



LAKHAON FESTIVAL
September 4 - 11, 2009
Phnom Penh - Cambodia

C|C|F | CAMBODGE
Centre Culturel Français

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INSIST ON THE DIVERSITY AND THE TREASURES OF THE KHMER THEATRE.

The purpose of the Lakhaon Festival is to participate in the revival of the different traditional theatrical forms of Southeast Asia, and to promote the development of new contemporary forms through encounters and exchanges between artists from other cultural horizons.

This year, French and Asian artists will collaborate on a new creation "The girl, the devil and the mill" which promises a privileged moment of mutual enrichment.

Five new creations have been conceived for this 3rd edition with the support of CCF.

The best theater companies of Cambodia decided to be involved in this challenge : Khmer Action Arts, Khmer Art Academy, the Royal University of Fine Arts and the Department of Fine Arts.

To make the event accessible all the plays will have English and French subtitles.





TWO MAJORS CREATIONS

THE "COMPAGNIE PARNAS"

Since its debuts, the French company Parnas almost exclusively dedicated itself to the contemporary repertoire.

In residence for two months at the CCF, Franck Manzoni, comedian and director, will stage the adaptation in khmer of *The girl, the devil and the mill* with Cambodian actors. A moment of creation and sharing between Cambodian and French cultures.

THE PLAY The Father is poor and tired. In the forest, he meets a man who makes him the following proposition: "Give me what there is behind your mill and you will be rich, very rich". "There is nothing behind my mill, thinks the Father, except for an old apple tree". He accepts. He is wrong. Behind the mill, there is his daughter. A girl who will then be condemned to marry the Devil...





TWO MAJORS CREATIONS

THE ROYAL BALLET OF CAMBODIA Lakhaon Kbach Boran

One of Cambodia's oldest and sacred forms (or divine arts), dating back from between the 1st to the 6th century. This art reflects the zenith in spirituality, wisdom and technical skill within all other performing art forms in Cambodia. The Apsara dancers are the essence of celestial purity believed to provide the link through which prayers passed from the King (devaraja) to the realm of the deities. Each dancer uses an artistic body language and a different emotional expression to tell one of the famous Khmer legends. Classical Dance performs a vast repertoire of stories from the Reamker (Khmer version of the Ramayana).

The Classical Royal Ballet will introduce us to this sacred form of Khmer theater with its new creation.





THE OTHER PLAYS

KHMER ARTS ENSEMBLE

Lakhaon Kbach Boran

For centuries, a ceremony has been performed in Cambodia that features the dancing of sacred stories as a way of calling forth rain at the height of the dry season.

THE PLAY Ream Eyso and Moni Mekhala Sophiline Cheam Shapiro, Artistic Director

Ream Eyso & Moni Mekhala is a dance-drama of fertility that describes the origin of rain and the creation of thunder and lightning. The giant Ream Eyso, representing the sun, wields his axe (thunder), the goddess of water Moni Mekhala tosses her glittering ball (lightning), which the giant covets, and all is overseen by Vorachhun (earth). If pleased with this offering of dance and music, it is believed, the deities will allow the rain to fall, and the cycle of planting and growth will be renewed.

KHMER ACTION ARTS COMPANY

Lakhaon Niyeyay (modern spoken theatre)

This theater form is considered as one of the youngest among the twenty forms of Khmer dramas. Modern spoken theatre is strongly rooted in Western literature but the form has evolved to meet the needs of Cambodian audiences. Spoken theatre adapts Khmer folktales and legends, along with modern Western novels presenting themes of everyday life.

THE PLAY Daytime's darkness

This drama tells the story of a family after the end of the civil war. A moving out to Phnom Penh, to end up in Stung Meanchey to work as garbage pickers.

It is a play which shows off a hard but realistic picture of these parents and children who live and work in this disastrous place of Phnom Penh. A way of making the public aware of this oppressive life.





The other plays

DEPARTMENT OF FINE ARTS

Lakhaon Komnap (dramatic poetry)

It appeared at the beginning of the XXth century, inspired by Bassac Theatre. It is based on a large selection of Khmer poems, featuring marshal arts, and accompanied by a small orchestra of three instruments whose music is based on arak melody and songs.

THE PLAY Kakei

Kakei, a very attractive girl, born out of a flower, is married to the King Prumthorn. Unfortunate in her marriage, Kakei feels alone and distraught. Until the day when she commits the irreparable: she is unfaithful to her husband with one of his soldiers ...

THE SCHOOL OF FINE ARTS

Lakhaon Bassac

Native of Bassac district in Kampuchea Krom, the Chinese and Vietnamese opera, very present in the south of Cambodia, can explain the genesis of this form of musical theatre, which appeared at the beginning of the XXth century. Sung theatre, created by a buddhist monk called Suor, it is now very present in Takeo province, with a lot of farcical representations.

THE PLAY Dékcheaspreakrou

Contemporary form of the Bassac, this play is based on a philosophy, and not on a story or a legend as in the traditional form. "Dékcheaspreakrou" is a real criticism of the society of today: exploitation, corruption, and choices of the leaders are highlighted. The author decides to enlighten the "chronic war" that Cambodia undergoes and to make every one aware of these realities. A call to the peace of hearts and souls...





SCHEDULE

All the shows will take place at the CHENLA THEATRE

Friday 4th	7 PM	Parnas Company <i>La Jeune Fille, le Diable et le Moulin</i>
Saturday 5th	7 PM	Parnas Company <i>La Jeune Fille, le Diable et le Moulin</i>
Sunday 6th	7 PM	Parnas Company <i>La Jeune Fille, le Diable et le Moulin</i>
Monday 7th	7 PM	Khmer Arts Ensemble <i>Ream Eyso & Moni Mekhala</i> Lakhaon Kbach Boran
Tuesday 8th	7 PM	Khmer Action Arts Company <i>Daytime's darkness</i> Lakhaon Niyeyay (modern spoken theatre)
Wednesday 9th	7 PM	Department of Fine Arts <i>Kakei</i> Lakhaon Komnap (dramatic poetry)
Thursday 10th	7 PM	School of Fine Arts <i>Dékcheaspreakrou</i> Lakhaon Bassac
Friday 11th	7 PM	Royal Ballet of Cambodia Lakhaon Kbach Boran

To make the event accessible all the plays will have English and French subtitles.



PRESS

The Phnom Penh Post

French theatrical director
Catherine Marnas
uses a two-month residency
in Phnom Penh to mount a new production of a classic story

Khmer tale gets French twist

BY PRIYANKA BHONSULE

THE momentous challenge of working with a Cambodian cast to stage a traditional Khmer tale is not lost on French theatrical luminary Catherine Marnas, but she is hoping to successfully combine the two cultures during her stay in Phnom Penh.

Marnas will be in residence at the French Cultural Centre until early October, producing a spectacle to be part of an international theatre festival featuring 12 companies from Cambodia, France, Laos, Myanmar and Thailand.

"The idea is to take a basic Cambodian story and to combine it with French culture. This story is very, very old, and to mix it with modern theatre will be a shock," Marnas told the Post this week.

She had just come out of an exhausting day of nearly 30 auditions with young Cambodian students and more experienced actors alike, all performing pieces from *Sorp Piseth*, a traditional Khmer tale named after the lead character.

"The story is like a drama but there are comic scenes too, like a stupid man who can't make fire or boil water. It's physical comedy – his incredible stupidity – which is very international," she said.

Two years ago, Marnas did a similar project in China with Molière's classic *Don Juan*, complete with a Chinese cast, using traditional Chinese opera style and opera make-up and costumes.

But the challenge here is that the culture and traditions are very different, and Marnas said she's "taking Khmer culture and French culture

and trying to make this third thing."

"There was no written text, so every person acts it out differently," she said.

Bun Nuch, who interprets between the Khmer actors and Marnas, affirmed that *Sorp Piseth* was a story that has been passed down orally but was now part of the school curriculum.

Marnas added that the underlying story will stay the same, but some changes would be made that she hoped the audience would accept.

"I think the most important thing in theatre is an open audience. I will be very happy if more open-minded people came to see the play," she said.

Marnas said auditions were to continue throughout the week.

"At the end of today, there were younger people, most with no experience. But sometimes, those with no experience can adapt really well," she explained. "But I don't like to choose people day by day because auditions can be cruel."

Instead, all actors will spend a week studying theatre techniques and styles with Marnas.

"At the end of the week, I'll choose maybe about five for the play. But even if they leave, they will have learned something."

The first performance is slated for October 3, with two shows in Phnom Penh and one in Siem Reap, leaving the crew about six weeks to rehearse.

The idea, said Marnas, would be to eventually make the project autonomous, so it could travel around Cambodia in 2009 without her direction.

Meanwhile, Marnas will be holding a talk on contemporary theatre at the French Cultural Centre on Thursday, August 28, at 6:30pm. ■



Director Catherine Marnas is mixing local actors and a traditional Khmer tale with French theatrical techniques for a new production. PHNOM PENH POST



kaleidoscope

Contemporary dance: a Phoenix from the Ashes?

Headlining this month's Lakhoan Festival is a new work based on a traditional Cambodian folk tale. Mark Jackson talks with its director, Catherine Marnas, and its leading lady, Chumuan 'Bollo' Sodhachiv.



Catherine Marnas giving her Cambodian stars a helping hand

LIKE SO MANY OTHER visitors to the country, Catherine Marnas' motivation for coming to Cambodia was one of intrigue. "I didn't know Cambodia and had lots of curiosity about the country," she explains while taking some time off from rehearsals for her upcoming play, *La Perdrix Mâle et la Perdrix Femelle* (the male and female partridge).

"It's very creative to think how I can do this here," the French director says of her two-month project, working with Khmer actors and musicians in producing a brand new piece of contemporary dance for the forthcoming Lakhoan Festival.

Not that this type of creative collaboration is anything new to the former teacher of interculturalism at the National Conservatory in Paris.

When she is not putting on contemporary drama in Mar-

seilles with her theatre troupe *Compagnie Paroles*, Catherine works around the globe on similar projects to the one that has drawn her to Cambodia. Very much a wandering director, Catherine has been involved on similar projects in Brazil, Mexico and China. It was in Brazil that she met the French Cultural Centre's director, Alain Armandou.

"Alain saw a workshop I did in Brazil with some students," she explains. "He said he wanted a workshop too."

■ HANDING OVER RESPONSIBILITY For Catherine, the final performance is not everything. It is only part of the creative process. Shunning traditional auditions, she prefers to work with her potential actors in a workshop environment. Thirty Cambodian actors and musicians were initially selected for the workshop

The idea is to leave the actors and musicians as 'owners' of the performance

over 10 days. At the end, she chose the 10 Cambodians – six actors and four musicians – who would perform the new piece. In this way, Catherine hopes to get the performers more closely involved in the work.

"The idea is to leave the actors and musicians as 'owners' of the performance," she explains.

Using traditional Cambodian music and instruments, Catherine has created a contemporary piece through incorporating modern theatrical approaches and techniques new to Cambodia.

"It is interesting work, but it is very different," she explains. "The rhythm is different – of speech, of life – there is no break."

Not that she is unfamiliar to such challenges. In China, she was unable to communicate directly with her actors.

"I was obliged to hear the music of their language," she explains. As a director you get an instinctive feeling as to who has your actors have got their lines right, she adds. Catherine demonstrates to the actors all elements of performance from how to move on the stage to female actors developing a more *feishi*, speaking pitch than the traditional one adopted in Cambodia.

■ CROSS-CULTURAL PROJECT The story of *La Perdrix Mâle et la Perdrix Femelle* reflects the cross-cultural nature of the project, which has involved French



composer, Alain Aubin, as well as Catherine. Based on a traditional Khmer tale, which was translated into French, Catherine has introduced tales familiar to western audiences, such as the riddle of the Sphinx and Puccini's *Turandot*. The script was then translated back into Khmer. The two Chenla Theatre performances will have both English and French subtitles. The storyline of love, death, rebirth and ultimate success after a long struggle, can be seen as both a reflection of Cambodia's own history and that of its dramatic art.

"There was a tradition and then a break," Catherine says referring to the Khmer Rouge period. "There are lots of things to build in dramatic art."

Accepting that performers need to reflect upon the past, she also feels that dramatic art has to offer something new for the country's youth. For her, actresses such as Chhumuan Belle Sodhachiv, who plays the female lead in the new work, represent the future for Cambodian contemporary dance and theatre.

■ A BELLE FUTURE

The daughter of famous actress, Nou Soudal, Belle started dancing when she was nine and studied classical dance at RIFA. Now 23, she has already toured Asia, Europe, the U.S. and Morocco, despite only graduating last year.

Belle agrees with Catherine that there is an absence of contemporary dance in the kingdom. She believes that any development of contemporary dance in the country should also be a reflection of the past.

"When we do contemporary dance, we need to know ourselves and our culture first," she says. "We love classical dance, but we want to develop."

Although she loves performing Apsara dance, she feels it is very controlled. "I can't dance very fast and express my own feel-

ings," she says. "Both of them have to go together."

Cambodian performers can learn much from such cultural exchanges as the current French Cultural Centre project, according to Belle. One specific example is how Alain Aubin has taught her new breathing techniques that allow her to project her voice from the stomach – a technique that is absent in Cambodian dramatic training, she says. She also mentions how Catherine has taught her how to change roles during a performance.

However, it is the way that Catherine encourages actors to develop their own roles that has most impressed Belle.

"She wants us to find for ourselves," Belle explains. "Unlike Cambodian directors, she does not tell us to do this and that."

Confessing that sometimes she finds the traditional dichotomous approach to dance boring, Belle finds Catherine's approach refreshing. "We feel free and want to do the performance," she says.

■ A LONG WAY TO GO

Both women are keeping themselves busy. Belle's own contemporary dance, *The Story of Preah Kongkea* is also part of the Lakhoan Festival. It will debut at the Chenla Theatre on Oct. 8. As for Catherine, once she returns to France, she is thrown into rehearsals for a play she helped create in Brazil back in July. It is due to be performed in France this year.

Eventually Catherine would love to see Cambodian actors perform in France, but feels that this is still some way off in the future. "It is so new," she says. More immediately, there are plans for the current work to tour Cambodia next year.

La Perdrix Mâle et la Perdrix Femelle will play the Chenla Theatre, cor. of Mao Tse Tung & Mouineh boulevards on Oct. 3 & Oct. 4 at 6.30pm. ■



Crouching tiger?

Lakhoan Festival

FEATURING TWELVE COMPANIES FROM CAMBODIA, FRANCE, Laos, Myanmar and Thailand, the second Lakhoan Festival will be held at the Chenla Theatre from Oct. 3 to Oct. 9.

Seven original Khmer works have been created especially for the festival. All the speaking performances will have both English and French subtitles projected onto a screen, except for *Mahejanok Never Say Die*, which will be performed in English with Khmer subtitles. There will also be a series of films shown at Le Cinema, French Cultural Centre.

The festival will open with a parade departing from the intersection of Mao Tse Tung and Kampuchea from boulevards on Oct. 3 at 3pm.

■ PERFORMANCES

Un Etrange Pêcheur, original mime by Seur Thavrak.

The Story of Prince Cheytot, original female masked performance by Wat Khen Sway Kroy.

Les Regrets du Chasseur, original Mohori performance by Khmer Amatek.

The Story of Preah Kongkea, original Lakhoan Niyey performance by Chumvan Sodhachiv.

Le Père et le Gendre, original shadow puppetry performance by Sinn Sary.

Churning of the Sea of Milk, shadow puppetry performance by Nguon Sameth.

La Cuillette du Leak, original theatre of marriage performance by Khmer Amatek.

Le Panier Percé, original Ayai performance by Nhem Bora.

Mahejanok Never Say Die, Thai dance performance by the Makhamporn Theatre Group, Thailand.

La Perdrix Mâle et la Perdrix Femelle, original performance by Catherine Mennis.

Cabaret, by Cabaret Ltd. Puppets, traditional dance by Htwie Oo, Myanmar.

■ PROGRAMME

Chenla Theatre cor. Mao Tse Tung Blvd. & Moniveth Blvd.

Oct. 3, 6.30pm

La Perdrix Mâle et la Perdrix Femelle

Oct. 4, 6.30pm

The Story of Prince Cheytot
La Perdrix Mâle et la Perdrix Femelle

Oct. 5, 6.30pm

Un Etrange Pêcheur
Mahejanok Never Say Die

Oct. 6, 6.30pm

Les Regrets du Chasseur
Puppets

Oct. 7, 6.30pm

Churning of the Sea of Milk
Le panier percé

Oct. 8, 6.30pm

The Story of Preah Kongkea
Cabaret

Oct. 9, 6.30pm

Le Père et le Gendre
La Cuillette du Leak

Le Cinema, CCF

218 Street 184

Oct. 4, 7pm

Un Fil à la Patte

Oct. 6, 7pm

The Tragedy of I Iamiet

Oct. 7, 7pm

Tambours sur la digue

Oct. 8, 7pm

Phaedit

Oct. 9, 7pm

Lapin Chasseur ■



ផ្ដើមឆ្លុះ ការបញ្ជូនគ្នាម្ដងម្កងប្រដាប់សិល្បៈពីរដួងគ្នា និងការបញ្ជូនម្ដងម្កងល្ខោនខ្មែរ ដែលត្រូវត្រូវការជ្រាបគោលការណ៍ការឱ្យរស់ឡើងវិញនិងត្រូវបញ្ជូនទស្សនិកជននៅក្នុងមហាស្រុកល្ខោនអន្តរជាតិ ដែលរៀបចំឡើងដោយមជ្ឈមណ្ឌលបារាំង និងក្រសួងវប្បធម៌កម្ពុជា ។

សិល្បករប្រមាណ៣០០នាក់មកពីប្រទេសបារាំង កម្ពុជា ឡាវ ថៃនិងភូមាមិនចាប់ផ្ដើមបង្ហាញនូវភាពស្មោះត្រង់នៃអរិយធម៌របស់ពួកគេនៅសាលាមហាស្រុកចេតនា ពីថ្ងៃទី៣៧ដល់៧តុលាខាងមុខនេះ ហើយទស្សនិកជនអាចចូលរួមទស្សនាដោយឥតគិតថ្លៃ ចាប់ពីម៉ោង៦និង៣០នាទីល្ងាច ។

លោក អាឡាំង អាណូដេ (Alain ARNAUDET) ប្រធានមជ្ឈមណ្ឌលវប្បធម៌បារាំងប្រចាំកម្ពុជាបានមានប្រសាសន៍ប្រាប់ក្រុមអ្នកកាសែតកាលពីថ្ងៃពុធទី២៥ មែកញាថា ការប្រារព្ធមហាស្រុកល្ខោនអន្តរជាតិដែលមជ្ឈមណ្ឌលបារាំងធ្វើឱ្យទម្រង់ល្ខោនខ្មែររស់ឡើងវិញ និងការធ្វើឱ្យជួបប្រសព្វគ្នានៃទម្រង់ល្ខោនខ្មែរនិងបរទេសដែលពួកគេអាចសិក្សាដកពីសោធន៍និងស្វែងយល់ពីគ្នាទៅវិញទៅមកក្នុងមហាស្រុកនេះ ។

មហាស្រុកនេះមជ្ឈមណ្ឌលវប្បធម៌បារាំង បានជួយឧបត្ថម្ភក្នុងការស្រាវជ្រាវនិងរៀបចំទម្រង់ល្ខោនចាស់ៗ

ដែលកប់បាត់ជាយូរមកឱ្យរស់ឡើងវិញនូវទម្រង់ល្ខោនខ្មែរចាស់ៗ ដូចជាល្ខោនក្រាបល្ខោនពេលស្រី ល្ខោនអារ៉ែងជាដើម ។

លោក ប្រធានមជ្ឈមណ្ឌលវប្បធម៌បារាំងបានបញ្ជាក់ថា មហាស្រុកនេះនឹងមាំមកនូវវង់ល្ខោននានាមិនតិចជាង១២វង់ដើម្បីសម្លឹង ក្នុងនោះទម្រង់ល្ខោនចិននូវ ត្រូវបានបង្កើតឡើង ហើយក្នុងចំណោមទម្រង់ថ្មីចំនួន៧អាចទម្រង់ជាទម្រង់ល្ខោនខ្មែរ ។

អ្នកស្រីការទេវីមី ម៉ាកណាស់ (Catherine MARNAS) អ្នកដឹកនាំរឿងដើម្បីឃ្លោះបើសាកអន្តរជាតិ និងក្រុមរបស់គាត់បានបកកាន់ប្រទេសកម្ពុជាជាពេលនេះ ដើម្បីរៀបចំឡើងនិងដឹកនាំសម្លឹងល្ខោនមួយទម្រង់ជាអ្នកសិល្បករកម្ពុជា ដោយមានការចូលរួមពីសិល្បករ៦នាក់និង៧៥នាក់ក្នុងឈ្មួញនៃរឿងព្រេងខ្មែរ«ពន្លឺស្លឹក»ក្នុងឈ្មួញសត្វទាញ និងអនាឃ្លាស ។

អ្នកស្រីការទេវីមី ម៉ាកណាស្យបានមានប្រសាសន៍អំពីរឿងនេះថា ជាការបញ្ចូលគ្នាលើកដំបូងនូវសេដ្ឋកិច្ចនៃវប្បធម៌ពីរ ដើម្បីឲ្យជាទម្រង់មួយដែលមានលក្ខណៈខ្មែរ ។ អ្នកស្រីអនាឃ្លាសបានលើកនិងភាពបំប៉នដើម្បីក្បាញបញ្ចូលគ្នានូវសិល្បៈខ្មែរ និងបារាំងដើម្បីសម្លឹងរឿងនេះ ។ លោកស្រីវត្តថា គោលគំនិតចម្បងរបស់ពេទ្យគិតធំឱ្យល្ខោនខ្មែរនិងបរទេសនៅជាមួយគ្នា

ហើយយើងធ្វើយ៉ាងណាបិទឱ្យបាត់នូវសេដ្ឋកិច្ចខ្មែរ ទោះជាមានការបញ្ចូលនូវសេដ្ឋកិច្ចបរទេសបញ្ចូលគ្នាក្នុងសាច់រឿងក៏ដោយ ។

មហាស្រុកនេះក៏ផ្តល់ឱកាសឱ្យជនបរទេសអាចទស្សនាបានដែរដោយក្នុងរឿងនីមួយៗមានការដាក់បញ្ហាចំណងជើងជាភាសាបារាំងនិងអង់គ្លេសក្នុងពេលសម្លឹងផងដែរ ។

លោកស្រីវត្តថា ក្នុងមហាស្រុកល្ខោនអន្តរជាតិមានលេខាងមុខអ្នកចម្រៀមកម្ពុជាក៏ត្រូវបានរក្សាទុករួមដែរ ហើយពួកគេត្រូវប្តូរការប្រើសំឡេងច្រៀង ដែលត្រូវមានសំឡេងខ្ពស់បែបស្និមប្រទេស ។

ក្នុងមហាស្រុកនេះល្ខោនខ្មែរ



ការសម្លឹងរឿងមួយក្នុងមហាស្រុកល្ខោនអន្តរជាតិ



ចំនួន៩១ប្រដំ ធំបួនកូចបីនឹងបង្ហាញជូន
ទស្សនិកជនរយៈពេលមួយសប្តាហ៍ទាំង
មុននេះរួមមាន ល្ខោនអាយ៉ងស្បែក
ពណ៌ រឿង«កូនសមុទ្រទឹកដោះ» និង
ល្ខោនស្បែកពណ៌តូច «រឿងឪពុករក្សា
រើសកូនប្រសា» ល្ខោនគ្រាប់«រឿងអ្នក
នេសាទត្រីដីចម្លែក», សត្វទទាញនិង
សត្វទទាណ្ឌាល ក្នុងរឿងសត្វសិដ្ឋ,
ល្ខោនមហាវិរឿង«វិហារដីសាវរបស់
បុរសត្រាចត្រៃ», ល្ខោនភ្លេងការ, រឿង
បុកលីន» និងអាជ័យរឿង«ស្រីកញ្ជី
ផ្ទះ» និងល្ខោនពោលស្រី«រឿងជ័យ
ទន្លេ»។

ចំណែកប្រទេសថៃ សិល្បករ
ប្រទេសនេះបាននាំរឿង«មហាជម្លក
តូរឯងកុំចុះចាញ់ឱ្យសោះ» ជារឿងមួយ



សិល្បករនិងបង្ហាញទស្សនីយភាព
ក្នុងមហាស្រាពល្ខោនអង្ករជាតិ

និយាយជាភាសាអង់គ្លេសនិងចំណង
ជើងជាភាសាខ្មែរ ។ ប្រទេសឡាវនាំ
យករឿង «បាទីយដ្ឋានឡាវ» ជា
ទស្សនីយភាព ពាក់កណ្តាលជាប្រពៃណី
បារាំង ពាក់កណ្តាលជាប្រពៃណីឡាវ ។
ប្រទេសភូមា និងម៉ាមកជាមួយនូវវរបាំ
ប្រពៃណី«ល្ខោនតុក្កតាភូមា» សិល្បករ
ល្ខោនអាយ៉ងបួនភាគនៃល្ខោនថ្មី អ៊ូ
ប្រទេសភូមា សម្តែងជូនដោយឥតគ្រាង
ទុកនូវវណ្ណកម្មល្ខោនភូមាមួយដែលមាន
ប្រធានបទទាំងស្រុងនិងទឹកចិត្ត ។

លោក ចិន្ត មាត សាស្ត្រចារ្យ
សកលវិទ្យាល័យភូមិន្ទវិចិត្រសិល្បៈ
ដែលចូលរួមបង្កើតទម្រង់ល្ខោនពោល
ស្រីរឿង«នាងកញ្ជីផ្ទះ» បានមាន
ប្រសាសន៍ថា ទម្រង់ល្ខោនពោលស្រី
ដែលរៀនសូត្រទុកក្នុងក្រាំង និងមាន
សិល្បករលេសលស់នៅវិញ្ញាណស្វាយ
ក្រៅ ស្រុកកៀនស្វាយ ខេត្តកណ្តាល
ជាកម្លាំងតែមួយគត់ក្នុងប្រទេសដែល
មានបង្សរៀនទុកនូវរករដំណែលដ៏មាន-
តម្លៃនៃទម្រង់ល្ខោននេះ ។ លោកបន្ត
ថា «អ្វីដែលយើងធ្វើឱ្យរស់ឡើងវិញ
នូវទម្រង់ល្ខោននេះ គឺរស់ជាទម្រង់-
ដែលអាចសម្តែងជារឿង ហើយរស់ជា
ទម្រង់ជាក្រុមល្ខោន» ។

លោកបន្តថា «អ្វីដែលលោក
ធំឡើងឱ្យមានឡើងវិញ ត្រូវបានសរសេរ
ពាក្យគោតម៌ក្នុងទម្រង់រឿងឡើងវិញ
យើងអរគុណដល់សិល្បករចាស់ៗ
ចេះចាំបន្ទាប់ទុកប៉ុណ្ណោះ» ។

ទម្រង់ល្ខោនខ្មែរ រម្ម យុទ្ធសាស្ត្រ
ល្ខោនគ្រាប់ ទើបត្រូវបានដឹកនាំ
គាត់កាយឡើងវិញដោយលោកសៀវ
ថាវរៈ ក្នុងវណ្ណកម្មរឿង«អ្នកនេសាទ
ចម្លែក» ។ លោកបន្តថា ល្ខោនគ្រាប់
ត្រូវបានបង្កើតឡើងដោយលោកហ៊ុន
ប៊ុនឌុន ក្នុងឆ្នាំ១៩៥៤ ប៉ុន្តែល្ខោននេះ
ត្រូវបាត់ក្នុងឆ្នាំ១៩៧៥ ហើយលេចមុខ
ឡើងវិញក្នុងឆ្នាំ១៩៨៣ និងបាត់ទៅវិញ
ក្នុងឆ្នាំ១៩៨៦ ហើយយើងទើបស្រាវ
ជ្រាវដំឡើងឡើងវិញ ។

លោកបន្តថា ល្ខោនគ្រាប់ជារឿង
ពិពណ៌នាពីធម្មជាតិទាំងម្យ៉ាងនៅជុំ
វិញនូវយើងនិងបង្ហាញពីឱ្យសាវណាត់
រឿងតាមរយៈភាសាកាយវិការ ដែល
ជាទម្រង់ល្ខោនមានការពិបាក ព្រោះ-
យើងត្រូវនិយាយយ៉ាងណាឱ្យអ្នកមើល
អាចយល់បានតាមរយៈភាសាកាយវិការ
របស់អ្នកសម្តែង ។ ទម្រង់ល្ខោននេះ
ក៏មានក្នុងកម្មវិធីសិក្សានៅសកលវិទ្យា
ល័យភូមិន្ទវិចិត្រសិល្បៈ ។

លោកសៀវ ថាវរៈបានមាន
ប្រសាសន៍ថា«អ្វីដែលយើងមាន អ្វីដែល
យើងបង្ហាញចេញមក និងត្រូវបង្ហាញ
ចេញមកថា សមជាពាក្យល្ខោនខ្មែរនិង-
ប្លង់តុង» ។ លោកបន្តថា ទម្រង់ល្ខោន
គ្រាប់ជាការយកលំអិតតាមទម្រង់ល្ខោន
ទោល បូកបញ្ចូលជាមួយល្ខោនពីបស្ចឹម
ប្រទេស ហើយបញ្ចេញជាទម្រង់ល្ខោន
គ្រាប់ខ្មែរ ។



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