

First Submitted: 19 January 2024 / Accepted: 07 February 2024

DOI: <https://doi.org/10.61707/3h7t4054>

## The Pha That Luang Vientiane Stupa: Identity Roles on Society and Culture in Globalization Laos PDR

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### Abstract

*The purposes of this qualitative research article were: 1) To investigate the history of the Pha That Luang Vientiane Stupa, 2) To investigate the identity of the Pha That Luang Vientiane Stupa and its role in society and culture, and 3) To investigate the effects of globalization on identity, social roles, and the cultural role of investigate. This method involves studying information from documents and fields. The tools included surveys, interviews, observational forms, and focus groups. The target group were 52 people, divided into three groups: a knowledge group of 10 people, a group of practitioners of 30 people, and a group of general information providers of 12 people. The socialism theory of contract science was collected and analyzed using descriptive and analytical methods. The research reveals Laos PDR culture, characterized by tangible aspects like architecture and art, and intangible aspects like religion, beliefs, rituals, and traditions, influencing identity and social roles.*

**Keywords:** *Cultural Role of Laos PDR, Identity, Muang Chaichetha Vientiane Capital, Role in Society, The Pha That Luang Vientiane Stupa*

### INTRODUCTION

Ancient cultures in Southeast Asia were "Pagoda or Buddha's relics" which belong to ancient people that have a long history. Both the belief in the power of religion, Buddhism, which has its origins in the "Pagoda," still has no clear evidence of where it originated from. However, what indicates the greatness of the nation in that era is evidence from fairy tales and legendary the *Urangadhatumidana* (Phrakhrusripariyattikarn, 2022). Evidence from history and the Laos People's Democratic Republic. It is an area under the influence of ancient civilizations: the era of the Phraya Chan Thabuliprasidthisak (236 B. E.), the era of the King Khai Setthathirat (2106 B. E.), and the era of division into three kingdoms. The era of Siam's tribute state 1778-1893, the French era 1893-1953, the era of independence 1953, the era of the overthrow of the Laos King 1975, and the era of the establishment of the People's Democratic Republic Laos 1975 to the present, as well as the history of the pagoda that King Chanthaburi Prasitsak first built at Thatluang. The history of the Pha That Luang Vientiane *Stupa* is an important sacred object (Chanthao & Unthanon, 2020; Lorrillard, 2003; Wirawong, 2000). Laos history textbook the Pha That Luang Vientiane *Stupa* predates the history of the Laos nation (Phothisan, 2015), the Lao people, and the past and the present. Vientiane of the Lan Xang, Golden, and Decadent eras (Saeng-Akom, 2000). The Pha That Luang Mingkwan *Stupa*, Laos was a pagoda with the shape of Laos karma art, Laos art architecture (Boonwong, n.p.) The history of pagoda was the construction of highly revered objects of Buddhism during the Mahayana Ratthimaha period in India (Ganvir, 2012; Macdonell, 1909; Xinian & Harrer, 2017). The cultural dimension and local wisdom about the Buddha's relics are mostly intertwined with the beliefs of the universe. The form of the Buddha's relics was divided into three important parts: top element, element, and element base (Wongphongkham, 2007). The creation of elements in Laos-Thai culture often emphasizes the importance of the "Yod That" which was the highest part, so it was often found decorated and decorated to look beautiful. And often used valuable objects to decorate until it became a distinctive identity called "Square lotus-shaped peak" refers to the shape of the element peak using brick construction (Srisuro, 1998). The history of the Laos nations and the progress of the Laos tribe's culture (Maha Bunmee Thepsimuang, 2012). The Pha That Luang Mingkwan *Stupa* in Laos is a pagoda with an elegant architectural form with vividly glittering gold colored sequins. It stands out as an old shrine, a symbol of Laos, carrying the Lord Buddha's

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relics. The 27 monuments embody the spirit of the whole Laotian nations. The Laotian ruling party has a policy in place for all operations. The cornerstone of the Laos country is culture (National Committee Restoration of the Pha That Luang Vientiane *Stupa* Round 4, 2018).

The identity, role in society, and culture of the Pha That Luang Vientiane *Stupa* is the main image of individuals are 1) the unique characteristics of the Pha That Luang Vientiane *Stupa* in architectural identity, having a form, layout, base, element house, top element, 2) identity in terms of art, there are patterns (2.1) of the rituals of the people leading the creation, tools, steps, and a period of days, months, and years. The large the Pha That in the middle consists of 30 merit elements together with the Phra That Hor Wai base on four sides having *Sema* leaves of 323 leaves, (2.2) Ceremony for worshipping the Lord Buddha's relics (27 pubic bones of the Lord Buddha) ceremony of three rounds of the wax castle procession, (2.3) Ceremony of making merit by giving alms to monks from all over Laos, (2.4) Ceremony of guessing the fate of the country with galangal and lighting ceremonial rockets, (2.5) Ceremony of candlelight procession lotuses and flowers are offered to fire rockets, and (2.6) the big rituals in the *Heetsipsong* and the following days at the Ong Tue and In-Phlang temples are tied to social life and have a relationship of power and negotiation with the gods (Wipatchawatee, 2017). All things supernatural, the Lord who rules the land has faith that is hidden in the supernatural power of holiness. He has acted to preserve and inherit Buddhism and has unity and help in the Laos PDR (Matwiset, 2017).

Impacts of globalization on Laotian social and cultural identities: These effects are discussed from the beginning of the construction of *stupas* in ancient times. Lao society and culture came to believe in the power of Buddhism when the Pha That Luang Vientiane *stupa* was built. However, the Laos people's lives and belongings were wrecked by colonization and fighting. The administration of laws and regulations brought about by socialism and the founding of the Laos People's Democratic Republic (PDR) resulted in several restorations of the Pha That Luang Vientiane and other significant rituals, which are regarded as the pinnacle of consciousness and culture. The people of Laos have adapted to the effects of globalization by implementing and leading mindful lives and obtaining the greatest ideologies. Gathering to honor the *Stupa*, which is strongly associated with Buddhism, is the focal point of the Lao people's hearts and thoughts (Pongsiri & Yenphech, 2022). As a result, field research is seen as an essential and delicate component that will reveal true historical reality. The researcher separated the advantageous and detrimental components of social and cultural analysis impacted by globalization for analysis. These elements came together to form something special, which gave rise to *Stupa's* distinct culture and set of beliefs. Priceless artwork and architecture, which are also present in other pagodas in China, India, Cambodia, and Thailand, demonstrate the strength of religion. According to Worakhun (1995), the Laos people and nation are mature civilizations in Southeast Asia, with their own arts, culture, customs, and talents. This perspective aligns with the idea of globalization.

Thus, both government and private agencies have realized the importance of the Pha That Luang Vientiane *Stupa*, a national heritage site. According to the National Economic and Social Development Plan, the tourism potential has been restored and developed. From fieldwork, it was found that the restoration of the Pha That Luang Vientiane *Stupa* would be beneficial for history, Buddhist centers, arts, and architecture. By studying various rituals, both from document data from field surveys in the area as well as interviews. Then, it was analyzed to find the identity, role in society, and culture of the Laos PDR. Analyzing the possibility of facts and academic information without imagination. There is no way to realize that the Pha That Luang Vientiane *Stupa* will be a Laos national heritage site with the highest value in the future.

## LITERATURE REVIEW

### Heetsipsong

The *Heetsipsong* refers to a 12-month tradition related to Buddhist principles. Agricultural beliefs and lifestyles of the *Isaan* people have adhered to different practices since ancient times. It is different each month to bring prosperity to life. Locally, it is called a merit making event. *Isaan* people place great importance on the *Heetsipsong* tradition and adhere to it regularly, which is truly unique to the *Isaan* people. The word “*Heetsipsong*” comes from the word “*heel*” which means tradition, a practice that has been passed down to become a tradition. “*Sipsong*” is a tradition that follows the twelve lunar months (Kaewphanthawong, 2019; Srimattaya, 2010).

Every lunar month, which ran from a new moon to another new moon, had its own special *beet*. Even if the months were numbered, there would still have been no true first *beet* because this is a cycle rather than a progression. A typical lunar month begins in December. The lunar and solar calendars clearly differed, but every few years a leap month was inserted to keep everything in general agreement (Bhutwanakul et al., 2021; Vongkanha, 2012).

### **Khongsipsi Festivities**

*Heetzipsong* and *Khongsipsi* were both words and practices (Dongsombat et al., 2019). *Sip Si* refers to the fourteen rules or principles, while *Kong* refers to direction or style, which in turn relates to tradition or guidelines. Thus, *Khongsipsi* alludes to the fourteen laws or principles that all citizens, including the King, those tasked with national governance, monks, and common people, ought to abide by (Muenga, 2022). From a variety of connotative angles, they can be summed up as follows: 1) Maintain the traditions and morals of those involved in the family (Wanlu et al., 2009). Society and those with the duty to govern the country should act accordingly, 2) Principles for the King in governing both the Grand Vizier and the people for overall peace and tranquility, and 3) The customs of the populace and the Dhamma that the King ought to follow (Mapob, 2022).

### **Research Objectives**

- 1) To investigate the history of the Pha That Luang Vientiane *Stupa*
- 2) To investigate the identity of the Pha That Luang Vientiane *Stupa* and its role in society and culture
- 3) To investigate the effects of globalization on identity, social roles, and the cultural role of investigate

### **METHODOLOGY**

- 1) The target population in the research was studied from 52 target groups using a purposive method with knowledge related to the Pha That Luang Vientiane *Stupa*, its identity, role in society, and the culture of the Laos PDR. In the era of globalization, there were three groups: 10 key informants, 30 casual informants, and 12 general informants.
- 2) The research tools included surveys, interviews, and observational surveys. The analyzed data for all target groups were examined correctly. A qualitative research process was used because the data had to be studied in depth. This was an analytical description.
- 3) Data collection consisted of (1) collecting data from documents that were recorded on related content issues, and (2) going into the field to collect data using research tools.
- 4) Data analysis using surveys, interviews, and data analysis using social thought, and use theory to support research.

### **RESULTS**

From the study, according to research objectives:1) to investigate the history of the Pha That Luang Vientiane *Stupa* (past-present), 2) to investigate the identity of the Pha That Luang Vientiane *Stupa* and its role in society and culture, and 3) to investigate the effects of globalization on identity, social roles, and the cultural role of investigate as follows:

- 1) The Pha That Luang's History Vientiane *Stupa* (past-present) discovered knowledge about the true person in the narrative of the King Liap Lok's legend, the legend of legendary the *Urangadhatumidana*, thousands of years of history, and with ancient people. They lived together as families, ethnic groupings, and various small communities, separated by geography. Having a familial lineage; owning a house, city, area, or kingdom; and working in agriculture. There was a way of life that relied on nature to earn a living in caves, fields, mountains, the Mekong River, and others. The community believes in supernatural things, natural phenomena, sacred things with miraculous powers, ghosts, angels, *Nagas*, beasts, and the belief in Buddhism that led King Chanthaburi Prasitsak to build an earthen tunnel at Khao Luang mountain to be a place of worship in the year 236 (236 B. E.). All deities were worshiped, there was something connected to the "three realms" in the core

of the cosmos as follows: (1) Abode of *Brahmā*, (2) Celestial realm, and (3) Divine realm evolved in credibility and belief, which created the ancient people's civilization. The Pha That Luang rebuilt the ancient pagoda, known as the “Loka Chulamanee Pagoda,” and sculpted the Bronze Buddha figure. Many temples were established as sacred locations on both banks of the Mekong River, and they inspired beliefs and ceremonies for worshiping different relics of the king. Monks have been passed down from generation to generation using rituals as strategies that follow the traditions recorded by the wise and knowledgeable in past eras, whether they are more or less true. Humans cannot know the details because they have been in use for hundreds of years. Humans cannot see themselves, and humans are not present in the situation. The *Heetsipsong* and the *Kbongsipsi* are identities that play a role in society and culture. All of these have been applied to Buddhist rituals. It has become a custom and practice in daily life. From birth to death, there has always been a belief in sacredness. It is a rumor that has spread worldwide (Phattharasuk. (2011).

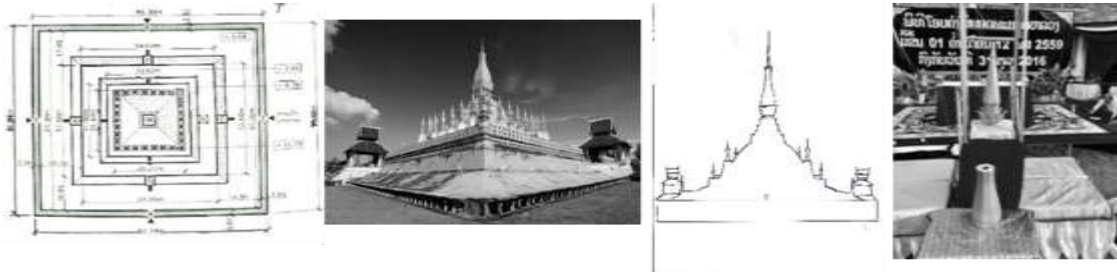


**Figure 1.** Tribhum, Figure 2. Lord Buddha, Figures 3 and 4, the Pha That Luang and destruction, Figure 5. Wax decoration procession rite

2) Identify the Pha That Luang and its role in society and culture. From the study, it was found that the identity of the Pha That Luang Vientiane and its role in society and culture include architecture and art. Laos PDR culture is important as it is the center of the minds of the Laos PDR people. It is the only place in the world with the highest and incomparable value. In terms of sacred beliefs that have existed since ancient times for children and grandchildren to inherit the good things of the nation (P. Phothisan, personal communication, October 10, 2019).

### 2.1) Architectural Identity

The Pha That Luang Vientiane's Loka Chulamanee *Stupa's* architectural design features an inverted bell shape, a lotus base, and a low foundation. Using red bricks, the King Xaysettha constructed a *stupa* atop the pre-existing square-shaped tunnel *stupa* that housed Buddha's relics. Five fathom squares, each measuring 4.3 fathom in height and 1.6 meters in width, made up the original *stupa*, which had overall measurements of 8 x 6.4 x 3.2 meters. The measurements were 60.20 and 62.18 meters from North to South. The primary central *stupa* resembled a petal on the lotus. The *stupa* was divided into three sections: the lower foundation was square, the ground level had tunnels on all four sides, and the *stupa* base was shaped like an inverted bell and was 45 meters high from top to bottom. The *stupa* floor plan consisted of tunnels constructed with stretch layers of gravel, sand, *Prataiped*, and an iron piece connected with mortar to keep moisture out. A rock wall known as Hin Khao Gee was used for this purpose. Numerous exquisite artworks have been incorporated into the most exquisite and distinctive appearance of multiple restorations. The details were (1) 1,2,3,4 Hor Wai, or Prayer Hall, in all four directions, with an area of 20-22 square meters and 11 steps stairs, (2) the five Hor Sri Dhammahaisok, (3) 6,7,8,9 the Khong Entrance with the size of 2.10 x 30 meter on each side, (4) 13 meters wide courtyard around the *stupa*, (5) first level of the walls consisted of 323 large *Semas*, (6) the second level of the walls consisted of 227 small *Semas* and 120 lotus bud petals, (7) 30 the Phra That Barami and 32 lotus petals, (8) the second foundation was 2.85 meters above the ground with five meters wide balcony, (9) the third foundation was 6.78 meters above the ground with two meters wide balcony, and (10) the *stupa* has the overall height of 45 meters.



**Figure 6.** the Pha That Luang Plan, Figures. 7,8,9 the Pha That Luang Base, the Pha That Luang Outline Structure & the Pha That Luang pinnacle

The King Xaysettha's first *stupa* was built upon which the foundation of the Pha That Luang was constructed. The new foundation was constructed in phases and was bigger than the prior one. A soil ground of 92 by 96 meters, totaling 8,832 square meters, served as the original foundation. The main stupa's front is a lawn that stretches 12 to 13 meters. The *stupa*, which measured 54.62 by 52.58 meters, was surrounded on all four sides by an exterior wall whose foundation was four meters wide. The 323 *Semas* were 48 centimeters deep and 78 centimeters high when they were mounted on the wall. All four sides were constructed with the Hor Wai, or Prayer Halls. The second foundation has a balcony that is five meters wide and is 2.85 meters above the ground. The width of the wall's foundation on the second foundation is 3.5 meters. The thickness of the second-level wall measured 3.5 meters. One hundred and sixty enormous, 1.96-meter-tall lotus petals adorned the tops of the walls. The length of the walls from North to South was 52.58 meters and 54.52 meters from East to West. There was also the decoration of 122 smaller *Semas* with a space in the middle of each *Sema* to install small Buddha Statues. The third foundation is 11.73 meters from the ground, 28.40 meters from North to South, and 33.60 from East to West. Thirty Buddha statues surrounded the two-meter-wide balcony that encircled the third foundation. The main structure of the Pha That Luang, the fourth foundation, was situated 16.93 meters above the ground. It was decorated with lotus flower patterns up to the pinnacle and had eight lotus petals on each side, for a total of 32 petals.

## 2.2) Fine Arts Identity

According to the research, the building of the *stupa* involved both people and ritual leaders, tools, steps, duration, day, month, and year, as well as mold. Additional elements included Laos' artistic identity as seen from various angles, such as the viewpoint of artists who produced beautiful works of art to convey human faith in various historical periods. The vital perspective of the arts incorporates historical evidence from every era and uses people as a medium to reflect local cultures. The aforementioned perspective places a strong emphasis on art enthusiasts, soul food, and the fundamental human need for beauty. Pattern: Wood carvings, carved stones, bronze and gold statues, and stucco *Buddhas* surround the magnificent the Pha That Luang. During King Xauseththa's reign, the middle Lan Xang art school from the Luang Phrabang completed all of the decorations. The human heart is symbolized by the curved bell, square, and lotus petal shapes (*Semas* and the pinnacles of the Pha That Luang). Lotus flowers were ubiquitous Buddha flowers that have been used as Buddhist models for *stupas*.

## 2.3) Identity of the Ceremony

The following fundamental rites and ceremonies comprise the ceremony identity of the Laos in Vientiane, particularly in the the Pha That Luang area: 1) the ritual of honoring the relic of Lord Buddha (27 pubic bones of the Lord Buddha), 2) walking around the *stupa* three times in remembrance of the stupa with the wax castle from the four corner cities, 3) giving alms to the monks from all over the country, 4) lighting rockets and making three rounds around the stupa with lotuses and other flowers worshipping lotuses and flowers, as well as a candle procession with a bong fire three rounds of the the Pha That Luang lighting procession, 5) The ritual dance and worship of Kha Thang Bang, which uses a mallet to foretell the country's fortune, and 6) a major the *Heetsipsong*-tradition, followed by a ceremony at the Ong Tue and the In-Plang temples the next day. The Holy Relic of the Pha That Luang ceremony was thought to have been formed by the King Chanthabulee Pasithisak, according to the leaders of the ritual. 'LookkeoSadet' was an amazing item that the King Xaysettha's

*Upagupta*, *Arabantra*, mediums, shamans, and *Brahmins* brought in for the royal family and common people from the Mekong River. The Pha That Luang was guarded by 60 families, or roughly 3,000 people. Everybody has their own tasks and responsibilities, like cooking rice, cooked food, clean drinking water, ceremonial grounds, candles, incense, marigolds, preparation and decoration of lotuses, the Mak Beng, fruits, candies, and the killing of animals for the ceremonies, such as chickens, pigs, cows, buffaloes, and elephants. For every ceremony, there had to be a minimum of five to nine sets of food. The lotus flower patterns surrounding the Pha That Luang, as well as other decorative elements of the stupa, were created using natural materials and tools during construction. The Pha That Luang ritual's customary steps remain in place today. The analysis reveals that the wax castle, the Ton Pheung tree (*Koompassia Excelsa Taub*), the Wishing tree (*Cassia bakeriana*), drinking water, sweets/syrup, fruits, candles, incense, and the Mak Beng are the primary elements and steps of the ritual. Additionally, the Ton Pheung tree (*Koompassia Excelsa Taub*), the Mak Beng, offered to the Sri Maung temple and the Pha That Luang *Stupa*, and the wax castle were all created with some improvements.

In terms of steps, it was discovered that the King Chanthabulee Pasithisak, *Arabantra*, oversaw the preparation process that preceded the ritual preparation for worshipping the great *Stupa*, which contains 27 pieces of Lord Buddha's pubis bones. Both laypeople and monks conducted the ceremony during the reigns of the King Xaysettha and Prince Anuvong. To honor the city shrine, spirits, and gods, a variety of animals, including elephants, buffalos, cows, pigs, and chickens, would be slaughtered. In addition, visitors from other kingdoms were greeted with this ceremony. One day prior to the main the Pha That Luang ceremony, which is regarded as a national-level ritual, the *Upagupta* and mediums would lead the ceremony. The ceremony took place from the end of October to the beginning of November, or from the seventh day of the full moon to the end of the 12<sup>th</sup> lunar month, and lasted for three to seven days.

Based on the length, date, month, and year, it was discovered that the Pha That Luang ceremony originated in antiquity. The event took place during the seventh and eighth days of the 12<sup>th</sup> lunar month's full moon. On the thirteenth day of the full moon in the twelfth lunar month, a ceremony was conducted to honor the town's spirits, gods, and the Buddha. In order to perform the procession of the wax castle and Wishing tree (*Cassia bakeriana*) and make merits, the people would assemble at the Sri Maung temple in the Srisattnark District. Furthermore, there would be entertainment all night long. People would gather in the main hall of the Ong Tue temple early on the 14<sup>th</sup> day of the full moon in the 12<sup>th</sup> lunar month to partake in an oath of allegiance ceremony. Those who could take the oath needed to be at the minister level in Laos. At 2 p.m., people would come to participate in the procession of the wax castle and Wishing tree (*Cassia bakeriana*) to the Pha That Luang. The head of state and other high-ranking officials would travel to the Pha That Luang at 3 p.m. to participate in the national procession around the Pha That Luang. Three times around the Pha That Luang, the procession was conducted in a clockwise manner. Following the offering of the wax castle ceremony, the public would partake in an all-night entertainment program following a blessing from the monks. A monk gave a sermon during the almsgiving ceremony at the Pha That Luang on the morning of the 15<sup>th</sup> day of the full moon in the 12<sup>th</sup> lunar month. The head of state and other high-ranking officials would go to the Pha That Luang at 3 p.m. to participate in the national procession around the Pha That Luang. Three times around the Pha That Luang, the procession was conducted in a clockwise direction. Following the offering of the wax castle ceremony, the public would partake in an all-night entertainment program following a blessing from the monks. There was an almsgiving ceremony at the Pha That Luang on the morning of the 15<sup>th</sup> day of the lunar moon in the 12<sup>th</sup> lunar month. During the ceremony, participants listened to a monk's sermon. There would be an instrument procession for the mallet and the Kha Thang Bang dance around the Pha That Luang three times at 1:30 p.m. The rockets would be fired as a way to make wishes, and there would be a lotus procession around the *stupa* in the evening at 7 p.m. The festivities would last into the night. The ceremony came to an end on the first day of the last full moon of the 12<sup>th</sup> lunar month when the wax castle was moved and offered to the Ong Tue and In-the Plang temples in the belief of the auspiciousness of life. Today, this ceremony is being passed down. See these images.





**Figures 10 and 11** the Ya Mae Sri Maung, the Sri Maung temple, **Figures 12-14** the Pha That Luang, the Pha That Barami, the Hor Wai Stair, **Figures 15** the Hor Wai



**Figure 16** the Wax decoration procession, **Figure 17**, Food Offering, **Figures 18 and 19** the Kha-'Thung-Bang Dance



**Figure 20** Candles Procession, **Figures 21-22** Candles Procession at the Ong Tue temple, **Figure 23** Candle Procession at the Tai Yai Khadtharam temple

The grand *stupa* situated at the heart of the sanctuary possessed distinctive architectural features, including square foundations, thirty the Pha That Barami, and four the Hor Wai oriented in each of the four directions. There were 323 *Semas* among the special sculptors. The Holy Relics ritual, the offering of wax castles from all over the nation, the three-pronged procession around the *stupa*, the almsgiving to the monks from all over the country, the procession of lotus flowers and other ceremonial flowers and firing rockets around the *stupa*, the ceremonial dance, the horse-raising ritual that predicted the country's fortunes, and the grand ceremony at the Ong Teu and the In-Plaeng temples the next morning comprised the ceremony identity. The Laos people consider stupas to be sacred and believe that blessings will come from them at every ceremony. The people of Laos think that achieving merit will make their lives and jobs better. During this period, the general public would profit more and large corporations would profit much more. Only the chief monk and the highest-ranking government official may have funerals in the Pha That Luang. Funerals for general public members cannot be held at the Pha That Luang Vientiane.

The Pha That Luang's architectural features, like the central section, represent the universal human desire to enter heaven, dwell in the same realm as Lord Buddha, and evolve into Buddhas or *Bodhisattvas* in the afterlife. The building was constructed during the golden period of the mid-Lan Xang Kingdom by either ancient Laos people or artists from the art school. In 1560, the King Xaysettha reinstated the original the Pha That Luang Vientiane structure for the central portion of the *stupa*. One characteristic of the *stupas* in Lan is their protruding middle section. Similar to Indian *stupas*, the Pha That Luang *stupa* was constructed on a half-sphere base. Its 24 petals, five on each side and four more in each corner, supported the square lotus base up to the 45-meter pinnacle.

Respecting the Holy Relic was the main focus of the ceremony because of its significance to society and culture in the era of globalization. Every year, the people of Laos maintain and participate in ceremonies. The ceremony, which is held on the day of the full moon in the 12th lunar month, is connected to important faith and is regarded as the biggest event of the year. Buddhists travel from all over the nation to “the Pha That Luang or the Pha Chedi Loka Chulamane” to worship the Holy Relic. The *stupa* was regarded as the center of classical architecture and was constructed as a legacy that has persisted to this day. The *stupa* continues to be honored as a revered building and a well-known holy artifact.

3) The effect of globalization on the Pha That Luang Vientiane *stupa's* identity, social role, and cultural role was discovered. Since ancient times, the Pha That Luang Vientiane *stupa* has played a variety of ethnic roles in culture. The largest ethnic group practicing *Hinayana Theravada* Buddhism is the Thai-Laos-Phuan group. Over the long history of the people who have lived in the region on both sides of the Mekong River, there have been many significant and lasting reasons to respect supernatural creatures. Many political processes, like the enlargement of governmental authority and territorial disputes, are ongoing. War took away many things and devastated lives and property. The socialist rule, the founding of Laos as the Laos PDR, the pursuit of empire, and colonization. It contains numerous laws and is arranged methodically. This resulted in the Pha That Luang Vientiane *stupa's* beauty and multiple restorations. The Pha That Luang Vientiane *stupa* is linked to several significant rituals. The Laos people have a deep belief in Buddhism, which is demonstrated by their lives of bloodletting and fighting to uphold the nation's patriarchy. In society, social groups depend on one another. The Laos people gave their labor, wisdom, resources, and money to aid with the restorations after their city burned down or the Pha That Luang was damaged. The Laos people have frequently adopted and used new technologies. Laos society held the Pha That Luang in high regard. The Laos people's hearts were centered around the *stupa*. The Pha That Luang was the site of numerous yearly rites and festivities, including the listening to sermons, almsgiving, the wax castle parade, and the mallet ceremony. The architecture of the *stupa* was exquisite and distinctive. In addition to being a revered location, this served as a symbol of Vientiane and was included on the 500-100,000 kips banknotes that the Laotian government continues to use today. It was discovered that the Pha That Luang has had a significant influence on Laos culture throughout history, including religious beliefs, exquisite artwork, and architecture. The Pha That Luang's brilliance merited its status as a landmark and emblem in Vientiane. The core of the Laos people's emotions revolve around *Heetsipsong* ritual and cultural traditions, as well as other events connected to the Pha That Luang and other major ceremonies celebrated yearly in the 12<sup>th</sup> month (Yiemjareon, 2010). The government of Laos grants everyone the equal right to practice any religion, and the country was home to fifty distinct ethnic groups and cultures. Religions demand the most careful handling of cultural differences and cultural sensitivity. The collection of aesthetics, non-material culture, and physical culture that makes up the Pha That Luang exemplifies this insight, as does the explanation for why Laotians travel there to honor the *stupa*. The Laos people must have an education in order to adjust to both the advantages and disadvantages of globalization. The Laos people's highest ideology was to defend their daily lives by using Buddhism. Lenin, Ho Chi Min, and Kaison's ideas were applied in the New Imagination Era, which called for the involvement of all sectors and placed a strong emphasis on protecting and preserving the stunning Laos culture in this era of globalization in order for it to thrive in competition while adhering to rules and customs. Tourism will become more viable as a result of visitors' desire to explore and understand Laotian culture from both domestic and foreign travelers.

## CONCLUSION AND DISCUSSION

The study focused on the identity of the Pha That Luang, the social and cultural roles, the effects of globalization on the identity, and the history of the Pha That Luang Vientiane *Stupa* from the past to the present. The results of the field research included evidence from the *Urangadbatumidana* and other historical sources indicating that the construction and artwork of the local *stupas* were founded on the beliefs of the ancient Suvarnabhumi people of the Lan Xang Kingdom. The *stupas*, old sites, and historical relics were the most significant pieces of evidence that help establish how old certain religious sites remain. The kingdom was split into three distinct regions under the reigns of King Xaysettha, King Pasithisak, and King Chanthabulee. Following then, it had periods under Siam, France, emancipation, toppling the Laotian monarchy, and founding of the Laos People's Democratic Republic. The Pha That Luang Vientiane has become a symbol and an important figure in Laos people's life today. A foundation, a body encircled by four prayer halls, a pinnacle, a sermon hall, ceremonial leaders, rituals, steps, and the ceremony time comprise the architecture of the Pha That Luang. Faith and belief in Lord Buddha served as the foundation for the creation of the Pha That Luang Loka Chulamanee. A distinct culture was established from the culture that was accepted by society. The Indian custom of constructing a temple with multiple levels of foundations and a pointed peak holding Buddha relics had an impact on the local Southeast Asian cultures. Lotus flowers adorned each foundation level. Concerning the Pha That Luang's present identity and use, the *stupa's* architecture has distinctive features. The large *stupa* in the center represents the participants in the rite, establishing holy trust in the teachings, the *Tripitaka*, the



*Dharmachakra*, and the *stupa* worship rituals. The 323 *Semas* on the wall encircling the That Luang reveal the identities of the statues. The rituals pertaining to the veneration of the 27 Buddha's Holy Relics reveal the identity of the rites. The three-time wax castle procession around the Pha That Luang, which distributes alms to monks nationwide. The shooting of rockets from the *stupa*, the procession of lotuses and other flowers, the ceremonial dance known as Kha Tang Bang, the horse racing ritual and mallet-based fortune-telling, and the *Heetsipsong* customs at the Ong Tue and In-Plaeng temples the next day (Jantanukul & Kenaphoom, 2020). The Mekong River civilization and culture, which were impacted by Indian and Bakeng arts, depend heavily on the architecture and ceremonies of the That Luang Vientiane. The Lao people combined the distinctive features of Angkor Wat to create these art styles. The Buddhist culture was embraced by the Lan Xang art and blended with their own. Globalization had both beneficial and negative influences on the social and cultural components of the That Luang Vientiane, including their belief in Lord Buddha, deities, and heaven, and Laos yearly religious festivities held at sacred places. These traits are consistent with the Structural-Functional Theory, which emphasizes social stability, order, and happiness over the absence of standards in order to explain societal phenomena rather than personal ones. Since every society is made up of various functions cooperating with one another, studying the function within its structure is necessary to completely comprehend the society (Brown, 2013). According to the theory of cultural diffusion, culture originates at multiple sites and is composed of various cultural elements that constitute a cultural ring, or *Kulturkreis*, such as mat weaving, cassava cultivation, and lumber labor. Through kinship, these modifications are transmitted while blending in and adapting to the current society. Before expanding out, culture preserves the stability of the civilization that was influenced by the primary origin in each cultural ring. According to Fran Boas' (1942) view, humans evolve slowly within their cultures as they accumulate, grow more complicated, and adapt to their surroundings without changing their emotional state. According to Charles Darwin's (2004) evolutionary theory and the notion of cultural diffusion, culture develops through interactions that are passed down through generations and alters over time in response to environmental factors. There are now more approaches to meeting current social requirements thanks to new discoveries and inventions. According to Smith (as cited in Thepkampanart, 2008), culture originated in Egypt 6,000 years ago. People in this region lived in scattered locations, lacked a core place, and had not organized into any groups at that point. However, these kinds of cultures began to proliferate as people began to produce tools and utensils like basketry and pottery. It is thought that culture radiates from its center of origin, resulting in cultural similarities throughout various locales. Things that have never existed in other cultures are created when old and new cultures are combined (Phichitkul et al., 1988).

To sum up, the study titled “The Pha That Luang Vientiane Stupa: Identity Roles on Society and Culture in Globalization Laos PDR” aimed to investigate the historical background of the That Luang Vientiane, their current state and identity, and their role in the Laotiane society and culture during the globalization era. The findings of the research were found to be consistent with the theories of Structural-Functionalism, cultural diffusion, and evolution.

## **RECOMMENDATIONS**

Suggestions for using the research results because this research is related to literature, visiting the continent, Suvarnabhumi, Lan Chang, and having knowledge in many fields of study, tales, legendary the *Urangadhatunidana*, History of the southern region of East Asia, culture of the Laos People's Democratic Republic. Peace exists in society as a result of the incorporation and spread of Buddhism, which promotes conservation, restoration, and the development of identity, traditions, and beliefs that may be merged with religious principles. This research was funded by the government, and private organizations studied it and adapted it in their own organizations to benefit the general public and the next generation of researchers.

Based on the findings of this study, the following recommendations for future research use are made: (1) The three *realms* that contribute to the peaceful coexistence of Buddhist religious groups in the modern world should be compared, and 2) To enable religious groups of various religions to coexist in peace, researchers should examine historical characteristics that are relics of knowledge. These factors create adjustment and reduce conflicts among religious groups.

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