

The Glocalization of Bronze Drums in the Siamese State Ceremonies

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Abstract

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 royal and national 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 paper takes the theory of glocalization; namely, the bronze drum is the interpenetration of the global and the local results in unique outcomes in a specific geographic occupancy, subsequently, through an interdisciplinary research method that draws on multiple lenses from Western, Chinese, and Thai sources, this study devotes to answering the question: why are the bronze drums used in Siamese state ceremonies? Eventually, while answering the question, there is a theoretical vista for glocalization in broader Southeast Asian Studies.

Keywords: Bronze Drum, State Ceremony, Glocalization, Thailand

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1. Introduction

1.1 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. 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 globalization 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 migration of peoples through Yunnan, Burma, Laos, Thailand, Cambodia, and Vietnam, the main artery of the mainland of Southeast Asia (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 paper proposes to focus on the scope of the bronze drums used in Thailand, particularly in Siamese state ceremonies. Because the discussion of the mutual socialization between Tai (Siamese) 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 Siamese state ceremonies 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 paper seeks to address.

1.2 Terminology: Southeast Asianness of Yunnan and Guangxi

For the sake of facilitating writing convenience and consistency, this paper 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). 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 paper 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.

1.3 The Past and Present of Bronze Drum Studies

Research on bronze drums has been conducted primarily from an archaeological perspective. From this perspective, scholars have focused on empirical research, collating and summarizing the metal composition, ornamental patterns, and form of bronze drums. Franz Heger fundamentally classified bronze drums into four types according to the aforementioned elements of bronze drums: Heger I, Heger II, Heger III, and Heger IV. After the 1950s, Chinese scholars revealed a new type of excavated bronze drums in Yunnan and Guangxi that were not included in Heger's classification (Bunker, 1967). Based on abundant archaeological excavations of new bronze drums, Chinese scholars have further reclassified the bronze drums into eight types; namely, 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), and the nomenclature of them were based on the area where a set of criteria bronze drums were excavated (Li & Huang, 2014). Similar empirical studies also have been conducted by Vietnam scholars, who classified the bronze drums into five types: Dong Son A, Dong Song B, Dong Son C, Dong Son D, and Dong Son E (Pham, 1990). In Thailand, Matinee Jirawattana (2003) compiled a range total of 48 bronze drums that were discovered by then in Thailand, which covered essential elements of bronze drums such as their form, casting method, and excavation area. On the other hand, some Thai scholars argue that labeling ancient cultures with place names creates a fictional center that may inadvertently undermine and undervalue the diversity of artifact typology in different places (Kanjanaajuntorn, 2020).

These empirical studies of bronze drums based on archaeology have contributed to future bronze drums research by depicting their basic characteristics. However, such studies do not further examine the socio-cultural actors of bronze drums, which are no less significant than the empirical study of bronze drums. Based on the above empirical studies, the methods used by scholars from the East and West to classify bronze drums are shown in Table 1 below.

Table 1. The Classifications of Bronze Drum

China	West	Vietnam
Wanjiaba	Pre-Heger I	Dong Son D
Shizhaishan	Heger I	Dong Son A, B
Lengshuichong	Heger I	Dong Son C
Zunyi	Heger I	Dong Son E
Majiang	Heger I	
Beiliu	Heger I	
Lingshan	Heger I	
Ximeng	Heger I	

Apart from empirical studies, scholars have also analyzed the socio-cultural actors of bronze drums from the perspectives of history and anthropology. For example, in terms of the social context to which the bronze drums belong, Horace Geoffrey Quaritch Wales (1992) argues

that the bronze drums used in Siamese state ceremonies have a Hindu origin, while some scholars believe they have an indiscernible origin in Southern China (Higham, 2002). Such studies implored the possible origins of the bronze drums, which started the anthropological study of bronze drums. However, these studies examine only one aspect of bronze drums from a static perspective. Furthermore, some Chinese scholars have proposed the concept of the “Bronze Drum Cultural Sphere,” which means that the bronze drum is one of the shared vehicles of ancient cultures in southern China and Southeast Asia (Wan & Wei, 2015). Nevertheless, although the Bronze Drum Cultural Sphere has further delved into cultural studies, it has only been analyzed statically.

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.

1.4 Siam in Focus

This paper proposes to research the bronze drums in Siamese state ceremonies because these bronze drums are one of the most representative and valuable for this study. First, Siam—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 (Liang, 2020). The production centers and widespread presence make the bronze drums of Siam a representative one. Last but not least, the use of bronze drums in Siamese state ceremonies is well documented and continued from the Ayutthaya Dynasty to the present. Moreover, the bronze drums used in Siamese state ceremonies have undergone globalization with Hindu culture and modernization. Furthermore, they have been localized in a form unique to Siam, reflecting the mingled process of localization and globalization. Therefore, the Siamese bronze drums have become the appropriate research subject to fill the current academic gaps in this field.

1.5 Question of Bronze Drum in Dynamic

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 Siamese state ceremonies 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 Siamese state ceremonies as a complete object, this paper proposes to use a dynamic theoretical framework to analyze the bronze drums in Siamese state ceremonies. 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 Siamese state ceremonies. In order to have a thorough analysis of

the use of bronze drums in Siamese state ceremonies, this paper considers that there is a primary question that needs to be answered. *Why are the bronze drums used in Siamese state ceremonies?*

This paper argues that the use of bronze drums in Siamese state ceremonies is a result of the building of the Siamese nation-state, the symbolism of bronze drums, and the localization of bronze drums in the globalization process of Hinduization and modernization.

2. Methodology

2.1 Justification for Glocalization Theory

This paper 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 Siamese state ceremonies 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 why the bronze drum entered Siamese society and became a ceremonial instrument in Siamese state ceremonies, 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 Siamese state ceremonies. Such changes derived from the globalization of Hinduization and modernization and the localization of bronze drums, which made the bronze drums in Siamese state ceremonies today unique. In conclusion, this theory is therefore applicable to answer the question.

2.2 The Unity of Theory and Methods

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

3. Analysis of Bronze Drums in Siamese State Ceremonies during the Ayutthaya Dynasty

Bronze drums were initially used in Siamese state ceremonies 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 nation-state and the bronze-drum symbolism of kingship.

3.1 Bronze Drum and the Nation-state Building

The nation-state was created through the impetus of nationalism. The building of the nation-state of Ayutthaya is the fruit of the nationalism of the Siamese 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 Siamese. Siam is the name of the land and people who have inhabited the region since ancient times (Royal Academy, 2003). The word Siam first appeared as the country's name in the Ayutthaya Dynasty and was subsequently used by the Thonburi Dynasty and the Rattanakosin Dynasty. The building of a nation-state requires that most people in the state share the same identity and culture, among which the bronze drums are one of the significant elements of their cultural identity; their importance is evident from the inclusion in the laws of the Ayutthaya Dynasty. Historians have investigated that during the reign of King Borommtrailokkanat (1448-1488), the use of bronze drums in royal ceremonies was also specified in the Palace Law (Youdi, 1974), which was an important component of constructing Siamese nationalism.

More evidence demonstrates that bronze drums played an essential role in the creation of the Siamese nation-state as one of the symbols of nationalism. 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, Siam 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 nationalism, legitimacy and cultural symbol of the Siamese 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 Siamese 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 Siam sent envoys to China to pay tribute, one of the tributes was a bronze drum (Li, 2018), indicating that Siam had been using bronze drums as a national apparatus with Siamese characteristics for diplomacy. Therefore, this record not only reflects bronze drum has become one of the symbols of nationalism that contributed to the construction of the Siamese nation-state and its foreign relation but also consolidated the analytic persuasion of “law—ceremony—production.”

3.2 Bronze-Drum Symbolism of Kingship

Based on the analysis above, this paper illustrates that the critical capacity of the Siamese bronze drums to embrace glocalization is its symbolism of kingship, which strongly maintained local factors in spreading the “universal value” of globalization.

According to the *Ming Shi*, “If you get two or three bronze drums, you can claim the title of king (Zhang, 1974).” *Nan Yue Bi Ji* records that the ancient southern people competed in casting large bronze drums to show their kingships, prosperities, and powers (Li, 2018). Besides Chinese historical sources, Thai materials also confirm the bronze-drum symbolism of kingship. Jongsuksomsakul (2018) quotes from the Hans brothers’ memoirs, in which it is stated that “the king was dressed in golden robes and a crown, that he was then guarded by a strong army of a thousand men, and that the procession was accompanied by loud trumpets and the beating of bronze drums on both sides....” Based on the long-term fieldwork in this region, this paper supplements that the bronze-drum symbolism of kingship should be combined with water worship or the controlling of water resources since ancient times.

In addition, based on some modern image data, the king’s use of bronze drums in state ceremonies attended by foreigners and his strict control of the common domestic citizens were intended to demonstrate his authority and rule. Therefore, the implications of modernization for its development in the Siamese state ceremony could be observed from its further secularization in the international exchanges and its broader spread for the king’s authority by modern media. Overall, its symbolism of kingship is the indispensable impetus for promoting the bronze drum to integrate with the universalities (Hinduism and modernity) in the Siamese state ceremony.

4. Analysis of Bronze Drums in Siamese State Ceremonies during the Rattanakosin Dynasty

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

4.1 Bronze Drums and Modern Siamese State Ceremonies

The word “Siam” represents the Thai identity distinguishing “Self” from “Other.” This was achieved during the reign of King Rama IX when the Thais’ self-identification with Siam reached its peak (Zhou, 2011). With the king’s political vigor and charisma, King Rama IX further consolidated the constitutional monarchy and the high status of the king’s role in modern Thailand. In this context, the state ceremonies with bronze drums became the national culture of Siam, and the sense of Thais of different races and religions were incorporated under the feelings of pride, concepts, and illustrations of the ceremonies. Therefore, this paper considers the bronze drums undoubtedly to play an important role in modern ceremonies and in forming the self-perception of Thais.

First of all, along with the worship of royalty, 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 □ 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 Hegel 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 reason why bronze drums are used in the modern Siamese state ceremonies.

4.2 Bronze Drums' Constant Musical Function and Dynamic Forms in Modern Siam

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 paper figures out that the bronze drums' constant musical functions (unchanges) and dynamic forms (changes) are the legacies of the influence of globalization.

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 Siamese state ceremonies 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 Siamese state ceremonies. 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 (Khahakitkason, 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 Siamese and their ceremonies.

Discussing the unchanges in the changing glocalization, the secularization of the bronze drums in Siamese state ceremonies helps the modern Thai people develop a sense of Siamese identity and revealed the core of Siamese culture to the world, but more importantly, the modernization and secularization further spread the kingship and the soft power of Thailand to the societies both in domestic and international.

5. Conclusion

In ontology, the bronze drums in the Siamese state ceremony should be regarded as a dynamic witness of the occurrence of glocalization in the territory of Thailand. By the study of the two Siamese dynasties, this paper could assert that the bronze drums are used in the contemporary state ceremonies of Thailand, owing to the joint actions of localization and globalization, which is a result of civilizational exchanges among the Thais and the Hinduization and the unique modernization of Thailand. More importantly, the bronze-drum symbolism of kingship should be the main impetus for promoting the integration and using the bronze drums in the ceremonies. Furthermore, from a lens of theoretical value, this study has endeavored to articulate that, first, localization is the developing core of Southeast Asian civilization, in second, globalization could not absolutely eliminate the locality. Therefore, in the future, the dynamic development of the Siamese bronze drums may be an appropriate inspiration and enlightenment for cultural development, heritage protection, identity building, and soft-power construction in the broader ASEAN region, which possesses the cultural commonality of bronze drums.

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