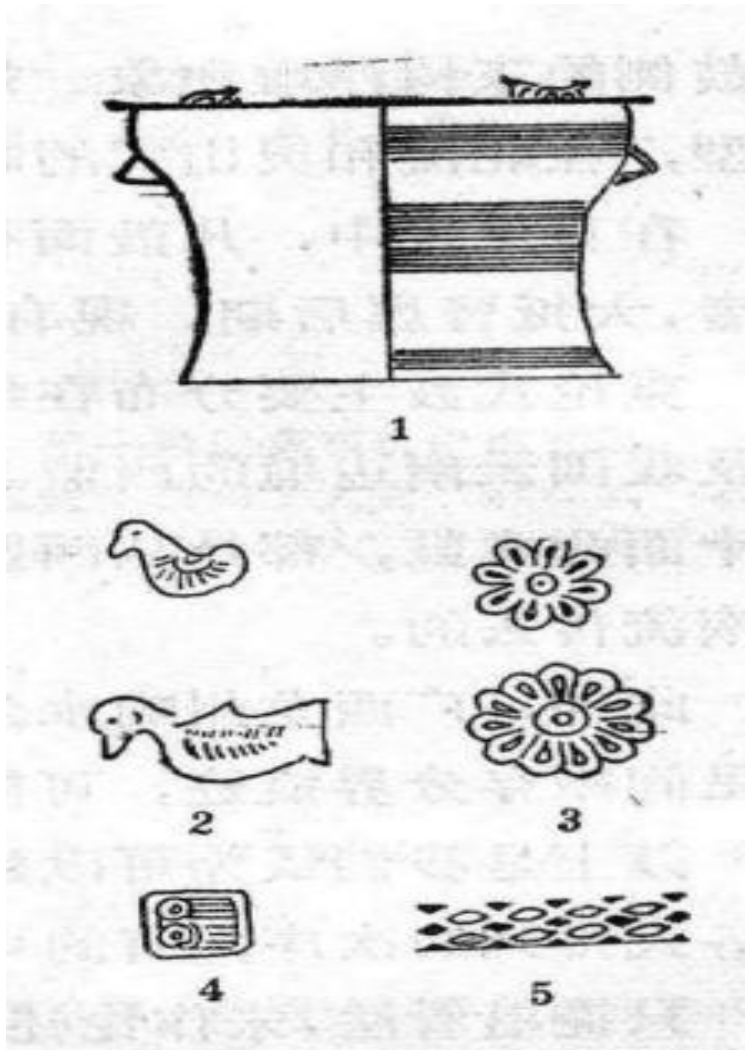


Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

The **Ximeng type** of bronze drum is represented by the drums still in use in the Wa region of Ximeng, Yunnan Province. These drums are thin and light, tall and thin in form, with a wide surface and a rim that extends outwards, and a straight, simple shape with a large top and small bottom. The drum is decorated with three-dimensional frogs, often with two or three frogs or even four frogs stacked on top of each other. Some of the drums are decorated with three-dimensional statues of elephants and jade trees. Heger calls it a Type III drum, and says: "One could call it a Keren drum, since all Type III drums are of post-Indian red and white Keren origin, but perhaps it would be more accurate to call it the Shan type. A large number of sources indicate that these drums were made in the Shan state of Indochina at that time". However, he was not aware that such drums were also found in China. The Ximeng type can also be divided into 3 subtypes. The bronze drum of the Ximeng type and its motifs are shown in Figure 8 below.

Figure 8

Bronze Drum of the Ximeng Type and its Motifs



Note. By Zhang, S. (1980). On the Typology of Ancient Bronze Drums. In *Proceedings of the Symposium on Ancient Bronze Drums* (pp. 95–107). Guangxi, China: The Chinese Association for the Study of Ancient Bronze Drums.

4.2 Glocalization of Bronze Drums in Thailand

The type of bronze drum of the Ximeng type mentioned above, also known as the Karen type, Heger type III, is currently used in Thai state ceremonies. The Ximeng type drum decoration was influenced by the Lengshuichong and Zunyi types, and in particular the Lingshan type drum was a strong influence on it [(Li &Huang, 2007). Its waist and foot without divisions are distinctly different from other types of bronze drums, and this thesis suggests that it may have emerged under the influence of Klong Yao. As the early form of the Ximeng type drum was found in the western part of Guangxi, some scholars believe that it was influenced by the Guangxi Lengshuichong type drum that first appeared in Guangxi, and then spread to Burma through ethnic migration, war or trade, becoming the model for the Burma Karen drum. Most of the surviving Ximeng drums are of recent date and are mostly heirlooms, with very few unearthed items unaccompanied, so it is difficult to determine their age and pattern of evolution. On the whole, the Ximeng type, like the Zunyi and Majiang types, is a degenerate, transmutative form of the drums perhaps developed as the bronze drums migrated in different directions from the south of the country, evolving northwards into the Zunyi or Majiang type and westwards into the Ximeng type, as can be seen from the geographical distribution of both. The Klong Yao is only found in southern Yunnan and mainland Southeast Asia to the south of it, so it is possible that the peculiar shape of the Ximeng type drum was influenced by the Klong Yao. It is therefore most likely that the drum first appeared in southern Yunnan and northern Laos, then spread to Burma and Thailand, where it has been passed on ever since.

4.3 Bronze Drums in State Ceremonies of Thailand

It is mainly the Thai royal family that still uses bronze drums in modern times, and the use of bronze drums as important instruments in royal ceremonies has been recorded in Thai royal texts since the Sukhothai dynasty (Liang, 2020). There are two types of bronze drums used by the Thai royal family today, the Heger III type and a new type of drum cast after the Heger I and Heger III types. Most of the Heger III drums used are heirloom drums, i.e., drums that were cast and handed down from ancient times. However, some of the heirloom Heger III drums currently used by the royal family were redecorated with new ornaments and colors, such as direct gilding, or black lacquer on the body with a new golden pattern. The newly cast drums are a blend of the Heger I and Heger III forms, with a generally smooth surface and no flat decoration, retaining the three-dimensional decoration of the frog around the edge of the drum. In terms of color, the newly cast drums have a layer of gold plating and a layer of black lacquer, giving them an overall appearance of alternating black and gold, a fusion of traditional and modern art.

The Thai royal family generally uses bronze drums for some of the royal ceremonies during the 12 months of the royal calendar. According to the Thai royal calendar, different rituals are held in each of the 12 months of the year. These rituals are divided into three types according to their religious content: firstly, Brahmanical rituals such as the lighting of lamps to welcome the gods, the Royal Farming Festival, etc.; secondly, Buddhist rituals such as Buddha's Birthday, Buddhist Lent, etc.; and thirdly, rituals of primitive religious beliefs such as the blessing of the third is the rituals of primitive religious beliefs, such as the blessing of the elephant, and so on.

There are usually 18 regular royal ceremonies in the 12 months of the calendar, 8 of which do not require a royal orchestra and 10 of which require a royal orchestra in which bronze drums are used in conjunction with other instruments. The other 10 rituals are the lighting of lamps to welcome the gods, the festival of auspicious ancestors, the festival of swinging to welcome the gods, the festival of removing the old and welcoming the new, the festival of pledging water, the festival of the royal plough, etc.; the Buddha's Birthday, the Buddhist Lent, etc.; and the festival of praying for the blessing of elephants, the autumn festival, etc., which are related to primitive religious beliefs.

In addition to the 12 months of the royal calendar, bronze drums are also used in important ceremonies such as the coronation of the king, the wedding, the death of the king, the laying of the foundation stone and the royal barge procession. The drums are used in three main ceremonies: firstly, before the king's arrival, when they are played with the corresponding ancient instruments; secondly, during the ceremony, when the king presides over or participates in the ceremony; and thirdly, at the end of the ceremony, before the king leaves, the drums are played again and the drums are played. During the royal barge procession, the bronze drums are placed on the beast-headed boats, and the four beast-headed boats have not only bronze drums, but also other instruments such as gongs, victory drums and trumpets. Figure 9 below shows the key ceremonial festival of the bronze drums used in Thai national ceremonies.

Figure 9

State Ceremonies in Thailand with Bronze Drums

THAI STATE CEREMONIES USING BRONZE DRUMS

HINDUISM	Welcome Ceremony at Devasathan, Songkran Festival, Water Pledging Ceremony, Royal Ploughing Ceremony, Roy Krathong, Royal Barge Procession
BUDDHISM	Buddha's Birthday, Buddhist Lent Day
ANIMISM	Elephant Baptism Ceremony, Autumn Ritual

Thanachot Keatnapat (mentioned scenes appeared the use of bronze drums in the royal crematorium in early Rattanakosin literature, that is the Cease Mourning Performance (มหรสพสมโภช), this ceremony, also known as the releasing cremation ceremony, includes many majestic artistic displays including Khon, magnificent royal dances and even performances of entertaining rituals from abroad. It is not considered miserable to hold a funeral in Thailand and Southeast Asia. But ultimately it is essential to pay tribute to the deceased. And a performance is organized so that the crowds who come to help with the event can watch the performance as a form of relaxation (Somphop Phirom, 1996, p 252). Sujit Wongthes (2016, pp 53-54) believes that this ceremony has an exultant aspect and is performed to guide the spirits home, so instruments must be played loudly to achieve the effect of guiding the way. To conclude, the feature of the Cease Mourning Performance scene is both sad and

delightful at the same time. And it is in this ceremony that the bronze drums are used, the royal writings of King Rama II (2000, p 53) stated that “...when the royal remains arrived in front of the crematorium, there was a tremendous sound as players played instruments and danced, and the sound of bronze drums and gongs rang out from every corner.

Besides this, bronze drums were also used in the funeral ceremony of collecting the ashes, a custom recorded in the Panji tales written by Rama I and Rama II, especially in the version written by Rama II, where it is recorded that after the ashes were invited into the pagoda, it was joined in the procession, the parade, but all of them wore high pinnacled hats, holding handfuls of blossoms, the sound of gongs and bronze drums parade to Tha Chalalai.

In addition, the scene of the crematorium that appears in literature such as Panji tales, Phra Aphai Mani represents the state of well-being of the ideal country according to the author's worldview. Inserted perfectly even if some content takes place in other societies like Panji The tales that took place in Java also highlighted the role of both citizens and foreigners who came to see the crematorium, demonstrating the realism of early Rattanakosin literature that was truly different from the previous period. The presence of the bronze drums as an important musical instrument in this context is also taken as evidence of their significance in Thai state ceremonies.

CHAPTER FIVE The Function and Symbolism of Bronze Drums in State

Ceremonies of Thailand

Bronze Drums were initially used in State Ceremonies of Thailand during the Ayutthaya Dynasty and were included in state ceremonies in that period. Piset Pinket (2020) notes that during the reign of King Borommatrailokkanat, a royal law was enacted that prescribed 26 royal ceremonies in the royal family, 16 of which were performed during the Ayutthaya period, nine in the early Rattanakosin period, and four more after the Constitutional Revolution. Meanwhile, the royal legal documents record that the officials specializing in drumming during the royal ceremony beat the Bronze Drums to pray for the peace and prosperity of the land (Youdi, 1974). This section devotes to discussing Bronze Drums in Ayutthaya Dynasty state ceremonies in the following two dimensions: Bronze Drums and the building of the Ayutthaya early Thai state and the bronze-drum symbolism of kingship.

5.1 Glocalization of Hindu culture in Southeast Asia

Glocalization of Hinduism in Southeast Asia. The globalization of Hinduism sweeps through Southeast Asia. As Yanli Liang (2020) notes that George Cœdès sees the “Indianization” of Southeast Asia as a continuation of “Brahmanization” abroad, which first began in the 3rd and 4th centuries AD. In the early 5th century A.D., a Brahmin from India, Kaundinya, came to Funan and was made King of Funan because of the internal disputes among the princes in Funan, who promoted Indian culture, adopted the Indian calendar and made Hinduism the state religion. The Hinduism culture, on the other hand, continued to profoundly influence the powerful

forces of Southeast Asia in ancient times, such as Pyu, Chenla, and Angkor, following Funan, which can be found in State Ceremonies of Thailand until today.

In the globalization of Hinduism, glocalization is underway. Bronze Drums were good evidences that continued to be used in those states where Hindu culture is highly influential. As Deyi Gou (2004) cited "Old Book of Tang - Music" records: "Bronze Drum, cast bronze for it, empty its side, overlay and hit it, the southern barbarians Funan, India are used in this way. The famous poet Juyi Bai wrote the poem "Music of the Pyu" in 801 AD, when the Pyu mission came to Chang'an, the capital of the Tang Dynasty, to present songs and dances, in which he wrote the poem "When the jade conch blows, the hair bun rises, and the Bronze Drum beats a thousand times, the tattoo is enthusiastic", recording the moving scene of the Pyu musicians beating the Bronze Drum to accompany the songs and dances. The blowing of conchs and the beating of Bronze Drums can still be found in some Hinduism ceremonies today (Komkam, 2015). From the integration of Bronze Drums into Hinduism ceremonies we can glimpse the integration of the latter with the indigenous culture in the process of glocalization and the generation of new cultural phenomena.

The Globalization of Buddhism in Southeast Asia. In addition to Hinduism, Buddhism is one of the major elements of the globalization of Indian culture in Southeast Asia. Theravada Buddhism, as we know it, has close ties with the Thai, before the prevalence of Theravada Buddhism in Southeast Asia today, Southeast Asia experienced roughly the spread of globalization after original Buddhism and then Mahayana Buddhism. The Mahayana Buddhism practiced by the Angkor dynasty, which flourished in the 13th centuries, is a good example.

According to Yanli Liang (2020), the relief decoration of the Bodhi tree on the foot of some Thai Heger III Bronze Drums is also influenced by Buddhist culture. The Bodhi tree is said to be an emblematic symbol of Buddhism because the Buddha attained enlightenment under the Bodhi tree.

Glocalization of Indian Culture with Bronze Drums and Thai. The coexistence and mutual interaction of globalization and localization have led to the development of Southeast Asian Bronze Drums with a more Hinduism ceremonial function and a new combination of Indian cultural elements in the ornamentation. And these cultural phenomena of glocalization that developed in when became a new wave of globalization that spread through Southeast Asia as Angkor became the hegemony of Southeast Asia and then influenced other ethnic groups, including the Thai, in which glocalization occurred once again. Therefore, the author argues that the simultaneous occurrence of globalization and localization in glocalization is not a single occasion, but occurs repeatedly and continuously in the process of horizontal linkage and interaction among ethnic groups, local, national, and regional levels and their dynamic effects on the globe.

This author proposes that the Bronze Drums used by the Thai came from the globalized culture exported by the surrounding dynasties as a regional hegemony, which further became part of the Thai own culture after the Thai went through the process of glocalization. The term Thailand, the scope of this study, was first used by the Ayutthaya dynasty, instead of the earlier Sukhothai dynasty.

And there is still the unresolved question of how the Bronze Drums were not handed down by the Thai themselves, or why there is no record of Thai interaction with the Bronze Drums before Sukhothai. This is because the ancestors of the Thai, the Tai people, did not liberate themselves from the rule of other ethnic groups until around the 12th century (David, 2004) and established Sukhothai, the first powerful state owned by the Tai people. As Shengyang Wu (2007) cites Cœdès that "the civilization of Southeast Asia is the civilization of the upper classes, not of the whole population. The Thai people, who had only established their own power in the 13th century, could not afford to accept the Bronze Drum as a symbol of dominance during the period when they were ruled by the great powers.

5.2 Bronze Drum and the Early Thai State

The building of the early Thai state of Ayutthaya is the fruit of the commonality of the Thai people. The city of Ayutthaya is in central Thailand today, with its capital at Phra Nakhon Si Ayutthaya on the Chao Phraya River, and the people who live there are Thai.

More evidence demonstrates that Bronze Drums played an essential role in the creation of the Thai early Thai state as one of the symbols of Thai. First, according to the relevant observations, the Bronze Drum is one of the conventions of various rituals, customs, and beliefs in Southeast Asian religious and national ceremonies. In Clifford Geertz's Negara theory(2010), the religious ceremonies of the theatre state could be regarded as the nature of the regime and the mainbody of ruling and sense of nation. Albeit, therefore, during that particular era, the globalization of Hinduism was unable to evict the authorized national culture, Thailand with its commonality as a

Southeast Asian state, implicated such a phenomenon that the integral Bronze Drum and Hindu ceremony under the enhancement of lawful authority show the Thai, legitimacy and cultural symbol of the Thai regime. Furthermore, ancient Bronze Drum production centers have been excavated in the northeastern part of present-day Thailand. Many Heger-I and Heger-III Bronze Drums have been excavated from the most territory of Thailand (Youdi, 1964). Overall, the universal acceptance of law and ceremony and its broad production of Bronze Drums in Thai society indicate a joint action of globalization and localization on the Bronze Drums.

According to Chinese records, in 1371, when the *Somdet Chao Phraya* (参烈昭毗牙) of Thailand sent envoys to China to pay tribute, one of the tributes was a Bronze Drum (Li, 2018), indicating that Thailand had been using Bronze Drums as a national apparatus with Thai characteristics for diplomacy. Therefore, this record not only reflects Bronze Drum has become one of the symbols of Thai that contributed to the construction of the Thai early Thai state and its foreign relation but also consolidated the analytic persuasion of “law—ceremony—production.”

The Rattanakosin Dynasty is more characteristic of modern Thai society. King Chulalongkorn’s 42-year reign marked a turning point in Thai history with a series of reforms that adopted the Western model. With the political, economic, military, and social reforms, Thailand gradually modernized. However, the cornerstones of Thai society represented by the Bronze Drums were not erased in this wave of globalization, but once again, stood together with the Thai, underwent the influences of interconnection between globalization and localization, and became one of the cultural cards of modern Thailand.

5.3 Bronze Drums and Modern State Ceremonies of Thailand

First of all, along with the worship of fertility, especially the king, the status of the Bronze Drum as a symbolism of kingship is further elevated in contemporary Thai royal rituals and other state ceremonies, namely, “the use of the Bronze Drum is the king’s privilege” (Liang, 2020). good case of this is the use of Bronze Drums at the annual Royal Ploughing Ceremony in Thailand, where the Heger III drums are played after the king is present and end after the ceremony is completed and the king leaves, making the Bronze Drums the forbidden domain of the king alone. The Heger III Bronze Drums used by the Thai royal family in various state ceremonies are basically redecorated Bronze Drums with almost all the drums’ surface and body gilded, and they are also painted with black lacquer compartments at the waist of the drums, and gilded circular star and lotus heart motifs are painted on the black lacquer. This use is only for the king alone, although some temples are dedicated to Bronze Drums, those in their original forms and colors.

The data above shows that, de facto, the bronze-drum symbolism of kingship is not reduced in the process of Thailand’s modernization, and it is actually unabated and intensified. Because the constitutional monarchy of Thailand has the distinctive feature that the king is not only the image of the country but also the “man of prowess” of the state (Zhou, 2011), in such a context, everything related to the king is sacred. Bronze Drums, the king's private properties, are more sacred because of the unique modernization of Thailand. Based on this foundation, it also further consolidated the statement that the symbolism of kingship is the impetus for promoting the Bronze

Drum to integrate with the universalities, and also is the way how Bronze Drums are used in the modern State Ceremonies of Thailand.

Following the interpretative analysis above, some empirical data of the real ceremonies could illustrate the changes and unchanges of the Bronze Drum in the development of modern Thailand. Depending on the important observations and materials, this thesis figures out that the Bronze Drums' constant musical functions (unchanges) and dynamic forms (changes) are the legacies of the influence of glocalization.

In terms of the unchanges, Bronze Drums were used as musical instruments in state ceremonies throughout the whole progress from the Ayutthaya Dynasty to Rattanakosin Dynasty. By referencing the King Chulalongkorn compiled the Royal Twelve-Month Ceremonies, there are two basic forms of instrumental combinations in the Royal Orchestra, namely *Phra Swakern 1*, which consists of trumpets and Bronze Drums; and *Phra Swakern 2*, which consists of *Khawng Chai*, conches, trumpets, and old Thai horns (Komkam, 2015). There are usually eighteen regular state ceremonies held during the twelve months, eight of which do not require the participation of a royal band and ten of which require the participation of a royal band in which Bronze Drums are used in conjunction with other instruments (Ibid, 2015). The ten royal ceremonies are Brahmin-related ceremonies, Buddhist-related ceremonies, and ceremonies related to primitive religious beliefs. Except for regular state ceremonies, Bronze Drums are also used in significant ceremonies such as coronations, processions, and funerals of kings.

On the other hand, as for the changes, in globalization, the forms of the Bronze Drums are influenced by important civilization and religious values. The observations at Wat Phra Kaew, Krung Thep Mahanakhon, manifested that the Bronze Drums used in State Ceremonies of Thailand with the addition of the lotus flower motif, a symbol of Buddha and purity, which cannot be found in the primitive ones before the emergence of Buddhism in Thailand. Furthermore, ascribing to the authoritative value of Buddhism or Hinduism, the players of Bronze Drums were mostly changed from female participants in ancient times (Feng, 1974) to males in State Ceremonies of Thailand. This may also be the result of the transformation of regional societies from matrilineal to patrilineal. This will be an open question that enables future research on the Thai Bronze Drum to attract the attention of scholars in the field of social gender studies.

Finally, it is noteworthy that while intensifying the sacred characteristics of the Bronze Drum in the development of modern Thailand, however, its presentation in front of people has become increasingly secularized. In case, in the presence of foreign guests at state ceremonies such as the coronation of Rama VI (Khahakitkoson, 2017), the Bronze Drums were presented to the world, and today they are placed in Wat Phra Kaew and the Grand Palace for visitors from all over the world to admire. Also, some valuable image data illustrates that during the funeral of King Rama IX (National Broadcasting, 2017) and the enthronement procession of King Rama X (Bloomberg Quicktake: Now, 2019), the Bronze Drums were televised to the world and showed the unique cultural elements of the Thai and their ceremonies.

5.4 The Fertility of Thai Society as Symbolized by the Bronze Drum

The bronze drum is one of the instruments of the Royal Thai Orchestra. The Royal Thai Orchestra is divided into two groups, the first group of instruments consists of trumpets and bronze drums, and the second group of instruments has no bronze drums. For example, the trumpet imitates the sound of an elephant, signifying the richness of the great forest; the horn imitates the cry of the wolf, signifying the affluence and power of the great forest; the conch is considered sacred because of its bass sound, which comes from heaven and symbolizes good luck and abundance; and the bronze drum imitates the sound of a waterfall, signifying the prosperity of the country (Liang, 2020).

The Rays are the most important component of the bronze drum decoration, and this analysis suggests that the light body in the center of the drum is a splash of water from a heavy rainfall. This suggests that the light body in the center of the drum represents rainwater, which may be related to the geographical environment in which they lived and their predominantly water-based (dry) rice cultivation. It is possible that the light body in the center of the drum indicates rainfall, which may be related to the geographical environment in which they lived and their predominantly rice cultivation. For the Thais, who lived in the tropical rainforest and used Heger III copper drums as their main form of production, the amount and distribution of rainfall was a decisive factor in achieving a good harvest each year. The Thais believe that everything has a spirit and therefore personify water or rain, which is closely related to their lives, as the god of water or rain. They believed that in order to have good winds and rain and a good agricultural harvest, they had to communicate with and

please the water or rain gods. The best way to communicate and please them was to play a drum with a large rain drop in the center, and the surface and body of the drum were covered with various symbols relating to the rain gods.

To this day, every year on 11 May, at the start of the rainy season, Thailand celebrates the Royal Plowing ceremony. The day before the festival, a drumming ceremony is held at the Royal Buddha Temple in Bangkok, attended by the King, Queen and key members of the royal family (Lin, 2006). The ceremony begins with the King offering incense and candles and paying homage to the Buddha and the seeds of the crops placed on the offering table to pray for a good harvest. The ministers of ploughing offer garlands of flowers to the Buddha, the monks recite the legend of the rain gods and their thanksgiving, and the bronze drums are beaten. Some people believe that the beating of the drum is a reminder to the god of rain that the farming season has arrived and not to forget the rain (Jiang, 2005).

CHAPTER SIX Conclusion

6.1 Major Findings

During the Ayutthaya Dynasty, Bronze Drums were first utilized in Thai state rituals. During this time period, Bronze Drums were also a part of Thai state festivities. The Thai people's growing sense of Thai-self in the form of the establishment of the early Thai state of Ayutthaya. This function was vital in the development of the Thai nation-state. According to the findings that are pertinent, one of the conventions of numerous rituals, customs, and beliefs that are practiced during religious and national celebrations in Southeast Asian countries is the use of a Bronze Drum. During that particular time period, the globalization of Hinduism was unable to evict the authorized national culture. Thailand, with its commonality as a state in Southeast Asia, was implicated in such a phenomenon that the integral Bronze Drum and Hindu ceremony under the enhancement of lawful authority show the Thai, legitimacy, and cultural symbol of the Thai regime. The widespread manufacture of Bronze Drums in Thai society as well as the widespread acceptance of law and ceremonial both point to a combined action of globalization and localization on the Bronze Drums. The Thai early Thai state and its foreign relations were built in part with the help of the Bronze Drum, which has since become a symbol of patriotism and helped to reinforce the analytic argument of "law, ceremony, and production."

The Bronze Drums, symbols of the foundations of Thai society, survived this wave of globalization and once again stood with the Thai. They were transformed by the mutual influences of globalization and localization into a defining feature of modern Thailand's cultural identity. Incorporating the pride, ideas, and pictures of Thais of all

racess and religions, the state rituals with Bronze Drums became the national culture of Thailand. This research concludes that the Bronze Drums unquestionably play a significant part in contemporary ceremonies and in shaping Thais' sense of identity. The use of Bronze Drums in contemporary Thai state rituals serves as further confirmation of the argument that the drum's symbolic of fertility is the drive for its promotion to integrate with the universalities.

State Ceremonies of Thailand may shed light on the role of the Bronze Drum in shaping modern Thailand. This research concludes, based on key findings and resources, that the legacy of glocalization may be heard in the Bronze Drums' ability to perform both stable musical functions (unchanges) and dynamic forms (changes). Throughout the entire transition from the Ayutthaya Dynasty to the Rattanakosin Dynasty, Bronze Drums were employed as musical instruments in state rituals. In addition to the usual state ceremonies, major events like coronations, processions, and royal funerals also feature the usage of Bronze Drums. The forms of the Bronze Drums, on the other hand, are impacted by significant cultural and religious values as a result of globalization. It is important to remember that the secularization of the Bronze Drums in State Ceremonies of Thailand has helped the modern Thai people develop a sense of Thai identity and revealed the core of Thai culture to the world.

To conclude, the Bronze Drums played during State Ceremonies of Thailand should be seen as a living witness to the process of glocalization taking place within Thai territory from an ontological perspective. By examining the two Thai dynasties, this thesis is able to argue that the Bronze Drums are used in modern state ceremonies in Thailand as a result of the interaction of local and global factors, including cultural

diffusion among Thais, Hinduization, and Thailand's own brand of modernization. Promotion of the integration and the use of the Bronze Drums in the rituals should be driven primarily by the Bronze Drum's symbolism of fertility. In addition, this research has made an effort to articulate, from a theoretical perspective, that (1) localization is the growing heart of Southeast Asian civilization and (2) globalization cannot completely do away with local traditions and customs. Since Bronze Drums are a cultural touchstone throughout the greater ASEAN region, the dynamic evolution of Thai Bronze Drums may provide appropriate inspiration and illumination for future cultural development, heritage protection, and identity building construction in this area.

6.2 Suggest for Future Research

This thesis investigates the Bronze Drums used in State ceremonies of Thailand. Contrary to the conventional viewpoint that generally assumed that the State Ceremonies of Thailand were Hinduized expressions, this thesis asserts that such a view has become somewhat sketchy, especially in discussing the indigenous wisdom of the Thai. This thesis, therefore, proposes that the Bronze Drum, the symbol of fertility, is pictured as one of the essential compositional elements of the Thai while also serving as a tie to other external globalization trends. It asserts, moreover, that the Bronze Drums used in State Ceremonies of Thailand are a characterization of localization when the Thai integrate with globalization trends. And this characteristic has been the constant undercurrent of Southeast Asians through the countless waves of globalization over the centuries.

Over the course of two thousand years of interaction, migration, and assimilation, the people of Southeast Asia have produced the wonderful Bronze Drum culture, which is their most representative shared asset. Yunnan and its neighboring provinces are an essential bridge for developing diverse cooperation with Southeast Asian countries in the context of the Belt and Road initiative, and the study of Chinese and Southeast Asian Bronze Drum culture opens a new horizon for future cooperation. While the China-Lao railway can consolidate Yunnan's multilateral development, the concept of Bronze Drum cultural research may one day lead to a cultural corridor connecting China and Southeast Asian countries, with Yunnan as the cultural representative of southern China. This will strengthen and enrich the sense of cultural identity between Yunnan and Southeast Asia to facilitate the harmonious development of cultural exchanges within the region on the basis of the Belt and Road Initiative and various international cooperation mechanisms, and to promote the cultural heritage of the Bronze Drum culture, a valuable source of local knowledge for the people of Southeast Asia.

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