



**សន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី
តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក**

**The 14th International Conference on
Asia Pacific Cultural Values**

វប្បធម៌ ប្រវត្តិ និងហេតុផល

CULTURE, HISTORY AND PRIDE

ថ្ងៃពុធ ១២កើត ខែកត្តិក ដល់ថ្ងៃសៅរ៍ ១៥កើត ខែមិគសិរ ឆ្នាំច សំរឹទ្ធិស័ក ព.ស.២៥៦២
ត្រូវដឹងថ្ងៃទី១៩ ដល់ថ្ងៃទី២២ ខែធ្នូ ឆ្នាំ២០១៨ នៅសណ្ឋាគារអង្គរសេនធីរី ក្រុងសៀមរាប ខេត្តសៀមរាប

December 19-22, 2018, Angkor Century Hotel, Siem Reap, CAMBODIA

សន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖
វប្បធម៌ ប្រវត្តិ និងមោទនភាព

The 14th International Conference on Asia Pacific Cultural Values
Culture, History and Pride

រៀបចំដោយមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា
ឧបត្ថម្ភដោយមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាងខ្ពស់
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ស័រ្ទិស័ក ព.ស. ២៥៦១ ត្រូវនឹងថ្ងៃទី១៩ ដល់ថ្ងៃទី២២ ខែធ្នូ ឆ្នាំ២០១៨
នៅសណ្ឋាគារអង្គរសេនធីរី ក្រុងសៀមរាប, ប្រទេសកម្ពុជា

Organized by Asia Research Center in the Royal Academy of Cambodia (ARC-RAC)

Sponsored by the Korea Foundation for Advanced Studies (KFAS)

December 19-22, 2018

Angkor Century Hotel, Siem Reap, CAMBODIA

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ORGANIZING COMMITTEE

PARTICIPANTS LIST

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**KINGDOM OF CAMBODIA
NATION RELIGION KING**

**ROYAL ACADEMY OF CAMBODIA
ASIA RESEARCH CENTER**

**THE 14TH INTERNATIONAL CONFERENCE ON
ASIA PACIFIC CULTURAL VALUES: CULTURE, HISTORY AND PRIDE**
On December 19th-22nd, 2018
Angkor Century Hotel, Siem Reap Province

TENTATIVE AGENDA

TIME	PROGRAM	VENUE
December 19th, 2018		
A whole day	Arrival of the national and international guests	Angkor Century Hotel, Siem Reap
Evening	Dinner Reception	Chaktomuk Restaurant
December 20th, 2018		
8:00 – 8:30	Registration	Conference Hall Angkor Century Hotel
8:30 – 10:15	<p style="text-align: center;">OPENING CEREMONY</p> <ul style="list-style-type: none"> – Announcement of the Program – National Anthem of the Kingdom of Cambodia – Welcoming Speech by His Excellency Academician SOM Somuny, Academic Full Member of the Royal Academy of Cambodia – Opening Remarks by Prof. Dr. PARK In-kook, President of the Korea Foundation for Advanced Studies – Opening Speech by His Excellency Academician SUM Chum Bun, Director of the Asia Research Center in Royal Academy of Cambodia – Performance on “Khmer Cultural Values: Kbach Hean” by Mr. RET Samut, Researcher and Tourist Guide, Siem Reap Angkor 	Conference Hall Angkor Century Hotel

<p>10:15 – 10:35</p>	<ul style="list-style-type: none"> - Photo session - Coffee break 	<p>Conference Hall Angkor Century Hotel</p>
<p>10:35 – 11:05</p>	<p style="text-align: center;">SPECIAL PLENARY SESSION: CULTURE, HISTORY AND PRIDE</p> <ul style="list-style-type: none"> - Moderator: His Excellency Dr. KIN Phea, Director General of the Institute of International Relations of Cambodia of the Royal Academy of Cambodia - Keynote Speech by Prof. Cynthia Neri Zayas, Professor and Coordinator for the Studies of the Americas, University of the Philippines - Keynote Speech by H.E Dr. EK Buntha, Deputy Director General of the Ministry of Culture and Fine Arts, Kingdom of Cambodia 	<p>Conference Hall Angkor Century Hotel</p>
<p>11:05 – 12:35</p>	<p style="text-align: center;">PLENARY SESSION 1: MODERNIZATION OF THE GOVERNANCE OF CULTURE</p> <ul style="list-style-type: none"> - Moderator: Dr. Thuy Chanthoun, Deputy Director of the Institute of Culture and Fine Arts of the Royal Academy of Cambodia - Panelists: (15 minutes for each speaker) <ul style="list-style-type: none"> ✓ Prof. Som Somuny (Cambodia): APSARA: Khmer Classical Dance ✓ Dr. Ong Eng Tek (Malasia): Contributing Factors for Academic Success in this Globalized Era: Voices from the Successful Indigenous People (Orang Asli) in Malaysia ✓ Dr. Aung Kyaing (Myanmar): Extraordinary Workmanship of Mural Paintings and Stone Sculptures in Bagan ✓ Dr. Khieu Kosal (Cambodia): Lantern Lamp of Khmer Ancient - Questions and Answers 	<p>Conference Hall Angkor Century Hotel</p>

12:35 – 13:45	Luncheon	Restaurant in Angkor Century Hotel
13:45 – 15:15	<p style="text-align: center;">PLENARY SESSION 2: CHALLENGES OF CULTURAL GLOBALIZATION</p> <ul style="list-style-type: none"> – Moderator: Prof. Chatchai Chumnum, Professor and Supervisor of the Office of Basic Education, Ministry of Education, Thailand – Panelists: (15 minutes for each speaker) <ul style="list-style-type: none"> ✓ Dr. Ky Sereywath (Cambodia): Effect of Economic Growth on Culture ✓ Prof. Kangvol Khatshima (Thailand): Transliteration of Pali into Thai Script: Problems and Solutions ✓ Prof. Hanggar Budi Prasetya (Indonesia): Maintaining a Tradition as an Effort to Respond a More Challenging Era: Case Study on Indonesia ✓ Mr. Chhun Phaveng (Cambodia): The Attitude of Chinese in Cambodia in the Present – Questions and Answers 	Conference Hall Angkor Century Hotel
15:15 – 15:30	Coffee Break	Conference Hall Angkor Century Hotel
15:30 – 17:00	<p style="text-align: center;">PLENARY SESSION 3: PROMOTION OF THE WORLD HERITAGE</p> <ul style="list-style-type: none"> – Moderator: Prof. Li Chunfu, Associate Professor ZhouEnlai School of Government, Nankai University – Panelists: (15 minutes for each speaker) <ul style="list-style-type: none"> ✓ Dr. Phon Kaseka (Cambodia): The Tangible Heritage of Iron Production Sites at Techo Sen Russey Treb Park of Royal Academy of Cambodia 	Conference Hall Angkor Century Hotel

	<ul style="list-style-type: none"> ✓ Prof. Vuong Van Toan (Vietnam): Promoting the Ethnic Group's Cultural Values to Build a Multicolored Culture in Vietnam ✓ Prof. Sangeeta Gogoi (India): Moi-dams of Che-Rai-Doi, A Proposed World Heritage Site: Reasons, Appeal and Prospects ✓ Prof. Kol Sarou (Cambodia): One Corner of Intangible Cultural Heritage of Cambodia <p>– Questions and Answers</p>	
17:10 – 18:00	<p style="text-align: center;">CLOSING CEREMONY</p> <ul style="list-style-type: none"> – Assessment by Mr. SAN Soravnith, Deputy Director of the Asia Research Center of the Royal Academy of Cambodia – Closing Speech by His Excellency Dr. YANG Peou, Secretary General of the Royal Academy of Cambodia, representative to President of the Royal Academy of Cambodia 	Conference Hall Angkor Century Hotel
18:30 – 20:30	Banquet and Khmer Traditional Performances	Restaurant in Angkor Century Hotel
December 21st, 2018		
All day	Site Visits (Departure at 8:30 AM for International guests)	Angkor Site
17:30 – 21:30	Dinner buffet	Chaktomuk Restaurant
December 22nd, 2018		
A whole day	Departure of distinguished guests	

Notice: *Simultaneous interpretation is provided at the Conference on December 20th, Khmer- English and Vice Versa.*

សុន្ទរកថាស្វាគមន៍ (សេចក្តីប្រាថ្នា)

ដោយឯកឧត្តមបណ្ឌិតសភាចារ្យ **សោម សុមុនី**

សមាជិកពេញសិទ្ធិ នៃរាជបណ្ឌិត្យសភាកម្ពុជា

ថ្លែងក្នុងពិធីបើកសន្និសីទ អន្តរជាតិលើកទី១៤ ស្តីពី

«តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព»

ថ្ងៃពុធ ១៣កើត ខែកត្តិក ដល់ថ្ងៃសៅរ៍ ១៤កើត ខែមិគសិរ ឆ្នាំច សំរឹទ្ធិស័ក ព.ស.២៥៦២

ត្រូវនឹងថ្ងៃទី២០ ដល់ថ្ងៃទី២១ ខែធ្នូ ឆ្នាំ២០១៨ ក្រុងសៀមរាប ខេត្តសៀមរាប



- សូមក្រាបថ្វាយបង្គំព្រះថេរវនុត្តរៈគ្រប់ព្រះអង្គជាទីសក្ការៈ!
- សូមគោរពឯកឧត្តមបណ្ឌិតសភាចារ្យ **ស៊ី ឈុំប៊ុន** សមាជិកពេញសិទ្ធិ និងនាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា
- ឯកឧត្តមបណ្ឌិត **ឆារ អ៊ុនគុក** ប្រធានមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់!
- ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តម **លោកជំទាវ លោក លោកស្រី គណៈអធិបតី វ៉ាក្លិន ភៀវីកិត្តិយសជាតិ អន្តរជាតិ**
- **អង្គសន្និសីទទាំងមូលជាទីគោរពរាប់អាន!**

ថ្ងៃនេះជាកិត្តិយសដ៏ឧត្តុង្គឧត្តមសម្រាប់រូបខ្ញុំ ដែលបានមកសម្តែងកិច្ចស្វាគមន៍ចំពោះព្រះវត្តមាន និងវត្តមាន គណៈអធិបតី ភៀវីកិត្តិយសជាតិ និងអន្តរជាតិ ដែលជាវ៉ាក្លិន និងជាអ្នកចូលរួមក្នុងអង្គសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”** ដែលរៀបចំដោយមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា និងឧបត្ថម្ភដោយមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់នាពេលនេះ។

ខ្ញុំសូមគោរពថ្លែងអំណរគុណយ៉ាងជ្រាលជ្រៅចំពោះ ឯកឧត្តមបណ្ឌិតសភាចារ្យ **ស៊ី ឈុំប៊ុន** សមាជិកពេញសិទ្ធិ និងនាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា ដែលបានផ្តល់កិត្តិយសអញ្ជើញជាអធិបតីដ៏ខ្ពង់ខ្ពស់ក្នុងពិធីបើកអង្គសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”** នាពេលនេះ។

ខ្ញុំសូមថ្លែងអំណរគុណចំពោះ ឯកឧត្តមសាស្ត្រាចារ្យ **ឆារ អ៊ុនគុក** ប្រធានមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ដែលបានឧបត្ថម្ភ និងចូលរួមអង្គសន្និសីទអន្តរជាតិលើកទី១៤ នេះ។

ខ្ញុំសូមស្វាគមន៍យ៉ាងកក់ក្តៅ និងថ្លែងអំណរគុណដោយស្មោះអស់ពីដួងចិត្តចំពោះវត្តមានរបស់ គណៈអធិបតី ភៀវីជាតិ និង អន្តរជាតិទាំងអស់ មកពី១៥ប្រទេស រួមមាន កម្ពុជា ថៃ វៀតណាម ឡាវ ឥណ្ឌូនេស៊ី ម៉ាឡេស៊ី មីយ៉ាន់ម៉ា ហ្វីលីពីន សិង្ហបុរី កូរ៉េ ចិន ជប៉ុន អង់គ្លេស សហរដ្ឋអាមេរិក បារាំង ស្វីស សរុប១១០រូប ដែលបានអញ្ជើញមកចូលរួមក្នុងអង្គសន្និសីទ ដែលនឹងប្រព្រឹត្តទៅរយៈពេលពេញមួយថ្ងៃ គឺនៅថ្ងៃទី២០ ខែធ្នូ ឆ្នាំ២០១៨ និងថ្ងៃទី២១ ទស្សនកិច្ចសិក្សានៅតំបន់អង្គរ រមណីយដ្ឋានបេតិកភណ្ឌពិភពលោក។

- ឯកឧត្តមបណ្ឌិតសភាចារ្យ លោកជំទាវ ឯកឧត្តម សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី វាគ្មិន ភ្ញៀវកិត្តិយសជាតិ អន្តរជាតិ ជាទីគោរពរាប់អាន!

ថ្ងៃនេះជាថ្ងៃនៃកិត្តបុក្យ ដែលគណៈកម្មការរៀបចំសន្និសីទយើងមានកិត្តិយសទទួលស្វាគមន៍ ឯកឧត្តម លោកជំទាវ សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី ដែលជាវាគ្មិន ជាអ្នកចូលរួមទាំងអស់មកផ្ដោលបូរ ពិភាក្សាការរកឃើញថ្មីៗ និងចំណេះដឹងជាសកល លើប្រធានបទដ៏មានសារប្រយោជន៍នាសម័យសកល ការរូបនីយកម្ម លើទឹកដីអង្គរ អតីតរាជធានីមហានគរខ្មែរដ៏រុងរឿងនាបុរាណសម័យនេះ។

ខ្ញុំសូមអនុញ្ញាតរំលឹកជូនអង្គពិធីទាំងមូលមេត្តាជ្រាបថា មូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ ដែលជាអង្គការផ្ដោតការយកចិត្តទុកដាក់លើការអប់រំសិក្សាស្រាវជ្រាវមិនស្វែងរកប្រាក់កម្រៃ និងផ្ដោតទៅលើផលប្រយោជន៍សាធារណៈនេះបានបង្កើតឡើងនៅឆ្នាំ១៩៧៤ ក្នុងគោលបំណងបណ្តុះបណ្តាលបញ្ញវន្តជាន់ខ្ពស់ និងរួមវិភាគទានដល់វឌ្ឍនភាព នៃការសិក្សាស្រាវជ្រាវជាន់ខ្ពស់។ ចាប់តាំងពីឆ្នាំ២០០១ មក មូលនិធិនេះបានឧបត្ថម្ភដល់មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី ចំនួន២១ នៅក្នុងប្រទេសចំនួន១០ នៅអាស៊ីបូព៌ា មានប្រទេសចិន កម្ពុជា ឡាវ ម៉ុងហ្គោលី មីយ៉ាន់ម៉ា ថៃ វៀតណាម ឥណ្ឌូនេស៊ី ឥណ្ឌា និងកម្មុរីស្រាវជ្រាវពីអាស៊ី នៅសាកលវិទ្យាល័យប៊ិកលី សហរដ្ឋអាមេរិក ជាពិសេស មូលនិធិនេះបានឧបត្ថម្ភដល់មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា នៅព្រះរាជាណាចក្រកម្ពុជា ដែលបានដំណើរការ តាំងពីឆ្នាំ ២០០៥ មកដល់ឆ្នាំ២០១៨ នេះ និងបានរៀបចំអង្គសន្និសីទអន្តរជាតិស្តីអំពី «តម្លៃវប្បធម៌អាស៊ីអាគ្នេយ៍» សរុបចំនួន១៣លើករួចមកហើយ ទាំងនៅសៀមរាប-អង្គរ និងនៅរាជធានីភ្នំពេញ។ អង្គសន្និសីទអន្តរជាតិ ឆ្នាំនេះ ជាសន្និសីទលើកទី១៤ ដែលមានប្រធានបទស្តីអំពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”**។

ប្រធានបទនៃកិច្ចពិភាក្សារាល់ឆ្នាំ សុទ្ធតែបានផ្ដោតការយកចិត្តទុកដាក់ជាពិសេស ទៅលើវិស័យកិច្ចសហប្រតិបត្តិការវប្បធម៌ វិទ្យាសាស្ត្រ ក្នុងបំណងរួមចំណែកលើកស្ទួយអរិយធម៌នៃបណ្តាប្រជាជាតិអាស៊ីអាគ្នេយ៍ អាស៊ីប៉ាស៊ីហ្វិក ក៏ដូចជានៅលើសកលលោក ដើម្បីបង្កើននូវភាពសុខដុមរមនា និងវិបុលភាពជាភិយ្យភាពសម្រាប់គ្រប់ៗគ្នា។

- ឯកឧត្តមបណ្ឌិតសភាចារ្យ លោកជំទាវ ឯកឧត្តម សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី វាគ្មិន ភ្ញៀវកិត្តិយសជាតិ អន្តរជាតិ ជាទីគោរពរាប់អាន!

សន្និសីទអន្តរជាតិលើកទី១៤នេះ នឹងផ្តល់វិភាគទានដ៏មានតម្លៃចំពោះវិស័យវប្បធម៌ ក្នុងតំបន់ក៏ដូចជាពិភពលោក នាដំណាក់កាលសមាហរណកម្មតំបន់អាស៊ាន និងអាស៊ីប៉ាស៊ីហ្វិក នាឆ្នាំ២០១៨ ដោយផ្ដោតការពិភាក្សាលើខ្លឹមសារប្រធានបទចម្បងស្តីអំពី វប្បធម៌ ប្រវត្តិ និងមោទកភាព និងប្រធានបទ រងចំនួនបីគឺ ៖

- ១- ទំនើបកម្មអភិបាលកិច្ចនៃវប្បធម៌
- ២- បញ្ហាប្រឈមនៃសកលការរូបនីយកម្មវប្បធម៌
- ៣- ការលើកកម្ពស់បេតិកភណ្ឌពិភពលោក

មូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ ដែលបានឧបត្ថម្ភគាំទ្រចំពោះមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃ រាជបណ្ឌិត្យសភាកម្ពុជា ដើម្បីរៀបចំសន្និសីទអន្តរជាតិ ស្តីអំពី «តម្លៃវប្បធម៌អាស៊ីអាគ្នេយ៍» នៅព្រះរាជាណាចក្រកម្ពុជា ចំនួន១៣លើកកន្លងមក គឺបានចូលរួមចំណែកដល់ការសិក្សាស្រាវជ្រាវ ឈ្លងយល់ ផ្សព្វផ្សាយ ថែរក្សាការពារវប្បធម៌ អរិយធម៌ ប្រពៃណី បច្ចេកវិទ្យារបស់ប្រជាជាតិនីមួយៗ។ លើកនេះជា សន្និសីទអន្តរជាតិលើកទី១៤ ស្តីអំពី “តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព” នឹង បង្ហាញនូវសារប្រយោជន៍នៃការពិភាក្សាផ្ដោះប្ដូរយោបល់ អំពីការផ្សារភ្ជាប់វប្បធម៌ជាមួយសង្គមជាតិ ដោយ ផ្ដោតការយកចិត្តទុកដាក់លើវប្បធម៌សន្តិភាព និងភាពសុខដុមរមនា ដើម្បីរក្សានូវសេចក្ដីសុខរក្សមក្សាន្ត របស់ប្រជាជន ទាំងក្នុងតំបន់ និងពិភពលោក។

វាក្មិនជាតិ និងអន្តរជាតិ ដែលពោរពេញទៅដោយបទពិសោធន៍ទាំង១៥ប្រទេសនឹងផ្ដោតការ ពិភាក្សាបង្ហាញ **វប្បធម៌ ប្រវត្តិ និងមោទកភាព** លើបញ្ហាអាស៊ាន និងអាស៊ីប៉ាស៊ីហ្វិក លើការស្វែងយល់អំពី វប្បធម៌អាស៊ាន វប្បធម៌តំបន់ អាស៊ីប៉ាស៊ីហ្វិក និងសកលការរូបនីយកម្ម ព្រមទាំងអត្ថប្រយោជន៍វប្បធម៌នៃ ការយោគយល់គ្នា ឬការប្រើប្រាស់កម្លាំងវប្បធម៌ ដើម្បីការរួបរួមសង្គម និងផ្តល់ឱ្យគ្នាទៅវិញទៅមកនូវភាព សុខដុមរមនា សន្តិភាពក្នុងតំបន់ការអភិវឌ្ឍសេដ្ឋកិច្ច និងសង្គមកិច្ចឱ្យលូតលាស់ព្រមគ្នា ជាពិសេស គឺ កិច្ចសហប្រតិបត្តិការ កសាងសហគមន៍អាស៊ានមួយនិងអាស៊ីប៉ាស៊ីហ្វិក ដើម្បីប្រែក្លាយតំបន់អាស៊ីអាគ្នេយ៍ អាស៊ីប៉ាស៊ីហ្វិក ទៅជាសហគមន៍ ដែលមានសក្ដានុពលខ្ពស់ខាងវិស័យវប្បធម៌ អប់រំ សេដ្ឋកិច្ចជាដើម ទាំង អស់នេះជាសសរទ្រូងជីវិតមាំសម្រាប់ទ្វីបអាស៊ី និងសាកលលោក។

ខ្ញុំសូមថ្លែងអំណរគុណដោយស្មោះ ចំពោះការឧបត្ថម្ភគាំទ្ររបស់មូលនិធិកូរ៉េសម្រាប់ការសិក្សា ជាន់ខ្ពស់ ចំពោះស្ថាប័ននានា មិត្តភក្ដិ អ្នកស្រាវជ្រាវជាតិ-អន្តរជាតិ និងសហការីទាំងអស់ដែលបានរួម វិភាគទាន ដើម្បីជោគជ័យនៃអង្គសន្និសីទអន្តរជាតិនេះ។

ជាថ្មីម្ដងទៀត តាងនាមគណៈកម្មការរៀបចំសន្និសីទអន្តរជាតិលើកទី១៤ ខ្ញុំសូមគោរពថ្លែង អំណរគុណយ៉ាងជ្រាលជ្រៅ ចំពោះវត្តមានឯកឧត្តមបណ្ឌិតសភាចារ្យ **ស៊ី ឈុំម៉ីន** សមាជិកពេញសិទ្ធិ និងនាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា ឯកឧត្តមប្រធានមូលនិធិកូរ៉េសម្រាប់ ការសិក្សាជាន់ខ្ពស់ ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តមបណ្ឌិត លោកជំទាវ សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រីទាំងអស់ ដែលបានអញ្ជើញជាអធិបតី ជាភិក្ខុយស ក្នុងពិធីបើកអង្គសន្និសីទអន្តរជាតិលើកទី១៤ នាពេលនេះ។

ខ្ញុំព្រះករុណា ខ្ញុំសូមបូងស្នងប្រគេនពរថ្វាយព្រះថេរានុត្តរៈគ្រប់ព្រះអង្គ គោរពជូនពរឯកឧត្តម បណ្ឌិតសភាចារ្យ **ស៊ី ឈុំម៉ីន** សមាជិកពេញសិទ្ធិ និងនាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យ សភាកម្ពុជា ឯកឧត្តមប្រធានមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ លោកជំទាវ ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តម លោកជំទាវ សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី អង្គពិធីទាំងមូល សូមជួបប្រទះតែនឹងព្រះពុទ្ធ ពរទាំងបួនប្រការ គឺ អាយុ វណ្ណៈ សុខៈ ពលៈ និងពរទាំងឡាយនៃព្រះជាម្ចាស់គ្រប់អង្គលើលោក កុំបី ឃ្លៀងឃ្លាតឡើយ។

សូមអរព្រះគុណ និងអរគុណ !

Welcome Address (The draft)

By His Excellency Academician **SOM Somony**
Academic Full Member of Royal Academy of Cambodia

Opening Ceremony

The 14th International Conference on

“ASIA PACIFIC CULTURAL VALUES: CULTURE, HISTORY AND PRIDE”

December 20-21, 2018 at Angkor Century, Siem Reap, CAMBODIA



- *I would like to pay my respect to all respected venerables*
- *May I show my respect to H.E Academician **Sum Chhum Bun**, Academic Full Member and Director of Asia Research Center, Royal Academy of Cambodia*
- *H.E Dr. **Park In-Kook**, President of Korea Foundation for Advanced Studies*
- *H.E Academicians, Excellencies, National and International Guest Speakers and Distinguished Guests*
- *And all participants!*

Today I have great honor to show my warmest welcome to the royal presence and presence of delegates, national and international distinguished guests who are the speakers and participants in the 14th International Conference on “**Asia Pacific Cultural Values: Culture, History and Pride**”, which is organized by Asia Research Center, Royal Academy of Cambodia under the support by Korea Foundation for Advanced Studies at this moment.

I would like to show my profound thank to H.E Academician **SUM Chhum Bun**, Academic Full Member and Director of Asia Research Center, Royal Academy of Cambodia, who honorably and highly presides in the opening ceremony of the 14th International Conference on “**Asia Pacific Cultural Values: Culture, History and Pride**” at the moment.

I also would love to show my gratitude to H.E Prof. **Park In-Kook**, President of Korea Foundation for Advanced Studies, who has sponsored and participated in this 14th international conference.

I also would like to warmly welcome and wholeheartedly thank to the presence of 110 national and international delegates and distinguished guests from 15 countries including Cambodia, Thailand, Vietnam, Laos, Indonesia, Malaysia, Myanmar, the Philippines, Singapore, South Korea, Japan, UK, USA, France, and Switzerland, who have attended the conference which will be held for a full days on December 20th, 2018 and 21st, site visit at Angkor complex of the World Heritage.

H.E Academicians, Excellencies, Ladies and Gentlemen, National and International Distinguished Guests!

Today is the glorious day that our organizing committee of the conference have honor to welcome excellencies, professors, ladies and gentlemen who are the speakers and participants to exchange the discussion of new findings and global knowledge on beneficial topics in the globalization era in Angkor land of this former ancient capital of glorious Khmer empire.

I would like to remind the whole conference that Korea Foundation for Advanced Studies, which is an organization that pays attention to non-profitable studies and research and focuses on public interest, was founded in 1974, aiming to train senior scholars as well as jointly contribute to the progress of advanced studies. Since 2001, this Korea Foundation has supported 21 Asia Research Centers in 10 countries in East Asia such as Cambodia, Laos, Mongolia, Myanmar, Thailand, Vietnam, Indonesia, India as well as Asia research programs in Berkeley University in USA. Particularly, this foundation has supported Asia Research Center, Royal Academy of Cambodia since 2005 till 2018 and has organized the international conference on “South-east Cultural Values” for the past 13 times in both Angkor, Siem Reap and in Phnom Penh. This year the international conference is the 14th conference with the theme on “**Asia Pacific Cultural Values: Culture, History and Pride.**”

The topics for discussion every year always focus specially on the cultural and scientific cooperation sectors aiming to contribute to enhancing the civilization of various nations in South-east and Asia Pacific as well as in the whole world in order to promote peace and prosperity for the everyone’s abundance.

H.E Academicians, Excellencies, Ladies and Gentlemen, National and International Distinguished Guests!

This 14th international conference will provide priceless contribution to cultural sector regionally and globally in the integration phase of ASEAN and Asia Pacific regions in 2018, focusing on discussion about the content of key topics on culture, history, and pride and 3 sub-topics:

- 1. Governance Modernization of Culture**
- 2. Challenges of Cultural Globalization**
- 3. Enhancement of Global Heritage**

Korea Foundation for Advanced Studies, who has supported Asia Research Center, Royal Academy of Cambodia to organize the international conference on “” **South-East Cultural Values**” in the Kingdom of Cambodia for 13 times, has contributed to the research to understand, disseminate, preserve and protect culture, civilization, tradition, and technology of each nation. This time is the 14th international conference on “**Asia Pacific Cultural Values: Culture, History, and Pride**” will reveal the benefits of discussion exchange about linking culture with national society by focusing on culture of peace and harmony in order to keep peace for peoples regionally and globally.

National and international speakers with extensive experiences from 16 countries will focus on discussing and presenting about **culture, history and pride** on ASEAN and Asia Pacific issues in order to understand about the ASEAN cultures, Asia Pacific cultures, globalization, and cultural benefits of understanding one another or using

cultural force to unite societies and mutually provide harmony and peace in economic development and socio-economic growth together, especially the cooperation in building one ASEAN and Asia Pacific Community to transform South-East and Asia Pacific regions to a community with high potential on cultural, educational and economic sectors, which are the strong columns for Asia and the globe.

I would like to show my sincere thanks to the support of Korea Foundaiton for Advanced Studies, to various institutions, friends, national and international scholars as well as all colleagues who have jointly contributed to the success of this international conference.

Once again, on behalf of the organizing committee of the 14th international conference, I would like to show my deepest gratitude to the presence of H.E Academician **Sum Chhum Bun**, Academic Full Member and Director of Asia Research Center, Royal Academy of Cambodia, H.E President of Korea Foundation for Advanced Studies, H.E Academicians, Excellencies, Professors, and all distinguished guests who honorably preside the opening ceremony of the 14th international conference this time.

I would like to wish to all Venerables, H.E Academician **Sum Chhum Bun**, Academic Full Member and Director of Asia Research Center, Royal Academy of Cambodia, H.E President of Korea Foundation for Advanced Studies, Excellencies, Academicians, Professors, and all participants to get 4 Buddha blessings: Longevity, Nobility, Health, and Strength, as well as all the wishes of every god in the world.

Thank You!

Opening Remark
By Prof. Dr. **PARK In-kook**,
President of the Korea Foundation for Advanced Studies

សុន្ទរកថាបើក (សេចក្តីប្រារព្ធ)

របស់ឯកឧត្តមបណ្ឌិតសភាចារ្យ **ស៊ី ឈុំម៉ីន**

សមាជិកពេញសិទ្ធិ និងជានាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា

ថ្ងៃទី១៤ ខែមិថុនា ឆ្នាំ១៩៩៤ ស្តីពី

«តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព»

ថ្ងៃពុធ ១៣កើត ខែកត្តិក ដល់ថ្ងៃសៅរ៍ ១៤កើត ខែមិគសិរ ឆ្នាំច សំរឹទ្ធិស័ក ព.ស.២៥៦២

ត្រូវនឹងថ្ងៃទី២០ ដល់ថ្ងៃទី២១ ខែធ្នូ ឆ្នាំ២០១៨ ក្រុងសៀមរាប ខេត្តសៀមរាប



- ខ្ញុំព្រះករុណា សូមក្រាបថ្វាយបង្គំព្រះថេរានុគ្រោះគ្រប់ព្រះអង្គ ជាទីសក្ការៈ
- សូមគោរពឯកឧត្តមសាស្ត្រាចារ្យបណ្ឌិត **លោក ហ៊ុន គុក** ប្រធានមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់
- ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តម **លោកជំទាវ គណៈអធិបតី ភ្ញៀវកិត្តិយសជាតិ និងអន្តរជាតិ**
- ឯកឧត្តម **លោកជំទាវ សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី វ៉ាក្លិនជាតិ និងអន្តរជាតិ**
- **អង្គសន្និសីទទាំងមូលជាទីគោរពរាប់អាន !**

ថ្ងៃនេះ ខ្ញុំមានសេចក្តីសោមនស្សរីករាយជាអនេកកប្បការ ដោយបានចូលរួមជាអធិបតី ក្នុងពិធីបើកអង្គសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”** ដែលរៀបចំឡើងដោយមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា ក្រោមការឧបត្ថម្ភគាំទ្រពីមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ នៃសាធារណរដ្ឋកូរ៉េ ដែលប្រារព្ធនៅទឹកដីសៀមរាបអង្គរនាវេលានេះ។

ខ្ញុំសូមថ្លែងអំណរគុណយ៉ាងជ្រាលជ្រៅ និងសូមស្វាគមន៍យ៉ាងកក់ក្តៅចំពោះ ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តម លោកជំទាវ លោក លោកស្រី សាស្ត្រាចារ្យ បណ្ឌិត អ្នកស្រាវជ្រាវជាតិ អន្តរជាតិ ជាវ៉ាក្លិន ដែលបានអញ្ជើញមកចូលរួមក្នុងសន្និសីទអន្តរជាតិ ដ៏មានខ្លឹមសារនេះ។

ក្នុងនាមរាជរដ្ឋាភិបាលកម្ពុជា ដែលមានសម្តេចអគ្គមហាសេនាបតីតេជោ **ហ៊ុន សែន** ជាប្រមុខដឹកនាំប្រកបដោយគតិបណ្ឌិត ក្នុងនាមថ្នាក់ដឹកនាំ មន្ត្រីរាជការរាជបណ្ឌិត្យសភាកម្ពុជា និងក្នុងនាមខ្លួនខ្ញុំផ្ទាល់ ខ្ញុំសូមថ្លែងអំណរគុណយ៉ាងជ្រាលជ្រៅ ចំពោះការឧបត្ថម្ភជាបន្តបន្ទាប់របស់មូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ ដល់មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា ដើម្បីរៀបចំសន្និសីទអន្តរជាតិស្តីពី **«តម្លៃវប្បធម៌អាស៊ីអាគ្នេយ៍»** នៅព្រះរាជាណាចក្រកម្ពុជា ចំនួនដប់បីលើករួចមកហើយ ដែលសុទ្ធតែជាសន្និសីទមានសារប្រយោជន៍ចំពោះការសិក្សាស្វែងយល់ និងផ្សព្វផ្សាយវប្បធម៌ អារ្យធម៌របស់ប្រជាជាតិនិមួយៗ និងលើកនេះជាលើកទី១៤ ក្រោមប្រធានបទថ្មីមួយទៀតគឺ ស្តីអំពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”**។

ខ្ញុំសូមអនុញ្ញាតជម្រាបជូនអង្គសន្និសីទទាំងមូល ជ្រាបថា មូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ បានធ្វើការគាំទ្រដោយផ្តល់វិភាគទានដ៏មានតម្លៃចំពោះការបណ្តុះបណ្តាលអ្នកស្រាវជ្រាវជាន់ខ្ពស់ ព្រមទាំង វិភាគទានរួមចំណែកក្នុងការលើកតម្កើងការសិក្សាស្រាវជ្រាវជាន់ខ្ពស់កំរិតអន្តរជាតិ ជាបីដំណាក់កាល ខុសៗគ្នាគឺ ការគាំទ្របង្កើតមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី ចំនួន១៦ ក្នុងប្រទេសចំនួន៧ នៅអាស៊ីបូព៌ា និងកម្មវិធីសិក្សាស្រាវជ្រាវអាស៊ី នៅសាកលវិទ្យាល័យប៊ិកលី សហរដ្ឋអាមេរិក ចាប់ពីឆ្នាំ២០០១ ការ ឧបត្ថម្ភគាំទ្រចំពោះសិក្ខាសាលានាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី ពីឆ្នាំ២០០៣ និងការឧបត្ថម្ភគាំទ្រ ចំពោះការរៀបចំសន្និសីទអន្តរជាតិរបស់មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា ចាប់ពីឆ្នាំ ២០០៥ ក្នុងគោលបំណងផ្តល់វិភាគទានពង្រឹងភាពសុខដុមរមនា និងការរីកចម្រើននៃអារ្យធម៌ក្នុងចំណោម ប្រជាជាតិនានានៅអាស៊ីអាគ្នេយ៍ និងវេទិកាអន្តរជាតិធំៗ ជាច្រើនទៀតក្នុងតំបន់ដូចជា វេទិកាប៉េកាំង និងវេទិកាសៀងហៃ ជាដើម។

សន្និសីទលើកទី១៤ ដែលរៀបចំដោយមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី នៃរាជបណ្ឌិត្យសភាកម្ពុជា នា ឆ្នាំនេះ មានវាក្យនិពន្ធមកពីមកពី១៥ប្រទេស រួមមាន កម្ពុជា ថៃ វៀតណាម ឡាវ ឥណ្ឌូនេស៊ី ម៉ាឡេស៊ី មីយ៉ាន់ម៉ា ហ្វីលីពីន សិង្ហបុរី កូរ៉េ ចិន ជប៉ុន អង់គ្លេស សហរដ្ឋអាមេរិក បារាំង ស្វីស សរុប១១០រូប។ អង្គ សន្និសីទនឹងមានការពិភាក្សាផ្តោះប្តូរយោបល់គ្នារវាងវាក្យនិពន្ធ និងអ្នកចូលរួមទាំងអស់ ដោយផ្តោតការយក ចិត្តទុកដាក់លើសន្តិភាព និងភាពសុខដុមរមនា ដើម្បីរក្សានូវសេចក្តីសុខក្សេមក្សាន្តរបស់ប្រជាជនទាំងក្នុង តំបន់អាស៊ាន អាស៊ីប៉ាស៊ីហ្វិក និងពិភពលោក ក្រោមស្ថានភាពវប្បធម៌នៃបណ្តាប្រជាជាតិផ្សេងពីគ្នា នាសម័យបច្ចុប្បន្ននេះ។ ក្នុងអង្គសន្និសីទដ៏មានអត្ថន័យនេះ ខ្ញុំមានក្តីសង្ឃឹមយ៉ាងមុតមាំថា សាស្ត្រាចារ្យ បណ្ឌិត អ្នកស្រាវជ្រាវជាតិ និងអន្តរជាតិ ជាវាក្យនិពន្ធទាំង១៥ប្រទេស នឹងចែករំលែកចំណេះដឹងជាលទ្ធផលនៃ ការសិក្សាស្រាវជ្រាវថ្មីៗ នាសម័យសមាហរណកម្មតំបន់នេះ បានយ៉ាងល្អប្រសើរជាក់ជាមិនខាន។

តាមរយៈសុន្ទរកថាស្វាគមន៍របស់ឯកឧត្តមបណ្ឌិតសភាចារ្យ **សោម សុធី** សមាជិកពេញសិទ្ធិ នៃរាជបណ្ឌិត្យសភាកម្ពុជា បង្ហាញថាអង្គសន្និសីទអន្តរជាតិលើកទី១៤នេះ និងមានសារសំខាន់ក្នុងការរួម ចំណែកលើកស្ទួយតម្លៃវប្បធម៌របស់ជាតិនីមួយៗ ដោយការផ្សារភ្ជាប់សន្តិភាព ភាពសុខដុមរមនា ជាមួយ វប្បធម៌ ប្រវត្តិ និងមោទកភាព របស់បណ្តាប្រជាជាតិទាំងឡាយនៅតំបន់អាស៊ីអាគ្នេយ៍ និងអាស៊ីប៉ាស៊ីហ្វិក ដើម្បីការអភិវឌ្ឍប្រកបដោយនិរន្តរភាពព្រមគ្នា។

- ព្រះរតនគុណ ឯកឧត្តមបណ្ឌិតសភាចារ្យ ឯកឧត្តម លោកជំទាវ សាស្ត្រាចារ្យ បណ្ឌិត លោក លោកស្រី !
- អង្គសន្និសីទទាំងមូល ជាទីមេត្រី !

ជាថ្មីម្តងទៀត ខ្ញុំសូមសំដែងនូវសេចក្តីថ្លែងអំណរគុណយ៉ាងជ្រាលជ្រៅ ចំពោះមូលនិធិកូរ៉េសម្រាប់ ការស្រាវជ្រាវជាន់ខ្ពស់ ដែលបានឧបត្ថម្ភគាំទ្រដល់វិស័យសិក្សាស្រាវជ្រាវជាន់ខ្ពស់នៅលើសាកលលោក ជាពិសេសនៅព្រះរាជាណាចក្រកម្ពុជា។

ខ្ញុំសូមថ្លែងអំណរគុណយ៉ាងជ្រាលជ្រៅចំពោះ ភ្ញៀវកិត្តិយសជាតិ និងអន្តរជាតិ ជាវាគ្មិន មកពី បណ្តាស្ថាប័នជាតិ និងអន្តរជាតិ ដែលបានអញ្ជើញចូលរួមក្នុងសន្និសីទអន្តរជាតិនេះ ក៏ដូចជាស្ថាប័ន រាជបណ្ឌិត្យសភាកម្ពុជា និងគណៈកម្មការរៀបចំសន្និសីទ ដែលបានខិតខំប្រឹងប្រែងអស់ពីលទ្ធភាព និង សមត្ថភាពដើម្បីញ៉ាំងឱ្យកិច្ចដំណើរការនេះប្រព្រឹត្តទៅដោយរលូន និងប្រកបដោយជោគជ័យនៅទីបញ្ចប់។

ខ្ញុំសូមប្រសិទ្ធពរជ័យសិរីមង្គលមហាប្រសើរប្រគេន និងជូនដល់អង្គសន្និសីទអន្តរជាតិលើកទី១៤ នៅលើទឹកដីសៀមរាបអង្គរដ៏បរិវេ ទទួលបានផ្លែផ្កាល្អប្រសើរ សូមឱ្យសមាជិកអង្គសន្និសីទទាំងមូលជួប ប្រទះតែសេចក្តីសុខ និងសប្បាយរីករាយនៅលើទឹកដីកម្ពុជា និងដំណើរនិវត្តន៍ទៅវិញ ប្រកបដោយសុខ សុវត្ថិភាពគ្រប់ៗរូប កុំបីខាន។

ខ្ញុំសូមប្រកាសបើកជាផ្លូវការអង្គសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី **“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព”** ចាប់ពីពេលនេះតទៅ។

សូមអរព្រះគុណ និងអរគុណ !

Opening Speech (The draft)

By His Excellency Academician **Sum Chhum Bun**
Academic Full Member and Director of
Asia Research Center, Royal Academy of Cambodia

Opening Ceremony

The 14th International Conference on

“ASIA PACIFIC CULTURAL VALUES: CULTURE, HISTORY AND PRIDE”

December 20, 2018 at Angkor Century, Siem Reap, CAMBODIA



- *All respected venerables*
- *Prof. Dr. **Park In-Kook**, President of Korea Foundation for Advanced Studies*
- *H.E. Academicians, Excellencies, National and International Distinguished Guests*
- *Excellencies, Professors, National and International Guest Speakers*
- *And all distinguished guests!*

Today I have great pleasure to participate in the Opening Ceremony of the 14th International Conference on “**Asia Pacific Cultural Values: Culture, History and Pride**”, which is organized by Asia Research Center, Royal Academy of Cambodia under the support by Korea Foundation for Advanced Studies, Republic of Korea, to be held in the land of Angkor, Siem Reap, at the very moment.

I would like to show my profound thank and warmest welcome to H.E academicians, excellencies, ladies and gentlemen, professors, national and international researchers as well as speakers who have come to take attend this meaningful international conference.

In the name of the Royal Government of Cambodia with Samdech Akka Moha Sena Padei Techo **Hun Sen** as the wise leader, in the name of the management and civil servants of the Royal Academy of Cambodia, and in the name of myself, I would like to give my profound thank to the consecutive support by Korea Foundation for Advanced Studies to Asia Research Center, Royal Academy of Cambodia, in order to organize the international conference on “**South-East Asia Cultural Values**” in the Kingdom of Cambodia for the past 13 times, which were the significant conferences for studying and disseminating the culture and civilization of each nation, and this is the 14th time under another new topic on “**Asia Pacific Cultural Values: Culture, History and Pride**”.

May I inform the whole conference that Korea Foundation for Advanced Studies has supported by providing valuable contribution to training senior researchers as well as joint contribution to promoting the international advanced researchers in 3 different phases: the support of establishing 16 Asia Research Centers in 7 countries in East Asia, Asia research programs in Berkeley University in USA since 2001, the support for the seminars of Asia Research Center Directors since 2003, and the support for the international conference of Asia Research Center, Royal Academy of Cambodia since 2005, aiming to contribute to strengthening the harmony and the growth of civilization

among various nations in South-east Asia, as well as numerous large regional international forums such as Beijing Forum and Shanghai Forum.

The 14th conference, which is being organized this year by Asia Research Center, Royal Academy of Cambodia, has 110 speakers from 15 countries including Cambodia, Thailand, Vietnam, Laos, Indonesia, Malaysia, Myanmar, the Philippines, Singapore, South Korea, Japan, UK, USA, France, and Switzerland. The conference will discuss and share ideas among speakers and all participants by focusing on peace and harmony in order to keep peace of the peoples in ASEAN, Asia Pacific and the world under different cultural status of nations nowadays. In this meaningful conference, I strongly hope that professors, national and international scholars who are the speakers from 15 countries will certainly share good knowledge that are the results of recent research in the regional integration era.

Through the welcome remark by H.E Academician **SOM Somony**, full member of Royal Academy of Cambodia, he showed that this 14th international conference is absolutely vital to contribute to enhance the cultural value of each nation by linking peace and harmony with culture, history, and pride of various nation in South-east and Asia Pacific regions in order to develop sustainably together.

**Venerables, H.E Academicians, Excellencies, Ladies and Gentlemen!
All distinguished guests!**

Once again, I would like to show my profound thanks to Korea Foundation for Advanced Studies who has supported global advanced research field, particularly in the Kingdom of Cambodia.

I also would love to give my deepest thanks to national and international distinguished guests who are the speakers from various national and international institutions and have attended this international conference as well as Royal Academy of Cambodia and the organizing committee of the international conference, who have made their great effort and capacity to enable this process smoothly and successfully to the end.

I would like to wish the great blessing to venerables and to the whole 14th international conference in the land of Angkor, Siem Reap, to get fruitful results and wish the whole conference participants to get peace and happiness in Cambodian land and to return home safely.

I would love to officially declare to open the 14th international conference on “**Asia Pacific Cultural Values: Culture, History and Pride**” from now on.

Thank You!

ការបង្ហាញ និងសម្តែងអំពី “តម្លៃវប្បធម៌សិល្បៈខ្មែរ៖ ក្បាច់ហៀង”

PERFORMANCE ON KHMER CULTURAL VALUES: KBACH HEAN

ដោយលោក **ធីត សាមុត**
អ្នកស្រាវជ្រាវអំពីវប្បធម៌ និងជាមគ្គុទេសក៍ទេសបរណ៍



នៅក្នុង សកលលោកយើងនេះ យើងតែងសង្កេតឃើញសង្គមមួយរីកលូតលាស់រុងរឿងទៅមុខ បាន លុះត្រាតែសង្គមនោះបានភ្ជាប់ជីវិតទៅជាមួយជំនឿ និងសាសនា តែសិល្បៈក៏ជាគ្រឿងមួយដែលមិន អាចខ្វះបាន ពីព្រោះទាំងនេះ គឺជាប្រភព និងជាគ្រឹះដែលនាំឱ្យសង្គម និងជីវិតប្រកបដោយសេចក្តីសង្ឃឹម ហើយសេចក្តីរក្សាមក្សាន្ត។

ដោយឡែកនៅក្នុងសង្គមខ្មែរយើងនេះ គឺអាចចាត់ទុកជាប្រទេសដែលបានរៀបចំសង្គមបានល្អ តាំងពីយូរលង់មក ចំពោះជំនឿវិញក៏បានប្រសូត្រ និងលាតត្រដាងឱ្យគេដឹងថា មានតាំងតែពី១២០០០ ឆ្នាំទៅ៦០០០ឆ្នាំមុនគ្រឹះសករាជ គឺមុនពេលដែលជំនឿសាសនាហិណ្ឌូ និងព្រះពុទ្ធសាសនា មកដល់ខ្មែរ មានជំនឿយ៉ាងខ្លាំង ទៅលើផ្នែកអរូបិយ ដូចជា ខ្មោច ព្រាយ អសុរកាយ ធ្មប់ អាប ខ្យល់ ទឹក ដី កំដៅ ជុំជំ បូក។ល។ ខ្មែរមានការបេះ ស្គាល់ យល់ដឹងពីកម្លាំងនៃបាតុភូតធម្មជាតិ កម្លាំងនៃឥទ្ធិពលធម្មជាតិ ផែនដី ព្រះច័ន្ទ ព្រះអាទិត្យ និងភពនានា ចេះមើលឃើញឋានសួគ៌ ទេវតា ឬ ព្រះអាទិត្យ...។

(ត្រង់នេះ មានកំរងអូស្ត្រីពីកញ្ចប់ផ្កាយ ខ្យល់គួប ខ្យល់ព្យុះ ទឹកសមុទ្រ ផែនដីរិល និងវត្តមួយចំនួនដែលមានសណ្ឋានដូចរបស់ដែលគួបដូចគួបខ្យល់ ១) ។

បាតុភូតដែលគួបនេះហើយ ដែលធ្វើឱ្យខ្មែរដឹងបានយល់ដឹងថា គ្រប់យ៉ាងដែលកើតមក រមែង មានចំណុចចាប់ផ្តើម ដែលយើងហៅថា “ធម៌” ឬធាតុ។ ប្រសិនបើមិនមានធាតុគ្រប់គ្រាន់ អ្វីៗទាំងនេះវា មិនកើតទេ ឧទាហរណ៍៖ ដីចំការ ដែលយើងទុកចោល បើសិនជាដីនោះគ្មានកំដៅ គ្មានទឹក គ្មានអុកស៊ី

សែននោះទេ ស្មៅ ឬរុក្ខជាតិ ក៏មិនអាចដុះបានទេ។ ហេតុនេះ ខ្ញុំចង់មានន័យថា គ្រប់យ៉ាងសុទ្ធតែត្រូវផ្សំពី ចំណុចផ្ដើម។

វិលមកជំនឿខ្មែរដើម គាត់ដឹងថា ភព ផ្កាយ ផែនដី ឬ អ្វីៗជុំវិញនេះ គឺប្រព្រឹត្តទៅដោយចលនា ការកំរើក ការវិល ការកើត ការចាស់ និងការបាត់ទៅវិញ...។ គាត់បង្កើតជាក្បាច់មួយបែបហៅថា “**ក្បាច់ ហៀន**” ដែលជានិមិត្តរូបនៃភពផ្កាយ ផែនដី និងជីវិត ជាដើម នោះឡើងមក។

(ត្រង់នេះមានបង្ហាញពីគំនូរ ៥ផ្ទាំងស្តីអំពី “ក្បាច់ហៀន” យ៉ាងត្រកាល...) ។

តាមរយៈគំនូរក្បាច់ហៀននេះ បង្ហាញឱ្យឃើញថា ចំណុចដំបូងដែលគួបនោះ បង្ហាញពីភាពចាប់ ផ្ដើម វាប្រៀបដូចជាមេ ឬធាតុដំបូងនៃធម្មជាតិ នៃជីវិត ទាំងភព ទាំងផែនដី ទាំងដួងតារា ដែលចាប់ កំណើតមក ហើយក្នុងគំនូរបន្ទាប់ បង្ហាញពីការវិវឌ្ឍជំនាត់ ជរា និងបាត់បង់ទៅវិញ។

សូមជម្រាបថា ក្នុងរចនាបថនៃសិល្បៈខ្មែរទាំង១២ប្រភេទ យើងតែងប្រទះឃើញក្បាច់ហៀននេះ ត្រូវបានដើរតួយ៉ាងសំខាន់ បីដូចជាចាំជួយតឿននិងក្រើនរំលឹកដល់គ្រប់ជីវិតទាំងអស់ឱ្យយល់ពី “**វដ្ត**” គឺ “**កើត ចាស់ ឈឺ ស្លាប់**” គឺមែងកើតមានជាបន្តបន្ទាប់។ ក្បាច់នេះ មាននៅគ្រប់ប្រាសាទក្នុងស្រុកខ្មែរ បើ មិនមានរាងដូច តែវាមិនដូរទំរង់ទេ។

(ត្រង់នេះ បង្ហាញពីគំនូរ ៧ជ្រើកក្បាច់ ឬ រឺដេអូ ដើម្បីឱ្យកាន់តែយល់ច្បាស់តាមឱកាសដែលមាន) ។

សរុបមក នៅពេលដែលយើងមើលក្បាច់ទាំងឡាយ ដែលមានលក្ខណៈជាក្បាច់ហៀនទោះក្នុង ក្បាច់អង្ករ ក្បាច់ភ្លឺទេស ក្បាច់ភ្លឺវិល្លី ក្បាច់ភ្លឺភ្លើង ក្បាច់ចក ក្បាច់ផ្សេង ក្នុងទំរង់ហៀនឬគូបខ្យងនេះ គឺសុទ្ធ សឹងបង្ហាញពីថាមពល ភពផែនដី ពីព្រះ ពីទេវតា ពីនយោបាយ ពីសង្គមពីសេដ្ឋកិច្ច ពីជីវិត ពីធម្មជាតិ ពី សិល្បៈ ពីបាតុភូតគ្រប់យ៉ាង ដែលមានចំណុចចាប់ផ្ដើម គឺតែងមានចំណុចនិងបញ្ចប់។

ទាំងនេះ គឺជាការបង្ហាញត្រួសៗស្តីពីក្បាច់ហៀន ឥឡូវនេះ ចូរអស់លោកទៅសង្កេតលើផ្នែកទឹក ទឹក គឺជារត្ន ជីពិសិដ្ឋ និងខ្ពង់ខ្ពស់ ដែលគ្រប់ជីវិតនៅក្នុងលោកខ្លះមិនបាន សត្វ មនុស្ស ធម្មជាតិ មិនអាច រស់ ដោយខ្វះទឹក ទឹកជាជីវិត គឺខ្មែរបុរាណ ប្រដូចនឹងក្បាច់ហៀន បើមានទឹក ខ្វះដីមិនបាន ដូចនេះ ទឹក+ ដី > ជីវិត។

ទឹក > មេ ស្រី

ដី > បា បុរស រវាងបុរសនិងស្រី ឬ មេនិងបា ត្រូវបានបង្ហាញសានិមិត្តរូបតាមរយៈសត្វ ល្ងន ដូចជា ម្ក ពស់ នាគ ត្រកូត ថ្លែន ដោយក្នុងចំណោមសត្វទាំងនេះ គេសង្កេតឃើញថា ពស់ នាគ ត្រូវ ខ្មែរបាត់ទុកជាសត្វមង្គល មានសច្ចៈ មានយុត្តិធម៌ ទៀងត្រង់ ទន់ភ្លន់ ល្មមល្មន់ ស្រការវាសកជាតំណាង ឱ្យភាពអមតៈ។

(ត្រង់នេះមានបង្ហាញពីរបាំអប្សរា អមដោយកាន់អត្តាធិប្បាយ ពីកាយវិការនៃក្បាច់ហៀនមាន៖ ពន្លត ដើម ស្លឹក មែក ធាង ផ្កា ផ្លែ ទុំ ជ្រុះ “វដ្ត”) ។

LESSONS FROM SAMA D’LAUT CULTURAL PRACTICES OF “CONSERVING” *TEMPAT*, MARINE SACRED NATURAL SITES IN SITANGKAI, PHILIPPINES¹

Presented by

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PLEASE DO NOT QUOTE WITHOUT THE AUTHOR’S PERMISSION

Abstract

Sacred sites are traditional ways of conserving or protecting areas. It also acts as an important data bank for biodiversity (cf. IUCN). This presentation aims to contribute to the idea of world heritage promotion through the study of *tempat*, an example marine sacred natural sites (MNSS) among the maritime people of Southern Philippines known as the Sama d’laut. *Tempat* can be found in shoals, reefs and land. The Sama d’laut people whose spirituality can be gleaned from their protection and celebration of rites relating to *tempat* are people in the past who inhabit boat houses. Currently, they alternately live in boat houses and water villages. Their lives are intertwined with the water world of islets, reefs, shoals, and mangroves. This paper describes the sacred shoals, reefs and islets, how it came about and its importance to the people. Finally, I will analyze MNSS’ spiritual significance, their importance for the conservation of biodiversity, and possibly suggest how it can be protected further.

Key words: Sama d’laut, marine sacred natural sites, conservation, biodiversity

Coral reefs with high biodiversity are resilient to withstand changes or disturbances. Millions of human populations can benefit from the abundance of life in coral reefs for these provide “*food, medicine, protection from storms, and revenue from fishing and tourism. An estimated six million fishermen in 99 reef countries and territories worldwide—over a quarter of the world’s small-scale fishermen—harvest from coral reefs* (<http://coral.org/coral-reefs-101/coral-reef-ecology/coral-reef-biodiversity/>). Often referred to as the rain forest of the sea, they provide: (a) **Habitat:** Home to over 1 million

¹ Parts of this paper were originally presented as *Sama d’laut biodiversity local knowledge in sacred natural (marine) sites* during the the 2nd International Conference on Bajau / Sama’ Diaspora & Maritime Southeast Asian Cultures (ICONBAS-MASEC 2017), 23-26, 2017, Tun Sakaran Museum, Semporna, Sabah, as well as during the 2017 International Conference on the Culture of Jeju Haenyeo (Women Divers), November 30-December 01, 2017. Hosted by Jeju Self-governing Province, Korea. Sponsored by the Korean History Association and the Society for the Jeju Studies, Korea. I wish to acknowledge the assistance of Hamka Malabong who co-wrote our presentation in Semporna. Malabong, a native Sama d’laut took long hours to gather the locations of sacred sites from a relative who is a medicine man. Often times sacred sites are not known to ordinary people, but only the medicine man or woman. My deepest gratitude to Malabong for his assistance.

diverse aquatic species, including thousands of fish species; (b) **Income:** Billions of dollars and millions of jobs in over 100 countries around the world; (c) **Food:** For people living near coral reefs, especially on small islands; (d) **Protection:** A natural barrier protecting coastal cities, communities and beaches; (e) **Medicine:** The potential for treatments for many of the world's most prevalent and dangerous illnesses and diseases (<http://www.icriforum.org/about-coral-reefs/benefits-coral-reefs>).

Like the forests of the land, human society relate to the sea as a sacred space where ritual and magic are employed in order to profit from the resources of the reefs (Malinowski, 1922, 1948). While fishers can somehow reduce risk and uncertainty in the open sea with the use of technology, human beings are faced with danger and uncertainty. That is why quoting Malinowski, there is a need for ritual to secure safety and good results (Acheson, 1981). The object of these magic and rituals are often directed to specific sacred places at sea: fishing spots, stone or ficus trees found in islets, atolls that exhibit unique features, among others. These spots or magical spaces happen to be related to habitats, life cycles of marine life that in recent time, biologists and ecologists (Verschuuren, et al., 2010) advocate the conservation of sacred natural sites not only on land but on water as well. According to them, conserving sacred natural sites is important because these demonstrate diversity of flora and fauna as well as reveal deep relationship between people and nature.

Who are the Sama d'laut and what lessons can they teach us terrestrial beings on conserving their marine resources?

Often referred to in popular publications as the Sea Gypsies, the Sama Bajau people in Borneo or Sama d'laut in the Southern Philippines, speak Sinama language. Their lifestyle of seasonal movements earned them the nickname, sea gypsies. Their traditional homeland stretches from the Seas of Celebes all the way to mainland Southeast Asia. Currently those who claim to be from the Philippines are often seen in the water villages or moor near the Tawi-Tawi, Sulu archipelago and mainland Mindanao. Because of armed conflicts in the southern Philippines, many of them can also be seen in big cities of the Philippines.

Their changing lifestyles does not however alter their basic preference for sea nomadism. Being away from their homeland, does not cut their kin relations. Often times during, weddings and baptism of relatives, death in their extended families bring them back to renew their ties. Most of all those who have temporarily settle in big cities, utilize cellphones to reconnect their ties to their relatives.

Essentially, Sama d'laut people, inhabit larger water territories than land spaces. Sitangkai is a tiny islet surrounded by pondohan, settlements on water, coral reefs and islets. It is

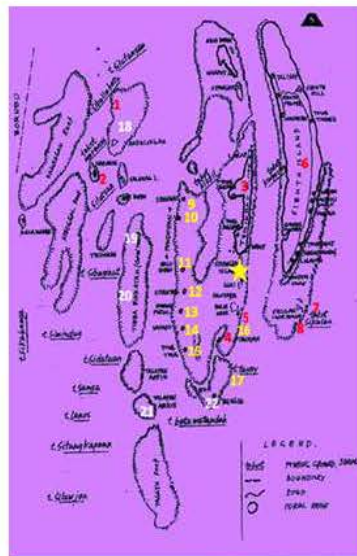
said that before WWII, they did not believe in a settled location. Most of them lived in houseboats called *koboh* without trigger. But after the WWII, Chinese merchants came from Borneo to barter some commodities with the Sama dried fish. From this time, they began to semi-permanently settle in water villages now termed as *pondohan*.

Sitangkai encompasses a wide body of water, reefs (*t'ebba*), islets and an island (*deyaq*). From the sandbar where it derived its name, Sitangkay, territory includes on its north; the islet of Umapuy on the Nusa Bani Reef. On its west is Sibutu Island the largest land territory. On its south is the Tagayu Reef on its south, and on its west is the Malamanok islet, above it is the Kamaugan Reef on Sitangkai's Northwest. In between the many reefs, islets or perhaps sandbar are deep channels, such as the one between Sibutu Island and Tomindao, another one is between the Pondohan Sibangal all the way south to Pondohan Tong-tong and a large reef called Tibba Bikkatan, where it is too surrounded by deep channels on its western side. All waters of Sitangkai are within the limits of Celebes Sea. The sense of local community from the viewpoint of communal annual rites are observed mainly by the original residents. Essentially only the Sama Bajau join in rites related to community well being and safety of the community. Places of ritual or of religious importance are only known by them.

Sitangkai seascapes - *deyaq*, *pondohan* and *t'ebba*



The land forms, *deyaq*, of Sitangkai region numbers about 8 (after Nagatsu, 1997). Similarly, there are *pondohan*, a place where boat anchors is derived from the root *pondo* + affix *-an* (a locative marker), an anchorage. These are places where boats originally assembles, until finally they build structures on piles. Finally the coral reefs are an important geologic forms for here it acts as an extension of land for strand dwellers world as well as the “*pondohan*” for marine life and the coralline dwellers’ lifeblood.



■ Pondohan 'kampong ayer'
cluster of houses on piles

- ⑨ Sibangal
- ⑩ Kullul Pahi
- ⑪ Halo Sobbo
- ⑫ Siantuk
- ⑬ Sowang Pukul
- ⑭ Sapa-Sapa
- ⑮ Ton-Ton (Sowang Kamay)
- ⑯ Sowang Kalobe
- ⑰ Bungin

After Nagatsu, 1997:274



Coral reefs

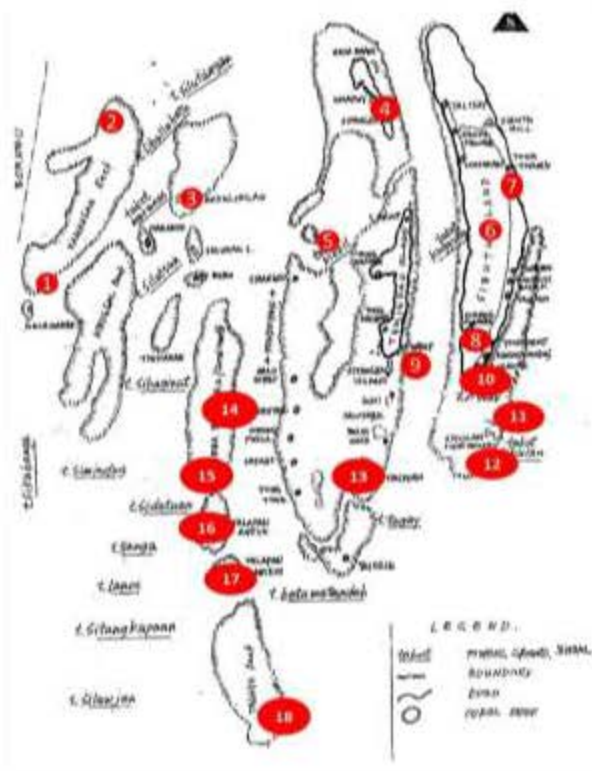
- ⑰ t' bba Andulingan
- ⑱ t' bba B' kkatun
- ⑳ t' bba Talapan
- ㉑ t' bba Talapan Malikiq
- ㉒ t' bba Bungin

After Nagatsu, 1997:274

Tempat, sacred spaces, residences

Sama D'laut belief in many supernatural beings who may be found on thesea, beaches, trees, mountains or underneath the grounds (Nimmo:14PS) . The Djin too officiates rites of paasage (Nimmo:2: PS) and healing rituals. Whali Jin Jaafar, our key informant hails from Sitangkai in Barangay of Alari. He is said to be the main djin, From him we obtained the names and locations of tempat, sacred places or residences within the "marine" of Sama d'laut of Sitangai. Looking at the map, we could discern that the locations of at least 23 tempat "incircles" the water villages and pondohan of the population. It seems to imply that the center of sacred spaces or the profane space of this marine world is located in Sitangkai sandbar and its water villages.

Tempat locations



Names of Tempat	Locations of Tempat
1 (Gusung) Rakmat Tulla	Kamaugan Reef
2 (Gusung) Barakat	Kamaugan Reef
3 (Gusung) Salip Magarib	Andulingan
3 (Gusung) Sibaklayan	Bet. Sipangkot & Umaguy Is
4 (Gusung) Sengaza	Near Takot Kikil
5 Sowang Ballahat	NW upper Sibutu Island
6 Shiek Makdum	NE upper Sibutu Is
7 Sowang Mahiya	SW lower Sibutu Is
9 Silalipan	SW of S.I.
10 Panlingen (?) Pegukngun	S of Sulalipan
11 Mamo Mangkas	Southern tip of S. I
12 (Gusung) Manglal	
13 Omboh Rangkan:	
Yuan Kalyawan, T. Palman,	
T. Moh Susulan, Dayang	
Palmata, D. Pusaawan	
14 (Gusung) Tandoan	Tandoan Reef
15 Gusung Manimpa	Tibba Bikkatan
16 Gusung Kangan?	
17 Boh	Talapan Aheya
18 (Gusung) Bato	Talapan Arakih
19 (Gusung) Malagayu	Tagayu Reef

Informant 2016-17: Wali Jin Jaafar, 80+ years old, Sitangkai

Concluding remarks

Gusung Rakmat Tulla & Gusung Barakat in the Kamaugan reef are two fishing grounds believed to be under the care of 'spirits'. In fact, Gusung Barakat literally means sacred reefs. Of the 23 tempat recorded, 5 are believed to be a very rich fishing ground. Three are believed to be inhabited by named omboh, Sama d'laut's term for ancestor spirits and or 'deity'. Omboh Rangkan is most venerated sacred spot. It is located near the light house. In this islet is found a lush ficus tree surrounded by white sand beach. Annually when the Sama d'laut have good harvest, the whole kin group or lineally related groups, or in some cases the whole community come to make offerings in a rite called Pagkanduli 'the act of offering' the community harvest. In this various spot the prince and princes descend from heaven to meet up with humans to celebrate the bountiful resource of the land and the sea. Dances, prayers, singings, games are held in a wide flat beach of the place. The rite is conducted by the wali jin. The power of wali jin is enhanced by their ability to locate sacred spots in their dreams. Often times, healing a person is appeasing the spirit that caused the illness of the patient.

Cultural prohibitions, avoidance during certain times of the year and ritual offerings, are some manifestations of relations between human beings and certain spots in the water world Sama d'laut. We scholars look at this as a way to conserve resources. Conserve and protect because most of these spots called *tempat* or sacred spaces like reefs and unique looking stones, growth in islands among others. Cultural prohibitions reveal that only certain knowledgeable medicine persons termed *wali jin*, has the capacity to deal

with the power of these spirits believed to be inhabited by both generous and malevolent 'beings. Avoidance certain seasons of the year indicates that as the time is the spawning seasons of some marine species or mating periods of others. As the sacred spots are believed to be inhabited by beings not like us, they needed to be appeased to provide bountiful harvest, health and wellbeing of fisher and divers, and most of all general health, peace and prosperity of the community.

In a marine environment, terrestrial people have a hard time distinguishing location of the sacred sites due to the fluid nature of water. Unlike in land, people can easily concretely mark and delineate important places. Traditional spots have to be considered with utmost care in consultation with the wali jin or medicine man/woman. They, wali jin, the mediators of this world and the other world. Our lesson? To listen to what local people tell us of their way of life and how to deal with their environment. In this way knowledge of nature is most valuable for humans to survive and thus be considered as knowledge heritage of humankind.

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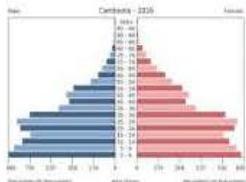
Keynote Speech
 By H.E Dr. EK Buntha,
 Deputy Director General, Ministry of Culture and Fine Arts,
 Kindom of Cambodia

សន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី
“តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក: វប្បធម៌ ប្រវត្តិ និងមោទនភាព”

Co-Organized by Royal Academic of Cambodia and Korean Foundation
 20-21 december 2018
 Siem Reap, Cambodia
 By EK Buntha ,
 Ministry of Culture and Fine Arts

General Information

- ▶ Country official name: Cambodge (French) Cambodia (English), Khmer (called by own)
- ▶ Capital: Phnom Penh (since 14 Century)
- ▶ Population: 15,76 million, nearly 52% female
- ▶ National language: Khmer,
- ▶ Main Ethnic Khmer: 97.6 %
- ▶ Religious: Buddhism
- ▶ Colonies: French (1863-1953)
- ▶ Country status : Developing Country



Cultural Values, Culture, History and Pride

- ▶ What are Culture values? “Culture is the complex and elaborate system meaning and behavior that defines the way of life for a group or society.”
- ▶ I would like start from UNESCO Legal Elements for Culture
 - The convention concerning the Protection of the world Cultural and natural Heritage, adopted in 1972, was founded on the promise that certain places on the Earth are of outstanding universal value and as such should form part of the common heritages of humankind. While fully respecting the national sovereignty, and without prejudice to property right provide by national legislation, the States Parties to the convention recognize that the protection of the World Heritage in the duty of international community as a whole.

Some of Legal Instruments for Culture

- ▶ 1952: Universal Copyright Convention, revised in 1971, protects intellectual property-from scientific and literary text to film and sculpture
- ▶ 1954: Convention for the protection of Cultural Property in the Event of Armed Conflict.
- ▶ 1970: Convention on the means of Prohibiting and Preventing the illicit Import, Export and Transfer of Ownership of Cultural Property.
- ▶ 1972: Convention concerning the Protection of the World Cultural and Natural Heritage: the first to put forth the idea that humanity possesses a common heritage and the legal foundation for the World Heritage List.
- ▶ 1980: Recommendation concerning the Status of the Artist recognizes the special labour condition of artists and their unique role in society's development.

Some of Legal Instruments for Culture (Continue)

- ▶ 2001: The Convention on the Protection of the Underwater Cultural heritage
 - ▶ The Convention for the Safeguarding of the Intangible Cultural Heritage (2003).
 - ▶ The Convention on the protection and Promotion of the Diversity of Cultural Expression (2005)
-
- ▶ Most of them were high ranking families, high education in France
 - ▶ School existed only at the city center organized by French
 - ▶ Education interrupted by civil war more than 20 years 1975-1998

The UNESCO Cultural Conventions Contribution

- ▶ All the about UNESCO Cultural Conventions are intended to safeguard and nurture some aspect of culture and creativity, from intangible heritage, the diversify of cultural expression and creative industries, to fight against the illicit trafficking of cultural goods.
- ▶ These conventions establish a range of governmental and international funding cooperation mechanisms, as well as monitoring and evaluation tools. They promote capacity building programmes and other initiative for the safeguarding of culture (including natural heritage) and its integration in national and local development strategies.

ABSTRACTS & PAPERS

“អប្សរា” ពីទេវកថាឥណ្ឌា មកចម្លាក់ខ្មែរ និងរបាំតន្ត្រីខ្មែរ

“APSARA” FROM INDIAN MYTHOLOGY
TO KHMER SCULPTURE AND KHMER CLASSICAL DANCE

បទបង្ហាញដោយ

បណ្ឌិតសភាចារ្យ សោម សុមុនី

សមាជិកពេញសិទ្ធិនៃរាជបណ្ឌិត្យសភាកម្ពុជា

សេចក្តីផ្តើម

ប្រជាជនកម្ពុជា ជាប្រជាជនដែលធ្លាប់មានអរិយធម៌រុងរឿង តាំងពីយូរលង់ណាស់មកហើយ។ បច្ចុប្បន្ន ទោះបីមាតុភូមិធ្លាប់បានខ្ទេចខ្ទាំដោយសារសង្គ្រាមជាច្រើនទសវត្សរ៍កន្លងមក ក៏ប្រជាជនខ្មែរនៅតែមានអ្វីៗ ដែលអាចជាគ្រឿងសម្រាប់លើកទឹកចិត្ត ឱ្យមានសុទិដ្ឋិនិយមក្នុងការស្តារនិងកសាងប្រទេសឆ្ពោះទៅរកការអភិវឌ្ឍយ៉ាងឆាប់រហ័ស។ ប្រការមួយដែលប្រជាជនខ្មែរនៅតែមានមោទនភាពនោះ គឺដោយមានមរតកវប្បធម៌ ដែលបុព្វបុរសយើងបានបន្សល់ទុកមកជាច្រើនឥតគណនា ក្នុងនោះយើងមានរតនសម្បត្តិអង្គរដែលពិភពលោកទាំងមូលកោតស្ងប់ស្ងែង ជាមរតកខាងសិល្បៈស្ថាបត្យកម្ម និងសំណង់។ ផ្នែកនាដ្យកម្ម យើងមានល្ខោន អាឃ័យ យីកេ ចំណែកខាងសិល្បៈត្យូតន្ត្រី យើងមានបទភ្លេងមហោរី ប្រពៃណី ប្រជាប្រិយ និង បទភ្លេងទំនើបចំរុះ ដែលសុទ្ធសឹងជាមរតកដ៏មានតម្លៃរបស់ជាតិ។ រីឯមរតកខាងសិល្បៈរបាំដែលជាអត្តសញ្ញាណជាតិ យើងមាន “របាំអប្សរា” ជារបាំមួយស្ថិតក្នុងចំណោមរបាំព្រះរាជទ្រព្យដ៏មានឈ្មោះល្បីល្បាញ ដែលពិភពលោកទទួលស្គាល់និងវាយតម្លៃថាជារបាំតន្ត្រីខ្មែរ (Khmer Classical Dance) ។

របាំអប្សរា រួមទាំងរបាំព្រះរាជទ្រព្យទាំងអស់នៃព្រះរាជាណាចក្រកម្ពុជា ត្រូវបានបញ្ចូលក្នុងបញ្ជីបេតិកភណ្ឌពិភពលោកវប្បធម៌អរូបីនៃមនុស្សជាតិ ដោយអង្គការយូណេស្កូ នៅថ្ងៃទី៧ ខែវិច្ឆិកា ឆ្នាំ២០០៣។ ការចារឹកនាម នៅក្នុងបញ្ជីបេតិកភណ្ឌពិភពលោកដ៏ល្បីល្បាញនេះ បានបញ្ជាក់ពីតម្លៃសាកលដ៏ធំធេងអស្ចារ្យនៃស្នាដៃសិល្បៈរបាំតន្ត្រីប្រកបដោយអត្ថន័យវប្បធម៌នេះ។ ចំពោះប្រជាជនកម្ពុជាទូទៅ របាំអប្សរា គឺជាមោទនភាព ជានិមិត្តរូបជាតិនិងប្រជាជន។ របាំអប្សរា ស្ថិតនៅយ៉ាងជ្រាលជ្រៅក្នុងជម្រៅបេះដូងខ្មែរគ្រប់ៗរូប។

ដោយឃើញនូវតម្លៃសាកលដ៏ធំធេងអស្ចារ្យនៃរបាំអប្សរានេះហើយ ទើបយើងសម្រេចលើកយកអត្ថបទសិក្សាស្តីអំពី “អប្សរា” ពីទេវកថាឥណ្ឌា មកចម្លាក់ខ្មែរ និងរបាំតន្ត្រីខ្មែរ មកចូលរួមក្នុងសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីអំពី “តម្លៃវប្បធម៌អេស៊ីប៉ាស៊ីហ្វិក ៖ វប្បធម៌ ប្រវត្តិ និង មោទនភាព”។

អត្ថបទស្តីអំពី “អប្សរា” ពីទេវកថាឥណ្ឌា មកចម្លាក់ខ្មែរ និងរបាំតន្ត្រីខ្មែរ នេះនឹងលើកឡើងអំពីប្រភពកំណើតនៃរបាំអប្សរាខ្មែរដែលមានជាអាទិ៍គឺ ទេវកថាឥណ្ឌារឿងអណ្តើកកូមៈ (ឬ រឿងកូរសមុទ្រទឹកដោះ) និងសិល្បៈវិចិត្រកម្មជារូបចម្លាក់ទេពអប្សរ ឬអប្សរាសំដែងកាយវិការយ៉ាងសក្តិសម រាប់រយនៅតាមប្រាសាទដ៏ស្តើមស្តែងទាំងឡាយក្នុងតំបន់អង្គរ ព្រមទាំងប្រវត្តិនៃការបង្កើតរបាំ។ អត្ថបទនេះមិនមានលម្អិតអំពីអត្ថន័យសិល្បៈក្នុងរបាំនោះទេ។

១. បញ្ញត្តិ “អប្សរា”

ក្នុងការសិក្សា យើងរកឃើញទស្សនៈនានាស្តីអំពី “អប្សរា”។

តាមវចនានុក្រមខ្មែរ រៀបរៀងដោយសម្តេចព្រះសង្ឃរាជ ជួន ណាត ដែលបោះពុម្ពផ្សាយ ដោយវិទ្យាស្ថានពុទ្ធសាសនបណ្ឌិត្យ “អប្សរា” ដូចគ្នានឹង “អច្ឆរា” “ស្រីអប្សរា”។ ពាក្យដើមគឺ “អប្សរា” (មកពីពាក្យសំស្ក្រឹត *អប្សរសិ* ឬ *អប្សរា* ឯពាក្យបាលីថា *អច្ឆរា* មានន័យថា ៖ “ស្រីមានសម្បុរថ្លា ស្រស់ផុរផង ឬ ស្រីមានមុខថ្លាស្រស់បំព្រង”)។ ក្នុងការនិយមរបស់ខ្មែរ “អប្សរា” គឺ ស្រីស្នំ ស្រីអប្សរ ស្រីទេពអប្សរ នាងអប្សរ។ សម្តេចជួន ណាត បានលើកឡើងថា “តាមសេចក្តីតំណាលក្នុងគម្ពីរ ព្រាហ្មណ៍ថា ស្រីស្នំក៏ពួកមួយដែលផុសឡើងអំពីទឹក ក្នុងកាលដែលកូរទឹកអម្នុត” ក៏ប៉ុន្តែ លោកបាន បដិសេធសេចក្តីបកស្រាយនេះ។

តាម Cambodian-English Dictionary បោះពុម្ពផ្សាយដោយ The Catholic University of America Press, Washington, D.C. 20064, 1977 “អប្សរា” គឺជាស្រីស្នំ ស្រីទេពអប្សរ (មកពី ពាក្យសំស្ក្រឹត *apsaras, apsara*) ត្រូវនឹងពាក្យអង់គ្លេសថា *celestial nymph* មានន័យថាជាទេព ជីតាឋានផ្សេង (ពាក្យ *nymph* ក្នុងអក្សរសិល្ប៍បុរាណក្រិកគឺជាទេវី ដែលមានរូបរាងជានារីវ័យ ក្មេង), *angel* ជាទេវតា, *divine female* ជាទេពជីតា, *celestial dancer* ជាអ្នករបាំឋានសួគ៌”។

ក្នុងការបកស្រាយ ពាក្យ APSARA ក្នុង LE PETIT ROBERT DICTIONNAIRE DE LA LANGUE FRANÇAISE របស់លោក PAUL ROBERT បញ្ជាក់ថាគេបានស្គាល់ APSARA ដែលជា ចម្លាក់នៅប្រាសាទអង្គររបស់ខ្មែរ ៖ “APSARA (*apsara*) n. f. — 1823; mot hindi • Déesse inferieure, dans la mythologie indienne; sa représentation dans l'art. Les apsaras du temple d'Angkor-Vat.” (*បកប្រែ ៖ APSARA ជាពាក្យក្នុងភាសា hindi; ភាសាផ្លូវការមួយប្រើនៅ ប្រទេសឥណ្ឌាកាត់ខាងជើង; APSARA ជាទេពជីតាសាមញ្ញ, ក្នុងទេវកថាឥណ្ឌា, មានការបង្ហាញខ្លួន តាមសិល្បៈ។ អប្សរាទាំងឡាយនៅប្រាសាទអង្គរវត្ត។*) ។

តាមការបកស្រាយខាងលើ ឃើញថា ជាប្រសគល់ “អប្សរា” គឺស្ថិតក្នុងវប្បធម៌ឥណ្ឌាគឺទេវកថា ឥណ្ឌា រឿង “អណ្តើកកូមៈ” ឬ រឿង “កូរសមុទ្រទឹកដោះ” ទោះបីសម្តេចព្រះសង្ឃរាជ ជួន ណាត លោកមិនទទួលយកក៏ដោយ ហើយយើងក៏មិនអាចគិតថាហេតុអ្វីបានជាសម្តេចព្រះសង្ឃរាជ លោក បដិសេធការលើកឡើងថា “តាមសេចក្តីតំណាលក្នុងគម្ពីរព្រាហ្មណ៍ថា ស្រីស្នំក៏ពួកមួយដែលផុសឡើង អំពីទឹក ក្នុងកាលដែលកូរទឹកអម្នុត” នោះទេ (កូរទឹកអម្នុត ជាសេចក្តីនៃរឿង គឺកូរសមុទ្រទឹកដោះ ដើម្បីយកទឹកអម្នុតដែលធ្វើឱ្យជីវិតមានភាពអមតៈ)។

២. “អប្សរា” ក្នុងទេវកថាឥណ្ឌា

“អប្សរា” មានដំណាលក្នុងរឿង អណ្តើកកូមៈ ឬ រឿង កូរសមុទ្រទឹកដោះ។

^១ វចនានុក្រមខ្មែរ បោះពុម្ពផ្សាយដោយវិទ្យាស្ថានពុទ្ធសាសនបណ្ឌិត្យ បោះពុម្ពក្រាទី៥ ទំព័រ១៦៥៣

^២ Cambodian-English Dictionary បោះពុម្ពផ្សាយដោយ The Catholic University of America Press, Washington, D.C. 20064, 1977 ទំព័រ១៣៦៩

កាលដើមឡើយ មានមហាសមុទ្រទឹកដោះនៅលើចក្រវាលទាំងមូល។ ពួកទេវតា និងអសុរាដែលចង់បានទឹកអម្រឹត គឺទឹកមន្តជីវិតអមតៈ បានច្បាំងគ្នាដើម្បីទឹកអម្រឹត។ ដោយហេតុចម្បាំងអស់ពេលដ៏យូរ ក៏មិនបាញ់មិនឈ្នះ ព្រះវិស្ណុក៏ចេញមកពន្យល់ពួកទេវតា និងអសុរាឱ្យរួមគ្នាកូរសមុទ្រទឹកដោះនោះ។ នៅក្នុងសមុទ្រទឹកដោះមានទឹកអម្រឹតនិងវត្ថុទិព្វជាច្រើនឥតគណនា ដោយចង់ឃើញនូវវត្ថុទិព្វទាំងនោះ និងចង់បាននូវជីវិតអមតៈ ទាំងពួកទេវតា និងអសុរាបានយល់ព្រមតាមព្រះវិស្ណុ រួមគ្នាកូរសមុទ្រទឹកដោះ ដោយសន្យាគ្នាថា បើទឹកអម្រឹតលេចឡើងចំមុខពួកទេវតា នោះទឹកអម្រឹតបានទៅពួកទេវតា បើទឹកអម្រឹតលេចឡើងចំមុខពួកអសុរានោះទឹកអម្រឹតបានទៅពួកអសុរា។ ព្រះវិស្ណុបានដកភ្នំមន្ទ្រៈ យកមកធ្វើជាឧបករណ៍សម្រាប់កូរ ហើយបែងខ្លួនជាអវតាមានឈ្មោះថា អណ្តើកកូមៈ ដើម្បីទ្រភ្នំមន្ទ្រៈ កុំឱ្យលិច។ កាលនោះ ស្តេចនាគឈ្មោះ វាសុក៏ បានយកខ្លួនធ្វើជាព្រំត្រសម្រាប់ឱ្យគេទាញ។ ពួកទេវតាទាញខាងកន្ទុយ ឯពួកអសុរាទាញខាងក្បាល។

ការកូរសមុទ្រទឹកដោះប្រព្រឹត្តទៅអស់រយៈពេលជាងមួយពាន់ឆ្នាំនៅស្ថានទេវលោក។

វត្ថុទិព្វដែលផុសចេញពីការកូរសមុទ្រទឹកដោះរួមមាន ៖

១. ផ្កា បណ្ណជាតិ ថ្វាយទៅព្រះព្រហ្មយកទៅដាំនៅព្រហ្មលោកទាំងដប់ប្រាំមួយជាន់
២. ដំរីក្បាលបីឈ្មោះ ពួរវណ្ណ ថ្វាយទៅព្រះឥន្ទ្រធ្វើជាយានជំនិះ
៣. ព្រះនាង ស្រីលក្ស្មី ថ្វាយទៅព្រះវិស្ណុធ្វើជាអគ្គមហេសី
៤. សេះសឈ្មោះ ឧច្ច័យស្វរៈ ទេពនិម្មិតនេះមិនថ្វាយឱ្យអាទិទេពអង្គណាទេ តែរក្សាទុកជា និមិត្តរូបគោរពប្រតិបត្តិសីលប្រាំសម្រាប់ឋានទាំងបី គឺឋានទេវលោក ឋានមនុស្សលោក និងឋានបាតាល។
៥. ទឹកអម្រឹត ជាវត្ថុសក្តិសិទ្ធិធ្វើឱ្យមានអាយុវែងឥតដែនកំណត់

៦. អប្សរា ទេពអប្សរារាប់សិបអង្គលេចចេញឡើងអណ្តែតពាសពេញលំហអាកាស រេរាំរបាំស្គត់បន្ទាប់ពីវត្ថុសក្តិសិទ្ធិទីប្រាំ គឺទឹកអម្រឹតបានធ្លាក់ទៅក្នុងដៃពួកអសុរា។ ប្រមុខអប្សរធ្វើសញ្ញាឱ្យបរិវារ រាំរបាំទេពពង្សកំចិត្តពួកអសុរាឱ្យភ្លឹកភ្លេចដឹកទឹកអម្រឹត។ របាំទាក់ទាញពួកអសុរាឱ្យស្រើបស្រាលស្អុតស្អងអារម្មណ៍ទៅតាមក្បាច់រាំ។ ឃើញឱកាសល្អ ព្រះវិស្ណុក៏កាឡាខ្លួនជាព្រះពាយ័នក៏យកទឹកអម្រឹតឱ្យពួកទេវតាក្របទាំងអស់ដើម្បីឱ្យមានជីវិតអមតៈ។ ពេលបេសកកម្មកូរសមុទ្រទឹកដោះបានចប់សព្វគ្រប់ហើយពួកស្រីទេពអប្សរទាំងអស់បានក្លាយទៅជាស្រីរបាំស្គត់ រាំថ្វាយព្រះឥន្ទ្រតាំងតែពីកាលនោះមក។

របាំរបស់ពួកស្រីទេពអប្សរនោះ សន្មត់ហៅថា របាំអប្សរ។ របាំអប្សររាំលើកទីមួយនៅឋានសមុទ្រទឹកដោះហៅថា របាំទឹកអម្រឹត។ ពេលរាំពួកទេពអប្សរតែងកាន់ផ្កាបណ្ណជាតិជានិច្ចដែលតំណាងឱ្យទេវលោក សុភមង្គល និងភាពរុងរឿងរបស់សត្វនិករគ្រប់ឋាន។

៣. “អប្សរា” ក្នុងសិល្បៈចម្លាក់ខ្មែរ

ទាក់ទងនឹងស្ថាបត្យកម្មសំណង់ដែលជាអត្តសញ្ញាណវប្បធម៌ជាតិ ប្រទេសអេហ្ស៊ីបមានប្រាសាទពីរ៉ាមីត ប្រជាជាតិចិនមានមហាកំពែង ប្រជាជាតិខ្មែរមានប្រាសាទបុរាណរយពាន់ ជាពិសេសប្រាសាទអង្គរវត្តដ៏ល្បីល្បាញទូទាំងសកលលោក។ ជាទូទៅការអធិប្បាយក្នុងបរិបទស្ថាបត្យកម្ម ឬសំណង់ គេប្រើត្រឹមពាក្យថា “ស្ថាបត្យកម្ម” ដោយឡែកក្នុងស្ថាបត្យកម្មសំណង់ប្រាសាទបុរាណខ្មែរ កាលណាគេនិយាយអំពីស្ថាបត្យកម្ម គឺគេនិយាយដោយភ្ជាប់ជាមួយពាក្យ “សិល្បៈ” គឺ “សិល្បៈស្ថាបត្យកម្ម”។ ការដែលប្រើពាក្យ “សិល្បៈ” ភ្ជាប់ជាមួយ “ស្ថាបត្យកម្ម” ក្នុងសំណង់ប្រាសាទបុរាណខ្មែរ

ពីព្រោះប្រាសាទទាំងឡាយដែលបុព្វបុរសខ្មែរលោក មិនត្រឹមតែមានភាពស្តើមស្តែងជាសក្ខីកម្មនៃស្ថាបត្យកម្ម និងវិស្វកម្មដ៏អស្ចារ្យលើលោក ប៉ុណ្ណោះទេ តែថែមទាំងមានភាពប្រណីត ដោយសិល្បៈវិចិត្រកម្ម ជាកូរក្បាច់របបនារសំរើក ជាពិសេសគឺមានរូបចម្លាក់រាប់រយជាទេពអប្សរ ឬ អប្សរសំដែង កាយវិការ នាដកម្មសក្តិសមគ្មានពីរ ដែលជាសមិទ្ធផលនៃបញ្ញាញាណបុព្វបុរសខ្មែរ។

ទេវកថា រឿង អណ្តើកកូមៈ របាំអប្សរ និងទេពអប្សរ ក៏មានធ្លាក់នៅលើផ្តែរ និងលើថែវ ប្រាសាទមួយចំនួនផងដែរ។



រូបអប្សរដែលតាមនិទានថា ជាស្រីស្នេហ៍មួយក្រុមកើតមានដោយសារការកូរសមុទ្រទឹកដោះដើម្បីស្វែងរកទឹកអម្នត រូបនាងត្រូវបានបុព្វបុរសខ្មែរធ្លាក់លើសិលាប្រាសាទទាំងឡាយនៅព្រះរាជាណាចក្រកម្ពុជា។ រូបនេះជាចម្លាក់ទាក់ទងនឹងរឿងអណ្តើកកូមៈ ធ្លាក់នៅថែវខាងកើតនៃប្រាសាទអង្គរវត្ត។



រូបនេះជាចម្លាក់ទាក់ទងនឹងរឿងអណ្តើកកូមៈ ធ្លាក់នៅប្រាសាទព្រះវិហារ



ចម្លាក់អប្សរានៅប្រាសាទបាយ័ន



ចម្លាក់របាំអប្សរានៅប្រាសាទបាយ័ន



ចម្លាក់អប្សរានៅប្រាសាទអង្គរវត្ត

៤. “ធម្មរាជ” ក្នុងសិល្បៈចេរីខ្មែរ ៖ “ចេរីធម្មរាជ”

រចនាអប្សរាត្រូវបានបង្កើតឡើងតាមព្រះរាជតម្រិះរបស់ព្រះនាយិកាសាលាសុធារស ក្នុងអំឡុង ទសវត្សរ៍ឆ្នាំ ១៩៥០ ព្រះនាម សម្តេចព្រះរាជកនិដ្ឋា នរោត្តម រស្មីសោភ័ណ ជាព្រះអនុជនៃព្រះបាទ នរោត្តម សុរាម្រឹត។ ព្រះនាយិកាមានគំនិតបង្កើតរចនាឡើង គឺដើម្បីប្រគល់រង្វាន់លើកទឹកចិត្តដល់ អ្នកចូលរួមសម្តែងជាសិស្សពូកែ ក្នុងកម្មវិធីដែលតែងតែប្រព្រឹត្តទៅនៅរាល់ដំណាច់ឆ្នាំសិក្សា។ ព្រះអង្គ បានបង្ហាត់រចនានេះដំបូងក្នុងអង្គឆ្នាំ ១៩៥៨ ដោយមានព្រះអង្គម្ចាស់ក្សត្រី នរោត្តមវិជ្ជា ព្រះរាជបុត្រី ព្រះបាទនរោត្តម សុរាម្រឹត រាំជាតួឯក។

ឆ្នាំបន្ទាប់សម្តែងដោយ ព្រះអង្គម្ចាស់ក្សត្រី នរោត្តមសុជាតិវត្តិយា ព្រះរាជបុត្រីព្រះបាទនរោត្តម សីហនុ និងជាសិស្សអ្នកគ្រូជាសាមី ជាគ្រូរចនានៅព្រះបរមរាជវាំង និងនៅសាលាសុធារសក្នុងសម័យនោះ។

^១ កែវ ណារ៉ុ និង ព្រំ សីសោផាន្តា “រចនាអប្សរា” ការផ្សព្វផ្សាយរបស់គណៈកម្មការស្រាវជ្រាវសិល្បៈវប្បធម៌ ឆ្នាំ២០០៣ ទំព័រ ១១-១២



ព្រះអង្គម្ចាស់ក្សត្រី នរោត្តមវ្យាង ព្រះរាជបុត្រីព្រះបាទនរោត្តម សុរាម្រឹត រាំជាតូងក

នាដកាវិធាននៃរបាំអប្សរាដែលបង្កើតកិត្យានុភាពរបាំនេះលើឆាកអន្តរជាតិ គឺព្រះអង្គម្ចាស់ក្សត្រី នរោត្តម បុប្ផាទេវី ព្រះរាជបុត្រីព្រះបរមរតនកោដ្ឋ ព្រះករុណា នរោត្តម សីហនុ ។





ម្ចាស់ក្បួន នរោត្តម បុព្វរាជ

តាមការបង្ហាញរបស់អ្នកត្រូវកែវ ណារុំ និង ព្រំ សីសាផាន្តា ក្នុងសៀវភៅ "របាំអប្សរា" បោះពុម្ពផ្សាយដោយគណៈកម្មការស្រាវជ្រាវសិល្បៈ-វប្បធម៌ នៃក្រសួងវប្បធម៌ និងវិចិត្រសិល្បៈ នៅឆ្នាំ២០០៣ ឃើញថា រូបចម្លាក់រាប់រយជាទេពអប្សរ អប្សរសំដែងកាយវិការ នាដៀកម្មសក្តិសមគ្មានពីរនៅអង្គរនោះ គឺជាប្រភពនៃការបង្កើតរបាំអប្សរនេះ។

ក្នុងរបាំអប្សរ ដែលជាបាតនីខ្មែរ ទាំងសម្លៀកបំពាក់ ទាំងគ្រឿងអលង្កា ទាំងកាយវិការរាំសុទ្ធសឹងតាមលំនាំ ចម្លាក់អប្សរ ដែលតាមនិទានថា ជាស្រីស្និតមួយក្រុមកើតមានដោយសារការកូរសមុទ្រទឹកដោះដើម្បីរកទឹកអម្រិត និងដែលរូបនាងត្រូវបានបុព្វបុរសខ្មែរធ្លាក់លើសិលានៃប្រាសាទទាំងឡាយ ជាពិសេសនៅប្រាសាទអង្គរវត្ត។

^៤ កែវ ណារុំ និង ព្រំ សីសាផាន្តា "របាំអប្សរ" ផងម ទំព័រ ១-២



សម្លៀកបំពាក់ ប្រៀងអលង្កា និងកាយវិការកំពុងបោះចេញដែលយកតាមលំនាំ ចម្លាក់អប្សរា (រូបភាពពីសៀវភៅ "បោះចេញ" ដោយអ្នកត្រូវកែ ណារី និង ហ្វ្រី ស៊ីសាផាឡា ឆ្នាំ២០០៣)

នាឯកម្មនៅសម័យនោះមានលំនាំប្រហាក់ប្រហែលបោះ ក្នុងនាវី ដោយ ម៉ែម ឆាវី និងបានដកស្រង់ពាក្យខ្លះពីរឿង អ៊ុណារី បុស្សា។ ការដាក់គ្រាប់ និង ការរើសភ្លេងមកបំពេញ អ្នកត្រូវ ជា សាមី ជាអ្នករៀបចំ។ អ្នកប្រៀងក៏ដរមាន អ្នកត្រូវ ជា ខាន់ និង អ្នកត្រូវ ឯម ពាយ ដែលយកតាមលំនាំបទ ដើមឈើង។

បោះចេញបានឈានទៅដល់កម្រិតល្អឥតខ្ចោះ ក៏មានការរៀបចំសម្តែងនៅខេត្តសៀមរាប នៅប្រាសាទអង្គរ ដើម្បីថតជាខ្សែភាពយន្តដោយលោក ម៉ាកសែល កាមីស៍ ក្នុងអំឡុងឆ្នាំ ១៩៦១ ឬ ១៩៦២។ នៅឆ្នាំ ១៩៦៣ ភាពយន្តនេះបាននាំទៅបញ្ចាំងនៅប្រទេសបារាំង។ នៅឆ្នាំ១៩៦៤ បញ្ចាំងនៅ ប្រទេសសិង្ហបុរី ក្នុងពិធីសម្ពោធមហោស្រពសិល្បៈសាកល ដោយបានទទួលជោគជ័យនិងមានការគាំទ្រ និងកោតសរសើរពីសំណាក់ទស្សនិកជនយ៉ាងខ្លាំង។

“អប្សរា” ក៏បានលេចរូបរាងតាមវិចិត្រកម្មគំនូរដោយវិចិត្រករខ្មែរក្នុងប្រវត្តិវិចិត្រករខ្មែរ ទសវត្សរ៍ឆ្នាំ ១៩៦០-១៩៧០។ វិចិត្រករដ៏ល្បីល្បាញ និងជាមិត្តជិតស្និទ្ធ របស់អធិរាជសម្តេចមាស ស៊ីន ស៊ីសាមុត ឈ្មោះ ញឹក ឌឹម (១៩៣៤-១៩៧៨)។ លោក ញឹក ឌឹម ជាអ្នកមានទេពកោសល្យព្រមទាំងបានសិក្សាមុខ វិជ្ជាគំនូរនៅសាលាវិចិត្រសិល្បៈខេមរៈ (បច្ចុប្បន្នជាសាកលវិទ្យាល័យភូមិន្ទវិចិត្រសិល្បៈ) បានក្លាយជា វិចិត្រករដ៏ល្បីល្បាញដោយបានបង្កើតស្នាដៃជាច្រើនទាំងក្នុងប្រទេស ទាំងលើឆ្នេរអន្តរជាតិ។



រូបគំនូរអប្សរាដ៏វិចិត្រករ ញឹក ឌឹម

របាំអប្សរាខ្មែរ ក៏មានជនបរទេសហាត់រាំ។



នាជីករអប្សរាជនជាតិចិន

រីឯនាងការីដែលបានសម្តែងក្នុងក្របខណ្ឌជាតិមានដូចជា ៖

- អ្នកស្រី សេង ស្រីម៉ុ
- អ្នកស្រី រ៉ែន សាវី
- អ្នកស្រី ឌុក ថាច
- អ្នកស្រី រ៉ែន សាវង្ស
- អ្នកស្រី យឹម ទេវី
- អ្នកស្រី ម៉ម កណិការ
- អ្នកស្រី អ៊ុក ផល្លា
- កញ្ញា សុខ សុខឿន។



សេចក្តីសន្និដ្ឋាន

អត្តាធិប្បាយកន្លងមកបានបង្ហាញថា របាំអប្សរា គឺជាមោទនភាពជាតិខ្មែរ។ ការបារាំងនាមរបាំព្រះរាជទ្រព្យ ដែលក្នុងនោះមានរបាំតន្ត្រីអប្សរា ដោយគណៈកម្មាធិការបេតិកភណ្ឌពិភពលោក នាឆ្នាំ ២០០៣ ក្នុងបញ្ជីបេតិកភណ្ឌពិភពលោក បានបញ្ជាក់ពីតម្លៃសាកលដ៏ធំធេងអស្ចារ្យនៃស្នាដៃសិល្បៈទស្សនីយភាពខ្មែរ និងការរួមទទួលខុសត្រូវក្នុងការការពាររំលែករាជ្ជីវិស័យសំណាក់អន្តរជាតិ។ ប៉ុន្តែ ដោយឡែកចំពោះប្រជាជាតិខ្មែរ គ្រាន់តែការរកឃើញខាងលើថា របាំអប្សរា កើតឡើងពីបញ្ញាញាណដ៏ជ្រៅជ្រះរបស់ប្រជាជាតិខ្មែរនោះ អាចមានន័យថា របាំអប្សរា ស្ថិតនៅយ៉ាងជ្រាលជ្រៅក្នុងជម្រៅបេះដូងខ្មែរគ្រប់រូប លើសជាតិសាសន៍ណាទាំងអស់ ឯការទទួលខុសត្រូវ ក៏ត្រូវតែជាបន្ទុករបស់ប្រជាជនខ្មែរធ្ងន់ជាងគេ ខ្មែរគ្រប់រូបត្រូវតែយល់ដឹងបញ្ហានេះ ដោយមិនត្រូវពឹងផ្អែកទាំងស្រុងលើអន្តរជាតិទេ ។

CONTRIBUTING FACTORS FOR ACADEMIC SUCCESS IN THIS GLOBALISED ERA: VOICES FROM THE SUCCESSFUL INDIGENOUS PEOPLE (ORANG ASLI) IN MALAYSIA

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Abstract

Globalisation entails the expansion of local and nationalistic perspectives to that of a broader outlook of an interconnected and interdependent world with free transfer of knowledge, views, ideas, capital, goods, and services across national frontiers. Despite living in this globalised era, the Indigenous People of Malaysia who have been in existence here since approximately 5,000 years ago are still lagging behind as compared to all the other mainstream ethnics, particularly the Malays, Chinese, and Indians. While the mainstream ethnics have been academically, culturally and economically in step with the globalised world in a wide range of aspects, the Indigenous People of Malaysia, generally, are yet to have attained such an aspired achievement. Hence, it is important to listen to the voices of successful Indigenous People in Malaysia and thereafter, crystallise the contributing themes or factors from these voices. It is an earnest hope that these crystallised factors from the successful Indigenous People would serve not only as a motivation, but also as a guide to other Indigenous People in Malaysia, in particular, so that they can also be equally successful in this globalised era.

Keywords: Globalisation, Indigenous People, Successful, Malaysia

INTRODUCTION

Globalisation entails the expansion of local and nationalistic perspectives to that of a broader outlook of an interconnected and interdependent world with free transfer of knowledge, technology, economy, views, ideas, values, capital or people, goods, and services across borders or national frontiers (Knight, 1977; O'Neill & Chapman, 2015).

Accordingly, globalisation accelerates worldwide interconnectedness, develops progressive integrated structures and relationships beyond nation states, and shrinks the distance and time in communication and travel which, taken together, leads to extensive and intensive global relations (Marginson & Rhoades, 2002). Globalisation, according to Marginson (1999), "has the potential to affect every part of the world, including educational institutions and programs, and the subjectivities formed in education" (p. 20).

In step with the globalisation in terms of education, Malaysia has progressed well since she gained her independence from the British in 1957. With a population of 32.4 million as of 2018 (Department of Statistics Malaysia at www.dosm.gov.my),

approximately 69.1% of the population are classified as Bumiputera which comprises the Malays and minority ethnics such the Indigenous People and the local indigenous of the states of Sarawak and Sabah, 23% of the population are of Chinese descent, 6.9% are of Indian descent and 1% is of other minority of non-Bumiputera ethnics. Table 1 summarises the Malaysian population in 2018 by ethnicity.

Table 1: *Population in Malaysia by Ethnicity*

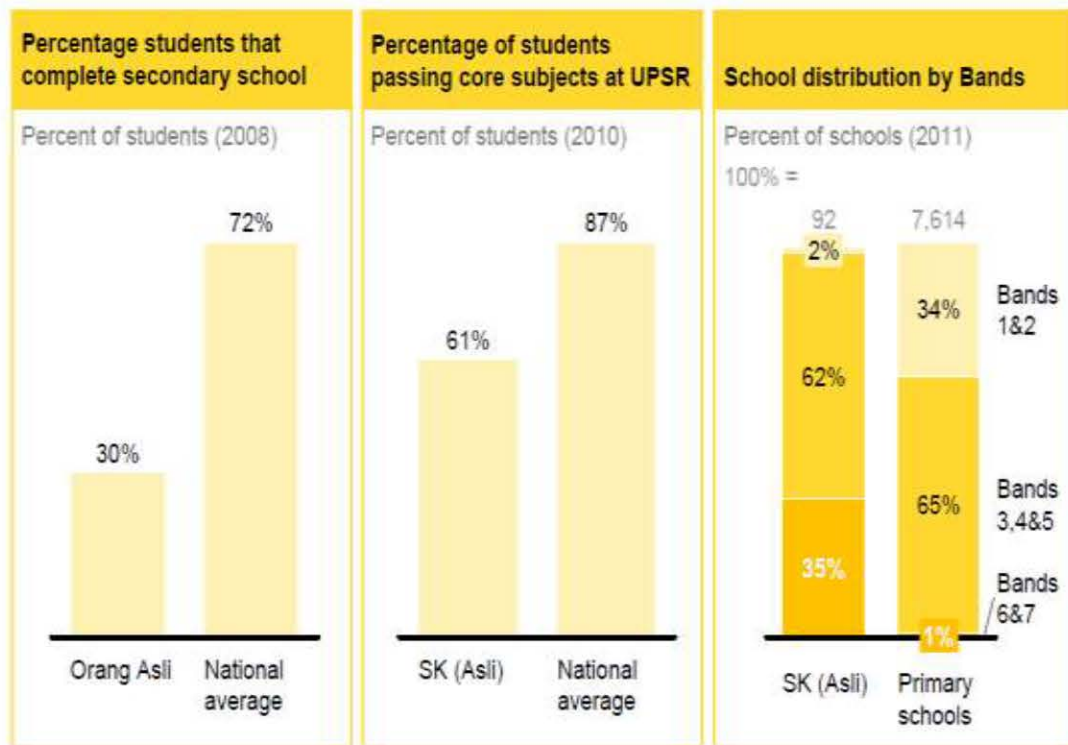
Year 2018		
Ethnic	Total (in million)	Percentage
Bumiputera	22.39	69.1%
Chinese	7.45	23.0%
Indian	2.24	6.9%
Others	0.32	1.0%
Total	32.40	100.00%

The Indigenous People of Malaysia who have been in existence here since approximately 5,000 years ago are not homogeneous group as there are at least 95 subgroups, each with their own distinctive language and culture (Masron, Masami, & Norhasimah, 2013). They represent approximately 0.6% of the total population (Lye, 2011; Tarmiji, Fujimaki & Norhasimah, 2013). It is disheartening to note that 76.9% of the Orang Asli population live below the poverty line, and among the below-the-poverty-line population, 35.2% have been classified as living in hard-core poverty, compared to 1.4% nationally (Mohd Asri, 2012; Masron et al., 2013). Therefore, their socially low and economically deprived position situates them among the disadvantaged minorities and hence, as explicitly documented in the Malaysian Education Blueprint 2013-2025 (Ministry of Education, 2012), they are reckoned as the minority groups with “specific needs” (Chapter 4, p.15) on the following basis:

There are a few groups of students whose circumstances or needs are different enough from the mainstream that they are likely to fall through the gaps and not reach their full potential unless specifically catered to. These groups include ... students from indigenous and minority groups including Orang Asli ..., and children with special needs. Programmes, schools, and initiatives that cater to the additional needs of these children will allow them to benefit equally from the Malaysian education system. (Chapter 4, p.15)

Additionally, the *Orang Asli* definitely requires the providence of “specific needs” given that they are still lagging behind and marginalised (Johari, 2007) as compared to all the other mainstream ethnics, particularly the Malays, Chinese, and Indians. While the other ethnics have been academically, culturally and economically in step with the globalised world in a wide range of aspects, the Indigenous People of Malaysia, generally, are yet to have attained such an aspired achievement when the Orang Asli student outcomes were adversely reported in the Malaysia Education Blueprint in that, academically, “the droup-out rates for Orang Asli students is [sic] higher when compared to the national average. Only 30% of Orang Asli students’ complete secondary school less than half the national average of 72%. Compared to the national average of 87%, only 61% of students at SK Asli [or Indigenous Primary Schools] pass the core subjects in the UPSR [or end-of Year 6] national examinations. Only 1% of public schools are in the poor performance band (Bands 6 and 7)

compared to 35% of SK Asli (Exhibit 4-10)” (Ministry of Education, 2012, Chapter 4, p.21).



Source: Ministry of Education (2012, Exhibit 4-10, Chapter 4, p.21)

Diagram 1: *Orang Asli Student Outcomes*

Despite the fact that the Orang Asli education was formalized in 1952 and that a special department known as Department of Orang Asli Development or JAKOA (Jabatan Kemajuan Orang Asli Malaysia) has been established with the vision of “developing the Orang Asli community so that they are on par with the mainstream community” and the mission of “implementing the development in an inclusive manner to enhance the socio- economic status and living quality towards progression by dignifying the superior heritage of the Orang Asli community” (quoted from the official JAKOA website at www.jakoa.gov.my), the academic achievements are still very much less than favourable (Edo, 2012; Hamidah, Abdul Rahman, & Khalip, 2013; Nur Bahiyah et al., 2013).

Therefore, proactive measures need to be drawn up and implemented to assist the Indigenous People of Malaysia so that they will be rescued from the bondage of academic failure and marginalised society, and be brought into the successful mainstream. The review of the literature indicates that, while many studies have collected the perceptions and views of parents, educators, and school administrators, few have explored the voices of successful Indigenous People with regard to the factors which had contributed to the academic success. Failure to do so is a serious oversight (Williams et al., 2017). Hence, this study aims to listen to the voices of successful Indigenous People in Malaysia and thereafter, crystallise the contributing themes or factors from these voices. It is an earnest hope that these crystallised factors from the successful Indigenous People would serve not only as a motivation, but also

as a guide to other Indigenous People in Malaysia, in particular, so that they can also be equally successful in this globalised era.

METHODOLOGY

Research Design:

Given that the aim is to explore the phenomenon of academically successful Indigenous People by giving voices to them to articulate the factors that contributed to their academic success on the basis of their own personal experience, the most suitable research design is that of a phenomenology, which is also known as an educational qualitative research design (Creswell, 2009, 2013; Marshall & Rossman, 2010; Patton, 2015). Equally, Creswell (2013) theorizes that the best criteria to determine the use of phenomenology is when the research problem requires a profound understanding of a particular phenomenon such as *human experiences* (i.e., the experiences of academic success) common to a group of people (i.e., the Indigenous People) so as to distill individual experiences to an essential concept.

Sampling and Instrumentation:

Creswell (2013) suggests that the studied group should consist of 3 to 15 individuals. The more diverse the experiences of participants, the harder it will be for the researcher to find the underlying essences and common meanings attributed to the studied phenomenon. Accordingly, the appropriate sampling technique used is that of purposeful sampling whereby information-rich cases individuals or groups of individuals who are knowledgeable about or experienced with a phenomenon of interest (Creswell & Plano Clark, 2011). In addition to knowledge and experience, the availability and the willingness to participate, and the ability to communicate experiences and opinions in an articulate, expressive, and reflective manner, according to Bernard (2002) and Spradley (1979), are equally important.

The interview protocol takes the following form.

Congratulations! You are the Indigenous People who have successfully entered the University. I would be truly grateful to you if you are able to share your experiences and success stories for the benefits of other young Indigenous People. Please enlighten and relate your personal examples/stories the factors which have contributed to your academic success.

Data Collection Procedure

Firstly, the approval from the institutional review board was obtained before the study commenced. Secondly, the list of university IP students with their email addresses at a higher institution was obtained from the President of the Undergraduate Orang Asli Club, or PERMOA (*Persatuan Mahasiswa Orang Asli*). While the interview protocol consisting of the main question was posed to the successful Indigenous People, 7 students or interviewees -- denoted as IP-1, IP-2, IP-3, IP-4, IP-5, IP-6, and IP-7 who were undergoing the Bachelor of Education programme -- willingly participated in the on-line interview by responding to the question in the Interview Protocol.

Data Analysis Procedure

Thematic analysis was used as the main analysis procedure to analyze the phenomenological data acquired through online responses. Essentially, thematic analysis was performed through the process of coding in six phases to identify patterns across data sets that were important to the description of a phenomenon and are associated to the specific research question (Braun & Clarke, 2006). The six steps for conducting a thematic analysis has been summarised in Table 2.

Table 2: *The Six Steps of Thematic Analysis*

Step of Thematic Analysis		Description
1.	Familiarizing with your data	Read all the online responses, making notes and marking ideas (i.e. potential/initial/tentative themes) for coding.
2.	Generating Initial Codes	Categorise the recurring words, phrases, or thoughts across the data set, and code each category.
3.	Searching for Themes	Sort or collate codes into potential themes, and gather all data relevant to each potential theme.
4.	Reviewing and Refining Themes	Consider the relationship between codes, between themes, and between different levels of themes such as main overarching themes and subthemes within them, and subsequently, identify overlapping themes or uncoded text, refining and revising each category.
5.	Defining and Naming Themes	Compare themes and find high degree of consensus (95%) or joint agreement between codes, which tell the overall story. Names for each theme is intelligibly given and clearly defined. Coding decisions that differ will be discussed and modified accordingly in terms of content and wording.
6.	Writing up the Results	Write a scholarly report of the final analysis which relate back to the research question and literature. It must include clear themes and subthemes with supportive verbatim quotes (or, vivid, compelling extract examples).

FINDINGS

Based on the analysis of seven interviews with academically successful Orang Asli Indigenous People in Malaysia, the findings revealed the factors (or themes) which have contributed to their academic success. Two themes emerged from the interview data: Aspiration and Support. Each theme has corresponding subthemes that are elaborated in the subsequent paragraphs.

Theme One: Aspiration

One of the resounding themes emerged from the interview data is that of aspiration – the ardent wish or desire to become successful, and in this case, educationally. The Orang Asli interviewed aspired to become successful, manifested in their successful entry or applications to the universities. The aspiration which these Orang Asli people have seems to be induced or prompted by several parties, ranging from self, family, community, and friends, hence the four subthemes.

1.1 *Self-induced*

Aspiring him/herself to be on par with people of other mainstream races seems to be an important factor which propels the aspirant further, especially in taking the necessary action to achieve what has been aspired. For example, when a person aspires to have a better career and be successful, he/she will work harder as commented by an interviewee:

I hope to get a better career ... and am able to be successful like other [mainstream] people. ... I will complete all the homework given by my teachers. (IP-1)

Such self-induced aspiration is shared by yet another interviewee who remarked the importance of self-induced aspiration, particularly in assuring oneself and focussing one's mind towards realising the aspiration as follow:

Self-factor is very important and it has contributed to my success. I always assure myself and my mind that I need to learn new things and study hard and become a knowledgeable teacher. I have a dream to be a teacher who will contribute to my race (IP-6)

1.2 *Family-induced*

The successful thoughts and desires could also be triggered by the thought of being successful simply for the sake of one's family. Realising that the family is economically deprived and that in order to bring the family out of poverty, one needs to study hard and be not only successful, but also be a role model for one's siblings as pronounced in harmony by four of the interviewees.

I hope to be change the destiny of my family towards a better direction, [and] ... hope to be a good example for my younger siblings to emulate. (IP-1)

I want to be successful so that I can change the destiny of my family and make them happy and prosperous (IP-02)

When I see my family is at the very low standard of living and very poor, I really want to help my family and bring my family out of such poverty. All these make me want to work hard and be successful. (IP-3)

I want to be successful so that I can be a good role model for my younger siblings. (IP-07)

1.3 Community-induced

The thought for one's marginalised community, the yearning to alleviate the community to the level which is on par with other mainstream races, and the desire to help one's community in addressing the pressing problems such as the high dropout rate from school among Orang Asli children could also induce the aspirational thought to be successful in study. Such community-induced aspiration was shared among 5 interviewees who remarked that:

If we succeed [academically], we can change the perceptions of others towards Orang Asli community. We can succeed just like other [mainstream] ethnics although we are minority. (IP-1)

When I see my Orang Asli community is being marginalised and oppressed due to lack of knowledge, I really feel that I have the responsibility to help and champion for my community. That's why I must study harder [and be successful] (IP-2).

I have seen so many Orang Asli failed in school and are not able to continue their studies. This makes me want to help them (i.e., Orang Asli in my community) so that the Orang Asli community can stand tall, as tall as other [mainstream] races. (IP-3)

I look forward to being a successful educator who will help solve the dropout problem among Orang Asli community ... I will also be able to plant the awareness among the Orang Asli parents in the Orang Asli community regarding the importance of education [and these parents] ... will send their children to school so that our community will progress and develop. (IP-6)

Since I grew up in this community and they supported me morally, I want to be successful so that I can bring progress to my Orang Asli village and community. (IP-7)

1.4 Friend-induced

The successes of friends from similar or different races may also initiate aspirational thought of being successful, and hence, translating such aspiration into action. The theme of friend-induced aspiration seems to emerge and supported by the following responses of the interviewees.

I have seen many of my friends who are successful and I want to be successful like them. (IP-2)

Seeing the successes of my friends really makes me want to be as successful as they are. (IP-3)

Theme Two: Support

The second resounding theme emerged from the interview data is that of adequate support, be it financial or moral. The aspiration in becoming successful which these Orang Asli people have seems to have emanated from the family, community, friends, schools, and government, hence the five subthemes.

2.1 Family-based

The successful Orang Asli interviewees have indicated that their academic success was derived from the family-based support which comes in various forms such as encouragement, advice and admonishment, willingness to render any help needed at anytime, and financial, which taken together, may be broadly classified as moral and financial. The following quotes from the interviewees provide the credence for the subtheme of family-based support.

My parents always advise me to work hard and they are willing to do anything for me so that I am successful in my study. (IP-1)

My family always give the support so that I can be successful in education. Although my family does not have good educational history, they always ask me to study hard. Although my mother was educated up to primary year 3 and my dad has never attended school (i.e., uneducated), they encourage me to study hard to become a successful person and our family will have a better life and [my success] will be a good example for the Orang Asli community. My family will fulfil whatever needs that I have so that I can study well. For example, my parents are willing to take me [to school or anywhere for extra tuition classes and school programs] and give me whatever educational need so that I can be successful in education. (IP-2)

My family always gives me the moral and financial support in every aspect and every stage of my education. (IP-5)

My parents give me lots of support and motivation, and my elder brother always gives me support whenever I feel like giving up. (IP-6)

2.2 Friend-based

Another source of support that the Orang Asli interviewees received was that from their friends which include their classmates, schoolmates, and village-mates who were of their age or even older. The friend-based support ranges from lending academic help in teaching, discussing, lending of notes, advising, collaborating to complete school work or assignments, to going through good times and bad times together. The following quotes from the interviewees provide the credence for the subtheme of friend-based support.

I have friends who have helped me in my study ... I consult them, discuss with them, and ask them to teach me when I have difficulties in my study. Also, whenever I am absent from the school, I will borrow their notes to revise. (IP-1)

My peers help me to succeed. After SPM and after completing the matriculation program, they inform me of the university application, interview, and other matters [pertaining to the entry into university]. (IP-2)

Friends are very important because we motivate one another ... we go through good times and bad times [or thick and thin] together ... we complete assignments together especially when teachers give group assignments. (IP-07)

2.3 School-based

Support from the school, particularly the teachers seems to be the resounding subtheme that emerged from the interview data. The successful Orang Asli interviewees reminisced the support that they received from their teachers such as giving advice and help pertaining to their current study and tertiary study, conducting extra classes after school hours, familiarising them to the techniques in answering examination questions, offering motivating and comforting words in times of need, and imparting extrinsic motivation in the forms of rewards and recognition. The following quotes from the interviewees provide the credence for the subtheme of school-based support.

My teachers always give me advice and help me in my study. ... They give extra classes in the afternoon (after school hours) and also during the weekends. ... They give use past examination questions to solve ... My school organises academic programs and camps which I will attend. ... My school counsellor talks to me about the paths that I can choose after SPM. (IP-1)

My school teachers helped me so much ... They make me aware of the importance of education, [and] ... motivate me. ... They expose me to the outside world and always give positive words that help me to study till university level. (IP-2)

My school gave a lot of rewards and recognition for those who did well in school. This really makes me want to study harder. (IP-4)

My teachers will never be bored in giving me help and support until my academic performance increases. (IP-5)

Teachers play an important role in my success. They [the teachers] give me knowledge ... teach me ... [and] reprimand me if I do wrongly in my homework. [Besides] ... teachers in my school encourage and support me so that I can enter the university. ... My school even gives me the opportunity and cooperation when I wanted to go the school to carry out the educational programs which are required of me by my current university. (IP-07)

2.4 Community-based

The Orang Asli interviewees recalled the support that they received from their own community, without which they would not be successful today. The values

shared within the Orang Asli community such as diligence have also been cited as an attributing factor which leads to their success in study. The following quotes from the interviewees provide the credence for the subtheme of community-based support.

Our Orang Asli community emphasises on diligence and they always give me whatever assistance needed so that I can be successful in my study (IP-5)

Even now as a university student, whenever I go home for the holidays, my local community people always support and praise me ... [and this] really makes me want to be more excellent and successful. (IP-07)

2.5 Government-based

The Orang Asli interviewees also acknowledged the support that they received from the Malaysian Government, particularly the JAKOA (i.e., Department of Orang Asli Development). The support rendered by the JAKOA takes the form of disbursing scholarships, providing the needed learning resources, and organising motivational educational programs. The following quotes from the interviewees provide the credence for the subtheme of government-based support.

JAKOA has helped me a lot. They (JAKOA) gave me a scholarships and a laptop which allow me to study well and be successful. (IP-2)

The government has given the Orang Asli students like me lots of assistance such as financially and learning resources so that we are on par with other races in this country. (IP-5)

Department of Orang Asli Development (JAKOA) has given me financial support and also has organized motivational programs. I will not come to the university if I do not have any assistance from JAKOA (IP-07)

1.6 Faith-induced

There was a voice from the successful The Orang Asli who professed that her success was attributed divinely to God the Almighty who constantly provides help and strength to her. This underlies the importance of one's faith, irrespective of the religion or denomination which one embraces. She succinctly remarked that:

Religion contributes to my success. I always believe that there is a God who helps me and gives me strength (IP-4)

DISCUSSION AND CONCLUSION

The findings from the analysis of interview data of the successful Orang Asli Indigenous People of Malaysia indicated two main themes which contributed to their academic success. The first theme is that of Aspiration, the ardent wish or desire to become educationally and academically successful. The first theme on aspiration seems to be contributed by a further four subthemes, namely self-induced aspiration, family-induced aspiration, community-induced aspiration, and friend-induced aspiration. Meanwhile, the second theme is that of support and such a support is

family-based, friend-based, school-based, community-based, government-based, and faith-based support, hence the six subthemes. These themes and their corresponding subthemes are summarised in Table 3.

Table 3: *Themes and Subthemes which Contribute to the Success of Indigenous People*

Theme	Subtheme
1. Aspiration	1.1 Self-induced Aspiration
	1.2 Family-induced Aspiration
	1.3 Community-induced Aspiration
	1.4 Friend-induced Aspiration
2. Support	2.1 Family-based Support
	2.2 Friend-based Support
	2.3 School-based Support
	2.4 Community-based Support
	2.5 Government-based Support
	2.6 Faith-based Support

These seven successful Orang Asli Indigenous People, currently undergoing the undergraduate degree program in a higher learning institution, could be regarded as academically resilient students -- defined as students who are academically successful despite coming from low socioeconomic status backgrounds (Waxman et al., 2003). The findings of previous studies indicated that there are several factors which have been regarded as significant predictors of academic resilience. These factors include (1) relationships that provide care and support (both within and outside the family); (2) intrinsic motivation; (3) positive self-concept and academic self-efficacy; (4) internal locus of control; (4) nonparental sources of support or counsel from peers, siblings, and teachers; and (5) the availability of community organisations and services (Martin & Marsh, 2009; Masten & Obradovic', 2006; Morales, 2010; Sturtevant, 2014; Vanderbilt-Adriance & Shaw, 2008; Wong, 2008).

The two major themes supported by ten subthemes derived from this study seem parsimonious when the findings from the previous studies could subsume under. For example, the intrinsic motivation, positive self-concept and academic self-efficacy, and internal locus control could be subsumed under the first theme on aspiration and its related subthemes. Meanwhile, the relationships that provide care and support, nonparental sources of support or counsel from peers, siblings, and teachers, and the availability of community, organisations and services could be subsumed under the second theme on support and its related subthemes.

Therefore, firstly, the Orang Asli Indigenous People in Malaysia need to be given the opportunity to be aspirants with the belief that they would be successful in future. Such contention is supported by Linderman (2010) who has empirically verified the proposition that a direct positive relationship exists between the career aspirations of seventh grade students and their academic achievement. Secondly, the support mechanism should be in place to assist the Orang Asli so that they are able to succeed. Iglesia, Stovera and Liporacea (2014) have found that a person's perceived social support did have an impact on his or her academic achievement.

Finally, in this era of globalisation, the Orang Asli should not have the feeling of being marginalised and oppressed. Instead, aspiration needs to be cultivated and that adequate financial and moral support, at the very least, needs to be provided so that these Orang Asli would be on par with the mainstream races in terms of educational success and career prospect.

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EXTRA-ORDINARY WORKMANSHIP OF MURAL PAINTINGS AND STONE SCULPTURES IN BAGAN

Presented by

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Bagan is located on the East bank of the Ayeyarwaddy river, Mandalay region in the central part of Myanmar. Now there are 3822 Buddhist monuments still remaining which cover in the 42 square kilometer. Among them 416 monuments are decorated with the mural paintings on the interior walls. Out of them some mural paintings are rare.

Introduction

According to Myanmar country is a Buddhist country, there are uncountable Buddhist monuments elsewhere in Myanmar since the beginning of Buddhism.

So, Myanmar country is called "Land of Pagoda".

All Myanmar people believed that Shwedagon pagoda in Yangon was built during the life time of Buddha after two merchant brothers named Tapusa and Ballika came back from the last one of seven stations of Buddha in Bodhi-Gaya when they got the eight sacred hairs of Buddha, and then they built Shwedagon pagoda on the Sittoutra hill.

Secondly Gotama Buddha stayed seven days and preached to the people at sandal wood monastery at Sunaparanta Vanicagama at the age of (55) years of Buddha and Buddha set the two Buddha's foot-prints for all beings in order to worship as the inheritance of according to punnava suttā. Besides, Buddha also took journey to Rakhine region at the same trip in the 20th Vassa of the Buddha.

Thirdly, Some Sakyan races migrated and settled at Tagaung. Those are also Buddhist people. Besides, when 235-years after the demise of Lord Buddha, Asoka the emperor held third Buddhist Council at Patna (formerly Pataliputta) in India and Asoka sent Buddhist monks to the nine countries all over the world to propagate the Buddhism. Myanmar is one of the nine countries, where Asoka sent Buddhist monks. Asoka and the great Mahather Muggaliputtatissa sent two Buddhist monks named Sona and Uttara to Myanmar country. During the time of the first Myanmar king Anawrahta, King Dhatusena from Ceylon presented some replicas of real Tooth-relic. After that king Anawrahta built four stupas on the four corners of Bagan area and he enshrined the replica of Tooth-relics in the relic chambers. King Anawrahta built also one stupa on the Pyet-kha-ywe mountain range near Kyaukse. The Myanmar Buddhists would like to build the religious monuments continuously up-to-now.

They would like to be donors of pagoda, donors of monastery and donors of stupa. Mostly the donors built the religious buildings on the sacred hills, hummocks and mountain peaks. They carried the building materials up-to the mountain peak in difficulties.

Especially they built many religious buildings around the capital. eg; Tagaung, Srikhetra, Hanlin, Bagan, Innwa, Amarapura, Mandalay. Other places where Buddhism flourished are Rakhine Vesali and Ramannva Desa, particularly around Kelasa mountain Ramanya range, Rakhine and Mon kingdom were contemporaries of Pyu

kingdom, Lithic inscriptions, and excavated artifacts prove the Buddha sasana arrived and flourished at such places.

As especially Bagan was the capital being lasting 1262 years, they built over four thousand four hundred ancient monuments cover Bagan area.

Mostly Greater temples were built by the kings, the lesser temples were built by the rich people, princes, princesses and ministers. Smaller paṇ godas were built by the ordinary people princesses.

They built the religious buildings according to their lithic inscriptions erected inside or out side of their buildings, mentioning about their wishes such as in order to stop the samsara (circle of lives) and to enter Nirvana.

They used either bricks or stones or wood for their religious buildṅs. But they used wood for residential buildings such as palaces, houses and rest houses to differentiate between religious buildings and residential buildings.

Wooden buildings were not lasting long time. The wooden buildings were decayed within 200-years that's why wooden buildings were not remaining but the wooden pieces such as wooden Buddha images, wooden lintels and wooden doorleaves although they were thousand years old were still lasting because those are located under the shelter.

In Bagan area there are six stone buildings, those are Shwezi-gon zedi, Kyauk-gu-Umin, Setkutaik near Turin range, Nanpaya, temple near Dahmmayazaka Zedi and two stone pillars of the bell near Thatbinnyu temple.

Architectural Type

In Myanmar there are mainly two types of ancient monuments. First type is solid to enshrine the relics of Buddha and arahats together with gold and jewellerys, Votive tablets gold sheets, silver sheets written about the patisa smootpat and attributes of the Buddha. Inside the relic-chamber or in the portion of the concentric rings above the bell-shaped section. The rich people enshrined the real gold images and silver images.

Second type is hollow to house the Buddha images, to set the eight principle scenes of Buddha and seven places of Buddha in the niches as well as to decorate the mural paintings on the interior walls and stucco carvings, glazed terra-cotta tiles on the exterior walls. Thus, the Architectural types are further classified as follows:

Solid type are as follows:

Solid types are as follow:

- a) Sinhalese-type stupas (e.g. Sapada, Pebinkyayung)
- b) Stupa with circular basement (Stupa near Einyakyaung Temple)
- c) Stupa with bulbous shape (Ngakywenadaung, Paukpinya Stupa)

Hollow types are as follows:

- a) Four-storied guphayas (e.g. Thatbinnyu Guphaya, Gawdawplin Gphya),
- b) Three-storied guphayas (e.g. Htilominlo Guphaya, Thitsawaddy Guphaya),
- c) Two-storied guphaya (e.g. Nwapyagu Guphaya, Sinpyagu Guphaya),
- d) One-Storied guphayas (e.g. Ananda Guphaya, Nagayon Guphaya),
- e) Guphaya surmounted with Sinhalese-type stupa (e.g. Sinkhanphaya with four entrances near Ywahaung gyi Guphaya, No. 1886/1182, south-east of Einyakyaung Ngamyethna Guphaya),

- f) Guphayas surmounted with bell-shaped stupa. (e.g. Myinpyagu gupha ya, Kondawgyi Guphaya),
- g) Guphayas surmounted with sikhara (e.g. Prasada Temple, Phayatsa shwegu).
- h) Guphayas surmounted with Mahabodhi-shaped sikhara (Mahabodhi Guphaya Gubyaukkyi Guphaya near Wetkyi-in village).
- i) Five-sided or pentagonal pagodas (e.g. Dhammayazaka Zedi, Ein yakyaung and other Ngamyethna Guphayas),
- j) Monasteries-single monastery, monastic complex and cave monasteries (e.g. Borne Okkyaung, Lemyethna Complex and Kyansittha Umin),
- k) Brick pavilions (e.g. monasteries with tiered roofs, south of Shwezigon, Turinpahto Monastery),
- l) Image houses (e.g. Kyaygu-taik near Shwezigon Zedi, small Gandhaku di Taik near Shwesandaw Pagoda),
- m) Brick- structures surrounded by wooden building (Htaung- pa-lo, East of Taungbi village and Temple No.2142, north-west of Ein yakyaung Guphaya),
- n) Ordination hall (e.g. Lemethna Sima, Upali Sima),
- o) Underground caves for meditation (e.g. Nandamannya Umin, south Kyansittha Umin),
- p) Inscription cave (e.g. Sinphyu-shin Inscription Cave),
- q) Kuti (e.g. ruined building near Lemyethna Temple),
- r) Wooden monasteries elsewhere in Myanmar,

In Bagan times, the architects used brick and sandstone laid with mud mortar and lime mortar. Sometimes they mixed cowmilk for the stone masonry work.

For the plaster cavings and stucco works they mixed lime mortar with molasses, glue and gum obtained from trees and hides of animals.

Structures such as palaces, houses, dhamasalas, facade buildings of monasteries, ordination halls, rest houses and aphi (side building of image house) were built with timbers.

Brickworks

Bagan architects used mostly bricks and mortar in brickworks. Although they used mud mortar, the thousand years old buildings are still strong because of the brick bondage laid systematically. They made concave bricks to insert the mortar. Therefore, each edge is touching and closed. So even the needle cannot enter into the brick joints and some joint-lines are invisible. On some surfaces they used chisels in dressing bricks to hold plaster.

Mostly they laid the bricks vertically on the base to be stronger as the sole. They laid the bricks vertically every four feet apart; on each level they fixed sandstone anchors as reinforcement. Sometimes they laid bricks alternately in vertical and horizontal systems. (e.g. The wall around the Image Gandhakudi of the 2nd storey of Thatbyinyu Temple.)

Varieties of Arches

The various kinds of arches can be studied above the doorways, entrances, porches, niches, passages, vestibules, corridors, staircases, windows and gatehouses.

Various arches are as follows:

1. Corbelled arches
2. Radiating arch or Voussoir arches
3. Straight or square arches

Mostly they put tapering brick as wedges in every arch.

Corbelled Arches

For a niche, an entrance, doorway of corner stupa, bricks are laid horizontally to project from the two sides. Horizontal bricks at the top of the arch are jointed together and closed. That is the corbelled arch. But whenever one brick is project, one brick has to press on the other end of the projecting brick. Sometimes the surface of a corbelled arch is dressed to form a triangular arch.

Examples;

- a) An old monastery, north of Mahabodhi Temple (early 11th century A.D)
- b) Monastery, south of Shwezigon Pagoda (12th C.A.D)
- c) Cave Monastery, south of Lawkananda Pagoda (12th C.A.D)
- d) Entrance of upper storey of Myaybontha Phayahla (12th C.A.D)
- e) Entrance of Myinpyagu Temple (1st C.A.D)
- f) Entrance of Pahtothamya Temple (11th C.A.D)
- g) Entrance of a temple, north of Myaybontha Phayahla (12th C.A.D)
- h) Niches of Nahtlaung-Kyaung (11th C.A.D)
- i) Siphu-Shin Monastic Complex (14th C.A.D)

Radiating Arch or Voussoir Arch

Radiating arch can be seen everywhere in Bagan. In those days Bagan architects could build broad vestibules or audience halls and main halls without central pillar or core up to 7.2-m spans by using the radiating arches.

The different techniques of radiating arches are as follow:

- a) Radiating arch by laying bricks in breadth wise in flat position,
- b) Radiating arch by laying bricks in breadth wise and in depth wise in alternate position,
- c) Radiating arch by laying sandstone slabs in flat position
- d) Radiating arch by laying bricks or sandstone slabs in alternate position.

Straight or Square Arches

The straight arches can be seen on the entrances, gatehouses, enclosure walls, niches, windows and meditation cells.

Usually the Bagan architects constructed the radiating arches above the straight arch without the help of radiating arch or any kind of lintel. In the Bagan area the broadest span of straight arch, 1.75-m, can be seen in the gatehouse of Lemyethna monastic complex at Minnanthu village. It is still going strong although hit by severe in earthquakes several times.

Different techniques of straight arches

- a) Straight arch by flat position (in breadth surface),

- b) Straight arch by flat position (in length surface),
- c) Straight arch by vertical position (in depth surface),
- d) Straight arch by horizontal position (in depth surface), (e.g. windows of Nathlaung Kyaung).

Varieties of Vault

There are three varieties of vault in the Bagan monuments.

- a) Vaults with semi-circular arches.
- b) Vaults with half-arch leaning on the central pillar.
- c) Vaults with radiating arch or Gothic arch.
- (a) Vaults with semi-circular arches

The technique of construction the semi-circular arch is similar to the Gothic arch because the wedge is put in the centre of the vault. Therefore the weight is heavier, the tighter and stronger because of the wedge (e.g. the corridors of the monasteries).

- (b) Vaults with half-arch leaning on the central pillar.

Mostly the half vaults are not very strong because the wedge is put close to the central core and the weight of the vault falls on the wall only. That is weak point. If the wall is not very thick or if the wall is slant coming outward about the size of wedge, which can fall down and the whole vault the whole can collapse totally. Sometimes although the three sides totally collapsed, one side, which is supported by the vestibule just like the buttress, That's why the vault of that side is not collapsed.

Example;

- (1) Myaybontha Phayahla Temple,
- (2) Hlaing-she Temple,
- (3) Temple No.1686 near the junction of the approach road to Dhammayangyi Temple,
- (4) Pyuntansa Temple, west of Wuttanataw Group,
- (5) Prasada Temple near Sinpyagu Temple,
- (6) Temple No.350/201 south of Sulegon Group,

- (c) Vaults with radiating arch or Gothic arch.

Such vaults can be seen in every hollow monument. This vault is stronger than the other kinds of vault because the wedge is set in the centre and the weight of the upper portion is pressing equally on both sides of the wall as well as on the central core.

Varieties of Vault

The Ventilation system of Bagan architecture is very good. The ideas of the architects and the donors were quite advanced. They could build well to admit light and air into their buildings.

In early Bagan period, they wanted dim light inside the building to protect their mural paintings from the bright light. They let the light through the dormer windows only onto the images. They did not want to admit the light onto any other spaces except the Buddha images. That means they probably wanted the

devotee, to concentrate only on the Buddha image whenever he or she worshipped or meditated inside the temples.

So they provided the perforated windows just to admit air into the buildings.

In later Bagan period, about 12th century they created two or three-story buildings to get good light and air inside the buildings.

The lighting system can be studied in the following early temples:

1. Pahtothamya Temple,
2. Myinpyagu Temple,
3. Ananda Temple,
4. Gubyaukgyi (Myinkaba),
5. Nanphaya Temple, and
6. Nagayon Temple.

The lighting system can be studied in the following later temples:

1. Thatbyinnyu Temple,
2. Gawdawpalin Temple,
3. Htilominlo Temple,
4. Sulamani Temple.

Reduction of Heavy Weight and Saving Brick

The Bagan architects were very expert and clever in reducing weight for the tall buildings. To reduce the weight of the upper floors they used fewer bricks above the vault of lower floor. Sometimes, they constructed corridors right above the vaults of lower storey so that the lower vault needs not to support the heavy weight of the upper storey. It needs to support the weight of the floor of the upper storey only.

Sometimes they created blind corridors to reduce weight as well as to save bricks. In some pagodas, although it seems to be solid from outside, actually there is a hollow corridor running around the central mass. That means they purposely reduced bricks (e.g. Saydanagyi Pagoda, south of the Thripyitsaya village, Mahazedi Pagoda near Thatbyinnyu Temple) and a stupa near Aleyar group of temples.

Some of the sikharas were built hollow with vaults to reduce heavy weight as well as to save bricks (e.g. Saung-tan-gyi temple and Thamuti temple).

After the earthquake in 1975, some cells were opened in the sikharas (e.g. Zaungtangyi Temple, Thamuti Temple near Anauk Phwasaw).

Some of the vaults were built with hollow gap between two layers of arches. The idea is to create an open space to be stronger.

Examples are:

- (1) Phattha-da gyi Temple,
- (2) Htilominlo Temple, and
- (3) many other temples.

Strengthening for Reinforcements

- (a) Using sandstones

In every big building in Bagan they laid sandstone anchors by dressing two or three angles of the same stone to be embedded in the inner corners about 1.2m or 1.5 m apart.

They used sandstones not only at the corners but also in outer corridors and arches. Besides, they embedded sandstones by dressing round cornice to support along the projecting upper flat cornice or cantilever. Mostly they used sandstone at every corner to be stronger.

Examples are:

- (1) Htilominlo Temple,
- (2) Sulamani Temple, and
- (3) many other temples such as Pyattat-gyi Temple, Gawdawpalin temple.

Besides they made sandstone sockets for wooden columns, and the door frames or chowkets to run on it. In some temples long sandstone blocks were used as joints between main hall and projecting vestibule and porches (Gubizatgyi Temple and Seinnyet Arna Temple).

(b) Using iron bars

Bagan architects also used iron bars and flat irons in the buildings. They put iron bars inside ears and arms of images as reinforcement and to join the body and arm. Many iron bars about 30.5 cm in length came out of the sikhara of Htilominlo Temple when it was damaged by the earthquake in 1975. Originally, they might have been used in reinforcing the sikhara.

In those days they provided the door leaves and beading stones with cross channels. They fixed doors and windows by using iron-rings at the top of the chowkets and the stone-sockets at the bottom embedded in the floor. Sometimes they fixed iron-sockets inside stone-sockets to be stronger.

In some temples they used iron bars in the centre of the vaults to keep the wedge in place (e.g. Temple No. (571) near Htauk-hlawga paya temple at Minnanthu village).

Sun-shades

Bagan architects provided the sun-shades over the windows since early Bagan period.

e.g. Gubizatgyi Temple (11th century A.D)
North of Mahabodhi Temple.

Extra-ordinary workmanship of Mural paintings and stones sculptures in Bagan

Mural paintings

1. A scene on the north wall of westporch of the temple No.585 (13th century A.D), north of minnanthu village, at Bagan.

That scene is buddha's dream the buddha was sleeping the head on the mount Meru and the feet on the wall of the universe.

2. A scene on the south wall of west porch of the temple No.585(13th century A.D), located on the north of minnanthu village at Bagan.

That scene is Buddha's feet stretching out from the coffin and put on the head of Mahakasspa Mahathera who was waited by the dead Buddha before the cremation.

3. A scene on the rightside wall of Buddha's reredos (bed drop) in the temple No.585 (13th Century A.D) located north of Minnanthu village south of new Bagan and the South wall of Kyaunggyi Arna temple.

Those two scenes are only two monuments in Bagan mentioning about the two foot-prints, one-foot print was set on the hill by the request of the hermit

named Sisbanda and another foot-print was set on the bank of the Namda river by the request of Namda Naga King.

Those sacred places of the hill and Namda river are located in Minbu district, Magwe region, 150 miles away from Bagan. For these two-foot prints long festival is held in every year, from the January to April.

That festival is called Shwe-Set-taw pagoda festival. (Gold foot print festival)

4. A scene on the north wall of temple No.141(12th century A.D) located on the hill, East of Bagan. That scene is MahaKassapa Mahathera who entered Niravana in the cave of the mountain which top is similar with the crest of a peacock.

Below the reclining MahaKassapa scene line of the ink inscription mentioned about (This is MahaKassapa entered Niravana in the cave of mountain which top like the crest of a peacock)

5. A scene on the East wall of south-east corner window of Gubyauk-gyi temple, (1113 C.A.D). Located at Myinkaba village and another scene on the west wall of south doorway of vestibule of Thein-ma-zi temple, west of Shwesandaw Zedi.

Those scenes are sixteen dreams of king Pasenadi Kosla.

The sixteen dreams are as follow:

- (1) The hamsa birds are surrounding the black crow. It means that the wise men will approach to the silly rich men in the future.
- (2) The frog ate the tail of the snake.
It means that the small country will administrate the big country in the future.
- (3) The deer chased the tiger.
It means that the poor men will try to be rich in the future.
- (4) The heavy stone slab is floating on the water tank and the gourd-shell sinking into the water tank.
It means that the silly rich men will be famous, the wise poor men not be famous in the future.
- (5) The small tree with the fruits but the big tree has no fruits.
It means that the young girl giving birth the baby but the woman has no baby in the future.
- (6) The people are using the calf but they do not use the bull.
It means that the young men will be relied but the old people will not be relied, in the future.
- (7) The horse with the two heads eating the food.
It means that the judges will take the bribes from the both side of the complainant and defendant, in the future.
- (8) The sene of the water from the center of the tank is muddy but the water near the bank of the tank is clean.
It means that the patient and the good people transferred to the villages because the government collected the tax more in the future.
- (9) The precious sandal wood with good smell is exchanged with

the butter-milk with bad smell.

It means that the temporary materials are bought with the precious stones in the future.

- (10) The three kinds of cooked rice are occurred differently in the same rice-pot.

It means that three sons of the same mother will be different opinions and different ideas.

- (11) The four bulls are running to gore but they do not fight each to each.

It means that although the clouds in the sky but the rains will be scare in the future.

- (12) One jar is full of water into which they pour the water but the other jar has no water inside the, they do not fill the water.

It means that after the people relinquished the small village they transfered in order to help the advantage of the king.

- (13) The Scene on the East wall of southeast comer window of Myinkaba Gubyaukgyi temple at Myinkaba village, Bagan. The scene of a dog urinating into the golden cup. It means that the poor man gave his daughter to marry with the rich man of low relation in order to rely on the son-inlaw.

- (14) The scene on the East wall of southeast comer window the scene of a man twisting yam into leather-rope on the upper floor but the dog is eating lower part of the leather-rope part by part.

It means that the husband is trying to become a rich man but his wife is wasting money with the secret husband behind in the their house.

- (15) The scene on the East wall of Southeast comer window of Myinkaba Gubyaukgyi. That scene is one of sixteen dreams of the king Kosala.

The Scene is the cow is sucking the milk from the young calf. It means that the parents will rely on the sons and daughters in the future.

- (16) The Scene is the many goats are eating the flesh of the leopard.

It means that the unscrupulous persons will loot the lands and properties owned by the holy men in the future.

6. A scene on the west wall of South-east corner window Myinkaba Gubyaukgyi (1113 A.D) located at Myinkaba village.

The scene showing the pasenadi Kosala's daily menu which are nine rice pots, 8 pigs, 6 chickens, 16 fishes and 20 quails, one buffalo, 6 birds, 8 bananas.

(Myinkaba Gubyauk-gyi by U Kyaw Nyein, former Deputy Director of DoA).

7. A scene of the king Elara's judgement by hanging a bell in front of the palace in order to ring if any body has to complaint and can ring the bell. One day a mother cow rang the bell with her horn, the king sent a royal person to ask who ring the bell.

The cow replied the elder son of king killed her calf. the king sentenced even the elder son to be dead like the calf which was killed by the elder son. The next day a mother bird came and rang the bell. the king sent a royal person to ask why she rang the bell.

The mother bird replied that the king's younger son killed her son bird than

the king sentenced to be dead like the son bird was killed by the younger son.

(Gubyukgyi Myinkaba by U Kyaw Nyein former Deputy director of DoA)

8. The scene of the first buddhist council held in Rajgiri by king Ajathatru and the diciple named Maha Kassapa Thera together with five hundred monks.

This scene is painted on the North outer wall of Myinkaba Gubyukgyi.

9. The scene of the second Buddhist council held in Vesali by king Arla-soka and Shin Yattha Mahathera together with one hundred monks.

10. The scene of the third Buddhist council held in Pataliputta (now Patna) By king Shri Dahmasoka and Mugliputtatissa Mahathera together with one hundred monks. After the third Buddhist council, Muggliputta Mahathera sent the Buddhist monks to the nine countries. Out of the nine countries sent the Buddhist monks to Myanmar country was included two monks named Sona and Utra thera to propagate the primate Shin Arahan is one of their pupils. In early eleven century A.D he went to Bagan and he converted Mahayana Buddhism to Theravada Buddhism with the help of the king Anawrahta.

Then the king Anawrahta expelled the Ari monks Mahayanists from that time on wards the whole country of Myanmar beleived the Theravada Buddhism.

Therefore, most of Baganian built the monuments such as the stupas, temples, monasteries, Dhamma-salas and ordination halls in order to enter to Niravana, to meet future Buddha to enter the Niravana together with the future Buddha. Everybody wants to the Sugati world good life by praying and erected the inscribed stones on each merit.

When they built the monuments let to know the people about the Buddhism such as the five fifty Jataka stories, seven stations of Buddha, eight priciple scenes of Buddha, twenty-eight Buddhas sambudde images, early life of Gotama Buddha and four Buddhas enlightened and Arimetaya the future Buddha will be enlightened on this present Badda Kalpa.

11. A scene on the wall of sanctum of Gubyukgyi (Myinkaba). The emperor Asoka in third century BC requested the Kala Naga to show the image of Gotama Buddha because the Naga knew the Buddha's Appearance well.

All the people were worshipping the Buddha created by the Kala Naga. That scene is very rare in Bagan.

12. A scene on the North wall of passage to the Sanctum for Buddha image. That scene is about the dialogue between Mahamaheindathera and the king Devanampiyatissa in Srilanka and the figures of four tooth relic stupas on the four caners of the Mandala circle. (Myinkaba Gubyukgyi by U Kyaw Nyein, Former Assistant Director of DoA)

13. A rare scene on the West wall of south entrance of Sakyamuni temple located at Chaukphahla village, East of Nyaung-Oo town.

The scene of the emperor Asoka built the eighty-four thousand stupas on the South continent named Janbudipa and he worshipped by illustrating the figure of standing emperor Asoka worshipping a stupa.

This scene is only one in Bagan.

14. The scene on the East wall of South entrance of Sakyamuni temple located at Chauk-phahla village, East of Nyaung Oo town.

The scene of Singamitta, the daughter of Emperor Asoka. Singamitta carried the sappling of Bodhi tree by boat from Bodh Gaya, India to Srilanka.

That scene is also only one in Bagan.

15. The scene on the South wall of West entrance of Ngaphone Thinyaung

temple, South of Shwesandaw Zedi.

The scene on the five great rivers named Ganga river, Jamuna river, Ahsiravaty river, Mahi river and Sarabhu river flow from the Anorwatahta lake near Himalaya.

16. The scene on the ceiling of North entrance of Nga-phone-Thin young temple, South of Shwesandaw Zedi.

The scene of the sun god flying with the chariot drawn by the one thousand horses around the world once a day.

Stone sculptures

17. The scene of Gotama Buddha throwing the golden cup after Buddha had eaten the milky food which was offered by Sujata the daughter of the rich man. When Gotama Buddha threw the golden cup onto the river Nayransara and it was lapping on the last three Buddha's golden cups. At that time because of the voice of lapping Kala Naga awoke and worshipped the Gotama Buddha Kala Naga was always sleeping between one Buddha enlightened and another Buddha enlightened. That's why some mothers told to the sleepy and lazy boys just like the Kalanaga sleeping. That scene is only one in Bagan.

18. There are only two scenes in Bagan Those are austirities practice of Gotama Buddha about six years in the cave, then the Buddha could not eat through the mouth.

That's why the Nats feeding the Nat-embroid (Nat food) through the two ears. These two stone sculptures are located in Ananda temple and Kyauk gu-Umin.

19. The scene in the North West corner Gandakuti of Abeyadanar temple at Bagan. The scene of Gotama Buddha plucking the eight hairs to give the two brother merchants named Taphusa and Ballika after they offered the snacks. When they returned back Ukalapa of Myanmar country they built the Shwedagon Zedi at Dagon town (Now Yangon City).

We found this scene of mural painting was found very recently after cleaning with the chemical by the chemical staff of the Department of Archaeology (Bagan branch).

Conclusion

I would like to say that these rare scenes at Bagan can not be seen in other Archaeological sites in Myanmar and artistic workmanship of murals and stone sculptures of Bagan region adapted from India. I would like to compare and research them with some murals and sculptures found at other Southeast Asian countries.

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ចង្កៀងគោមបុរាណខ្មែរ
LANTERN LAMP OF KHMER ANCIENT

បទបង្ហាញដោយ

បណ្ឌិត **ខៀវ កុសល**

អនុប្រធានសមាគមអ្នកនិពន្ធខ្មែរ និងជាសមាជិកក្រុមប្រឹក្សាជាតិភាសាខ្មែរ
នៃរាជបណ្ឌិត្យសភាកម្ពុជា

មូលន័យសង្ខេប

តាមនិយមន័យវចនានុក្រមរបស់សម្តេចព្រះសង្ឃរាជ ជួន ណាត ចង្កៀងមានន័យថា ប្រដាប់សម្រាប់ ដាក់ខ្លាញ់ ឬប្រេងអុជបំភ្លឺ គឺប្រទីបៈ ចង្កៀងខ្លាញ់, ចង្កៀងប្រេងកាតជាដើម ចំណែកឯពាក្យ គោម មានន័យថា ប្រទីបមានឡត, មានប្រឆេះ, មានលំផ្លូង, មានច្រើនបែបច្រើនយ៉ាងរូបរាងសណ្ឋានផ្សេងៗគ្នា, សម្រាប់ប្រើកាន់ លើកដាក់បាន ហៅថា គោមដៃ, សម្រាប់ព្យួរហៅថា គោមព្យួរ...។ គោមមួយ ទៀតជាគោមហោះ គោមធ្វើអំពីក្រដាសស្តើងមានសណ្ឋានស្រដៀងនឹងជាល អម្រែកសម្រាប់អុជ បង្ហោះទៅឯអាកាស។

សម័យបុរាណប្រជាពលរដ្ឋខ្មែរតែងតែនិយមប្រើប្រាស់ចង្កៀង គោម។ ចង្កៀង គោមជាប្រដាប់ សម្រាប់បំភ្លឺតាមលំនៅឋាននានាទៅតាមប្រភេទនៃលំនៅឋាននោះ។

ចង្កៀង គោម ចង្កៀងគោមមានលក្ខណៈជាពីរផ្នែក ផ្នែកចល័ត និងផ្នែកអចល័តទៅតាមតម្រូវ ការរបស់ប្រជាពលរដ្ឋដែលគេចង់បាន ហើយក៏ទៅតាមលក្ខណៈលំនៅឋានរបស់គេដែរ។ មិនត្រឹមតែ ប៉ុណ្ណោះ សូម្បីតែទីអាវាសវត្ត (អាមាមដ្ឋាន) ក៏អាចប្រើរបស់ដូចខាងលើនេះដែរដែលជាវត្ថុប្រើប្រាស់ ម្យ៉ាងទៅតាមតម្រូវការដូចជាការអុជបំភ្លឺ និមិត្តសញ្ញា ឬក៏ជំនឿទៅតាមតំបន់នានាទូទាំងប្រទេសកម្ពុជា។

បច្ចុប្បន្ននេះ ដោយមានការជឿនលឿនតាមបច្ចេកវិជ្ជាសម័យទំនើបរបស់អស់ទាំងនោះ ស្ទើរ តែបាត់បង់សាបសូន្យអស់ទៅហើយគឺមកពីយើងអភិវឌ្ឍន៍មិនបាននឹកឃើញដល់ការអភិរក្ស។ ប៉ុន្តែនៅ ក្នុងបទអន្តរាគមន៍នេះ ខ្ញុំបាទសូមលើកយកមកធ្វើបទបង្ហាញអំពីខ្លឹមសារ អត្ថន័យ អត្ថរស សម្ភារៈ ទាំងនេះ ព្រមទាំងរូបភាពមកបង្ហាញដើម្បីជាសក្ខីភាពរក្សា និងអភិរក្សសម្រាប់មនុស្សជំនាន់ថ្មីឲ្យ ស្គាល់ឲ្យជឿ ឲ្យឮ ឲ្យយល់ អំពីអ្វីទៅដែលហៅថាបុរាណវត្ថុ។

តែទោះបីយ៉ាងណាក៏ដោយសម័យជឿនលឿនដែលធ្វើបានយន្តហោះក្នុងសតវត្សរ៍ទី២១ យើងនេះក៏គេសិក្សាយកពីយន្តហោះជំនាន់ដើមដែរ។ យ៉ាងណាមិញ ចង្កៀង គោម នេះហើយគឺជា ជីដូនជីតា (សម្ភារៈប្រើប្រាស់) របស់អំពូលអគ្គិសនី ពិលបំភ្លឺបច្ចុប្បន្ន។

អត្ថបទពិស្តារ

១. សេចក្តីផ្តើម

ប្រជាជាតិខ្មែរ ជាជាតិសាសន៍ដែលមានអរិយធម៌ដ៏ល្អឆើតឆាយតាំងពីបុរាណកាលមកហើយ នៅលើទឹកដីអាស៊ីអាគ្នេយ៍។ អរិយធម៌ទាំងនោះបានជ្រួតជ្រាបមកដល់សន្តានចិត្តមនុស្សខ្មែរ ទឹកចិត្ត មនុស្សខ្មែរ និងជាស្មារតីមួយមិនអាចខ្វះបានដែលយើងអាចនិយាយបានថា ខ្មែរជាជាតិច្បង។ ស្ថិតនៅ ក្នុងស្មារតីនេះ ខ្មែរមានប្រើប្រាស់នូវសម្ភារៈយ៉ាងសំបូរបែបនៅក្នុងជីវភាពប្រចាំថ្ងៃទាំងនៅក្នុងការ ប្រកបការងារស្រែចម្ការ និងក្នុងប្រព័ន្ធជំនឿជាដើម។ ចង្អៀង គោម គឺជាសម្ភារៈដែលត្រូវបានខ្មែរយក មកប្រើនៅក្នុងជីវភាពប្រចាំថ្ងៃសម្រាប់អុជបំភ្លឺនៅក្នុងលំនៅឋាន និងទីអារាមដ្ឋាននានាពេញផ្ទៃ ប្រទេសពេលគឺនៅតាមទីជនបទចុងកាត់មាត់ព្រែកក៏ដូចជានៅតាមទីប្រជុំជនទាំងឡាយ។ ក្នុងនោះ ផងដែរយើងក៏បានសង្កេតឃើញថា ចង្អៀង គោម ប្រទីប សុទ្ធតែបានផ្សារភ្ជាប់អត្ថិភាពរបស់ខ្លួនជា មួយនឹងជីវភាពមនុស្សខ្មែរតាំងពីសម័យបុរាណរហូតមកដល់បច្ចុប្បន្នកាលនេះ។

តើចង្អៀង គោម បានផ្សារភ្ជាប់នៅក្នុងស្មារតីដួងព្រលឹងមនុស្សខ្មែរយ៉ាងដូចម្តេចខ្លះ ?

២. តួសេចក្តី

ជាការពិត ចង្អៀងបានផ្សារភ្ជាប់នៅក្នុងស្មារតីមនុស្សខ្មែរតាំងពីបុរាណកាលរហូតមកដល់ សម័យបច្ចុប្បន្ននេះ។ ថ្វីបើវិទ្យាសាស្ត្រមានការរីកចម្រើនឥតឈប់ឈរយ៉ាងណាក្តី ប៉ុន្តែចង្អៀង គោម គឺជាធាតុចាស់ដែលមិនអាចខ្វះបាន។ តាមនិយមន័យដែលមាននៅក្នុងវចនានុក្រមរបស់សម្តេចព្រះ សង្ឃរាជ ជួន ណាត ចង្អៀងមានន័យថា ប្រដាប់សម្រាប់ដាក់ខ្លាញ់ ឬប្រេងអុជបំភ្លឺ គឺប្រទីបដែលក្នុង នោះមានចង្អៀងខ្លាញ់ ចង្អៀងប្រេងកាតជាដើម។ ចំណែកឯពាក្យ គោម សម្តេចជួន ណាតបានផ្តល់ និយមន័យថា ប្រទីបមានឡត មានប្រឆេះ មានលំផ្ទុង និងមានច្រើនបែបច្រើនយ៉ាងរូបរាងសណ្ឋាន ផ្សេងៗគ្នា។ ក្នុងនោះសម្តេចបានបញ្ជាក់បន្ថែមថា គោមសម្រាប់ប្រើកាន់ លើកដាក់បានដែលហៅថា គោមដៃ។ គោមសម្រាប់ព្យួរហៅថា គោមព្យួរជាដើម។ គោមមួយទៀតជាគោមហោះ គោមធ្វើអំពី ក្រដាសស្លើងមានសណ្ឋានស្រដៀងទៅនឹងជាល អម្រែក សម្រាប់អុជបង្ហោះទៅឯអាកាស។ គោម ដែលធ្វើពីក្រដាស ក្រដាសស៊ីម៉ង់ត៍នោះដោយមានផ្ទាំង និងមានដុតប្រឆេះដោយប្រេង ឬខ្លាញ់ត្រូវបានគេ បង្ហោះក្នុងឱកាសពិធីបុណ្យអកអំបុកបណ្តែតប្រទីបនៅតាមវត្តអារាមនៅស្រុកស្រែជនបទ។

ជាតិសាសន៍ណាក៏គេមានបុរាណវត្ថុប្រចាំជាតិនីមួយៗរបស់ខ្លួនដែរ។ ពេលគឺមិនថានៅអឺរ៉ុប អាមេរិក អាហ្វ្រិក ឬនៅអាស៊ីនោះទេគឺសុទ្ធតែមានសម្ភារៈដែលប្រើនៅក្នុងជីវភាពប្រចាំថ្ងៃ។ តួយ៉ាង តាមប្រវត្តិសាស្ត្រអឺរ៉ុបក្នុងកីឡាអូឡាំពិកគេមានប្រើគប់ភ្លើងដែលក៏ឡាករកាន់គប់ភ្លើងរត់ និងដុតបំភ្លឺ នៅក្នុងកីឡាអូឡាំពិកកាលពីសម័យបុរាណ។ នៅអាស៊ីតាមរយៈប្រវត្តិសាស្ត្រចិនក៏មានប្រើភ្លើងគប់ សម្រាប់បំភ្លឺក្នុងជួរកងទ័ពនៅពេលធ្វើសឹកសង្គ្រាមជាដើម។ ដោយឡែកនៅប្រទេសកម្ពុជា ខ្មែរដែល មានវប្បធម៌ដើមរបស់ខ្លួនចេញមកពីវប្បធម៌មន-ខ្មែរ យើងក៏មានមូលវប្បធម៌ដើមរបស់ខ្លួនផងដែរ។

ក្នុងនោះបើយើងនិយាយអំពីភូមិសាស្ត្រ ខ្មែរបានទទួលវប្បធម៌ខ្យល់ម៉ូសុងដែលបង្កើតបានទៅជា រដូវប្រាំង រដូវវស្សានិងរដូវរំហើយ។ តាមរយៈវប្បធម៌ខ្យល់រដូវនាំឲ្យខ្មែរចេះសម្របខ្លួន និងបង្កើតសម្ភារៈ សម្រាប់ការរស់នៅប្រចាំថ្ងៃដែលនេះជាស្មារតីរបស់មនុស្សខ្មែរ។ ដោយយោងទៅលើភូមិសាស្ត្រ ខ្មែរចូលចិត្តប្រកបរបរកសិកម្មធ្វើស្រែចម្ការ បរបាញ់សត្វ ចិញ្ចឹមសត្វ ចម្ការព្រៃដុត បេះផ្លែឈើ និងការ នេសាទជាលក្ខណៈគ្រួសារជាដើម។ ប្រទេសខ្មែរសំបូរទៅដោយភោគទ្រព្យមានផ្លូវទឹកហូរកាត់ខ្លាត់ ខ្លែង ទន្លេ ស្ទឹង បឹងប្តូរ ដៃព្រែក សមុទ្រជាចរន្តឈាមនៃសេដ្ឋកិច្ចជាតិ។ ភូមិសាស្ត្រត្រង់នេះហើយនាំ ឱ្យមនុស្សខ្មែរមាននិស្ស័យទាន ពិសេសគឺថ្នាក់នឹងការងារកសិកម្មតាំងពីដីដូនដីតារបស់ខ្លួនមកម៉្លេះ។ ពោលគឺសរសៃសស្តង់ខ្មែរសុំដៃទៅហើយ គឺពេញចិត្តពេញថ្លើមទៅនឹងការងារកសិកម្មជាអាជីពប្រចាំ ជីវិតមនុស្សខ្មែរនេះតែម្តង។ ដោយឡែកបើយើងមើលនៅក្នុងប្រធានបទវិញនោះចង្អៀងជាសម្ភារៈ ដែលខ្មែរបានបង្កើត និងប្រើប្រាស់នៅក្នុងជីវភាពប្រចាំថ្ងៃគឺសម្រាប់អុជបំភ្លឺក្នុងលំនៅស្ថានរបស់ខ្លួន។ ចង្អៀងជាសម្ភារៈយ៉ាងសាមញ្ញជាទីបំផុតនៅសតវត្សរ៍ទីនីមួយៗនេះ ប៉ុន្តែកាលពីសម័យដើមគឺជាអរិយ ទ្រព្យនៃជីវភាពមនុស្សខ្មែរ។ ខ្មែរបានប្រើប្រាស់ចង្អៀងគ្រប់ទិសទីនៅតាមស្រុកស្រែជនបទ ចុងកាត់ មាត់ញក ជាសម្ភារៈមិនអាចខ្វះបានរហូតមានសុភាសិតមួយថា «ចង្អៀងផ្ទះអ្នកណា ភ្លឺផ្ទះអ្នកនោះ»។ ចង្អៀងជាសម្ភារៈសម្រាប់បំភ្លឺដែលអាចកម្ចាត់អស់នូវភាពងងឹតគឺយប់កណ្តាលអប្រាតក៏ដូចជាទីងងឹត នានា។ កាលណាមានចង្អៀងគឺនាំឲ្យកម្ចាត់បាននូវពាក្យថា «យប់មើលនឹងដៃ ថ្ងៃមើលនឹងភ្នែក»។ ព្រោះមានចង្អៀងហើយគឺយើងអាចបំភ្លឺទីងងឹតនានា ឬផ្លូវងងឹតបានបង្ហាញក្រែងមានសត្វធាតុ ពស់ ក្អែប ឬបន្លា អន្ទាក់នៅខាងមុខជាដើម។ ចង្អៀងដែលខ្មែរប្រើប្រាស់គឺជាប្រភេទចង្អៀងខ្លាញ់ ចន្ទៈ ឬ ចង្អៀងប្រេងកាតជាដើម។ ក្នុងនោះយើងមានប្រើប្រទេសដែលសម្រាប់ដុតឲ្យឆេះមានអណ្តាត ភ្លើង និងមានពន្លឺកើតមានបាន។ ចង្អៀងប្រេងកាត ឬចង្អៀងខ្លាញ់ដែលខ្មែរបានប្រើនោះ ខ្មែរមានប្រើលំផ្ទុះ ដើម្បីបាំងការពារកុំឲ្យរលត់ដោយសារខ្យល់ឬហេតុភេទផ្សេងៗ។ ព្រោះដោយហេតុថាមានពេលខ្លះ ខ្យល់បានបក់មក ទើបមនុស្សខ្មែរមានគំនិតច្នៃប្រឌិតបង្កើតជាលំផ្ទុះទប់ទល់នឹងខ្យល់សម្រាប់ការពារ កុំឲ្យរលត់ ឬរក្សាអណ្តាតភ្លើងឲ្យបានគង់វង្សទៅតាមចំណង់ចំណូលចិត្តរបស់ខ្លួន។

នៅប្រទេសកម្ពុជា យើងបានឃើញថានៅសម័យបច្ចុប្បន្ននេះទោះបីជាវិទ្យាសាស្ត្រមានការរីក ចម្រើនយ៉ាងណាក៏ចង្អៀង គោម នៅតែជួររក្សាទៅនឹងស្មារតីមនុស្សខ្មែរដដែល។ តួយ៉ាងដូចជាក្នុង ភូមិសាស្ត្រទឹកដីសៀមរាប ស្រុកស្រុនីគម ស្រុកក្រឡាញ់ ក៏អ្នកស្រុកតំបន់នោះនៅតែប្រើប្រាស់ ចង្អៀង គោមនៅក្នុងលំនៅស្ថានរបស់ពួកគេមិនមានបាត់បង់ទៅណាឡើយ។ ចង្អៀងគឺជាបុរាណវត្ថុ ដែលមនុស្សខ្មែរបានប្រើប្រាស់នៅក្នុងការរស់នៅប្រចាំថ្ងៃ។ ជាពិសេសដោយសារតែមាននូវបុរាណវត្ថុ គឺចង្អៀងនេះហើយ ទើបធ្វើឲ្យយើងអាចបង្កើតបានជាអំពូលភ្លើង ជាអំពូលម៉ែត្រ ជាអគ្គិសនីសម្រាប់ បំភ្លឺនៅក្នុងគោបដ្ឋានប្រចាំថ្ងៃនេះតែម្តង។ ត្រង់នេះជាការពិតមួយដែលមាននៅក្នុងជីវភាពប្រចាំថ្ងៃ របស់មនុស្សខ្មែរ។ ជាការកត់សម្គាល់យើងបានសង្កេតឃើញថា ចង្អៀងជាសម្ភារៈសាមញ្ញមួយដែល អាចឲ្យយើងប្រើបានយ៉ាងងាយស្រួលរួមមានចល័ត និងអចល័ត។ ជាការកត់សម្គាល់មួយទៀតចង្អៀង ត្រូវបានគេប្រើប្រាស់នៅក្នុងវត្តអារាម ក្នុងព្រះវិហារនៅតាមស្រុកស្រែជនបទ។ ព្រះសង្ឃតែងអុជ ចង្អៀងបំភ្លឺនៅក្នុងកុដិ ឬនៅតាមខ្នង រោងបាយតែងតែមានព្រះសង្ឃ តាជី ឬយាយជីអុជចង្អៀងនៅ តាមតូបដែលខ្លួនស្នាក់អាស្រ័យព្រោះមានភាពងាយស្រួលក្នុងការបំភ្លឺនៅពេលយប់។ ត្រង់នេះយើងក៏

បានសង្កេតឃើញដែរថា នៅតាមអាសនៈព្រះពុទ្ធក៏ត្រូវបានគេអុជចង្កៀងលំផ្លាង គោម ឬទៀន ចន្លោះជាដើមថ្វាយព្រះរតនត្រ័យជាទីសក្ការៈ។ តួយ៉ាងដូចជាថ្ងៃឧបោសថសីលគឺមានការអុជចង្កៀង ឬទៀន ធ្លាប់ជាជំនឿមួយរបស់ប្រជាពុទ្ធបរិស័ទខ្មែរយើង។ ជាពិសេសនៅក្នុងកម្មវិធីបុណ្យវិសាខបូជា និង មាយបូជាជាដើម យើងបានឃើញប្រជាពុទ្ធបរិស័ទអុជចង្កៀង ឬគោមថ្វាយព្រះគុណកែវទាំងបី។ ជាក់ ស្នែងនៅលើកំពូលភ្នំព្រះរាជទ្រព្យ (ភ្នំអដ្ឋវិស្ស) គឺមានការអុជប្រទីប អុជចង្កៀង គោមរាប់សិបដោយ ប្រើខ្លាញ់ ទៀន ឬប្រេងកាតជាដើមឧទ្ធិសទៅដល់ព្រះរតនត្រ័យ។ នេះជាជំនឿមួយដែលគេគិតថាជា ការគោរពថ្វាយប្រណិប័តន៍គំនាប់ដល់ព្រះទ្រង់ញាណ។ នៅក្នុងកំពូលចេតិយនៃប្រាង្គចេតិយដែលក្នុង នោះមានព្រះរាបពាន់អង្គក៏មានគេអុជចង្កៀងទ្រាលបំភ្លឺទាំងយប់ទាំងថ្ងៃដែរ។ ជាមួយគ្នានេះដែរនៅ លើកំពូលភ្នំប្រសិទ្ធិក៏មានការអុជចង្កៀងគោមដែលព្រះសង្ឃបានយកកំប៉ុងទឹកដោះគោ ឬកែវតូចៗធ្វើ ជាប្រឆេះដាក់ខ្លាញ់ ឬកម្ទេចទៀនដុតបំភ្លឺច្រើនសន្លឹកជាកិច្ចចូលរួមនៅក្នុងព្រះពុទ្ធសាសនា។ ត្រង់នេះ ហើយជាកស្ថានដែលមានជាក់ស្នែងនៅក្នុងសង្គមខ្មែរជាតថភាពដែលបានលេចចេញនៅក្នុងជីវភាព នៃការរស់នៅផ្សារភ្ជាប់ទាំងផ្លូវអាណាចក្រ និងពុទ្ធចក្រ។ លើសពីនេះផងដែរ នៅពេលមានពិធីបុណ្យ អកអំបុកសំពះព្រះខែ យើងក៏បានឃើញថានៅតាមវត្តអារាមមួយចំនួនបានបង្កើតគោមធំហើយ បង្ហោះចេញទៅយ៉ាងច្រើនល្អឯកក្រែលែងកន្លង។ តួយ៉ាងយើងបានឃើញថានៅវត្តក្រាំងសុវណ្ណ ស្ថិត នៅភូមិក្រាំងពញា ឃុំវាលពង័ ស្រុកឧដុង្គ ខេត្តកំពង់ស្ពឺ ក៏មានបង្ហោះគោមយ៉ាងល្អនិងធំៗជាច្រើនក្នុង ពេលព្រះរាជពិធីបុណ្យអកអំបុកសំពះព្រះខែនេះផងដែរ។ ពេលគឺជាប្រភេទគោមដែលធ្វើឡើងពី ក្រដាសស៊ីម៉ង់ត៍ បិទជុំរោង ជាផ្លែឬស្បៀ មានដុតដុំភ្លើងប្រេងកាតឲ្យគោមបណ្តែតទៅលើអាកាស។

ខ្មែរយើងនៅទីនោះបានធ្វើគោមជារៀងរាល់ឆ្នាំមិនដែលអាក់ខានសោះឡើយ។ ពេលគឺគេ មានបង្ហោះគោមខ្មែរជារៀងរាល់ឆ្នាំ ហើយប្រជាជនបានរង់ចាំអកអំបុក លុះដល់ពេលពាក់កណ្តាល អប្រាត ជាហេតុញ្ញាំងឱ្យវត្តនោះមានភាពសប្បាយអ៊ូអរពន់ពេកក្រៃ។ នៅក្នុងព្រះវិហាររបស់ខ្មែរក៏ដូច ជានៅក្នុងព្រះវិហាររបស់ចិននោះទេ ចង្កៀង គោមត្រូវបានគេប្រើជាអចល័តទ្រាលបំភ្លឺព្រះវិហារជា និច្ច។ ត្រង់នេះប្រៀបបានទៅនឹងពន្លឺនៃព្រះធម៌ ដែលអាចបំភ្លឺកម្លាំងអស់នូវភាពងងឹតអន្ធការនៅលើ លោក។ ជាការពិតណាស់ថា រៀងរាល់ពិធីបុណ្យទាននានានៅតាមវត្តអារាមតែងតែមានរៀបចំនូវ ចង្កៀង គោម សម្រាប់បំភ្លឺ ឬអុជជាទំនៀមរបស់មនុស្សខ្មែរ។ អ្វីដែលយើងបានឃើញនៅត្រង់នេះនៅ មិនទាន់អស់ឡើយព្រោះថាសូម្បីតែនៅក្នុងពិធីបុណ្យសពក៏មានអុជចង្កៀងប្រេងកាតបំភ្លឺដល់សព ដែរ។ ជាក់ស្នែងណាស់យើងបានសង្កេតឃើញថានៅពេលមានមនុស្សឈឺ ឬស្លាប់ អាចារ្យ បាស់ទុំតែង រៀបចំកញ្ជីឬកូនល្អីដោយមានស្រូវពេញ រួចមានទៀន ធ្លាប់ និងមានលុយកាក់ខ្លះ ព្រមទាំងចង្កៀងក្នុង ការអុជបំភ្លឺផងដែរ។ នេះជាកត្តាទីរបស់ចង្កៀងដែលប្រើនៅក្នុងពេលមានមនុស្សឈឺ ឬស្លាប់។

ថ្វីបើសម័យបច្ចុប្បន្នជាសម័យសតវត្សរ៍ទី២១ ទៅហើយក្តី ប៉ុន្តែយើងអាចនិយាយបានថា ប្រសិនបើគ្មានបុរាណវត្ថុទាំងអស់នោះទេ នោះក៏មិនអាចមានអ្វីដែលប្រពៃ និងល្អឆើតដូចបច្ចុប្បន្ននេះ បានឡើយ។ ដោយសារមានចង្កៀងប្រេងកាត ចង្កៀងខ្លាញ់ គោម ពីសម័យមុននេះហើយ ទើបគេអាច រារកឃើញនូវវត្ថុទំនើបវិទ្យាសាស្ត្រដូចជា អំពូលភ្លើង អំពូលម៉ែត្រ អំពូលអគ្គិសនី អំពូលសូឡាដែល ប្រើប្រាស់ពន្លឺព្រះអាទិត្យជាដើម។ ចង្កៀងជានិមិត្តរូបដ៏អស្ចារ្យនៃអច្ឆរិយវត្ថុដែលមាននៅសម័យថ្មីនេះ

ដែលកូនខ្មែរ និងមនុស្សជាតិមិនអាចបំភ្លេចបានឡើយ។ ព្រោះថាប្រជាជនខ្មែរនៅតាមជនបទចុងកាត់ មាត់ញកតែងតែប្រើប្រាស់វាមិនដែលខានឡើយ។ ជាក់ស្តែងណាស់អស់ពីជំនាន់មួយទៅជំនាន់មួយ ខ្មែរតែងតែរក្សាឱ្យបាននូវវត្ថុដ៏ល្អឯកទាំងអស់នោះក្នុងគោលបំណងអភិរក្ស និងអភិវឌ្ឍឱ្យបានគង់វង្ស តទៅថ្ងៃមុខ។ ជាពិសេស នេះជាមរតកដ៏ថ្លៃថ្លារបស់ដួនតាខ្មែរទុកជាចំណងជៃដល់កូនខ្មែរជំនាន់ ក្រោយមិនអាចខ្វះបានឡើយ។ ក្នុងន័យនេះ យើងគប្បីអភិរក្ស និងលើកតម្កើងចង្អៀងឱ្យកូនខ្មែរស្គាល់ ឱ្យបានច្រើនសុះសាយដែលជាគោលបំណងរក្សាមរតកចង្អៀងខ្មែរនេះឱ្យបានគង់វង្ស។ ប្រការនេះជា គោលបំណងឱ្យកូនខ្មែរគ្រប់ប្រាណមានស្មារតីចងចាំមរតករបស់ដួនតានៅក្នុងក្រអៅបេះដូងជ្រួតជ្រាប នៅក្នុងសន្តានចិត្តឱ្យបានគង់វង្សពិតប្រាកដនៃបេះដូងខេមរជនគ្រប់ប្រាណ។ កាលណាដែលកូនខ្មែរ ចេះស្រឡាញ់ និងថែរក្សា នោះចង្អៀងនៅតែអាចបំភ្លឺចិត្តកូនខ្មែរឱ្យស្គាល់ពីតម្លៃនៃសម្បត្តិជាតិ។ ស្ថិត នៅក្នុងស្មារតីនេះហើយទើបមានពាក្យមួយបានលើកឡើងថា «គ្មានធាតុចាស់ ខ្វះនិមិត្តកម្ម» ដែលបាន ន័យសេចក្តីថាមានវត្ថុកើតថ្មីបានលុះត្រាតែមានការផ្សំបញ្ចូលគ្នារវាង «អនុកម្ម និងនរកម្ម»។ អនុកម្ម ជាធាតុទីមួយ ឬជាធាតុចាស់ដែលអាចសំដៅដល់ន័យថាជាបទពិសោធន៍ ជាពុទ្ធិ ចំណេះដឹងដែល មនុស្សពីសម័យមុនបានបន្សល់ទុកកាលពីជំនាន់មុនមក។ ដោយឡែកពាក្យថា «នរកម្ម» បានន័យ សេចក្តីថាជាធាតុទី២ ឬជាធាតុថ្មីដែលសំដៅត្រង់ន័យថាជាការច្នៃប្រឌិត ជាការស្រមៃគិត ជាការរិះរក ជាការប្រើប្រាស់នូវបញ្ហាញាណដែលមនុស្សយើងមានទុកជាមរតក ឬជាប្រឌិតញាញថ្មីប្រកបទៅ ដោយរូបារម្មណ៍រស់រវើកពិតៗ។ ក្នុងន័យនេះហើយដែលយើងអាចនិយាយបានថា ចង្អៀងគោម ជា ធាតុទីមួយ ឬជាសម្ភារៈដែលដួនតាជំនាន់មុនបានបន្សល់ទុកឱ្យ។ រីឯអំពូលភ្លើង អំពូលអគ្គិសនី អំពូល ដើរដោយមពលព្រះអាទិត្យជាធាតុថ្មីដែលកើតឡើងមកពីរបកគំហើញដែលមានស្រាប់។ ត្រង់នេះ យើងបានឃើញថាបញ្ហាញាណរបស់មនុស្សពិតជា អស្ចារ្យណាស់ដែលអាចបង្កើតបានរាល់ វត្ថុទំនើបទាំងឡាយទាំងសម្រាប់បម្រើសេចក្តីត្រូវការរបស់មនុស្សជាតិគ្រប់សម័យកាល។ អ្វីដែល យើងអាចធ្វើការកត់សម្គាល់មួយទៀតបាននោះគឺថាប្រសិនបើគ្មានវត្ថុបុរាណពីមុននោះទេ ម៉្លេះអ្វីដែល មាននាពេលសព្វថ្ងៃនេះក៏ពិបាកដែរ។ ព្រោះអ្វីៗគឺមានលក្ខណៈជាប្រព័ន្ធ និងជាឃ្លាំងនៃគតិបណ្ឌិត មនុស្សជាតិរាប់សិបសម័យកាលមកហើយ។

សរុបមក ចង្អៀងខ្មែរជាសម្ភារៈយ៉ាងមានសារៈសំខាន់នៅក្នុងជីវភាពរបស់មនុស្សខ្មែរតាំងពី សម័យបុរាណ និងរហូតមកដល់ពេលបច្ចុប្បន្ននេះ។ ចង្អៀង គោម ត្រូវបានផ្សារភ្ជាប់ទៅនឹងស្មារតី មនុស្សខ្មែរជានិច្ច និងដែលមិនអាចបំភ្លេចបានឡើយ។ ពោលគឺសម្ភារៈទាំងអស់នេះបានធ្លាក់ជាប់ទៅ ក្នុងក្រអៅបេះដូងមនុស្សខ្មែរ ស្រទាប់ផ្នត់គំនិតនៃជាតិខ្មែរ និងជាមរតកព្រលឹងរបស់ជាតិខ្មែរយើង។ ជាពិសេសយើងមានអ្វីៗដូចបច្ចុប្បន្ននេះព្រោះតែមានបុរាណវត្ថុពីសម័យដើមជាកំរិតរៀមច្បងទើប យើងអាចបង្កើត បានសម្ភារៈល្អឆើតឆាយដូចសព្វថ្ងៃនេះ។

៣. សេចក្តីបញ្ចប់

ឆ្លងតាមការស្រាយបំភ្លឺខាងលើនេះ យើងបានឃើញថាចង្អៀង គោម ជាអច្ចរិយវត្ថុដ៏អស្ចារ្យ ព្រោះបានផ្សារភ្ជាប់ទៅនឹងព្រលឹងមនុស្សជាតិខ្មែរយើង តាំងពីសម័យបុរាណរហូតមកដល់សម័យ

បច្ចុប្បន្ននេះ។ ចង្កៀង គោម ជាអរិយទ្រព្យសម្រាប់ត្រកូលជាតិខ្មែរព្រោះវាបានដោតជាប់ក្នុងក្រអៅដួង
ចិត្តនៃមនុស្សខ្មែរ ព្រមទាំងបានទ្រទ្រង់បំភ្លឺដួងចិត្តកូនខ្មែរឱ្យមានក្តីសង្ឃឹមរស់នៅក្នុងសេចក្តីសុខ
ក្សេមក្សាន្តក្រោមម្លប់ សន្តិភាព និងការអភិវឌ្ឍ។ កូនខ្មែរពិតជាមានមោទនភាពក្រៃលែងចំពោះមរតក
ដែលខ្លួនមានប្រចាំជាតិរបស់ខ្លួន។ ដូចនេះក្នុងនាមជាកូនខ្មែរគប្បីចេះស្រឡាញ់ ថែរក្សា ការពារ និង
ឱ្យតម្លៃមរតកជូនតាឱ្យបានប្រសើរគង់វង្សទើបសមមានឈ្មោះថាជាម្ចាស់ប្រទេស ម្ចាស់ទឹកដី ម្ចាស់
ភាសា និងជាម្ចាស់ជោគវាសនារបស់ខ្លួន។ កាលណាខ្មែរយើងថែរក្សាអ្វីដែលខ្លួនមានបានស្ថិតស្ថេរជា
អមតៈ នោះអរិយធម៌ជាតិនិងល្បីល្បាញធ្វើតាមសមដូចសុភាសិតខ្មែរថា «វប្បធម៌រលត់ជាតិរលាយ
វប្បធម៌ពណ្តរាយជាតិថ្លើងថ្កាន»។

ឥទ្ធិពលនៃកំណើនសេដ្ឋកិច្ចលើវប្បធម៌នៅកម្ពុជា

EFFECT OF ECONOMIC GROWTH ON CULTURE IN CAMBODIA

បទបង្ហាញដោយ

បណ្ឌិត គី សេរីធីឡាន

សាស្ត្រាចារ្យ និងជាប្រធានមជ្ឈមណ្ឌលសិក្សាចិន នៃរាជបណ្ឌិត្យសភាកម្ពុជា

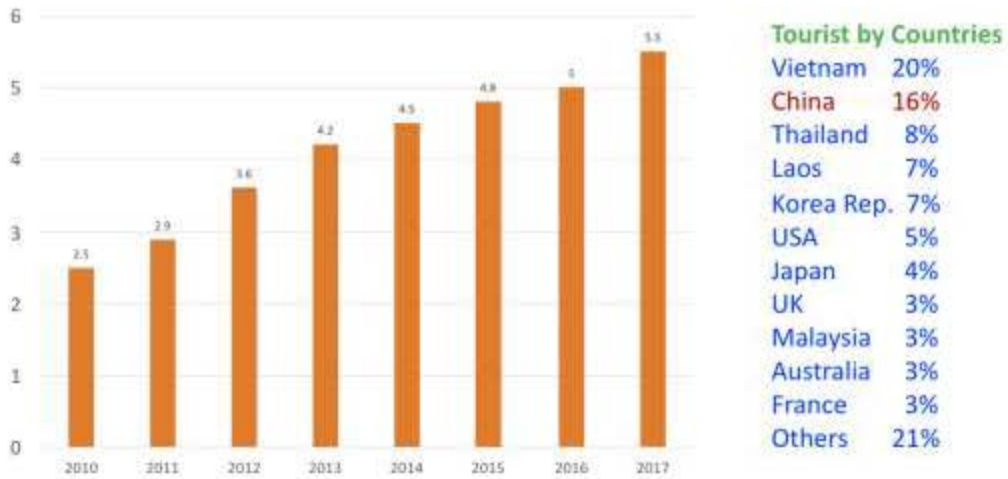
១-សេចក្តីផ្តើម

ការលូតលាស់នៃសេដ្ឋកិច្ចបានកែប្រែសង្គមនិងការរស់នៅរបស់មនុស្សបន្តិចម្តងៗ តាម រយៈសមាហរណកម្មសេដ្ឋកិច្ចចូលទៅក្នុងតំបន់និងពិភពលោក ដែលប្រែក្លាយពីសង្គមបុរាណ ឱ្យទៅជាសង្គមទំនើប និង ស៊ីវិលីយ៍។ ការប្រែប្រួលរបស់សង្គមនិងការរស់នៅផ្ដោតទៅចំណុច គន្លឹះបីគឺ ចំណេះដឹង (Knowledge) តម្លៃ (Value) និង ប្រពៃណី (Tradition)។ សង្គម-វប្បធម៌របស់កម្ពុជាក៏មានការផ្លាស់ប្តូរ តាមរយៈកំណើនសេដ្ឋកិច្ចប្រមាណ ៦%⁵ ថេរ ក្នុងរយៈ ពេល១៥ឆ្នាំចុះក្រោយនេះ។ សក្តានុពលរបស់កម្ពុជា ក្នុងតំបន់អាស៊ាន គឺជាប្រទេសផ្តល់នូវ ការអនុគ្រោះដល់វិស័យទេសចរនិងអាចក្លាយជាកន្លែងណាត់ជួយគ្នាដើម្បីកិច្ចការសេដ្ឋកិច្ច។ កម្ពុជា ជាប្រទេសដែលមានការលូតលាស់សេដ្ឋកិច្ចយ៉ាងលឿន មានចំណូលសរុបកើនដល់ ២២,២ ប៊ីលានដុល្លារ គិតតាមថ្លៃបច្ចុប្បន្ន ហើយប្រជាជនម្នាក់មានចំណូលជាមធ្យមប្រចាំឆ្នាំ ១៤៣៤ដុល្លារ នៅឆ្នាំ២០១៧ ហើយនៅក្នុងឆ្នាំ២០១៨ នេះ ចំណូលមធ្យមត្រូវបានប៉ាន់ស្មាន ដោយឧត្តមក្រុមប្រឹក្សាសេដ្ឋកិច្ចជាតិ។ កម្ពុជាបានក្លាយជាសេដ្ឋកិច្ច «ខ្លា» ដែលបានប្រសិទ្ធិនាម ដោយធនាគារពិភពលោក និង បានក្លាយជាប្រទេសមានចំណូលមធ្យមកម្រិតទាប នៅឆ្នាំ ២០១៧។ ប្រទេសនេះ មានអត្រាកំណើនសេដ្ឋកិច្ចពិតថេរ ៧%ក្នុងមួយឆ្នាំ សម្រាប់រយៈពេល ៥ឆ្នាំចុងក្រោយនេះ រួមទាំងអត្រាអតិផរណាទាបប្រហែល ៣% ជាមធ្យមគិតត្រឹមឆ្នាំ២០១៦ និង ៣,៨% នៅឆ្នាំ២០១៧នេះ ។

វិវេកមានការកើនឡើង ដល់ ៥,៨៨ប៊ីលានដុល្លារ ត្រូវជា ២៩,៤% នៃផលិតផល ក្នុងស្រុកសរុប ក្នុងនោះវិនិយោគដែលបានមកពីវិស័យឯកជន ចំនួន ៣៨៧៩លានដុល្លារ និង វិនិយោគមានមកពីរដ្ឋ ចំនួន ១៣៤៣លានដុល្លារ។ ចំណែកឯកំណើនភ្ញៀវទេសចរណ៍ ដែលមកទស្សនានៅកម្ពុជាមានប្រមាណ ៥,៥លាននាក់ ដែលចំនួននេះ បាននាំមកនូវការរីក ដុះដាលនៃសហគមន៍ទេសចរសណ្ឋាគារ ភោជនីយដ្ឋាន និង សេវាកម្មទេសចរណ៍នានា។

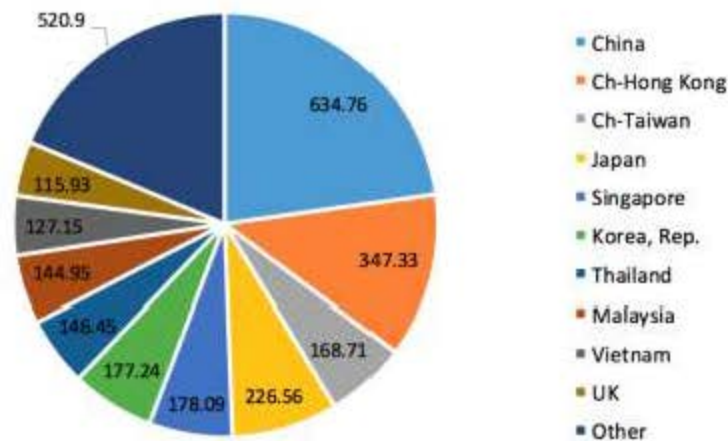
ក្រាហ្វិចទី១៖ ចំនួនភ្ញៀវទេសចរមកទស្សនានៅកម្ពុជា (ពាន់លាននាក់)

⁵ អ្នកនិពន្ធគណនាតាមមធ្យមធរណីមាត្រ



ប្រភព៖ ក្រសួងទេសចរណ៍, Tourist Statistics Report 2017

ក្រាហ្វិចទី២៖ វិនិយោគផ្ទាល់ពីបរទេស ឆ្នាំ២០១៧ (លានដុល្លារ)



ប្រភព៖ ធនាគារជាតិនៃកម្ពុជា

របត់នៃការចូលនូវអ្នកវិនិយោគពីបរទេស និង ភ្ញៀវទេសចរ ជាបរន្តមួយរុញច្រានឱ្យ សង្គមវប្បធម៌របស់កម្ពុជាមានការផ្លាស់ប្តូររន្តិបម្តងៗ ដោយស្ងៀមស្ងាត់។ ទំនាក់ទំនងរវាង ប្រាក់ចំណូលនិងការរីកដុះដាល និង ផ្សព្វផ្សាយនៃវប្បធម៌មានទំនាក់ទំនងស្របគ្នា។ អ្នក ស្រាវជ្រាវជាច្រើន បានរកឃើញថា នៅពេលមានចំណូលតិច រដ្ឋាភិបាល សង្គមជាតិ គ្រួសារ នីមួយៗ ក៏ដូចជាមនុស្សគ្រប់រូបត្រូវគិតគូរលើការបំពេញនូវសេចក្តីចាំបាច់សិន ដូចជាអាហារ សម្លៀក បំពាក់ និង ជំរក។ នៅពេលចំណូលចាប់ផ្តើមកើនឡើងលើសពីគ្រប់គ្រាន់ នោះគេ ចាប់ផ្តើមគិតទៅលើការអនុវត្តប្រតិបត្តិការប្រពៃណីទំនៀមទំលាប់។ លុះដល់ចំណូលកាន់តែ ខ្ពស់ ប្រជាជាតិមួយនឹងគិតគូរលើការផ្សព្វផ្សាយនិងពង្រីកវប្បធម៌របស់ខ្លួននៅក្នុងតំបន់ និង ពិភពលោក តាមរយៈកម្មវិធីផ្លាស់ប្តូរនិស្សិត ផ្លាស់ប្តូរវប្បធម៌កម្មវិធីទូរទស្សន៍ ការផ្សាយ ពាណិជ្ជកម្មផលិតផល ភ្ញៀវទេសចរ សេវាកម្មទេសចរណ៍ ផលិតផលទេសចរ និង ការនាំចេញ ទំនិញចេញក្រៅប្រទេស។

២- ការផ្លាស់ប្តូរជំនឿ

ជំនឿក្នុងសង្គមខ្មែរ បានបន្តជាមរតដល់កូនចៅគ្រប់ជំនាន់ ដូចជាការជឿលើអរក្ស អ្នកតាព្រៃ ភ្នំ ការបន់ស្រន់ ការវែសនព្រែនជាដើម។ ការបន់ស្រន់នូវអ្វីដែលយើងមើលមិនឃើញ ត្រូវបាន ប្រជា ពលរដ្ឋកម្ពុជារក្សាទុកជាជំនឿតកូនចៅមក។ រហូតមកដល់បច្ចុប្បន្ននេះ របត់ សេដ្ឋកិច្ចមាន ការផ្លាស់ ប្តូរ ជំនឿនេះត្រូវបានកាត់បន្ថយនៅក្នុងតំបន់ដែលមានប្រាក់ចំណូល ខ្ពស់ ដែលយើងសង្កេតឃើញថា មានទំនាក់ទំនងស្របគ្នា។

ក្នុងករណីជាក់ស្តែង ក្នុងពេលមានគតិ ស្ត្រីជាមួយត្រូវប្រកាន់នូវជំនឿជាច្រើន ដូចជា ការ ដាក់នូវអកកំបោរលើក្បាលដំណេក ដើម្បីកុំអោយរាហ៍កន្លង (រាហូចាប់ចំន)។ ក្នុងករណី ជិតសម្រាល ប្រជាពលរដ្ឋបានអុបអុបបន់ស្រន់ដល់អ្នកអ្នកតា វត្តស័ក្តិសិទ្ធិ ដើម្បីឱ្យជួយបែ រក្សាមាតា និង ទារក ដែលកំពុងសម្រាលឱ្យបានសេចក្តីសុខ ដោយមិនដឹងពីស្ថានភាពនៃទារក ក្នុងផ្ទៃ ជាក់ស្តែងក្នុង ប្រាសាទបាយ័ន មានល្អាងមួយសម្រាប់បន់ស្រន់ពេលសម្រាលកូន។ ប៉ុន្តែផ្ទុយទៅវិញ ការសម្រាកកូន នាយុត្តសម័យបច្ចុប្បន្ន បានធ្វើឱ្យមាតា និង ទារក ទទួលបាននូវការពិនិត្យបែទាំងសុខភាពបាន កាន់តែប្រសើរ ដោយបានធ្វើឱ្យប្រជាពលរដ្ឋ ផ្លាស់ប្តូរពីជំនឿលើអ្នកតា មកជឿលើគ្រូពេទ្យទៅវិញ។ លើសពីនេះទៀត ក្នុងករណីជំងឺ ផ្សេងៗក៏ដូចគ្នាដែរ សង្គមកម្ពុជាបច្ចុប្បន្នបានផ្លាស់ប្តូរមករកគ្រូពេទ្យ មុន លុះដល់ដំណាក់ កាលបុងក្រោយនៃជំងឺដែលគ្រូពេទ្យជួយមិនបាន ទើបបានស្វែងរកជំនឿលើ អ្នកតានិងធ្វើការ វែសនព្រែនតាមក្រោយ។



ការផ្លាស់ប្តូរពីការជឿលើអ្នកតា ឬវត្តស័ក្តិសិទ្ធិ មកជឿលើវិទ្យាសាស្ត្រវិញ ដោយសារ តែ លទ្ធផលនៃការវិភាគចម្រើននៃសេដ្ឋកិច្ច និង វិទ្យាសាស្ត្របាននាំមកនូវសេចក្តីសុខដុន ប្រជាពលរដ្ឋកម្ពុ ជា។ ប៉ុន្តែ ក្នុងករណីខ្លះទៀត ជំនឿក៏មានការកើនឡើងវិញ ក្នុងករណី សេដ្ឋកិច្ចមានការរីកចម្រើន ដូច ជាករណីបន់ស្រន់សុំសេចក្តីសុខនៃការធ្វើដំណើរ។ នៅពេល សេដ្ឋកិច្ចអនថយ ផ្លូវធ្វើដំណើរមានស្ថាន ភាពលំបាក គ្រោះថ្នាក់បណ្តើរកើនមានឡើងតិចតួច គ្មានប្រជាពលរដ្ឋ ឬអ្នកធ្វើដំណើរណាម្នាក់ទៅបន់ ស្រន់ទេ។ លុះដល់ស្ថានភាពផ្លូវល្អប្រសើរ ចំនួនគ្រោះថ្នាក់បណ្តើរកើតមានឡើងកាន់តែច្រើន

ដោយសារការបើកបរហួសល្បឿន មិនគោរពច្បាប់ បានធ្វើឱ្យមានកន្លែងបន់ស្រន់ ដើម្បីសុំសេចក្តីសុខ ក្នុងការធ្វើដំណើរ។



៣-ការផ្លាស់ប្តូររចនាបថ

សេដ្ឋកិច្ចវិកចម្រើន រចនាបថនៃលំនៅឋានមានការផ្លាស់ប្តូរ ដោយការការនាំចូល គ្រឿងសំណង់ពីក្រៅប្រទេស ជាពិសេសពីប្រទេសថៃ ដែលធ្វើឱ្យលំនៅឋានរបស់ប្រជាពលរដ្ឋ កម្ពុជា ប្តូររចនាបថស្រដៀងនឹងរចនាបថនៃលំនៅឋាននៃប្រទេសថៃ ជាពិសេសប្រជាពលរដ្ឋនៅខេត្តព្រៃវែង។



ចំណាកស្រុកទៅក្រៅប្រទេស ធ្វើឱ្យរចនាបថក្នុងសង្គមមានការផ្លាស់ប្តូរ ក្រៅពីលំនៅឋាន គឺការស្លៀកពាក់ និង ការរៀបចំខ្លួនរបស់យុវជនមានការផ្លាស់ប្តូរតាមសម័យកាល។ សូម្បីតែជនជាតិភាគតិចក៏មានការផ្លាស់ប្តូរនូវរចនាបថរបស់ខ្លួនដែរ។

ការផ្លាស់ប្តូររចនាបថលំនៅឋាន រចនាបថនៃការស្លៀកពាក់ គឺអ្នកប្រើប្រាស់ទាំងអស់ងាក ទៅរកភាពទាន់សម័យ ដែលគេហៅថាទំនោរតាមគ្នាទៅរកអ្វីដែលថ្មី អ្វីដែលប្លែក ជាពិសេស ចម្បងតាមនូវរចនាបថនៃប្រទេសវិកចម្រើន ជាងខ្លួន។



ការផ្លាស់ប្តូរនូវរូបនាមទាំងអស់នេះ កើតចេញមកពី ការស្វែងរកប្រាក់ចំណូលរបស់ ក្រុមហ៊ុននានា ជាពិសេសតារាចម្រៀង ពិធីករ ពិធីការិនី ដែលបង់បានប្រជាប្រិយភាព ក្នុង គោលដៅស្វែងរកប្រាក់ចំណូល គួបផ្សំនឹងប្រព័ន្ធប្រព័ន្ធផ្សព្វផ្សាយ ដែលមិនសូវបានយកចិត្ត ទុកដាក់បានល្អិតល្អន់ ។

៤-ការផ្លាស់ប្តូរការរៀន

ការសិក្សាក៏មាន ការផ្លាស់ប្តូរទៅតាមការលូតលាស់នៃសេដ្ឋកិច្ច គឺសាលារៀននឹង សម្ភារសិក្សា ក៏មានការផ្លាស់ប្តូរដែរ។ ក្នុងយុគសម័យដើមបេញពីរបបប៉ុលពត សិស្សខ្មែរគ្មាន ថ្នាក់រៀនគ្រប់គ្រាន់ គ្មានតុកៅអី និង សម្ភារសិក្សាគ្រប់គ្រាន់ទេ។ បច្ចុប្បន្ន កំណើសេដ្ឋកិច្ចបាន ធ្វើឱ្យប្រព័ន្ធអប់រំមាន ការផ្លាស់ប្តូរពីការចូលរៀនដោយឥតបង់ថ្លៃ មកសាលារៀនដោយបង់ថ្លៃ។ នេះបង្ហាញពីភាពលូតលាស់នៃសេដ្ឋកិច្ច ដែលមានកំណើនលទ្ធភាពនៃការបង់ថ្លៃសាលារៀន ដល់កូនប្រុសស្រី ឱ្យងាកចេញពីសាលាដែលមាន ការទទួលខុសត្រូវលើការសិក្សាតិច ទៅរក សាលាដែលមានការទទួលខុសត្រូវលើការសិក្សារបស់សិស្សខ្ពស់ ជាពិសេសគឺសាលាឯកជន ដែលកំពុងប្រកួតប្រជែងគ្នាលើទីផ្សារសេវាអប់រំ។



ការប្រើប្រាស់ទូរស័ព្ទលឺតទំនើប ក្នុងថ្នាក់រៀនជានិច្ចដល់ការសិក្សារបស់សិស្ស និស្សិតផងដែរ។ កំណើននៃសេដ្ឋកិច្ច បានធ្វើឱ្យនិស្សិតអាចទទួលបាននូវប្រើប្រាស់ទូរស័ព្ទ ទំនើប ដើម្បីជានិច្ចដល់ការរៀនសូត្រ ជាពិសេសអាចភ្ជាប់ទៅនឹងបណ្តាញអ៊ីនធឺណេត។ និស្សិតអាចប្រើទូរស័ព្ទទំនើប ក្នុងការស្រាវជ្រាវរកព័ត៌មានទាក់ទងនឹងខ្លឹមសាររៀន ការធ្វើ កិច្ចស្រាវជ្រាវរបស់សាលា និង ចែករំលែកព័ត៌មានគ្នាទៅវិញទៅមក។



ទោះជាយ៉ាងណា និងស្វិតភាគច្រើន ប្រើប្រាស់ឧបករណ៍អេឡិចត្រូនិច ដូចជាទូរស័ព្ទទំនើប កុំព្យូទ័រ ឬ Tablet ដើម្បីលេងហ្គេមក្នុងម៉ោងសិក្សា ឬ ប្រើប្រាស់បណ្តាញសង្គមដូចជា ហ្វេសប៊ុក ជាដើមក្នុងម៉ោងសិក្សា ដែលធ្វើកម្រិតនៃការយកចិត្តទុកដាក់លើការសិក្សាធ្លាក់ចុះដោយមិនដឹងខ្លួន។

ដោយសារការផ្លាស់ប្តូរលឿននៃសេដ្ឋកិច្ច ធ្វើនិស្សិតមួយចំនួន ឈ្នកវេជ្ជសាស្ត្រនិងការប្រើប្រាស់ទូរស័ព្ទទំនើប ហួសហេតុដែលជាការខានដល់ការសិក្សាតាមរយៈការចូលរកងយប់ជ្រៅ ការលួចប្រើប្រាស់ទូរស័ព្ទក្នុងពេលគ្រូពន្យល់មេរៀន និងក្លាយទៅមនុស្សរៀននឹងទូរស័ព្ទ។ ហើយការញៀនប្រើប្រាស់ទូរស័ព្ទអាចធ្វើឱ្យមានការផ្លាស់ប្តូរនូវរបៀបរបបរស់នៅនិងការប្រាស័យទាក់ទងគ្នាទៀត។

៥- ការផ្លាស់ប្តូរទម្រង់នៃការរស់នៅ

បើសិនជាយើងក្រឡេកមើលពីការរស់នៅ របស់យុវជនក្នុងសម័យសេដ្ឋកិច្ចខ្លារបស់កម្ពុជា មានការផ្លាស់ប្តូរខ្លាំង។ ភាពស្និទ្ធស្នាលក្នុងបំណោមគ្រួសារបានបាត់បង់យ៉ាងច្រើន ក្នុងខណៈដែលឪពុកម្តាយអនុញ្ញាតឱ្យកូនរបស់ខ្លួនលេងទូរស័ព្ទ និង លេងហ្គេមតាមទូរស័ព្ទ នៅក្នុងវ័យកុមារ។ កុមារទាំងនេះ បានបាត់ទុកថា ខ្លួនជាអ្នកគ្រប់គ្រងហ្គេមនេះ គាត់ជាអ្នក គ្រប់គ្រងស្ថានការ គ្មានអ្នកណាគ្រប់គ្រងលើគាត់ទេ។ នេះ ជាកត្តាធ្វើឱ្យកូនមិនសូវស្តាប់នូវ ការណែនាំរបស់ឪពុកម្តាយ។

ក្នុងពេលជួបជុំពីសាហាវ កូនមិនសូវបាននិយាយទៅកាន់ឪពុកម្តាយទេ ដោយជាប់ ការប្រើប្រាស់ពេលវេលានេះ ដើម្បីបណ្តាញសង្គម ឬ លេងហ្គេម។ មានករណីខ្លះទៀត កូននោះបានយកសាហាវទៅបរិភោគនៅក្នុងបន្ទប់ដោយឡែក ដោយមិនជួបប្រាស័យទាក់ទងនឹងក្រុមគ្រួសារ។

ភាពស្និទ្ធស្នាលរវាងមិត្តភ័ក្រ មានបាន កាត់បន្ថយម្ខាងម្ខាងៗ និងក្លាយជាមនុស្សរស់នៅដោយឯកឯង។



ចំណែកឯការបំពុលសង្គមតាមបណ្តាញសង្គម ក៏មានផលប៉ះពាល់ជាអវិជ្ជមាន ដល់កាល
លូតលាស់នៃសេដ្ឋកិច្ច។ ករណីព័ត៌មានខុសការពិត តាមហ្វេសប៊ុក ដែលបានបង្កើត ដោយជនខិល
ខូច ក្នុងចេតនាទុច្ចរិត បានធ្វើប្រជាពលរដ្ឋជឿ។ ករណីមួយទៀតដែរ គឺក្រុម អ្នកសារព័ត៌មានដែល
សរសេរទំព័រមុខឱ្យមានការទាក់ទាញ បានធ្វើឱ្យពលរដ្ឋមួយចំនួន ដែល មិនបានអានច្បាស់លាស់ មិន
បានគិតពិចារណាត្រឹមត្រូវ បានចែកផ្សាយតត្នាជាព័ត៌មាន បំកាន់ រហូតដល់មានការនិយាយតត្នាតាម
តុកាហ្វេទៀតផង។

៦-សន្និដ្ឋាន

បើយើងក្រឡេកមកមើលរដ្ឋាភិបាលវិញ សេដ្ឋកិច្ចកាន់តែមានការលូតលាស់ រដ្ឋាភិបាលនៃ
ប្រទេសនីមួយៗតែងតែ ជំរុញនូវវិស័យវប្បធម៌របស់ខ្លួនឱ្យកាន់តែរីកសាយភាយ ដូចជាការចុះ បញ្ជីនៃ
បេតិកភណ្ឌជាតិធានាឱ្យចូលក្នុងបេតិកភណ្ឌពិភពលោក ដើម្បីទាក់ ទាញ និងទទួលបាននូវកំណើន
ភ្ញៀវទេសចរណ៍។

ការបង្កើតឱ្យមានពិពណ៌វប្បធម៌ មិនត្រឹមតែជាការផ្សព្វផ្សាយពាណិជ្ជកម្មជាតិ សម្រាប់វិស័យ
ទេសចរណ៍ប៉ុណ្ណោះទេ ជាការបង្ហាញពីការយល់គ្នាទៅវិញទៅមកលើ ពិភពលោក ដើម្បីភាពសុខដុម
រមនា តាមរយៈការយល់គ្នាលើវប្បធម៌ អត់ឱនឱ្យគ្នាតាម ទម្លាប់នៃការរស់នៅដែលមិនដូចគ្នា មិន
ស្រដៀងគ្នា។

កត្តាចម្បងនិងឫសគល់នៃបញ្ហាទាំងនេះ គឺចំណេះដឹងនៃប្រជាពលរដ្ឋនៅមានកម្រិត សូម្បីតែ
និស្សិតក្នុងមហាវិទ្យាល័យក៏ដោយ។ ការរិះគន់សង្គមខ្លាំង កើតចេញពីការផ្សព្វផ្សាយព័ត៌មាន តាមបែបទាក់ទាញ
អ្នកអាន ធ្វើឱ្យសណ្តាប់ធ្នាប់ដល់សង្គម។ ក្នុងករណីចំណេះដឹងមានកម្រិត ប្រព័ន្ធផ្សព្វផ្សាយមិនគួរ
ដាក់ចំណងខ្លះធ្វើឱ្យមានការភាន់ច្រឡំទេ។

រដ្ឋាភិបាលគួរយកចិត្តទុកដាក់ លើការអប់រំទស្សនវិជ្ជាឱ្យខ្លាំងជាងនេះ ព្រោះទស្សនវិជ្ជាសង្គម
របស់កម្ពុជាហាក់មានការចុះខ្សោយ។ គុណភាពចំណេះដឹងគួរតែត្រូវបាន យកចិត្តទុកដាក់ ដើម្បីឱ្យ
យុវជនអាចឈានដល់កម្រិតមួយ ចេះស្វែងយល់និងពិចារណារក ខុសត្រូវដោយខ្លួនឯងបាន។

រដ្ឋាភិបាលក៏គួរយកចិត្តទុកដាក់លើការរៀបចំឱ្យមានវិស័យវប្បធម៌ក្នុងវិស័យអប់រំ ជាពិសេស
ចាប់ផ្តើមចេញពីបឋមសិក្សារហូតដល់មហាវិទ្យាល័យ ព្រោះមហាវិទ្យាល័យនៅ កម្ពុជាបច្ចុប្បន្ន គឺជា
ក្រុមហ៊ុនអាជីវកម្មសុទ្ធសាធ ដែលមិនមានកម្មវិធីវប្បធម៌ក្នុងនោះទេ។ គួរ បង្កើតឱ្យមានពិពណ៌វប្បធម៌
ពិពណ៌សៀវភៅ នៅតាមមហាវិទ្យាល័យផងដែរ។

TRANSLITERATION OF PALI INTO THAI SCRIPT: PROBLEMS AND SOLUTIONS

Presented by

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Thai script was invented by King Ramkamhang of Sukhothai kingdom more than 700 hundred years ago. It immediately derived from old Khmer and Mon script which were generally used in the preceded neighbor kingdoms of Sukhothai. The main purpose of Thai script was to record Thai language, one of Tai language family. In the method of writing Khmer script there are two major varieties of consonants, i.e. normal letters and subscript or ligature in the form of 'double decker'. This subscript was intentionally omitted by King Ramkamhang and was lifted from under of the line to the exact line in the form of normal script. This was very useful for writing Thai language, but simultaneously caused a big problem in writing Pali and Sanskrit which were predominant among the Thai Buddhists as the sacred languages. Prior the invention of Thai script, old Khmer script was generally utilized for recording Pali texts, especially Tipitaka because old Khmer script derived from 'Grantha-Pallava' script which was contemporarily used for writing Pali and Sanskrit in South India. To solve this problem several writing methods were tried out by Thai scholars, but they failed for several centuries until the late 19th century. In 1893, in the reign of King Rama V of the present Chakri dynasty, the problem in writing Pali and Sankrit by Thai script was ended and the Pali canon was recorded in Thai script for the first time in Thai history. Consequently, the use of old Khmer script in writing Pali canon gradually faded down and Thai people never use it again for this purpose till now.

This paper is a humble attempt (1) to find out how much endeavor has been done to solve this problem by Thai scholars for several centuries and (2) to study the ways they made it ended.

Thai script was invented by King Ramkamhang of Sukhothai kingdom more than 700 hundred years ago. It immediately derived from old Khmer and Mon script which were generally used in the preceded neighbor kingdoms of Sukhothai. The main purpose of Thai script was to record Thai language, one of Tai language family. In the method of writing Khmer and Mon script there are two major varieties of consonants, i.e. normal letters and subscript or ligature in the form of 'double decker'. This subscript was intentionally omitted by King Ramkamhang and was lifted from under of the line to the same line in the form of normal script. This was very useful for writing Thai language, but simultaneously caused a big problem in writing Pali and Sanskrit which were predominant among the Thai Buddhists as the sacred languages.



Ramkhamhaeng Inscription



Khmer scripts, Thai scripts and Mon scripts

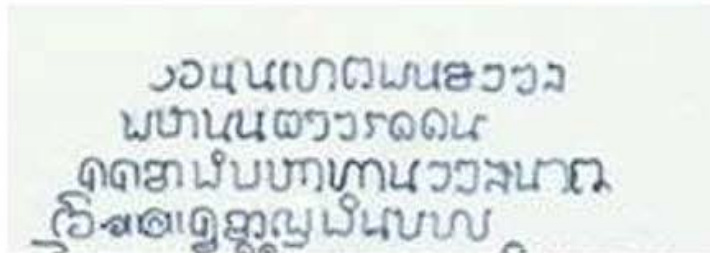
According to orthography in the ancient Khmer inscriptions and those of Mon people, in order to specify the final consonants or the following consonants, the sign called 'Viram' was written as a superscript above those final consonants. On the contrary, according to the early Thai orthographical system or word spelling, in the word consisting of 'a' vowel followed by a final consonant, the final consonant must be replicated to be double consonants, for example, ศจจ, วนน, ขนข, ลก. This writing system was very useful and convenient for Thai language, but not for Pali. This caused a huge confusion in reading Pali text recorded by Thai scripts since a word could be read in several ways and had various meanings, , such as writing the word /atta/ must be written as ศตตต [atatata], which makes the problem of reading that, it should be read as ศตต [atata] /at/ + ต [ta] /ta/ or อ [a] /a/ + ศตต [tatata] /tat/ or ศจจจ [sacacaca] /sacca/ should be read as ศจจ [sacaca] /sac/ + จ (ca) or ศ [sa] /sa/ + จจจ [cacaca] /cac/

It is evident that the Thai orthographical system was first used in recording Pali in the inscription of Wat Bangsauk found in Prea province in the North of Thailand. The inscription was dated to B.E. (Buddhist Era) 1882 or 1339 A.D. The scripts of the inscription were of King Ramkhamheang, but the orthographical system was slightly different in writing the messages in Pali and in Thai language. In the inscription the mayor of the city named 'Trok Salob' was mentioned in detail. He invited all good persons to mould the small clay Buddha's images and other sacred objects for worshipping the Buddha, Dhamma and Sangha.



Wat bangsanuk inscription, Prae Province, Northern Thailand around 1339 A.D.

Below there was the message in Pali written in Thai orthographical system which caused difficulties in reading.



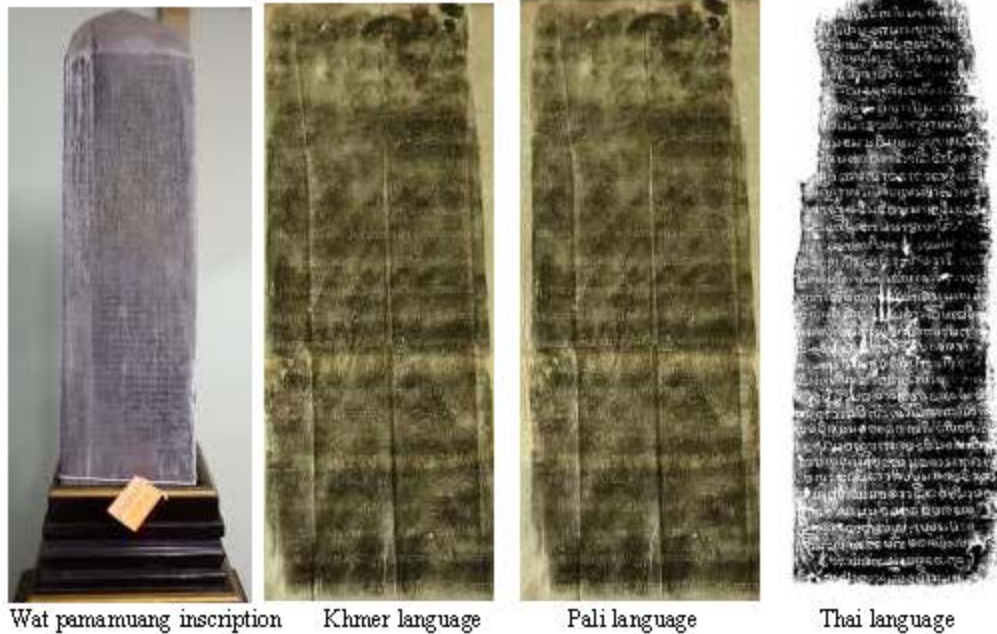
- 1) วณนเขตมนชงส vananadetamanajāṇāṇasa
- 2) มหนนตง รตตคตคต(ย่ ปว) mahananataṇāṇa ratatanatatata (yaṃṃ pava)
- 3) กกขามิ มหทานง สุณนถ สธ kakakhāmi mahādāṇāṇa suṇātha sādha
- 4) โว ๐ vo...

Below is the present Thai orthography of the above message.

วณเขต มนุชี่ ส มหนตฺ รตฺนตฺคยํ ปวกฺขามิ มหทานํ สุณนถ สธโว
Vandeta manujam sa... mahantam ratnattayam pavakkhāmi
mahādānam suṇātha sādhavo..

From the above example, writing Pali by Thai scripts cause a huge difficulty including reading, then this method was not quite generally accepted. Therefore, later, Khmer scripts were utilized again in writing Pali texts instead of Thai scripts. For instances, there was the inscription of Wat Pamamuang of King Li Thai dated B.E. 1905 or 1352 A.D.

In the inscription of Wat Pamamuang of King Li Thai, some parts of his life were mentioned, i.e. his ordination as a Buddhist monk. His whole story was inscribed in four steles, i.e. two in Thai language with Thai script, one in Khmer language with Khmer script and one in Pali with Khmer script. It is noteworthy here that in Sukhothai period (King Li Thai) the Khmer script used in writing Pali was generally called 'Khom' script. The term 'Khmer' was never found in hundreds of inscriptions of Sukhothai period, only the term 'Khom' was prevalent in many inscriptions of Sukhothai kingdom, such as 'Khom Sabad khlon lampong', the proper name and 'Pii Khom' or 'year of Khom'.



Wat pamamuang inscription Khmer language Pali language Thai language

After King Li Thai's period Thai script was never used in writing Pali for more than 500 years, but the Khmer script so called by the Thais as 'Khom script' was widely preferred in writing Pali in Ayuthya and Thonburi periods till the early Rattanakosin period. Meanwhile, in this long time, apart from writing Pali in Buddhist documents, such as Jataka stories, Religious folktales and documents for preaching people, the Khom script was modified for writing Thai language as well. Some modifications were the slight change of the orthographical system and the addition of 'tone' of Thai language. The script used in writing Thai language was obviously called by the Thais as 'Khom Thai' script and was gradually accepted in writing the Buddhist documents, folktales and local beliefs including producing amulets and talismans till the early Rattanakosin or Bangkok period.



Khom Pali and Khom Thai scripts

In writing a talisman or tattooing it on the body of a devotee, Pali words were utilized for more efficacy, because Pali was regarded by the Thais as the sacred language. Therefore, Khom script was inevitably used for this purpose and this made the Thais in the central and Southern parts of Thailand quite familiar with Khom script.



Meanwhile, in writing Pali and Buddhist documents, people in other parts of Thailand, i.e. Northern and Northeastern parts used not only 'Khom' script, but also their modified scripts. In the Northern Thailand, a kingdom called 'Lanna' flourishing simultaneously with Sukhothai kingdom and Ayuthya kingdom wisely adopted and adapted 'Mon' script into their own script later called 'Lanna Dharm' script in writing Pali, Buddhist documents and local beliefs including the talismans and magic charms like the central and Southern Thais as well. At the same period the 'Isan Dharm scripts' were simultaneously developed in the Northeastern Thailand. Both scripts were for recording religious contents which were in Pali. On the contrary, the central Thai kingdom still took use of the old Khmer or 'Khom' scripts for the religious records



Lanna Dharm scripts

Isan Dharm scripts

Thus, in this region of Thailand there were four scripts used from the Sukhothai period till the early Bangkok period, i.e. (1.) Thai script for writing Thai language, (2.) Khom and Thai Khom script for writing Pali and religious documents in the central and Southern Thailand (3.) Lanna Dharm script for writing Pali and religious documents in the Northern Thailand and (4.) Isan Dharm script for writing Pali and religious documents in the Northeastern Thailand.

Development of writing Pali with Khom and Thai script

In the more than 750 year of Thai history there are several the formal rehearsals or 'Samgayana' of Pali Tipitaka. The first rehearsal of Pali Tipitaka was commanded by King Tilokaraj of Lanna kingdom under his patronage in 1477 A.D. It was inscribed on palm leaves using Lanna scripts which derived from Mon scripts.

The 2nd rehearsal was under the patronage of King Rama I of the present Chakri Dynasty in 1787 AD. He commanded to transliterate the Pali Tipitaka written in Laos and Mon scripts into 'Khom' scripts, not into Thai.

The 3rd one occurred in the reign of King Rama V of the present Chakri dynasty in between 1888-1893. It was the special one because the Tipitaka was recorded in Thai scripts and was printed in the book-form for the first time in Thai history.

Later on, in 1915-1920 A.D. King Rama VII was the patron of Tipitaka printing. It was in the complete set called 'Phra Trai Pidok Cha Bab Sa Yarm Rat' or the Siamese version of Tipitaka.

It is noteworthy that all new diacritical marks invented by the Supreme Patriarch – the Priest Prince Vajirayarnvarorasa, were used in this version. Those marks could get rid of the orthographical problems found more than 600 years ago since Sukhothai period. Before this success, around B.E.2390 or 1847 A.D. King Rama IV, while he was as a Buddhist monk named 'Vajirayana', invented the 'Ariyaka' script for writing Pali, since he thought that only Khom script was used in writing Pali for long time, now Khom script became the sacred script. Then he requested the Supreme Patriarch Sa Pussadeva to invent how to write Pali with Thai script instead of Khom script. Whereas he also invented a new script called 'Ariyaka' meaning 'the script of the noble persons'. He modified the Romanized script and put all letters in the same line, unlike Thai script and Khom script in which subscripts were used. The main purpose of this newly invented scripts was to be easily printed by the Western printing machine and easy writing Pali. The Ariyaka script was in pilot used for monks of the Dharmmayutika Nikaya, especially in Wat Borworn Niwet for sometimes, later this script was not popularly accepted and finally was not in writing Pali anymore.



King Rama IV and ariyaka scripts

The printed version in Thai script of Pali Tipitaka was not only distributed all over Thailand but also posted to abroad. This phenomenon inspired foreigners to learn Thai scripts in order to be able to read the Pali Tipitaka printed in Thai scripts. For instance, German Venerable Nanatiloka expressed his appreciation of this version that it was this Thai version which was more complete than that of Romanized version of the Pali Text Society.

The specific reason why King Rama V eagerly commanded the print-out of Pali Tipitaka is that he has fore sight of the threat of the colonialists who immensely desired Thailand, the land of Buddhism to be under them. In the West, Sri Lanka and Burma, two Buddhist countries were already colonized and in the East Laos and Cambodia, also the Buddhist nations, were colonized by another great power, France.

This situation could harm the stability of Buddhism, especially the accuracy and correctness of Pali Tipitaka. Moreover, the printing technology could solve the problems found in inscribing Pali Tipitaka on palm leaves, because doing so was the

time-consuming task whereas the printing could make more copies and was more convenient than the inscribing.

Regarding to the use of Thai scripts in recording Pali Tipitaka, King Rama V had a thought that 'Again, in the Siamese kingdom the Khom scripts were early utilized as the state scripts. This mistook public that only the Khom scripts were for Buddhism. But, frankly speaking, scripts do not matter.'

All kinds of scripts were equivalent to record Buddhist texts, especially Pali Tipitaka. All other Buddhist countries such as (Sri) Lanka, Burma, Laos and Khmer had recorded Pali Tipitaka with their own scripts.'

In the earliest period of using Thai scripts in recording Pali text, the main problem was an amount of diacritical marks invented by the supreme Patriarch. For the collective understanding it must be clear that what rule or how to use does the mark represent?

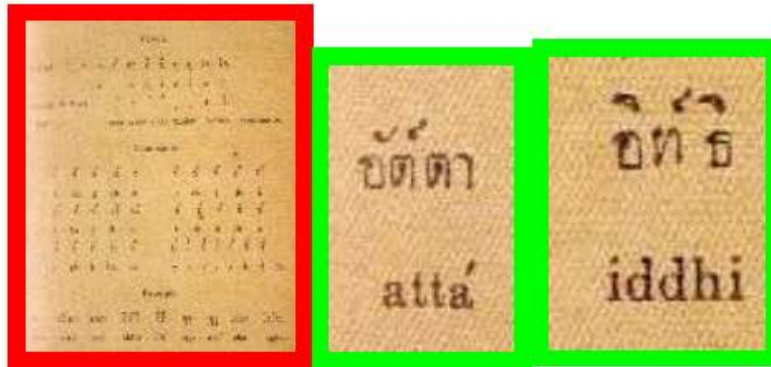


It is noteworthy here that the Romanized scripts were also employed parallel to Thai script. It is the king's intention for more benefit to foreigners, particularly Europeans. Robert Chalmers said in the Journal of the Royal Asiatic Society, London printed in 1898 as follows;

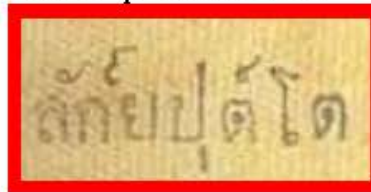
'...the King of Siam has abandoned the exotic Cambodian for the native Siamese character. To Europeans this may seem a small matter; to the average Siamese it is a revolution...'⁶

The diacritical mark called 'Thandagart' or 'Vanjhagart' must be added above the 'Varga Vyanjana or group letters that we would like it to be silent or a final consonant. The example is as below.

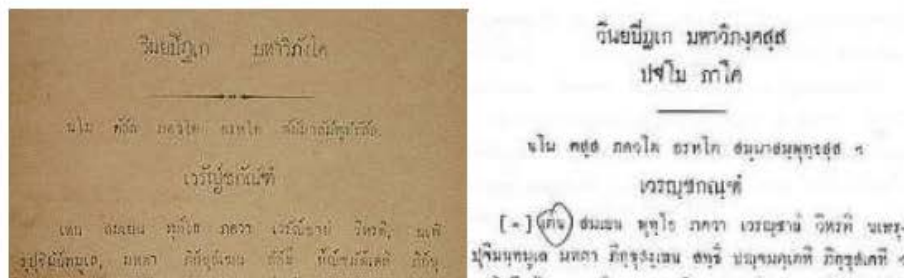
⁶ Robert Chalmers. 'The King of Siam's Edition of the Pali Tipitaka'. In Journal of The Royal Asiatic Society, London : 1898, pp. 1-10.



The diacritical mark in the left hand called ‘Yamakarn’ or ‘reduplication’ must be added above the ‘Sesa Vyanjana or remaining letters that we would like it to be silent or a final consonant. The example is as below.



Later, the writing and printing system of Pali by Thai scripts has been developed and changed several times till the present. Now, the ‘Thandagart’ and ‘Yamakarn’, two special diacritical marks for recording Pali did no more exist.



A comparison of the previous and the late version of the Vinaya Pitaka

Conclusion

More than 100 years since Thai script was wildly accepted in writing Pali from the reign of King Rama V, the popularity of using Khom script in writing Pali and other documents, except the talismans gradually faded down till now. Even in the education system of Thai Sangha or Monks the Khom script was not used anymore. Consequently, this causes most monks at the present not interested in studying and preserving the invaluable religious and other related documents, such ac medicinal texts, magic charms texts and the texts of Astrology. Most of these documents are left unattended and unpreserved, finally damaged. Now, some foreigners come to buy these old documents and bring them to their countries for unknown purposes, and some of those documents are burn for making the amulets by the Thais.

At the present, Thai government and several educational Institutes become more interested in preserving this invaluable knowledge and spend more budget and time for supporting the capable institutes to study, learn and teach this local wisdom including to conduct researches on it. Some of them are systematically and appropriately preserved in the local library for their posterity to take care of them for their own future.

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MAINTAINING A TRADITION AS AN EFFORT TO RESPOND A MORE CHALLENGING ERA: CASE STUDY ON INDONESIA

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Abstract

In such an open era like today, when there are no time and space boundary, it is very easy to share any kind of information which is almost exactly the same as the source. It is supported by the advance of technology and becomes the bridge/media to present some facts for us and these facts sometimes surprise us. The surprises come so profusely and many responses emerge because of them. There are many who are reluctant to get involved, but there also many who respond it with euphoria. This new kind of information is able to distract the tenable form that we already own and do. For example, traditional performing seems no longer attractive to the youngster anymore nowadays. They no longer have a desire to watch or even to maintain it. There are many new forms which draw many attentions and these new forms are imitated and developed based on some interest and ability. The new forms are considered to be more attractive and fun to watch and do. Some performing art, which is considered more suitable with today's era, are spreading to young people. Indeed, they have their own world. However, it is important to give insight about performing art as a cultural inheritance. This inheritance, with its incomparable uniqueness and beauty, is too shamed to be neglected. Similarly, all the wisdom in it, will it be decreasing until no longer recognized? This article does not merely envy and blame the power and attraction from outside, but more on the offering of some alternatives to balance their influence. We should give more effort to greet and get closer to the young generation to maintain our tradition together.

Key words: Performing art; tradition; Indonesia

Introduction: A Flowing Tradition

Being involved in the cultural wave, one cannot imagine how it develops into such a vortex today. In this context, a culture with its traditional performing arts is cornered and getting less and less fans from youngsters. Instead of rejecting it, they tend to choose to keep their distance from the traditional performing arts. It is so common to see how traditional arts is supported only by elders, while young people step aside as they found more interesting choices. Their choices are considered to have some advantages over the old tradition.

Various choices from various sources come in different forms – either audio, visual, or audio-visual. It comes by the advance of technology with its surprising speed and accuracy. The information it spreads online is almost as soon as and as accurate as the occurrence of the event itself. The development of this advanced

technology has become a bridge for bringing varied information. Meanwhile, the tempting choices are sometimes also brought directly by their owners, and even followers.

Its sudden and booming arrival often makes us shock and feel illiterate, we even think that we are not ready yet to respond. Unfortunately, the advance in information technology is sometimes used for wrong purposes. Many cases in Indonesia show the appearance of hoaxes causing anxieties to societies that makes Indonesian government feel the need of regulating the issue of information technology. As many surprises quickly come into their existence, they receive different responses from young people. Those responses can be grouped into three categories based on their expressions – in audio, visual, or audio-visual forms.

The first group consists of young people who show euphoric response as the new thing has mesmerized them and has distracted them from their previously owned things. Traditional performing arts, for example, has become less interesting for these young people, that they feel reluctant to watch it, even if it is for free. This group no longer continues its old tradition, instead they choose the new forms of culture. They find that the new tradition has some new forms; that they, then, imitate or even develop them as what they like and what they can do. Those new forms are considered to be more attractive and bring more fun to watch, to do, and to enjoy. Performing arts regarded as the spirit of the age has flourished in this group. For example, during the Indonesian Dance Festival in 6 – 10 November 2018 held in Jakarta, majority of young choreographer who performed their works had released themselves from their traditional root. Though it was not seen as a mistake, it has brought up a big question: why they think that creativity in their performances means that they have to retreat or release themselves from tradition. Sal Murgiyanto, a critic and writer of performing arts also expressed his disappointment about this issue.

Springing up like mushrooms after the rain, these groups appear consisting of both male and female youngsters with their same ideas and beliefs. They appear mostly in big cities. In its development, some of the members of those groups release themselves and create new groups; some of them still create similar performance, while others create different arts. They, then, choose to join groups they like.

The second group, nevertheless, exists in a more moderate area instead of adapting and imitating the whole forms of arts like the first group. They are interested in new forms as well as appreciate the forms. Though they have many interesting choices brought by the advance of global technology that eliminates any boundaries, they still show their respect to old tradition by continuing performing it. The continuation of old tradition is integrated with new aspects; thus, it creates traditional works with new spirit and new works with traditional spirit.

The last group consists of them who are loyal to the old tradition. Though they are also mesmerized, they has decided not to go with the new flow. As they have various backgrounds, they feel fit in this group, being the artists or audience of traditional performing arts. They do not enjoy nor follow the new wave imitated and followed by other groups.

Those all show how powerful the external attraction is that it is able to set aside, and even, to alter part of traditional performing arts. In recent time, it is impossible for a culture (in this case, a traditional performing arts) to develop without intersecting with others. When supporters of a culture passively react to a situation, they likely to take for granted (Damono, 2004). This may happen everywhere in this world, including Indonesia; today's generation as well as the future one have a big responsibility of maintaining the continuity of their culture (Haryono, 2000).

This article does not address the issue on the strength of external power and its effect; rather it investigates whether some real actions are needed to respond to the situation. Thus, instead of being envy and regretful toward the newcomer that disturb our traditional performing arts, it is better to discuss the situation.

Preserving Tradition – Opening Self

For centuries, Indonesian people have intersected with other foreign societies; and it still continues until today. The Indonesians tended to open themselves to the arrival of foreigners, as well as to the cultures they bring. Though the government has regulated a concept about maintaining and developing Indonesian culture – including the traditional performing arts – many ways can be employed to react to foreign cultures that enter into our societies nowadays.

The power of preservative to defend themselves as well as the progressive power to develop them actually exist in every form of arts as it is supported by its people. Being powerful or weak is a matter of choice depending on its people's awareness. The weaker people defend themselves, the stronger foreign culture penetrates into their society. Thus, the creativity of a society will find its own way grow and develop its culture (Hamengkubuwono, 2011). Both these abilities sometimes occur in paradox.

The Indonesian government has often called upon the importance of maintaining and developing culture in every part of Indonesia, especially the traditional performing arts as an important element. This has been followed by issuing some regulations from national to regional levels realized by appropriate activities. For example, curriculums employed in formal schools – elementary school, junior high schools, and senior high schools – contain some materials about traditional performing arts. Some regions even complete their curriculums by including contents about their own local languages.

Being called upon or not, the society in Bali, for example, has started maintaining and developing their own traditional performing arts in prior by using certain ways. Two groups of almost identical forms serve to two different purposes. The first group consists of forms performed in various rituals. Those forms are employed for glorifying God the Almighty – the forms that should be honored and preserved in many of their religious rituals. The other group consisting of almost identical forms to those performed in religious rituals is shown in performances as tourist attraction. Those performances, however, aim mainly to entertain the tourists and to maintain their arrivals to Bali. Though they perform similar forms in those two different occasions, the purposes of their performances are different.

In another region, West Java, the local government has a policy that is similar to Bali yet with different implementation. Every Wednesday, the societies – especially the school-age children – are required to do *Nyunda*. On that day, they are asked, at least, to speak Sundanese language, or to wear clothes resembling Sundanese people. Moreover, students who propose educational scholarships are obliged to possess some skills, like playing *angklung* (Sundanese traditional musical instrument made from bamboo) or practicing Sundanese martial arts called *pencak silat*, by showing their certificates as evidence. Some supporting instruments, such as traditional musical instruments, especially *angklung*, are available in their schools and art group in their society.

In addition to Bali and West Java, some other regions in Indonesia have also implemented the government regulation in various ways yet with similar purposes. For example, some efforts have been done to discover many traditional performing

arts, which were almost or have been extinct. Almost all local governments perform those efforts for preserving the traditional arts; and similar activities are also accomplished by all Higher Education institution. The results of the discoveries, in forms of reconstruction and revitalization, are then performed to societies and documented in audio-visual form by supporting institutions.

Unfortunately, most of those efforts finish at the documenting level, while actually those preservable inheritance of aesthetics should also be taught to others. The teaching process should not finish at form level, but it has also to be understood that the forms are supported by symbols representing people's local wisdom. Some results of dance reconstructions have been taught by Arts Higher Education institutions to their students, some others in greater numbers, however, are still stored only as data. If the frequency of performances of those dances are increased by presenting performing arts artists, it is highly possible to inspire those students.

In addition, the government also supports and facilitates some collaborations of inter-arts, inter-region, or cross-regions. Many choreographers, musicians, and artists, especially young artists are interested in the events. The initial events launched by the government act as a trigger for other continuing events. Many of them continue the events without waiting for the government's other projects. Those collaborations of inter-arts and inter-region seemed to attract the attention of artists, especially the young artists.

Another way to promote performing arts that is executed by the government is through 'learning with the maestro'. This annual event is held in two weeks by involving a numbers of male and female high school students all over Indonesia. They are given a chance through selection to learn certain performing arts and its management from its expertise. During the program, the students live near or in the house of the maestro, while the government provides all the funds. A group of students learn from maestros of Bali performing arts, some others learn from contemporary performing arts, and other groups learn about the management of arts performance from the experts.

This model, that have been carried out for three years, is likely to gain those youngsters' attention. As they live in the community or in the maestro's house which is likely different from their own environment, they can learn new things. They are introduced to the environment of the performing arts they learn, meanwhile, they also learn about the local wisdom that supports it.

Mirotto (2018), an expert of Indonesian contemporary dance, informed that the program can be seen as a proper way to introduce and familiarize performing arts and its various supporting elements to young people. The number of the students who apply for joining the program increases every year; the arts maestros selected for being the mentors are also different every year. Nevertheless, the two-week program needs to be re-considered as it may disturb the students' learning process at school. Those students also need to get another continuing chance, instead of one-time learning program.

In addition to the model, several kingdoms, especially the four kingdoms in Central Java and Special Region of Yogyakarta, really impose their efforts to draw youngsters closer to their traditions. Those four kingdoms, which no longer become a center of political activities, now open their doors to any societies who are willing to learn about their performing arts, as they are now serving as the successors of the traditional culture. The shadow puppet, gamelan, and traditional dance are among the performing arts interestingly to learn. Many society members, particularly the youth,

show their enthusiasm while learning those arts; furthermore, when they are involved in the performances.

In general, trainings or teaching of traditional dance and classical dance of Yogyakarta style in non-formal institutions in Yogyakarta have been practiced for its continuity (Saearani, 2014). It might also be important to allow any modifications or changing forms to achieve some qualities.

Therefore, the societies can learn about cultural diversity. The continuity of a traditional culture can also be preserved by involving the presence of other societies who visit its place. All members from any societies are indeed being responsible and obliged to preserve and develop any cultures. As an inheritance, a culture's prolonged existence in the future is in the hands of its inheriting generations – the society who accepts it today or at the later time (Kusmayati, 2018).

It is also for its very reason that the government give awards to artists of traditional performing arts, either women or men. The artists are generally those who are engaged in their own art forms for quite a long time.

Closing

To balance the existence of traditional performing arts with the arrival of new wave in Indonesia is not an easy and simple matter. Indonesians have proved to be persistence in preserving and developing their cultures. In one side, this nation's flexibility and openness to foreign elements have also been tested since long ago. When global era starts to spread, nonetheless, the existence of traditional performing arts comes into questions. Though the traditional performing arts can still be found in many regions; some contemporary music, *wayang kulit* (leather shadow puppet, dances, and other art forms also appear with its developing foreign elements.

The government has also made some powerful attempts to create the balance. Instead of blaming the arrival of those foreign elements, the government has played its own part. There are some other steps that can still be performed by the government, such as having some discussion among the government as the regulator, facilitators, and other elements to talk about this issue. It may also be important to invite young artists in the discussion; and other stakeholders also need to be invited. It is also crucial to provide funds for such activities, despite our lacks. Though for preparing all those things need persistence and patience, we can rely on our sense of belongings and responsibility to put aside any individual interest. Societies are also looking forward to any information and socialization about those discussions or other events.

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ឥរិយាបថនៃជនជាតិចិននៅកម្ពុជាបច្ចុប្បន្ន
THE ATTITUDE OF CHINESE IN CAMBODIA IN THE PRESENT

បទបង្ហាញដោយ

លោក **ឈុន ផាន់**

មន្ត្រីស្រាវជ្រាវផ្នែកទស្សនវិជ្ជានិងសង្គមវិទ្យា

វិទ្យាស្ថានមនុស្សសាស្ត្រនិងវិទ្យាសាស្ត្រសង្គម នៃរាជបណ្ឌិត្យសភាកម្ពុជា

មូលនិយមសង្ខេប

ប្រជាជនខ្មែរ និងប្រជាជនចិនធ្លាប់មានទំនាក់ទំនងផ្នែកវប្បធម៌ជាមួយគ្នាយូរណាស់មកហើយ។ ជនជាតិចិនដែលបានមករួមរស់ក្នុងប្រទេសកម្ពុជា ក្នុងអតីតកាលហើយបានជះនិងទទួលឥទ្ធិពលខាងជំនឿ ប្រពៃណី ទំនៀមទំលាប់ វប្បធម៌ទៅវិញទៅមក។ លទ្ធិបិតាធិបតេយ្យរបស់ចិន បានធ្វើសមាហរណកម្មជាមួយលទ្ធិមាតាធិបតេយ្យខ្មែរយ៉ាងជ្រៅ ហើយជនជាតិចិនចេះសម្របខ្លួនរួមរស់ល្អនៅក្នុងសង្គមខ្មែរប្រកបដោយសេចក្តីសុខដុមរមនា។

នៅពេលបច្ចុប្បន្ននេះដោយសារទំនាក់ទំនងចិនកាន់តែស្អិតរមួតឡើងថែមទៀត វិនិយោគចិនបាននិងកំពុងសម្រុកចូលមកយ៉ាងគំហុកនៅប្រទេសកម្ពុជា។ ការណ៍នេះបានធ្វើឲ្យលេចធ្លោឡើងនូវបាតុភូតអសកម្មមួយចំនួនគួរឱ្យចាប់អារម្មណ៍ដោយសារតែជនជាតិចិនចំណូលថ្មីខ្លះដែលមានតួនាទីជាអន្តោប្រវេសន៍ បាននិងកំពុងបញ្ចេញសកម្មភាពច្រងេងច្រងាង ដូចជាមានការវាយដំ កាប់ចាក់គ្នាហាក់ដូចជានៅក្នុងរឿងកុនបុរាណចិន ដោយគ្មានកោតក្រែងម្ចាស់ស្រុក ដែលអាចនាំឱ្យមានការប្តឹងថ្នាក់និងជះឥទ្ធិពលមិនល្អដល់ទំនាក់ទំនងស្អិតរមួតរវាងកម្ពុជាចិននិងចិន។ ឥរិយាបថបែបនេះអាចនាំមកនូវការស្តបខ្ពើម និងការរើសអើងរវាងជាតិសាសន៍ទាំងពីរ ក្នុងដំណើរអភិវឌ្ឍន៍ប្រកបដោយនិរន្តរភាព។

អត្ថបទនេះនិងឆ្លុះបញ្ចាំងពីឥរិយាបថថ្លៃថ្នូររវាងជនជាតិទាំងពីរ ដែលមានចែងក្នុងវប្បធម៌ចិននិងខ្មែរ ដើម្បីស្វែងរកដំណោះស្រាយសង្គមបច្ចុប្បន្ននៃទំនាក់ទំនងល្អរវាងប្រជាជាតិទាំងពីរឲ្យកាន់តែប្រសើរឡើងថែមទៀត។

សេចក្តីផ្តើម

បច្ចុប្បន្នទំនាក់ទំនងកម្ពុជាចិនកាន់តែរឹងមាំនិងស្អិតរមួត។ វិនិយោគចិនស្ទើរគ្រប់វិស័យនៅកម្ពុជាកំពុងមានសម្ពុះខ្លាំងក្លា។ ការណ៍នេះបានលេចនូវបាតុភូតមួយចំនួនគួរឱ្យចាប់អារម្មណ៍ ទាំងវិជ្ជមាននិងអវិជ្ជមាន។ បាតុភូតវិជ្ជមានដែលលេចធ្លោមានដូចជា តម្លៃអចលនវត្ថុ និង ការសាងសង់អាគារ ស្ពាន ថ្នល់ និងហេដ្ឋារចនាសម្ព័ន្ធនានាមានដំណើរការរីកដុះដាលលឿនទូទាំងប្រទេស ជាពិសេសនៅទីតាំងសំខាន់ៗដូចជាទីប្រជុំជន តំបន់ព្រំដែន និងតំបន់ឆ្នេរសមុទ្រ។ ទន្ទឹមនេះបាតុភូតអវិជ្ជមានមួយចំនួនដែលគួរយកចិត្តទុកដាក់និងព្រួយបារម្ភបំផុតគឺ អន្តោប្រវេសន៍ជាតិចិនចំណូលថ្មី

មួយចំនួនបាននិងកំពុងបញ្ចេញសកម្មភាពច្រងេងច្រងាង ក្រអឺតក្រអោង វាយដំ កាប់ចាក់គ្នា បំផ្លាញ សម្បត្តិឯកជន និងសាធារណៈ ហាក់មិនញញើតច្បាប់ និង អាជ្ញាធរមានសមត្ថកិច្ចឡើយ។ ទស្សនីយ ភាពទាំងនេះ គេធ្លាប់តែឃើញមាននៅក្នុងរឿងភាគចិនដែលសំដែងអំពីវិជ្ជាគុនប្រយុទ្ធកាប់ចាក់សង សឹកប៉ុណ្ណោះ។ ឥរិយាបថបែបនេះ អាចនាំមកនូវការស្អប់ខ្ពើម និងការរើសអើងរវាងជាតិសាសន៍ទាំង ពីរ ក្នុងដំណើរអភិវឌ្ឍន៍សង្គមប្រកបដោយនិរន្តរភាព និង អាចជាគុណវិបត្តិដល់ទំនាក់ទំនងជាយុទ្ធ សាស្ត្រកម្ពុជាចិនផងដែរ។

តើគួរមានវិធីសាស្ត្របែបណា ដើម្បីទប់ស្កាត់ឥរិយាបថអវិជ្ជមាន ដែលបង្កឡើងដោយជនជាតិ ចិននៅកម្ពុជាបច្ចុប្បន្នកុំឱ្យមានគុណវិបត្តិដល់ទំនាក់ទំនងល្អកម្ពុជាចិន ?

ពាក្យ ឥរិយាបថ នៅទីនេះគឺសំដៅលើ អាកប្បកិរិយា ឬជាលំអាននៃសកម្មភាព ការប្រព្រឹត្ត ទាំងកាយវាចាចិត្តរបស់មនុស្សក្នុងគោលបំណងឬទិសដៅអ្វីមួយ។ យើងដឹងថាមនុស្សគ្រប់ជាតិ សាសន៍ តែងតែមានឥរិយាបថក្នុងការរស់នៅមិនដូចគ្នាទាំងស្រុងទេ។ ឥរិយាបថល្អត្រឹមត្រូវ គឺជាអំពើ នៃការប្រព្រឹត្តសមរម្យ មិនឆ្គងតាមគន្លងសុដីវធម៌ សីលធម៌ និង គុណធម៌។ ដោយឡែក ពេលនេះ សូមផ្ដោតទៅលើជ្រុងតូចមួយនៃឥរិយាបថជនជាតិចិនមួយចំនួនដែលមកស្នាក់អាស្រ័យនៅក្នុង ប្រទេសកម្ពុជាមកបង្ហាញខ្លះ ដើម្បីស្វែងរកវិធីសាស្ត្រដោះស្រាយឱ្យបានសមស្របប៉ុណ្ណោះ។

១. ប្រវត្តិវិវឌ្ឍន៍ជាតិចិននៅកម្ពុជា

ជនជាតិចិនមានវត្តមាននៅក្នុងប្រទេសកម្ពុជា តាំងពីសតវត្សទី១៣ មកម៉្លេះ។ គេបានរៀន ខ្លួនពីប្រទេសចិន ដោយមូលហេតុគេចចេញពីស្ថានការណ៍លំបាកក្នុងសង្គម ឬបញ្ហាសង្គ្រាមស៊ីវិលនៅ ប្រទេសចិន ដើម្បីស្វែងរកឱកាសរស់រានមានជីវិត។ គេធ្វើដំណើរផ្សេងព្រេងតាមសមុទ្រទាំងប្រប៉ុយ ប្រថានបំផុត។ មកដល់ស្រុកខ្មែរដំបូងពួកគេមានការក្រែងម្ចាស់ស្រុកមិនហ៊ានក្រអឺតក្រអោងឡើយ។ ខ្មែរហៅចិនរៀនខ្លួនទាំងនោះថា ចិននៅ។ អន្តោប្រវេសន៍ចិនទាំងនោះ ភាគច្រើនជាបុរសហើយបាន រៀបការជាមួយស្ត្រីខ្មែរបង្កើតកូនពូជជាចៅ ដែលខ្មែរនិយមហៅថា កូនចៅចិន។ ពួកគេចេះស្វែងយល់ ដឹងពីរបៀបរស់នៅក្នុងសង្គមខ្មែរ ចេះសម្របខ្លួនក្នុងសហគមន៍ខ្មែរ មានអាកប្បកិរិយាសមរម្យ ហើយ បន្ទាប់មកមានឥទ្ធិពលសេដ្ឋកិច្ចលើសហគមន៍កសិករខ្មែរ។ នេះគឺជាដំណើរការសមាហរណកម្មមួយ ដែលនាំឱ្យពួកចិនទាំងនោះមានឥរិយាបថចុះសម្រុងទៅនឹងសង្គមធម៌និងវប្បធម៌ខ្មែរ។ អន្តោប្រវេសន៍ ចិន នៅក្នុងប្រទេសកម្ពុជានិយាយភាសាខុសគ្នា។ គេឃើញមានចិន៥ត្រកូលធំៗដូចជា ចិនតាជីវ (Teochiu) ចិនកន្តាំង (Cantonese) ចិនហៃណាន់ (Hainanese) ចិនខឹក (Hakka) និងចិនហុក គាន (Hokkien)។

នៅចុងឆ្នាំ១៩៦០ ចិន ឬកូនចៅចិននៅកម្ពុជាមានចំនួនប្រមាណ៤២៥.០០០នាក់។ ចំនួន នេះបានធ្លាក់ចុះ ដោយសារសង្គ្រាមផង និងដោយសារការកាប់សម្លាប់ក្នុងរបបកម្ពុជាប្រជាធិបតេយ្យ របស់ខ្មែរក្រហមប៉ុលពតផង។ នៅក្នុងរបបសាធារណរដ្ឋប្រជាមានិតកម្ពុជាដែលនៅក្រោមឥទ្ធិពល រៀនណាម ខ្មែរដែលជាប់ខ្សែស្រឡាយចិន ឬកូនចៅចិនត្រូវបានចុះឈ្មោះក្នុងបញ្ជីលេខ ៣៥១ ។ គោលការណ៍នៃបញ្ជីនេះ គឺជាការកំណត់មុខសញ្ញាដែលត្រូវប្រុងប្រយ័ត្ន ព្រោះប្រទេសរៀនណាមមាន វិវាទជាមួយប្រទេសចិននៅតាមព្រំដែន។ ដើម្បីលាក់អត្តសញ្ញាណរបស់ខ្លួន ចៅចិន បានប្តូរឈ្មោះបែប

ចិន មកឈ្មោះបែបខ្មែរវិញ។ ឆ្នាំ១៩៨៤ ចំនួនខ្មែរកាត់ចិននៅសល់ប្រហែល ៦១.០០០នាក់។ ចាប់ពី ឆ្នាំ១៩៩៣មក ចំនួនចិនកាត់ខ្មែរកើនឡើងយ៉ាងឆាប់រហ័ស។ ចិនកាត់ខ្មែរបានកើនឡើងដល់ទៅ ៧០.០០០នាក់។ ចៅចិនភាគច្រើនមានជីវភាពល្អ សម្បូរអ្នកមានទ្រព្យធន និងមួយចំនួនមានមុខ ជំនាញខ្ពង់ខ្ពស់ក្នុងជួររដ្ឋាភិបាល។⁷

ពលរដ្ឋខ្មែរដែលដើមកំណើតចិនមានពីរប្រភេទគឺ៖ ទី១. ចិននៅ ដែលបានធ្វើចំណាកស្រុកពី ប្រទេសចិនមករស់នៅលើទឹកដីកម្ពុជាតាំងពីយូរយារណាស់មកហើយ។ ទី២. កូនចៅចិន គឺពលរដ្ឋ ជូនដីតា ឬ ម្តាយឪពុកជា ខ្មែរ ឬ ចិន។ ក្រោយកិច្ចព្រមព្រៀងទីក្រុងប៉ារីស ថ្ងៃទី២៣ ខែ តុលា ឆ្នាំ ១៩៩១ ជនជាតិចិន ដែលចូលមកស្រុកខ្មែរ ខ្លះមកពី សិង្ហបុរី តៃវ៉ាន់ ហុងកុង និង ចិនដីគោក។ ពួក គេមានមុខរបរខុសៗគ្នា ដូចជា មន្ត្រីការទូត ពាណិជ្ជករ វិនិយោគិន គ្រូបង្រៀនភាសាចិន អ្នកផ្សាយ សាសនា វិស្វករ កម្មករជំនាញ។ល។

បច្ចុប្បន្ន ចំនួនពលរដ្ឋខ្មែរដែលមានដើមកំណើតចិន ចិនកាត់ខ្មែរ និង អន្តោប្រវេសន៍ចិនដទៃ ទៀត កំពុង កើនឡើងនៅកម្ពុជាជាបន្តបន្ទាប់ ដោយសារតែកម្ពុជាប្រកាន់យករបបទីផ្សារសេរី និង រដ្ឋា ភិបាលកម្ពុជាបច្ចុប្បន្នមានទំនាក់ទំនងល្អជាមួយរដ្ឋាភិបាលចិន។ តាមការប៉ាន់ស្មាន ត្រឹម ឆ្នាំ ២០១៣ ពលរដ្ឋខ្មែរដែលមានដើមកំណើតចិន និង ចិនកាត់ខ្មែរ មានប្រមាណ១៥២ ០៥៥ នាក់ ស្មើ១%នៃ ប្រជាជនកម្ពុជាសរុប។ ភាគច្រើននៃពួកគេ រស់នៅរាជធានីភ្នំពេញ, ខេត្តកំពង់ធំ, ខេត្តបាត់ដំបង, ខេត្ត កំពត, ខេត្ត កំពង់ចាម និង ខេត្តមួយចំនួនទៀត។

ទោះបីជាពលរដ្ឋខ្មែរដើមកំណើតចិន ឬ ចិនកាត់ខ្មែរ មានចំនួនមិនច្រើនក៏ដោយ ក៏ពួកគេ បានចូលរួមយ៉ាងសកម្មក្នុងវិស័យផ្សេងៗក្នុងសង្គមខ្មែរ។ ជាទូទៅ ពួកគេមិនត្រូវបានរើសអើងឬ មើលងាយដោយពលរដ្ឋខ្មែរម្ចាស់ស្រុកឡើយ។ ពួកគេ បានដើរតួនាទីនាំមុខគេនៅក្នុងវិស័យអាជីវកម្ម នៅកម្ពុជា ក៏ដូចជានៅក្នុងធានាយោបាយរបស់ប្រទេសកម្ពុជាផងដែរ។ ភាគច្រើននៃពួកគេ មានឥទ្ធិ ពលពិសេសនៅក្នុងវិស័យធនាគាររបស់កម្ពុជា ដែលជាសហគ្រាសផ្តល់ប្រាក់កម្ចី សហគ្រាសប្តូរប្រាក់ ស្ថាប័នហិរញ្ញវត្ថុខ្នាតតូច និង សហគ្រាសពាក់ព័ន្ធដទៃទៀត។

២. ស្ថានភាពជីវិតជនជាតិចិនក្នុងសង្គមខ្មែរ

ជនជាតិចិន បានចូលមករស់នៅក្នុងសង្គមខ្មែរយ៉ាងសុខសាន្ត ដោយសារណាកម្ពុជាជា ពលរដ្ឋមានសញ្ជាតិខ្មែរយ៉ាងងាយបំផុត។ ចិននៅ ឬ កូនចៅចិនមិនគ្រាន់តែអាចរក្សាប្រពៃណី ទំនៀមទម្លាប់របស់ខ្លួនបានប៉ុណ្ណោះទេ ពួកគេថែមទាំងបានជះឥទ្ធិពលប្រពៃណីរបស់ខ្លួនទៅលើវប្ប ធម៌ខ្មែរ និង ជះឥទ្ធិពលពាណិជ្ជកម្ម សេដ្ឋកិច្ច និង វិស័យផ្សេងៗលើសង្គមខ្មែរផងដែរ។ ជនជាតិចិន បានរក្សាជំនឿ ប្រពៃណី ទំនៀមទម្លាប់របស់ខ្លួន ដូចជា ប្រពៃណីបុណ្យចូលឆ្នាំចិន បុណ្យសែនលោក ខែ បុណ្យសែនក្បាលទឹក បុណ្យឆេងម៉េង ជាដើម។ គេមានមុខរបរខុសៗគ្នា ដូចជា អ្នកការទូត ពាណិជ្ជករ វិនិយោគិន វិស្វករ កម្មករជំនាញ ពលករ គ្រូបង្រៀនភាសាចិន អ្នកផ្សាយសាសនា ។ល។ ការមានលុយកាក់ច្រើន ការមានទីលំនៅក្នុងរាជធានី ទីក្រុង និង ទីប្រជុំជន នាំឱ្យចិនកាត់ខ្មែរ មាន ឱកាសរៀនសូត្របានខ្ពង់ខ្ពស់ មានឱកាសធ្វើដំណើរបានច្រើនកន្លែង ដែលជាកត្តានាំឱ្យពួកគេមាន

⁷ <https://thmeythmey.com/?page=detail&id=36148>

ចំណេះដឹងខ្ពស់ និង មានការយល់ដឹងជ្រៅជ្រះ។ ដោយសារកត្តាទាំងអស់នេះ រួមផ្សំជាមួយឱកាសផ្សេងៗ ដូចជា សំណូកស្នូកប៉ាន់ អំពើពុករលួយជាដើម បាននាំឱ្យចិនកាត់ខ្មែរទទួលបានតួនាទីសំខាន់ៗក្នុងរដ្ឋាភិបាល និងក្នុងការងាររាជការទូទៅ ជាពិសេសការងារមួយចំនួនដែលគេនិយមហៅថាការងារល្អ ឬ ការងារកន្លែងខ្លាញ់ ដូចជាការងារគយ ការងារពន្ធដារ ការងារហិរញ្ញវត្ថុ ដែលជាប្រភេទការងារអាចរកកម្រៃ ឬ ចំណូលក្រៅច្បាប់បានច្រើន។ ពួកគេបានចូលរួមក្នុងវិស័យផ្សេងៗភាគច្រើនក្នុងសង្គមខ្មែរ ហើយពួកគេទទួលបានការចូលចិត្ត និងការឱ្យតម្លៃពីសង្គមខ្មែរ។ ហេតុនេះហើយទើបជូនតាខ្មែរបានលើកពាក្យស្លោកថា «កុំឈ្នោះនឹងស្រី កុំក្តីនឹងចិន»។ ពាក្យស្លោកនេះអាចបញ្ជាក់ថាសង្គមខ្មែរគោរពលទ្ធិមាតាធិបតេយ្យ គឺខ្មែរលើកស្ទួយនិងឱ្យតម្លៃស្រីខ្ពស់បំផុត ការឈ្នោះនឹងស្រីនាំឱ្យអាប់ឱនកិត្តិយស ហើយត្រូវចៀសវាងបង្កក្តីក្តានឹងចិន ព្រោះចិនប្រើឥទ្ធិពលទឹកលុយពូកែស្នូកប៉ាន់មន្ត្រីរាជការ។ ចៅក្រមអាចកាត់ក្តីឱ្យស្រី និង ចិនឈ្នោះក្តីជានិច្ច។

៣. មុខរបរជំនាញនៃជនជាតិចិននៅកម្ពុជា

ខ្មែរបុរាណមិនសូវពូកែខាងពាណិជ្ជកម្មដូចជនជាតិចិនឡើយ។ អ្នកលក់ដូរភាគច្រើនជាជនចិន រីឯជនជាតិខ្មែរវិញចូលចិត្តប្រកបរបរកសិកម្ម និង ធ្វើការងាររាជការ។ ខ្មែរខ្លះដែលប្រកបរបរលក់ដូរ គេហៅគាត់ថាចិន ប៉ុន្តែខ្មែរដែលប្រកបមុខរបរនេះមានចំនួនតិចតួចបំផុត។ ជនជាតិចិនស្ទើរតែទាំងអស់ជាអ្នកជំនួញ ឬពាណិជ្ជករ បានកាន់កាប់សេដ្ឋកិច្ចក្នុងទីក្រុងនិងខេត្តសំខាន់ៗរហូតដល់ ៩០% ខណៈដែលជនជាតិខ្មែរសុទ្ធចូលចិត្តប្រកបរបរកសិកម្មស្រែចម្ការ។ ជនជាតិចិនខ្លះប្រកបរបរជាអ្នកលក់គ្រឿងទេស ជាអ្នកចងការប្រាក់ដែលយកការប្រាក់ខ្ពស់តាមទីប្រជុំជន តាមជនបទទូទាំងប្រទេស ខ្លះទៀតបើកសិប្បកម្មកែច្នៃផលិតផលកសិកម្ម ដូចជាកិនអង្ករ ធ្វើម្រេច ស្ករត្នោត ផ្លែឈើផលិតទឹកត្រី ទឹកស៊ីអ៊ីវ សៀង សាច់ក្រក និងនំចំណីជាដើម ហើយចិនផ្សេងទៀតធ្វើចម្ការ ដូចជានៅខេត្តកំពត និងកោះកុង ដែលគេនិយមហៅថា «ចិនខ្មៅ» ពួកគេប្រកបរបរកសិកម្មដូចជាម្រេច ធុរេន សាវម៉ាវ ជាដើម។ ពួកគេកាន់កាប់សេដ្ឋកិច្ចស្ទើរតែទាំងស្រុង ហើយបានលក់ទំនិញជឿឱ្យខ្មែរក្រីក្រនៅតាមជនបទ យកការប្រាក់ពី ១០% ទៅ ២០% លើថ្លៃដើមក្នុងមួយខែៗ។ ពីមួយឆ្នាំទៅមួយឆ្នាំប្រជាជនខ្មែរសុទ្ធនៅជនបទប្រហែល ៧៥% បានជំពាក់បំណុលចិន ហើយត្រូវចិន រឹបអូសយកទ្រព្យសម្បត្តិ ដូចជាផ្ទះដីស្រែ គោ ក្របី ជាដើម។ ប្រជាជនខ្មែរនៅតាមជនបទមិនសូវមានចំណេះដឹងជ្រៅជ្រះ ប្រើកម្លាំងបាយសុទ្ធសាធ កាប់គាស់ធរណីប្រកបរបរកសិកម្មដើម្បីចិញ្ចឹមជីវិត ហើយភាគច្រើនជាអ្នកកាន់ព្រះពុទ្ធសាសនា ជឿលើបុណ្យបាប និងមានភាពស្មោះត្រង់។ ខ្មែរដែលមានជីវភាពខ្សត់ខ្សោយតែងតែធ្លាក់ខ្លួនជំពាក់បំណុលចិនកាន់តែច្រើនឡើងៗ ហើយទីបំផុតត្រូវចិនរឹបអូសយកដីធ្លីស្រែចម្ការ ផ្ទះសំបែង ជាបន្តបន្ទាប់។ ខ្មែរបានត្រឹមតែកាប់ឆ្ការរានដីព្រៃប៉ុណ្ណោះ ទីបំផុតជនជាតិចិនបានទិញយកកន្លែងល្អៗអស់ រីឯខ្មែរក៏បន្តទៅកាប់ឆ្ការរានព្រៃថ្មីទៀតជាបន្តបន្ទាប់ គឺ «ចិនដេញខ្មែរខ្មែរដេញខ្មោច»។ ចិនបានចូលរួមយ៉ាងសកម្មក្នុងវិស័យសេដ្ឋកិច្ចខ្មែរ ខ្លះជាម្ចាស់ភាគហ៊ុន ម្ចាស់រោងចក្រ ម្ចាស់សហគ្រាស ម្ចាស់អាជីវកម្មធំៗ និងជាម្ចាស់ធនាគារដែលជាសហគ្រាសផ្តល់ប្រាក់កម្ចីសហគ្រាសប្តូរប្រាក់ ស្ថាប័នហិរញ្ញវត្ថុខ្នាតតូច និង សហគ្រាសពាក់ព័ន្ធដទៃទៀត។ ជនជាតិចិនបាន

ដើរ គ្មានទីនាំមុខស្ទើរគ្រប់វិស័យសំខាន់ៗនៅកម្ពុជា ដូចជាវិស័យពាណិជ្ជកម្ម វិស័យនយោបាយជាដើម។ សហគមន៍ជនជាតិភាគតិចចិនរស់នៅយ៉ាងជួរជានិងយ៉ាងសុខសាន្តក្នុងសង្គមខ្មែរ។

៤. ទំនាក់ទំនងរប្បវេណី និង រប្បវេណីខ្មែរ



ប្រជាជនខ្មែរ និង ប្រជាជនចិនធ្លាប់មានទំនាក់ទំនងផ្នែកវប្បធម៌ជាមួយគ្នា ជាយូរណាស់មកហើយ។ ជនជាតិចិនដែលបានមករួមរស់ក្នុងប្រទេសកម្ពុជា ក្នុងអតីតកាលហើយបានជះនិងទទួលឥទ្ធិពលខាងជំនឿប្រពៃណី ទំនៀមទម្លាប់វប្បធម៌ទៅវិញទៅមក។

ដូចជាករណីចម្លាក់អំពីសិល្បៈសៀកចិន នៅលើប្រាសាទបាយ័នបញ្ជាក់ថា នៅក្នុងពិធីបុណ្យទានធំៗ គេឃើញមានការសម្តែងនូវទស្សនីយភាពមួយចំនួនដូចជា ល្បែងឈុតឈាតម្រៀបជាន់លើគ្នា ឈុតជិះដំរីកាយកូនឃ្លី ការបង្វិលខ្លួនលើចុងបង្គោលឈើ ឈុតដើរស្ទើរលើត្រីត្រូ ឈុតលេបកាំបិត វែងនិងខ្លី និងឈុតលើកម្រងជាដើម ដែលបុព្វករិយជនខ្មែរបាននិយមបដិបត្តិទាក់ទងស.វទី១២។

ប្រសិនបើយើងទស្សនាឈុតសៀកចិនបច្ចុប្បន្នខ្លះ យើងមានអារម្មណ៍ថា មានលក្ខណៈដូចគ្នា និងឈុតធ្លាក់លើប្រាសាទ ដោយកាយវិការ ដែលជាមូលហេតុធ្វើឱ្យយើងឃើញមានសម្ព័ន្ធភាពផ្នែកទស្សនីយភាពរវាងជនជាតិចិននិងខ្មែរ ។ តាមចម្លាក់គេឃើញថា កាយវិការ សម្លៀកបំពាក់ និងបរិបទវប្បធម៌សង្គមខ្មែរ ដែលខ្មែរជាអ្នកសំដែងសម្រាប់បង្ហាញមហាជនក្នុងព្រះរាជធានី មិនមែនចិនបែបចិនទេ។ មានន័យថាសិល្បករខ្មែរមានសិទ្ធិសេរីភាពក្នុងការជ្រើសរើសឈុត និងទីតាំងសម្រាប់សំដែង ដោយមិនបានស្លៀកពាក់ ឬប្រគុំទំនុកបទក្លែងតាមបែបចិនឡើយ។

៥. អត្តសញ្ញាណវង្សនជាតិចិន

ខ្មែរសរសើរជនជាតិចិនថាជាមនុស្សស្អាត។ ពេលខ្មែរណាម្នាក់មានកូនសម្បុរសជ្រះ គេនិយាយថា សស្អាតដូចកូនចិន។ អញ្ចឹងហើយទើបស្ត្រីខ្មែរខ្លះខិតខំប្រើម្សៅលាបលន សំអិតសំអាងធ្វើឱ្យស្បែកសដូចចិន។ បុរសខ្មែរដែលបានស្រ្តីកូនចៅចិនរៀបការជាមួយ គឺជាបុរសដែលមានសំណាងខ្ពស់ ព្រោះបានទាំងសាច់ឈាមព័ណ៌សម្បុរសស្អាត បានទាំងដីកាពប្រសើរ ហើយបានកូនមកឆ្លាតពូកែកសិ។ ចំណែកបុរសកូនចៅចិនដែលបានរៀបការជាមួយស្ត្រីខ្មែរកាតច្រើនមិនសូវលើកកម្តើងប្រពន្ធទេព្រោះឥទ្ធិពលនៃគំនិតចិត្តជាប្រយោជន៍ដែលលើកកម្តើងមនុស្សប្រុសជាងមនុស្សស្ត្រី។ ស្ត្រីខ្មែរដែលរៀបការជាមួយកូនចៅចិន កាតច្រើនត្រូវទៅរស់នៅផ្ទះខាងប្តី ហើយជាធម្មតាស្ត្រីតែក្លាយជាអ្នក

បម្រើរបស់បងប្អូនឪពុកម្តាយខាងប្តីទាំងស្រុង។ មនុស្សប្រុសកូនចៅចិនមានតម្លៃខ្លាំងប្រៀបដូចព្រះ
 រាជបុត្រា។ ប្រសិនបើស្ត្រីជាប្រពន្ធអាចបង្កើតបានកូនប្រុសច្បងនោះគឺជាគុណតម្លៃមួយយ៉ាងពិសេស
 បំផុត។ ពួកចិនបង់បានកូនប្រុសដើម្បីដាក់ឈ្មោះនាមត្រកូល ស្ទង់ពូជពង្សវង្សត្រកូលតៀងទៅ។
 ទាំងនេះគឺជាអត្តសញ្ញាណពិសេសមួយរបស់ជនជាតិចិន។ អត្តសញ្ញាណចិនដទៃទៀតស្ថិតនៅលើ
 កាយវិការ ភាសាពាក្យសំដី និងជំនឿជាដើម។ ក្នុងជីវភាពប្រចាំថ្ងៃនៅតាមទីប្រជុំជនឬជនបទ កូនចៅ
 ចិន ប្រើការហៅ បងប្រុស បងស្រី ពូ មីងជាភាសាចិន ដូចជា ពាក្យ ហ៊ា បៃ ទ្រា អ៊ី តូ ទា ប៊ី ។ល។
 ចិននិយមទទួលទានអាហារដោយប្រើបង្កី៖ អាហារដូចជានំប៉ាវ ឆាខ្លែ គុយទាវ មី ជាដើមមានលក់ជា
 ប្រចាំ ។ នៅរដូវវស្សាព្រេន ឆេងម៉េង បូលឆ្នាំចិន គេនាំគ្នាពូនផ្លូវដូនតា ដុតក្រដាសវស្សា ដុតដាវ និង
 ហែរម៉ុងសាយ។ គេជូនអាំងប៉ាវ តមឈ្លោះដើរបញ្ជោរគ្នា មិននិយាយពាក្យអសុរស ខិតខំធ្វើល្អ ប្រព្រឹត្ត
 អំពើត្រឹមត្រូវ និងក្រើនរំលឹកដាស់តឿនគ្នា ឱ្យខិតខំធ្វើការរកស៊ីកុំឱ្យខ្ជិលប្រអូស។ ចិននិយមពណ៌
 ក្រហម ដែលជានិមិត្តរូបនាំមកមហាលាភសំណាងដ៏ធំបូលមកក្នុងគ្រួសារ ទន្ទឹមនេះគេលើកតម្លៃដើម
 ផ្កាអង្ការសីលវេលវេលាវាមានព័ណ៌លឿងផងដែរ។ អត្តសញ្ញាណចិននេះ ក៏ឃើញមាន ការបង្ហាញនៅ
 គ្រប់ប្រទេស ដែលមានប្រជាជនចិនរស់នៅ ដូចជា ចិនដីគោក ហុងកុង ម៉ាកាវ ម៉ាឡេស៊ី ឥណ្ឌូណេស៊ី
 ហ្វីលីពីន សិង្ហបុរី តៃវ៉ាន់ វៀតណាម ជប៉ុន កូរ៉េ ម៉ុងហ្គោលី និងទីប្រជុំជនចិនផ្សេងៗទៀត។



នៅទីក្រុងភ្នំពេញ ថ្ងៃវស្សាចិនកាត់ចិន
 បាននាំគ្នាសែនយ៉ាងកុះករ ស្ទើរតែគ្រប់គ្នា។
<https://tresdichak.wordpress.com/2013/02/09/វស្សាចិន/>

យោងតាមការសង្កេតទៅលើវប្បធម៌និង
 សង្គមធម៌ចិន យើងអាចកត់សម្គាល់ជាទូទៅថា ចិន
 ជាជនជាតិមួយមានអត្តចរិត ដឹងគុណ បេះជួយទុក្ខ
 ជុះគ្នា បេះយឺតយោងលើកស្ទួយពូជពង្សវង្សត្រកូល
 ឱ្យប្តីប្តី មានចិត្តអង់អាចក្លាហានមោះមុតហ៊ានពុះ
 ពារគ្រប់ឧបសគ្គ ធ្វើពលិកម្មប្រយុទ្ធប្រឆាំង ខ្លាំង
 សត្រូវ។ តាមរយៈអក្សរសិល្ប៍ ជាទូទៅបានអប់រំ
 មនុស្សឱ្យចេះតស៊ូប្រឈមប្រឈមប្រឈមពីអំពើអយុត្តិធម៌
 ស្វែងរកការពិត និងតាមសងសឹកជូនអ្នកមាន
 ឧបការគុណ។ល។

ជនជាតិចិន ប្រើឥទ្ធិពលទឹកលុយដើម្បី
 ផ្សព្វផ្សាយភាសាចិន ខ្សែភាពយន្តចិន និង ជំនឿ
 ប្រពៃណីចិន រីកដុះដាលពេញផ្ទៃប្រទេស។ ស្ថានីយ៍
 ទូរទស្សន៍ខ្មែរស្ទើរតែទាំងអស់តែងចាក់បញ្ចាំងរឿងរបស់ចិន ដូចជារឿងភាគបុរាណចិន និងរឿងបែប
 ទំនើប ដោយមានជាជនខ្មែរជាច្រើនបូលចិត្តតាមដានទស្សនា។ ខ្មែរភាគច្រើនព្រមទទួលជឿជាក់ និង
 យកតម្រាប់តាមរបៀបវស្សាព្រេនតាមលំនាំចិន។ ខ្មែរជឿថា ចិនរកស៊ីមានបានសម្បូរដោយសារចិន
 បេះគោរពដឹងគុណនិងវស្សាដូនតាខ្លួន ឬវស្សាអ្នកតាចិនជាដើម។ ខ្មែរបូលរួមយ៉ាងសកម្មក្នុងពិធី
 បុណ្យបូលឆ្នាំចិន បុណ្យវស្សាលោកខែ បុណ្យវស្សាក្បាលទឹក បុណ្យឆេងម៉េង។ល។ ស្ថាប័នខ្មែរខ្លះ
 ឈប់សម្រាកពេលបូលឆ្នាំចិន។ អត្តសញ្ញាណជំនឿចិន មានស្ទើរគ្រប់ផ្ទះខ្មែរទាំងអស់។

៦. ឥរិយាបថទេសចរណ៍ជាតិមិននៅកម្ពុជា

យោងតាមច្បាប់ស្តីពីអន្តោប្រវេសន៍កម្ពុជា បញ្ញត្តិថា ទេសចរជនជាតិចិន មិនចាត់ទុកជា អន្តោប្រវេសន៍ចិន^១ ទេ។ ទេសចរជនជាតិចិន មានអាកប្បកិរិយាធ្វើឱ្យគេអាចសម្គាល់អត្តសញ្ញាណចិន បាន ដោយសារអត្តចរិតដោយឡែក គឺជនជាតិចិនមានជំនឿ កាយវិការរវាស់វែង ស្នាហាប់ ច្រងាង ពេញផ្លូវ និងយាយសំឡេងកកោក កងរំពង មិនសូវស្ងាត់ បង្អួចបរិយាកាសអ្វីអែង។ ទេសចរជនជាតិចិន ដែលបានមកទស្សនាកម្ពុជានៅឆ្នាំ២០១៧ ឈរក្នុងលំដាប់លេខ១ គឺក្នុងចំណោមទេសចរបរទេស ៥.៦លាននាក់ មានទេសចរជនជាតិចិនចំនួន ១.២១០.៧៨២នាក់ នាំប្រាក់ចំណូលប្រមាណ ៣.៦៣៨លានដុល្លារអាមេរិក ដាក់បញ្ចូលក្នុងសេដ្ឋកិច្ចជាតិ រួមចំណែក១៣%នៃផលិតផលក្នុងស្រុក សរុប(GDP) ។

ក្នុងរយៈពេល៤ខែដើមឆ្នាំ២០១៨ កម្ពុជាទទួលបានភ្ញៀវទេសចរចិន(ទេសចរជនជាតិចិន) ចំនួន ៦៤៧.៣៥២នាក់ កើនឡើង ៧៩,៤% បើប្រៀបធៀបរយៈពេលដូចគ្នាក្នុងឆ្នាំ២០១៧ ដែល មានចំនួន ៣៦០.៧៨៣នាក់។ នេះជាជំហានឈានមួយឆ្ពោះទៅទទួលបានចំនួនកើនឡើងដល់យ៉ាង តិច ២លាននាក់នៅឆ្នាំ២០២០។ តាមការព្យាករណ៍ កម្ពុជាទទួលបានភ្ញៀវទេសចរអន្តរជាតិប្រមាណ ៦.២លាននាក់ នៅឆ្នាំ២០១៨ និងនឹងកើនដល់ ៧លាននាក់ នៅឆ្នាំ២០២០ ដែលនាំមកនូវចំណូល ប្រមាណ ៥.០០០លានដុល្លារ បង្កើតនូវឱកាសការងារដល់ពលរដ្ឋខ្មែរចំនួន១លាននាក់ ហើយនៅឆ្នាំ ២០៣០ នឹងទទួលបានភ្ញៀវទេសចរអន្តរជាតិ ១៥លាននាក់ ដោយនាំមកនូវចំណូលសរុប ១០.០០០ លានដុល្លារ ដោយបង្កើតនូវឱកាសការងារដល់ពលរដ្ឋខ្មែរចំនួន២លាននាក់ ។^១

^១ យោងតាមច្បាប់អន្តោប្រវេសន៍ឆ្នាំ១៩៩៤នៃព្រះរាជាណាចក្រកម្ពុជា គេអាចកំណត់អត្តសញ្ញាណជនជាតិចិន ដូចតទៅ ៖ គឺជនអន្តោប្រវេសន៍ចិន គឺពលរដ្ឋចិនដែលមកដល់ព្រះរាជាណាចក្រកម្ពុជាដើម្បីស្នាក់នៅរយៈពេល យូរ ដើម្បីប្រកបវិជ្ជាជីវៈ ឬធ្វើសកម្មភាពផ្សេងៗដែលទាក់ទងនឹងឧស្សាហកម្ម ពាណិជ្ជកម្ម សេវា ឬកសិកម្ម។ ចំណែកចិនមិនមែនអន្តោប្រវេសន៍ គឺជនជាតិចិនដែលចូលមកព្រះរាជាណាចក្រកម្ពុជាតាមការស្នើសុំ ឬតាម កិច្ចព្រមព្រៀង ឬអនុញ្ញាតពីរាជរដ្ឋាភិបាលកម្ពុជា មានដូចជា ៖ ភ្នាក់ងារទូត បេសកជន អ្នកជំនាញការ បុគ្គលិក ទាហាន មន្ត្រី អ្នករដ្ឋការ និងយោជិត និងភ្នាក់ងារ និងស្រីតនិងគ្រួសារ អ្នកតំណាងពាណិជ្ជកម្ម ធនាគារ កងនារិក និងយានិកដែលមកសំចតយកស្បៀងនៅតាមកំពង់ផែសមុទ្រ និងតាមព្រលានយន្តហោះ និងអ្នកដែលមកធ្វើការ នេសាទនៅតាមឆ្នេរសមុទ្រ អ្នកទេសចរ និងអ្នកធ្វើជំនើរឆ្លងកាត់។

^១ ឯកឧត្តមបណ្ឌិត ហ៊ុន ឌុន រដ្ឋមន្ត្រីក្រសួងទេសចរណ៍ ថ្លែងក្នុងពិធីលាងសាយកោដន៍ ក្នុងឱកាសបើកពិធីអប អរសាទរខួបអនុស្សាវរីយ៍លើកទី៦០ នៃទំនាក់ទំនងការទូតកម្ពុជា-ចិន នៅក្នុងក្រុងសៀមរាប នាព្រឹកថ្ងៃទី៣០ ខែមិថុនា ឆ្នាំ២០១៨។



៤ខែដើម ឆ្នាំ២០១៨ កម្ពុជាទទួលទេសចរចិន ចំនួន ៦៨៧.៣៥២នាក់ គឺកើន ៧៩,៤% បើគិតរយៈពេលដូចគ្នាក្នុងឆ្នាំ២០១៧ មានចំនួន ៣៦០.៧៨៣នាក់ ។ កំនើននេះអាចទស្សន៍ទាយថា នៅឆ្នាំ២០២០ នឹងមានទេសចរចិន ២លាននាក់

វិស័យទេសចរណ៍អាចជួយធានានិរន្តរភាពការងារដល់ពលរដ្ឋរាប់លាននាក់ នាំមកនូវថវិការាប់លានដុល្លារ ក្នុងសកម្មភាពសេដ្ឋកិច្ចជាតិជារៀងរាល់ឆ្នាំ។ ដើម្បីសម្រេចគោលបំណង កាត់បន្ថយភាពក្រីក្រ និង បង្កើនកំណើនសេដ្ឋកិច្ច ដោយរក្សាបានបរិស្ថានល្អនិងការពារបាននូវតម្លៃវប្បធម៌ជាតិ យើងគួរប្រើឥទ្ធិពលនៃទំនាក់ទំនងកម្ពុជាចិន ដើម្បីបង្កើនការវិនិយោគលើវិស័យនេះ និងទាក់ទាញភ្ញៀវទេសចរចិនឱ្យអស់សក្តានុពលភាព ព្រោះប្រជាជនចិនមានចំនួនជិតដល់១ពាន់ ៤រយលាននាក់^{១០} គឺច្រើនជាងគេលើពិភពលោក។

៧. និយោបថបទេសចរណ៍ជាតិចិននៅកម្ពុជានាសតវត្សទី២១

ជនបរទេសជនជាតិចិននៅកម្ពុជានាសតវត្សទី២១ មានលក្ខណៈខុសប្លែកពីជនភាសាខ្លួនជនជាតិចិនសម័យមុន។ សម័យមុនជនជាតិចិនមកកម្ពុជាក្នុងលក្ខណៈជាជនភាសាខ្លួនគេចបេញពីសង្គ្រាមស៊ីវិល ឬគ្រាន់តែស្វែងរកការរស់រានមានជីវិតពីការធ្វើទុកបុកម្នេញពីកំណែទម្រង់គោលនយោបាយប្រទេសចិនប៉ុណ្ណោះ ចំណែក ជនបរទេសជនជាតិចិន ឬ អន្តោប្រវេសន៍ចិនសតវត្សទី២១ តើអាចជាគោលបំណងដើម្បីសម្រេចមហិច្ឆតានៃគោលនយោបាយសេដ្ឋកិច្ច ផ្លូវមួយខ្សែក្រវ៉ាត់មួយឬយ៉ាងណា? តើគេអាចនិយាយបានថា គោលបំណងនៃអន្តោប្រវេសន៍ចិនពេលនេះគឺផ្ដោតតែទៅលើហេតុផលសេដ្ឋកិច្ចជាចម្បងឬយ៉ាងណា? តើអន្តោប្រវេសន៍ចិននៅកម្ពុជា ជាការអនុវត្តនូវមហិច្ឆតារបស់រដ្ឋាភិបាលចិន ដែលបង់ពង្រីកឥទ្ធិពលនយោបាយសេដ្ឋកិច្ច ដើម្បីដណ្ដើមយកកិត្យានុភាពភូមិសាស្ត្រនយោបាយ ឬពង្រីកតួនាទីជាមហាអំណាចលើពិភពលោកឬយ៉ាងណា?

ចុងឆ្នាំ២០១៨នេះ ជនជាតិចិន នឹងមកកម្ពុជា ប្រមាណជាង ៥ម៉ឺននាក់ ដើម្បីប្រកបអាជីវកម្មផ្សេងៗ ខណៈនៅកម្ពុជាមានថៅកែចិន កំពុងសាងសង់ អាគារធំៗជាច្រើនផងដែរ។^{១១} ការកើនឡើង

^{១០} <http://km.rfi.fr/> ប្រជាសាស្ត្រ-ចិន-កំណើនប្រជាជន-គ្រួសារមួយកូនម្នាក់-វីដេអូ ០៥-០៣-២០១៦
^{១១} នាយឧត្តមសន្តិសុខ សន្តិបណ្ឌិត សុខ ផល រដ្ឋលេខាធិការក្រសួងមហាផ្ទៃ លើកឡើងក្នុងកម្មវិធីសំណោះ សំណាល ជាមួយនាយនគរបាលជាន់ខ្ពស់ និងនាយកនគរបាល នៃអគ្គនាយកដ្ឋានអន្តោប្រវេសន៍ នៅថ្ងៃទី១៣ ខែកញ្ញា ឆ្នាំ២០១៨។

យ៉ាងគំហុកនៃជនជាតិចិននៅកម្ពុជាជាពិសេសនៅខេត្តព្រះសីហនុក្នុងរយៈពេលចុងក្រោយនេះ ពិសេសនៅក្រុងសីហនុ អាចនឹងបង្កទៅជាវិបត្តិធ្ងន់ធ្ងរសម្រាប់ប្រទេសកម្ពុជាទៅថ្ងៃមុខប្រសិនបើមិន មានវិធានការគ្រប់គ្រងច្បាស់លាស់។ ការទទួលយកកម្មករចិនដ៏ច្រើនសន្លឹកសន្លាប់គឺជារឿងមួយដែល ធ្វើឱ្យខាតប្រយោជន៍ដល់កម្លាំងពលកម្មកម្ពុជាដោយសារតែវាមិនបានផ្តល់ឱកាសការងារដល់ពលរដ្ឋ ខ្មែរ ហើយពលរដ្ឋខ្មែរ នៅតែបន្តធ្វើចំណាកស្រុកដោយប្រឈមគ្រោះថ្នាក់ទៅក្រៅប្រទេស។

ការកើនឡើងយ៉ាងឆាប់រហ័សនៃអន្តោប្រវេសន៍ចិន បានបង្កឱ្យមានបទល្មើសគ្រឿងញៀន វាយកាប់ចាក់ សងសឹក សម្លាប់គ្នា និងបង្កបទល្មើសលួច ឆក់ប្លន់ ចាប់ជំរិតជាបន្តបន្ទាប់។ ការណ៍នេះ បានគម្រាមកំហែងដល់សន្តិសុខ សណ្តាប់ធ្នាប់សង្គម ធ្វើឱ្យប្រជាពលរដ្ឋខ្មែរមានការព្រួយបារម្ភពី សុវត្ថិភាព និងមុខរបរចិញ្ចឹមជីវិតប្រចាំថ្ងៃ។ ជនអន្តោប្រវេសន៍ចិនអាចយកទឹកដីកម្ពុជាធ្វើជាកន្លែងប្រព្រឹត្ត អំពើឧក្រិដ្ឋកម្ម ដូចជាការចាប់ជំរិតតាមរូបភាពផ្សេងៗ ការបាញ់បោះអាណាធិបតេយ្យ បុកសម្លាប់ ដោយគ្រោះថ្នាក់ចរាចរជាដើម។

អគ្គនាយកដ្ឋានអន្តោប្រវេសន៍ក្រសួងមហាផ្ទៃ បានឱ្យដឹងថា បច្ចុប្បន្នជនជាតិចិនកំពុងស្នាក់ នៅកម្ពុជាមានចំនួនប្រមាណ២១ម៉ឺននាក់ក្នុងនោះជាង៧ម៉ឺននាក់នៅខេត្តព្រះសីហនុ។¹² ក្រៅពីធ្វើការ វិនិយោគ សាងសង់ អន្តោប្រវេសន៍ជនជាតិចិនមួយចំនួនតែងតែបង្កបទល្មើសផ្សេងៗជាបន្តបន្ទាប់។ ប្រសិនបើអាជ្ញាធរមិនអាចទប់ស្កាត់ និងគ្រប់គ្រងស្ថានភាពមិនបានទេ សេចក្តីបារម្ភរបស់ប្រជាពលរដ្ឋ ខ្មែរនឹងអាចក្លាយជាជម្ងឺស្តប់ខ្ពើមជាតិសាសន៍ ឬ អាចបន្ថយការគាំទ្រលើគោលនយោបាយសហប្រតិ បត្តិការរវាងរដ្ឋាភិបាលខ្មែរនិងចិនផងដែរ។ ដូច្នេះហើយរដ្ឋាភិបាលចាំបាច់ត្រូវតែពង្រឹងគុណភាពក្នុង ការអនុវត្តច្បាប់ការងារ និង ច្បាប់អន្តោប្រវេសន៍ នៃកម្ពុជាឱ្យមានប្រសិទ្ធភាពខ្ពស់បំផុត។

ឥទ្ធិពលនៃកិច្ចព្រមព្រៀងសហប្រតិបត្តិការលើការអនុវត្តន៍គោលនយោបាយយុទ្ធសាស្ត្រដី យុរអង្វែង នៃវិបីសុត្រ ឬ ផ្លូវមួយខ្សែក្រវ៉ាត់មួយ រវាងប្រទេសកម្ពុជានិងប្រទេសចិន ធ្វើឱ្យជនជាតិចិន មានមោទនភាព លើសពីពេលណាណាទាំងអស់។ មោទនភាពនេះអាចទៅហួសព្រំដែននៃសិទ្ធិ អំណាចរបស់ខ្លួន។ ភាគច្រើននៃអន្តោប្រវេសន៍ចិនចំណូលថ្មីនេះ ហាក់មានឥរិយាបថរើសអើង ក្រអឺតក្រទម មើលងាយ វាយបូក ចំពោះពលរដ្ឋខ្មែរ។ ការទិញដូរទំនិញ សេវាសព្វសារពើប្រព្រឹត្តិទៅ តែរវាងចិននិងចិនដូចគ្នា។ នេះប្រហែលអាចមកពីលក្ខខណ្ឌនៃភាសា ប៉ុន្តែគ្រាន់តែជាលេសមួយ ប៉ុណ្ណោះ។ ការមិនទិញ ឬប្រើប្រាស់សេវាដែលពលរដ្ឋខ្មែរដែលមិនជាប់ខ្សែស្រឡាយចិន គឺជា ឥរិយាបថមួយ ដែលទាក់ទងនឹងការរើសអើង។ ជាទូទៅជនជាតិចិន ចេះជួយសាសន៍ចិនដូចគ្នា ណាស់។ ចិនចូលចិត្តរាប់អានមនុស្សដែលមានឈាមជ័រ វង្សត្រកូល កូនចៅចិនដូចគ្នាល្អជាងការ រាប់អានជាមួយសាសន៍ដទៃ។ គេចេះយឺតយោងគ្នា និងចេះជួយគ្នាជាទម្លាប់ប្រពៃណីរហូតមក។ កតញ្ញាកតវេទិតាធម៌ និងការចេះតស៊ូកំចាត់សត្រូវដើម្បីសងសឹកជូនអ្នកមានឧបការគុណ ត្រូវបានគេ ចាត់ទុកថា ជាគុណធម៌មួយពិសេសសម្រាប់ជនជាតិចិន។ កូនប្រុសត្រូវស្នែងនិងការពារវង្សត្រកូល ជូនតា ទើបព្រលឹងជូនតាតាមជួយថែរក្សាផ្តល់នូវសេចក្តីសុខចម្រើន។ ថ្វីត្បិតបដិវត្តវប្បធម៌ចិនមាន ការផ្លាស់ប្តូរទម្រង់ ជំនឿខ្លះក៏ដោយ ក៏ផ្នត់គំនិត និងស្មារតីជនជាតិចិនសម័យបុរាណនិងទំនើប នៅតែ រក្សាបាននូវ អត្តសញ្ញាណចិនបែបនេះដដែល។

¹² <https://www.postkhmer.com/> ព័ត៌មានជាតិលោក-ហ៊ុន-សែន-ពន្យល់ពីវត្តមានចិននៅកម្ពុជា

៨. ច្បាប់គតិយុត្តិសម្រាប់ដោះស្រាយបញ្ហាជនជាតិមិនចំណូលថ្មី

ច្បាប់ការងារ និង ច្បាប់អន្តោប្រវេសន៍ នៃព្រះរាជាណាចក្រកម្ពុជា មានលក្ខណៈគ្រប់គ្រាន់ក្នុងការអនុវត្តន៍លើជនជាតិមិនបាន គឺពុំទាន់ចាំបាច់បង្កើតច្បាប់ការងារ និង ច្បាប់អន្តោប្រវេសន៍ដោយឡែកសម្រាប់តែករណីពិសេសលើជនជាតិមិននោះឡើយ។

យោងតាមច្បាប់ការងារកម្ពុជា យើងអាចយកមកអនុវត្តសម្រាប់អន្តោប្រវេសន៍មិនបាន ពោលគឺ គ្មានជនបរទេសណាម្នាក់ អាចប្រកបមុខរបរណាមួយដោយគ្មានប័ណ្ណការងារ និងសៀវភៅការងារដែលចេញឱ្យដោយក្រសួងទទួលបន្ទុកវិស័យការងារឡើយ។ ជនបរទេសទាំងនោះត្រូវបំពេញបណ្តាលក្នុងខ្លួនផ្សេងៗទៀតដូចតទៅ៖ ក. ត្រូវមានជាមុននូវប័ណ្ណការងារត្រឹមត្រូវ ដើម្បីប្រកបមុខរបររបស់ខ្លួននៅព្រះរាជាណាចក្រកម្ពុជា ខ. ត្រូវបានចូលមកព្រះរាជាណាចក្រកម្ពុជាដោយត្រឹមត្រូវតាមច្បាប់ គ. ត្រូវមានលិខិតឆ្លងដែនត្រឹមត្រូវ ឃ. ត្រូវមានប័ណ្ណស្នាក់នៅត្រឹមត្រូវ ង. ត្រូវមានកាយសម្បទាសមស្របនឹងមុខរបរនោះហើយគ្មានកើតជំងឺឆ្លងណាមួយទេ (លក្ខខណ្ឌនេះត្រូវបានកំណត់ដោយប្រកាសក្រសួងសុខាភិបាល ដោយមានការឯកភាពពីក្រសួងទទួលបន្ទុកវិស័យការងារ) ។ ប័ណ្ណការងារត្រូវមានតម្លៃត្រឹមរយៈពេលមួយឆ្នាំ ហើយអាចនឹងពន្យារពេលក្នុងករណីដែលសុពលភាពនៃការពន្យារនេះ មិនលើសរយៈពេលកំណត់នៃប័ណ្ណស្នាក់នៅរបស់ជននោះ។ ការទទួលបានជនបរទេសឱ្យធ្វើការត្រូវអនុវត្តតាមច្បាប់ការងារនៃព្រះរាជាណាចក្រកម្ពុជា។ ក្រសួងមហាផ្ទៃមានសិទ្ធិត្រួតពិនិត្យប័ណ្ណការងាររបស់ជនបរទេសនៅតាមរោងចក្រ សហគ្រាស ក្រុមហ៊ុន គ្រឹះស្ថាននានា ដោយសហការជាមួយក្រសួងសង្គមកិច្ច ការងារ និងអតីតយុទ្ធជន។

ចំណែក ច្បាប់ស្តីពី អន្តោប្រវេសន៍ ១៩៩៤ កម្ពុជា ក៏មានលក្ខណៈសមស្របសម្រាប់យកមកអនុវត្តចំពោះអន្តោប្រវេសន៍មិនបានដែរ គឺច្បាប់នេះគ្រប់គ្រងជនបរទេសគ្រប់រូប ដែលមកស្នាក់នៅលើទឹកដីនៃព្រះរាជាណាចក្រកម្ពុជា។ ជនបរទេសដែលគ្មានសញ្ជាតិជាខ្មែរ ទោះមានជំនឿ សាសនា ឬមានដើមកំណើតអ្វីក៏ដោយ ឱ្យតែបង្ហាញនូវសម្បទានដែលប្រយោជន៍ដល់សេដ្ឋកិច្ច ឬសង្គមកិច្ច ឬវិទ្យាសាស្ត្របច្ចេកទេស ឬវប្បធម៌ សម្រាប់ព្រះរាជាណាចក្រកម្ពុជា ឱ្យតែបំពេញឱ្យបាននូវលក្ខខណ្ឌផ្នែកសន្តិសុខដែលព្រះរាជាណាចក្រកម្ពុជាតម្រូវឱ្យមាន។ ជនបរទេសទាំងអស់ ពេលចូលក្នុងព្រះរាជាណាចក្រកម្ពុជា ត្រូវបង្ហាញខ្លួននៅប៉ុស្តិ៍ត្រួតពិនិត្យអន្តោប្រវេសន៍ ទាំងពេលមកដល់ និងពេលចេញដំណើរ



បណ្តាខ្មែរមន្ត្រីស្រី ១២ ខែ ឆ្នាំ២០១៦ អន្តោប្រវេសន៍អន្តោប្រវេសន៍ជនបរទេស ៥០ ម៉ោង នៅក្នុងការប្រឆាំងសំណង់ និងមួយកន្លែងស្ថិតនៅតាមព្រំដែនស្រុក សង្កាត់ព្រៃ ខេត្តត្បូងឃ្មុំ ខណ្ឌទួលគោក ភ្នំពេញ ។
ដោយ សុំ ភារា <http://nokrnews.com/> អន្តោប្រវេសន៍អន្តោប្រវេសន៍-13/

ទៅវិញ ដែលគ្រប់ប្រក ឬចំណុចចេញចូលទាំងនោះត្រូវកំណត់ និងគ្រប់គ្រងដោយក្រសួងមហាផ្ទៃ។ ការឈប់ទទួលស្គាល់ជនបរទេសណាម្នាក់ជាជនអន្តោប្រវេសន៍ ត្រូវសំរេចដោយប្រកាសរបស់រដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃ។ ជាគោលការណ៍ជនបរទេសអាចធ្វើបរាបបានដោយ

សេរីនៅលើដែនដីនៃព្រះរាជាណាចក្រកម្ពុជា។ ក៏ប៉ុន្តែក្នុងករណីចាំបាច់ រដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃអាចដាក់បញ្ញត្តិហាមឃាត់បរាប និងហាមឃាត់ជនអន្តោប្រវេសន៍ ឬមិនមែនអន្តោប្រវេសន៍ទាំងអស់មិន

ឱ្យចូល ឬស្នាក់អាស្រ័យនៅក្នុងតំបន់ ឬចាកចេញឆ្ងាយពីតំបន់ ឬកន្លែងណាមួយក្នុងព្រះរាជាណាចក្រ កម្ពុជា។ ម្ចាស់ ឬអ្នកកាន់កាប់លំនៅដ្ឋានគ្រប់ប្រភេទ ត្រូវជូនដំណឹងក្នុងរយៈពេល ២៤ម៉ោង ដល់ស្ថាប័ន នគរបាលមានសមត្ថកិច្ចពីវត្តមាននៃជនអន្តោប្រវេសន៍ ឬមិនមែនអន្តោប្រវេសន៍ ដែលបានមកស្នាក់ នៅ។ ប័ណ្ណស្នាក់នៅចេញឱ្យលើកដំបូងមានសុពលភាពសំរាប់រយៈពេលពីរឆ្នាំ។ ប័ណ្ណស្នាក់នៅនេះ អាចសុំបន្តការប្រើប្រាស់បានរាល់ពីរឆ្នាំម្តង។ ស្នងការដ្ឋាននគរបាលខេត្ត ក្រុង ត្រូវទទួលខុសត្រូវត្រួត ពិនិត្យជនបរទេសទាំងអស់ ដែលបានតាំងទីលំនៅ ឬទើបនឹងមកតាំងទីលំនៅក្នុងដែនដីក្រោមសមត្ថ កិច្ចរបស់ខ្លួន។ ជនណាដែលគ្មានការអនុញ្ញាត ហើយចូលមកព្រះរាជាណាចក្រកម្ពុជាដោយលំបាក បន្តិ ឬដោយល្បិចផ្សេងទៀតដែលផ្ទុយនឹងបញ្ញត្តិនៃច្បាប់នេះ ត្រូវផ្តន្ទាទោសដាក់គុកពី បីខែដល់ ប្រាំមួយខែ មុននឹងត្រូវបណ្តេញចេញ។ ត្រូវផ្តន្ទាទោសដូចគ្នានឹងជនល្មើស ចំពោះជនណាដែលផ្តល់ ជំនួយ ឬជួយលាក់បាំងក្នុងការបញ្ជូលជនបរទេសដែលគ្មានការអនុញ្ញាតមកក្នុងព្រះរាជាណាចក្រកម្ពុជា។

មន្ត្រី ឬភ្នាក់ងាររាជការមានសមត្ថកិច្ចរូបណា ដែលជាអ្នកសមគំនិត ឬជួយសម្រួលក្នុងការ ប្រព្រឹត្តបទល្មើសខាងលើ ត្រូវផ្តន្ទាទោសដាក់គុកពី ប្រាំមួយខែ ដល់មួយឆ្នាំ។ មន្ត្រី ឬភ្នាក់ងាររាជការ មានសមត្ថកិច្ចរូបណា ដែលមានការធ្វេសប្រហែស ខ្វះការប្រុងប្រយ័ត្ន ឬមិនគោរពបទបញ្ជា ត្រូវទទួល ការផ្តន្ទាទោសផ្នែករដ្ឋបាល។ មធ្យោបាយសម្ភារៈប្រើសំរាប់ប្រព្រឹត្តបទល្មើសត្រូវរឹបអូសទុកជាសម្បត្តិ រដ្ឋដោយតុលាការ។ រដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃត្រូវបណ្តេញចេញពីព្រះរាជាណាចក្រកម្ពុជា រាល់ជនអន្តោ ប្រវេសន៍ណាដែលរំលោភលើបញ្ញត្តិច្បាប់អន្តោប្រវេសន៍។ លើសពីនេះ រដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃមាន សិទ្ធិបណ្តេញចេញពីព្រះរាជាណាចក្រកម្ពុជា រាល់ជនណាដែលមានអាកប្បកិរិយា និងសកម្មភាព គ្រោះថ្នាក់ដល់សន្តិសុខជាតិនៃព្រះរាជាណាចក្រកម្ពុជា ឬមានភស្តុតាងជាក់លាក់ថាជននោះជាអ្នក ប្រឆាំងនឹងសន្តិសុខនៃព្រះរាជាណាចក្រកម្ពុជា ឬជនណាដែលចូលមកធ្វើការនៅក្នុងព្រះរាជាណាចក្រ កម្ពុជាដោយគ្មានប័ណ្ណការងារ ឬជនណាដែលចូលក្នុងព្រះរាជាណាចក្រកម្ពុជាដោយខុសច្បាប់។ សេចក្តីសំរេចបណ្តេញចេញត្រូវអនុវត្តភ្លាម ចាប់ពីថ្ងៃចុះហត្ថលេខារបស់រដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃ។ ការ បណ្តេញចេញត្រូវអនុវត្តក្នុងរយៈពេល ៧ថ្ងៃយ៉ាងយូរ ក្រោយពីសេចក្តីសំរេចចេញជាផ្លូវការពីរដ្ឋមន្ត្រី ក្រសួងមហាផ្ទៃ លើកលែងតែមានសាលក្រមផ្អាកការអនុវត្តពីតុលាការ។ សាមីខ្លួនមានសិទ្ធិប្តឹងទៅ តុលាការក្នុងរយៈពេល២ខែ។ល។

៩. លទ្ធភាពចំណូលថ្លៃបានមធ្យមនៃការងារដល់អាជ្ញាធរមានសមត្ថកិច្ចកម្ពុជា

ក្នុងចំណោមបទល្មើស ដែលបង្កឡើងដោយជនបរទេស ជនជាតិចិនបង្កបទល្មើសច្រើនជាង គេបំផុតនៅកម្ពុជា។ ឧទាហរណ៍ នៅក្នុងរយៈពេល៦ខែឆ្នាំ២០១៨ ជនបរទេសដែលបានប្រព្រឹត្តបទ ល្មើសមានចំនួន៨៨ករណី យាត់ខ្លួន៣៧៨នាក់ មាន២៥ សញ្ជាតិ។ ក្នុងចំណោមបទល្មើសទាំងនោះ ភាគច្រើនជាបទល្មើសប្រើប្រាស់ជួញដូរគ្រឿងញៀនមាន ចំនួន១៧ករណី ស្មើនឹង ១៩,៣១% នៃ ចំនួនសរុប៨៨ករណី ក្នុងនោះជនជាតិចិនបានប្រព្រឹត្តបទល្មើសច្រើនជាងគេគឺចំនួន២៥៧នាក់, នីហ្សេរីយ៉ា៣៧នាក់, វៀតណាម១៤នាក់, ថៃ១២នាក់, កូរ៉េខាងត្បូង០៨នាក់ ហើយភូមិសាស្ត្រដែល កើតមានច្រើនជាងគេ នៅរាជធានីភ្នំពេញ។

ថ្ងៃទី២ ខែសីហា ២០១៧ កម្លាំងនគរបាលអន្តោប្រវេសន៍ សហការជាមួយកម្លាំងនគរបាលខេត្តបន្ទាយមានជ័យ បានឃាត់ខ្លួនជនជាតិចិនជិត ២០០ នាក់ ដែលប្រព្រឹត្តបទល្មើស ចេញកំហែង ជំរិតទារប្រាក់តាមប្រព័ន្ធ បច្ចេកវិទ្យា ទូរគមនាគមន៍ (VOIP) ព្រមទាំងបានរឹបអូសវត្ថុតាងប្រព្រឹត្តបទល្មើសមួយចំនួន និងបានរកឃើញបញ្ជីឈ្មោះជនរងគ្រោះ នៅប្រទេសចិន ដែលសម្រាប់កំរាមជំរិតទារប្រាក់។

ថ្ងៃទី២៤ ខែសីហា ២០១៧ កម្លាំងនគរបាលអន្តោប្រវេសន៍ បញ្ជូនជនជាតិចិន ចំនួន ១៦០ នាក់ ចេញពីប្រទេសកម្ពុជា តាមយន្តហោះតាមព្រលានយន្តហោះអន្តរជាតិខេត្តសៀមរាប។ ជនជាតិចិនទាំងនោះ ជាប់ពាក់ព័ន្ធនឹងករណីចាប់ជំរិតទារប្រាក់តាមប្រព័ន្ធ Internet ដែលត្រូវបានប៉ូលិសអន្តោប្រវេសន៍កម្ពុជា ចាប់ខ្លួន នៅគោលដៅចំនួន២ ស្ថិតនៅភូមិក្បាលស្ពានសង្កាត់ប៉ោយប៉ែត ក្រុងប៉ោយប៉ែត ខេត្តបន្ទាយមានជ័យ។¹³



ក្រុមជនជាតិ ចិន ដែលត្រូវបានចាប់ខ្លួនពីបទចាប់ជំរិតតាមអ៊ិនធើណែត ត្រូវបញ្ជូនទៅប្រទេសចិន វិញ កាលពីថ្ងៃទី ១៥ ខែតុលា ២០១៨ ។ ដោយ យោង ជីវិត យប់ថ្ងៃទី៨ ខែវិច្ឆិកា ឆ្នាំ២០១៨ វេលាម៉ោង១៩ និង៤០នាទី ជនជាតិចិនឈ្មោះ ស៊ាង ជាង ស៊ាន (ZHANG JIANGSHAN) ភេទប្រុស អាយុ២៧ឆ្នាំ កាន់លិខិតឆ្លងដែនលេខ (E92895358) បានលោតពីលើអាគារ៨ជាន់ ពីកាស៊ីណូផ្កាយ៥ ស្ថិតក្នុងភូមិសាមគ្គីមានជ័យ ក្រុងប៉ោយប៉ែតដោយមិនដឹងពីមូលហេតុ។ គាត់ស្លាប់ភ្លាមនៅនឹងកន្លែង។¹⁴

ថ្ងៃទី២៦ ខែវិច្ឆិកា ឆ្នាំ២០១៨ អាជ្ញាធរកម្ពុជា បានចុះបង្ក្រាបទីតាំងចាប់ជំរិតតាមប្រព័ន្ធអ៊ិនធើណិតចំនួន ៤កន្លែង ស្ថិតក្នុងឃុំត្រពាំងក្រញូង ស្រុកតាកក់ និងឃុំតាំងដូង ស្រុកបាទី នៃខេត្តកា

¹³ <http://news.pnn.com.kh/news/169>

¹⁴ <https://www.dap-news.com/2018/11/09/បុរសជនជាតិចិនម្នាក់-លោត/>

កែវ។ ក្រោយប្រតិបត្តិការចុះបង្ក្រាបនេះ អាជ្ញាធរបានឃាត់ខ្លួនជនបរទេស ២៣៥នាក់ ក្នុងនោះជនជាតិចិនមានច្រើនជាងគេរហូតដល់ទៅ ២៣៣នាក់។¹⁵

ចុងខែវិច្ឆិកា បុរស-ស្ត្រី ជនជាតិចិន ២៣៥ នាក់ត្រូវបានកម្លាំងសមត្ថកិច្ចនគរបាលក្រសួងមហាផ្ទៃសហការជាមួយកម្លាំងសមត្ថកិច្ចនគរបាលខេត្តតាកែវចាប់ឃាត់ខ្លួនពាក់ព័ន្ធករណីចាប់ជំរិតតាមប្រព័ន្ធអ៊ីនធឺណិត។¹⁶

រសៀល ថ្ងៃទី ១ ខែធ្នូ ២០១៨ ឈ្មោះ ជិន ជុន (JIN CHUN) អាយុ ៣៧ ឆ្នាំ ជនជាតិចិនត្រូវបានចាប់ខ្លួន បន្ទាប់ពីបានប្រើកាំបិតប៉ងតោកាប់ទៅលើមន្ត្រីនគរបាលអន្តរាគមន៍ម្នាក់ឈ្មោះ ម៉ៅ សំណាង និង ស្រ្តីលក់អំពៅសាងឈ្មោះ មាស សាលី អាយុ ៧០ ឆ្នាំបណ្តាលឱ្យរងរបួស នៅផ្លូវ ៤៣២ សង្កាត់បឹងត្របែក ខណ្ឌចំការមន រាជធានីភ្នំពេញ និងបានយកកាំបិតកាប់ក្បាលខ្លួនឯងម្តងហើយម្តងទៀត បណ្តាលឱ្យហូរឈាមជោកខ្លួន។ សមត្ថកិច្ចចាប់បុរសជនជាតិចិននោះដាក់ខ្នោះនាំយកទៅព្យាបាលរបួសនៅមន្ទីរពេទ្យរុស្ស៊ី។ យោងតាមការធ្វើកោសល្យវិច័យទៅលើទីកន្លែង ជនសង្ស័យមានផ្ទុកសារធាតុញៀន។ ជនសង្ស័យត្រូវបានបញ្ជូនខ្លួនទៅកាន់តុលាការរាជធានីភ្នំពេញដោយចោទប្រកាន់ពីបទហិង្សាដោយចេតនា។

អប្រាត្រ ថ្ងៃទី២ ខែធ្នូ នៅភូមិ៤ សង្កាត់លេខ៤ ក្រុងព្រះសីហនុ ឈ្មោះ Li Ruming ភេទប្រុស អាយុ២៤ឆ្នាំជនជាតិចិនត្រូវសមត្ថកិច្ចចាប់ខ្លួនពីបទចាក់សម្លាប់ឈ្មោះ Wa Rong ភេទប្រុស ជនជាតិចិន ដែលអ្នកទាំង២ ជាបុគ្គលិកភោជនីយដ្ឋាន Hu Ming Tan ដូចគ្នា ។ សមត្ថកិច្ចថា ករណីនេះជារឿងគំនុំ។¹⁷

ខាងលើនេះ គ្រាន់តែជាឧទាហរណ៍ ដើម្បីបញ្ជាក់ភស្តុតាងខ្លះប៉ុណ្ណោះ។ មានករណីជាច្រើនដែលកើតមាន ដែលត្រូវធ្វើការស្រាវជ្រាវលំអិតដែលតម្រូវឱ្យកងកម្លាំងអាជ្ញាធរមានសមត្ថកិច្ចធ្វើការសកម្មខ្លាំងក្លាបំផុត។ អគ្គស្នងការដ្ឋាននគរបាលជាតិបានយកចិត្តទុកដាក់ការពារ និងដោះស្រាយបញ្ហាជូនប្រជាពលរដ្ឋខ្លួន និងការការពារសន្តិសុខ សុវត្ថិភាព ជូនវិនិយោគិន ភ្ញៀវទេសចរណ៍បរទេសមន្ត្រីការទូត ទីតាំងស្ថានទូត និងនិវេសនដ្ឋានឯកអគ្គរាជទូត-រដ្ឋទូត ដែលមានវត្តមាននៅកម្ពុជា។¹⁸

១០. ការព្រួយបារម្ភចំពោះឥរិយាបថលទ្ធកម្មស្នូលនៅកម្ពុជាបច្ចុប្បន្ន

សកម្មភាពនិងអំពើដែលស្តែងឡើងដោយជនជាតិចិនមានស្ទើរគ្រប់រូបភាព។ វិបាកនៃអំពើទាំងនេះបានបន្ថយសេចក្តីរីករាយដល់ទេសចរ និងប្រជាពលរដ្ឋខ្មែរដែលរស់នៅក្នុងមូលដ្ឋានដែលមានជនជាតិចិនចំណូលថ្មីរស់នៅច្រើន ជាពិសេសតំបន់មាត់សមុទ្រ ក្រុងកំពង់សោម។ ពលរដ្ឋខ្មែរភាគច្រើន

¹⁵ <https://www.vodhotnews.com/2018/11/28/88666/gov-is-stepping-up-measures-against-the-chinese-in-sihanoukville/>

¹⁶ <https://www.postkhmer.com/ព័ត៌មានជាតិ/បុរសជនជាតិចិន-ដែលបង្កហិង្សាកាប់មនុស្សឱ្យរបួស-ត្រូវបញ្ជូនទៅតុលាការ>

¹⁷ <https://kohsantepheapdaily.com.kh/article/743874.html>

¹⁸ នាយឧត្តមសេនីយ៍ ថោង លឹម អគ្គស្នងការរងនគរបាលជាតិនិងជាប្រធានក្រុមព័ត៌មានទាន់ហេតុការណ៍ (HOTLINE) ថ្លែងនៅក្នុងកិច្ចប្រជុំត្រួតពិនិត្យបូកសរុបលទ្ធផលការងារប្រចាំត្រីមាសទី២ ឆ្នាំ២០១៨កាលពីព្រឹកថ្ងៃទី១៥ ខែសីហា ឆ្នាំ២០១៨។

ដែលបានទៅលេង កំពង់សោម បានបង្ហាញការភ័យខ្លាចចំពោះឥរិយាបថជនជាតិចិន។ អ្នកខ្លះបានសរសេរនៅលើបណ្តាញសង្គមហ្វេសប៊ុកថា ជនជាតិចិននៅកំពង់សោមបានសម្លាប់សំឡឹងខ្មែរក្នុងន័យមើលស្រាល ចិនបើកបរឡានមានលក្ខណៈព្រហ្មទណ្ឌក្នុងល្បឿនលឿនគ្មានប្រណី ចិនដឹកស៊ីឡូឡាបង្កជម្លោះ ឈ្នោះប្រកែកវាយកាប់ចាក់គ្នា ដោយសាររឿងគំនុំសងសឹក ដណ្តើមស្រី ឬដោយឥទ្ធិពលគ្រឿងញៀណ។ល។ ចិនចោលសម្រាម និងកាកសំណល់ធ្វើឱ្យបាត់សណ្តាប់ធ្នាប់របៀបរបរ និងបាត់សោភ័ណភាពនៅទីតាំងតំបន់កំសាន្តសម្រាប់ទេសចរ។ វត្តមាននៃអន្តោប្រវេសន៍ចិននៅកម្ពុជាពិតជាផ្តល់វិបាកខ្លាំងដល់មុខរបរចិញ្ចឹមជីវិតរបស់ពលរដ្ឋខ្មែរ ជាពិសេសអ្នកដែលរស់នៅនៅក្រុងព្រះសីហនុ។

ការិយាល័យអ្នកនាំពាក្យរាជរដ្ឋាភិបាល បានចេញសេចក្តីថ្លែងការណ៍ ចុះផ្សាយកាលពីថ្ងៃទី ២៧ ខែវិច្ឆិកា២០១៨ ក្នុងន័យថា ពេលថ្មីៗនេះ អ្នកប្រើប្រាស់បណ្តាញសង្គមបានចែករំលែកព័ត៌មានមួយចំនួនស្តីពី ភាពមិនប្រក្រតីនៅក្រុងព្រះសីហនុ ដែលពាក់ព័ន្ធនឹងជនជាតិចិន។ ការិយាល័យអ្នកនាំពាក្យរាជរដ្ឋាភិបាល សូមបញ្ជាក់ថា រាជរដ្ឋាភិបាលបាននឹងកំពុងចាត់វិធានការយ៉ាងម៉ឺងម៉ាត់ ក្នុងការពង្រឹងសន្តិសុខ សុវត្ថិភាព ក៏ដូចជាសណ្តាប់ធ្នាប់សង្គម សម្រាប់បម្រើផលប្រយោជន៍សាធារណៈនៅតំបន់នោះ។ កន្លងទៅរដ្ឋាភិបាលបានឃាត់ខ្លួនអ្នកបរទេសជាបន្តបន្ទាប់ និងបញ្ជូនជនទាំងនោះទៅប្រទេសដើមវិញ ក្រោយរកឃើញថា ពួកគេមិនគោរពច្បាប់កម្ពុជា។

ដើម្បីទប់ស្កាត់កុំឱ្យមានភាពមិនប្រក្រតីនៅក្រុងព្រះសីហនុបាន រដ្ឋាភិបាលបញ្ជូនសមត្ថកិច្ចឱ្យច្រើនទៅការពារ២៤ម៉ោង នៅតំបន់សំខាន់ៗ និងធ្វើការអប់រំផ្នែកច្បាប់ដល់ម្ចាស់អាជីវកម្ម និងអ្នកគ្រប់គ្រងជនបរទេសទាំងនោះជាដើម។ ស្នងការនគរបាលជាតិបានបន្ថែមកំលាំងសមត្ថកិច្ចឱ្យបានច្រើនសម្រាប់ខេត្តនេះ ព្រោះរាល់ថ្ងៃកម្លាំងសមត្ថកិច្ចមានចំនួនតិច។ ពេលមានរឿងកើតឡើង កម្លាំងសមត្ថកិច្ចពិបាករកមនុស្សធ្វើការងារដែរ។ មួយទៀតសុំឱ្យធ្វើការផ្សព្វផ្សាយពីច្បាប់កម្ពុជា ពីច្បាប់ព្រហ្មទណ្ឌ ហើយនិងគោលការណ៍ក្នុងការការពារសន្តិសុខសណ្តាប់ធ្នាប់ក្នុងខេត្តនេះ ទៅដល់ខាងក្រុមហ៊ុនឬទៅតាមទីកន្លែងដែលមានជនជាតិចិនដែលគាត់ធ្វើការងារ ឬគាត់រស់នៅ។ គេមានការព្រួយបារម្ភដោយសារកំណើនជនជាតិចិនចូលមករស់នៅប្រកបមុខរបរគ្រប់ប្រភេទកាន់តែច្រើន ហើយបទល្មើសដែលបង្កដោយជនជាតិចិនមានកាន់តែច្រើនជាលំដាប់ឥតថយចុះ។

ក្នុងឆ្នាំ២០១៧ ជនបរទេសចូលមកស្នាក់នៅក្នុងខេត្តព្រះសីហនុ មានចំនួន ៦ ៣៨៥នាក់ ក្នុងនោះ ជនជាតិចិនមានច្រើនជាងគេ គឺ៤ ៤៩៨នាក់ ឥណ្ឌូណេស៊ី៩០៩នាក់ ហ្វីលីពីន១២៧នាក់ ម៉ាឡេស៊ី១២២នាក់ និងជនជាតិផ្សេងៗទៀត។¹⁹ អគ្គនាយកអន្តោប្រវេសន៍ ក៏បានសម្តែងការព្រួយបារម្ភចំពោះសកម្មភាពឧក្រិដ្ឋជនជាតិចិនដែលបន្តខ្លួនជាអ្នករកស៊ីនៅកម្ពុជា។ កន្លងមកសមត្ថកិច្ចបានឃាត់ខ្លួនជនជាតិចិនជាច្រើននាក់ដែលពាក់ព័ន្ធនឹងការប្រព្រឹត្តបទល្មើសចាប់ជំរិតតាមប្រព័ន្ធអ៊ីនធឺណិត។

យើងមានការព្រួយបារម្ភ ដោយសារតែក្នុងនោះ មានជនជាតិចិនខ្លះ រស់នៅដោយអត់ស្របច្បាប់ ហើយបានប្រព្រឹត្តបទល្មើសទៀត ឧទាហរណ៍ដូចឃើញហើយថា យើងបានចាប់បញ្ជូនកន្លងមក

¹⁹ របាយការណ៍អភិបាលខេត្តព្រះសីហនុ ចុះកាលពីថ្ងៃទី២៤ ខែមករា ឆ្នាំ២០១៨ ជូនរដ្ឋមន្ត្រីក្រសួងមហាផ្ទៃ។

ជាច្រើន។²⁰ ទោះជាយ៉ាងណា ឧក្រិដ្ឋជនជាតិចិនដែលបន្តខ្លួននៅកម្ពុជានេះ នៅមិនទាន់អស់នៅឡើយទេ ហើយមន្ត្រីអន្តោប្រវេសន៍ទាំងអស់ ត្រូវយកចិត្តទុកដាក់សិក្សាស្វែងយល់ឱ្យបានច្បាស់លាស់ចំពោះករណីនេះ ដើម្បីឈានដល់ការបង្ក្រាបឱ្យបានទាន់ពេលវេលា ព្រោះវាជាបញ្ហាគួរឱ្យមានការព្រួយបារម្ភដល់ សន្តិសុខជាតិនិងអន្តរជាតិ។ ទន្ទឹមនឹងការព្រួយបារម្ភអំពីឧក្រិដ្ឋជនជាតិចិន ក៏គួរគាំទ្រនិងលើកសរសើរវិនិយោគិន ចិននៅកម្ពុជាដែលរកស៊ីត្រឹមត្រូវស្របតាមច្បាប់ផងដែរ។ រហូតដល់ពេលនេះមានជនជាតិចិនប្រមាណ៧ម៉ឺននាក់ ក្នុងនោះមិនគិតពីអ្នកទេសចរ អ្នកការទូត និង NGO ជាជនជាតិនោះឡើយ។²¹

ចំណែកនាយករដ្ឋមន្ត្រីនៃព្រះរាជាណាចក្រកម្ពុជា បានពន្យល់ប្រាប់ទៅប្រជាពលរដ្ឋខ្លះដែលមានទុក្ខកង្វល់ពាក់ព័ន្ធកំណើនជនជាតិចិនថា ការកើនឡើងនៃជនជាតិចិននេះមួយផ្នែកគឺដោយសារតែប្រទេសកម្ពុជាខ្វះកម្លាំងពលកម្មជំនាញ ដើម្បីបម្រើដល់ការសាងសង់ ហើយជនជាតិចិនដែលមកបម្រើក្នុងវិស័យសំណង់ទាំងនោះនឹងត្រឡប់ទៅប្រទេសខ្លួនវិញ បន្ទាប់ពីការសាងសង់បានបញ្ចប់។

«...សំណង់ច្រើន ត្រូវការកម្មករនិងជំនាញច្រើន យើងផ្តល់ឱ្យគេមិនគ្រប់គ្រាន់។ ដូច្នោះត្រូវបើកឱកាសឱ្យគេយកកម្មករមកសាងសង់សំណង់ ដូចជាស្ពាននិងអគ្គិសនីផ្សេងៗទៀត។ នៅពេលដែលគេកសាងហើយ គេមិននៅស្រុកខ្មែរទេ គេទៅស្រុកគេវិញហើយកុំចូលពេក ហើយយើងក៏គ្មានច្បាប់អនុញ្ញាតឱ្យគេនៅដែរ...»²²

យោងតាមរបាយការណ៍របស់អគ្គនាយកដ្ឋានអន្តោប្រវេសន៍ នៃក្រសួងមហាផ្ទៃ បានបង្ហាញថា ក្នុងរយៈពេល៤ឆ្នាំ (២០១៤ ដល់២០១៨) ជនសង្ស័យជាជនជាតិចិនភាគច្រើនបាន ប្រព្រឹត្តបទល្មើសគឺ១.បទល្មើសគំរាមជំរិតធាតុតាមប្រព័ន្ធទូរគមនាគមន៍សរុបមានចំនួន ១,៥៦៧នាក់ ក្នុងនោះស្រីចំនួន ៣០៩នាក់។ ២.បទល្មើសសេដ្ឋកិច្ច (នៅប្រទេសចិន) សមត្ថកិច្ចស្នើសុំសហការចាប់ខ្លួនសរុបចំនួន៨២នាក់ក្នុងនោះស្រីចំនួន ១០នាក់។ សម្រាប់ឆ្នាំ២០១៨ គិតត្រឹមថ្ងៃទី១៥ ខែតុលា ឆ្នាំ២០១៨ ជនជាតិចិនដែលបានប្រព្រឹត្តបទល្មើសគំរាមជំរិត ធាតុតាមប្រព័ន្ធទូរគមនាគមន៍ សរុបចំនួន ៣៧៣នាក់ ក្នុងនោះស្រីចំនួន ៦៦នាក់។ បទល្មើសសេដ្ឋកិច្ច (នៅប្រទេសចិន) សមត្ថកិច្ចស្នើសុំសហការចាប់ខ្លួនសរុបចំនួន ៣៤នាក់ ក្នុងនោះស្រីចំនួន៧នាក់។²³



ឧបនាយករដ្ឋមន្ត្រីប្រចាំរដ្ឋបាលកម្ពុជា និង លោកជំទាវ លោក LIAO JINRONG អគ្គនាយកកិច្ចសហប្រតិបត្តិការអន្តរជាតិនៃក្រសួងសន្តិសុខសាធារណៈចិន។

ភាគីចិន ដឹកនាំដោយ លោក LIAO JINRONG អគ្គនាយកកិច្ចសហប្រតិបត្តិការអន្តរជាតិនៃក្រសួងសន្តិសុខសាធារណៈចិន បានមកដល់ប្រទេសកម្ពុជា ដើម្បីធ្វើកិច្ចសហប្រតិបត្តិការដោះស្រាយបញ្ហាសន្តិសុខសាធារណៈ

²⁰ នាយឧត្តមសេនីយ៍ សុខ ផល ថ្លែងក្នុងពិធីបំពាក់ឋានន្ទរស័ក្តិជូននាយនគរបាល នៃអគ្គនាយកដ្ឋានអន្តោប្រវេសន៍ នៅក្រសួងមហាផ្ទៃ នាព្រឹកថ្ងៃទី១៤ ខែកក្កដា ឆ្នាំ២០១៧។

²¹ <http://m.freshnewsasia.com/index.php/en/localnews/59967-2017-07-14-09-49-09.html>

²² នាយករដ្ឋមន្ត្រីនៃព្រះរាជាណាចក្រកម្ពុជា ថ្លែងក្នុងពិធីសំណេះសំណាលជាមួយសហគមន៍ខ្មែររស់នៅទ្វីបអឺរ៉ុប នាទីក្រុងហ្សឺណែវ ប្រទេសស្វីស នៅថ្ងៃទី ២៤ ខែតុលា ឆ្នាំ ២០១៨ ។

²³ <https://www.dap-news.com/2018/12/02/>

ដោយបានជួបពិភាក្សាប្តូរយោបល់ជាមួយសមភាគីកម្ពុជា ដឹកនាំដោយនាយឧត្តមសេនីយ៍ នេត សាវៀន អគ្គស្នងការនគរបាលជាតិ។ ភាគីចិនបានសម្តែងនូវការអរគុណ ដល់កងកម្លាំងនគរបាលកម្ពុជា បន្តសហការដើម្បីរក្សាសន្តិភាពសណ្តាប់ធ្នាប់ សុវត្ថិភាព បង្កើនការផ្លាស់ប្តូរព័ត៌មានទៅវិញទៅមក ដើម្បីបង្ក្រាបបទល្មើស ជម្រុញឱ្យអ្នកវិនិយោគចិនដែលកំពុងតែមករកស៊ីនៅប្រទេសកម្ពុជា ដាច់ខាតត្រូវតែគោរពច្បាប់និងទំនៀមទម្លាប់ប្រពៃណីរបស់កម្ពុជា ហើយប្រសិនមានជនជាតិចិនណាធ្វើខុសច្បាប់ ត្រូវបង្ក្រាបដោយមិនឲ្យមានការយោគយល់នោះឡើយ។²⁴

សរុបជារួម យើងអាចនិយាយបានថា ខ្មែរនិងចិនធ្លាប់មានទំនាក់ទំនងផ្នែកវប្បធម៌ជាមួយគ្នា ជាយូរណាស់មកហើយ។ ចិននៅដែលបានភាសខ្លួនពីទឹកដីចិនមករួមរស់នៅលើទឹកដីខ្មែរតាំងពីយូរមកហើយនោះ បានសមាហរណកម្មសម្របខ្លួនក្នុងសង្គមខ្មែរ រួមរស់នៅយ៉ាងសុខស្រួលដោយគ្មានការរើសអើងស្អប់ខ្ពើមពីខ្មែរម្ចាស់ស្រុកឡើយ។ ចិនសញ្ជាតិខ្មែរមានឥរិយាបថល្អ អាកប្បកិរិយាសមរម្យប្រព្រឹត្តអំពើសុចរិតទាំងកាយវាចាចិត្ត គោរពតាមគន្លងសុដីវធម៌ សីលធម៌ និង គុណធម៌ខ្មែរបានដោយគ្មានបញ្ហា។ ចិនសញ្ជាតិខ្មែរ(កូនចៅចិន)បានរួមចំណែកយ៉ាងសកម្មក្នុងសមាគមចិន សាលារៀន ភាសាចិន ព្រះវិហារចិន គោជនីយដ្ឋានមូហហារចិន វិទ្យាផ្សាយសំឡេងជាភាសាចិន និងក្រុមហ៊ុនចិនជាច្រើនទៀត។ គេបង្កើតក្រុមហ៊ុនវិនិយោគលើវិស័យកាត់ដេរសម្លៀកបំពាក់ ស្បែកជើង សហគ្រាសសំណង់ស្ពានថ្នល់ ជាដើម។ កូនចៅចិនភាគច្រើនមានជីវភាពល្អ ជាអ្នកសម្បូរទ្រព្យធន ខ្លះមានមុខជំនាញខ្ពង់ខ្ពស់ក្នុងជួររដ្ឋាភិបាលផង។ ខ្មែរចូលរួមប្រារព្ធពិធីបុណ្យចូលឆ្នាំចិន បុណ្យសែនលោកខែបុណ្យសែនក្បាលទឹក បុណ្យឆេងម៉េង ។ល។ ចិននិយមកូនប្រុស ព្រោះកូនប្រុសអាចស្នងបន្តនាមត្រកូល ការពារវង្សត្រកូលដូនតា ដោយជំនឿថាព្រលឹងដូនតានឹងតាមជួយថែរក្សាផ្តល់នូវសេចក្តីសុខចម្រើនដល់ការរស់នៅរបស់កូនចៅ។ ខ្មែរទទួលស្គាល់ថា ចិនជាមនុស្សស្អាត។

ពាក្យស្លោកថា «កុំឈ្លោះនឹងស្រី កុំក្តីនឹងចិន» និង «ចិនដេញខ្មែរ ខ្មែរដេញខ្មោច» នៅមានសុពលភាពនៅឡើយ ។ ពាក្យស្លោកនេះវានឹងអស់តម្លៃនៅពេលដែលសង្គមខ្មែររៀបចំឱ្យមានកំរិតសមធម៌សមរម្យមួយ។ សង្គមខ្មែរគោរពលទ្ធិមាតាធិបតេយ្យ គឺលើកស្ទួយនិងឱ្យតម្លៃស្ត្រីខ្ពស់បំផុត ការឈ្លោះនឹងស្រីនាំឱ្យ អាប់ឱន កិត្តិយស ហើយក្តីនឹងចិនមិនងាយឈ្នះចិនឡើយព្រោះចិនពូកែរកលុយ និងពូកែខាងប្រើលុយក្នុងការស្តុកប៉ាន់។

ឥរិយាបថជនជាតិចិនសម័យថ្មី ឬ អន្តោប្រវេសន៍ចិនសតវត្សទី២១នៅកម្ពុជា មានលក្ខណៈខុសប្លែកពីសតវត្សមុន។ ជនជាតិចិនសតវត្សទី២១នៅកម្ពុជា អាចជាចំណែកមួយនៃការអនុវត្តន៍គោលនយោបាយសេដ្ឋកិច្ចចិន ផ្លូវមួយខ្សែក្រវាត់មួយ។ មហិច្ឆតារដ្ឋាភិបាលចិនគឺចង់ពង្រីកឥទ្ធិពលនយោបាយសេដ្ឋកិច្ចដើម្បីដណ្តើមកិត្យានុភាពនិងពង្រីកតួនាទីជាមហាអំណាចពិភពលោក។ ការកើនឡើងយ៉ាងគំហុកនៃជនជាតិចិនដើម្បីការងារនៅកម្ពុជា បានបង្កឱ្យមានបទល្មើសគ្រឿងញៀនសងសឹក វាយកាប់ចាក់ សម្លាប់គ្នា និងបង្កបទល្មើសលួច ឆក់ប្លន់ ចាប់ជំរិត។ល។ ការណ៍នេះបានគម្រាមដល់សន្តិសុខសណ្តាប់ធ្នាប់សង្គម ធ្វើឱ្យប្រជាពលរដ្ឋខ្លះព្រួយបារម្ភពីសុវត្ថិភាព និងមុខរបរចិញ្ចឹមជីវិតប្រចាំថ្ងៃ។ នាយករដ្ឋមន្ត្រីនៃរាជាណាចក្រកម្ពុជា លើកឡើងថា ការកើនឡើងនៃជនជាតិចិននេះមួយផ្នែកគឺដោយសារតែប្រទេសកម្ពុជា ខ្វះកម្លាំងពលកម្មជំនាញ ដើម្បីបម្រើដល់ការសាងសង់

²⁴ <http://www.khmertalking.com/kt-social/55564>

ហើយជនជាតិចិនដែលមកបម្រើក្នុងវិស័យសំណង់ទាំងនោះនឹងត្រឡប់ទៅប្រទេសខ្លួនវិញ បន្ទាប់ពី ការសាងសង់បានបញ្ចប់។

ឥរិយាបថខុសឆ្គងនៃជនជាតិចិនចំណូលថ្មី បានបង្កើនការងារច្រើនបន្ថែមទៀតដល់អាជ្ញា ធរមានសមត្ថកិច្ចនៅកម្ពុជា។ ក្នុងចំណោមបទល្មើស ដែលបង្កឡើងដោយជនបរទេស ជនជាតិចិន បង្កបទល្មើសច្រើនជាងគេបំផុតនៅកម្ពុជា។ ជនអន្តោលចិនអាចប្រើទឹកដីកម្ពុជាកន្លែងប្រព្រឹត្តិអំពើ ឧក្រិដ្ឋកម្ម ចាប់ជំរិត លាងលុយកខ្វក់ តាមរូបភាពផ្សេងៗ ដូចជាការបាញ់ ឬបុកសម្លាប់ ការបង្កើតបន ល្បែងស៊ីសង បនពេស្យាល។ ប្រសិនបើអាជ្ញាធរមិនអាចទប់ស្កាត់ និងគ្រប់គ្រងស្ថានភាពមិនបាន សេចក្តីបារម្ភរបស់ប្រជាពលរដ្ឋខ្មែរនឹងអាចជាជម្ងឺស្លាប់ខ្លឹមជាតិសាសន៍ និងបំផ្លាញដល់គោល នយោបាយរដ្ឋាភិបាលខ្មែរនិងចិនផងដែរ។ ទន្ទឹមនឹងការព្រួយបារម្ភអំពីឧក្រិដ្ឋកម្មជនជាតិចិន ក៏គួរ គាំទ្រនិងលើកសរសើរ វិនិយោគិនចិននៅកម្ពុជាដែលរកស៊ីត្រឹមត្រូវ ស្របតាមច្បាប់ផងដែរ។ អាជ្ញា ធរមានសមត្ថកិច្ចកម្ពុជា សហការជាមួយភាគីចិន បានបង្ហាញការខិតខំប្រឹងប្រែងពង្រឹងការអនុវត្ត ច្បាប់ការងារ និង ច្បាប់អន្តោប្រវេសន៍មានលក្ខណៈកាន់តែសកម្មនិងលំបាកជាងមុន។

សេចក្តីសន្និដ្ឋាន

យោងតាមការរៀបរាប់និងបង្ហាញភស្តុតាងខ្លះខាងលើ យើងអាចសន្និដ្ឋានបានថា នយោបាយ សេដ្ឋកិច្ចនៃមហាអំណាចចិនជះឥទ្ធិពលក្នុងការកែប្រែផ្លាស់ប្តូរឥរិយាបថអន្តោប្រវេសន៍ចិននៅសតវត្ស នេះ ឱ្យខុសពីសម័យកាលមុន។ ជនជាតិចិនដែលកាសខ្លួនពីសម័យមុននាំយកតែវប្បធម៌និងចេះរៀន រស់នៅដោយសម្របខ្លួនទៅនឹងសង្គមខ្មែរបានដោយគ្មានបង្កការលំបាកដល់ម្ចាស់ស្រុកឡើយ។ ចំណែកជនជាតិចិនចំណូលថ្មីសតវត្ស២១ បាននាំនូវបញ្ហាជាច្រើនតាមរយៈការប្រព្រឹត្តិគ្រឿងញៀន លាងលុយកខ្វក់ និងការចាប់ជំរិត។ល។ នេះជារបត់ថ្មីមួយដែលអង្គនស្មារតីខ្មែរគ្រប់ស្រទាប់វណ្ណៈឱ្យ មានការប្រុងប្រយ័ត្នជាទីបំផុត។ របត់ថ្មីនេះបង្កើតឱ្យមានឱកាសការងារ និង ការបាត់បង់ការងារផង ដែរ។ កងកម្លាំងមានសមត្ថកិច្ច អាជ្ញាធរមូលដ្ឋាន គ្រប់ស្ថាប័នជាប់ពាក់ព័ន្ធបង្កើនបរិមាណនិង ពង្រឹងគុណភាព របស់ខ្លួនកាន់តែខ្លាំងក្លាថែមទៀតដើម្បីអនុវត្តច្បាប់ដែលមានស្រាប់ឱ្យមានប្រសិទ្ធ ភាពខ្ពស់។ ចំណែកប្រជាពលរដ្ឋដែលជាអាជីវករ កសិករ មន្ត្រីបុគ្គលិកគ្រប់អង្គភាព ស្ថាប័ន បានប្រឹង ប្រែងថែមទៀតដើម្បីប្រកួតប្រជែងរត់ឱ្យទាន់ជំហានសេដ្ឋកិច្ចទីផ្សារសេរីប្រកបដោយសេចក្តីសុចរិត និង អំណត់អត់ធ្មត់បំផុតប្រឈមទល់នឹងជនជាតិចិន។

ក្នុងដំណើរអភិវឌ្ឍន៍កម្ពុជាប្រកបដោយនិរន្តរភាព យើងគួររួមគ្នារៀបចំផែនការយុទ្ធសាស្ត្រ សមស្របដើម្បីដោះស្រាយឥរិយាបថអវិជ្ជមានដែលបង្កឡើងដោយអន្តោប្រវេសន៍ចិន ក៏ដូចអន្តោ ប្រវេសន៍បរទេសនានានៅកម្ពុជា កុំឱ្យមានគុណវិបត្តិដល់វប្បធម៌និងសង្គមជាតិ ដើម្បីចៀសវាងការ ស្តាប់ខ្លឹម និងការរើសអើងរវាងជាតិសាសន៍។ កិច្ចការនេះ ជាការទទួលខុសត្រូវរួម មិនមែនជាអម្រែក របស់បុគ្គលណាមួយទេ។ ការណ៍នេះតម្រូវឱ្យមានកិច្ចសហប្រតិបត្តិការខ្ពស់ និងចេះលើកទឹកចិត្តគ្នា ទៅវិញទៅមក។ គេមិនគួរយកអំណាចនៃការចេះដឹង ឬឋានៈតួនាទីណាមួយដើម្បីកេងចំណេញពីការ ទទួលយកតែខាងត្រូវ ហើយមើលងាយទម្លាក់កំហុសដល់អ្នកទន់ទាប និងខ្សោយជាងខ្លួននោះទេ។

ទោះបីមានកិច្ចសហប្រតិបត្តិការក្នុងការទប់ស្កាត់សកម្មភាពនិងអំពើដែលបង្កដោយជនជាតិ
 ចិនជាបន្តបន្ទាប់ក៏ដោយ ក៏វាមិនទាន់គ្រប់គ្រាន់នៅឡើយ សំខាន់ត្រូវយល់ដឹងពីមូលហេតុពិតប្រាកដ
 ថាតើពលរដ្ឋចិនដែលធ្លាប់រស់នៅក្នុងប្រទេសដែលមានអារ្យធម៌របស់ខ្លួនក្នុងឋានៈជាប្រទេសមហា
 អំណាចពិភពលោក ហេតុអ្វីបានជា មានជនពលប្រព្រឹត្តិល្មើសច្បាប់នៅក្រៅប្រទេស ជាពិសេសនៅ
 កម្ពុជា មានចំនួនយ៉ាងច្រើនសម្បើមបែបនេះ? ដូច្នេះការស្រាវជ្រាវស៊ីជម្រៅមួយលើបញ្ហាជនបរទេស
 ជនជាតិចិននៅកម្ពុជាបច្ចុប្បន្ន គួរធ្វើបន្តទៀត ដើម្បីស្វែងរកឱ្យឃើញច្បាស់ពីអ្វីដែលនៅពីក្រោយ
 ផែនការយុទ្ធសាស្ត្រអភិវឌ្ឍន៍របស់មហាអំណាចចិនមកលើប្រទេសកម្ពុជា។

ឯសារពិគ្រោះ

១. ងួន ញីល ព្រលឹងមាតាធិបតេយ្យក្នុងសង្គមខ្មែរ ភ្នំពេញ ១៩៩២
២. ជីវិតក្លាន់ ប្រពៃណីនៃអ្នកស្រុកចេនឡា បកប្រែដោយលីធាមតេង ភ្នំពេញ ១៩៧៣
៣. ត្រឹង ងា ប្រវត្តិសាស្ត្រខ្មែរ ភ្នំពេញ ១៩៧៣
៤. មជ្ឈមណ្ឌលសិក្សាជាន់ខ្ពស់ ក្រុមជនជាតិភាគតិច ភ្នំពេញ ២០០៩
៥. លោកស្រី កី ជៀន ឡាយ កម្រងសុដីវធម៌ ភ្នំពេញ ១៩៦៩
៦. វិទ្យាស្ថានខុងជឺនៃរាជបណ្ឌិត្យសភាកម្ពុជា វិធីបុណ្យទំនៀមទម្លាប់ប្រពៃណីជនជាតិចិន
 ភ្នំពេញ ២០១១
៧. សរ សារុន សង្គមវិជ្ជាខ្មែរ ភ្នំពេញ ១៩៧៣
៨. សុខ សុត្តាល ទស្សនវិជ្ជាខុងជឺ រំលាយមហាកំពែងចិន ភាគ២ ភ្នំពេញ ១៩៧៣?

គេហទំព័រ

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សម្បត្តិបេតិកភណ្ឌឧស្សាហកម្មដែក
នៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឬស្សីត្រីប
 THE TANGIBLE HERITAGE OF IRON PRODUCTION SITES AT TECHO SEN
 RUSSEY TREB PARK OF ROYAL ACADEMY OF CAMBODIA

បទបង្ហាញដោយ
បណ្ឌិត ផុន កសិកា និង បណ្ឌិត ឈឹម សុខាន់ជារា
មន្ត្រីស្រាវជ្រាវនៃរាជបណ្ឌិត្យសភាកម្ពុជា

ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឬស្សីត្រីប មានភស្តុតាងមនុស្សមករស់នៅតាំងពីយុគថ្មរំលីង ប្រហែល២០០០ឆ្នាំមុនគ្រិស្តសករាជ ប៉ុន្តែមិនមានភស្តុតាងមនុស្សរស់នៅបន្តដល់យុគក្រោយៗ ដូចជាក្នុងយុគសំរឹទ្ធ និងយុគដែកឡើយ។ ការបាត់ដានមិនមានការតាំងទីលំនៅដីរឹងព្រាយរហូតដល់ពេលមួយដែលឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឬស្សីត្រីប ចាប់ផ្តើមមានការតាំងទីលំនៅឡើងវិញហើយប្រែក្លាយជាតំបន់ផលិតដែកជំនួយក្នុងសម័យអង្គរ) ចាប់ពីសតវត្សទី១១ ដល់សតវត្សទី១៣ (ក្នុងចំណោមតំបន់ផលិតដែកផ្សេងៗទៀតដូចជានៅតំបន់ភ្នំដែក ស្រុករវៀង និងតំបន់ប្រាសាទព្រះខ័នកំពង់ស្វាយស្រុកកំពង់ស្វាយ ខេត្តព្រះវិហារ។

ការស្រាវជ្រាវបានរកឃើញទួលសន្លងចំនួន៥៤ទួល ស្ថិតក្នុង៥បណ្តុំដាច់ៗពីគ្នា។ ទួលសន្លងមានសំណល់អាចម៍ដែក និងត្រឡែកជាគំនរធំខ្ពស់ ជាកស្តុតាងបង្ហាញថាមានសកម្មភាពស្នូដែក និងសំណង់ឡស្នូដែកដែលគេបានសង់ និងប្រើប្រាស់ដើម្បីស្វយកដែកពីរំដែក។ ហើយនៅតាមបណ្តុំទួលសន្លង ឬទួលឡស្នូដែក ពិតជាមានសន្លងច្រើនដែលកក។

ការសិក្សាស្រាវជ្រាវឱ្យកាន់តែស៊ីជម្រៅបន្ថែមទៀតអំពីឡស្នូដែក រូបរាង រចនាសម្ព័ន្ធនៃឡស្នូដែក អាយុកាលឡស្នូដែកជាក់លាក់ នៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែនឬស្សីត្រីប នឹងត្រូវអនុវត្ត ពិសេសត្រូវធ្វើកំណាយ និងវិភាគតាមបែបវិទ្យាសាស្ត្រមួយចំនួនទៀត។

សេចក្តីផ្តើម

អាណាចក្រអង្គរ ដែលមានអាយុកាលចាប់ពីសតវត្សរ៍ទី៩ ដល់សតវត្សរ៍ទី១៥ នៃគ្រិស្តសករាជ ត្រូវបានចាត់ទុកថា ជាសម័យកាលរុងរឿងក្នុងប្រវត្តិសាស្ត្រកម្ពុជា ដោយអាណាចក្រនេះមានវិសាលភាពទឹកដីគ្របដណ្តប់មួយភាគធំនៃតំបន់អាស៊ីអាគ្នេយ៍ដីគោក ដែលស្ថិតក្នុងប្រទេសកម្ពុជា បច្ចុប្បន្ន ភាគឥសាននៃប្រទេសថៃ ភាគខាងត្បូងនៃប្រទេសឡាវ និងភាគខាងត្បូងនៃប្រទេសវៀតណាមបច្ចុប្បន្ន²⁵ ជាមួយនឹងសម្បត្តិបេតិកភណ្ឌជាស្នាដៃស្ថាបត្យកម្មសិល្បៈល្អឯកនៃសំណង់ប្រាសាទបុរាណ មាននៅស្ទើរពេញផ្ទៃប្រទេស។ កត្តាជាច្រើនបានជំរុញឱ្យអាណាចក្រមួយនេះរីកចម្រើន

²⁵ ឆាល ហាយហេម *វប្បធម៌ដំបូងនៃតំបន់អាស៊ីអាគ្នេយ៍ដីគោក* ប្រែជាភាសាខ្មែរពី *Early Cultures of Mainland Southeast Asia*, បុរាណវិទ្យាខ្មែរ រាជបណ្ឌិត្យសភាកម្ពុជា, ភ្នំពេញ, ២០១៣។

រុងរឿង រហូតក្លាយជាអាណាចក្រគ្របដណ្តប់នៅតំបន់អាស៊ីអាគ្នេយ៍ដីគោក មានដូចជា៖ ផលិតកម្ម (កសិកម្មជាតិសេសផលិតកម្មស្រូវ) ឧស្សាហកម្ម (លោហកម្ម ផលិតកម្មដែក និងកុលាលភាជន៍ជាដើម) ស្ថាបត្យកម្ម សំណង់ ចម្លាក់ក្បាច់រចនាសម្បូរបែប។

ផលិតកម្មដែកជាធាតុចូលមួយរួមចំណែកកសាងអាណាចក្រអង្គរ។ ដែកមានតួនាទីសំខាន់មួយដែរក្នុងការអភិវឌ្ឍន៍អង្គរ។ ដែកអាចត្រូវបានកែច្នៃយកមកធ្វើជាវត្ថុប្រើប្រាស់ក្នុងវិស័យកសិកម្ម វិស័យអាវុធយុទ្ធភណ្ឌ និងវិស័យសាងសង់ប្រាសាទធំៗផងដែរ។ ក្នុងវិស័យកសាងប្រាសាទដែលសង់អំពីថ្មភក់ និងថ្មបាយក្រៀម បុព្វបុរសខ្មែរត្រូវការដែកជាចាំបាច់ក្នុងកាត់ ជាប់ ធ្លាក់ និងតថ្ម។ ក្នុងសតវត្សរ៍ដែលខ្មែរមានលទ្ធភាពផលិតដែកបានច្រើន ប្រាសាទថ្មធំៗជាច្រើនក៏បានកសាងក្នុងរយៈពេលនោះដែរ។ នេះជាហេតុមួយអះអាងថា ការកសាងប្រាសាទថ្មធំៗ ត្រូវការមានដែកច្រើនសន្ធឹកសន្ធាប់²⁶។

ការសិក្សាស្រាវជ្រាវអំពីផលិតកម្មនៅប្រទេសកម្ពុជា មិនសូវផុសផុលដូចការស្រាវជ្រាវអំពីប្រាសាទនោះទេ ដោយសារវិជ្ជាពិបាកស្រាវជ្រាវ រួមផ្សំដោយការសិក្សាវិភាគវិទ្យាសាស្ត្របែបទំនើបទៀតផង។ ការសិក្សាស្រាវជ្រាវអំពីផលិតកម្មដែកបានធ្វើឡើងដោយលោក Bernard Dupaigne (“La Metallurgie dans l’ancien Cambodge. Travail des Dieux, Travail des hommes” Etudes Rurals, N. 125-126, Janvier-Juin 1992: 13-24) នៅឆ្នាំមុនកើតសង្គ្រាមក្នុងប្រទេស។ លោក Mitch Hendrickson រួមជាមួយលោក ផុន កសិកា បានសហការគ្នាសិក្សាស្រាវជ្រាវឧស្សាហកម្មណាចក្រអង្គរដោយសិក្សាអំពីផលិតកម្មដែក និងបច្ចេកទេសស្នូដែកនៅបាកាន (ព្រះខ័នកំពង់ស្វាយ) នៅឆ្នាំ២០០៩ (Mitch Hendrickson, ឧស្សាហកម្មអាណាចក្រអង្គរ៖ ប្រាសាទព្រះខ័នកំពង់ស្វាយ, របាយការណ៍ ឆ្នាំ២០១០)²⁷។ ក្រោយមក លោកបណ្ឌិត ធុយ ចាន់ធួន (ធុយ ចាន់ធួន *ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជាតេជោសែន ប្រសិទ្ធិគ្រឹះ ជាឧទ្យានជាតិប្រវត្តិសាស្ត្រ វប្បធម៌ និងធម្មជាតិ* ក្នុង “វេទិកាស្រាវជ្រាវវិទ្យាសាស្ត្រ លើកទី១ ប្រចាំឆ្នាំ២០១៥”, រាជបណ្ឌិត្យសភាកម្ពុជា ទំព័រ ៦៦៩-៦៧២) បានរកឃើញទួលឡស្នូដែក នៅស្រុកឆែប ហើយក្រោយមកក៏បានបង្កើតជាឧទ្យានមួយដោយដាក់ឈ្មោះថា **ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ប្រសិទ្ធិគ្រឹះ** ដោយព្រះរាជក្រឹត្យលេខ៖ នស/រកត/០៤១៤/៤៣៦ ចុះថ្ងៃទី១៧ ខែមេសា ឆ្នាំ២០១៤ មានផ្ទៃដីក្រឡាចំនួន១១៤៣៥ហិចតា មានទីតាំងស្ថិតក្នុងឃុំឆែប១ និងឃុំឆែប២ ស្រុកឆែប ខេត្តព្រះវិហារ។ ក្រៅពីនោះ នៅមានក្រុមអ្នកស្រាវជ្រាវរបស់អាជ្ញាធរអប្សរក៏បានសិក្សាស្រាវជ្រាវអំពីផលិតកម្មដែកនៅតំបន់អង្គរដែរ។ នៅឆ្នាំ២០១៧ ក្រុមអ្នកស្រាវជ្រាវរបស់វិទ្យាស្ថានវប្បធម៌ និងវិចិត្រសិល្បៈ បានធ្វើការសិក្សាស្រាវជ្រាវ ស្តីពី «មរតកវប្បធម៌រូបី និងអរូបី នៅតំបន់ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ប្រសិទ្ធិគ្រឹះ» ដោយមានការចូលរួមពីមន្ត្រីឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ប្រសិទ្ធិគ្រឹះ ផងដែរ។ នៅដើមឆ្នាំ២០១៨នេះ ក្រុមអ្នកស្រាវជ្រាវរបស់វិទ្យាស្ថានវប្បធម៌និងវិចិត្រសិល្បៈបានបន្តស្រាវជ្រាវ **«សម្បត្តិ**

²⁶ Dupaigne, Bernard., *ឧស្សាហកម្មលោហធាតុនៅកម្ពុជា នាទីទេព, នាទីមនុស្ស* ក្នុង *ឧទ័យ* លេខ ៧, ឆ្នាំ២០០៧, ទំព័រ១៧៨។

²⁷ Dupaigne, Bernard., *ឧស្សាហកម្មលោហធាតុនៅកម្ពុជា នាទីទេព, នាទីមនុស្ស* ក្នុង *ឧទ័យ* លេខ ៧, ឆ្នាំ២០០៧

បេតិកភណ្ឌវប្បធម៌រូបិ និងមរតកវប្បធម៌អរូបិ នៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឫស្សីត្រីប និងការសិក្សាអង្កេតមរតកវប្បធម៌អរូបិដូចគ្នានៅខេត្តកំពង់ធំ ខេត្តស្ទឹងត្រែង និងខេត្តក្រចេះ»។ ការសិក្សារបស់ក្រុមអ្នកស្រាវជ្រាវវិទ្យាស្ថានវប្បធម៌ និងវិចិត្រសិល្បៈនៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឫស្សីត្រីប ក៏បានផ្ដោតលើការស្រាវជ្រាវអំពីផលិតកម្មដែកក្នុងតំបន់នេះ។ រយៈពេល២ឆ្នាំនៃការសិក្សាស្រាវជ្រាវបានរកឃើញសម្បត្តិបេតិកភណ្ឌ^{២៩}ស្នូដែកមួយចំនួន។

ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជាតេជោសែនឫស្សីត្រីបមានស្ថានីយបុរាណដែលជាអតីតតំបន់ស្នូដែកនិងផលិតឧបករណ៍ប្រើប្រាស់ធ្វើអំពីដែកដ៏ធំមួយក្នុងសម័យអង្គរ (ចាប់ពីសតវត្សរ៍ទី១១ ដល់សតវត្សរ៍ទី១៣)។ នៅក្នុងបរិវេណឧទ្យានមានទួលឡស្នូដែកចំនួន៥៤ ដែលស្ថិតនៅក្នុងបណ្តុំទួលឡចំនួន៥ផ្សេងគ្នា៖ ១-បណ្តុំទួលឡត្រពាំងត្រីបមានទួលឡចំនួន១៥, ២-បណ្តុំទួលឡត្រពាំងឫស្សីត្រីបមានទួលឡចំនួន១៧, ៣-បណ្តុំទួលឡភូមិកំបុតចាស់មានទួលឡចំនួន១០, ៤-បណ្តុំទួលឡត្រពាំងឫស្សីបល្ល័ង្កមានទួលឡចំនួន៦ និង ៥-បណ្តុំទួលឡត្រពាំងក្រសាំងមានទួលឡចំនួន៦។ ក្រៅពីនេះមានត្រពាំងសន្លុងចំនួន២៩ ត្រពាំងបុរាណចំនួន៦៥ និងបុរាណវត្ថុមួយចំនួន ដូចជា កុលាលភាជន៍ត្រឡែកតូច ត្រឡែកធំ ផ្លែចបដឹក ផ្លែដឹង ចង្ក័ងកាំបិត ដងកាំបិត និង ដែកគោល ជាដើម។

១-បណ្តុំទួលឡស្នូដែកត្រពាំងត្រីប

បណ្តុំទួលឡត្រពាំងត្រីបលាតសន្ធឹងលើផ្ទៃដីប្រមាណ ១០០ ០០០ ម៉ែត្រក្រឡា ប្រជុំដោយទួលឡស្នូដែកមានអាយុកាលក្នុងសម័យអង្គរ (ចាប់ពីសតវត្សរ៍ទី១១ ដល់សតវត្សរ៍ទី១៣)។ បណ្តុំឡត្រពាំងត្រីបមានទួលឡចំនួន១៥ មានសណ្ឋានរាងមូលទ្រវែងខ្លះនិងរាងមូលខ្លះ មានបណ្តោយចាប់ពី ២១ម៉ែត្រ ទៅ ៧៣ម៉ែត្រ មានទទឹងចាប់ពី ១៣ម៉ែត្រ ទៅ ៤៤ម៉ែត្រ និង កម្ពស់ចាប់ពី ០,៧ ម៉ែត្រ ទៅ ២,២០ ម៉ែត្រ។ ទួលឡមានសំណល់គំនរអាចម៍ដែក មានបំណែកជញ្ជាំងឡ បំណែកត្រឡែកតូច និងបំណែកត្រឡែកធំ។ នៅតាមបណ្តាទួលឡមានទំហំធំ ហើយខ្ពស់មានសំណល់គំនរអាចម៍ដែកពណ៌ខ្មៅ ចំណែកឯនៅតាមបណ្តាទួលឡមានទំហំតូច ហើយទាប មានសំណល់គំនរអាចម៍ដែកពណ៌ផ្កាឈូក។

បណ្តុំទួលឡត្រពាំងត្រីបមានត្រពាំងសន្លុងចំនួន១៤ មានបណ្តោយចាប់ពី ៧ម៉ែត្រ ទៅ ៣៣ ម៉ែត្រ និងមានទទឹងចាប់ពី ៧ម៉ែត្រ ទៅ ២៨ម៉ែត្រ ច្រើនស្ថិតនៅក្បែរជើងទួលឡ ជាត្រពាំងមានទំហំតូចនិងជម្រៅរាក់ កើតឡើងដោយសារគេដឹកយកដីឥដ្ឋធ្វើឡនិងធ្វើត្រឡែក។ វត្ថុបុរាណមួយចំនួន ដូចជា ផ្លែចបដឹក ផ្លែដឹង ចង្ក័ងកាំបិត ដងកាំបិត និង ដែកគោល ដែលបានរកឃើញនៅបណ្តុំឡត្រពាំងត្រីប បង្ហាញអំពីសកម្មភាពដំបូរស្ថិតដែកស្របគ្នានឹងសកម្មភាពស្នូដែកដែរ។

^{២៩} ភាសាអ្នកស្រុកហៅឡស្នូដែកថា "សន្លុង"។



រូបរល ១១៖ ទួលឡូត្រពាំងត្រីប១

២-បណ្តុំទួលឡូត្រពាំងត្រីប្រភេទប្រភេទ

បណ្តុំទួលឡូត្រពាំងត្រីប្រភេទប្រភេទសន្លឹកលើផ្ទៃដីប្រមាណ ៣២៥ ០០០ ម៉ែត្រក្រឡា ប្រជុំដោយទួលឡូ មានអាយុកាលក្នុងសម័យអង្គរ (ចាប់ពីសតវត្សរ៍ទី១១ ដល់សតវត្សរ៍ទី១៣)។ បណ្តុំឡូត្រពាំងត្រីប្រភេទមានទួលឡូចំនួន១៧ ដែលភាគច្រើនមានសណ្ឋានរាងមូលទ្រវែង និងភាគតិចមានសណ្ឋានរាងមូល មានបណ្តោយចាប់ពី ២៥ម៉ែត្រ ទៅ ៩២ម៉ែត្រ មានទទឹងចាប់ពី ១៨ម៉ែត្រ ទៅ ៦២ម៉ែត្រ និង កម្ពស់ចាប់ពី ០,៥ ម៉ែត្រ ទៅ ៤,៤០ ម៉ែត្រ។ ទួលឡូទាំងនេះមានសំណល់គំនរអាចម៍ដែកពណ៌ខ្មៅ មានបំណែកជញ្ជាំងឡូ បំណែកត្រឡែកតូច និងបំណែកត្រឡែកធំ។

បណ្តុំទួលឡូត្រពាំងត្រីប្រភេទមានត្រពាំងសន្លឹកចំនួន១៧ មានបណ្តោយចាប់ពី ៨ម៉ែត្រ ទៅ ២៩ម៉ែត្រ និងមានទទឹងចាប់ពី ៧ម៉ែត្រ ទៅ ២៨ម៉ែត្រ ច្រើនស្ថិតនៅក្បែរជើងទួលឡូ ជាត្រពាំងមានទំហំតូច និងជម្រៅរាក់ កើតឡើងដោយសារគេដឹកយកដីឥដ្ឋធ្វើឡូ និងធ្វើត្រឡែក។

ទួលឡូមានពីរប្រភេទគឺប្រភេទធំ ខ្ពស់ ដែលមានអាចម៍ដែកពណ៌ខ្មៅ និងទួលឡូប្រភេទទំហំតូច និងទាបមានអាចម៍ដែកពណ៌ផ្កាឈូក។

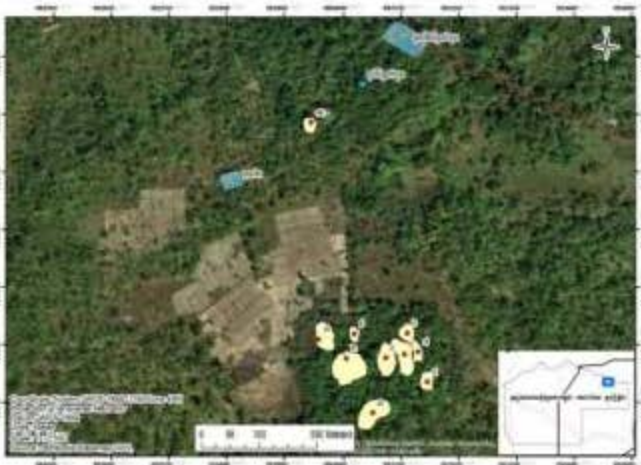
បណ្តុំទួលឡូត្រពាំងត្រីប្រភេទមានត្រពាំងចំនួន៤ សម្រាប់ប្រើប្រាស់តម្រូវការផ្សេងៗរបស់មនុស្ស និងត្រពាំងសន្លឹកចំនួន១៥ មានទំហំ និងជម្រៅខុសៗគ្នា។ លក្ខណៈត្រពាំងទាំងនេះមិនខុសគ្នានឹងត្រពាំងនៅបណ្តុំទួលឡូត្រពាំងត្រីប្រភេទ គឺគេច្រើនដឹកនៅជាប់នឹងទួលឡូដើម្បីងាយស្រួលក្នុងការយកដី និងទឹកមកប្រើប្រាស់ក្នុងតម្រូវការស្លែដែក។



រូបរល ១២៖ ទួលឡូត្រពាំងត្រីប្រភេទ

៣-បណ្តុំទួលឡស្លឹតភូមិកំបុតចាស់

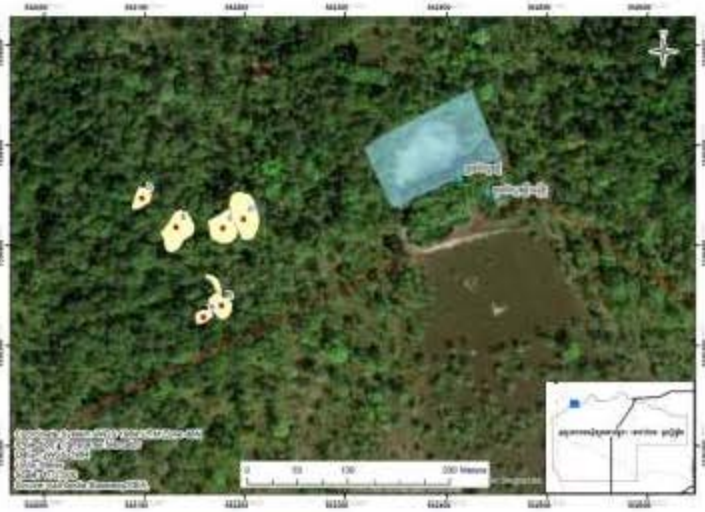
បណ្តុំទួលឡទី៣ស្ថិតនៅភូមិកំបុតចាស់ នៅភាគខាងកើតនៃឧទ្យាន។ សណ្ឋាននៃការរៀបចំ ដែនដីសម្រាប់ផលិតកម្មស្លឹតនៅបណ្តុំទួលឡនេះក៏ដូចគ្នានឹងបណ្តុំទួលឡមុនៗដែរ ដោយបណ្តុំទួលស្លឹត នៅភាគនិរតីនៃត្រពាំងភូមិកំបុតចាស់។ បណ្តុំទួលភូមិកំបុតចំនួន១០ឡ និងមានឡប្រភេទតូចរាប និង ធំខ្ពស់ដែរ ដែលមានអាចម៍ដែកពណ៌ផ្កាឈូកក៏ច្រើន។



រូបរាង៣៖ រូបភាពពីលើអាកាសនៃបណ្តុំទួលឡភូមិកំបុតចាស់ (រូបភាព Google Earth)

៤-បណ្តុំទួលឡត្រពាំងប្រស្សីបល្ល័ង្ក

បណ្តុំទួលឡទី៤ ស្ថិតនៅនិរតីត្រពាំង ប្រស្សីបល្ល័ង្កដែលស្ថិតនៅចុងភាគខាងលិចឧទ្យាន ចម្ងាយប្រមាណ៨គីឡូម៉ែត្រពីត្រពាំងត្រីប មានទួលឡចំនួន៦។ ក្នុងចំណោមទួលឡទាំង៦មានទាំង ឡរាប និងឡខ្ពស់ដែលមានអាចម៍ដែកពណ៌ផ្កាឈូក និងពណ៌ខ្មៅ។



រូបរាង៤៖ រូបភាពពីលើអាកាសនៃបណ្តុំទួលឡត្រពាំងប្រស្សីបល្ល័ង្ក (រូបភាព Google Earth)

៥-បណ្តុំទួលឡូត្រពាំងក្រសាំង

ទីតាំងបណ្តុំទួលឡូទី៥ មានទួលឡូ៦ ស្ថិតនៅភាគនិរតីត្រពាំងក្រសាំង និងភាគពាយព្យ ត្រពាំងត្រឡាត់សង្កែ។ បណ្តុំទួលឡូត្រពាំងក្រសាំងស្ថិតនៅចម្ងាយ១គីឡូម៉ែត្រខាងលិចត្រពាំងត្រីប។



រូបរាង១៥៖ រូបភាពពីលើអាកាសបង្ហាញពីបណ្តុំទួលឡូត្រពាំងក្រសាំង (រូបភាព Google Earth)

ក្រៅពីទួលឡូស្នូដែកដែលរកឃើញទាំងប៉ុន្មាន នៅមានបុរាណវត្ថុមួយចំនួនដូចជាកុលាលភាជន៍ មានតាំងពីកុលាលភាជន៍ខ្មែរ និងកុលាលភាជន៍ចិនទៀតផង។ កុលាលភាជន៍ខ្មែរជាកុលាលភាជន៍ប្រភេទផ្ទុយផង និងប្រភេទរឹងផង (មើលទៅដូចជាថ្ម ដែលភាសាអង់គ្លេសហៅថា stoneware) ។ ប្រភេទកុលាលភាជន៍ពិបាកសិក្សាវិភាគរកអាយុកាល និងទីតាំងផលិត ព្រោះក្នុងប្រវត្តិនៃការផលិតកុលាលភាជន៍ខ្មែរតែងមានកុលាលភាជន៍ ផ្ទុយរហូតមក មិនដែលដាច់។ ពិសេសនោះ កុលាលភាជន៍ផ្ទុយតាំងពីសម័យបុរេប្រវត្តិសាស្ត្រ រហូតមកដល់សម័យបច្ចុប្បន្នមានលក្ខណៈ និងសណ្ឋានស្រដៀងគ្នា។ កន្លងមកអ្នកស្រាវជ្រាវបុរាណវត្ថុវិទ្យាខ្មែរនៅឡើយមិនទាន់សិក្សាបែងចែកកុលាលភាជន៍ផ្ទុយទៅតាមកាលសម័យឱ្យបានជាក់ច្បាស់នៅឡើយទេ។ ផ្ទុយទៅវិញ កុលាលភាជន៍រឹងត្រូវបានអ្នកស្រាវជ្រាវជាតិ និងអន្តរជាតិសិក្សាស្រាវជ្រាវច្រើន និងមានការកំណត់អាយុកាល និងទីតាំងផលិត។ ដូចជាកុលាលភាជន៍ដែលប្រមូលបានពីបណ្តុំទួលឡូស្នូដែកក្នុងឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឬស្សីត្រីប មានកុលាលភាជន៍យកពីស្ថានីយដីឯកដែលមានកាលបរិច្ឆេទច្បាស់លាស់ក្នុងសតវត្សរ៍ទី១០-១៣ នៃគ្រិស្តសករាជ។ នៅមានកុលាលភាជន៍មកពីស្ថានីយបុរិវិម្សដែលមានកាលបរិច្ឆេទក្នុងសតវត្សរ៍ទី១១នៃគ្រិស្តសករាជក៏បានរកឃើញនៅបណ្តុំទួលឡូទាំងនេះដែរ។ កុលាលភាជន៍រឹងទាំងនេះ ក៏មានប្រភេទមកពីតំបន់អង្គរគឺមកពីស្ថានីយទ័ពជ័យដែលមានកាលបរិច្ឆេទក្នុងសតវត្សរ៍ទី១៣។



រូបរល ១៦៖ កុលាលភាជន៍ផ្សេងៗដែលរកឃើញនៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឬ ស្បៀត្រីប



រូបរល ១៧៖ កុលាលភាជន៍នីវ៉ិដមានស្រទាប់លោងពណ៌ត្នោតចាស់

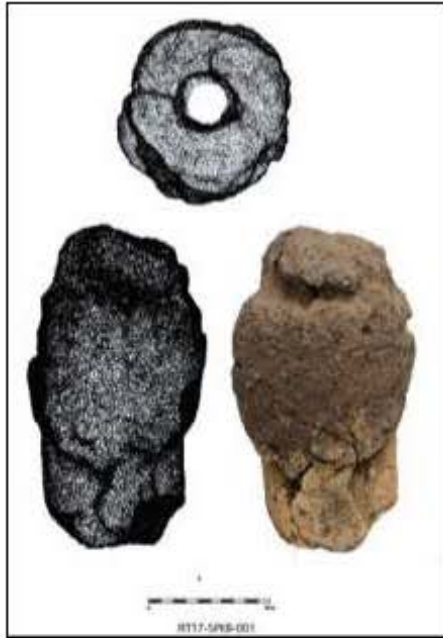


រូបរល ១៨៖ កុលាលភាជន៍នីវ៉ិដគ្មានស្រទាប់លោង ដែលប្រហែលនាំចូលពីស្ថានីយជើងឯក



រូបរល ១៩៖ បំណែកខ្លួនកុលាលភាជន៍វិងមកពីស្ថានីយទ័ពជ័យ

ត្រឡែកក៏បានរកឃើញក្នុងបណ្តុំទួលឡស្មៅដែកដែរ។ ត្រឡែកមានរូងរាងជាបំពង់មូលទ្រវែង មានទំហំខុសគ្នា។ ត្រឡែកបែកជា២ប្រភេទខុសគ្នា គឺប្រភេទត្រឡែកធំ និងប្រភេទត្រឡែកតូច។ តាម ការសិក្សាវិភាគត្រឡែកធំ យើងអាចសន្និដ្ឋានជាបឋមថា ត្រឡែកសម្រាប់តភ្ជាប់ពីស្នប់ខ្យល់ទៅជញ្ជាំង ឡ មានតួនាទីជាបំពង់នាំខ្យល់ពីស្នប់ចូលទៅក្នុងឡ។



រូបលេខ១០៖ ត្រីឡែកធំ

អាចម៍ដែកក៏ជាវត្ថុបុរាណដែលរកឃើញក្នុងបណ្តុំទួលឡូស្តដែកដែរ។ អាចម៍ដែកគឺជាកាកសំណល់បានពីការស្លដែក។ អាចម៍ដែកដែលប្រមូលបានមានពីរូបភេទគឺ អាចម៍ដែកពណ៌ខ្មៅ និងអាចម៍ដែកពណ៌ផ្កាឈូក។



រូបលេខ១១៖ អាចម៍ដែកពណ៌ខ្មៅ



រូបលេខ១២៖ អាចម៍ដែកពណ៌ផ្កាឈូក

វិធីតែពិសេសទៅទៀត យើងក៏បានរកឃើញឧបករណ៍ដែកក្នុងបណ្តុំទួលឡូស្តដែក តាមរយៈការសិក្សាផ្ទៃលើ (surface collection) មិនមែនបានមកពីការធ្វើកំណាយទេ។ ឧបករណ៍ដែកទាំងអស់នោះមានដូចជា៖ ដងបបដឹក១ ផ្លែដីង១០ ដងកាំបិត១ និងបង្ក័កាំបិត៣ និងដែកគោល២។ នេះបញ្ជាក់ថា សកម្មភាពស្លដែក និងស្និតដែកទៅជាឧបករណ៍ក៏មាននៅទីនោះដែរ។



រូបរលង ១៣៖ ឧបករណ៍ដែកជាប្រភេទផ្តួចបដឹក

សង្ខេប

ទួលឡស្នូដែកនៅឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា ជាសម្បត្តិបេតិកភណ្ឌបង្ហាញច្បាស់ថា ឧស្សាហកម្មផលិតដែកបានកើតឡើងក្នុងសម័យអង្គរ (ចាប់ពីសតវត្សរ៍ទី១១ ដល់សតវត្សរ៍ទី១៣) ក្នុងពេលដែលកម្ពុជាភ្ជាប់ជាអាណាចក្រក្នុងតំបន់អាស៊ីអាគ្នេយ៍ដ៏គោក។ នៅពេលតម្រូវការដែក កាន់តែច្រើនឡើងសម្រាប់ផ្គត់ផ្គង់អាណាចក្រមួយនេះ តំបន់ឫស្សីត្រីប និងតំបន់ជុំវិញ (ក្នុងខេត្តព្រះ វិហារ) ក៏បានដើរតួនាទីសំខាន់ក្នុងការផលិត ដែក ដោយមូលហេតុមានវិធីដែក និងធនធានធម្មជាតិ សម្រាប់ស្វយកដែកបាន។

ការសិក្សាស្រាវជ្រាវ ឱ្យកាន់តែស៊ីជម្រៅបន្ថែមទៀតនៅក្នុង ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែនឫស្សីត្រីប រួមទាំងការធ្វើកំណាយ និងការវិភាគតាមបែបវិទ្យាសាស្ត្រ មួយចំនួនទៀត ត្រូវតែអនុវត្តនៅថ្ងៃអនាគតដើម្បីបញ្ជាក់ពីការតាំងទីលំនៅដីជាក់លាក់របស់មនុស្សក្នុងយុគថ្ម រំលីង អាយុកាលរបស់ស្ថានីយតាមរយៈការវិភាគវិទ្យាសកម្មធូរ និងចំណោទបញ្ហាស្រាវជ្រាវមួយ ចំនួនទៀត ពិសេសការសិក្សាស្រាវជ្រាវនិងធ្វើកំណាយដើម្បីស្វែងយល់អំពីរបបនាសម្ព័ន្ធទួលឡស្នូដែក បច្ចេកទេស ផលិតដែក និងអាយុកាលនៃផលិតកម្មដែកនៅ ឧទ្យាននេះជាក់លាក់តាមការធ្វើ វិភាគវិទ្យាសកម្មធូរ និងការធ្វើវិភាគតាមវិធីសាស្ត្រវិទ្យាសាស្ត្រផ្សេងៗទៀត ក្នុងការទាញយក ព័ត៌មានក៏ដូចជាទិន្នន័យទាក់ទងនឹងផលិតកម្មដែកនៅ ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោ សែនឫស្សីត្រីប។

ឯកសារពិគ្រោះ

ព្រះរាជក្រឹត្យស្តីពី ការបង្កើត “ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឫស្សីត្រីប” លេខ នស/រកត/ ០៤១៤/៤៣៦ ចុះថ្ងៃទី១៧ ខែមេសា ឆ្នាំ២០១៤។

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ធុយ ចាន់ធួន, ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជាតេជោសែនឫស្សីត្រីប៖ ជាឧទ្យានជាតិប្រវត្តិសាស្ត្រ វប្ប ធម៌ និងធម្មជាតិ ក្នុង “វេទិកាស្រាវជ្រាវវិទ្យាសាស្ត្រ លើកទី១ ប្រចាំឆ្នាំ២០១៥”, រាជបណ្ឌិត្យសភាកម្ពុ ជា ទំព័រ ៦៦៩-៦៧២

នូ ចាន់សុភី, ផុន កសិកា, ប្រេង ពិសិដ្ឋ, មិល វាសនា, ជ័យ រតនា, ហឿង សុធារស់, សរ សិលា, យ៉ាន់ វិការតន៍, ឈឹម សុខាន់ដារា, សួន សុភា, ស្រី សីហា, សាល់ ខាន់ “មរតកវប្បធម៌រូបី និងអរូបីនៅតំបន់ ឧទ្យានរាជបណ្ឌិត្យសភាកម្ពុជា តេជោសែន ឫស្សីត្រីប”, វិទ្យាស្ថានវប្បធម៌ និងវិចិត្រសិល្បៈ, រាជបណ្ឌិត្យសភាកម្ពុជា, ២០១៧។

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PROMOTING THE ETHNIC GROUP'S CULTURAL VALUES TO BUILD A MULTICOLORED CULTURE IN VIETNAM

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Abstract

Vietnam is a multiethnic nation, of which 53 ethnic minorities. Every ethnic group owns some material and immaterial cultural characters, which are preserved by favourable conditions in Vietnam, to contribute the building a multicolored culture.

The national policy of Vietnamese government is conformable to the aspiration of multicultural community. It will be justified in this paper, by some examples tired from actual cultural activities organized by governmental offices and ethnic groups's comunauties native from the North and South Vietnam.

The are great and small festivals which give prominence to increasing cultural values always attracting the participation not only the autochtones but also people of many other ethnic groups.

Key words: Cultural values; Ethnic group; Vietnam

1. Introduction

Vietnam is a multiethnic nation, of which 53 ethnic minorities (occuping only 14,3% of total population), among them the 5 ethnic groups with more a million inhabitants are ordered by number of inhabitants: Tay (1,9%), Thai (1,8 %), Muong (1,5 %), Khmer (1,5 %), Hmong (1,2 %), ...

Every ethnic group owns some material and immaterial cultural characters (Vuong Toan, 1992, 1994), which are preserved by favourable conditions, to contribute the building a multicolored culture in Vietnam. So that, we always pay particular attention not only to the culture of majority (Kinh or Viet) but also to ones of all the 53 ethnic minorities which can contribute ones's cultural values to build a multiethnic society.

The national policy of Vietnamese government is conformable to the aspiration of multicultural community. It will be justified in this paper, by some examples tired from actual cultural activities organized by governmental offices and ethnic groups's comunauties native from different regions in Vietnam.

There are great and small festivals which give prominence to increasing cultural values always attracting not only the autochtones but also many people of other ethnic groups. Thus, the cultural values were in charing.

2. Promoting the ethnic groups's cultural values to build a multicolored culture in Vietnam

2.1. Towards a multicolored culture turned by national governmental policy

The national policy to preserve and promote all the ethnic groups's cultural values under the direction of Vietnamese government is conformable to the aspiration of all the multi-ethnic community.

In reality, it will be justified in this paper, by some examples tired from actual cultural activities organized by governmental offices and ethnic groups's comunauties native in different regions of our country: The *Ethnic Groups's Cultural Day* was organised in 1987, 1990... and its annual celebration in April 19 was officially recognized by the governmental Decision n. 1668/QĐ-TTg of Primer Minister, signed in November 17, 2008.

As a result of this orientation, the Ministry of Culture, Sports and Tourism have organized. in 2014. *The First Thai Ethnic Group's Cultural Festival* at Lai Chau city, in cooperation with the Popular Committee of this province and in 2017. *The First Zao Ethnic Group's Cultural Festival* at Tuyen Quang city, in cooperation with the Popular Committee of this province. Naturally, thess festivals were reserved not only to native autochtones.

The regional cultural values were honored: Six National *Festivals on Then folk songs accompanied by tinh tau* (traditioanl musical intrument) of *Tay, Nung and Thai ethnic groups* were organized since 2005 at Thai Nguyen and subsequently at Cao Bang (2007), Bac Kan (2009), Lang Son (2012), Tuyen Quang (2015) and recently at Ha Giang (May 13-14, 2018): The Festivals have attracted the artists from different provinces in the North: Ha Giang, Tuyen Quang, Cao Bang, Bac Kan, Lang Son, Thai Nguyen, Bac Giang, Quang Ninh, Yen Bai, Lao Cai, Son La, Dien Bien, Lai Chau, and in the South: Đak Nong, Đak Lak, Ho Chi Minh city.

In order to glorify the cultural values of “*The Highlands Gong Cultural Espace*” recognized in 2005 by UNESCO as *Oral and Immaterial Masterpiece of Mankind*, the *Highlands Gong cuktore Festival 2018* was organized at Gia Lai province (Pleiku city and Chu Păh. district, where are displayed various activities promoting regional cultural identity.

Concerning linguistic life, while 27 ethnic minorities do not have any serpit, 26 ethnic minoritirs own traditional serpipt or alphabet. These are:

1. Bahnar,
2. Bru-Van kiêu,
3. Cham,
4. Chro,
5. Churu,
6. Cor,
7. Dzao
8. Édé (Radé),
9. Hmong (Mong, Meo),
10. Hoa (Chinese),

11. Hré,
12. Jé-Trieng,
13. Jrai,
14. Khmer,
15. Kho,
16. Ktu,
17. Lao,
18. Mah,
19. Mnong,
20. Nung,
21. Raglai,
22. Sédang,
23. Stieng
24. Taoi,
25. Tay,
26. Thai

Because favourable conditions, the language of 08 ethnic minorities (Tay, Thai, Hmong, in the North and Bana, Radé. Kho, Cham, Khmer in the South) are taught in school. Some other languages are taught in special classes reserved to adults only.

In particular, various dialects of the same language are recognized, for example: The Thai ethnic minority have a scriptural system of *Tai Dam* popularized in the North-West, the *Lai Tay* and le *Lai Pao* in Nghe an province, the *Xu Thanh* in Thanh Hoa province... All the dialectal variations are preserved in use.

2.2. Multicolored culture practiced by some ethnic groups's communities

There are great and small festivals which give prominence to increasing cultural values always attracting the participation not only the autochtones but also people of many other ethnic groups. Once again, we should like to deal with ethnic minorities's culture in its central-peripheral relations (VUONG Toan, 2014),

In Hanoi, the *Return to Source* was slogan of annual meetings reserved to *Thai Culture Exchange on Folk Songs and Arts*, organized since 2017 by Thai Group in Hanoi, this group also the natives of the same ethnicity from the different provinces in country and abroad.

At the 2nd meeting recently organized (Hanoi October 21, 2018), side by side with the items to sing as vocal solo or duo: Return to region of ban flower (Về miền Hoa Ban); Renovated Son La (Sơn La đổi mới).

Prise-worthy are some musical creations encouraging the traditional script preservation as Do not forget Thai script (Nha lum xia xur Tay), or folk songs preservation as: Do not forget to sing the Thai khap (Nha lum xuong khắp Tay).

Thus, laudable is the well known song The Pieu head scarf (Chiếc Khăn Piêu, in Vietnamese of Zoan Nho composer) with the translation in Thai speech of Cam Trang Tho ...

Being in the same orientation, this is the usage of two traditional instruments (pi pap and khen be) in a concerto item. The traditional xe dance in circle is always final hand in hand item.

The *Thai Ethnic Minority Students Group* (recently created at Hanoi) is in preparation for opening no charge a class to teach the traditional Thai script and also for contributing a stand where spreaded artisanal fine arts products and special dishes of Thai ethnic minority, at a exhibition which will be organized by the Hanoi International School in December 8, 2018.

In the South Highlands (Tay Nguyen) where was concentrated the transmigration of various ethnic minorities native from the North (as Tay, Nung, Thai), of which traditional cultural values are preserved and exploited in different regional festivals organized at Lam Dong, Dak Lak, Gia Lai or Dak Nong provinces...

Meanwhile, in spite of some basic linguistic differences, the common culture has grouped the Nung and Tay ethnic minorities in a common *Vietnam Tay-Nung Association*, created in March 31, 2012 The internet was exploited to favour mutual exchanges:

BLOG:<http://congdongtaynung.blogspot.com/>

GROUP:<http://www.facebook.com/groups/dantoc.taynung.vn>

PAGE:<https://www.facebook.com/taynungvietnam>

Youtube: <http://www.youtube.com/taynungvietnam3103>

Its purpose is also mutual support to make a careful study, to preserve, to develop in honouring the traditional cultural values of all the two ethnic minorities. These are material and immaterial cultures's precious values manifested by the folk songs (sli, luon, then, quan lang, ha leu, nang oi,...) in mother tongues and in Vietnamese, as national language sometimes.

This national Association owns 8 regional branches under direction of a chief representative:

1. Thai Nguyen
2. Hanoi
3. Hue
4. Da Nang
5. Dak Lak
6. Quy Nhon
7. Binh Phuoc
8. **Ho Chi Minh city**

The regional festive camps were organized always by different regional Associations. For example:

In 2017. the 8th Festive Camps in Hochiminh City attracted about 200 members, this was organized by the regional *Tay – Nung Association*.

The First Lam Dong Festive Cultural Camps was happened in March 05 - 06, 2016, at B'La commune, Bao Lam district. Among various theatral items, there are

always ones of Then folk-song – testimony on their contribution to preserve and develop a typical folk song attached to ethnic cultural identity (VUONG Toan, 2013).

Numerous clubs reserved to Then folk songs accompanied by *tin* *tau* are created not only in mountainous villages, as at Thuy Hung commune, Cao Loc district, Lang Son province, but also at great urban areas as Hanoi, Ho Chi Minh city, ... And many items originated from the folk songs and dance of ethnic minorities were practiced also in big and little theatres in the country and abroad sometimes (as the Then folk songs accompanied by *tin* *tau* was practiced by a group of artists in World Musical Festival organized in Paris 2017).

In celebrating the Vietnam Teachers's Day (November 20, 2018), a folk song intitled “*Speechs in Then folk-song offered to our teachers (Lời then dâng tặng cô thầy)*” practiced by two playwrights from Trung Khanh district, Cao Ban province.

3. Conclusions

In brief, we would like to show in this paper - with new justifications - that, by respect reserved cultural values of all the ethnic groups in the country, a multicolored society is built in Vietnam nowadays (VUONG Van Toan, 2018),

Not only for a linguistic diversity, we make all our efforts to preserve and to develop the precious values of material and immaterial culture of all the ethnic groups to build our country in sustainable development, in exploiting information technology's utilities also (VUONG Toan (2018).

Thus, we would like once again to maintain that: Never, a multiculturalism does not hamper our progress. Conversely, it will make it easier in multilateral policy of our country in international economic integration.

Hanoi, Decembre 05, 2018

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MOI-DAMS OF CHE-RAI-DOI, A PROPOSED WORLD HERITAGE SITE: REASONS, APPEAL AND PROSPECTS

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The Ahoms are the earliest Tai group who migrated from Mong-Mao, in South-western China to the eastern extremity of the Brahmaputra valley of present Northeast India in the second decade of thirteen century and established a powerful kingdom under the leadership of their prince leader Suo Kaa Faa. At the time of their migration, the Ahoms had a considerably high degree of civilization with ideas and institutions of their own, in the fields of polity, economy, language and literature, religion and society which were typical to the Tai-Mao people of the Upper Mekong and Upper Salween Valleys of South-western China in the last part of 11th century and first part of 12th century. All these constituted the heritage of the Ahoms which descends to them from their forefathers.

The Ahoms followed a unique system of burial. They buried their dead and over the grave raised a mound which is called as *Moi-dam* in Ahom language. The tomb burial tradition of the Ahoms might have been inherited from a common practice in China. This was an ancient Tai burial system gradually abandoned by other Tai groups after their conversion to Buddhism. However, the Ahoms practiced this custom throughout their entire rule of six hundred years. Chao-pha Suo Kaa Faa, the founder king of the Ahom kingdom was buried at *Che-Rai-Doi*. Since that time, it turned into a convention to bury Ahom kings, queens, princes and princesses at *Che-Rai-Doi* according to their ranks and positions. Consequently *Che-Rai-Doi* became a venerated and sacred place. Moreover, the burial system of the Ahoms also includes a number of ancient Tai rites and rituals which are not found among the Buddhist Tai groups.

The structural pattern of the tombs was always very massive in size where the outer hemispherical profile was kept intact and the architects modeled the vaults in different shapes right from a domical and single as well as multi-storied building. The royal *Moi-dams* of *Che-Rai-Doi* resemble the royal tombs of ancient China and the Pyramids of the Egyptians Pharaohs. No *Moi-dam* is now found in their original form and shape. Most of the royal *Moi-dams* were plundered and looted several times for its accumulated treasures by treasure hunters. At present the royal *Moi-dams* are under the care and supervision of the Archaeological Survey of India (ASI) and the Directorate of Archaeology, Government of Assam.

This paper intends to discuss the significance of the unique burial system (*Moi-dam*) of the Ahom royals at *Che-Rai-Doi* and the ancient Tai religious beliefs and practices attached to it. It also stresses importance for the proper preservation and promotion of this proposed world heritage site.

Introduction

The Tai migration which started in the late 11th century under the pressure of the Chinese and of the invading Central Asian Mongol groups resulted in the formation of several powerful Tai states by the end of 13th century along the extensive river valleys of the Indo-Chinese peninsula, in Northern Vietnam, Laos, Thailand, Northern

Burma, Southern China and Northeast India. The Tai people fanned out rapidly along the courses of the great rivers, the Irrawaddy, the Salween, the Menam, the Mekong and even the Brahmaputra and within a period of one and half century different Tai groups consolidated their Tai power in these big river valley regions where they are found today. Some of these newly formed Tai states acknowledged nominal suzerainty of China, Burma or Cambodia, while others developed themselves into independent kingdoms under their powerful leaders. The Ahom kingdom was such an independent Tai state founded in the valley of the Brahmaputra River in the northeastern part India.

The Ahoms: The Tai Rulers in the Brahmaputra Valley

The Ahoms are the earliest westernmost Tai group who migrated from Mong-Mao or Mong-Mao-Lung to the eastern extremity of the Brahmaputra valley of present Northeast India in the second decade of the thirteen centuries. (Based on the Shan history Ney Elias has stated that the first centre of the Mao Loung kingdom was situated at the plains of the Mao River which at present covers the area from the North of the Shan State in Myanmar to the South West of Yunnan in China which includes today's Dehong Dai Jingpou Autonomous Prefecture in South-western China). It is the script of the Ahoms that confirms their Tai-Mao group identity of the greater Tai or the Tai-Yai branch of the Tais living in south-western Yunnan and Upper Burma. It is well documented in the hand-written Ahom chronicles called as '*buranji*' or 'the History of Ahom' that in 1215 A.D. Chao-Lung Suo Kaa Faa, the Prince leader of the first Tai group had left his maternal home, the kingdom of Muong Mao Loung and entered into the upper region of the Brahmaputra valley crossing the Patkai hills with his followers due to acute political and economic reasons. This young Tai prince came in search of a new region to establish an independent kingdom following Tai traditional *Baan-muong*²⁹ administrative system backed by a strong military force. Initially they avoided unnecessary wars or conflicts with the local communities and completed the first stage of Ahom state formation advocating a policy of appeasement and conciliation and gradual inclusion of the eligible locals in the state management and into their new fold of 'Ahom' through matrimonial alliances. For several centuries the Ahoms firmly extended their authority in different directions basically following a Tai substratum in order to cope with a kingdom which was consistently growing in size. Till the end of seventeenth century the Ahom kings carried on several enterprising endeavours to overthrow every challenges of expansion particularly towards the west and succeeded in establishing the Ahom kingdom as the single largest power with a secured state economy based on wet rice (*Naa*) culture and a hierarchically structured government in the entire valley which existed for nearly six hundred years (1228-1826). They successfully repelled several invasions of the Turko-Afghans and the Mughals. After the final expulsion of the Mughals from Assam in 1682 A.D., the boundary of the Ahom kingdom extended from the region from Sadiya in the east to the river Manah in the west on both banks of Brahmaputra which remained unaltered till its occupation by the British in 1826 A. D. The political expansion was accompanied by the growth of a population of diverse ethnic groups, professions and cultures.

²⁹ In Tai language a '*baan*' is a village and a '*muong*' is referred to a bigger territory like a state or kingdom including villages (*baan*) and towns (*keng*). *Baan* and *Muong* are the two basic political organizations of the Tai society.

Thus, the Ahoms apart from giving Assam its present name facilitated the process of evolution of a new nationality and culture by bringing together various ethnic groups under one administration and thereby giving political unity and economic stability to the people of this region. It was partly by their policy of matrimonial alliances and partly by socio-cultural assimilation that the Ahom rulers paved the way for the growth of a composite nationality, which was later on recognised as the Assamese. Thus, the small Tai principality established by the Tai-Mao prince Suo-Kaa-Faa was grown into a large kingdom with the new name *Asham* or *Acham* and finally Assam which is an integral part of the Indian constitution.

Moi-Dams: Its Historical Context

In every traditional society of the world, particular rituals are observed in connection with the child birth, marriage ceremony and death. There are different methods of disposal of the dead which has been practiced by different communities of the world since ancient time. The Ahoms like their Tai co- groups observe burial system peculiar to them. The Ahoms buried their dead and over the grave they raised mould which is called as *Moi-Dam* in Ahom language. Literally in Ahom's context the term *Moi* (tone 1) means frozen or rimy and *Dam* or *Tam* (tone 3) means location or site. Thus "*Moi-Dam*" stands for "burial grave". However, it is not exactly the common burial grave we are familiar with. A very long historical tradition is attached with the *Moi-Dam* or burial system of the Ahoms. The Ahom kings were buried with a raised earthen mound on the burial place. This raised huge mound of earth of called as *Mai-Dam* in Ahom language. It is so called called as *Phrang mai-dam* or *mai-tam*. The rites and rituals related to their burial process provide us some very interesting information about the ancient religious belief and practices of the early Ahoms. It further helps to get a picture of the contemporary Ahom society. In this paper attempt has been made to discuss about the burial system of the Ahoms and its significance to become a world heritage site under UNESCO.

Che-Rai-Doi: The sacred graveyard of the Ahom Royals

The Ahom Royals were buried at *Che-Rai-Doi*, (also called as *Charaideo* in Assamese, the vernacular language of Assam) their first capital, established by Suo-Kaa-Faa, the founder of the Ahom kingdom. In 1268 CE Suo-Kaa-Faa was buried at *Che-Rai-Doi* observing the Ahom religious rites and rituals. Since then it turned into a norm to bury Ahom kings, queens, princes and princesses at *Che-Rai-Doi* during their six hundred years of rule. Even many high-ranking nobles were buried at *Che-Rai-Doi*. Consequently *Che-Rai-Doi* became a venerated and sacred place.

Architecture related to the Royal Moi-Dam:

Every *Moi-Dam* was constructed with an underground chamber having an arched roof and a door. Several compartments are constructed one upon another. Some chambers have only one story above the floor while other have two with steps to climb the upper stories. There are generally three major features of a massive masonry *Moi-Dam*: i) a massive underground vault with a domical super-structure crowned with a small open pavilion known as the *chow-chali*, (a four roofed chamber) ii) The hemispherical earthen mound covering the entire masonry work excluding the *chow-chali*, often pitched with one or more layers of brick on flat on its surface, and iii) an octagonal boundary wall around the base of the mound having an arched

gateway on its west. The structural pattern of the vaults was always very massive. The beams and planks used in them were abnormally large and of high quality so that it could withstand the weathering effect of the soil for centuries. It has been noticed that the structural design of the *Moi-Dams*, more particularly of the vaults were constructed with maximum seriousness by the architects where they kept the outer hemispherical profile intact and modeled the vaults in different shapes right from a domical and single as well as multi-storied building. It was because the vault or the chamber portion of the *Moi-Dams* has to defend itself against the enormous mound of the earth above it. However, the smaller *Moi-Dams* did not have all the above features.

The *Moi-Dams* were built with bricks and stones cemented by the mortar mix consisting of black pulses, resin (*Canarium Resiniferum*), molasses, duck eggs, a kind of local fish (*barali*), hemp, lime (from lime stone and snail shell). Boulders of different sizes, broken stones, bricks, and broken brick were used in the construction of the *Moi-Dams*. Large stone slabs were used for the basic foundation and for the portion of the chamber below the ground level. Boundaries were also made around the burial tomb or *Moi-Dam*. It has been observed that the sizes and materials used in the construction of royal *Moi-Dams* were different in different periods of the Ahom rule. Accordingly, there were differences in the sizes, method of construction and the quality of the materials *Moi-Dams*. All royal burial chambers from 1268 A.D. to 1696 A.D. were made of wood. From 1712 A.D. onwards there shows a significant development in the construction of the royal *Moi-Dams*. Instead of wooden structures high quality stone and burnt bricks of various sizes were used in the construction of the inner chambers. Larger burial chamber with oval shaped roof and octagonal circumference made of brick around the base of a *Moi-Dam* were constructed.

Most of the dead bodies of the kings and queens, high rank officials were entombed at the *Cha-Rai-Doi* cemetery. All *Moi-Dams* are not of equal sizes. The royal burial moulds are much larger in size. They look like small hillocks. There are almost one thousand to twelve hundred *Moi-Dams* scattered all over Assam. It is to be noted that till today we can see hundreds of *Moi-Dams* standing like hillocks in systematic rows from the tank of Lengibor to Nimana Garh, an area covering a distance of five to six miles. The Ahom royal burials were done amidst much pomp and grandeur in *Che-Rai-Doi*, their first capital which are constructed according to their rank and power. According to the *Chang-Rung Phukanor Buranji*, the *Moi-Dam* of *Chao-pha* Suo-tam-la (King Godadhar Singha) which is recorded as the biggest with a height of about 60 cubits above ground. It is of a giant size occupying about 4 acres of land. The *Moi-Dam* of King Siva Singha who died in 1744 A.D. had an underground chamber measuring 12 cubits in length, 10 cubits in breath and 14 cubits in height. Measurement of the body of the vault at bottom 324 feet in breadth, circumference 972 feet, height 50 feet above the ground level. It is a three storied brick building for preserving the dead body of the king.

Royal Officers in-charge of the Ahom Royal *Moi-Dam*:

The royal *Moi-Dams* at *Che-Rai-doi* were always kept under strict vigil and maintained with great care by all the Ahom kings. The construction of the royal *Moi Dams* was under the direction and supervision of *Changrung Phukan*, who was one of the nine *Phukans* of the highest rank. The most reliable and descriptive records of the *Moi-Dams* are written in the chronicle named as the *Chang-rung-Phukanar Buranji*. Specially trained officers called as the *Moi-Dam Phukans* and labourers known as the

Moi-da-miya paiks were entrusted with the task of construction, strict supervision and careful maintenance of these royal *Moi-Dams*. During the Ahom reign royal priest *Mo' chai Phukan* was entrusted with the charge of regular worship of the dead kings and queens and to make the daily offerings to the spirits of the dead with all offerings. He had to light the lamps of the *Moi-Dams* regularly and to beautify the area with flower gardens all around the graveyard. In the ancient Ahom funeral system there was the ritual of keeping a lamp burning in the grave of an Ahom king. When *Dam* ceremony was performed after the death of a king for the union of the departing soul with the souls of its forefathers, the *Mosai Phukan* presided over the function. One can get the most authentic information about the *Moi-Dams* from the official record book (*Chang-Rung-Phukanar buranji*) documented by *Changrung Phukan*, the Chief Engineer, where he has properly recorded every detailed information about the measurements of different *Moi-Dams*, number of labourers and materials used in building different *Moi-Dams*, duration of works etc.

Concept of Death and Ahom Burial System: An ancient Tai tradition

The concept of rebirth is absent in Ahom belief system. Rather the philosophy of life spirit is prominent in their death rituals. According to the Ahom philosophy, after the death of any individual, he or she does not reborn but becomes *Phi/Pha/Saang* (Spirit/God/Higher God) and permanently starts living in a place called as Muong Phi (world of ancestors). Therefore, Ahom people worship these *Phi/Pha/Saang* from Muong Meo Kon (world of mankind) and seek blessings from them. It is significant that the soul goes to the heaven as a whole. There is a saying among the Ahoms, '*Morio debota hol*', (meaning 'a person became a god after his death'.) which clearly proves this theory. In the ancient time all the Tai people uniformly followed this burial system. It was an ancient Tai burial system abandoned by a number of Tai groups after their conversion to Buddhism. But the Ahoms continued their old Tai burial system during their entire rule of six hundred years with minimum deviation. The tomb burial tradition of the Tais is very old and might be inherited from a common practice in China. Ahoms in a later period of their rule gradually came under the influence of Hinduism. Under the strong impact of Hinduism, the Ahoms started to cremate their dead. At present, this ancient burial system is still practiced by the priestly sections of the Ahoms called as *Mo'-Chai*, *Mo'-Hung* and *Mo'-Plang* in Ahom language. Moreover, the *Chao-dang* (royal bodyguards) clan of the Ahoms follows the old Ahom rites and rituals including the custom of burying their dead. It is noteworthy that as a result of the Ahom Revival movement (started during the Colonial period) a few of the Princely families (mention may be made of late Uma Rajkonwar, Lakuwa, Sivasagarh) together with other Ahom commoners are starting to revive their original custom of burying their dead.

Religious Belief System of the Ahoms in the thirteenth century:

The early group of Tai migrants had a considerably high degree of civilization with ideas and institutions of their own, in the fields of polity, economy, language and literature, religion and society which were typical to the Tai-Mao people of the Upper Mekong and Upper Salween Valleys of southwestern China in the last part of 11th century and first part of 12th century. They followed a kind of ethnic belief system similar to the ancient Tai religion of South-East Asia which can be classified under the following heads: 1) The cult of Royal tutelary deity, 2) The cult of Ancestor Worship, 3) The cult of heavenly gods and minor gods, 4) The cult of *phi* or spirits or guardian gods, and 5) The cult of *Khwan*. Among all these 'Ancestor worship'

occupies the most important place in Ahom religion. It is the basic philosophy that remains as the very essence of the Ahom religion. In Ahom theology, the term 'Ancestor' defines not only their departed elders but also a hierarchy of god and goddesses and spirits. The ancestor worshiping ceremony performed by the Ahoms is popularly termed as *Mae-Dam-Mae-Phi*. Literally in Ahom language, '*Mae*' means worship or show respect, '*Dam*' means the dead state of the deceased, and '*Phi*' means spirit or god. According to their belief not only their departed forefathers, but all gods and goddesses of Ahom pantheon are their ultimate ancestors. Therefore *Mae-Dam-Mae-Phi* is the sacred ceremony of offering respect and sacrifices to the ancestors, the gods and the departed souls. Ancestor worship is related to the idea of soul living forever. According to Ahom belief, a person is not reborn after death. Instead he or she remains in the state of "*Dam*" or dead and only after receiving proper worship from close ones he or she assumes the status of a '*Phi*' or god and resides in the assigned place in one of the several heavens with other departed relatives and from there observes every activity of their descendents in earth and protects them.

Rituals followed in Ahom Royal Burials:

It is important to note that there were a number of differences between the burial ceremony of Ahom royal families and the common Ahom people. A number of special and secret rites and rituals were attached to the burial system of the Ahom kings. In Tai language the King was addressed as *Chao-pha* which means "Lord of the Heaven". This special title relates the origin of the king with the heaven which is a concept of immortality. According to the Tai philosophy the Tai kings were believed to be heavenly born and they never die. Like other Tai *Chao-phas* the Ahom kings were also believed to be heavenly born and addressed as *Chao-pha* or *Swargadew* (in Assamese). When death was occurred to an Ahom king the news was kept secret. It was only after the necessary coronation ceremony of the new *Chao-pha* was completed the death of the previous king was officially declared. In this way the continuity of the rule of the Son of Heaven is maintained and no interval is allowed to exist between two period of rule in the throne. It is the new king who can order to make a coffin for the departed king. In the Ahom language such coffin is called *teng-phai*.

When the king is about to die he is not immediately brought out from inside the palace or his resting house. A raised platform of bamboo is made in the northeast side of the palace within the royal palace compound with a drain underneath for water to flow out. The dead body is then brought out and placed in a sitting posture on the raised platform. This ritual is called as *Tai-ce* or *Tai-cho*, meaning the body to be washed. A fowl's egg (*khrai*) is then broken by striking it on the forehead of the death body to drive out evil spirits (*khe*). Before washing the body of the dead king with seven or nine pitchers of water from head to toe, the body is anointed with an herbal paste made of turmeric and a black variety of pulse called as *mati-mah*. The dead bodies of the Ahom kings were customarily washed with the waters drawn from a tank named as the *Sa-dhua-pukhuri*, (*sa*: dead body, *dhua*: wash, *pukhuri*: tank) excavated for this particular purpose. During this time an old man of the *Luk-kha-khun* (Lukhurakhon in Assamese) clan sits close to the feet of the body of the deceased king to wash his feet. This ritual is called as "*perengani kubua*" in the Assamese language. To be buried with the king in the grave is regarded as a respective privilege by the members of the *Luk-kha-khun* clan of the Ahoms. After

giving the ritual bath the body of the death king is dressed in his royal garments along with all his valuable jewelleries. Before the dead body of the king is taken for his eternal journey from his palace, a special dish of fowl and green vegetables is cooked without salt and oil for him in the royal courtyard. To perform this ritual, three posts of the oven are brought from the royal kitchen and posted on the left side of the dead body in the courtyard to cook meal for the dead which is called as '*mritakoloi bhat randha*'. Rice and chicken with leafy vegetables are cooked separately and served before the dead king which is later on thrown away.

Meanwhile the coffin for the deceased *Chao-pha* or *Swargadew* is constructed according to the required size. The coffin is made up of six pieces of single plank of a special type timber called *Uriam* (*Biscfia Javonica*) which is very precious and durable. It is then painted with red and yellow colours made up of local herbs called as *hengul* and *haital* in Assamese. Both the inner and the outer sides of the coffin are also nicely decorated with melted gold designs. Inside the coffin all necessary carpet, mattress, bed sheets, quilts, gold and silver embroidered pillow are arranged properly where the king's dead body is finally laid down to rest. After that the coffin is covered with its lid, a white cloth is spread over the coffin. The dead king was then laid in the coffin made for him. Before the coffin is being carried the relatives of the king decorated the coffin with flower garlands and threw flowers on it.

It is noteworthy that after the death of a king, his body is not immediately buried. It takes some time ranging from six months to two years for the construction of a royal *Moi-dam*. The Ahoms had their own system of preservation. The dead bodies were preserved for long duration by submerging them in a particular liquid called as '*rah*', which might be honey or juice of sugarcane. During this period the dead body was kept in a specially built city called *Sa thua nagar* or *Gomotha Nagar* for preserving the royal dead bodies.

The Royal Funeral Procession:

There was particular road known as "*Sa nia ali*" along which the dead body of the Ahom king was carried to the royal graveyard at Che-rai-doi. The royal funeral procession was observed with high degree of pomp and grandeur. The coffin of the dead king is kept in a bamboo or timber framework which must be carried on the shoulders of the members of only *Gharphalia* clan towards the head and *Lukhurakhon* clan towards the feet. (As a custom only, the members of the *Gharphalia* and *Lukhurakhon* clan were permitted to do bury the dead boies of royal Kings and Queens) The royal procession was headed by the sword bearers. The coffin was accompanied by the close relatives of the dead king and senior nobles on its both sides in a slow motion. After saluting the dead king by the members off the royal family led by the chief Queen, the bier is carried out from the palace not by the main gate but by a new opening made in the corner of the royal compound. As the procession starts drums are beaten and pipes are blown. The royal priests also accompanied the coffin chanting the necessary prayers. All important attendants of the king, male and female walk by the side of the royal coffin in proper discipline. The number of attendants may vary king to king depending on the age, power and strength of the kings and other royal members. But the presences of the following ten attendants are indispensable and must accompany the funeral procession of the Ahom king.

- 1)*Hengdang-dhara*: The chief bodyguard of the Ahom king who holds the sword of the King called as *Hengdang* in Ahom language.

- 2) *Chang-mai* randhani: The royal cook.
- 3) *Tamuli*: The attendant who prepares and serves betel-nut to the King.
- 4) *Pachani*: The royal messenger of the household.
- 5) *Gasua Ligiri*: Personal female attendant
- 6) *Ligira*: The waiter or the male attendant.
- 7) *Dhuakhuadhara*: The holder of the tobacco-pipe.
- 8) *Cunwar-dhora*: The holder of royal fan or whisk.
- 9) *Jara-dhara*: The holder of the water pot.
- 10) *Pikdan-dhara*: The holder of the spittoon. These people are to serve the king even in the grave. According to the Ahom belief the dead king is regarded as living till entombed. Therefore, during the funeral procession if any subject of the king makes a complaint to the dead king, the coffin bearers can reply in lieu of the king which is duly implemented.

The Funeral rituals performed inside the *Moi-dam*: The Final Abode of the Heavenly Kings

Some skilled labourers went ahead of the royal funeral procession and select the proper spot for the royal grave. Before digging the earth, the labourers offer a handful of gold and silver pieces as a price of the earth. When the main chamber is ready with all formalities, the Kings coffin is brought to the grave and placed on the bed prepared for the dead King. While doing so it was noticed that the head of the king must be kept in the east direction. The attendants take their respective positions as by the side of the king as in the Palace. A number of articles considered necessary for the daily use of the King are orderly arranged inside the main chamber for the King as if he is alive. King's gold and silver utensils, silver platter and trays with food, betel nut and other articles, the royal sword (*hengdang*), the long sword, bed sheet, quilt, silver mat, pillow decorated with golden thread and precious stones all are placed in the chamber called as the *Pat-ghar* in a much-organized manner. A lamp stand with plenty of oil was placed near the bed. When the main chamber is ready with all articles and necessary formalities are done, the Kings coffin is brought to the grave and placed on the bed prepared for the dead King keeping the head towards the east. The attendants take their respective positions as by the side of the king as they do in the Palace. After paying their last formal respect to the departed *Chao-pha*, all people came out from the main chamber called as the *ka reng rung dam* except the old man belonging to the *Lukhurakhon* clan and the attendants. Then the door of the *Moi-Dam* was finally closed.

It is commonly said that the Ahom had the practice of giving living human beings, both male and female, to be buried with the dead king. But there are many controversies going on this topic. Many European and Persian visitors along with Assamese chronicles (*Buramjis*) has mentioned the practice of burying living human beings with the dead Kings in their grave. Shihabuddin Talish, the Persian *Waqia Navis* of the Mughal Emperor Aurangzeb who accompanied Nawab Mir Jumla, Mughal General to Garhgaon, the Ahom capital in 1662 A.D saw the royal burial

mounds at Charaideo, the center of Ahom royal burial. Shihab-ud-din noted the digging up of the *Moi-dam* by the Mughal army thus...

“They bury their dead with the head towards the East and feet towards the West. The chiefs erect funeral vaults for their dead, kill the women and servants of the deceased, and put necessaries, etc., for several years, viz. elephants, gold and silver vessels, carpets, clothes, and food, into the vaults. They fix the head of the corpse rigidly with poles, and put a lamp with plenty of oil and a *mash'allchi* [torchbearer] alive into the vault, to look after the lamp. Ten such vaults were opened by order of the Nawab, and property worth about 90,000 Rupees was recovered. In one vault in which the wife of a Rajah about 80 years ago had been buried, a golden *pandan* was found, and the *pan* in it was still fresh. Although the present writer had not seen the betel leaves, he heard this in the company of the Nawab from the lips of Paenda Beg, the authorized waquia Navis, and Shah Beg, both of whom had been detailed to the work of plundering the tombs.....” The *Deodhai Asom Buranji* also records the burial of living men and women along with the king.

L.A. Waddell has reported in 1901 that, ‘*still the majority of the Ahom even now, although professing Hinduism, eat beef and pork, and bury their dead instead of cremating their bodies, as do the Hindus*’.

The Dutch sailor Glanius who accompanied Mir Jumla in his Assam expedition recorded in his personal diary about the unique burial system of the Ahoms, “As for the riches we wanted them not, having found good store in grave; It being this people’s custom to enter with their dead, their best apparel, money and greater part of their servants, whom they bury alive to bear their master’s company. So far are these poor wretches from bemoaning their condition in this respect that they are on the contrary exceeding joyous to follow their masters into a country where they hope in three days time to become great personages, and enjoy certain pleasures, which are not to be had here. Our Genaral (i.e. Mir Jumla) caused several of these tombs to be opened where we found vast treasures, which he carried away with him, but which he enjoyed but a small time, for he died soon after.” (Glanius, A Relation of an Unfortunate Voyage to the kingdom of Bangala, 1682, p. 8 ff)

The earliest sketch of the ground plan of a *Moi-Dam* was published in the Journal of the Asiatic Society of Bengal, drawn by Serjeant C. Clayton, Department of Public Works, who inspected an excavation of *Moi-Dam* during 1840, at the request of Captain T. Broodi, the then Principal Assistant Commissioner of Assam. The tomb which was reported to be of a higher Ahom noble (Purnananda Buragohain) was built on ground level and was covered with huge mound. In the burial chamber the coffin was placed in an east-west direction. Personal belongings like rings, teeth pick case, ear ornaments etc were placed in appropriate positions. A golden lime container was also found in the coffin. Utensils used for cooking, drinking, eating were also there on the platform. From another tomb many jars and boxes containing clothing, books, cooking and eating utensils together with weapons were found. Clayton has specially mentioned about a headdress or turban stand.

Another officer of the British East India Company, Colonel Dalton given a good description of the findings of the remains of the deceased Ahom kings, their male and female slaves, animals along with gold and silver vessels in several burial moulds of the Ahom kings. (E.T. Dalton, Descriptive Ethnology of Bangala, 1682, p. 9) We have come across another important record about the Ahom burial procedure from a

magazine published by the Christian Missionary in the early part of the 19th century. It has been written that, on the death of an Ahom king, the articles he used in his lifetime, the utensils, personal attendants, both male and female, his illegitimate children and even his elephants, horses he used in life were also buried with him. On the ground, a bed decorated with gold with a mosquito net was placed. On the bed was placed a fine silver mat and a pillow inlaid with gold and precious stones. A royal sword with scabbard inlaid with gold and diamond, a clasp-knife were put on a raised tray, a *hookah* (hubble-bubble), a water vessel with having spout (by which water offered either to a god or a king), a whisk made of the tail of the yak were put on another tray.

Thus, it is found that the Ahoms had followed the custom of burying their dead before converting to Hindu. They buried a number of things along the dead in accordance to the social status of the dead person. There are evidences of human and animal sacrifices as a part of the elaborate funeral customs.

Royal Patronage of *Che-Rai-Doi Moi-Dams* :

The royal burial system of the Ahom involves not only the burial of their dead Kings or Queens but also includes a number of original Tai rites and rituals of ancestor worship. Suo-Kaa-Faa had the established the capital of his kingdom in a place adjacent to a small hill which originally belonged to the *Barahi* tribe, a Tibeto-Burmese linguistic group. Suo-Kaa-aa renamed as *Che-Rai-Doi* or *Che-Tam-Doi*, meaning “a dazzling city above the mountain” in the Ahom language. In order to propitiate the Gods, he sacrificed a white horse in the north and another in the south. Suo-Kaa-Faa worshipped the three spirits, *Kamle*, *Rangle* and *Rangmlao* near a tree. Clearing the foot of the tree, he prayed the Gods by offering a full vessel of silver. There were sacred religious sacrificial altars called as *Deo sals* in the eastern pole of the *Moi-Dams* of the kings. There are references in the Ahom *buranjis* in detail that Suo-Kaa-Faa observed the sacred ceremony of ancestor worship and sought the blessings of his forefathers in the new place. Starting from him all the Ahom rulers except a few observed *Me-dam-me-phi* in the royal way with much pomp and grandeur seeking for peace, prosperity and power from their honoured ancestors. King Suo-Hum-Mong (Dihingia Raja) (1497-1539) performed the ceremony of *Me-dam-me-phi* on a state level after his victory over two most numerous indigenous communities, the *Chutiyas* and then *Kacharis*. *Me-Dam-Me-Phi* was observed by Suo-Klen-Mong (Garhgayan Raja) (1539-1552) as a state level celebration after the victory over Mahammadans, the *Kacharis* and successful conclusion of a peace treaty with the Koches. Suo-Seng-Faa (Pratap Singha) (1603-1641) performed it after the disaster with the *Kacharis* and before going to war with the Mughals and after victory over them. Historical records have shows that whenever there was deviation from this system by any Ahom monarch there was disorder or defeat for the state. It was during the reign of king Suo-Tam-La or Jayadvaj Simha (1648-1665) the Mughals attacked and occupied the Ahom kingdom for some time. For the first time, the Ahom king became a tributary one to the Mughals. Suo-Tam-La was the first Ahom king who formally accepted Hinduism. Out of his zeal in being a new Hindu neophyte, this king did not observe the ritual of *Me-Dam-Me-Phi* for his forefathers and thus incurred the curse of them. After the death of king Jayadvaj Simha, his younger brother and the new King Chakradhwaj Simha (Suo-Pung-Mong) (1663-1669) could realize the guilty of his departed elder brother and the importance of the ritual of *Me-dam-me-phi*. He lamented before his Council of Ministers, ‘*My brother Chao-pha Siu-Tam-La did not*

make any offer to our forefathers... .. So the Mussalmans could come to our country and devastate the land... ..The people at large should be collected and offerings should be made...I wish to know your opinions'. The Chief Minister replied, 'In the ancient times your forefathers used to do the same thing when they were overtaken by such misfortune. They thus regained their former powers'. Therefore, King Chakradhwaj Simha ordered for the celebration of this sacred ritual at Che-Rai-Doi with much pomp and glory under the direct supervision of Langcheng Borgohain and with the active participation of the Ahom priests. Chakradhwaj Simha won the war of *Saraighat* against the Mughals and re-established the lost glory of the Ahoms. King Gadadhar Simha performed *Me-dam me-phi* and offered sacrifices to the Ahom gods. King Pramatta Simha (1744-51) and King Rajeswar Simha (1751-69 A.D.) worshipped the Ahom gods at *Che-Rai-Doi*. This festival continued to be celebrated till the reign of King Chandrakanta Simha, till the end of the six hundred years. Thus, the celebration of this socio-religious festival hints more at political socializations not only at the crucial time of social disaster but also in time of peace and prosperity. It had played an intrinsic role in recharging the life of the Ahom state. Therefore, every year at a particular time; the Ahom families propitiate the *dam* and the *phi* of the dead at home, and the kings a *Che-Rai-Doi* in a much elaborate way. This is an inalienable part of the ancestor worship of the Ahom. According to Professor B. J. Terwiel, an Anthropologist at present at the Homburg University, "*Me-Dam-Me-Phi* still occurs every year at Charaideo".

Destruction of the Royal *Moi-dams*:

Although the Ahom kings preserved the *Moi-dams* with great care, these sacred graves had been destroyed and looted for its treasures time to time by greedy treasure hunters. Till the reign of Lakshmi Singha (1789-90 A.D.), the royal *Moi-dams* were properly taken care under royal supervision. But the royal burial ground of Charaideo lost its previous official maintenance when the capital of the Ahom kingdom was shifted to Jorhut in 1794 A.D. during the reign of Gaurinath Singha. The chastity of this holy place was polluted by the Mughal General Mir Jumla, who invaded Assam in 1662 A.D. A good number of these royal graves were opened up by Mir Jumla who took away the treasures hidden under the *Moi-Dams*. We have already noted the records written by the Persian Sihabuddin Talish where he has given a detailed account of Ahom burial system. After the annexation of the Ahom kingdom to the British Empire after the Treaty of 1826 A.D. the British followed a subtle policy of degrading the Ahoms politically, socially and economically to demoralized their original vigour and spirit. One example of the contemptuous treatment meted by Francis Jenkins, the Agent to the Governor-General in North East, to a genuine complaint lodged by ex-King Purandar Singha (1833-38) may be cited here. Just after one year he was dislodged from power and his territory of Upper Assam annexed to the British dominion, Purandar Singha protested against the demolition of the sacred royal *Moi-Dams* at *Che-Rai-Doi* and the pulling down the bricks from the royal palace at Garhgaon by the Assam Tea Company. But his complaint was not given any due importance and the retired Ahom king was refused to get any justice from the British authority. Being desperate the ex King Purander Singha ordered the digging of the *Moi-Dam* of the Ahom kings so that he can perform the last rites of his ancestors in the Brahmanical way in the river Ganga. Thus, during the British period most of the royal *Moi-Dams* were dug out by the greedy British officers and some local people. Rev. Nathan Brown, the Christian Missionary has said that during the period of his stay in Assam, thirteen of these tombs were dug open and he was informed by the

locals that when the Gadadhar's tomb was opened 'the backs of three elephants were broken with the weight of the treasure it contained' which means that all the three elephants were heavily loaded. All the grave looters including the Mughals and the British used to enter the main chamber of the *Moi-Dams* by making holes at the top of the *Moi-Dams* so that the treasures can be easily taken out. Therefore, we find big holes on the top of all the existing *Moi-Dams*. At present it is very difficult to find any *Moi-Dam* in its original structure.

Present condition of the Ahom Royal *Moi-dams*:

At present the royal *Moi-Dams* are under the care and supervision of the Archaeological survey of India (ASI) and the Directorate of Archaeology, Government of Assam. The *Moi-Dams* of *Che-Rai-Doi* are divided under two heads. The ASI has preserved four huge *Moi-Dams* since 1951. A good number of smaller *Moi-Dams* are under the preservation and protection of the Assam State Archaeology. *Che-Rai-Doi* has declared as national property for its historical importance in 1975 A.D. Under the supervision of both these Government Departments, at least two *Moi-Dams* (one medium and one bigger in size) have been so far excavated and opened for tourists since 1988 A.D. The ASI has excavated one of the biggest *Moi-Dams* in 2003 A.D. and had brought into light many interesting things about the *Moi-Dam* of an 18th century Ahom king.

Findings of the Excavation of Tomb No: 2 by ASI

During the time of their excavation process, the ASI had enabled to expose the western face of the *Moi-Dam*, its doorway and the inner chamber. The height of the structure was measured externally 9.15 m and internally 5.05 m. The structural feature of the *Moi-Dam* is massive in dimension made of burnt bricks and plastered with *lime-surki* mortar. The door of the *Moi-Dam* was found semicircular arch shaped in outline. The passage for entry into the *Moi-Dam* resembled like a tunnel, which measured 3.75 m. The width of the door opening was 1.90m. The height of the opening to the floor level was 2.00 m. internally. The inner structure of the *Moi-Dam* was very strong and approximately 3.75 m. thick burnt brick walls. Internally the chamber was a rectangular structure of 5.35 x 4.40 m. The vertical height of the foundation was 50 cm. In the interior chamber there is a rectangular platform of 3.85 x 2.10 m. lies in the center of the chamber. It might be the particular place where the coffin of the dead king was placed above the bed. The sizes of the burned bricks used in the construction vary from 27x21x4cm to 26x18x3.5cm. The terracotta plaques found in the structure contained figures of mythical dragon and floral motifs with geometrical designs. The numbers of articles found in the inner chamber of the tomb during ASI excavation are: 1) Five skulls. 2) Different bone remains like rib bones, kneecaps, hips, pieces of vertebral column. 3) Pieces of decorated ivory. 4) Wooden round objects. 5) One piece of ivory panel with mythical dragon, the Ahom royal insignia. 6) A number of ivory pieces with floral motifs. 7) Pieces of copper objects fixed in wood. 8) Iron hook and 9) iron pin. 10) Small decorative art objects of ivory. 11) Round shaped buttons of ivory. 12) Cowries. 13) Three gold pendants. 14) Few cannons ball. 15) The ceramic assemblages of deluxe variety.

It has been already stated that the *Moi-Dams* are not found in their original form and shape. Most of the royal *Moi-Dams* were plundered and looted several times for the accumulated treasures. So, when the ASI had excavated one big *Moi-Dams* at *Che-Rai-Doi* its inner chamber was found full of secondary filling of mud accumulated year after year. At the top of the brick structure there was a pit hole of 90

cm. As it was exposed to air, water and heat it is quite normal that the remains of skeletons and other objects found inside the inner chamber were not in their original form.

The scientific excavation of the *Moi-Dam* carried on by the ASI under Guwahati circle has exposed many hidden truths about the unique burial system of the Ahoms. The most significant thing is that the findings of *Moi-Dam* resemble the description given in the Ahom chronicle, *Chang-Rung-Phukonor Buranji*. It has also proved the accuracy of the chronicle writings as most of the given data tally with the findings. The findings of different valuable articles in the *Moi-Dam* suggest the extravagant lifestyle of the Ahom royalty. Finding of the five skulls depict that the bodies were buried not cremated. As the majority of the skulls were found from the eastern side of the Chamber, it verifies that the dead bodies were kept in the east west direction. Thus, we can conclude that the findings of ASI has adds a number of information and opened up new avenues for more scientific research works on the concept of death or the unique burial system of the Ahoms. However there has been long demand for conservation of the excavated *Mai-Dam*, which remained open after the excavation since 2003. The work of conservation has been taken up in the financial year 2017-2018 by ASI. (ASI Report).

This excavation has proved without doubt that the Ahom kings had practiced their original religious beliefs and customs and hence followed their ancient burial system during their six hundred years of long rule. Although after adoption of Buddhism most of the Tai groups living in Southern China, Southeast Asia and Northeast India abandoned their ancient custom of burial after death, the Ahoms followed this throughout their entire rule. Those who were Hinduised they buried the ashes and bones and a mould was raised over it. At present the death ritual as per the ancient Tai system is performed only by the families of three priestly clans and the clan of royal bodyguards (*Chao-dang*) of the Ahoms. Even today they use to build *Moi-Dam* on the burial ground. But most of the royal families have given up their burial custom. Only a few royal members in Lakua at Sivasagarh district are still practicing this tradition.

Renovation and Maintenance of Archaeological Sites and Monuments of Assam under Annual Plan 2016-2017 by Directorate off Archaeology, Assam:

The Directorate of Archaeology, Assam has exposed and restored one of the *Mai-Dams* for display to the visitors. The total area of the site is 578 *bighas* 2 *kathas* and 10 *lessas*. The existing boundary walls, gates, grills, railings, sign boards has been renovated and painted. Two number florescent sign boards has been fixed at the site with description of cultural and protection note. 159 meter of goat proof fencing has been fixed at the site for protection of gardening works. Six numbers of cast iron gloster chair has been fixed at the site for the visitors. 6 (Six) numbers of MS drum dustbin has been fixed at the site. 120 numbers of ornamental shrubs of local variety has been planted at the site. 244 meters of hedge has been planted at the site by adopting single row method. A pergola has been constructed with MS angle and pipes with barbed wire and chain link fencing and climbing flowers has been planted as creepers to climb to the structure including sub enclosures to the planted flowers. (Government Report)

In the year 2014 the site has been included in the tentative list of World Heritage Site by UNESCO.

***Che-Rai-Doi Moi-Dams* as World Heritage Site: Its Significance**

In many aspects the royal *Moi-Dams* of *Che-Rai-Doi* resemble the royal tombs of ancient China and the *Pyramids* of the Egypt and are objects of wonder revealing the excellent architecture and skill of the sculptors and masons of Assam of the medieval period. Though architecturally *Moi-Dams* and pyramids are quite different, the ritual belief and custom related to both are the same. Human sacrifices found in early royal tombs reinforce this view. These people were probably meant to serve the pharaoh during his eternal life. Eventually, figurines and wall paintings begin to replace human victims. As the Ahoms believe that the soul of the dead remains in the earth for a particular period of time, they bury the dead along with their belonging so that they can live in peace after their death. When King Suo-Seng-Faa's (1603-1641) mother died, he entombed with her four elephants, ten horses and seven men. In the *Moi-dams* of the *Ahom* kings' golden ornaments, royal sword, silver baskets, gold lime box, and many other things used in their life time are given.

The architectural designs and belief system of the Ahoms and the Chinese are similar to great extent. The *Moi-Dams* are hemispherical mounds over an octagonal base and the entrance into the vaults inside is to its west side which is similar to Chinese tombs. The tomb burial culture of the Ahoms has confirmed their migration from the Chinese part of Mong Mao in the early thirteenth century. These royal tombs of *Che-Rai-Doi* possess universal value both ethno-culturally and in its architectural design. In nowhere in India we can found such burial tombs with such peculiar belief system which is still a living tradition among its priestly and princely sections. Although at present majority of Ahoms are followers of Hindu religion, a close look at the present socio-cultural lives of the Ahoms proves that many elements of the ancient cult of ancestor worship are strongly present in their beliefs and practices. The royal *Moi-Dams* of *Che-Rai-Doi* resemble the royal tombs of ancient China and the *Pyramids* of the Egyptians Pharaohs, it has been compared to Jerusalem and fondly called as the 'Jeruzalem of the East' by some Western scholars.

Though the capital of Ahom kingdom was changed several times, *Che-Rai-Doi* remained as the centre of Ahom culture and tradition till date. The ASI circle of Guwahati, Assam had submitted its proposal for inclusion of *Che-Rai-Doi Moi-Dams* in the list of World Heritage Site under UNESCO in 2014. Accordingly, it has been included in the tentative list of world heritage site in 2016. However, there are lots of demands from many organizations and institutions for the timely fulfillment of the necessary procedure. We too through this paper appeal to the respective authorities to consider the outstanding characteristics of *Che-Rai-Doi Mai-Dams* and justify its claim to be a world heritage site with all this uniqueness.

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ជ្រុងមួយនៃបេតិកភណ្ឌវប្បធម៌សិល្បៈអរូបីខ្មែរ

ONE CORNER OF INTANGIBLE CULTURAL HERITAGE OF CAMBODIA

បទបង្ហាញដោយ

សាស្ត្រាចារ្យ **កុល សារុ**

អនុប្រធានមជ្ឈមណ្ឌលស្រាវជ្រាវវប្បធម៌វិទ្យាសាស្ត្រ
នៃសកលវិទ្យាល័យភូមិន្ទវិចិត្រសិល្បៈ

១-សេចក្តីផ្តើម (Introduction)

ប្រទេសកម្ពុជា គឺជាមហាប្រទេសដ៏មានចំណាស់មួយនៅតំបន់អាស៊ីអាគ្នេយ៍ សម្បូរណ៍ហូរហៀរទៅដោយសម្បត្តិសិល្បៈវប្បធម៌ទាំងពីរ៖ សម្បត្តិវប្បធម៌លទ្ធកម្ម និងសម្បត្តិវប្បធម៌ធម្មជាតិ កេរ្តិ៍ដំណែលដ៏មានតម្លៃមិនអាចកាត់ថ្លៃបានដូចជា៖ កុលាលភាជន៍ សំណង់ប្រាសាទ វត្តអារាម បដិមា សិលាចារិក គម្ពីរ សាស្ត្រា តន្ត្រី ចម្រៀង របាំគ្រប់ទម្រង់ ល្ខោនគ្រប់ទម្រង់ កំណាព្យ អក្សរសិល្ប៍ ជាដើម...បានធ្វើឲ្យកម្ពុជាល្បីរន្ទីរទូទាំងពិភពលោកនៃសម័យកាលប្រវត្តិសាស្ត្រ។ តាមរយៈសម្បត្តិបេតិកភណ្ឌវប្បធម៌សិល្បៈខ្មែរដ៏អស្ចារ្យទាំងនេះ បេតិកភណ្ឌវប្បធម៌សិល្បៈនៃមនុស្សជាតិ មានជាអាទិ៍ ៖ តំបន់អង្គរ ប្រាសាទព្រះវិហារ ប្រាសាទសម្បូរណ៍ព្រៃគុក របាំក្បាច់បុរាណ ល្ខោនស្បែកធំ ល្បែងទាញព្រ័ត្រ បាប៉ីដងវែង និងល្ខោនខោល។ ទន្ទឹមនេះសម្បត្តិបេតិកភណ្ឌវប្បធម៌មួយចំនួនទៀតក៏កំពុងរៀបចំឯកសារ ដើម្បីស្នើសុំចុះបញ្ជីនៅអង្គការយូណេស្កូជាបន្តបន្ទាប់ទៀត ។

យោងទៅលើអនុសញ្ញាឆ្នាំ២០០៣ មរតកវប្បធម៌អរូបី គឺសំដៅទៅលើការប្រតិបត្តិ ការបង្ហាញ ការសម្តែងចេញមក ចំណេះដឹង ជំនាញ (ក្នុងនោះរួមបញ្ចូលទាំងឧបករណ៍ ប្រដាប់ប្រដា វត្ថុ និងទីតាំងវប្បធម៌ដែលជាប់ពាក់ព័ន្ធ) ដែលសហគមន៍ ក្រុមមនុស្ស ឬបុគ្គលទទួលស្គាល់ថាជាមរតកវប្បធម៌របស់ខ្លួន ហើយបានផ្ទេរបន្តពីជំនាន់មួយទៅជំនាន់មួយទៀត ហើយត្រូវសហគមន៍ ឬក្រុមមនុស្សយកមកប្រតិបត្តិឡើងវិញជាប់រហូតមក ដើម្បីឆ្លើយតបនឹងបរិស្ថានរស់នៅប្រាស្រ័យទាក់ទងជាមួយធម្មជាតិ និងប្រវត្តិរឿងរ៉ាវរបស់ពួកគេ ព្រមទាំងផ្តល់ឲ្យសហគមន៍នោះនូវអត្តសញ្ញាណ និងនិរន្តរភាពផង ³⁰។ ហេតុដូច្នេះ**បេតិកភណ្ឌវប្បធម៌សិល្បៈអរូបីខ្មែរ** បានលើកកម្ពស់ដល់ការគោរពនូវវប្បធម៌ចម្រុះ និងការច្នៃប្រឌិតរបស់មនុស្ស ។

២-បេតិកភណ្ឌជាអ្វី? (What is Heritage?)

ត្រូវបានគេកំណត់ថា ជាចលនៈ ឬអចលនៈទ្រព្យ ដែលមានសារៈសំខាន់ធំធេង ដែលជាមរតកវប្បធម៌របស់មនុស្សគ្រប់រូប ឬជាវត្ថុ ដែលជាការបង្ហាញនូវសក្ខីភាព នៃស្នាដៃរបស់មនុស្ស ឬជាការវិវត្តន៍របស់ធម្មជាតិ ហើយដែលនាំមកនូវសារប្រយោជន៍ និងតម្លៃខាងបុរាណវិទ្យា ប្រវត្តិវិទ្យា

³⁰ :ក្រសួងវប្បធម៌និងវិចិត្រសិល្បៈ បញ្ជីសារពើភណ្ឌអរូបី ឆ្នាំ២០១៨

សិល្បៈ វិទ្យាសាស្ត្រ ឬក៏បច្ចេកទេស ភាពសម្បូរណ៍ទៅដោយសម្បត្តិបេតិកភណ្ឌវប្បធម៌សិល្បៈទាំងរូបី និងអរូបី ដែលបុព្វបុរសបានបន្សល់ទុករាប់ពាន់ឆ្នាំមកហើយសក្តិសមជា “ព្រះរាជាណាចក្រនៃវប្បធម៌” ដ៏ពិតប្រាកដ។ លើសពីនេះតាមរយៈការខិតខំប្រឹងប្រែងជាប់មិនដាច់របស់រាជរដ្ឋាភិបាល សម្បត្តិវប្បធម៌កម្ពុជា មួយចំនួនត្រូវបានពិភពលោកទទួលស្គាល់ និងដាក់បញ្ចូលជាបេតិកភណ្ឌពិភពលោក។ ប្រជាជនកម្ពុជាគ្រប់រូបមានហេតុផលគ្រប់គ្រាន់ និងភស្តុតាងជាក់ច្បាស់ប្រកបដោយមោទនភាព ចំពោះទេពកោសល្យដ៏កំពូល ប្រណីតភាព សោភ័ណភាព និងអច្ឆរិយ ដែលជូនតាខ្មែរបានបន្សល់ទុក ឲ្យជាមរតកវប្បធម៌ដ៏មានតម្លៃមហាសាលមិនអាចកាត់ថ្លៃបាន កំណត់ឲ្យយើងនូវអត្តសញ្ញាណជាតិ និងនិរន្តរភាព ដោយផ្សារភ្ជាប់ទំនាក់ទំនងប្រជាជនកម្ពុជាពីអតីតកាល មកបច្ចុប្បន្ន និងទៅអនាគត ហើយក៏ជាប្រភពធនធានមិនចេះរីងស្ងួតក្នុងការរួមចំណែកអភិវឌ្ឍសេដ្ឋកិច្ចសង្គម³¹ ។

ក-បេតិកភណ្ឌរូបី (Tangible Heritage)

ប្រាសាទ វិមាន ចម្ការ គំនូរ សិលាចារិក រូងដែលជាកន្លែងសំណាក់មនុស្សដើម រូងភ្នំដែលមានរូបរាងជាអ្វីមួយ មានតម្លៃជាប្រវត្តិសាស្ត្រ សិល្បៈ វិទ្យាសាស្ត្រ ឬសាសនា ។ ក្រុមអគារសង់ជាប់គ្នា ឬសង់ដាច់ពីគ្នា ក្នុងលំហទិដ្ឋភាពមួយមានតម្លៃជាប្រវត្តិសាស្ត្រ សិល្បៈ វិទ្យាសាស្ត្រ ឬសាសនា។ បណ្តាបេតិកភណ្ឌវប្បធម៌ទាំងនោះរួមមានផ្នែករូបី ជាអាទិ៍គឺ ប្រាសាទ មណ្ឌីយដ្ឋាន វត្តអារាម ផ្ទះបុរាណ មណ្ឌីយដ្ឋានប្រវត្តិសាស្ត្រ ទួលអង្គ...រួមមានរាប់រយរាប់ពាន់ ប្រមាណជិត ៤,០០០ កន្លែង រាយដេរជាសទ្ធាទាំងប្រទេស (នេះមិនទាន់គិតដល់ប្រាសាទរាប់សិប ឬរាប់រយផ្សេងទៀតដែលជាអតីតប្រាសាទបុរាណខ្មែរ ស្ថិតនៅក្នុងដែនដីប្រទេសជិតខាងទៀតផង)³²។ បេតិកភណ្ឌរូបី ដែលយើងបានបញ្ចូលជាសម្បត្តិបេតិកភណ្ឌពិភពលោករួមមាន៖

- ១) តំបន់អង្គរ ថ្ងៃទី ១៤ ធ្នូ ១៩៩២
- ២) ប្រាសាទព្រះវិហារ ថ្ងៃទី ០៧ កក្កដា ២០០៨
- ៣) ប្រាសាទសម្បូរណ៍ព្រៃគុក ថ្ងៃទី ០៨ កក្កដា ២០១៧

ខ-បេតិកភណ្ឌអរូបី (Intangible Heritage)

ការប្រតិបត្តិ ការសម្តែង ការនិយាយ ចំណេះដឹង ចំណេះធ្វើ ព្រមទាំងឧបករណ៍ វត្ថុដែលមានប្រភពនិងលំហវប្បធម៌បញ្ចូលគ្នា បន្តពីជំនាន់មួយទៅជំនាន់មួយ ហើយត្រូវបានបង្កើតថ្មី ជាអចិន្ត្រៃយ៍ ឡើងវិញ តាមបរិស្ថានដែលគេរស់នៅ ទៅនិងអន្តរកម្មរបស់ពួកគេ ជាមួយនឹងធម្មជាតិ ជាមួយនឹងប្រវត្តិសាស្ត្រ ដែលសហគមន៍ ក្រុមមនុស្ស និងក្នុងករណីខ្លះបុគ្គលស្គាល់ថា ជាផ្នែកមួយនៃបេតិកភណ្ឌវប្បធម៌របស់ពួកគេ ។ របស់ដែលសមស្របជាមួយ និងលិខិតតូបករណ៍អន្តរជាតិ កំពុងមានអត្ថិភាពទាក់ទងជាមួយនឹងសិទ្ធិមនុស្សជាធរមាន តម្រូវឲ្យមានការគោរពគ្នាទៅវិញទៅមករវាងសហគមន៍ ក្រុមមនុស្ស បុគ្គល ហើយរួមគ្នាអភិវឌ្ឍន៍ដោយឈរលើមូលដ្ឋានអភិរក្ស ទើបមាននិរន្តរភាពនិងចីរភាព។

³¹ :ហ៊ុន សែន សារលិខិត ថ្ងៃទី៨ មិថុនា ២០១៧
³² :ក្រសួងវប្បធម៌និងវិចិត្រសិល្បៈ បញ្ជីសារពើភណ្ឌអរូបី ឆ្នាំ២០១៨

បង្ហាញពីទិដ្ឋភាពទូទៅនៃទម្រង់សិល្បៈអរូបី នៅកម្ពុជាមានជាអាទិ៍៖ របាំគ្រប់ទម្រង់ ល្ខោន ក្បាច់បុរាណ(ល្ខោនព្រះរាជទ្រព្យ ឬល្ខោនល្អង) ល្ខោនតុក្កតា ល្ខោនស្បែកតូចឬអាយ៉ង ល្ខោន ស្បែកធំ ល្ខោនស្បែកពណ៌ ល្ខោនប្រាមោជ្ជទ័យ ល្ខោនកំណាព្យ ល្ខោនភ្លេងការ ល្ខោនអាប៉េ អាយ៉ង រឿង ខ្សែដៀររឿង បាប៉ីរឿង ល្ខោនខោល ល្ខោនពោលស្រី ល្ខោនបើកបទ ល្ខោនមហោរី ល្ខោនតែន ល្ខោនយីកេ ល្ខោននិយាយ ល្ខោនបាសាក់ និទានរឿង សៀករឿង និងល្ខោនចម្រុះ ដែលបេតិកភណ្ឌ អរូបីទាំងនេះត្រូវបានពិភពលោកដាក់បញ្ចូលជាសម្បត្តិបេតិកភណ្ឌមនុស្សជាតិបានមួយចំនួនដូចជា៖

- ១) របាំអប្សរា ថ្ងៃទី ០៧ វិច្ឆិកា ២០០៣
- ២) ល្ខោនស្រមោលស្បែកធំ ថ្ងៃទី ២៥ វិច្ឆិកា ២០០៥
- ៣) ល្បែងទាញព្រាត់ ថ្ងៃទី ០២ ធ្នូ ២០១៥
- ៤) ចម្រៀងបាប៉ី ថ្ងៃទី ៣០ វិច្ឆិកា ២០១៦
- ៥) ល្ខោនខោល ថ្ងៃពុធ ទី២៨ វិច្ឆិកា ២០១៨

● **បញ្ហាសិល្បៈវប្បធម៌អរូបី (The issue of intangible cultural art)**

បញ្ហាសិល្បៈវប្បធម៌ អរិយធម៌ របស់ប្រជាជាតិមួយៗ តែងហូរឆ្លងចេញចូលទទួលឥទ្ធិពលពី គ្នាទៅវិញទៅមក។ ខ្មែរជាពូជអ្នកលេងល្បែងបញ្ហា គ្មានគំនិតគិតប៉ុនប៉ង ចម្លង ផ្តិតយកពីគេទាំងស្រុង ទាំងដុល ឬទាំងឫសគល់នោះឡើយ។ អ្វីដែលចូលមកស្រុកខ្មែរ ត្រូវតែឆ្លងកាត់ ត្បាល់កិនសិន គឺ ទាល់តែបានកិន បានចម្រាញ់ បានជម្រើស បានជម្រុះ...ជ្រើសយកតែធាតុណាដែលជាភាពប្រពៃ ភាពមានប្រយោជន៍សម្រាប់ខ្មែរ និងដើម្បីខ្មែរតែប៉ុណ្ណោះ ទើបខ្មែរព្រមទទួលយកធ្វើជារបស់ខ្មែរ ដូច្នេះ ការកសាងវប្បធម៌សិល្បៈមួយឲ្យមានបុគ្គលិកលក្ខណៈជាតិពិតប្រាកដ មិនអាចធ្វើទៅបានក្នុងរយៈ ពេលតិចជាង ១០០ ឆ្នាំឡើយ។ ឧទាហរណ៍៖ ល្ខោនបាសាក់ចូលមកស្រុកខ្មែរ ប្រហែលជាក្នុងឆ្នាំ ១៩៣០(ពេលនេះ៨៨ ឆ្នាំ) តែមធ្យោបាយសម្តែងរបស់ល្ខោនបាសាក់ ចំរៀង តន្ត្រី សំលៀកបំពាក់ នៅតែមានពណ៌សម្បុរចម្រុះ ទទួលឥទ្ធិពលពីចិន ពីបារាំង រៀតណាម នៅឡើយ។ រីឯពណ៌សម្បុរជាតិ ខ្មែរមានប្រហែល៧០ភាគរយប៉ុណ្ណោះ។ ប្រាសាទ និងចម្លាក់ខ្មែរ បានរកបុគ្គលិកលក្ខណៈខ្មែរពិត ប្រាកដឃើញចាប់ផ្តើមពីសតវត្សរ៍ទី៩-១៣ បានន័យថាជាង ៤០០ឆ្នាំ ទើបរកឃើញបុគ្គលិកលក្ខណៈ ជាតិពិត ³³។ ដូច្នេះការកសាងសមត្ថភាព និងបណ្តុះធនធានមនុស្សផ្នែកវប្បធម៌សិល្បៈគឺជាកត្តា ចាំបាច់។ ឧទាហរណ៍៖ អាណា ចក្រអង្គរជាសរណ ដ្ឋានដ៏ពិសិដ្ឋ មានអរិយធម៌ខ្ពង់ខ្ពស់ មាន ទេពកោសល្យ ឧបនិស្ស័យនិងគំនិតច្នៃប្រឌិត ខ្ពស់ ព្រមទាំងមានការលូតលាស់ខាងបញ្ហាដល់កំពូល នាសតវត្សទី១១ និង១២ មានប្រាសាទធ្វើអំពីថ្មចំនួន ១០៨០ ជាកស្តុតាង មហាវិទ្យាល័យពីរ គឺជ័យ ស្រី និងរាជវិហារ(សតវត្សរ៍ទី១១-១២)មានសាស្ត្រាចារ្យចំនួន ២៧៤០នាក់ មានបណ្ឌិត១៨អង្គ មានសិលាចារិកចំនួន ៥៥០ផ្ទាំង មានរូបចម្លាក់ ទូទាំងប្រទេសចំនួន ២០៤០០ សិល្បករជាប់ថ្ម ចំនួន ៦៤៦៥នាក់ មានអ្នករបាំចំនួន ១៦២២នាក់ មានបញ្ហាជនចំនួន ៣៨៥៧៣៧នាក់³⁴។ របាយការណ៍របស់ក្រសួងវប្បធម៌ និងវិចិត្រសិល្បៈ ឆ្នាំ២០១២ បានបង្ហាញថាប្រាសាទនៅក្នុងប្រទេស

³³ : ឆេង ផុន គោលទស្សនៈធំៗ ចំពោះវប្បធម៌ខ្មែរ និងការអភិវឌ្ឍ ឆ្នាំ២០០០
³⁴ :- ដ-

របស់យើងមានចំនួន១១៩៨ ប្រាសាទ³⁵ ។ របាំក្បាច់បុរាណមានក្បាច់មូលដ្ឋាន៤៥០០ ជាតម្លៃខាងស្មារតី និងសោក៏ណស្ថិតនៅក្នុងចរន្តវប្បធម៌ទាំងពីរ គឺចរន្តបញ្ញាជន និងចរន្តមហាជន ។ តម្លៃពិតទាំងពីរនេះបូកបញ្ចូលមក ទើបចេញជាអត្តសញ្ញាណពិតរបស់ខ្មែរ ។

៣-ការអភិវឌ្ឍវិស័យសិល្បៈវប្បធម៌ខ្មែរប្រកបដោយចីរភាព

ការកសាងសមត្ថភាព អភិវឌ្ឍន៍ធនធានមនុស្ស (បច្ចេកទេសនិងចំណេះដឹងទូទៅ) ការបញ្ជ្រាបមុខវិជ្ជា សញ្ញាណទូទៅស្តីពី ទម្រង់សិល្បៈទស្សនីយភាពខ្មែរ តាមអនុវិទ្យាល័យ វិទ្យាល័យ វិទ្យាស្ថាន និងសកលវិទ្យាល័យ គឺជាអាទិភាព(Priority) ត្រូវតែរក្សាទុកការអប់រំវប្បធម៌សិល្បៈខ្មែរ ការផ្តល់ចំណេះដឹង និងបំណិនខាងវិស័យវប្បធម៌សិល្បៈមានដូចជា៖

គំនូរ របាំ ការហត្ថកម្ម ល្ខោន តន្ត្រី ចម្រៀង កំណាព្យ អក្សរសិល្ប៍ ជាមុខវិជ្ជាសំខាន់មួយក្នុងចំណោមមុខវិជ្ជាដទៃទៀតនៅក្នុងប្រព័ន្ធអប់រំ នៃកម្មវិធីសិក្សារបស់ក្រសួងអប់រំយុវជន និងកីឡា... បង្កើតឲ្យមានវេទិកា(ឆាករបាំឬល្ខោនតូចៗ) នៅតាមគ្រឹះស្ថានសិក្សា សាលារៀន សកលវិទ្យាល័យ ដូចជា៖

- ពង្រីកបរិមាណ និងគុណភាពគ្រូអប់រំសិល្បៈ
- ជម្រុញការលើកទឹកចិត្តដល់គ្រូអប់រំសិល្បៈ
- បង្កើនវគ្គបំពាក់បំប៉ន និងបណ្តុះបណ្តាលអ្នកជំនាញ
- ពង្រីកមធ្យោបាយផ្សព្វផ្សាយឲ្យទូលាយ
- ស្វែងរកថវិកាដើម្បីធានានូវនិរន្តរភាពនៃការអនុវត្ត
- បង្កើនទីផ្សារសិល្បៈទស្សនីយភាពក្នុង និងក្រៅប្រទេស
- លើកទឹកចិត្ត និងផ្តល់តម្លៃដល់អ្នកមានទេពកោសល្យខាងសិល្បៈលេចធ្លោ (ដុង)
- ការផ្សព្វផ្សាយចំណេះដឹងវប្បធម៌ និងគុណធម៌ជាតិ ដល់ជនជាតិខ្មែរទាំងឡាយដែលមានទឹកចិត្តស្រលាញ់សិល្បៈវប្បធម៌ និងប្រពៃណីជាតិថា “ដួងព្រលឹង” គឺជា “អត្តសញ្ញាណ” របស់ជាតិយើង។

៤-ប្រសិទ្ធភាពនៃការអនុវត្ត (Effectiveness of implementation)

ភាពសក្តិសិទ្ធិនៃសិល្បៈនាដសាស្ត្រឲ្យរីកចម្រើនទាំងរដ្ឋ និងឯកជនទៅបានលុះត្រាតែមានការចូលរួមជួយឧបត្ថម្ភគ្នាទៅវិញទៅមក ជួយបង្កលក្ខណៈសម្បត្តិងាយស្រួល និងផ្តល់សេរីភាពព្រមទាំងការលើកទឹកចិត្ត ដើម្បីបំពេញគ្នាទៅវិញទៅមក។ ការចូលរួមរបស់មហាជន ប្រជាជន បញ្ញាវន្ត គ្រូបង្រៀន សិស្សានុសិស្សទាំងអស់ និងការយកចិត្តទុកដាក់លើកទឹកចិត្ត ឧបត្ថម្ភដល់ចលនាច្នៃប្រឌិតតែងនិពន្ធ ដែលជាប្រភពនៃការរីកចម្រើនខាងអក្សរសិល្ប៍ និងសិល្បៈនាដកម្ម។

ការងារសិល្បៈវប្បធម៌ ជាការងារធំទូលាយណាស់ ឌីបក្រសោបជីវិតទាំងមូល ហើយគ្មានស្នាដៃណាដែលគ្មានមូលដ្ឋានចិត្តរំភើប និងមនុស្សធម៌ឡើយ។ ហេតុនេះទស្សនៈចង្អៀតចង្អង់

³⁵ :ក្រសួងវប្បធម៌ និងវិចិត្រសិល្បៈ របាយការណ៍ ឆ្នាំ២០១២

ទស្សនៈផ្តាច់មុខនិយមខាងផ្នែកវប្បធម៌ ឬទស្សនៈប្រមូលផ្តុំនិយមខាងផ្នែកសិល្បៈវប្បធម៌ជាតិ គឺជា គំនាបកៀបសង្កត់យ៉ាងធ្ងន់ធ្ងរដល់គំនិតច្នៃប្រឌិត និងឧបនិស្ស័យ ទេពកោសល្យរបស់មនុស្ស។ ដើម្បី ឲ្យជំនាញមួយអភិវឌ្ឍន៍ទៅបាន ទាល់តែអ្នកធ្វើជំនាញនោះ មានថវិកា មានការគ្រប់គ្រងល្អិតល្អន់ មានក្រមសីលធម៌ វិជ្ជាជីវៈ និងមានមនសិការជំនាញ៖

- ១-សមត្ថភាពជំនាញ
- ២-បទពិសោធន៍ជំនាញ
- ៣-ឧបនិស្ស័យជំនាញ
- ៤-ចិត្តស្រឡាញ់ជំនាញ
- ៥-ចិត្តពលីដើម្បីជំនាញ

ចំពោះសិល្បករ គ្មានទុក្ខវេទនាណាឲ្យខ្លាំងក្លាជាជាងការគ្មានឆាកសំដែងឡើយ ។ យោងតាម សកម្មភាពដែលមានកន្លងមក និងក្នុងបំណងពង្រឹងផ្សព្វផ្សាយសិល្បៈវប្បធម៌ជាតិ ដែលធ្លាប់មាន អរិយធម៌ជំរុំរឿងយូរលង់មកហើយនោះ និងដើម្បីទប់ទល់នឹងការហូរចូលនៃចរន្តវប្បធម៌សិល្បៈ បរទេសយើងនាំគ្នាធ្វើសកម្មភាព(រដ្ឋាភិបាល) តាមរយៈការកៀងគរវិនិយោគជារោងសម្តែងសិល្បៈឲ្យ មានច្រើនទីតាំង ដើម្បីងាយស្រួលក្នុងការបំផុសចលនាយុវជន មហាជន ឲ្យចូលរួមក្នុងការបណ្តុះ គំនិតឲ្យស្រលាញ់បេតិកភណ្ឌវប្បធម៌សិល្បៈរបស់ខ្លួន ទើបយើងរកឃើញឡើងវិញនូវតម្លៃពិតខាង ស្មារតីនៃសិល្បៈអរូបីរបស់ខ្លួន បន្តបណ្តុះបណ្តាលបំពាក់បំប៉នអត្តសញ្ញាណពិតរបស់ខ្មែរ ឲ្យកូនខ្មែរ មានសាមគ្គីភាព មានភាពរុងរឿង និងវឌ្ឍនភាពខាងផ្លូវកាយ ផ្លូវចិត្តគំនិត ដើម្បីការវិវត្តន៍ដោយមាន តុល្យភាព និងភាពសមរម្យ រវាងបុគ្គល ធម្មជាតិ និងសង្គម ។ បទបង្ហាញស្តីអំពី **ជ្រុងមួយនៃ បេតិកភណ្ឌវប្បធម៌សិល្បៈអរូបីខ្មែរ** ជាផ្នែកមួយក្នុងការចូលរួមថែរក្សាការពារកេរ្តិ៍រាជ្ជនាមដែលមាន លក្ខណៈពណ៌សម្បុរជាតិពិត ក្នុងអត្ថន័យបុរាណមិនយឺត សម័យមិនបរទេស។

៥-សេចក្តីសន្និដ្ឋាន (Conclusion)

ដើម្បីថែរក្សានូវបេតិកភណ្ឌសិល្បៈអរូបីទាំងអស់នោះបាន ត្រូវធ្វើឲ្យមានប្រយោជន៍រស់រវើក ក្នុងជីវភាពរស់នៅរបស់ខ្មែរ នៅពេលដែលវប្បធម៌បរទេស មិនទាន់ក្លាយទៅជាជីវភាពរស់នៅរបស់ខ្មែរ នៅឡើយ។ “ បើចង់ថែរក្សាឲ្យគង់វង្សនូវមរតកទាំងនោះ ទាល់តែធ្វើឲ្យប្រជាជនក្លាយទៅជាម្ចាស់នៃ មរតកទាំងអស់នោះ បើចង់ឲ្យប្រជាជនក្លាយទៅជាម្ចាស់មរតក លុះត្រាតែធ្វើយ៉ាងណាឲ្យមរតកទាំង អស់នោះ នៅតែមានប្រយោជន៍ចំពោះជីវិតខ្មែរ ” ។

ដូច្នេះការចូលរួមសិក្សាស្វែងយល់អំពីតម្លៃវប្បធម៌សិល្បៈខ្មែរ និងវប្បធម៌សិល្បៈផ្សេងៗ ដែល កំពុងជ្រៀតចូលមកក្នុងប្រទេសរបស់យើងមានទាំងវិជ្ជមាន និងអវិជ្ជមាន ការស្វែងរកដំណោះស្រាយ និងទិសដៅដើម្បីឲ្យវប្បធម៌សិល្បៈអរូបីខ្មែរ មានអត្ថិភាពនៅក្នុងពហុវប្បធម៌ រួមគ្នាដោយស្មោះស្ម័គ្រ ក្នុងការអភិរក្សវប្បធម៌សិល្បៈរបស់ជាតិឲ្យបានគង់វង្ស និងការចូលរួមផ្តល់មតិក្នុងការអភិរក្សវប្បធម៌ សិល្បៈ អរូបីជាតិ ទៅតាមទំនោររីកចម្រើន ដែលមានលក្ខណៈសមស្របតាមការរីកចម្រើនរបស់ ប្រទេស ចូលរួមលើកស្ទួយធ្វើឲ្យវប្បធម៌សិល្បៈខ្មែរ នៅតែមានអត្ថិភាពលេចត្រដែត ទោះបីវប្បធម៌ សិល្បៈបរទេសជាច្រើនហូរចូលមកក្នុងប្រទេសយើងក៏ដោយ...ចូលរួមយ៉ាងសកម្មតាមគ្រប់រូបភាព

ក្នុងការអប់រំ ធ្វើឲ្យមហាជនចេះបែងចែកច្បាស់លាស់ រវាងវប្បធម៌សិល្បៈខ្មែរ ដោយមិនធ្វើឲ្យប្របូក
 ប្របល់នាំឲ្យបាត់ប្រភពដើមនៃវប្បធម៌សិល្បៈរបស់ខ្លួន។ ដូច្នេះមរតកវប្បធម៌សិល្បៈអរូបីខ្មែរ ជាជ្រុង
 មួយតូចជួយពង្រឹងអត្តសញ្ញាណជាតិខ្មែរ និងរួមចំណែកអភិវឌ្ឍន៍សង្គមខ្មែរមាតុភូមិកម្ពុជាឲ្យរីក
 ចម្រើនរុងរឿង។ វប្បធម៌ជាគ្រឹះនៃការអភិវឌ្ឍន៍សង្គម ។

ឯកសារពិគ្រោះ

- ១)ហ៊ុន សែន សារលិខិត ថ្ងៃទី៨ មិថុនា ២០១៧
- ២)ត្រឹង ងា ប្រវត្តិសាស្ត្រខ្មែរ ឆ្នាំ១៩៧៦
- ៣)Pich Tum Kravel Khmer Dances,2001
- ៤)KEO NARum APSARA DANCE,2003
- ៥)Pich Tum Kravel KHMER PERFORMING ARTS,2003 .
- ៦)ពេជ្រ ទុំក្រវិល តន្ត្រីរបាំនិងល្ខោន ឆ្នាំ២០១០
- ៧)គណៈកម្មការវប្បធម៌កម្ពុជា ប្រវត្តិសាស្ត្រកម្ពុជា ឆ្នាំ២០០៨
- ៨)វង់ ជុន ជីវិតខ្មែរនិងល្ខោនខ្មែរ ឆ្នាំ២០០៩
- ៩)ឆេង ជុន គោលទស្សនៈធំៗ ចំពោះវប្បធម៌ខ្មែរ និងការអភិវឌ្ឍ ឆ្នាំ២០០០
- ១០)សេង គឹមលី ប្រវត្តិសិល្បៈខ្មែរ ឆ្នាំ២០០២ ។
- ១១)ពុទ្ធសាសនបណ្ឌិត្យ វិចនានុក្រមភាគ១-២ ឆ្នាំ១៩៦៧ បោះពុម្ពលើកទី៥ ទំព័រ១៣៤០
- ១២)វ៉ា សុវណ្ណារត្ន ស្ថាបត្យកម្មពិភពលោក ឆ្នាំ២០០៧
- ១៣)ម៉ាយឃើលវិកយីវី ប្រវត្តិសាស្ត្រកម្ពុជា ឆ្នាំ២០០២
- ១៤)ក្រសួងវប្បធម៌និងវិចិត្រសិល្បៈ បញ្ជីសារពើភណ្ឌអរូបី ឆ្នាំ២០១៨
- ១៥)ជីវ តាក្វាន់ កំណត់ហេតុ ឆ្នាំ១៩៧៣

EXTRA ABSTRACTS & PAPERS

វិធីព្យាបាលរោគលើភ្នំគូលែន

TREATMENT ON KULEN MOUNTAIN

រៀបរៀងដោយ

សាស្ត្រាចារ្យបណ្ឌិត **ធុយ ចាន់ធួន**

អនុប្រធានវិទ្យាស្ថានវប្បធម៌ និងវិចិត្រសិល្បៈ នៃរាជបណ្ឌិត្យសភាកម្ពុជា

អនុប្រធានសមាគមអ្នកប្រវត្តិសាស្ត្រកម្ពុជា

ទំនាក់ទំនង ០១១ ៤២៤ ៧៦៧ សារអេឡិចត្រូនិច៖ chanthourn@yahoo.com

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អ្នកនិពន្ធលើកយកកសុតាងស្ថានីយ និងការព្យាបាលរោគលើភ្នំគូលែនមកសិក្សា។

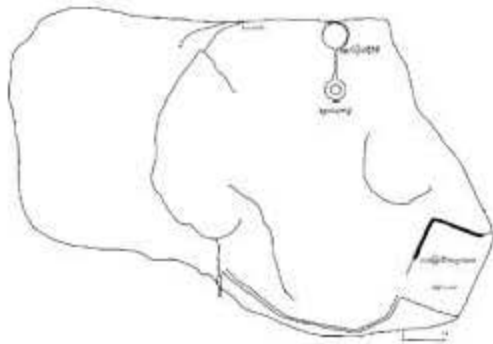
ស្ថានីយពឹងផ្អែកមហាសី នៅភាគខាងត្បូងព្រះអង្គជំប្រហែល៣០០ ម៉ែត្រ (ក្បែរអណ្តូង ពាន់ឆ្នាំ ដែលគេដំណាលថា ទោះជាគេដឹងទឹកចេញច្រើនយ៉ាងណាក៏ពុំចេះរឹងស្ងួតដែរ ហើយថាជាទឹក មន្តពូកែសក្តិសិទ្ធ)។ ថ្មភ្នំធម្មជាតិទំហំប្រមាណ២៥ម៉ែត្របណ្តោយ និង១៥ម៉ែត្រទទឹង (សណ្តូកពី លិចទៅកើត) ជាទីឲ្យឈ្មោះថា **ពឹងផ្អែកមហាសី** មានស្លាកស្នាមនៃកសុតាងការព្យាបាលរោគ ដោយមាន ស្នាមរង្វង់១(ប្រហែលជាកន្លែងតម្កល់លិង្គ តែត្រូវបាត់?) នៅទិសខាងជើង បន្តជាបង្ហូរចុះ មកត្បូង កន្លែងបុកថ្មីបុរាណ៥០ស.ម. មានប្រហោងចោះជាកូនត្បាល់ប្រមាណជា៤០ស.ម. (អង្កត់ ផ្ចិត) ហើយមានចោះចង្កូរព័ទ្ធជុំវិញ ព្រមទាំងទេវទាបចុះមកត្បូងមានស្នាមចង្កូរដាច់លាក់បន្តរហូត ដល់អាងទឹកមួយមានទំហំបណ្តោយ ១៦០ស.ម. ទទឹង ១៣០ ស.ម. និងជម្រៅប្រហែល១០០ ស.ម. (នៅបាតនៃអាងត្រាំថ្មីបុរាណនេះមានរូបសត្វអណ្តើក១ឈុត វ៉ាដេត ២០១៦)។ មានចង្កូរបែកខ្លែង ១ទៀតទម្លាក់ពីលើថ្មនេះចុះក្រោមទៅទិសខាងត្បូង។ អ្នកនិពន្ធបានវាស់វែងនិងគូសប្លង់ស្ថានីយនេះ ហើយបានផ្តល់សក្ខីកម្មថា ប្រាកដជាទីព្យាបាលរោគនាសម័យបុរាណរបស់ខ្មែរ។ ប៉ុន្តែយើងមិនអាច កំណត់បាននូវកាលបរិច្ឆេទពិតប្រាកដរបស់ថ្មភ្នំ និងកាលវេលានៃការចាប់ផ្តើមព្យាបាលបានឡើយ។ អ្នក និពន្ធសន្និដ្ឋានថាការព្យាបាលរបៀបនេះមានទាំងពីរដើមសម័យអង្គរ (មើលរូប)។

លើផ្ទាំងជុំជុំនេះប៉ែកខាងលិច មានចម្លាក់រូបផ្កាឈូក ទំហំ១៧០ស.ម. បួនជ្រុង ដែល មានចម្លាក់ត្របកផ្កាឈូកនៅកណ្តាលធំ មាន១៦ត្របក តែត្របកធំមាន៤ គឺស្របតាមទិសជំងឺៗទាំង បួននិងត្របកតូចៗ១២ផ្សេងទៀតនៅតានចន្លោះអនុទិសទាំង៤ (ចែកជា៣ស្មើគ្នាគ្រប់អនុទិស)។ ចតុជ្រុងក្រៅត្របកឈូកនោះមានចម្លាក់ត្របកឈូកចំនួន១៦ប្រអប់ទៀត ដែលចម្លាក់ត្របកនៅ អនុទិសធំជាងគេបន្តិច (មើលរូប)។ ទីតាំងនេះប្រាកដជាទីសក្ការៈឬកន្លែងធ្វើពិធីនៅពេលព្យាបាល រោគ ដែលមាន ទំនាក់ទំនងជាមួយអាងត្រាំទឹកថ្មីបុរាណ នេះយ៉ាងប្រាកដ។

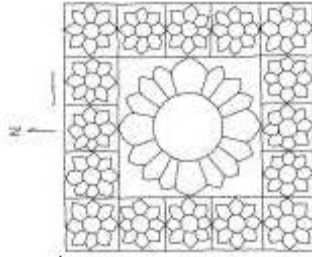
តាមដំណាលរបស់អ្នកស្រុកនៅលើភ្នំនោះ បានចងចាំនិងដំណាលតៗគ្នាថា៖ មានរឿងស្តេច គម្ពង់ ដែលជាព្រងកថាបែបប្រវត្តិសាស្ត្រ និយាយអំពីស្តេចមួយអង្គ ក្នុងសម័យអង្គរ បានកើតយួង ហើយបានមកព្យាបាលនៅលើភ្នំគូលែននេះឯង។ រឿងនោះមានដំណាលដូចតទៅ៖ មានអធិរាជ អង្គរមួយព្រះអង្គបានកើតរោគយួង ហើយក៏បានយាងទៅកាន់តំបន់ភ្នំគូលែនដើម្បីព្យាបាលព្រះកាយ

ដោយត្រាំទឹកនៅក្រោមលិខ្លួនមួយពាន់ ដោយមានទឹកមន្តអាគមចេញពីស្ទឹងធម្មជាតិព្រៃព្រួញមន្ត ភព
 ប្រសព្វគ្នានៅក្នុងអង្គជំរំ។ ស្តេចអាថាង (ស្តេចបន្ទាបមន្តផ្សេងៗ) ជាទីចម្លាក់ដំបូងមាននៅលើលិខ្លួន
 មួយពាន់បន្តិច បន្ទាប់មកគឺចម្លាក់លិខ្លួនមួយពាន់ (វាលថ្មជាប់មាត់ស្ទឹងនោះប្រជាជនដំណាលថាជា
 តំបន់វាលព្រះស្តេចគម្ពីរនេះ)។ ប៉ុន្តែការត្រាំទឹកព្យាបាលរោគឃ្នងនោះមិនជាសះស្បើយសោះ មហា
 រាជនោះក៏យាងទៅជួបលោកមហាឥសី នៅឯពើងធំត្រមហាឥសីសុំការព្យាបាល។ ពេលជួបឥសី ព្រះ
 មហារាជបានរៀបរាប់អំពីអាការៈរោគផល់មហាឥសី។ មហាឥសីស្តាប់ហើយ ទ្រង់ធ្វេងយល់ និងមាន
 ដីកាតបទៅមហារាជវិញថា៖ ព្រះអង្គត្រូវតែចូលទិវង្គតសិនទើបប្រោសឱ្យជាវិញបាន ដោយមិនមាន
 រោគឃ្នងទៀត។ មហារាជឮហើយខ្មាច់និងមហាឥសី ហើយសុំឱ្យពិសោធសិន។ មានអណ្តូងពីរ
 អណ្តូងស្លាប់ និងអណ្តូងរស់ (អណ្តូងប្រោស) ព្រះឥសីក៏ឱ្យនេន១អង្គលោតចូលអណ្តូងស្លាប់។ នេន
 ក៏លោតទៅក្នុងអណ្តូងស្លាប់នោះ ក៏ចូលទិវង្គតទៅ ឥសីបង្គាប់ឱ្យមហារាជស្រង់នេននោះឡើងហើយ
 ដាក់ចូលអណ្តូងប្រោស រួចឱ្យបង្ហូរចូល តែមហារាជនោះឃើញនេននោះចូលទិវង្គតដូច្នោះក៏មិនអើពើ
 (ចង់ចម្លកឱ្យឥសីថាស្លាប់ហើយមិនអាចរស់វិញបាន) ហើយពោលពាក្យអសុរសដាក់ឥសីថាស្លាប់
 ហើយមិនអាចរស់បាន។ បន្ទាប់មកមហារាជក៏យាងចេញទៅ ឯឥសីក៏បានដាក់ទំនាយផល់មហារាជ
 នោះឱ្យបាត់បង់ឥទ្ធិពលនិងមើលព្រះកាយមិនជា (លោកអាចារ្យ លួន ព្រំ ៦ សីហា ២០១៦)។
 (ទីនោះមានឈ្មោះថាពើងមហាឥសីរហូតមក)

ដូច្នោះហើយទើបមានវាលព្រះគម្ពីររហូតដល់បច្ចុប្បន្ននេះនៅលើភ្នំគូលែននោះ និងប្រាសាទ
 ស្តេចគម្ពីរមួយផងដែលសង់អំពីឥដ្ឋ។ តែប្រជាជននៅលើខ្ពង់ភ្នំគូលែននេះនៅតែមានជំនឿនិងចង់បាត់
 តៗគ្នាថា ដើម្បីព្យាបាលជំងឺគេតែងតែមកតំបន់ភ្នំគូលែននេះ ដោយការត្រាំទឹកមន្តនៅបាតស្ទឹង។
 តំបន់ដងស្ទឹងគូលែនផ្នែកខាងលើនេះមានរូបចម្លាក់នៅបាតស្ទឹងបីដំណាក់ផ្សេងៗគ្នា ទី១ គឺចេញពី
 ស្តេចអាថាង និងលិខ្លួនមួយពាន់ (មានលិខ្លួន១ទំហំគូលែន១៥០ស.ម អង្គត់ផ្ចិត និងស៊ឹមស្នាទ្រទានី ៤៤០
 ស.ម. ១ទីង និង៤៦០ស.ម បណ្តោយ (មើលរូប)) ទី២គឺតំបន់ព្រះវិស្ណុ និងទី៣គឺតំបន់ល្បាក់ទឹក
 ធ្លាក់ជាន់ទី១។ តំបន់ព្យាបាលទាំងបីនៅខ្ពង់ភ្នំនេះគឺសម្រាប់ព្យាបាលស្តេច នៅដំណាក់ទី១ ព្យាបាល
 មន្តនៅដំណាក់ទី២ និងព្យាបាលរាស្ត្រនៅដំណាក់ទី៣។ នៅតំបន់ទឹកធ្លាក់លើភ្នំនេះមានប្រាសាទថ្ម
 បាយក្រៀមនិងថ្មភក់មួយ ដែលមានឈ្មោះថា ប្រាសាទក្រាលរមាស (ប្រាសាទបន្ទាយរមាស)។ តាម
 រយៈសំណង់ស្ថាបត្យកម្ម អ្នកនិពន្ធសន្និដ្ឋាន ប្រាសាទក្រាលរមាស ប្រហែលជាមន្ទីរពេទ្យឬអាភោគ្យ
 សាលាមួយរបស់អាណាចក្រខ្មែរក្នុងសម័យអង្គរ។



កន្លែងព្យាបាលបុរាណ ពើងធំត្រម ភ្នំគូលែន



កន្លែងព្យាបាលបុរាណ ពឹងផ្អែក ភ្នំគូលែន ស្លាកស្នាមបង្អាក់ក្បាប់ត្របកឈូក

ឯកសារយោង

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THE KEY OF EDUCATIONAL PSYCHOLOGY AND HARMONY

ដោយបណ្ឌិត **កង ឱម**

សាស្ត្រាចារ្យវិទ្យាសាស្ត្រអប់រំនៃរាជបណ្ឌិត្យសភាកម្ពុជា

មូលន័យសង្ខេប

មនុស្សម្នាក់ៗមានភាពខុសគ្នាក្នុងការគិត និងការអនុវត្ត ទៅតាមស្ថានភាពនៃពេលវេលា ទីតាំងភូមិសាស្ត្រ និងឱកាសដែលផ្តល់ឱ្យ គេមិនអាចកំណត់បានទៅតាមអ្វីដែលគិតទុកជាមុននោះទេ។ ស្ថានភាពបែបនេះបានធ្វើឱ្យគេត្រូវតែរៀបចំខ្លួនជានិច្ច ដើម្បីទទួលបាននូវភាពសុខដុមនៃខ្លួនគេផ្ទាល់ គ្រួសារគេ និងផ្តល់ឱ្យសង្គមគេបានទទួលនូវការរីកចម្រើនដើម្បីឆ្លើយតបទៅនឹងការអភិវឌ្ឍលើគ្រប់វិស័យនៃសង្គមដែលគេបាននឹងកំពុងរស់នៅ។

ស្ថានភាពនៃការអប់រំត្រូវផ្សារភ្ជាប់នឹងចិត្តវិទ្យា ដើម្បីទទួលបាននូវភាពសុខដុមទៅតាមលក្ខណៈ នៃជីវិតរបស់គេម្នាក់ៗនោះ គឺគេតែងតែស្វែងយល់អំពីរបៀបនៃការធ្វើការងារបែបណាដែលមានភាព សមស្របទៅនឹងលទ្ធភាព និងសមត្ថភាពរបស់គេម្នាក់ៗ ជាលក្ខណៈជាក់ស្តែង សមស្របទៅនឹងជំនាញ ទេពកោសល្យ ព្រមទាំងសម្បទាផ្ទាល់ខ្លួនរបស់គេ ដោយផ្អែកលើឧបនិស្ស័យពីធម្មជាតិដែលមានស្រាប់ ក្នុងខ្លួនផ្ទាល់មិនអាចខ្វះបានឡើយ។ សមត្ថភាពរបស់បុគ្គលម្នាក់ៗត្រូវតែផ្អែកទៅលើចំណេះដឹងជាមូលដ្ឋាន ក្នុងនោះក៏មិនត្រូវធ្វេសប្រហែសក្នុងការគិតទៅលើចំណេះដឹងនោះទេ ដោយផ្អែកទៅលើធាតុ ពីរសំខាន់គឺ ចំណេះដឹងទាក់ទងនឹងជំនាញឯកទេស ឬសមត្ថភាពវិជ្ជាជីវៈ និងចំណេះដឹងទូទៅដែលមាន ស្រាប់ទទួលបានមកអំពីបរិយាកាសជុំវិញ ពីការអនុវត្តផ្ទាល់ច្រើន និងបានមកពីការសង្កេតទៅលើសកម្ម ភាពរបស់អ្នកដទៃដែលគេបានចាប់អារម្មណ៍នោះ គឺជាធាតុចូលយ៉ាងសំខាន់នាំ ឱ្យគេមានចំណេះដឹងទូទៅកាន់តែទូលំទូលាយ។

ចំណេះដឹងសម្បទាមជាមួយបំណិនសម្បទា ជាធាតុយ៉ាងសំខាន់ក្នុងការធ្វើឱ្យភាពជោគជ័យ កើតមានដល់បុគ្គលម្នាក់ៗ ដែលស្ថិតនៅក្នុងការអភិវឌ្ឍបុគ្គលិកលក្ខណៈរបស់បុគ្គលនៅក្នុងចិត្តវិទ្យាអប់រំ។ កត្តាសំខាន់មួយទៀត ដែលមិនអាចខ្វះបាននោះគឺ ចរិយាសម្បទា ឬតិរិយាបថរបស់បុគ្គលម្នាក់ៗ ដែលជាភាសិការរបស់សង្គមត្រូវតែមាន ដើម្បីឱ្យគេទទួលបាននូវភាពសុខដុមក្នុងជីវិតរបស់គេម្នាក់ៗ ដោយផ្សារភ្ជាប់នឹងសីលវិទ្យា ក្នុងនោះគឺការសម្របសម្រួលខ្លួនឱ្យបានល្អក្នុងសង្គមគ្រួសារ និងស្ថាប័ន ដែលកំពុងប្រកបអាជីវកម្ម ដែលជាស្នូលនៃជីវិត ដោយផ្ដោតទៅលើការខិតខំបំពេញភារកិច្ចឱ្យបានល្អ ដើម្បីឱ្យការរស់នៅរបស់គេមានសុខភាពល្អ និងមានសេចក្តីសុខ សុវត្ថិភាព បរិបូណ៌ដោយមិនអាចខ្វះ បាននូវទំនាក់ទំនងល្អ

ក្នុងសង្គម តាមរយៈសាមគ្គីភាពប្រកបដោយភាពសប្បុរស ជួយគ្នាទៅវិញទៅមក ដើម្បីទៅដល់គោលដៅជីវិត គឺការចង់បានភាពសុខដុម នៃការរស់នៅក្នុងសង្គម។ ការផ្តល់កិត្តិយសដល់សង្គម គ្រួសារ និងបុគ្គលជាសមាជិក សង្គមជាធាតុមួយសំខាន់ក្នុងការជួយអប់រំមនុស្សធ្វើឱ្យសង្គមមានការរីកចម្រើន និងមានការអភិវឌ្ឍប្រកបដោយនិរន្តរភាព ព្រមទាំងការខិតខំខ្វះស្វែងរក ជំនាញក្នុងជីវិត ក៏ជាធាតុមួយយ៉ាងសំខាន់មិនអាចខ្វះបានឡើយ នោះគឺការត្រៀមខ្លួនជានិច្ចដើម្បីជួយ សង្គមក្នុងការរៀបចំមុខរបរមួយសម្រាប់បម្រើសង្គម ដែលមានលក្ខណៈជាអាជីព ដែលមនុស្សម្នាក់ៗ ត្រូវតែមានដើម្បីទៅដល់ភាពសុខដុមនៃជីវិត បុគ្គលគ្រប់រូបដោយផ្ដោតលើការយកចិត្តទុកដាក់ឆ្ពោះទៅ រកនោះ។

ការអប់រំចិត្ត និងភាពសុខដុម គឺធ្វើឱ្យគេចេះរស់នៅជាមួយគ្នា ជាគន្លឹះសំខាន់ណាស់ដើម្បីឱ្យ បុគ្គលម្នាក់ៗចាត់ទុកថាជាធាតុសំខាន់នាំឱ្យគេមានការគិតបានច្រើន និងការតស៊ូព្យាយាមជានិច្ចដើម្បី ទទួលបាននូវភាពសុខដុមនេះ។ ចិត្តវិទ្យាអប់រំក៏មានសារសំខាន់ជួយមនុស្សឱ្យមានភាពស្រស់ស្រាយ ក្តីថ្នាំក្នុងការទទួលយកភាពសុខដុមនេះជានិច្ច ដែលជាវត្ថុបំណងរបស់បុគ្គលម្នាក់ៗជាធាតុនៃសង្គម ដែលតម្រូវឱ្យមនុស្សម្នាក់ៗស្គាល់ខ្លួនឯងឱ្យបានច្បាស់ មុននឹងចាប់ផ្តើមធ្វើអ្វីមួយក្នុងសង្គម ដែលគេ កំពុងរស់នៅ។

គន្លឹះសំខាន់នៃប្រធានបទផ្ដោតទៅលើចំណុចសំខាន់ៗបីយ៉ាងគឺ៖

- ១. ចំណេះ សម្បទា (Knowledge)
- ២. បំណិន សម្បទា (Skill)
- ៣. ចរិយា សម្បទា (Attitude)

**ការសំណូមពរអំពីរបៀបសរសេរឈ្មោះ
ជាភាសាខ្មែរទៅជាភាសាកូរ៉េ**

SUGGESTIONS ON HOW TO WRITE
CAMBODIAN NAMES INTO KOREAN

បទបង្ហាញដោយកញ្ញា **លី យ៉ុងស៊ីម**
គ្រូបង្រៀនភាសាកូរ៉េនៅសាកលវិទ្យាល័យភូមិន្ទភ្នំពេញ

ជំរាបសួរ! នាងខ្ញុំឈ្មោះ លី យ៉ុងស៊ីម ជាគ្រូបង្រៀនភាសាកូរ៉េនៅសាកលវិទ្យាល័យភូមិន្ទភ្នំពេញ និងកំពុងសិក្សាអក្សរសិល្ប៍ខ្មែរនៅរាជបណ្ឌិតសភាកម្ពុជា។ នាងខ្ញុំសូមថ្លែងអំណរគុណមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី ដែលបានអញ្ជើញនាងខ្ញុំមកចូលរួមសន្និសីទអន្តរជាតិលើកទី ១៤ ស្តីពីតម្លៃវប្បធម៌អាស៊ី-ប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិសាស្ត្រ និងមោទនភាព។ នេះគឺជាលើកទី៣ ហើយដែលនាងខ្ញុំបានឡើងធ្វើបទបង្ហាញនៅទីនេះ ប៉ុន្តែដោយសារតែនាងខ្ញុំមិនសូវចេះនិយាយភាសាខ្មែរបានល្អដូច្នោះនាងខ្ញុំនឹងអានអត្ថបទដែលនាងខ្ញុំបានរៀបចំទុក។ ដូចគ្នានេះផងដែរ ប្រសិនបើមានសំណួរណាមួយនៅក្នុងបទបង្ហាញនាងខ្ញុំ ដែលជាសំណួរដែលនាងខ្ញុំមិនអាចស្តាប់បាន នោះនាងខ្ញុំនឹងពឹងសហការីរបស់នាងខ្ញុំ ដើម្បីឆ្លើយនឹងសំណួរទាំងនោះ ឬក្រោយពេលដែលចប់បទបង្ហាញនេះ លោកអ្នកអាចសួរសំណួរផ្តល់ជាមតិណែនាំដល់នាងខ្ញុំក៏បាន ហើយនាងខ្ញុំនឹងខិតខំស្តាប់និងឆ្លើយរាល់សំណួរ ដែលបានសួរមកកាន់នាងខ្ញុំ។

១. ប្រធានបទបង្ហាញនិងភាពចាំបាច់

ប្រធានបទដែលនាងខ្ញុំនឹងបង្ហាញគឺ «ការសំណូមពរអំពីរបៀបសរសេរឈ្មោះជាភាសាខ្មែរទៅជាភាសាកូរ៉េ»។ ឈ្មោះនៅទីនេះ គឺជាឈ្មោះដែលត្រូវបានប្រើប្រាស់ ដើម្បីហៅវត្ថុមួយឬបុគ្គលម្នាក់ដោយប្រៀបធៀបជាមួយវត្ថុឬបុគ្គលផ្សេងៗ ដូចជាឈ្មោះរបស់ផលិតផល ក្រុមហ៊ុន តំបន់ឬទីក្រុងមនុស្ស ជាដើម។ នាងខ្ញុំនឹងបង្ហាញនៅទីនេះអំពីរបៀបសរសេរឈ្មោះនិស្សិតខ្មែរដែលកំពុងចាប់ផ្តើមរៀនភាសាកូរ៉េនៅក្នុងប្រទេសកម្ពុជា ទៅជាឈ្មោះភាសាកូរ៉េ ។

នាងខ្ញុំបានបង្រៀនភាសាកូរ៉េសម្រាប់និស្សិតខ្មែរឆ្នាំទី១នៅសាកលវិទ្យាល័យភូមិន្ទភ្នំពេញ គឺមានរយៈពេល៤ឆ្នាំមកហើយ។ រាល់ឆ្នាំមាននិស្សិតឆ្នាំទី១ ចូលរៀនប្រមាណជាង១០០នាក់ ហើយត្រូវបានបែងចែកជា៣ថ្នាក់ ក្នុងថ្នាក់នីមួយៗមានសិស្សប្រមាណ៣៥នាក់ ហើយដោយសារតែនាងខ្ញុំត្រូវបង្រៀនទាំង៣ថ្នាក់ ដូច្នោះនាងខ្ញុំពិតជាមានការមមាញឹកក្នុងការបង្រៀន ទោះបីជាដល់ពេលបញ្ចប់ឆមាសក៏ដោយ ក៏នាងខ្ញុំនៅតែមិនអាចចងចាំឈ្មោះ និងមុខមាត់របស់ពួកគេបានទាំងអស់ដែរ។ ក្រោយពីខ្ញុំបានដឹងថានិស្សិតឆ្នាំទី១បានបោះបង់ការសិក្សាយ៉ាងងាយ នោះធ្វើអោយខ្ញុំគិតពីមូលហេតុនៃការឈប់របស់ពួកគេ តើដោយសារពួកគេមិនអាចទទួលបានអារម្មណ៍ស្រលាញ់ភាសាកូរ៉េឬយ៉ាងណា! ឬមួយក៏មកពីខ្ញុំបង្ហាញសេចក្តីស្រលាញ់ និងការយកចិត្តទុកដាក់ចំពោះពួកគេតិចពេក។

មានកំណាព្យមួយរបស់កូរ៉េដែលមានចំណងជើងថា «ផ្កា» ដែលខ្លឹមសាររបស់វានិយាយថា «នៅពេលខ្ញុំហៅឈ្មោះរបស់គាត់ នោះគាត់នឹងមករកខ្ញុំ ហើយត្រឡប់ទៅជាផ្កា» នៅពេលដែល

នរណាម្នាក់ហៅឈ្មោះរបស់ខ្ញុំយ៉ាងត្រឹមត្រូវ ពេលនោះទំនាក់ទំនងរវាងខ្ញុំនិងគាត់គឺបានចាប់ផ្តើមឡើង ហើយក៏ក្លាយជាមិត្តដែលចែករំលែកទឹកចិត្តគ្នាទៅវិញទៅមក។ ដូច្នោះសព្វថ្ងៃនេះ នាងខ្ញុំព្យាយាមចង ចាំឈ្មោះរបស់សិស្ស ហើយពេលហៅឈ្មោះរបស់ពួកគេ នាងខ្ញុំក៏ព្យាយាមមើលមុខរបស់គេដែរ។ ហើយមុននឹងនាងខ្ញុំធ្វើបែបនេះបាន គឺនាងខ្ញុំបាននឹកឃើញពីរបៀបផ្លាស់ប្តូរឈ្មោះជាភាសាខ្មែររបស់ ពួកគេទៅជាភាសាកូរ៉េវិញ។

២. និមិត្តសញ្ញា និងផែនការណ៍នៃការស្រាវជ្រាវ

នាងខ្ញុំបានស្រាវជ្រាវពីរបៀបសរសេរឈ្មោះខ្មែរ ជាភាសាកូរ៉េក្នុងដំណើរការដូចខាងក្រោម ហើយនិងផែនការណ៍របស់វា។

ក. ការសំភាសន៍

ប្រសិនបើអ្នកណាដែលមិនចេះនិយាយភាសាខ្មែរទេ អញ្ជឹងគាត់អាចអានឈ្មោះនិស្សិត ដែល សរសេរជាភាសាអង់គ្លេសបាន ក៏ប៉ុន្តែការបញ្ចេញសំឡេងរបស់ភាសាអង់គ្លេសគឺមិនត្រឹមត្រូវទៅនឹង ការបញ្ចេញសំឡេងភាសាខ្មែរទេ។ ដូច្នោះខ្ញុំបានបញ្ជាឱ្យនិស្សិតឆ្នាំទី១ឆ្នាំសិក្សា២០១៨ទៅ២០១៩ ដែលពួកគេមកពីដេប៉ាតឺម៉ង់ភាសាកូរ៉េ ឱ្យសរសេរឈ្មោះខ្លួនឯងជាភាសាកូរ៉េតាមការបញ្ចេញសំឡេង ផ្ទាល់ខ្លួន ក្រោយពេលដែលពួកគេរៀនព្យញ្ជនៈនិងស្រៈរបស់ភាសាកូរ៉េចប់រួចរាល់។ ទោះយ៉ាងណាក៏ ដោយនៅក្នុងដំណើរការនេះ នាងខ្ញុំបានដឹងថាការបញ្ចេញសំឡេងនៃនិស្សិតម្នាក់ៗគឺខុសគ្នា ទោះបីជា អក្សរដែលសរសេរមកដូចគ្នាជាមួយនិស្សិតផ្សេងក៏ដោយ។

ខ. ច្បាប់ទំនាក់ទំនង

នាងខ្ញុំបានស្វែងរកច្បាប់ទាក់ទងនឹងការកំណត់ការសរសេរភាសាបរទេសរបស់កូរ៉េ ដែលជា ច្បាប់ដែលបញ្ជាក់អំពីរបៀបសរសេរពាក្យភាសាបរទេសជាភាសាកូរ៉េ។ នៅក្នុងនោះ ក៏មានការប្រៀប ធៀបព្យញ្ជនៈនិងស្រៈបរទេសជាមួយភាសាកូរ៉េ និងមានឧទាហរណ៍នៃការប្រើប្រាស់ ដើម្បីអាច សរសេរពាក្យភាសាបរទេសទៅជាភាសាកូរ៉េតាមលក្ខណៈរបស់ភាសាបរទេសនានា។ ឯនៅតំបន់អាស៊ី អាគ្នេយ៍វិញ មានប្រព័ន្ធនិងឯកសារយោងជាភាសាជ្វា ថៃ និងវៀតណាម ប៉ុន្តែមិនទាន់មានរបស់ភាសា ខ្មែរទេ។ ដូច្នោះនាងខ្ញុំគិតថាឯកសារក្បួនច្បាប់ស្តង់ដារក្នុងការសរសេរពាក្យខ្មែរនៅជាភាសាកូរ៉េគឺជាការ ចាំបាច់ណាស់។

គ. ឯកសារនានា

នាងខ្ញុំសំដៅលើសៀវភៅរបស់អ្នកជំនាញ ដែលសិក្សាភាសាខ្មែរនិងឯកសាររបស់ប្រព័ន្ធអប់រំ ជនជាតិកូរ៉េ។ នៅក្នុងសៀវភៅសិក្សារបស់ពួកគេ ព្យញ្ជនៈរបស់ភាសាខ្មែរមានការមិនយល់ស្របតិច តួច ក៏ប៉ុន្តែស្រៈជាច្រើនតែងតែអានខុសគ្នា។ នៅក្នុងសៀវភៅខ្លះ ណែនាំគេឱ្យចត់ចំលងសំដីរបស់ជន កម្ពុជាហើយថាតាម ហើយគេនិយាយថាមិនត្រូវការយល់ដឹងនិងការវិភាគការបញ្ចេញសំឡេងភាសា ខ្មែរទេ។

ឃ. បទពិសោធន៍ដោយខ្លួនឯង

នាងខ្ញុំបានអនុវត្តបទពិសោធន៍ ដែលទទួលបានពីការរស់នៅកម្ពុជាអស់រយៈពេល១០ឆ្នាំ។ តាម រយៈទឹកភ្នែកងារសហប្រតិបត្តិការអន្តរជាតិកូរ៉េកាលពីឆ្នាំ២០០៩ នាងខ្ញុំបានរៀនភាសាខ្មែរពី សាស្ត្រាចារ្យតំណាងរបស់វិទ្យាស្ថានភាសាបរទេសនៅរាជធានីភ្នំពេញ ហើយក្រោយមកនាងខ្ញុំបានទៅ

ㅈ	/iə/	/យ៉/	ㅊ	/ie/	/យ៉/
ㅊ	/o/	/អូ/	ㅌ	/wa/	/វ៉ា/
ㅌ	/io/	/យ/	ㅍ	/wɛ/	/វ៉េ/
ㅍ	/u/	/អ៊ូ/	ㅑ	/œ/	/វេ/
ㅑ	/iu/	/យ៉ូ/	ㅓ	/wə/	/វ៉េ/
ㅓ	/i/	/អ៊ី/	ㅕ	/we/	/វេ/
ㅕ	/i/	/អ៊ី/	ㅗ	/wi/	/វី/
ㅗ	/i/	/អ៊ី/			
ㅛ	/ti/	/អ៊ីយ/			

មាត្រា ២ ប្រើគោលការណ៍ដែលយកតួអក្សរមួយនៃពាក្យខ្មែរយកមកសរសេរជានិមិត្តសញ្ញាមួយ។

មាត្រា ៣ យកតែព្យញ្ជនៈ ‘ㄱ, ㄴ, ㄷ, ㅁ, ㅂ, ㅅ, ㅇ’ មកប្រើជាជើង។

មាត្រា ៤ ទោះបីជាពាក្យមួយចំនួនត្រូវបានសរសេរខុសពីសំលេងក៏ដោយ ដោយសារតែមានការប្រើប្រាស់ច្រើនរួចមកហើយ ត្រូវរក្សាទុកដដែល ហើយត្រូវធ្វើការកំណត់វាជា ក្បួន និង ឧទាហរណ៍ដោយឡែក។

ជំពូក ២ តារាងការកំណត់សរសេរភាសាខ្មែរ

តារាងទី ៣ បញ្ជីប្រៀបធៀបព្យញ្ជនៈខ្មែរនិងភាសាកូរ៉េ

អត្ថស្នង	ភាសាខ្មែរ	សរសំលេងភាសាកូរ៉េ			ឧទាហរណ៍
		ព្យញ្ជនៈខ្លួនឯង	នៅមុខស្រៈ	នៅមុខព្យញ្ជនៈប្រចុងព្យាង្គ	
b	ប	ㅂ	ㅃ	ㅃ	បម៉េ(BROMEY) 버러머이, កូលាប(KOLAB) 콜랍
ch	ច	ㅈ	ㅉ	ㅈ	ចាន់(CHAN) 찐, តូច(TOUCH) 또 잇
	ជ	ㅊ			ជ(CHOR) 초, ជុំ(CHUM) 줌
chh	ឆ	ㅊ	ㅊ	ㅊ	ឆាយ(CHHAY) 차이
	ឈ	ㅌ			
d	ដ	ㄷ	ㄷ	ㄷ	ដេវីត(DEVID) 데윗
	ឌ	도			ឌុង(DUONG) 두엥
h	ហ	ㅎ	ㅎ	ㅈ	ហយ(HORY) 허이, ហាន(HAN) 한
k	ក	ㅋ	ㄱ	ㄱ	កូលាប(KOLAB) 콜랍, សៀកណៃ(SIEKNAY) 씨억나
	គ	ㅌ			គឹមឡេង(KIMLENG) 김랭
kh	ខ	ㅋ	ㅋ	ㄱ	សុខខេម(SOKHEM) 축캠, សុខហាក់(SOKHAK) 축학

	យ	코			
l	ល	로	ㄹ, ㄹㄹ	ㄹ	លីហុង(LYHONG) 리홍, កូលាប(KOLAB) 콜랍 គីមឡេង(KIMLENG) 김렝
	ឡ	려			
m	ម	모	ㅁ	ㅁ	មល(MOL) 물, មាជ(MEACH) 미엇
n	ញ	뇨	ㄴ	ㄴ	ស្រីណត់(SREYNORT) 쓰레이 넷, ណេត(NET) 나옺 សុនីតា(SONITA) 소니따
	ណ	너			
	ន	노			
ng	ង	응오	응	ㅇ	សំណាង(SOMNANG) 썸낭
p	ព	뿐	ㅍ	ㅍ	ព្រាប(PRAEP) 뿌리업, សុភាព(SOPHEAP) 소피업
ph	ផ	포	ㅍ	ㅍ	សុកផស្ស(SOKPHORS) 쪽포어, ផាន់(PHAN) 판 កីរិទ្ធ(PHYRITH) 피럿
	ក	포			
r	រ	로	ㄹ	ㄹ	សៅរី(SAORY) 싸으리
s	ស	써	ㅅ	ㅅ	សន(SAN) 썸, សាវឌី(SAVDY) 싸와디
t	ត	떠	ㅌ	ㅅ	សុនីតា(SONITA) 소니따, ចេត(CHET) 썸 ទត់(TUT) 뜻, ទាំ(TAM) 또암
	ទ	또			
th	ថ	터	ㅌ	ㅅ	ថុន(THON) 톤 សុទ្វា(SOTHEA) 썸티어 ធុន(THUN) 톤
	ល	토			
	ថ	터			
	ធុ	토			
ø	អ	어	ø	ㅇ	អៀន(EOUN) 으언
y	យ	요	이		យួន(YOUN) 유언, មុយ(MOY) 무이
w	វ	와	오, 우		សាវឌី(SAVDY) 싸와디, វីណាន(VINAN) 위난

តារាងទី ៤ បញ្ជីប្រៀបធៀបស្រៈខ្មែរនិងភាសាកូរ៉េ

ភាសាខ្មែរ	ក្រុមទី ១		ក្រុមទី ២		ឧទាហរណ៍
	អង់គ្លេស	ភាសាខ្មែរ	អង់គ្លេស	ភាសាខ្មែរ	
ា	a	아	ea	이어	ចាន់(CHAN) 찬, មាជ(MEACH) 미엇
ី	e	에	i	이	សិលា(SEILA) 썸라, ស្រីនីច(SREYNICH) 쓰레이 넷

ey	어이	y	이	ស្រីឡែន(SREY LEN) 쓰러이 라엔, លីហុង(LYHONG) 리홍
i	으	i	으	គីមឡេង(KIMLENG) 끔랭
i	으	i	으	
o	오	u	우	សុកផស្សៈ(SOKPHORS) 쑥포어, អ៊ុន(UN) 운
o	오	u	우	ចាន់ណូ(CHANNO) 짠노
ou	우어	ou	우어	យួន(YOUN) 유언
ao	아으	ao	어으	
eou	으어	eou	으어	អៀន(EOUN) 으언, រឿន(ROEUN) 르언
ie	이어	ie	이어	សៀកណៃ(SIEKNAY) 씨억나이, រឿម(REAM) 리엄
e	에	e	에	ដេវីត(DEVID) 데윳, ស្រីពេជ្រ(SREYPICH) 쓰러이뻏
e	아에	e	에	ណែត(NET) 나엣
ay	아이	ay	어이	សៀកណៃ(SIEKNAY) 씨억나이
o	아오	o	오	សោកីណ(SOPHAN) 싸오포안, ប៉ោ(POR) ㅍ
ao	아으	ao	어으	សៅរី(SAORY) 싸으리
um	움	um	움	ជុំ(CHUM) 쫘
om	엄	om	움	សំណាង(SOMNANG) 썸냥
am	암	am	오암	ទាំ(TAM) 또암
a	아	a	에아	
i	이	i	이	
o	오	u	우	
e	에	e	에	
oh	어	ua	우어	ឡេ(LOH) 러

តារាងទី ៥ បញ្ជីប្រៀបធៀបស្រៈពេញតួខ្មែរនិងភាសាកូរ៉េ

ស្រៈពេញតួ	ត ឃៃ, ឡ ឃៃ, ឧ ឃ, ឌី ឃៃ, ឫ ឃ, ឫ ឃៃ, ឮ ឃ, ឮ ឃ, ឯ ឃៃ, ឮ ឃៃ, ឌី ឃៃ, ឃៃ, ឌី ឃៃ
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ឧទាហរណ៍. ឧត្តម(UDOM) 웃덤

ជំពូក ៣ ការកំណត់សរសេរភាសាខ្មែរ

ប្រើតារាងទី៣ ទី៤ និងទី៥ ហើយនិងកត់ការសរសេរដោយមានលក្ខណៈដូចខាងក្រោម។

មាត្រា ១ នៅពេលដែលព្យញ្ជនៈត្រូវបានសរសេរជាប់គ្នាពីរដង ព្យញ្ជនៈដំបូងត្រូវបានសរសេរជា សូរសំលេងព្យញ្ជនៈខ្លួនឯង ហើយនិងព្យញ្ជនៈទី២ត្រូវបានសរសេរជាសូរសំលេងចុងព្យាង្គ។

ឧទាហរណ៍. ចន្រ្ទា(CHANTRA) 찬트라 គន្ធា(KUNTHEA) 쿤티어
ណងជេន(NORNGCHEN) 녁젠

មាត្រា ២ នៅពេលដើមពាក្យមានព្យញ្ជនៈដែលមានជើងព្យញ្ជនៈ ព្យញ្ជនៈនោះត្រូវបានសរសេរ ជាមួយ១។

ឧទាហរណ៍. ស្រីអែម(SREY EM) 쓰러이 아엠 ស្រីអែម(SROEM) 쓰러 아엠
ព្រាប(PRAEP) 뿌리업 ឃ្មុត(KNET) 크닛
វាស្នា(VEASNA) 위어쓰나

មាត្រា ៣ នៅពេលព្យញ្ជនៈជាប់ជាមួយស្រៈ បើនៅក្នុងសូរសំលេងព្យញ្ជនៈខ្លួនឯង មានសូរសំលេង/េ/ ព្យញ្ជនៈនោះជ្រើរសរសេរជាមួយសូរសំលេងក្រុមទី១របស់ស្រៈនោះ ក៏ប៉ុន្តែនៅក្នុងសូរសំលេងព្យញ្ជនៈខ្លួនឯងមានសូរសំលេង/ោ/ ព្យញ្ជនៈនោះជ្រើរសរសេរជាមួយសូរសំលេងក្រុមទី២របស់ស្រៈនោះ។

ឧទាហរណ៍. ឆាយ(CHHAY) 차이 មាជ(MEACH) 미엇

មាត្រា ៤ បើនៅលើព្យញ្ជនៈដែលសូរសំលេងខ្លួនឯងមានសូរសំលេង/េ/ មានសញ្ញា ្រ សូរសំលេង ខ្លួនឯងរបស់ព្យញ្ជនៈនោះត្រូវបានដូរជាព្យញ្ជនៈខ្លួនឯងមានសូរសំលេង/ោ/។

ឧទាហរណ៍. អិក(OK) 옥 ម៉េងហិ(MENGHOR) 멩호어

មាត្រា ៥ បើនៅលើព្យញ្ជនៈដែលសូរសំលេងខ្លួនឯងមានសូរសំលេង/ោ/ មានសញ្ញា ្រ សូរសំលេង ខ្លួនឯងរបស់ព្យញ្ជនៈនោះត្រូវបានដូរជាព្យញ្ជនៈខ្លួនឯងមានសូរសំលេង/េ/។

ឧទាហរណ៍. ញ៉ូ(NHOR) 녀 ភាការ៉ាវណ្ណ(PHEARAVANN) 피어라완
សុម៉ាឡៃ(SOMALAI) 소말라이 វ៉ាន់(VANN) 완
សារ៉ង់(SARONG) 싸렁

មាត្រា ៦ បើនៅលើព្យញ្ជនៈមានសញ្ញា ្រ ព្យញ្ជនៈនោះត្រូវបានសរសេរជាសូរសំលេងចុងព្យាង្គ។

ឧទាហរណ៍. ចាន់មីនា(CHANMINEA) 찬미니아

មាត្រា ៧ បើនៅមុខព្យញ្ជនៈឬចុងពាក្យមានព្យញ្ជនៈដែលមានជើងព្យញ្ជនៈដោយគ្មានស្រៈ ជើង ព្យញ្ជនៈនោះមិនត្រូវបានសរសេរទេ។

ឧទាហរណ៍. ចន្ទបូរមី(CHANBORAMEY) 찬보러미 ច័ន្ទម៉ាដេត(CHANMADETH) 찬마뎛
យ៉ន្ត(YON) 요안 សុវណ្ណ(SOVANN) 소완

មាត្រា ៨ បើនៅចុងពាក្យមានព្យញ្ជនៈ«ស» ឬ«ស្យ» សូរសំលេងរបស់នោះមិនត្រូវបានសរសេរ ទេ។

ឧទាហរណ៍. សុភ័ស(SOPHORS) 썸포어 ស្រស់(SRAS) 쓰러

សម្ព័ន្ធស្យ(SOMPHORS) 썸뽀아

ឃ្លាត ៩ បើនៅលើព្យញ្ជនៈមានសញ្ញា ៉ ព្យញ្ជនៈនោះត្រូវបានសរសេរជាមួយស្រៈដូចជា/ា/, /េ/, /េ/, /េា/, /ោ/។

ឧទាហរណ៍. ចំនួនជាណេ(CHANDANE) 찐다네 ជ័យ(CHEY) 씨이

ក័ក្តី(PHEAKDEY) 폐악고데이 យ៉ន្ត(YON) 요안

ឃ្លាត ១០ ពាក្យដែលមកពីភាសាបាលី-សំស្ក្រឹត ត្រូវបានសរសេរតាមសូរសំលេងរបស់វា។

ឧទាហរណ៍. រដ្ឋា(ROTHA) 로앗타

វណ្ណារី(VANNARY) 완나리

សុជាតិ(SOCHEAT) 쏘찌웃

លក្ខណ(LEAKHENA) 레아카나

៤. អត្ថន័យនិងតម្លៃនៃសំណូមពរនេះ

នៅវិទ្យាស្ថានភាសាជាតិកូរ៉េ ពាក្យឈ្មោះភ្នំពេញត្រូវបានគេសរសេរថា ‘프놈펜’ [pi-nom-pen] ហើយនិងពាក្យឈ្មោះសៀមរាបត្រូវបានសរសេរថា ‘시엠리아프’ [si-em-ri-a-pi] ហើយនិងពាក្យឈ្មោះទន្លេសាបត្រូវបានសរសេរថា ‘톤레사프’ [ton-re-sa-pi] ដែលខុសគ្នាពីការបញ្ចេញសំឡេងជាក់ស្តែងរបស់ខ្មែរ។ ប្រសិនបើជនជាតិកូរ៉េបានអានតាមនេះ ប្រជាជនកម្ពុជានឹងមិនត្រឹមតែស្តាប់គាត់និយាយមិនបានទេ ហើយពួកគេថែមទាំងស្រមៃមិនចេញ ផង។ ប្រធានដេប៉ាតឺម៉ង់ភាសាកូរ៉េរបស់យើងបានប្រាប់នាងខ្ញុំថា ឈ្មោះរបស់ខ្លួនគាត់ក៏មានការបញ្ចេញខុសពីសំឡេងជាក់ស្តែងជាភាសាខ្មែរដែរ ពីព្រោះពេលដែលរៀនភាសាកូរ៉េលើកដំបូង គ្រូកូរ៉េបានសរសេរឈ្មោះឱ្យគាត់តាមសូរសំលេងអង់គ្លេស ដែលមាននៅក្នុងបញ្ជីវត្តមាននិស្សិត ក៏ប៉ុន្តែគាត់បាននិយាយថាទោះបីជាឈ្មោះកូរ៉េរបស់គាត់ខុសគ្នាពីការបញ្ចេញសំឡេងជាក់ស្តែងជាភាសាខ្មែរក៏ដោយ ក៏គាត់មិនបានប្តូរវាទេ ពីព្រោះគាត់បានប្រើយូរមកហើយ។

ដូច្នេះការដែលមើលតែឈ្មោះអង់គ្លេសដែលសរសេរនៅក្នុងបញ្ជីវត្តមាននិស្សិតខ្មែរ យើងមិនអាចបញ្ចេញសំលេងខ្មែរបានគ្រប់គ្រាន់ទេ។ ដូចគ្នានេះដែរ ការមើលតែអក្សរអង់គ្លេសសម្រាប់អានអក្សរកូរ៉េ ជនជាតិខ្មែរនឹងមិនអាចបញ្ចេញសំលេងកូរ៉េបានគ្រប់គ្រាន់ទេ។ ដើម្បីដឹងពីការបញ្ចេញសំឡេងរបស់ភាសាខ្មែរ យើងត្រូវតែស្តាប់ដោយផ្ទាល់ពីជនជាតិខ្មែរ ហើយនិងប្រៀបធៀបវាជាមួយភាសាកូរ៉េ ដោយមិនពឹងផ្អែកខ្លាំងលើភាសាអង់គ្លេស។ អញ្ចឹងនាងខ្ញុំនឹងអាចហៅឈ្មោះនិស្សិតនាងខ្ញុំបានត្រឹមត្រូវបន្តទៀត។

នាងខ្ញុំនឹងបញ្ចប់ការបង្ហាញខាងលើ។ សូមអរគុណច្រើនដែលបានស្តាប់អត្ថបទបង្ហាញដែលខ្លះខាតរបស់នាងខ្ញុំ។

ឯកសារពិគ្រោះ

ក្រសួងវប្បធម៌កីឡានិងទេសចរណ៍: **ច្បាប់ស្តីពីការកំណត់សរសេរពាក្យភាសាបរទេស** សេអ៊ូល ឆ្នាំ ២០១៧

ចូ យុនជីន : **ភាសាកូរ៉េ** ភ្នំពេញ ឆ្នាំ២០១៤

ជោះង អ៊ិនហ្ស៊ី : **បន្ទប់រៀនអក្សរភាសាខ្មែររបស់លោកកុណា** ភ្នំពេញ ឆ្នាំ២០១៨

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សៀ កេត្យា : **យើងរៀនភាសាខ្មែរ ភាគ១** ភ្នំពេញ ឆ្នាំ១៩៩៧

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វិទ្យាស្ថានភាសា សាកលវិទ្យាល័យជាតិសេអ៊ូល : **ការបញ្ចេញសំឡេងភាសាកូរ៉េសម្រាប់ជន បរទេស** សេអ៊ូល ឆ្នាំ២០០៩

CAMBODIAN TRADITIONAL MARKETS, SUPERMARKETS AND SHOPPING MALLS

Prepared by

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Traditional Markets

Cambodian markets have existed for centuries and are a corner stone of everyday life in Cambodia. The Khmer word for market, *phsar*, comes from the Persian word *bazar*, which means *sale* or *traffic*.

Cambodian markets provide with all kinds of necessities, ranging from food, spices, clothes, cosmetics, kitchenware or tools, and most Cambodians still purchase what they need at their local market, but for how long?

If obtaining necessary goods represent the main reason to go to the market, this is not the only one as markets also function as social places in their own right.

This is not so surprising because buying and selling are activities that are deeply rooted in sociability. When doing our shopping in a Cambodian market, we interact with sellers, shop owners, and therefore we socialise. And one of the most common ways we have to socially interact at the market is bargaining.

Bargaining is an activity which is in essence social. Bargaining, haggling are forms of communication which play an essential social role because beyond the desire to obtain the best price possible, bargaining also fulfils our desire to communicate. Bargaining might go something like that:

Buyer: *"How much for that dress?"*

Seller: *"\$8, it's good quality, look..."*

Buyer: *"\$8...I have seen a similar dress for \$6. What do you say?"*

Seller: *"Look, this is a beautiful dress, you can even wear it at a wedding. My sister wore a similar one last weekend. It's yours for \$7."*

Buyer: *"You know, I have other dresses...how is your sister?"*

Seller: *"She's fine..."*

Buyer: *"\$6..."*

Seller: *"Look, it suits you perfectly...\$6,5 is a good price."*

Buyer: *"Do you have any other colour?"*

Not only do the two people involved try to agree on a price, they also socially interact (*"my sister wore a similar one last weekend"* – *"How is your sister?"*), information that isn't really necessary for the transaction as such, but which adds a sense of belonging to a community. Moreover, when one goes to the same market for several years, or for one's entire life, interaction and relations deepen. Through regular chatting people come to know and trust each other better. They might even become good friends.

As a result, going to the market fulfils at least two functions: First of all, we purchase necessary goods, and second, we socially interact. But unbeknown to us, social interaction is actually as valuable as the goods we purchase.

Everyone goes to the market but women are markets' prime agents, which may be because women do most of the family shopping. But for women, there is more than shopping at the market, and this because markets are also places where women have their hair or nails done. Besides the desire to look more beautiful, hair salons are

also highly sociable environment, and sitting down to have ones' hair or nails manicured is an opportunity for more social interaction and relaxation.

Men are no less social beings than women but they are more likely to interact right outside the market place, as they are very active in the transportation of goods. They might also talk trade and conduct business at or near the market place.

Unsurprisingly, markets are important providers of jobs all over the country, especially for underprivileged people. Markets particularly matter in rural areas where employment opportunities are fewer and where being able to sell fruit or vegetables may represent an important source of income.

Supermarkets and Shopping Malls

However, today's markets operate in a changing world, a world that is increasingly dominated by supermarkets and shopping malls, especially in urban areas.

Even though markets in Cambodia are ubiquitous, urbanisation leads to the development of new forms of shopping that are steadily modifying age-old habits. The number of supermarkets and shopping centres, which in Cambodia often symbolise a form of modernity, is steadily growing.

Supermarkets are newer, better equipped (fridges, freezers, A/C, modern cash registers, more foreign food on offer) than traditional markets, which are usually rudimentary.

Supermarkets and shopping malls offer a different shopping experience and tend to attract a younger, more urban and more affluent clientele than markets. To young people, going to a shopping mall may be a way of showing off one's modern lifestyle, whereas markets are considered old-fashioned. However, cheaper prices and the possibility of bargaining continue to pull in less affluent people.

Markets, supermarkets and shopping malls provide jobs to numerous people and bring in diversity, vitality to the community. Numerous low-level jobs exist in all shopping environment but supermarkets, especially shopping malls, offer high-end employment (managerial jobs). Shopping malls also offer business opportunities in the form of franchise ownership.

Table comparing different aspects of shopping provided in markets, supermarkets and shopping malls

	fresh food	packed food	payment	home delivery	cafes, eateries	entertainment (cinemas, games...)	beauty shops	range of shops	social experience
markets	yes	yes	cash only	no	some	no	yes	yes	outward social interaction
supermarkets	yes	yes	cash, cards	possibly	no	no	no	no	inward social interaction
shopping malls	yes	yes	cash, cards	possibly	yes	yes	more up-market	yes	inward social interaction

Markets and shopping malls differ in several ways such as payment or the availability of goods, but it is the dissimilar social interaction experienced while shopping that essentially characterizes the differences between markets, supermarkets and shopping malls.

For instance, the social habit of bargaining does not take place in supermarkets and shopping malls, where a strictly controlled price system prevail. As a result, sociability stands out as one of the most important aspects of shopping in traditional markets.

And even though shopping malls try to recreate a social environment with seemingly open public spaces, real social interaction is limited and highly monitored (security guards and cameras). Indeed, rather than favour socialisation, the main purpose behind the existence of shopping centres is to ensure people spend as much money as possible. The fact that malls are replete with entertainment for sale as well as regular “happenings”, is more a manner of inducing extra business than a way to favour sociability. Hence, the main social interaction that may take place in supermarkets or shopping malls is within each group of shoppers rather than between shop owners, employees and shoppers.

Thus, we can observe that the interaction that takes place in traditional markets is outward looking whereas that of supermarkets and shopping malls is inward looking.

Such development is part of a worldwide trend whereby social interaction is being markedly transformed by newer forms of shopping and by modern technology.

The rise of supermarkets in Cambodia is already impacting traditional social life, especially in expanding urban centres. Consequently, will urbanisation exacerbate the social dichotomy that already exists between rural and urban areas?

Will traditional markets decline in urban centres but remain popular in rural areas? Or will supermarkets finally supplant markets in most of the country?

To what extent will social interaction be affected?

In our increasingly connected world, daily social interaction is deeply being modified. For instance, younger generations increasingly replace face to face communication with online communication, and even though the shopping experience has for centuries blended business and social interaction, it is, in Cambodia as in many other countries, being seriously challenged by online shopping.

CULTURES, HISTORY AND PRIDE OF TAI PHAKE PEOPLE IN INDIA³⁶

Prepared by

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This article aims to survey and collect information about cultures, history and pride of Tai Phake people in India. The study area is Nam Phake village, Naharkatia, Dibrugarh, Assam, India. The information is collected by methods such as survey, in-depth interview, elicitation, observation, participation and ancient manuscripts. The study shows that according to the history, Tai Phake people immigrated from upper part of Myanmar into Assam, India in 18th Century. Before immigration, they have cultural identity in 4 aspects i.e.

1. Identity in history and tradition in recording history, which is different from Indian tradition
2. Identity in tradition, rituals, ways of life. Important traditions are including of traditional dresses, traditional foods and traditional houses. The interesting rituals are rituals relating to birth, marriage and death.
3. Identity in believe in “Khwan” and “Phi” and Buddhism
4. Identity in language including speaking language and written language

The pride of Tai Phake language plays an important role in maintaining the Tai Phake culture. It inspires Tai Phake people to produce a huge number of manuscripts. These manuscripts can be divided in to 2 groups according to their contents i.e.

1. Religious manuscripts or Buddhist manuscripts kept in Namphake monastery such as Tipitaka: Vinaya Abhidhamma Sutta
2. Secular manuscripts relating to social traditions such as Lik Pu Son Lan, Lik Hong Khwan, Lik Dharmasastra, which are kept in Tai Phake houses

The main rituals, which support the manuscript conservation, are Lu Lik ritual and Tam Lik. These rituals reproduce a lot of manuscripts. The technology such as photo copy and computer make Tai Phake people easier to reproduce the manuscripts. This is the way of adaptation and adaption of technology for religious purpose.

Introduction

The northeast India is the land of variety of ethnic groups. There are six groups of Tai people in India consisting of Tai Ahom, Tai Phake, Tai Aiton, Tai Khamyung, Tai Turung and Tai Khamti. Among these Tai groups, only 3 groups i.e. Tai Phake, Tai Aiton and Tai Khamti can speak Tai language in daily life and maintain Tai culture. Other three groups had lost Tai language in daily life, but try to preserve their culture. It is interesting to mention that Tai Phake effectively can continue their language and culture for centuries and use as their identity. The pride in their identity is considered as a very good source for tourism attraction.

Nowadays, Tai phake is lesser known community staying in Namphake village in Assam. The population is around 2000 only. The total families in the village

³⁶ This article is a part of Research Project “A Study of Manuscripts of Tai Phake” funded by Princess Maha Chakri Sirindhorn Anthropology Centre, Bangkok, Thailand

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are over 72. In spite of being such a small number, Tai Phake have preserved their cultures and tradition. Lot of kids from the tribe are getting educated and settling down in various cities. It is speculated that this rich culture of the tribe will go extinct within 50 years. It is important to preserve the tradition and culture of such a culturally rich tribe. It is very strange to see how this small community of people are struggling to preserve their culture.

History

According to Tai Phake chronicle, in the past there was the great Tai kingdom named 'Mao Luang' of the Tai people in Yunan state of southern China. The king of Mao Luang had four sons namely Sue Ka Pha, Sue Khan Pha, Sue Pat Pha and Sue Chat Pha. When these four princes were grown, they established their own power in four directions i.e. Prince Sue Ka Pha went to the West, Prince Sue Khan Pha went to the North, Prince Sue Pat Pha went to the East and Prince Sue Chat Pha still governed at Mao Luang.

According to Ahom tradition, Prince Sue Ka Pha left Mao Luang in 1215. He was accompanied by three queens, two sons and a daughter; chiefs from five other dependent cities; members of the priestly class and soldiers—a total contingent of 9,000. Prince Sue Ka Pha had stopped at various places and crossed the Pat Kai hill to Assam of India. There he subjugated the Nagas very ferociously and established the Ahom kingdom at Mounng Nun Sun Kham in 1228. The Ahom kingdom can maintain the independence for 600 years. After that they were protectorated by the British.

In the meantime, of Prince Sue Ka Pha, Prince Sue Khan Pha, who was ancestor of Tai Phake, went to the North and established the kingdom of Mounng Kwang in present Upper Myanmar. In one of the chronicles it was written that,

“There was a water stream in the kingdom. The stream water owed by the foot hills and dashed against a big rock wall. This made a cave like thing in the wall. Cattle used to come to this place to graze and this place had enough rainfall. Because of ample rainfall, people living here started cultivating in this land. Because of this big rock wall, people living there were called Phake people. In Tai language, 'Phaa' means big rock wall and 'Ke' means old or ancient.” (Roy & Ghone, 2016)

This also explains the origin of the name of tribe. The Tai Phake people stayed for several centuries. Later the city became the dependency of Mao Luang kingdom. After the Mao Luang kingdom became weak, Tai Phake tribe was invaded by Burmese army. So, they fled to northeast India by crossing the Pat Kai hill in 1776. After entering India, Tai Phake tribe resided in Nong Tao which is presently in Arunachal Pradesh. While staying there they came in contact with Khamtis which also belongs to Tai race. Phakes and the Khamtis then were welcomed by the Ahom king as they were the same race. After that the Phakes settled down at various place along the banks of river. At the present the Tai Phake people live in nine villages of Dibrugarh and Tinsukia districts which are as follows: -Namphake and Tipamphake on the bank of the river Buridihing of Naharkatiya area of Dibrugarh district, and Mounglang, Man Mou, Bor Phake, Man Long or Long Phake, Ningam Phake or Ningam, Nonglai and Phaneng in Ledo-Margherita area in Tinsukia district. (Kakoti, 2013)

Identity in history and tradition in recording history of Tai Phake is different from Indian tradition. The Indian history is based on main religions i.e. Hindu and Buddhism. The Hindu history always follows the tradition of Purana starting with the creation of the universe of god Brahma, and the kings are descendants of various gods.

Two important royal lineages of kings are Surya Vamsa and Candra Vamsa. Meanwhile the Buddhist tradition of history begins with the time of the Buddha. All good kings in this tradition follow Buddhist teaching. The history mainly records the religious activities particularly of Buddhist monks. The history of Tai Phake people, which is called 'Lik Khiew Khun', starts in different way with the reference of the great hero king Sue Ka Pha and the kingdom of Mao Luang. Then the history records the great immigration of Tai Phake in various places. The sufferings during the journey are also mentioned in their history.

Culture

Religion and culture are inseparable, as beliefs and practices are uniquely cultural. For example, religious rituals (one type of practice) unite believers in a religion and separate nonbelievers (Croucher et al. , 2017). The Tai Phake people are virtuous followers of Buddhism. The Buddhist monastery at Namphake village was established in 1850 (Kakoti, 2013). The head priest of the Namphake Buddhist temple plays the important role as the chief in performing the Buddhist ceremonies and cultural activities. Most of the important religious festivals of the Tai Phake community are performed at the temple.

Poi Sang Ken or Songkrant festival, which is called Pani Bihu in Assamese, is the most famous festival of Tai Phake and also exercised by other Tai groups as the traditional new year festival. The Tai Phake calendar starts with a new year from the first day of the festival and it is celebrated for the following three days. During this festival, the villagers wash the Buddha images and play with water.



Poi Sang Ken

Other festivals are as follows:-

1. Poi Noun Houk in April or May
2. Poi Khao Wa in July or August
3. Cha Le in September
4. Me Pi in September or October
5. Poi Ouk Wa in October or November
6. Poi Sang Kha in November or December
7. Poi Mai Ko Sum Fai in January or February
8. Poi Noun Chi in February or March (Gohain, 2017)

Apart from particular festivals, the Tai Phake tribe has identity in tradition, rituals and ways of life. Important traditions, that show the uniqueness, are including of dresses, foods and houses.

DRESS:

The Tai Phake have their own traditional dress. They dress their traditional costume in daily life. Mainly women wear colourful clothes woven by them. There is the difference between the young girl and married woman. The female child wears an ankle-long skirt called 'Shin' and a blouse. The married woman dress the 'Shin' cloth and a blouse with a special cloth called 'Nang Wat' to show the status of marriage. The Tai Phake tribe adopt the Indian tradition of shawl cloth by and adapting the turban or 'Pha Ho', which is woven with particular Phake design, to express the welcome greeting and the symbol of Tai Phake. The men wear lungis known as 'Pha Noong' with shirts.



The Tai Phake tribe greeting visitor with shawl

FOOD:

Rice is the main food of the Tai Phake people. Their meals consist of cooked or steamed rice wrapped in banana leaves and boiled vegetables with spice paste. Besides this, their meals comprise of meat, fish, eggs, steamed rice, dry fish, sour fish, dry meat, rice cakes. The Tai Phake people have specific Tai rice, which cultivated with themselves in their own lands. This Tai rice is quite more sticky than Indian rice. Some of the indigenous foods of Tai Phakes are Pa Som (sour fish), Khau lam (Rice cooked inside bamboo), Khau puk (rice cake) and Mod Som (red ant spice paste). Their basic modes of cooking are boiling and grinding.



Tai Phake Food

HOUSE:

The house of Tai Phake tribe is different from local Indian house, which is constructed on the ground. The Tai Phake house is space under house, same as traditional Thai house in Thailand. These houses are built on piles of bamboo above

the ground. Generally leaves, timber and bamboos are used in the construction of these houses.



Tai Phake House

The rituals relating to birth, marriage and death of Tai Phake are associated with believe in “Khwan” (spirit) and “Phi” (ghost) and Buddhism.

Pride

The pride of Tai Phake language plays an important role in maintaining the Tai Phake culture. The pride is shown in the usage of language including speaking language and written language. The Tai Phake people use their own language whether written or spoken in their families, community and with other Tai groups. They use Assamese, Hindi and English to communicate with other people. This pride inspires Tai Phake people to continue their spoken language and to produce a huge number of manuscripts. These manuscripts can be divided in to 2 groups according to their contents i.e.

1. Religious manuscripts or Buddhist manuscripts kept in Namphake monastery such as Tipitaka: Vinaya Abhidhamma Sutta
2. Secular manuscripts relating to social traditions such as Lik Pu Son Lan, Lik Hong Khwan, Lik Dharmasastra, which are kept in Tai Phake houses

The main rituals, which support the manuscript conservation, are Lu Lik ritual and Tam Lik. These rituals reproduce a lot of manuscripts. The technology such as photo copy and computer makes Tai Phake people easier to reproduce the manuscripts. This is the way of adoption and adaption of technology for religious purpose.



Tai Phake Manuscripts

Conclusion

It may be concluded that the language is the core of pride, which is the way that Tai Phake people can continue their culture. The Tai Phake people's art and culture, customs and practices, dress and ornaments, food and other characteristic features are realized by the visitors to their villages in everyday. The pride in their identity is considered as a very good source for tourism attraction. The ecotourism of Tai Phake can be used as a model for appropriate tourism, not as a human-safari. In spite of a very small population, the Tai Phake people have maintained their unique identity—culture, religion and language and are able to continue their glorious legacy for a long period in Assam.

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SANDONTA: CONVENTION ON JOIN CENTER OF ETHNIC GROUPS A CASE STUDY BANKRATHIAM, TAMBON KRATHIAM, SANKHA DISTRICT, SURIN PROVINCE

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The purpose of this research is to study ethnic groups namely Khmer Kui and Loa, to collect element of SANDONTA convention of Khmer and Kui ethnic groups and to study condition in join center of those ethnic groups about conservation, revival and meaning in ceremony of those that live in area jointly.

SANDONTA convention shows identity of those. There is similarity and difference. Khmer ethnic group in Surin province call this convention that “BEN”. They have program on fourteenth day of the eleventh new moon very year, but Kui ethnic group has ceremony before Khmer’s ceremony, namely on fourteenth day of the tenth waning moon. The elements of ceremony are foods and drinks, areca nuts and betel leaves smeared with the lime, drinking water, pocks, chickens, fish, clothes and money. Needful thing is rice congees and Nangled sweets. Ceremonial way is lay everything on the piece of cloth placed in their house. After that everybody in their family sit on the floor, grandmother prays to invite household spirit to acknowledge a salute. On the morning of next day, they will go to the temple again.

The result of the research is in the following. Ethnic groups in Bankrathiam are Khmer 20 %, Kui 70 % and Lao 10 %. They conduct this convention to permanent convention in Tambon Khrathiam. Kui is leader of this convention. Other groups join together. Concept of made convention is gratefulness, love in their family and unity in society. It’s clever scheming of doing the virtue and being come back to their village of descendant for joint together. Activities of convention are conditions of joint of Ethnic groups.

Key words: SANDONTA, Tradition, Convention, Ceremony, Ban Krathiam, Surin Cultures, Khmer ethnic group and Kui ethnic group.

Introduction

A lot Khmer and Kui ethnic groups live in Thailand, especially in Surin, Sisaket and Buriram provinces. A total of Khmer ethnic group is 1,331,837 person (Suvilai Premrirat and Orawan Phuengsidhi, 1995: 18) and Kui ethnic group is 273,570 persons (Chan-ngarm Prakop, 1995, p. 1).

Thai people call Khmer ethnic group “Khmen” and call Kui ethnic group “Kui” and “Suay”, but Khmer ethnic group calls themselves “Khmer” and Kui ethnic group calls themselves “Kui”. In addition, Khmer ethnic group in Thailand call yourself another one “Khmer lue” and call Khmer ethnic group in Cambodia “Khmer Krom”. Naming of Khmer ethnic group in Thailand that they called difference naming or Khmer in Cambodia. The Khmerand Kui ethnic groups call Thai people “Seem”, who are “Siam”.

The way of life of Khmer and Kui ethnic group is similar, namely, the way of life of Khmer ethnic group is simple. The all Khmer ethnic group in farmer, such as,

rice farming and Cassava farming. The main food of Khmer ethnic group in Thailand, such as, round shaped rice, pickled fish, dried fish, grilled fish, boiled fish, chili paste. The fruits include banana, mango, coconut and confectionery, including candy, sweets, desserts, snacks, mollusks, pearls, etc.

The Kui ethnic group is just as simple. Mostly agricultural occupation, but some groups have their own unique talents, such as, elephant feeding, Knife maker, etc. At present, this career becomes a supplementary career after the end of the farming season.

The Both of ethnic group, Khmer and Thai Kui, is mostly Buddhists. For this reason, some rituals and customs are similar in character to that of ordinary Thai Buddhists in Thailand. Some traditions have been made only in Khmer and Kui communities in Surin, Buriram and Sisaket provinces.

The Sandonta tradition represent the identity of the Khmer and Kui ethnic groups in Thailand. When everybody in Thailand talk about the Khmer and Kui ethnic groups, in addition, they talked about the language spoken of them, they will talk about the Sandonta tradition which is their tradition. This phenomenon can be said that the Khmer and Kui ethnic groups live anywhere, there must have Sandonta tradition there. It is considering as an important ethnic identity and should be preserved.

At present, the Sandonta tradition has reduced its importance to the community and has not received much attention from its new generation. Due to the changing economic conditions and the way of life of the community, including failures in agricultural occupation of people in the community.

Government agencies in the Cambodian border provinces of Surin, Buriram and Sisaket have organized this tradition and promoted this tradition as a provincial tradition. This tradition has an important role in a living symbol of the different ethnic groups living in the three provinces. Descendants of Khmer and Kui ethnic groups who went to work in various provinces came to participate in this tradition.

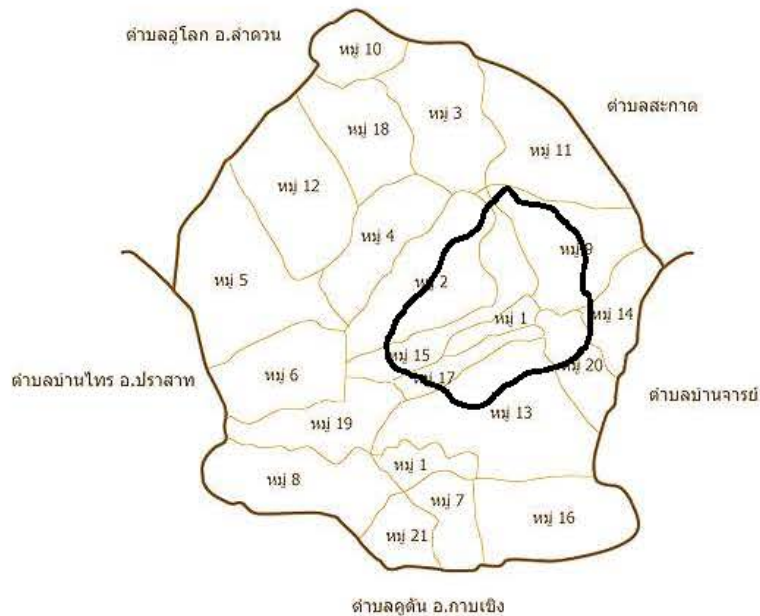
For this reason, researcher is interested research about Sandota tradition, selected issues on the convention on Join center of Ethnic groups and selected area study in Bankrathiam, Tambon Krathiam, Sankha district, Surin province. This research is a qualitative research. Methodology of this research on anthropology. Data collection through interviewing and participatory observation.

Objective of research

1. To study the elements of the Sandonta tradition of Khmer and Kui ethnic groups
2. To study the role of ethnic groups in conservation and rehabilitation.
3. To study the meaning of rituals of various ethnic groups in the area.

Area of research

This research selected Kratiam village, Kartiam Sub-district, Sangkha District, Surin Province. The reason for choosing this area because this area has a variety of ethnic groups. There Khmer, Kui and Laos ethnic groups. The image shows the following areas.



P.1 The research area is Kratiem villages 1, 2, 15 and 17

The result of research

1. The elements of the Sandonta tradition of Khmer and Kui ethnic groups in Surin Province are divided into the following issues of tradition are divided as follows

1.1 This tradition is a tradition that has the same beliefs as the tradition of Khmer in Kingdom of Cambodia, but called naming between Khmer in Cambodia with Khmer and Kui ethnic groups in Thailand is different. Khmer in kingdom of Cambodia called tradition "Phacumben" but Khmer and Kui ethnic groups in Thailand called "Sandonta". Date of tradition ceremony called "Ngay Ben"

1.2 Date of tradition ceremony of Khmer and Kui ethnic groups is different namely Sandota of Kui ethnic group has tradition ceremony on 15th of Waxing Crescent day of 10th month every year, but Khmer ethnic group has tradition ceremony two times, including the first time, there is on 15th of Waxing Crescent day of 10th month, it called "Ben Tuoc" and the second time, there is on 14-15th of Waning Gibbous day of 10th month, it called "Ben Thom".

1.3 The offerings of Sandonta tradition ceremony of Khmer and Kui ethnic groups are the same as mat, pillow, whites, silk, Sarong, tray with pedestal, incense, candle and cone 5 bouquets. The meat dishes are Pork, fish, chicken and various kinds of rice. The sweet foods such as candy, candy, candy, candy, rice, rice, coconut, candy, candy, snacks, desserts, cakes, Khmer desserts, etc. Fruit such as coconut, banana, orange, lemongrass, grapefruit. Drinks such as water, white wine, soft drinks, etc.

1.4 The steps are as follows on the 14th of Waning Gibbous day of 10th month, each family will prepare a table and offerings at home. Then the elders will call everybody for sitting together at the ritual. The leader will light the candle and incense, say worship Buddha, pray for angels rally, invite the souls of the deceased ancestors to receive the offerings. On another day, all persons will bring the offerings to the temple again for charity donates to the ghost without relatives.

2. The role of ethnic groups in conservation and rehabilitation is as follows.

2.1 Survey ethnic groups in Krathiam village, Tambol Krathiam, Sangkha district, Surin province found that a lot of three ethnic groups in this village, including Khmer ethnic group 20 %, Kui ethnic group 70% and Laos ethnic group 10%. Each family in each ethnic group performs this ritual every family.

2.2 Descendants of each family who went to work in different provinces come to their village for Sandota ceremony.

2.3 Everyone has preserved traditional traditions inherited from ancient times, namely, the preparation of Jain and the ancient rituals.

2.4 Khmer and Kui ethnic groups in Surin province have traditionally pushed this tradition and organized all over Surin. There are activities as follows. There is a procession of offerings to the central provinces. There is a competition to conserve and restore the ritual. Every village organizes this tradition every year, with the cooperation of all government and private sectors.

2.5 Ethnic groups other than Khmer and Kui ethnic groups have volunteered to participate in this ritual such as Laos, Thai, Chinese, etc.



p.2 Sandota ceremony of Khmer ethnic group.

3. The meaning of rituals of various ethnic groups in the area is as follows.

3.1 Khmer and Kui ethnic groups, who own the tradition, give the following three meanings:

3.1.1 The meaning of tradition is inherited. The Khmer and Kui ethnic groups inherited and preserved traditions according to the legend of the ancestors, based on the idea of gratitude, both dead and living. They follow their ancestors every year.

3.1.2 The meaning of faith, they believed that his ancestors had died and had to take supplies from their descendants and every year, the ancestral spirits are released to meet their descendants. So, descendants must make offerings to them. If not done, it must be cursed.

3.2 Meaning of Buddhism

3.2.1 Dedication is something that the offspring should dedicate to the deceased because the deceased must receive the devotion from the dedication to heaven.

3.2.2 The merit is what Buddhists should do.

3.2.3 Gratitude is the sign of a good person.

3.3 Meaning of state

3.3.1 The state give meaning about unity of people who are in state. It creates family love and unity among ethnic groups in state.

3.3.2 The meaning about invented tradition, the state has traditionally created many ethnic traditions. This tradition is similar to other traditions in Thailand. The state changed from traditional traditions to traditional customs for tourism. Traditional traditions become traditional festivals. There are more inventive processes for traditional festivals.



P.3 Sandonta Traditional Festival Parade of Surin province.

Conclusion

The Sandonta tradition is a tradition for family affair and unity of ethnic groups. They created a campaign for descendants of the Khmer and Kui ethnic groups to return to the tradition. In each of the ethnic groups, they also honor each other in this tradition. The Khmer ethnic group organized this tradition after other groups. There are no other conflicts and divisions. This tradition is always shared. This tradition plays a role as a center for ethnic groups living in this village.

The role of the Sandonta tradition as a center for spirituality among ethnic groups, including ethnic groups, coincides with this traditional practice, which is the practice of ethnic groups. However, it has been modified according to the current situation so that each ethnic group can practice this tradition without any conflict in the community.

The result in practice in this tradition include empirical.

1. The elements of the rituals reflect the culture, entertainment and values of control functions of the community.

2. Local traditions are cultural capital for community development.

This tradition is a tool that ethnic groups and state for community's development.

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Interview

Yen Kataponyo, Pra-athi-karn. Abbot of Wat Pho Sri Tha Ram, Krathiam Sub-District. Kanokporn Phumpuang. Khunthiam village, Krathiam Sub-district.

KHMER LANGUAGE TEACHING IN THAILAND: PAST, PRESENT AND FUTURE

Prepared by

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This article has 3 objectives. Firstly, to study the Khmer language teaching patterns in Thailand. Secondly, to study the current status of Khmer language teaching at the higher education in Thailand. And thirdly, to study the trend of Khmer language teaching in Thailand.

The study found that (1) the Khmer language teaching patterns in Thailand can be classified into 4 types. First, the Khmer language teaching in the Ministry of Education's institution. The second, the Khmer language teaching in other educational institutes. The third, the Khmer language teaching by the local NGOs. And the fourth, the Khmer language teaching in other units (2) the Khmer language teaching currently being taught in major or minor courses in four higher education institutions, there are Silapakorn University, Mahasarakam University, Srinakharinwirot University, and Ubonratchathani University (3) the trend of the Khmer language teaching in Thailand since the past to the present, reflects that its depend on the political factors, state education policy makers and state cultivating of attitude in each period. It does not rely on systematic education management. Therefore, the Khmer language teaching in Thailand is not clear until nowadays.

However, due to the context of regional development. In particular, the integration of the regional economy namely ASEAN Community. That makes the workers flow from Cambodia to neighboring countries especially Thailand. Beside this, there were a lot of Cambodian people prefer to get the medical service include to travel and shopping in Thailand increase every year. As a result, the companies and the government sectors in Thailand need to improve their staff about Khmer language skills for communication with Khmer people.

Keywords: Khmer Language Teaching, Thailand, Past, Present, Future

Introduction

One of the facts about the status of the neighboring countries language teaching in Thailand should be accepted is not only have a limited number of experts who can teach the neighboring countries language. However, in the midst of the efforts to develop and promote those language teaching, one of the most important things that have been neglected is the survey of the neighboring countries language experts in Thailand. This also results of the neighboring countries language experts have known only in the limited circles. As a result, the activities of promoting the neighboring countries language are as "do each their assignments" without

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coordinated and linked the network to each other. This situation leads to they do not know who they are, what languages do they expert, what and where they are doing. At the same time, while the individuals or organization who would like to coordinate with the department which working about the neighboring countries, such as language learning or training, translation of documents or finding information about society and culture, also the information about the trading and investment and etc., were lacked the information about the person or organization which they will get the service. This situation makes the study area in Thailand is in the condition calling "bit of money" and the knowledge development in this field has no direction. And full of obstacles.

Problems and Limitations above it also includes the closing neighboring country of Thailand such as Cambodia. The fact is there is no study of Khmer language teaching and learning in Thailand with systematic. Also, there were not the name lists of the Khmer language experts in Thailand for this language teaching and learning policy planning.

So as a way to improve Khmer language learning in Thailand as the neighboring country language in the long-term as well-rounded and systematic. I interested in basic research in the aspect of the survey the teaching and learning Khmer in Thailand. The research has three objectives are: firstly, to study the patterns of teaching and learning Khmer in Thailand, secondly, to study the current status of Khmer language teaching in the current higher education. And thirdly, to study the future of Khmer language teaching in Thailand. The method of research was surveying and interviewing related persons. The duration of the research is 8 months, from August 2014 to March 2015.

Learning Khmer Language of Thai People in the Past.

The relationship between Thai people and Khmer people have been a long time. But cannot set the time clearly. If considered from the archaeological evidence both archaeological site, antiquities and stone inscriptions, it can be deduced that Thais and Cambodians are related at least 1,000 years ago. In particular of the learning Khmer language of Thai people, it is likely to be the same time as Thai people and Khmer people know each other. Due to the language is a part of the interaction, understanding and accept each other. In the Thai language, there are a lot of Khmer words and the Khmer word loan is also the basic word unit in the Thai language even though it is difficult to distinguish which word is Thai which words is Khmer language. Then we can conclude that the Khmer language learning for Thai people should occur before the Sukhothai period to the present. But the nature of learning may be different in each era.

Santi (2010) mentioned that the Khmer language can be divided into 3 development stages.³⁹

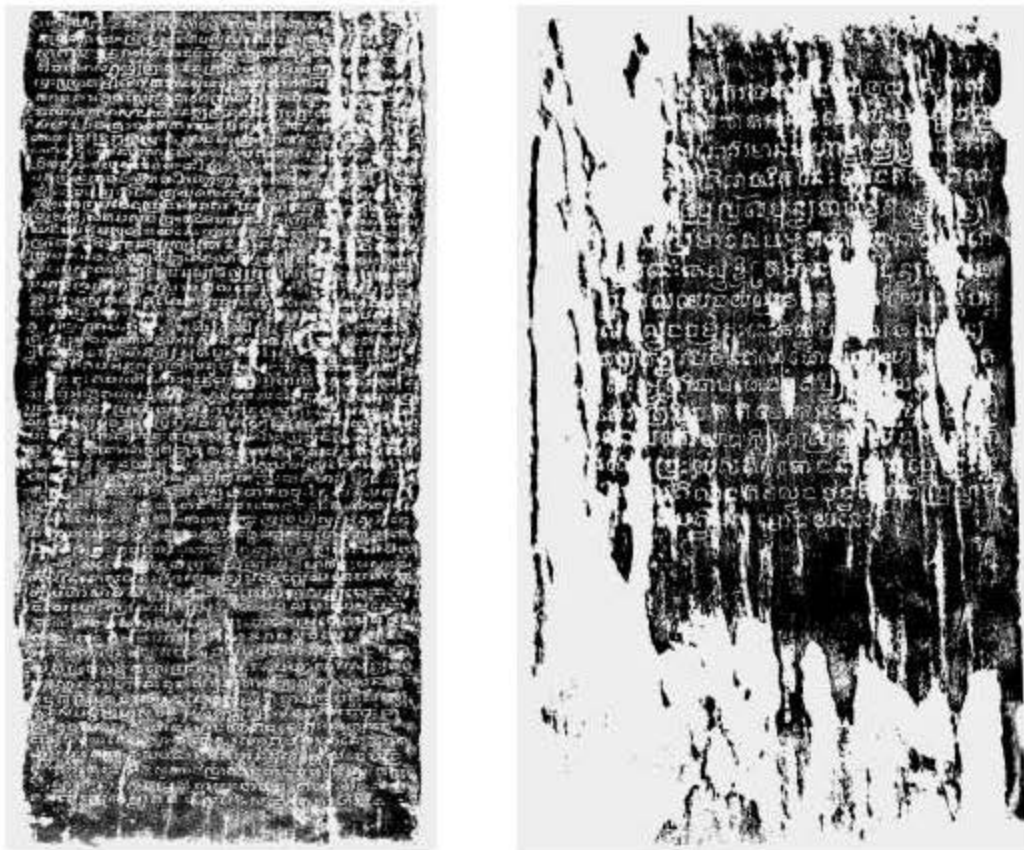
1. Ancient Khmer language, It is an important language with the inscriptions of the ancient Kingdom of Cambodia. Since before the Angkor period in Funan and Chenla Kingdom (during the 6th-14th Buddhist century) to the Angkor period (during the 14th-20th Buddhist century) compared with Thai, it should be contemporary with the Thai language during the Sukhothai Period to the early Ayutthaya period.

³⁹ Santi Pakdeekham. *Kamen Chai Thai Yueam [Khmer Use, Thai Borrow]* (Bangkok: Amarin Printing, 2010): 3-4. [in Thai]

2. Khmer language in the Middle Age, the Khmer language is found in stone inscriptions and documents such as on the palm leaf (during the 20th-24th Buddhist century) compared with Thai, it should be the Thai language in the Middle Ayutthaya period to the early Thai Rattanakosin period during King Rama IX.

3. The Modern Khmer language, it is a modern Khmer language that has been used since the 25th Buddhist century to the present. Compared with Thai, it should be the Thai language during the reign of King Rama V to the present.

The evident of Khmer language which found in Thailand both is assumed that in the era of ancient Khmer controlled of this area, such as the *San Soong* inscription (No. 1) in 1568 B.E. in Lopburi province and in the era which considered a Thai-occupied this area such as the inscription of *Wat Pa Mamoang* (The Mango Forest Temple) in 1904 is currently located in Sukhothai province. Especially the inscription of *Wat Pa Mamoang* is a Khmer inscription, written in Khmer alphabet and content refers to the King of Sukhothai.



The Inscription of *Wat Pa Mamoang*

[source: http://www.sac.or.th/databases/inscriptions/inscribe_detail.php?id=1329]

This inscription may be assumed that Thai people have the knowledge and can use Khmer language to communicate well also. Then Khmer inscription is written. It may also be assumed that in the area where there are inscriptions, there are many Khmer people living in this area, so they write Khmer inscription for the Khmer people.

However, this inscription was written about Thais people, especially the Kings who were the leaders during that time. Not only learning the language, but we also found that Thai people during that time used the Khmer alphabets along with the Thai alphabets. Especially recording religious and literary documents. The Khmer word is mixed with Thai words such as the stone inscription 1 and Buddhist literature namely *Tri Phumi Katha* and etc.

When stepping into the Ayutthaya period. The Khmer language is still used continuously. The evidence of the Khmer language of the Ayutthaya period appears. There is evidence of inscriptions and literature. The ancient Khmer or Thai letters are called Khmer letters were written in Thai.

Khmer Language Teaching Patterns in Thailand

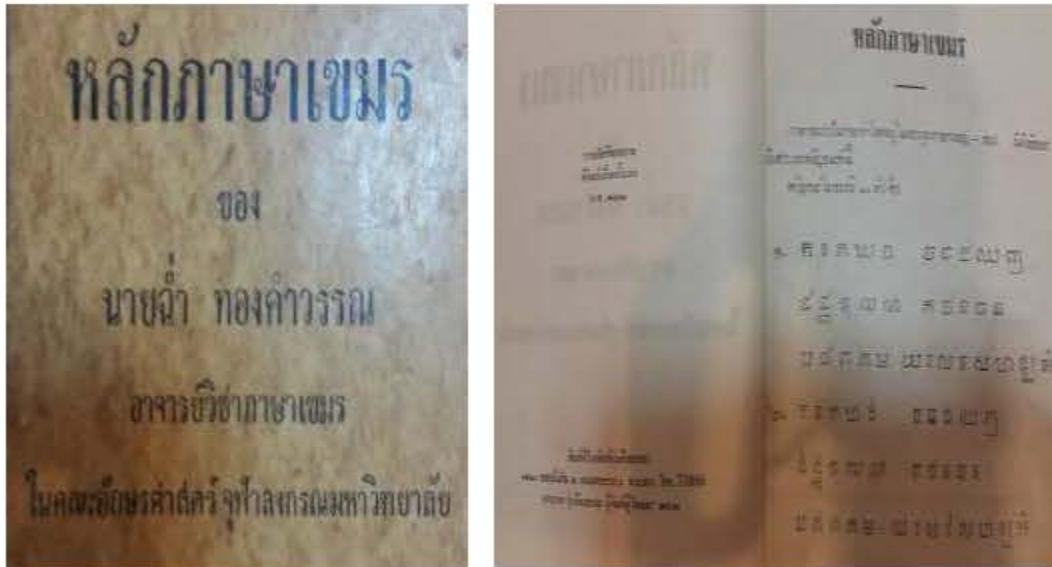
The study found that Khmer language teaching patterns in Thailand can be classified into 4 forms; firstly, Khmer language teaching in the Ministry of Education's institutes consist of the Khmer language teaching in the higher education institutions and in the primary and secondary schools. Secondly, Khmer language teaching in other educational institutions. Thirdly, Khmer language teaching by NGOs. And the fourth Khmer language teaching in other units. Those details are as follows.

First type: Khmer language teaching in the Ministry of Education's institutes

Khmer language teaching in higher education institutions

There is a dispute over the announcement of the Ministry of Education between the groups that try to teach Khmer language in Thailand and want to include Khmer language instruction for Thai students. "The Thai state has forbidden the teaching and learning of Khmer language in schools" due to the state policy towards local language education. In the past, the Khmer language was classified by the Ministry of Education as a language in the prohibited language. And the Khmer-speaking population is forbidden to speak Khmer. As in the case of the elderly, they must learn the Thai language during the Field Marshal Sarit Thanarat.

However, the Khmer language has been taught in higher education since early 1947. The first Khmer gurus in the country were Prof. Cham Thongkhamwan, a Khmer language expert. The first Khmer language was taught at Chulalongkorn University and Mahachulalongkornrajavidyalaya University in 1949. And later in 1954, it teaches Khmer language and inscriptions in Silpakorn University.



The First Khmer language textbook in Thailand by Prof. Cham Thongkhamwan

At that time, there was still no teaching Khmer language in elementary and secondary schools under the Ministry of Education. Because the national policy of the basic level education focused only English as foreign language and Thai as the national languages. However, except in higher education. Because Thailand needs the people who know the Khmer language for working related about Khmer both inscriptions and international relations.

The Khmer language learning first time in Thailand that was clear courses and have the most obviously teaching is the Silpakorn University. There were the courses in archeology department which have Thai, Pali, Sanskrit, Khmer and inscriptions as part of the curriculum. Since Prof. Cham Thongkhamwan as the teacher during the year 1954 until 1974, so it was divided into the Department of Eastern Languages responsible for those subjects. And the Faculty of Archeology opened 2 Bachelor Degree program, the Bachelor of Arts in Thai Studies and the Bachelor of Arts in Eastern Languages

For this reason, the Department of Eastern Languages, Faculty of Archeology, Silpakorn University. It is one of the outstanding institutions in the production of personnel in "Khmer Language" and "Khmer Study" to Thailand.⁴⁰

Khmer language learning in those days was still one of the subjects in the Eastern Languages. Both undergraduate and graduate. Then, in 1993, the Master Degree in Khmer program was opened which initiated and pushed by Prof. Dr. Urai-Sri Vorasin. After that, the other universities began to teach the Khmer language such as Buriram Rajabhat University, Srinakharinwirot University, and Mahasarakham University etc. While Ubon Ratchathani University offered free elective courses to the students from all faculties, offered as the second foreign language for students major in tourism and free elective courses in language for the minor in Indochinese Studies.

It can be said that in early 1997, Khmer language teaching in Thailand most are taught at the university level. The subject is selected or a subject for students in the

⁴⁰ Department of Oriental Languages, Faculty of Archeology, Silpakorn University. *Khmer Literature Project Training Program* (Copied documents)

field of the Khmer language to enhance knowledge, such as inscriptions Khmer language, Thai language study, etc. There is also Khmer language teaching for those who need to use Khmer language to work such as soldiers or businessmen, etc. Then Khmer language is another language that people are interested in studying. And it is supported by the Ministry of University Affairs by offering scholarships to university lecturers.⁴¹

Later, in 2004, Mahasarakham University which located in the Northeast region opened the Khmer language program for undergraduate level, Khmer Studies for Masters and Ph.D. level, but the program was successful in terms of the number of students was the undergraduate level. Beside this, there was Khmer language program for an undergraduate level at Srinakharinwirot University in Bangkok.

However, Khmer language courses in higher education have not received much attention from universities and not popular with the students. Also, the policy of the Ministry of Education about the curriculum staff criteria required that they have to graduate in the same discipline at least 3 people that made the Khmer language courses in many universities have to close. And some places need to be integrated into other languages. For example, Silapakorn University had to change from Khmer Studies program into a branch of inscription studies. The Khmer language is one of the majors in the field of inscription studies. Srinakharinwirot University also has to include the Eastern Languages. Mahasarakham University is also a branch of ASEAN Language and Culture. Then split into Khmer language and culture major and it is one of the courses in the ASEAN Language and Culture Curriculum.

Khmer language teaching in primary and secondary schools.

For the level of elementary and secondary schools, Sommai (2002) found that in the early years of the 1997 decade there was a policy of the Department of General Education (DGE), Ministry of Education (ME) to determinate that each Educational Service Area (ESA) which shared the border with neighboring countries were the Neighboring Countries Language Teaching Center by chose the secondary schools which have the potential to be the "Pilot School" for teaching Khmer language according to this policy. For example, Kabcheongwittaya, Kabcheong district, Surin Province, Bua Luang School, Muang District, Buriram Province and some schools in Trat and Sa Kaeo province. The Khmer Language teaching ran by the teachers of each school, there were textbooks also. However, due to limitations in terms of a course structure that made the neighboring countries language teaching cannot be taught as a specific subject which the students could earn credit. But it is only the supplementary activities in the manner of "language club" only, finally, gradually closed the teaching in the end.⁴²

Until the early decade of 2550 B.E. (or 2007 A.D.), the Thailand government began to focus on adapting to the ASEAN Community (AC). In the case of education, the Ministry of Education by the Office of the Basic Education Commission [OBEC]

⁴¹ Preeya Hiranprasert “ Using the Modern Spoken Cambodian and the Colloquial Cambodian for Khmer Language Teaching” in *SukhothaiDhamadhiraj Journal* [13] 1 [January-April, 2000] p.79.

⁴² Sommai Chinnak. *Indochinese Study's Institutions and Activities in Thailand*. [Bangkok: 5 Area Studies Project, The Thailand Research Fund, 2002] p.31.

had been settled the project for developing to AC or "Education Hub". This project had aimed to push and promoted the implementation of education in Thailand to match with the ASEAN Community. During 11 and 18 December 2010, the Basic Education Commission by the Bureau of Academic and Educational Standards be the hosted for the "International Workshop on the ASEAN Community" by invited the academics, educational institute administrators and the educational personnel from the ASEAN countries to join the conference.



ASEAN Corner at the primary and secondary schools as the Ministry of Education policy
[source: website]

After that, the Ministry of Education has selected schools to participate in the program as the ASEAN Learning Center. There are 68 schools were selected and had divided into three types: (1) *Sister School* is a school which no territory close with neighboring countries. But it is also a school that works with ASEAN countries such as the teaching about the ASEAN Community and have the ASEAN Study Center. These selected schools will be emphasized on English and 1 of ASEAN language. There are 30 schools for the first type. (2) *Buffer School* is the schools which located near the border. These school will take responsibility for teaching about the ASEAN community and have the ASEAN Study Center. These selected schools will be emphasized on English and 1 of ASEAN language, the language of the countries which that school is located near such as Burma, Laos, Cambodia, and Malaysia. There are 24 schools for the second type. And (3) the *ASEAN Focus School* is a school that has been selected as an Education Hub. It is an internationally-accredited international school for international students. There are 14 schools in the area and provinces where foreigners come to work in Thailand.

Since then it seems that the "ASEAN Fever" is increasing in the primary and secondary schools. In particular, the "flags decoration" of the ASEAN countries in each school. On the Thai-Cambodian border, has begun to turn its attention to the Khmer language and set as the elective or optional foreign language courses. Especially the school in the Basic Education Commission were announced as a World Class School and Bubble School such as, Prasatwittayakarn School, Prasat District, Phanom Dong Rak School, Phanom Dong Rak District, Veerawat Yothin School, Muang District, Surin Province and Klong Yai Pittayakom School, Klong Yai District, Trat Province, etc.

In the secondary school, Prasatwittayakarn School is a high school in the border area. This school located on Surin-Chong Chom Road, Prasat district, Surin province and was chosen as the Education Hub because there are Khmer language teaching

there. Besides that, they have Khmer Language Center and opened Khmer courses for the students and for training to the Khmer Language teachers from 28 schools in 6 provinces which shared the border with Cambodia. There are Prachinburi, Sa Kaeo, Buriram, Surin, Sisaket and Ubonratchathani province. The main teacher for the training was Ajarn Boonruang. Kashama, former Khmer language specialist of Surin Rajabhat University. He wrote Khmer language curriculum and expert in Khmer Studies.⁴³

In elementary schools, I found that there are some schools provided the Khmer language to the students such as Kab Cheong Mittrapab 190 School, Kab Cheong District, Surin Province, and the teacher is Mr. Yeng Songhoun, a Cambodian teacher. And Wat Phra Nimit School, Ta Phraya District, Sa Kaeo Province, a teacher is Paichittree Kornchom who graduated in mathematics. She teaches the Khmer language in everyday life to the 5th-grade students which are a subject in the foreign language (Khmer) course, Also, at the Suwan Vijittvittaya School, Prasat District, Surin Province they have the Khmer language club and etc.

However, the teaching of Khmer language in basic education both high school and the primary school still no certainty. It depends on the school administrator team. Because of the Khmer language in basic education is not a formal course. It depends on which school is ready or willing to open. And some school administrator if they move out of the school, the Khmer language teaching policy will close also. However, the currently the Office of Basic Education Commission has supported scholarships for students who have completed the Khmer language major to study the teaching professional certificate and be a teacher in secondary or elementary schools. But it is unclear which schools will be open. The curriculum will be standardized and accepted. And students can learn the Khmer language to use in everyday life.

The Khmer language learned as mentioned above were the same standard with the Khmer language teaching and learning in Cambodia. But I found that there were some schools in Surin that took “local Khmer dialects in Surin” [*Khamen Tin Thai* or Northern Khmer] to be a curriculum and teaching in school. Have Cambodian, Thai or Cambodian dialects used by the Thai people in Surin. There is Ban Pho Kong School, Cheaupleong sub-district, Prasat District, Surin Province There are scholars from Mahidol University, led by Professor Suwilai Premsrirat, who recommended and developed the curriculum. To promote local language preservation. The course does not focus on writing but focuses on speaking and using Thai for writing as an example in the picture.

⁴³ <http://surin108.com/web/?p=1041> [retrieved on 17 April 2015]



Writing **Khamen Tin Thai** or Northern Khmer words by **Tin Thai** Thai alphabet



Book Manual for **Khamen Tin Thai** or Northern Khmer



The students from Ban Pho Kong School, Surin province learning **Khamen Tin Thai**

Second type: Khmer language teaching in other educational institutions

Besides the higher education institutions and primary and secondary schools. Some community colleges also offer Khmer language teaching. Such as Sa Kaeo Community College which provided the 40 hours short course in Khmer language. Ajarn Boonruang Kushama and Ajarn Sarang Yen-Udom, a specialist in Khmer language and culture, are the instructors of the program. This course has been well received more than 200 people from Sa Kaeo, such as the chief of government office, provincial, military, police, merchants and the general public.

There is the Office of the Non-Formal and Informal Education (NFE) in the province which shared border with Cambodia organized the Khmer language as training courses, such as in the Northeast Region, the case of the NFE of Kwaosinarin district, Surin Province have the 60 hours course in Khmer language or NFE of Maung district, Si Saket province provided the Khmer language Communication for ASEAN camp to the students and general public. In the case of East Region, the NFE of Klong Had district, Trat province had been organized the Social and Community Development by Khmer language program for the people in the area.

Third type: Khmer language teaching by Non-government organizations

The study found that Khmer language teaching was provided by a non-governmental organization or NGO also. One organization in Surin namely the Surin Language and Culture Association had encouraged local schools to teach dialects by using Khmer alphabet. That's why in the past the people in Surin (most of them speak Khmer) used to write and teach Khmer in the school. This organization run by Mr. Chaymongkol Chalernsukjitsri, the chairman who had been studied at the Royal University of Phnom Penh (RUPP). The school which joint with Mr. Chaymongkol Chalernsukjitsri is Baan Prasat Phum Pon School, a primary school located near the oldest Khmer temple in Thailand namely Prasat Phum Pon at Dom sub-district, Sangkha district, Surin province.



Mr. Chaymongkol Chalermasukjitsri during teaching Khmer language by using Khmer alphabet⁴⁴

Fourth type: Khmer language teaching in other units

The Khmer language teaching in other units can be divided into 2 groups consist of the Khmer language teaching in security and international relation units and Khmer language teaching in Cambodia's border provinces.

Khmer language teaching in security and international relation units

The Khmer language is very necessary to Thailand. Especially the unit which relating to the national security and international relation. There are 2 Departments, for the national security is The Ministry of Defense It is affiliated with the Military Intelligence and for the international relation is the Ministry of Foreign Affairs. Which is responsible for international relations.

Both units have been always teaching and training the Khmer language for a short course by the teacher who specialized in the Khmer language. For example, Khmer language training at the Army Training Command Language Center (ATCLC) Department of Neighborhood Language and Local. They opened the Khmer language course for the commissioned officer who has to work at the Thai-Cambodian border.

Khmer language teaching in Cambodia's border provinces

At the regional level. The province located along the Thai-Cambodian border always have the training programs which are offered to leaders, government officials, and employees of government agencies and the public. To prepare for the ASEAN Community. Such as the Trat province which shared the border with Cambodia, Trat Chamber and Trat Chamber of Commerce had been organized the 60 hours Khmer language training for their members and the people who run the business at the border area. This project taught by Mrs. Wanna Bhutasen and Mr. Songkran. Supapha.

Chanthaburi Provincial Health Office has been organized the Khmer language training for the public health services staff in 2012 after they found that those public health services have the problem about language to communicate with the patients in border areas. The medical staff who attended the training came from the provincial hospital, district hospital and community healthcare services totally 60 people.

⁴⁴ <https://www.gotoknow.org/posts/266518> [retrieved on 25 December 2015]

Chanthaburi Province located close the Cambodia border. There were many workers from Cambodia working in the province. Those workers crossed the border both at the permanent crossing point and temporary crossing point. When they got illness, they always get the health service at the public hospital such as the provincial hospital, district hospital, and community healthcare services. The problems were most of the medical staff cannot communicate in Khmer. It is a barrier to medical treatment and effective control. Then Chanthaburi Provincial Health Office has been organized the Khmer language training for the public health services staff. It is therefore important to have support for Cambodian workers in providing health services. Also, this project is a part of the preparing to be the ASEAN Community in 2015 also.⁴⁵

Current Status of Khmer Language Teaching at the Higher Education in Thailand

Khmer language teaching in higher education is important and impact on the production of language personnel with systematic. Then the potential of Khmer language in Thailand should be considered by this language teaching in various universities. The study found that the current Khmer language is taught in the major or the minor subjects in 4 higher education institutions as well.

(1) Silpakorn University (SU). This university located in the center of Bangkok. The first university in the country which opened the Khmer language course along with Chulalongkorn University. This university has taught Khmer curriculum as a major at the graduate level. But at present, the status of "Khmer language" reduced to the Khmer inscription in the Eastern Language Inscription curriculum. This course provides for the student who will conduct the research about ancient Khmer language. Also, there is the extra subject about the Khmer language for communication in everyday life.

(2) Maharakam University (MSU). This university located in the middle of the Northeast region of Thailand. In the past, it was the only university that offered Khmer language courses from the undergraduate to the doctoral level. Those curriculums responsible by the Faculty of Humanities and Social Sciences. Later, the curriculum was closed due to fewer learners and the limitation of the instructor as the criteria of the Office of the Higher Education Commission (OHEC). Nowadays MSU opens the major of Khmer Language and Culture in the ASEAN Language and Culture Program at Undergraduate. There are Khmer language skills for communication. Focus on the using language for the government working, business contacts, literary reading and study the ancient documents. The course is integrated discipline to produce graduates who can use Khmer in their career and can also be used for higher education.

The highlight of Khmer language teaching at Maharakam University is the 3rd year students have been studying in the field of language and culture in Cambodia total 4 subjects for 2 months. Because they have cooperated with The Royal Academy of Cambodia (RAC) to send students to study.

⁴⁵ <http://www.manager.co.th/Local/ViewNews.aspx?NewsID=9550000060189> [retrieved on 20 April 2015]

(3) Srinakharinwirot University (SWU). This university located in the center of Bangkok. The university opened the Khmer language in undergraduate level. This subject in the Eastern Languages Curriculum. The objectives of this subject are for use in communication, reading literature and search other documents like Mahasarakham University.

(4) Ubon Ratchathani University (UBU). This university located in the southern part of the Northeast region of Thailand, in Ubon Ratchathani province which shared the border with Cambodia. At UBU, the Khmer language is one of the major languages for the Mekong Language and Culture curriculum. And the elective courses for the student in the Faculty of Liberal Arts Including free electives for all faculty. The objectives of this course are the using Khmer language as a medium for academic work and research.

Besides the four universities mentioned above. The study found that some universities offered the Khmer language is one course in Thai language curriculum. This may be in the elective course. If it is a major, it will in foreign languages in Thai and Khmer in Thai course. It is not a separate course and it is also open to students as a free elective subject.

The Trend of Khmer Language Teaching in Thailand

From the above presented. It can be seen that Khmer language teaching in Thailand is not unity. It is not unity in the management of knowledge, teaching methods and curriculum management that are considered the same standard. Especially in higher education. Combined with the government policy, in particular, the teaching of neighboring countries languages are excluded or not pay more equal importance to other foreign languages, and the attitude of some Thai people to Cambodia still in a bad way. These factors lead to Khmer language teaching at all levels are more problematic in knowledge management, research, and teaching. Khmer teachers are more difficult to find. Because Thai people rarely have any students in higher education to teach. Some students will be implanted from parents who do not choose to study Khmer.

However, the researcher found that the economic expansion and integration in the Southeast Asia region [regionalization] has resulted in a need for Khmer language skills also. After Thailand needs a large number of Cambodian workers. As a result of the economic agreements of ASEAN countries. Not only will the store and the company need people who know the Khmer language to coordinate with Cambodian workers. But the government agencies which have to work with those workers have to prepare their staff to learn the Khmer language also. The Ministry of Labor has been organized Khmer language training for many government officials. While the Office of the Civil Service Commission (OCSC) is also organized the Khmer language training for government personnel, for the benefit of working in border areas and coordinating with Cambodia.



The flow of ASEAN workers to the country make Thailand society need to improve those workers' language too

One of the institutions which pay more attention to the short course about Khmer language training is Rambhai Barni Rajabhat University in Chanthaburi Province. The study found that this university which located near Thailand and Cambodia border opened a short course in Khmer language to the public since 2012 until nowadays.



Advertising posters for Khmer language training course of Rambhai Barni Rajabhat University

Conclusions

The Khmer teaching situation from the past, since the beginning to the present, reflects the opening and closing of Khmer language teaching in the country as a result of political factors, state education policy advisor and the attitude. It does not rely on systematic and systematic education. Therefore, the teaching of Khmer language teaching policy in Thailand is not clear until today.

Therefore, the approach to promoting and developing Khmer language teaching in Thailand it should be started from that the government has to allow the people who working about Khmer language or working related the Cambodian to

cooperate in manage the learning, teaching, and research about Khmer language and culture. The government should be the sponsors and resolve the problem not to manage everything as the past. If the government can do like that the Khmer language teaching in Thailand will be developed and have a good management. The good result will occur in Thailand. Thai people know Khmer language, Khmer culture and understand Cambodia country.

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CLIMATE CHANGE AND FOOD SECURITY FOR GMS

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Introduction

In today's world, reduced military conflict, post-Cold War, is testament to the effectiveness of diplomatic bilateral and multilateral approaches and understanding in international relations. Unfortunately, this era is still plagued with conflicts of a different nature, those that arise from non-traditional security concerns. Non-traditional security issues are potential or existing threats facing the well-being of people that arise from a non-military nature. For example, infectious diseases, irregular or forced movement of people, food shortages and water scarcity are all considered non-traditional security threats that affect populations. These threats often extend beyond national boundaries and can affect large groups of people both directly and indirectly. They often demand international cooperation and a multidimensional approach (social, economic and political) in order to be resolved. Climate change is one such threat. The risks of climate change is all the more disconcerting given the disproportionate effects it creates on anthropogenic systems such as food production and water management. There is an increasing awareness and acknowledgment of the effects on the earth's natural systems attributed to climate change effects, for example incidences of tropical storms or delays in wet seasons. However, as Paul Herman Jr. and Gregory Treverton write, people often miss out on the 'intangible third-order socio-political and institutional effects' that have not been fully recognised.⁴⁶ The effects of climate change on something as palpable and important to humans as food production. The possible effects of climate change on food systems have been studied quite closely given the importance of food production to the survival of the species.

GMS countries include Cambodia, Lao PDR, Vietnam, Thailand and Myanmar.⁴⁷ There is a whole subculture in the GMS with communities that share common resources. The communities that inhabit this region have more in common with each other than with their respective countrymen. The region can be considered as one of the more agriculturally rich lands in the world. It is not surprising then to find a large percentage of the population engaged in food production, that is, cultivation of crops, livestock rearing and fishing as forms of livelihood. However, changing demographics, rapid urbanisation, changing lifestyles and demands for different types of food in the region and globally, threaten key ecosystems and potential food production. Combined with environmental stressors such as drought, salinity, heat, and submergence and flooding, and biotic stressors such as diseases and pest attacks further pressurise already stressed resources such as land and water which exacerbate

⁴⁶ Herman, P.F., Jr., and G.F. Treverton. 2009. The Political Consequences of Climate Change. *Survival* 51(2): 137-148.

⁴⁷ GMS countries also include the People's Republic of China, especially Yunnan and Guangxi provinces.

unequal allocation of resources. Such situations present ripe conditions for conflict brought on by food insecurities.

The GMS can be viewed as a microcosm of wider food producing countries in Southeast Asia. Issues of changing demographics, rapid urbanisation, increased and differing demands for food, and significant proportion of population engaged in food production, occurs in other countries in the region such as the Philippines and Indonesia.

Food security is often intertwined with other human insecurities such as unequal economic growth, unemployment, and even unfair economic competition. For countries in the GMS equal access to resources opens up problems that can only be collectively addressed through the deliberate inclusion of, for example, governments, local communities, welfare organisations, women's groups and cooperatives, and human rights advocates. An overarching issue in food insecurities and potential conflict that deserves attention is the effectiveness of regional level institutions and their role in addressing such issues of human security. In Southeast Asia, the Association of Southeast Asian Nations (henceforth ASEAN) plays this role.

Food Security in the GMS

The UN Food and Agriculture Organization (FAO) defines food security as a situation that 'exists when all people, at all times, have physical, social and economic access to sufficient, safe and nutritious food that meets their dietary needs and food preferences for an active and healthy lifestyle.'⁴⁸ Over the last decade or so, food security in Asia, in terms of being able to feed the population, has fared better compared to other regions in the world.⁴⁹ In terms of undernourishment, Southeast Asia displays the most impressive improvements from the 1990s with reductions of undernourished from 29.6 per cent (1990–1992) to 10.9 per cent (2010–2012).⁵⁰ The agricultural sector in the GMS plays a very important role in food security, not only for the region but also through its export potential, in other parts of Asia as well as the wider world.

Rice remains Southeast Asia's most important crop. It is cultivated throughout the region and forms the staple in diets. As a matter of fact, ensuring rice security is tantamount to establishing food security in the region and in Asia as a whole. The GMS houses the 'rice bowls of the Ayeyarwady, Chao Phraya, Mekong and Red River Deltas and most of the poor and vulnerable communities in this region subsist on a diet of rice and fish.'⁵¹ Yet another form of food production that is of great importance to the region is fisheries. Both the fisheries and farming sectors can be affected adversely by climate change and this could lead to the loss of economic and food securities (among other hardships) for people of the GMS. This will be discussed in greater detail in the next section. There has been sustained and impressive economic growth in Southeast Asia, including the GMS, despite global downturns

⁴⁸ FAO. 2001. *The State of Food insecurity, 2001*. Rome: Food and Agriculture Organization, p. 49.

⁴⁹ FOMCA (Food Crisis in Southeast Asia Forum). 2008. *Food Crisis in Southeast Asia: The Political-Economic Impact of the Rise of Commodity Prices*.

⁵⁰ *ibid*

⁵¹ Asian Development Bank. 2012. *Greater Mekong Subregion Atlas of the Environment*. 2nd ed. Manila: ADB.

elsewhere. As a matter of fact, economic growth in the GMS has surpassed several other regions in the world. However, despite this growth, the GMS as a whole still remain relatively poor. While there are several successes in terms of establishing food security in Southeast Asia, these do not deflect the fact that massive numbers of hungry and undernourished still exist.⁵² This includes the GMS region. Many of the rural and urban poor still go to bed hungry despite growing economies. Addressing the needs of this group of people will require assessing the complex nature of human insecurities that can be tied to unemployment, gender, cultural or ethnic bias and unfair economic competition. In addition to the challenges above, the growing populations in the GMS countries, combined with changes in dietary preference for example, greater reliance on processed foods (as a result of rural-urban migration) and a shifting preference from cereals to animal products will alter food demands. It has been projected that the demand for food will increase by 25 per cent by the year 2050.⁵³ This is significant as the Intergovernmental Panel on Climate Change (IPCC) projects that more acute effects of climate change will be felt from the second half of the century⁵⁴ which can affect food production. This will lead to increased likelihood, *certeris paribus*, of food insecurities occurring in the region in the future. A large part of bringing vulnerable populations to the fore in discussions of food and nutrition would be to systematically incorporate issues of physical, social and economic access to food into the larger human security discourse to give importance to its relevance to conventional security issues. This includes drawing concrete connections between food security and other areas of concern for Southeast Asia, including economic, energy and environmental (and perhaps even traditional) securities (especially in possible future scenarios). This interconnectedness cannot be stressed enough. The food-energy-water-livelihoods nexus in wider Southeast Asia and Oceania has been assessed comprehensively by Biggs et al. in their work, *Environment Livelihood Security*.⁵⁵ According to the authors, climate change will be the primary external mechanism that will force change in the abovementioned nexus. The AMS food producers provide a large percentage of key food commodities to the region, including rice, fish and vegetables. Any disruption to this network, whether man-made or otherwise, can be devastating to vulnerable communities in the region. In the case of the GMS, the challenges faced in establishing food security are complex ones and cannot be examined within the confines of this particular study. Agricultural economist and food and development studies expert, C. Peter Timmer provides a range of reasons that explains this complexity. To Timmer, the most apparent

⁵² Gayer, J., and G. Smith. 2015. Micronutrient Fortification of Food in Southeast Asia: Recommendations from an Expert Workshop. *Nutrients* 7(1): 646–658; Bloem, M.W., S. de Pee, T.H. Le, C.K. Nguyen, A. Laillou, R. Moench-Pfanner, D. Soekarjo, J.A. Solon, C. Theary, and E. Wasantwisut. 2013. Key Strategies to Further Reduce Stunting in Southeast Asia: Lessons from the ASEAN Countries Workshop. *Food and Nutrition Bulletin* 34(Supp 1): 8S–16S; Moench-Pfanner, R., and M.W. Bloem. 2013. ASEAN: Insights and Considerations Toward Nutrition Programs. *Food and Nutrition Bulletin* 34(supp. 2): S4–S7.

⁵³ Asian Development Bank. 2012. *Greater Mekong Subregion Atlas of the Environment*. 2nd ed. Manila: ADB.

⁵⁴ Intergovernmental Panel on Climate Change (IPCC). 2014. *Climate Change 2014: Impacts, Adaptation, and Vulnerability. Part B: Regional Aspects. Contribution of Working Group II to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change*. Geneva: Intergovernmental Panel on climate Change.

⁵⁵ Biggs, E.M., B. Boruff, E. Bruce, J. Duncan, B. Haworth, S. Duce, J. Horsley, J. Curnow, A. Neef, K. McNeill, and N. Pauli. 2014. *Environmental Livelihood Security in Southeast Asia and Oceania: A Water-Energy-Food-Livelihoods Nexus Approach for Spatially Assessing Change. IWMI White Paper*.

challenges that will be faced will be (i) volatility of the food system and flexibility of food prices, (ii) the increasing importance of structural poverty and the vulnerability of the near-poor, (iii) growing net rice exports and the threats from rice surpluses, (iv) the increasing role of non-staple agriculture and, lastly, (v) climate change and threats to agricultural productivity.⁵⁶ Of Timmer's five challenges, climate change (which will be discussed in greater detail in section "Climate Change and Food Insecurities: Potential for Conflict") can also have significant impacts on the other factors mentioned.

Climate Change and Food Insecurities: Potential for Conflict

Most people are familiar with conventional wisdom surrounding climate change and its impacts on biodiversity, natural resources, food production, water scarcity, and so forth. In the short and medium terms, although supposed effects might have been felt in places, especially through altered weather patterns and increase in sea levels, these effects are not an immediate concern for most nations. One reason for this is the prioritisation of national goals, especially so for nations that have other issues to contend with in terms of development, equity and economic growth, all significant issues for governments. Yet another reason might be the fact that supposed effects of climate change might in fact, 'creep up' over time rather than be felt as a 'big blow' out of nowhere. Such imperceptibility ranks climate change lower in the list of national emergencies compared to events like an economic crisis or civil unrest. Lastly, the foremost authority on enhanced global climate effects, the IPCC, is conservative in making strong connections between climate change and localised changes, both in the present and future scenarios, in issues such as extreme weather events, identified as droughts, floods, fires, hurricanes, severe storms and winter storms. Greater gestational periods for the effects of climate change make it more likely that policy-makers might overlook it for now, in light of more pressing issues. According to the IPCC Fifth Assessment Report, climate change, yet there are climate-sensitive sources of impact illustrating the vulnerability of exposed systems, particularly if future increases in the frequency and/or intensity of such events should materialize.⁵⁷ Despite these conjectures, the fact is climate change is a real phenomenon and it can certainly affect the ways in which we produce our food. The effects felt can be direct (changes in agro ecological conditions) or indirect (affecting growth and distribution of incomes and hence affecting demand for agricultural products).⁵⁸ Extreme weather events are expected to increase in frequency and severity, which will undoubtedly affect food production and increase the volatility in food prices. The grand challenges that face a future (projected) global population of nine billion people are climate change and food security and failure to act on these now will only create more difficult scenarios in the future.⁵⁹

⁵⁶ Timmer, C.P. 2014. Food Security in Asia and the Pacific: The Rapidly Changing Role of Rice. *Asia and The Pacific Policy Studies* 1: 73–90.

⁵⁷ Intergovernmental Panel on Climate Change (IPCC). 2014. *Climate Change 2014: Impacts, Adaptation, and Vulnerability. Part B: Regional Aspects. Contribution of Working Group II to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change*. Geneva: Intergovernmental Panel on climate Change.

⁵⁸ Schmidhuber, J., and F.N. Tubiello. 2007. Global Food Security Under Climate Change. *Proceedings of the National Academy of Sciences* 104(50): 19703–19708.

⁵⁹ Godfray, H.C.J., J.R. Beddington, I.R. Crute, L. Haddad, et al. 2011. Food Security: The Challenge of Feeding 9 Billion People. *Science* 327: 812–818.

There is growing concern in the GMS about the potential adverse impacts of climate change, especially climate variability. One main concern is the growing (transboundary) competition for water and the heavy demands placed on this resource for socio-economic development (and increasingly, hydropower).⁶⁰ According to the GMS Atlas of the Environment 2012, although countries in the region are currently above the water stress limit, future challenges like population security thus affecting the well-being of people. Variability in precipitation can also wreak havoc on food production systems. Water stress, as a result of decrease in the number of rainy days and longer dry spells can result in adverse effects on food production in the region. Increased costs of production, from increased water and energy prices can also affect food supplies. In addition to crops, the rearing of livestock and the fishing industries will also be adversely affected. The lower Mekong River Basin is home to the largest freshwater capture fishery in the world⁶¹ and supports a population of millions who work as full or part-time fishers. Fish and rice production are the basis for food security in Cambodia and most poor people in the sub region rely heavily on fish as a main source of protein.⁶² By 2050, ocean fish catch potential in the Southeast Asian seaways may be reduced by 40–60 per cent due to fish migration.⁶³

As discussed in the previous section, rice has been, and continues to be, the most important crop in the region where food security is concerned. There have been limited studies that focus on the downscaled impacts of climate change on rice production in the GMS. A study by Peng et al.⁶⁴ provides ‘direct evidence of decreased rice yields from increased night temperature associated with global warming’. According to the authors, severe heat stress by 2030 can cause major reductions in rice yields in South and Southeast Asia. Kuneepong et al.⁶⁵ have suggested that rice systems in Southeast Asian deltas can be disturbed by flooding and storm surges brought on by sea-level rise and increase in precipitation and by 2030, without any intervention, rice production in North-eastern Thailand can be reduced by up to 17.8 per cent from the present baseline. A World Bank study projects that rice yields in the Mekong River Delta can decline by as high as 12 per cent by 2050.⁶⁶

Unearthing Potential Conflict Scenarios

⁶⁰ Kingston, D.G., J.R. Thompson, and G. Kite. 2011. Uncertainty in Climate Change Projections of Discharge for the Mekong River Basin. *Hydrology and Earth System Sciences* 15(5): 1459–1471.

⁶¹ Dudgeon, D., ed. 2011. *Tropical Stream Ecology*. London: Academic Press.

⁶² Asian Development Bank. 2012. *Greater Mekong Subregion Atlas of the Environment*. 2nd ed. Manila: ADB.

⁶³ Porter, H.O., D.M. Karl, P.W. Boyd, W.W.L. Cheung, S.E. Lluch-Cota, Y. Nojiri, D.N. Schmidt, and P.O. Zavialov. 2014. *Climate Change 2014: Impacts, Adaptation, and Vulnerability. Part A: Global and Sectoral Aspects. Contribution of Working Group II to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change*, 411–484. Cambridge/New York: Cambridge University Press. Available at: http://www.ipcc.ch/pdf/assessment-report/ar5/wg2/WGIIAR5-Chap6_FINAL.pdf

⁶⁴ Peng, S.B., J.L. Huang, J.E. Sheehy, R.C. Laza, R.M. Visperas, X.H. Zhong, G.S. Centeno, G.S. Khush, and K.G. Cassman. 2004. Rice Yields Decline with Higher Night Temperature from Global Warming. *Proceedings of the National Academy of Sciences of the United States of America* 101(27): 9971–9975.

⁶⁵ Kuneepong, P., S. Kongton, V. Wangwacharakul, and S. Sumdin. 2001. Modelling Economic Crop Yield and Climate Change in Thailand. In: *ModSim 1. International Congress on Modelling and Simulation*, 10–13 December. Modelling and Simulation Society of Australia and New Zealand, Canberra, Australia.

⁶⁶ World Bank. 2010. *Economic of Adaptation to Climate Change: Vietnam*. Washington, DC: World Bank Group.

International security studies have certainly extended to acknowledge threats arising from ever evolving human and physical environments. However, the Independent Commission on Human Security does not strongly suggest a causal link between climate change and threats to security. Hendrix and Glaser,⁶⁷ in their work on climate change and civil conflict in Sub-Saharan Africa question this oversight, considering the growing scholarship connecting environmental scarcity and resource constraints, especially for water and arable land, to conflict. The decrease in environmental stability and predictability as a result of increased climatic variability can affect access to resources and certainly exacerbate existing imbalances in power. Hendrix and Glaser found this to be the case in Sub-Saharan Africa, and I contend that the GMS has the potential to present similar scenarios. Both regions have large rural populations engaged actively in food production and are dependent on natural assets as a principal form of livelihood.

Climate change is generally considered to hit developing nations harder than developed countries.⁶⁸ One of the reasons for this is that the incidence of poverty in developing nations tends to be higher. To understand the complexities of poverty and vulnerabilities of the poor and very poor to climate change is beyond the scope of this chapter. Suffice to say, populations most dependent on natural resources can be affected directly and indirectly through climate-induced changes and variability. Indirect effects of climate variability will also permeate urban areas and to those that do not depend on the land through food insecurities, either in access, availability, prices. More than 60 million people in the GMS are heavily reliant on natural resources, especially agriculture and fisheries for their well-being.⁶⁹ Threatened economic security, either directly or indirectly, clearly affects other aspects of human security, not in the least, access to food. Climate variability in the future can create such conditions in the GMS. Issues of food availability and access can very well lead to forced migration in the region and such movement can cause potential conflict scenarios both within countries and across state borders. This is evidenced by similar cases globally, as seen in Bangladesh, both within the country⁷⁰ and between Bangladesh and India⁷¹; within the Philippines⁷² and within Thailand.⁷³

⁶⁷ Hendrix, C.S., and S.M. Glaser. 2007. Trends and Triggers: Climate, Climate Change and Civil Conflict in Sub-Saharan Africa. *Political Geography* 26(6): 695–715.

⁶⁸ Intergovernmental Panel on Climate Change (IPCC). 2001. *Impacts, Adaptation, and Vulnerability, a Report of Working Group II of the Intergovernmental Panel on Climate Change*. Geneva: IPCC.

⁶⁹ Mekong River Commission. 2009. *Adaptation to Climate Change in the Countries of the Lower Mekong Basin. MRC Management Information Booklet Series No 1*. Vientiane, Lao PDR: Mekong River Commission.

⁷⁰ Hafiz, M.A., and N. Islam. 1993. Environmental Degradation and Intra/Interstate Conflicts in Bangladesh. In *Environment and Conflicts Project – Occasional Papers No 6*. Zurich: Centre for Security Studies and Conflict Research; Lee, S.W. 2001. *Environmental Matters: Conflict Refugees and International Relations*. Tokyo: World Human Development Institute Press.

⁷¹ Homer-Dixon, T.F. 1999. *Environment, Scarcity and Conflict*. Princeton: Princeton University Press; Swain, A. 1996. Displacing the Conflict: Environmental Destruction in Bangladesh and Ethnic Conflict in India. *Journal of Peace Research* 33(2): 189–204.

⁷² Cruz, M.C., C.A. Meyer, R. Repetto, and R. Woodward. 1992. *Population Growth Poverty and Environmental Stress: Frontier Migration in the Philippines and Costa Rica*. Washington DC: World resource Institute.

⁷³ Bilborrow, R.E. 2001. Migration, Population Change and the Rural Environment. In *Population, Environmental Change and Security Paper Series 2*. Ann Arbor: University of Michigan; Panayotou, T., and S. Sungsuwan. 1994. An Econometric Analysis of the Causes of Tropical deforestation: The Case of Northeast Thailand. In *The Causes of Tropical Deforestation*, ed. K. Brown and D.W. Pearce, 192–210. London: CL Press, 1994.

The ability of weak states (discussed below) to handle such situations depends on their systems of governance and the level of non-interference from neighbouring countries. For ASEAN to be involved with potential movements and conflicts in the GMS would be a violation of the dictates that govern interstate relations. Moreover, it is not improbable to envision large-scale movement in the GMS especially in the light of climate-induced food insecurity nor can it be said with high confidence that such movement and resultant conflict is unlikely.

Conclusion

It has been broadly understood that climate change-induced food insecurity is neither a two-dimensional nor a multidimensional event. It is a multilayered issue with multidimensional aspects and a complex topography over which states will have to navigate in the not too distant future. This broad understanding, however, excludes potential for conflict despite some existing skirmishes; water contentions in the Mekong, for instance, which can only progressively worsen in the wake of future climate variability. Also, the idea of food security is being addressed in numerous ways, trade being the main solution followed by more nationalistic ideas of food sovereignty. There are a number of questions that need to be answered at this point: (i) Can GMS states work together to solve existing environmental issues, like that of water in the Mekong? (ii) Can GMS states de-politicise the notion of food security? (iii) Do GMS states have the capabilities to revamp existing social safety nets or introduce new ones that will address future food insecurities? It is the answers to these questions that will determine how climate change-induced food insecurities and resultant potential conflicts might be addressed. The role of ASEAN in answering these questions is vital. It is imperative that, as a regional body, the institution takes an active role in the five countries, including getting 'more involved' in its development process. As a matter of fact, the continuity of the body's relevance in the future depends upon it.

TERMINOLOGICAL BORDER BETWEEN *MINJOK*
(ETHNIC NATION) AND *KOOKMIN* (CIVIC NATION) ON
OVERSEAS KOREAN

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Recently, the concept and scope of overseas Korean rose on the event of presidential election and general election implemented overseas Korean's suffrage in 2012. Controversies were emerged that the suffrage of overseas Korean includes overseas Korean who has Korean nationality or obtains permanent resident of the applicable country, but excluding a person who has the applicable citizenship. This paper will examine border between ethnic nation and civic nation and its implications on the analysis of terminologies designated overseas Korean. Firstly, it is clarified relate terms in colloquial Korean; second, we understand the official concept of ethnic nation and civic nation on the way of following the definition of Korean dictionary; finally, I (re)categorize diverse concepts of overseas Korean.

There are diverse terms designating Korean ethnic: emphasizing on blood ties such as *gyeora* (who share same blood ties), *dongpo* (is warmly called people of same country and ethnic nation), and emphasizing by nationalism such as *jaewae kookmin* (who has Korean nationality living or staying in foreign county), in the meantime, there is *gyopo* (immigrated foreign country with a nationality of the applicable country). I will suggest more neutral term '*jaewae geoju hanin*' (Korean living in the foreign country). This term includes Korean who living in foreign country temporarily with Korean nationality, and living in foreign country with permanent residence in the applicable country, as well as Koreans who has citizenship. In this process, it reveals connotation of basic idea of ethnic in Korea.

THE ARTISTIC TEMPLES SURMOUNTED WITH MAHABODHI SHAPED SIKHARA DURING THE BAGAN PERIOD

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In Bagan, there are around seven temples surmounted with Mahabodhi shaped sikhara which are very similar to Mahabodhi Temple at Bodh Gaya in India where the Gotama Buddha attained the Enlightenment under the Bodhi tree.

The stone inscriptions in Mon recorded by the King Kyansittha (1084 to 1113-AD) that he sent a mission to Bodh Gaya to repair the Mahabodhi Temple in India. Such types built during the Bagan period can be found not only in Bagan but also in the vicinity of Sale in Chauk Township, Salai village in Yenanchaung Township, Kyundaw village in Michaungye Township, and Myinkon village in Magwe Township in the central parts of Myanmar. We had many evidences such as murals, terracotta votive tablets, dolomite plaques, bronze lotus petals and some miniature sikharas in the Bagan period. Mostly they consist of two storeys with upper shrine and lower shrine to house the Buddha images with the staircases. There are the figures of Buddha images, devas, mythical birds and animals in stucco decorated on the surface and the seven stations of Buddha around it. I argue that Mahabodhi shaped temples with their art and architecture in the Bagan period influences of India.

Such types of monuments found in Myanmar during the Bagan period could be compared and researched with those found in India, Srilanka and other Buddhist countries.

Key words: Mahabodhi, Temple, Artistic, Sikhara, Bagan Period

THE MUTUAL BENEFITS OF SHARING INFORMATION
BETWEEN ODDOR MEANCHEY (CAMBODIA) AND SURIN
(THAILAND) THROUGH TWIN RADIO

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Abstract

Cambodia and Thailand have not only shared common daily lifestyles but they have also shared a border, traditions and cultural aspects specific to the southern part of the northeastern Thailand (Surin, Buriram and Sisaket).

Nowadays people in Cambodia and Thailand share their ways of life in communication and tourism. Cambodians come to Thailand (Surin) for medical and dental check-ups, buy merchandise and sightseeing. Thai people go to Cambodia (Siem Reap, Oddor Meanchey, Phnom Penh etc.) for tourism, entertainment and business.

Thai government has fostered this relationship between Cambodia and Thailand in many ways. One way was the facilitation of better understanding in communications. Thus, the Thai Public Relations Department launched the Twin Radio program between Oddor Meanchey and Surin.

The Twin Radio program began in 2017 between Prasat Tarmeon Radio Station in Oddor Meanchey and Radio Thailand Surin. The program was in both Cambodian and Thai, each time for 1 hour, two times per month (The first and third Sundays of the month). The program found satisfaction towards the sharing of information about culture, occupations, lifestyles, climate, tourism, traffic, language, and music.

According to the feedback of listeners, Cambodian and Thai, reported the program to be both beneficial and worthwhile. Because of these positive findings, the Twin Radio program will continue and be extended to areas of both countries' border provinces.

KHMER SURIN HOME INDUSTRY TRANSFORMATION MODEL

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Nowadays, Khmer culture in Asia Pacific are a bridge connecting to AEC countries. Ethnic Khmer living in those countries, having their own families' homemade production for sale in those local market.

Home-made industrial agricultural products were introduced to the Bhoboan Organic Food enterprise. There are home-made industrial transformation products such as brown rice, organic rice germs, cosmetics made by rice, silk fabrics. These are linked to the website, "Bhoboan.com." That is a first home industry transformation made by a Khmer ethnic group from Surin, Buriram and Si Saket Provinces.

The Bhoboan's industry transformation has a co-products information unit, a co-working space, prototype products, pilot products, a financial network, and an agro-processing factory (see a presentation slide).

The prototype products of the home industry transformation which are introduced in the website "Bhoboan.com" are 1) rice medicines such as GABA, 2) rice proteins such as roasted rice germs, and 3) Silk fabrics such as Khmer plaid pattern silk and Khmer water drop silk.

The Bhoboan Organic Food, the first prototype of the home industry transformation in Khmer Surin Province, always welcome all Khmer cultural values from Asia and Pacific countries.

TAMRA KHI CHANG OF NATIONAL LIBRARY OF THAILAND

Prepared by

Mr. Warisara Grotintakom, Ph.D. candidate⁷⁴

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Tamra Khi Chang (The book for riding elephants) of National library of Thailand is *Samut Thai Dam* (black mulberry paper). This book is rectangle, width 12 cm. length 35 cm. and thickness 7 cm. The cover is made from wood and decorated with small color mirrors around the cover. The scripts are written with gold colour orderly and beautifully. The letters are written orderly. Furthermore, it has drawing pictures which reflect Thai arts. The drawing points the controlling and person's position on elephant's body, many tools for tying elephant and the content about principle of dressing for riding elephants etc. However, *Tamra Khi Chang* of National library of Thailand is Thai manuscript reflects knowledge which is art knowledge beneath the painting and the knowledge of Thai elephant.

Keywords: *Tamra Khi Chang, Samut Thai Dam, National library of Thailand*

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‘KAENG NORK-MOR’ AND ‘SA-NGO CHROK KRAO-CHHNANG’:
RELATIONSHIPS BETWEEN THAI AND CAMBODIA
THROUGH FOOD CULTURE

Prepared by

Prof. Wanarat Noilek⁷⁶

Lecturer, Faculty of Humanities, Srinakharinwirot University

The purpose of this article is to study the relationship between Thai and Cambodia through food culture. It is a study from “Kaeng Nork-Mor” which is one of the ancient royal Thai cuisine. Supposedly, this dish is influenced from Cambodian food called “Sa-ngo Chrok Krao-chhnang”. According to research documents of Thai and Cambodia, we found that “Kaeng Nork-Mor” appeared in Thai Cookbook “Mae-Krou Hou-Pa” by Lady Plien Phatsakornwong. There are some similarities and differences of cooking method when compared with “Sa-ngo Chrok Krao-chhnang” of Khmer.

However, “Kaeng Nork-Mor” and “Sa-ngo Chrok Krao-chhnang” were reflected to the relationships between Thai and Cambodia by the perspective of food culture, especially the food name and the process of cooking to indicate the remaining of culture assimilation.

Key words: Kaeng Nork-Mor, Sa-ngo Chrok Krao-chhnang, food culture

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FROM GLOBALIZATION TO LOCALIZATION:
THE ASSIMILATION OF SAXOPHONE INTO ISAN MUSIC CULTURE

Prepared by

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Saxophone one of the globalized instruments from Western music culture. It has spread its popularity through out the world---East and West. The saxophone was somehow got attentions from Isan folk musicians of traditional lam performing arts culture. Eventually it has been settled down with lam phloen folk opera troupe and followed by lam xing pop lam performing arts.

The author had collected data through observations and interviews with singers, musicians, and Isan folk scholars. In this paper he will present on the worldwide popularity of the saxophone as a globalization phenomenon, and its assimilation into Isan music culture as its localization.

Key word: globalization, localization, saxophone, assimilation, Isan music culture.

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THE LEGACY OF KULA ETHNIC GROUP IN NORTHEAST THAILAND AND CAMBODIA

Prepared by

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M.S. in Education, Ph.D. in Cultural Sciences

Center for Oriental Wisdom Studies, Thailand

During the past two centuries ago, the Kula ethnic people were very active in their daily lives---travelling and trading through the long journeys---from Shan State and Malameing, from Northern Thailand, through Northeast Thailand, and then to Pailin province of Cambodia. Their lives were similar to the Gypsy people of Middle and Eastern Europe; but Kula people were not famous in terms of music. They were adventurer for fortune, travelling traders with no intention to go back to their homelands.

In this paper the author will present the cultural impacts, both tangible and intangible, of the kula ethnic group upon the communities along their trading routes in Northeast Thailand and in Cambodia.

Key word: kula ethnic group, Northeast Thailand, Cambodia, legacy, cultural heritages

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WOMAN IN KHMER RIDDLES

Prepared by

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Khmer Riddles has brought women into being a part of questions. It was found that the appearance and posture of women were compared to inanimate objects such as household appliances, and organisms such as plants and animals.

Comparison of the characteristics of women and other things to build a relationship between questions and answers, to make respondents can interpret the meaning. Khmer riddles reflect the thinking process of language users. There are observations things around and connect it together to create riddles.

FEMALE DIDACTIC LITERARY WORKS IN THAI AND CAMBODIAN TEXTBOOKS

Prepared by

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Rambhai Barni Rajabhat University*

This article has aim to study and compare Female Didactic Literary Works appearing in Thai and Cambodian Textbooks for 2 stories: Female Didactic Proverb by Soonthornpoo in 6th level primary school's Thai textbook and Female Didactics by Mern Mai in 1st level high school's Cambodian textbook.

From the study, we found that ideal lady's concept or all social value is influential to the content of Female Didactic Literary of both Thai and Cambodian. Some contents of them are appropriately extracted for learners. They are different in their presentation. Namely, Female Didactic Literary Works in Thai textbook focuses on lady purity preservation and Thai lady's behavior in social convention called "Thai gentlewoman". Female Didactic Literary Works in Cambodian textbook focuses on complete lady's behavior following Cambodian social value called "Perfect Woman" (ស្រីគ្រប់លក្ខណ៍).

Although they are different in their contents, their social expectations to woman are similar. Namely, woman has to behave to be extremely graceful with practice, speech and mind. Woman has to preserve purity and maintain in the convention determined by society.

A STUDY OF SOCIAL REFLECTION ON EDUCATION AFFECTING
THE NATIONAL DEVELOPMENT IN KHMER NOVEL ENTITLED

yáp mǎn thnǎi rah (យប់មានថ្ងៃរះ)

น.ท.วัฒนชัย หมั่นยิ่ง⁷⁷

Cdr.Watanachai Monying

เพชร ลำจียก⁷⁸

Phachara Lumjiag

The purpose of this article is to investigate the social reflection on education affecting the national development in Khmer novel entitled *yáp mǎn thnǎi rah* (យប់មានថ្ងៃរះ), written by *pǎl vaṅṅarīraks* (ប៉ាល់ វណ្ណារីក្ស). It was found that this novel clearly reflects the education that affects the development of Cambodia. It enables the reader to understand the importance of education that can promote social well-being and improve the nation. Moreover, it also reflects and shows that education is crucial since it affects the future work of the characters. Although economic factor and gender will affect the education, the most important thing is the determination and the use of knowledge gained from education to become successful in their careers. The author *pǎl vaṅṅarīraks* (ប៉ាល់ វណ្ណារីក្ស) perfectly proposes the concept and ideology of education that influence the national development through the characters in the novel.

Keywords: Khmer novel, *pǎl vaṅṅarīraks* (ប៉ាល់ វណ្ណារីក្ស), *yáp mǎn thnǎi rah* (យប់មានថ្ងៃរះ).

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A COMPARATIVE STUDY OF THE TWO VERSIONS OF GREAT
EPIC KHMER SANG SELCHEY AND THAI-LAO SANG SINXAY:
SIMILARITIES AND DIFFERENCES

Prepared by

Asst. Prof. Dr. Jarernchai Chonpairot*

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Sang Selchey of Cambodia and Sang Sinxay of Laos are the great epics and are considered to be one of the most important literature in terms of their artistic, aesthetic, historic, linguistic, codes of conduct, and the impact upon the people's ways of life.

Thai and Lao scholars were not realized that there was a great literature of Sang Sinxay existed in any other countries beside Laos and Northeast Thailand. However, one day on the Cambodia's visit, I found a Sang Selchey of Khmer version unexpectedly. I bought the book and got it back to Thailand and read it eagerly. I figured out roughly that the title of the book was Saing Selchey, published in 1966, by the Institute of Buddhism in Phnom Penh. After I read it carefully, I found the similarities and differences of the two versions of these two great epics.

In this paper the author will present a comparative study of the two versions of this literature in terms of: 1) its origin; 2) plot and content; 3) formal design of poetry; and 4) the impacts of the literature upon the ways of life of the people.

Key word: comparative study, great epic, sang sinxay, saing selchey, Laos, Thailand, Cambodia.

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គណៈកម្មការរៀបចំ
Organizing Committee



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ទីស្តីការគណៈរដ្ឋមន្ត្រី
រាជបណ្ឌិត្យសភាកម្ពុជា

Royal Academy of Cambodia
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លេខ: ០៩៥ / ១៨ ល.ឧ.ន

ថ្ងៃព្រហស្បតិ៍ ៧ ខែ ២០១៨ ឆ្នាំ ច សំរឹទ្ធិស័ក ព.ស.២៥៦២

រាជធានីភ្នំពេញ ថ្ងៃទី ២៩ ខែ វិច្ឆិកា ឆ្នាំ ២០១៨

លិខិតឧទ្ទេសនាម

ថ្នាក់ដឹកនាំ និងមន្ត្រីដូចមានរាយនាមខាងក្រោម ត្រូវបានចាត់តាំងជាគណៈកម្មការទទួលខុសត្រូវរួម និងអនុគណៈកម្មការនានាក្នុងដំណើរការសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី «**តម្លៃវប្បធម៌អាស៊ីបូព៌ា វប្បធម៌ ប្រវត្តិ និងមោទនភាព**» រៀបចំដោយមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា សហការជាមួយមូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់ ដែលនឹងប្រព្រឹត្តទៅ **ចាប់ពីថ្ងៃទី១៩ ដល់ថ្ងៃទី២២ ខែធ្នូ ឆ្នាំ២០១៨** នៅសណ្ឋាគារអង្គសេនដូរី ក្រុងសៀមរាប ខេត្តសៀមរាប៖

I-គណៈកម្មការទទួលខុសត្រូវរួម

១.ឯកឧត្តមបណ្ឌិតសភាចារ្យ	ស៊ី	ឈុំប៊ុន	ប្រធាន
២.សាស្ត្រាចារ្យបណ្ឌិត	ផាក	អ៊ុនគុក	សហប្រធាន
៣.ឯកឧត្តមបណ្ឌិត	យង់	ពៅ	សមាជិក
៤.ឯកឧត្តម	សុត្រ	សំណាង	សមាជិក
៥.ឯកឧត្តមបណ្ឌិត	គិន	កា	សមាជិក
៦.លោកស្រីបណ្ឌិត	កាង	ក្យុងហ៊ី	សមាជិក

II-អនុគណៈកម្មការ

១-អនុគណៈកម្មការរៀបចំសុន្ទរកថា

១.ឯកឧត្តមបណ្ឌិតសភាចារ្យ	សោម	សុមុនី	ប្រធាន
២.ឯកឧត្តមបណ្ឌិត	ខែក	វីរៈ	អនុប្រធាន (អ្នកបកប្រែ)
៣.លោក	មាយ	សារី	សមាជិក
៤.លោក	យិន	យ៉ង់	សមាជិក

២-អនុគណៈកម្មការបដិសណ្ឋានកិច្ច និងរៀបចំពិធី

១.លោកបណ្ឌិត	ឈត	ប៊ុនថង	ពិធីករ
២.កញ្ញា	អ៊ុន	សុភ័ក្រ្ត	ពិធីការនី
៣.លោកស្រី	សំរិទ្ធ	ចរិយា	សមាជិក
៤.លោកស្រី	សំរិទ្ធ	ទេពី	សមាជិក

៣-អនុគណៈកម្មការទទួលបន្ទុកហិរញ្ញកិច្ច

១.លោក	ជ	ច័ន្ទតារា	បេឡាធិការ
២.កញ្ញា	ម៉ៅ	សុគន្ធា	គណនេយ្យករ

៤-អនុគណៈកម្មការរៀបចំឯកសារ បច្ចេកទេស លេខា និងការបកប្រែ

១.លោក	សាន	សុវណិត	ប្រធាន
២.លោក	សេង	មាន	អនុប្រធាន (អ្នកបកប្រែ)
៣.លោកស្រី	សេង	សោភា	សមាជិក (អ្នកបកប្រែ)
៤.លោក	ឆោម	ជំរែង	សមាជិក (អ្នកបកប្រែ)
៥.លោក	គឹម	វិទ្ធី	សមាជិក
៦.លោក	លឹម	សុវណ្ណវិទ្ធី	សមាជិក

៥-អនុគណៈកម្មការទំនាក់ទំនង និងកំណត់អ្នកចូលរួម និងវារីការអន្តរជាតិ

១.ឯកឧត្តមបណ្ឌិតសភាចារ្យ	ស៊ុំ	ឈុំប៊ុន	ប្រធាន
២.ឯកឧត្តម	សុត្រ	សំណាង	អនុប្រធាន
៣.លោក	ឈឿន	ប៊ុនធា	លេខាធិការ
៤.លោក	ស៊ុន	សំ	សមាជិក
៥.លោក	ខុយ	សោភ័ណ	សមាជិក

៦-អនុគណៈកម្មការសោកទស្សន៍ និងផ្សព្វផ្សាយ

១.លោក	ហេង	វិទ្ធី	ប្រធាន
២.លោក	ចាន់	វណ្ណា	សមាជិក

អនុប្រធាន សមាជិកគណៈកម្មការ និងអនុគណៈកម្មការទាំងអស់ ត្រូវអញ្ជើញចូលរួមប្រជុំនៅថ្ងៃសុក្រ ៧កើត ខែមិគសិរ ឆ្នាំច សំរឹទ្ធិស័ក ព.ស.២៥៦២ ត្រូវនឹងថ្ងៃទី១៤ ខែធ្នូ ឆ្នាំ២០១៨ វេលាម៉ោង៩:៣០នាទីព្រឹក នៅសាលនាងនួន(អគារF) ដើម្បីទទួលការកិច្ច និងបំពេញការងារតាមការណែនាំពីប្រធានគណៈកម្មការទទួល ខុសត្រូវរួមប្រកបដោយប្រសិទ្ធភាព។



បណ្ឌិតសភាចារ្យ **សុខ ឌួច**

ចម្លងជូន ៖

- អគ្គលេខាធិការដ្ឋាន របសក
- ខុទ្ទកាល័យប្រធាន របសក
- គ្រប់វិទ្យាស្ថានឧបសម្ព័ន្ធ
- ដើម្បីជ្រាបជាព័ត៌មាន
- សាមីខ្លួន - ដើម្បីអនុវត្ត
- កាលប្បវត្តិ-ឯកសារ

បញ្ជីឈ្មោះអ្នកចូលរួម
List of Participants

**KINGDOM OF CAMBODIA
NATION RELIGION KING**

**ROYAL ACADEMY OF CAMBODIA
ASIA RESEARCH CENTER**

**THE 14TH INTERNATIONAL CONFERENCE ON
“ASIA PACIFIC CULTURAL VALUES: CULTURE, HISTORY AND PRIDE”**

*On December 19th-22nd, 2018
Angkor Century Hotel, Siem Reap Province*

LIST OF PARTICIPANTS

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Royal Academy of Cambodia				
4	Sok Touch	President of Royal Academy of Cambodia	Tel : 012 824 481	<i>Participant</i>
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សូមគោរពជូន

**ឯកឧត្តមកិត្តិនីតិកោសលបណ្ឌិតឧបនាយករដ្ឋមន្ត្រីប្រចាំការ
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កម្មវត្ថុ: សំណើសុំអនុញ្ញាតជាគោលការណ៍រៀបចំសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី តម្លៃវប្បធម៌អាស៊ី
ប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិ និងមោទកភាព។
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ដូចសេចក្តីដែលមានចែងកម្មវត្ថុខាងលើ ខ្ញុំបាទមានកិត្តិយសសូមជម្រាបជូន **ឯកឧត្តម
កិត្តិនីតិកោសលបណ្ឌិតឧបនាយករដ្ឋមន្ត្រីប្រចាំការ** មេត្តាជ្រាបថា មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី
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ព្រះរាជាណាចក្រកម្ពុជា
ជាតិ សាសនា ព្រះមហាក្សត្រ

រាជបណ្ឌិត្យសភាកម្ពុជា
មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី

សូមគោរពជូន

ឯកឧត្តមបណ្ឌិតសភាចារ្យ សុខ ឌួច
ប្រធានរាជបណ្ឌិត្យសភាកម្ពុជា

រាជបណ្ឌិត្យសភាកម្ពុជា	
ចូល	លេខ ៤៤៤/១៨ បេអេ អគ្គនាយកដ្ឋានស្រាវជ្រាវអាស៊ី ថ្ងៃ ១២/១០

កម្មវត្ថុ: សំណើសុំគោលការណ៍រៀបចំសន្និសីទអន្តរជាតិលើកទី១៤ ស្តីពី «តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិនិងមោទកភាព»
ជូនភ្ជាប់: សេចក្តីព្រាងកម្មវិធីសន្និសីទ ០១ច្បាប់។

ដូចសេចក្តីមានចែងក្នុងកម្មវត្ថុខាងលើ ខ្ញុំសូមគោរពជម្រាបជូន ឯកឧត្តមបណ្ឌិតសភាចារ្យប្រធាន មេត្តាជ្រាបថា មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជាគ្រោងនឹងរៀបចំសន្និសីទអន្តរជាតិមួយ ស្តីពី «តម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក៖ វប្បធម៌ ប្រវត្តិនិងមោទកភាព» ក្នុងគោលបំណងផ្តល់ឱកាសដល់បញ្ញវន្តនិងអ្នកស្រាវជ្រាវក្នុងតំបន់និងពិភពលោក សម្រាប់ចែករំលែកចំណេះដឹង បទពិសោធន៍និងទស្សនៈទៅលើតម្លៃវប្បធម៌អាស៊ីប៉ាស៊ីហ្វិក ដើម្បីលើកកម្ពស់និងជំរុញឱ្យមានភាពសុខដុមរមនា ភាពប៉ុប៉ងនៃអារ្យធម៌របស់ប្រជាជាតិក្នុងតំបន់អាស៊ីប៉ាស៊ីហ្វិក។ សន្និសីទអន្តរជាតិនេះគ្រោងអញ្ជើញភ្ញៀវចូលរួមពីសំណាក់អ្នកស្រាវជ្រាវជាតិ និង អន្តរជាតិប្រមាណ ១០០នាក់ ដែលនឹងប្រព្រឹត្តទៅចាប់ថ្ងៃទី២០-២១ ខែធ្នូ ឆ្នាំ២០១៨ នៅសណ្ឋាគារអង្គរសេនដូរី ក្រុងសៀមរាប ខេត្តសៀមរាប។

រាល់ការចំណាយក្នុងការរៀបចំជាបន្តករបស់មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី។

អាស្រ័យហេតុដូចបានគោរពជម្រាបជូនខាងលើ សូម ឯកឧត្តមបណ្ឌិតសភាចារ្យប្រធាន មេត្តាពិនិត្យនិងសម្រេច ដោយសេចក្តីអនុគ្រោះ។

សូម ឯកឧត្តមបណ្ឌិតសភាចារ្យប្រធាន មេត្តាទទួលនូវការគោរពដ៏ស្មោះពីខ្ញុំ។

ថ្ងៃអង្គារ ១រោច ខែកទ្របទ ឆ្នាំច សំរឹទ្ធិស័ក ព.ស. ២៥៦២
រាជធានីភ្នំពេញ ថ្ងៃទី២៥ ខែកញ្ញា ឆ្នាំ២០១៨
នាយកមជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ី

បណ្ឌិតសភាចារ្យ ស៊ី ឈុំម៉ីន

លេខ ១៧



រៀបចំដោយ៖ មជ្ឈមណ្ឌលស្រាវជ្រាវអាស៊ីនៃរាជបណ្ឌិត្យសភាកម្ពុជា
ឧបត្ថម្ភដោយ៖ មូលនិធិកូរ៉េសម្រាប់ការសិក្សាជាន់ខ្ពស់

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