

Twenty-Four Drums, Two Lands: Performing Glocalization of the 24 Festive Drums in Malaysia and China

Yunxi YANG and Ow Wei CHOW

Abstract

The enormous sound amplitude of the 24 Festive Drums is a thrilling performative spectacle in Malaysia's cultural scene. Being native to the Malaysian sonic landscape, the drums exhibit distinguishable Chinese characteristics in nature: it was established in 1988 when renowned Malaysian intellectuals Tan Chai Puan (陳再藩) and the late Tan Hooi Song (陳徽崇) integrated the conception of the "jieling" (節令) into the drum design and the stylistic performance. The spirited, captivating rhythm of the membranophones was then an instant success as a well-received cultural feast, eventually making the performing art a highly regarded national heritage. This ethnographic study examines explicitly the 24 Festive Drums that flourished in Malaysia and China. Based on in-depth interviews with 15 professionals involved in the 24 Festive Drums in China and Malaysia, this study investigates how the performance with Chinese cultural characteristics displays a combination of globalization and localization. The findings indicate that, in the context of globalization, the drum demonstrates "glocal" attributes in the process of Chinese cultural dissemination and reflects these characteristics in the "glocal" identity construction among the practitioners. It suggests that the identity is not an isolated individuality, but a composite identity constantly constructed and reshaped in the cultural flow of integration between global and local cultures.

Keywords: 24 Festive Drums, cultural heritage, performing, glocalization, ethnography

二十四節令鼓在馬來西亞和中國敲響 兩地全球本土的淵源

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摘 要

二十四節令鼓，作為一種在馬來西亞充滿華人特色的文化表演，是由知名文化人陳再藩和已故音樂家陳徽崇於 1988 年共同創造。他們將中國節令和中華文化元素巧妙融入鼓的設計與演奏之中，使得這種鼓樂具有強烈的節奏感和獨特魅力，迅速贏得了廣大馬來西亞人民的喜愛，並在 2009 年被認為馬來西亞的國家級文化遺產。它不僅在馬來西亞迅速傳播，它的影響力還擴展到海外多個區域，其中許多地區也組建了自己的鼓隊。本文採取民族誌的方式探討二十四節令鼓在馬來西亞及中國的發展軌跡。通過 15 位在中國和馬來西亞該領域的專業人士的深度訪談，作者分析這一帶有濃厚華人文化特色的表演藝術如何展現全球化與本土化相融合的特點。研究結果揭示，二十四節令鼓不僅在中華文化的傳播過程中呈現出全球本土化的屬性，在華人的身分構建上也顯現了同樣的特徵，反映了二十四節令鼓從業者的身分並非單一純粹，而是在全球與本土文化流動中不斷構建與重塑的複雜過程。

關鍵詞：二十四節令鼓、文化遺產、表演、全球本土化、民族誌

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