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ROYAL UNIVERSITY OF PHNOM PENH

The Status of Oral Folktale Narration in Contemporary Phreah Theat Thmor Da
Village

A Thesis

Presented to the Committee of the Ministry of Education, Youth and Sport

In Partial Fulfillment of the Requirement for the Degree of
Master of Arts in Cultural Studies

by

Than Bunly

August 2004

**The Status of Oral Folktales Narration in Contemporary Phreah Theat Thmor
Da Village**

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**For the degree of
Master of Arts in Cultural Studies**

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ABSTRACT

The topic of this thesis is "The Status of Oral Folktale Narration in Contemporary Phreah Theat Thmor Da Village". This research was conducted primarily in Phreah Theat Thmor Da village with 31 informants, in February 2004. The major aim of this research was to ascertain the status of oral narration in the countryside today. The research questions for this work were: Are people in the countryside today still interested in the oral tradition? Who are the main tellers of stories? Do they transmit these to the next generation? How have folktales been narrated in this village?

Major findings included: that the definition of folktales perceived by villagers is different from scholars, in that villagers see folktale in a wider sense, including oral and written literature such as, *sastra lpaeng*, *jataka*. All stories that were orally narrated are known by them as *roeung preng*.

Today people in the village still know their local legends but there is little transmission of these legends. The male informants who could tell local legends in more detail than others are old men age 70-89. They are *acchar*, elders in the village and from the other nearby villages. Most of the local legends have been transmitted continuously by the previous *acchar* or the elder in the village. The pagoda is still the main place for keeping the traditions not only religious but also some oral traditions; however, monks are not the main transmitters of local legends. The next generations do not know their local legends. The problem facing us today is the possible disappearance of local legends as the elders die and some others lose their memories.

Besides local legends, the villagers today still tell other folktales. Oral folktale narration is weaker than in the past but is still unbroken. Some folktales live in everyday expressions used by the villagers. They play an important role for entertainment and a didactic role also- the example of one's experience. The means of transmitting folktales compared to the past has also changed. This study found that Cambodian people could hear stories from different narrators, in different times, places, or circumstances. Some hear the stories orally; others hear the stories through the performing arts, books, and other mass media. These reflect the ways in which Cambodian folktales have been transmitted. We also found that there could be

different versions of a story within the same village, if compare the story to oral narration in other places, to a text version, or manuscript. This study seems to have attracted the village's interest in their local legends, encouraging them to record and transmit what they remembered for the next generation.

Some recommendations for further research include interviews in other villages to determine whether these findings are applicable to more than one village and encouraging interest in collecting the same as translating folktales from any remaining oral tradition in Cambodia.

CANDIDATE STATEMENT

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Note on Transcription of Khmer Words

The transcription of Khmer words normally used is transliteration (one Roman letter for Khmer letter). It didn't appear useful here, as this method does not take pronunciation into account.

At the present time, there is no internationally adopted phonetic system for the transcription of Khmer.

All Khmer words used in this work are approximate transcriptions according to their pronunciation.

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CHAPTER 1: INTRODUCTION

1.1. Statement of Problems

Cambodian scholars tend to divide Cambodian literature into two parts: written and oral. To date, most studies have focused on the written literature. Cambodian literature has become a popular subject for literary scholars. In contrast, oral literature has had less attention paid to it and less interest from researchers, including researching, studying or collecting oral narratives, even though oral literature is just as significant as the written form.

Naturally, when we talk about oral literature, we include folktales, which are considered to be the main form of oral literature. In a literary sense, a folktale is defined as the oral narration of stories which were created by the people, transmitted orally from generation to generation without knowing the source, the real author's name and the date, and in the context of the cultural norms of Cambodians in whichever area the stories were based.

As we know, Cambodia has developed a significant corpus of folktales representing a large part of the oral literature of the country during the pre-modern period. These folktales were orally transmitted formally and informally by professional storytellers or in the practice of daily life. However, no researchers have conducted deeper studies into the general status of Cambodian folktale, its life history and the ways in which folktales played a part as local entertainment and in the art of living. This case is very different from other countries where there are many documents for study related to their folktales including their collection and the preservation of their oral culture.

In the past in Cambodia, when mass media-radio, television, and tape recorders had not yet developed, oral folktale narration still played an important role in local communities. It was one of the instruments which people used for amusement, for teaching and as a warning. The traditional oral folktale was strongly rooted in the past. Unfortunately, during the Pol Pot regime nearly everything was destroyed and lost, including the oral tradition. Things that represent the Khmer identity and Khmer culture have also tended to disappear progressively from day to day. Of course, Pol Pot did not want people staying in a group talk. One reason that Pol Pot opposed the oral narration was because they were afraid of revolt from the people.

Nowadays, because of the strong effects of mass media, with the absence of study and the lack of collections of oral folktales, there is much debate on the life of oral folktale narration at the grassroots level in Cambodian villages. For instance, some scholars have claimed that some storytelling which is a part of the oral folk narration has disappeared because of modernization of the culture by mass media.

1.2. Aims, Objectives, Hypothesis and Expectations

The aims of this thesis research are to find out the local perception towards folktale definition and to investigate the durability of oral folktale narration in rural areas of contemporary Cambodian society, through a case study in Phreah Theat Thmor Da Village, Phreah Theat Commune, Oreing Euv District, Kampong Cham Province. We wanted to search for the existence of oral folktales as part of the living arts of this group of Cambodian people. This study will also include a collection of folktales narrated by the villagers, information on, and investigation of the changing shape of the oral form, by comparing it to the past and comparison of the stories from oral version to the written text.

To succeed in this goal we asked some open questions such as: how do people in the countryside perceive the concept of folktale? Do people at the grassroots today still narrate folktales to the next generation? How many stories do they still remember? How, when and where do they narrate folktales? Among these people, who are the main storytellers? And who are the listeners? How were these folktales told in this village? Has mass media affected the oral tradition of this village?

In this project I will argue that some people in this village, still practice the tradition of folktale narration to the next generation even though mass media has affected their entertainment, and they practice less often than in the past. Mass media has severely affected the villagers and replaced the tradition of folktale narration in many families. However, the tradition of narration still exists and is unbroken. Secondly, I will argue that the villagers' and monks' ideas on the definition of folktale and the essence of the stories are different from the definitions of scholars, because villagers' knowledge is limited. The main point of folktale narration for the villager is for amusement only. Oral folktale narration in this village varies from the oral narration in other countries or texts.

I hope that this research study will establish a bridge and a framework for

deeper folktale studies including collecting, classifying and charting the life history of oral folktale narration at the grassroots level. Also, it should be beneficial to folklorists, anthropologists, historians, and psychologists in the sense that the results of this research study will become a conceptual map that sheds light on the relationship between oral folktale narration and the Khmer arts of living as a whole. For instance, this study should provide more understanding to the Mores and Custom commission of the Buddhist Institute, who are responsible for collecting folktales, on the general status of oral folktale in contemporary Cambodian villages and some consequences of collecting folktales before they collect further folktales elsewhere in Cambodia. Another objective is that we expect this study to encourage the players involved in publication, education, and social development to turn their interest into applying folktale studies for their own purposes. In addition, this study will become a part of the literary documents on Cambodian oral folktale for utilizing in other studies.

1.3. Limitation and Rationale of the Study

This topic research is written for Master degree in Cultural Studies at Buddhist Institute. The scope of this research mainly focus and investigate only on the case of oral tradition in Phreah Theat Thmor Da which these included the local perception towards folktale definition, the status of oral tradition in the past and in contemporary date, and showing the durability of stories which narrated in Phreah Theat Thmor Da village compared with version of stories narrated in Campuchea Krom and on written text: book and Sastra.

This study was conducted in a village in Kampong Cham province. According to the original proposal, the essential condition for choosing this site was that this village was one in an area I knew well. It is also researchable and accessible. It is located near the region where I grew up, and I remember listening to folktales there. This village was considered as suitable as it is an old village that existed a long time before the Pol Pot Regime and has a lot of old people plus a pagoda and a school.

There are several other reasons for choosing this site. First, the village is considered relatively isolated, but has its own form of oral culture which has connections with other nearby villages such as Tror Peang Neang village (her pond's village) and Ba Srei Village. Secondly, this village has not been the subject of recent

research. Thirdly, the village has been less affected by imported culture as its infrastructure is not sufficiently developed and it is culturally different from other higher geographic locations such as Siem Reap or Ratanakiri province. For instance, the village still has no electricity at night. Nearly every house uses lamps and fluorescent lamps (long glass light lamps) at night and televisions, radios, and tape recorders which are battery-powered. Finally, the key reason is that this community has a strong relationship with the remains of Pre-Angkor to Angkor temples¹, and Phreah Theat Ba Srei pagoda, a historic pagoda which has several folktales linked to its history, its name, the names of the villages, and animist beliefs such as *Neak Ta*, and ghosts. These stories may well have been narrated continuously from the sixth century, the Chenla period, through the eleventh century Angkor period, and up to the present day.

Hopefully, from the research on this village, we may be able to present an integrated account of folktale narration in Cambodian culture today.

1.4. Structure of Content

This thesis covered 130 pages, and divided into five Chapters: Introduction, Literature Review, Methodologies of Research, Data Analysis and Discussions, Conclusion and Recommendation. In addition, it includes two appendixes which in appendix one listed the title of stories that people in Phreah Theat Thmor Da village still remembered the most, and in appendix two were the nineteen stories collection from oral narration of people in the field study. Moreover, it was enclosed one story which recopied from Sastra at Wat Thmey Sereymunkul, Kampong Cham Province.

¹ According to an inscription of Phreah Theat Prah Srei (Now called Phreah Theat Ba Srei), which was found in Phreah Theat Ba Srei pagoda, translated by G. Cœdès (1953) in his book *Inscription du Cambodge*, Volume V, p. 32-33, 170-171). The inscription mentioned the construction date of the temple in Angkor period, maybe in the 10th century, and the name of king who reigned in the Pre-Angkor period, Isanavarman I. These traces still remain in this area today. During fieldwork, the researcher also found traces of ceramic, that maybe date from that period as well.

CHAPTER 2: LITERATURE REVIEW

2.1. General Sources of Folktales

Regarding the origins of folktales, some scholars believe that in ancient times all members of society shared folktales. Most ancient people lived in rural communities. Through the centuries, large numbers of people moved to cities and gradually lost touch with so-called "authentic" folk traditions. According to scholars in the 1800s, these traditions were preserved by uneducated peasants called "folk", whose way of life had changed little for hundreds of years. Two German brothers, Jacob and Wilhelm Grimm, were among the leading folklore scholars. From 1807-1814, they started to collect folktales from peasants who lived near Kassel, Germany. They believed that by collecting these tales, they were preserving the heritage of German storytelling. Their collection later became known as *Grimm's Fairy Tales*, illustrating how folktales and fairy tales are terms that are often used interchangeably.

Folktales are traditional and we do not know who created them. Of course, they are very old, carried and preserved by word of mouth, and intended for all regardless of age, sex, class, and place. In recent years, these folktales have been written down. We know their authors, from the nineteenth and twentieth centuries, and their content is usually more detailed and complex than that of oral tradition of folktales. Anyway, folktales can be divided into cumulative tales, animal tales, humorous tales, fairy tales, tall tales, legends, and myths, (Wolf, Virginia and Levy, Michael: 2004, p.1).

Today, scholars usually consider "folk" to be a group of people who share at least one common linking factor. Some scholars believe that even a family can be considered "folk" because many families have their own traditions and stories. Folktales occur as these are passed from person to person. Scholars believe that folktales existed in all rural communities and have been transmitted orally from one generation to the next over a long period of time.

Most folktales were not created especially for children. However, much of this kind of literature is preserved in a direct and simple style that appeals to the young. In addition, young readers enjoy the action, colorful characters, and humor that are typical of folk literature. A folktale may tell the reader about the ethical and moral values of the people who produced it, or the readers may learn how a people

explained natural occurrences such as floods, thunder, and death before there were scientific explanations for them.

Folktales can also be didactic; Stith Thompson in his book *The Folktale* wrote that folktales were not only for entertainment but also for giving lessons, as every story was a means of entertainment and at the same time helped towards a solution of a particular problem (Thompson: 1977, p.428). The stories which the collectors have recorded from the lips of the older peasants did not originate with these particular aged men or women but were learned, perhaps in their youth, from someone else. Anyway, every area in the world, different nationalities or religious beliefs, will naturally have folktales which have been transmitted and remain today through an oral narration.

One aim of human beings in oral narration is to release stress. Another is to express religious beliefs which can affect the thoughts, ideas, and ideals of people. Because people benefited from the value and entertainment of these stories, they kept repeating them. Folktales foster creative imagination and relieve suffering; therefore they have maintained their popularity (Vichea: 1999, p.3).

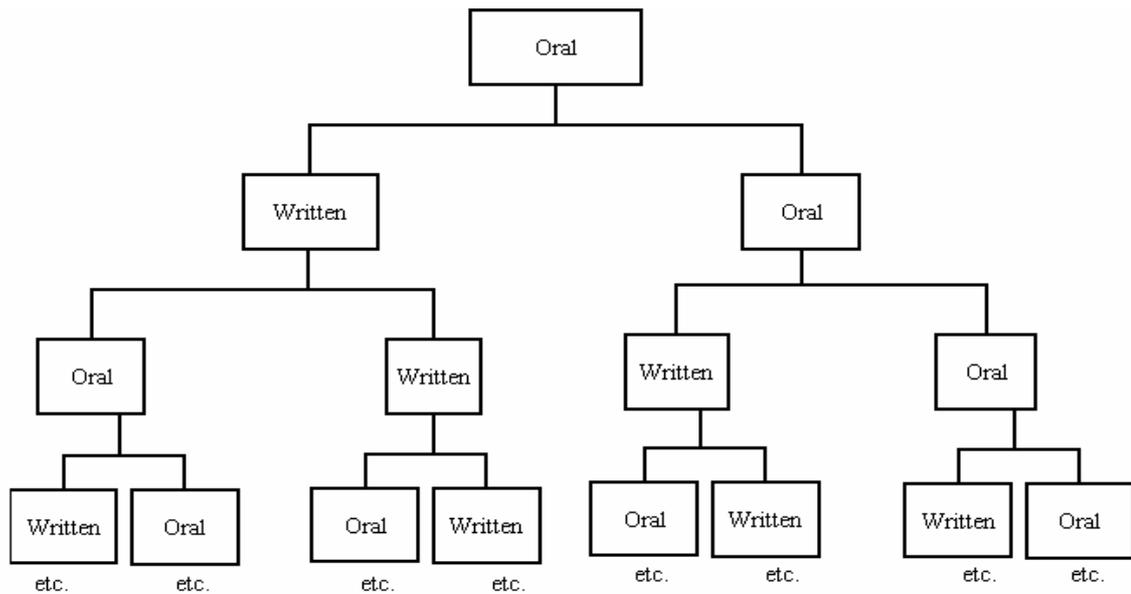
When telling stories, the tellers pride themselves on preserving them as ancient tradition. It is not their own story, but belongs to their people and is as much a part of them as any of their customs or beliefs. Though the naïve collector may not realise it, the scholar knows that the folktale read in a book or manuscript has probably had a long life before its initial collection and that the version before him is merely one of the many retellings of the story in many places since it was first told and started on its long journey. But even if a particular telling of a story is no more than one of many scores or hundreds of variants, it replays its past when the scholar follows the urgings of his curiosity and begins to study the genre in its entirety. However, with the oral folktale the situation is quite different (Thompson: 1977, p. 428).

For the oral folktales, the story is not fixed in writing but is dependent upon human memory for narration. Walter Anderson and Judy Ledgerwood agree that the endings of stories often vary greatly in different versions. Anderson found that the detail of stories, which he had studied, concerned (1) the person involved, (2) riddles, and (3) other details of the narrative (Ibid: 1977, p. 432). Stith Thompson, the famous

American folklorist in his book titled *Folktales*, described the tradition of folktale narration in western countries. His interpretations have become the unique foundation used to understand the oral folktale tradition in the Cambodian village where I conducted my research.

When talking about folktales, the transmission and narration needs to be the focus. The term "narration" is translated into Cambodian as *nitirn*. According to the Khmer dictionary of Venerable Choun Nat, *nitirn* comes from a Pali word meaning "narration, telling the events or stories, the stories" (Nat: 1967, p. 1062). The *English Dictionary* by Collins Cobuild defines narration as, "A story or narrative. Narrating a story means telling it from your own point of view, describing the things that happened in the correct order. If you narrate a film or documentary program, you speak the words which accompany the images which tell what is happening" (Collins Cobuild: 1987, p. 955). The dictionary *Thai Chbab Reach Bandit Sthan* defined the concept of "narration" (*nithan*) as the stories or folktales that have been narrated and transmitted for a long time such as the *Jataka* stories, *Aesop's Fables*, etc. The concept of narration is as broad and wide as the concept of folktales. Narration is a way of telling stories that covers myths, short stories, one's own experience, or stories for education. Narration has its own characteristics and styles that use the voice and the spoken word to arouse one's feelings or sentiments (Prak Khorng: 2000, p. 5).

In general, folktale narration is a cultural form in all countries. Oral narration provides amusement and comfort to listeners in a simple way. This means that most people have probably experienced the telling of folktales. When one society has communication links with other countries, oral folktale narration also migrates to those countries. One society will narrate folktales to another and vice versa. The narrators receive the folktales from their partners for narration in their own countries as well (Ibid: 2000, p. 56). In this way, previous generations have been transferring these stories from generation to generation to the present time. Generally, folktales have been transferred via the oral form to written texts (Vichea: 1999, p.11). In Pali the word "oral" is *mukhabadha*. The relation between oral and written folktale is explained by Prak Khorng's graph which comes from an idea developed by Stith Thompson, illustrating how the written form developed from the oral, and in turn an oral form can develop from a written one (Prak Khorng: 2000, p. 58)



An example of this is related by Vichea Ket Prak Thum, the author of a Thai book of folktales *Nithan Phoeun Ban*, in her first chapter (Vichea: 1999, p. 2). She says that the doctrine of *sarathasamucaya*, which was developed about 700 years ago, stated that the Buddha often narrated folktales. Everyone, even the gods, and invisible magic beings adored listening to folktales narrated by the Buddha. At the same time, folktale narration and transmission was practiced actively in the family and small communities as well. During the Buddha's time, as mentioned in the *Monkul Sutta*, the population in the middle country (machima prathet) actually preferred to hire a storyteller to narrate to the people, using for example rest halls (sala samnak) along the roads. People perceived that all human beings, when listening to oral stories, would progress in their wisdom and could acquire *mungkul* (prosperity). She also relates a story that tells how people may be cursed by a *devada* as they narrate the stories in the daytime because these gods have no time to listen and be amused by them. These *devada* are not free because they are busy taking care of their king, Isvara. These examples show how important stories have been for centuries. The oral tradition and the tradition of hiring a storyteller to narrate stories have also appeared in Thai culture from ancient times until the reign of King Ratanakkosin. In Thailand, stories are performed at traditional rituals after the monks have finished their sermons, such as in the evening of the Chuk ritual (kuo cuk).

As Stith Thompson expressed in *The Folktale* every society has an oral folktale tradition that includes a narrator and an audience. The stories that were narrated could be stories of recent events, or oral narration that came from the ancient memories of the older generations. Male and female, old and young are fascinated when listening to these stories. Listening to the narrations entertained or relaxed the listeners after the hard work of everyday life, allowing them to recognize the characters' behaviour in the stories, and to practice religious beliefs in their own way.

There are many geographical areas and particular occasions around the telling of stories. Oral narration appears in the villages of Central America, on the boats of the Mediterranean, in the deserts of Australia, in the Hawaiian Islands, in the jungles of Brazil, and in the igloos of the Eskimo. (Thompson: 1977). Some storytelling occurs during rituals, or as performance art. Linda Degh, Makenson, Langstrof and Ratoromans investigators into the occasions of telling stories in communities, claimed that the telling of stories happened when people were farming in the fields, sewing clothes, during the winter season when people found it hard to work outside, and in any place where people were limited, such as in a hospital or a prison (Prak Khorng: 1999, p. 71).

Oral folktale narration has appeared at every level of society. It includes the court, and the high officials down to the grassroots level. The majority of narrators have been female. In Europe, there were and are many professional storytellers who learnt this skill as a career to earn a living. These are the professional storytellers. Storytellers could be based at court, while others lived out in the communities. Narrators in rural communities are usually people from the lower classes, the peasantry, who often do not have much time to see people or tell stories to them. Among some groups, a careful distinction is made as to the kind of tales proper for certain occasions (Thompson: 1977, p. 454). Some may be told only by women, others only by men, some are told by initiates or those with special learning. Among some American Indians, stories may be told only in the winter (Ibid: 1977, p. 453). Some stories however became traditional so that everyone in the village could narrate them.

As for the development of modern technology, the traditional oral transmission of folktales has also changed its form, from the oral to the written, and is

now being changed by electronic media such as CDs, telephone, or e-mail. There are now more places for transmitting stories: within the family, on an airplane, in a tour bus, at a café, Internet shop, on the boat, etc.

2. 2. Sources of Cambodian Folktales.

2. 2. 1. Methods of Categorisation of Cambodian Literature

Cambodia is a country with a rich and popular literature. There has been some work on the categorisation of literature; however, it remains somewhat sparse and underdeveloped with only a few researchers having conducted detailed studies.

First, Ly Theam Teng in *La Literature Khmère* divided Cambodian literature into six categories: religious, oral, novel, stone inscription, technical and song (Ly: 1960, p. 15-43).

Second, Mr. Au Chhieng divided Khmer literature into three types: *sastra teh* (scripture), *sastra lpaeng* (entertainment), and *sastra kpuon* (technical and education) (Pen Setharin: 2000, p. 1).

Third, Khing Hoc Dy in his famous book *Aperçu Général sur la Littérature Khmère* divided Khmer literature into five forms as follows: *silacarrik* (inscription literature), *kampi* (holy literature: religious, historical, technical and educational), *lpaeng* (entertainment: lpaeng and roeung preng), *virakatha* (supreme literature), and literature influenced by foreign countries (Khing: 1997, p.2).

Fourth, Mr. Izumi Kazuhisa divided Cambodian literature into five categories including *silacarrik* (inscription), *kampi* (holy literature): *roeung preng* (novel, legend), *peak bandau* (riddle), and *camrieng* (song), *roeung lpang* (supreme literature: epics and classics), and contemporary western literature (Pen: 2000, p. 2).

Fifth, the *Folklore Book for Grade 10* prepared by the Ministry of National Education divided Cambodian literature into two parts: written literature and oral literature or oral folk literature or folklore (folktales, folk song and folk dance). Folktale is divided into three types: myth, legend and tales (Ministry of National Education: 1982, p. 19).

Finally, Anne Guillou, in her book titled *An Annotated Anthology of Khmer Proverbs, Sayings and Tales on Child Care, Health and Welfare* stated that Cambodian scholars have amassed documents on Khmer literature during the middle period (fifteenth to nineteenth centuries). These have been divided into two types:

kampi (sacred literature) and *lpaeng* (entertainment literature). Entertainment literature covered two kinds of literature: folktale (roeung preng) and classical literature (aksorsil tantei) (Guillou: 1993, p. 4-5).

Analyzing all these categories, we find that *roeung preng khmère* (Cambodian folktale) is a kind of Cambodian oral literature and is also included in *lpaeng*, so-called entertainment literature. *Roeung preng* refers to myths, tales and legends. Tales here are divided into five types as follows: social, humorous, animal, wonder and fable.

2.2.2 Definitions and Categories of Folktale in Cambodia

Scholars have defined Cambodian folktales in different ways, but there are also similarities.

Muriel Paskin in her famous book *Cambodian Folk Stories from the Gatiloke* defined folktale as a branch of folklore. It depicts the traditional beliefs and customs of the common people. "folk" means "the people" and "tale" is an old Danish word meaning "speech", so "folktale" means the speech of people who passed on the stories, histories, customs, and their beliefs from one generation to the next" (Muriel: 1998, p. 12).

The *Dictionary of Literary Terms* defines folktales more widely, from outright myths to fairy tales. It also states that folktales include the legends or narratives from the oral tradition of a group of people (Harry Shaw: 1973, p. 163). The same this the dictionary *Cambodian-English Dictionary* had translated the Cambodian term "roeung preng" into English term "folktale". "Roeung" means the story or events, and "preng" means to be old, ancient, antique, and legendary. So, "Roeung Preng" is referred to the old story that has been preserved orally from generation to generation (Headley Jr: 1977, p. 881).

Folktale is also defined as "all forms of prose narrative, written or oral, which have come to be handed down through the years". Like other kinds of literature, folktale can be seen as a mirror of society; it also has a function to educate people indirectly. It has five main functions: to be a mirror of the culture, to validate aspects of the culture, to educate, to encourage cultural norms, and help people fulfill their dreams. Besides these, folktales can cultivate the aesthetics of young people's minds through the exploits of heroes in the stories and its philosophy (Teri Yamada, Folktale

notes: 2002).

Judith M. Jacob in a book *The Traditional Literature of Cambodia, A Preliminary Guide* said: "The folktale has a delightful spontaneity, vigor, and realism" (Jacob: 1996, p. 15). On the other hand, Khing Hoc Dy wrote about folktale as, "A kind of oral literature which could be transmitted by professional storytellers such as the guitar man (chapei singer), *ayai* singer, and other artists, through to our ancestors, old people and common people, without needing sources or dates" (Khing: 1995, p. 78). Leang Hap Ann showed that *roeung preng* -- for example, "Thun Chay", "Moranak Mirda", "Phnom Sampov", and "Neang Kang Rei"-- are the true stories of the local people (Leang: 1966, p. 8).

In the same way, Rai Pok defined folktales by referring to stories which use simple interpretations but which also tend to express the complex symbolic and emotional sides of human experience. Folktales use characters such as animals, humans, and plants, and they include narratives about religion, belief systems, living beings, and visible and invisible things. He included some written literature in these definitions as well (Pok: 1956, p. 1040).

As far as this investigation is concerned, we found that the term "Cambodian folktales" was quite ambiguous. The term folktale was translated into the Khmer language in two different ways but referred to the same thing, that is, "stories which have been transmitted by word of mouth." According to the book *Aksorsil Khmer Thnak Ty Dab* (Khmer Literature for Grade 10), prepared by a Cambodian educational committee, So Mukheang, Yin Vantha, Ly Somuny, the term folktale was translated into the Khmer language as *tamnal katha*, but other scholars such as Khing Hoc Dy (1997), Ray Pok (1956), Solange Thierry Bernard (1985), Judith M, Jacob (1996), and the Buddhist Institute² have all used the Khmer term *roeung preng*.

Another important issue is that many scholars categorize folktales in different ways depending on the type of narrative. Solange Thierry Bernard divided Cambodian folktale into five kinds: judicial tales (*roeung keng kantray*), origin tales (*roeung daem kannaet*), and folktales about *neak ta* (spirits of the earth), folktales about animals and about plants (Bernard: 1985).

² The Buddhist Institute used the term *roueng preng* in the title of *Cambodian Folktale Collection*, 2000, Phnom Penh.

Saveros Pou divided Cambodian folktales into four types as follows: fables, explanatory tales, popular folktales, true stories, and educative stories (roeung preng samrap sthapanana) (Khing: 1997, p. 82)

The Buddhist Institute published nine volumes of Cambodian folktales and divided Cambodian folktales into six categories: social tales, judicial tales (King Kantray), origin tales, animal tales, plant tales, and *neak ta* tales (Buddhist Institute: 2001, p.2).

2.2.3 Scholarship on Cambodian Folktales

According to the analysis of original documents, we found that there were a number of national and international scholars who have studied the history of Cambodian literature and have written many books and articles on this topic. Folktales became popular with many scholars during the nineteenth to twentieth centuries. Most of these scholars, however, collected rather than analysed them.

The authors and their relevant topics that I have used for this research include: Solange Thierry Bernard, in her book *Le Cambodge des Contes*, that has been noted many important things related to Cambodian folktales perspectives, the oral transmission of folktale, the raconteurs of the story, the listeners to the story, and critical analysis in each classification of Cambodian folktales. Judith M. Jacob in the book entitled *The Traditional Literature of Cambodia, A Preliminary Guide*, also contained much information on folktale definition and stories which are still popular with Cambodian people, and often these appeared in oral form. Dr. Khing Hoc Dy, a famous Cambodian scholar who has researched and given an overview of Cambodian literature in his book *Aperçu sur la littérature khmère* gave a definition of Khmer folktales and provided a general analysis of other scholarly works with some key characteristics that are the basis of folktale transmission. According to his definition of folktale we might conclude that at anytime, both in their free time and at work, our ancestors had a great tradition of storytelling to the younger generation in order to entertain, to educate, and to transfer their knowledge to them. In the book *An Annotated Anthology of Khmer Proverbs, Sayings and Tales on Child Care, Health and Welfare* by Anne Guillou, there are some special comments about folktales related to children, with analysis and some background of folktale narration in the Cambodian family to the younger generation (1993). Another source of Cambodian

literature is *The Bunch of Khmer Literature for Grade 5*, published by the Centre of Programming and Book Publishing in 1982. This series contains basic information on Khmer folktale study. They are the first books that children use to study folktales systematically.

Some scholars have focused on the social significance and form of Cambodian folktales. May Ebihara in her doctoral thesis *Svay, a Village of Cambodia* comments on folk religion in Svay village, including the folk beliefs of villagers and the oral narration of these beliefs. Vandy Ka Onn in *Réflexion sur la Littérature Khmère* said that folktales are the scientific accomplishment of the older generation, what it has produced and has tried to preserve. It is a mirror of culture and society and teaches morality to human beings. It is not only for amusement but also for teaching in two ways: the theme and the idiomatic expression of the story. As Judy Ledgerwood said in her dissertation: “Stories can be seen as didactic. They tell people in a straightforward way how to behave and how not to behave. Stories provide a variety of acceptable roles that people can choose to follow and also provide unacceptable roles which people may be accused of following” (Judy Ledgerwood 1990: p, 69-70). Therefore, Cambodia folktales can be considered examples of the Cambodian way of life.

2.2.4. Folktales in Manuscripts and Oral Transmission

Cambodia is similar to other countries in the world; besides written literature, they also have oral folktales that have been narrated by all types of people. Folktales can be said to belong to the people because they derive from their way thinking, their dreams, and from their experience of everyday life.

Cambodia has a corpus of folktales that have been transmitted to the next generation from person to person. However there have been few studies in this area. The first study of Cambodian folktales was by a French scholar named Etienne Aymonier. In 1878, he collected some Khmer folktales and published a French translation entitled *Text Khmères Publiés avec Traduction Sommaires* (Aymonier, E.: 1878). Another French study was by Adhémard Leclère who brought together some Cambodian folktales that were published in 1895, in French, under the title *Contes et Légendes du Cambodge* (with the introduction by Leon Feer) (Leclère: 1895). Besides these two, there were also many French scholars who studied Cambodian folktales

although they were primarily collectors of tales rather than analysts of their historical or cultural background. We are unsure of the reasons for this interest from the French. One possibility might be that the French wanted to control and change Cambodian society to enforce their own plans and expectations so they needed to understand all forms of Khmer culture, including the spiritual beliefs and ideas of the country which appeared in the oral stories.

As we know, oral literature relates to its social context. Whenever society has changed, then oral literature, which is a reflection of society, has changed as well. Certainly, a long time ago, folktales were transferred from one generation to another and owed their existence to this oral transmission. Folktales have created by grassroots people so they were very popular for Cambodians, 80 percent of whom are peasants who rely on rice growing and agriculture. The first great evolution in Cambodian folktales took place in the late fifteenth century with the transformation from oral narration to palm leaf manuscripts (*sastra*). However, we found that the special tales selected for writing on *sastra* were basically humorous tales of animal characters. The special tales that interested most Cambodian people were the rabbit stories and humorous tales. At present at the Ecole Française d'extrême Orient (EFEO) in Phnom Penh, at Wat Thmey Serey Monkul, in Kampong Cham province, national libraries, and the Buddhist Institute, we can find some folktales that are written on palm leaves such as the rabbit *sastra*, entitled "The Rabbit Who Wants to Eat Bananas" and "The Rabbit Who Helped to Build a House" or "The Rabbit Reap Thach". Other folktales found on palm leaf manuscripts are "The Four Bald Men", the *Jataka* stories and a lot of *lpaeng* (entertainment) stories. The most important written collection is the nine volumes of 248 folk stories gathered by the Commission of Khmer Customs of Cambodia and published by the Buddhist Institute from 1965-1974. The introduction of each book mentions the oral tradition in each village and where they were collected. The most important institution in this area of folktale collection has been the Buddhist Institute.

Folktale study is an important literary subject and was adopted in the pagoda schools during the nineteenth and twentieth centuries. Stories which were used for teaching were written down on palm leaf manuscripts and they were used to measure the level of understanding of students in reading and writing, in order to progress to

more difficult *sastra lpaeng* and *sastra desa* (manuscripts for sermons), which were the highest grades of study. Teachers used these in order to entertain and orally explain moral values to the students in indirect ways. The most famous stories in this group are "Thun Cey", "The Snake Keng Kang", "Cao Bay Kdang", "The Righteous Chief Man", and "The Judge Rabbit" (Hin Bin: 1968, p. 11-20). In the same way people were interested in transmitting their knowledge to the next generation through the culture of oral tales and recitation. Ly Theam Teng and Malaykhem claimed that during the eighteenth to nineteenth centuries, many folktales such as "Cao Caksmok", "A Lev", "Thun Cay", and "The Judge Rabbit" (Sophea Tonsay) and others were created and then transmitted through oral narration, and they deeply affected people's thinking. These folktales described local everyday life, customs, traditions, and beliefs sympathetically. The characters appearing in folktales could be kings, queens, officials, courtiers, judges, fortune tellers, monks, doctors, and farmers – in fact everyone from the grassroots to the town dweller and the court (Ly, et al: 1968, p.19).

Folktales made their appearance at every occasion from children's bedtime to ritual ceremony days, Buddhist days at the pagoda, at home, on the farm, sitting under the shade of a tree, in the fields while tending cows or buffalos, or taking horses to eat grass. Furthermore, the main transmitters of folktales were the old people: *acchar* (lay headman of the temple), *kru* (teacher), *neak chapei*, *neak chamrein tror*, *sadirv*, *neak sbek*, *lok ta* (old persons), according to Solange Thierry in her book *Le Cambodge des Contes* (Bernard: 1985). She added that in the countryside, the main folktale narrators were *acchar*, monks, and old people. She said that if we wanted to know the stories, we just had to ask them and they would be proud to tell these stories. Not so long ago, the culture of oral folktales was very actively practiced and people did not forget them. The study *An Annotated Anthology of Khmer Proverbs, Saying and Tales on Child Care, Health and Welfare* by Anne Guillou indicates that today the oral tradition is changing and we are losing it bit by bit. Moreover, the Buddhist Institute, after 1974, also had no opportunity to collect folktales and print its tenth volume. The younger generation now, however, has the opportunity to study folktales in their educational programs (Guillou: 1993, p. 9).

This literature review has analysed books and other relevant documents on folktales including data from interviews and other scholarly consultations, without

which it would not be possible for me to write and find out the tradition of folktale narration in the past and in contemporary Cambodian villages.

CHAPTER 3: METHODOLOGIES

3.1. Duration of the Fieldwork

The duration of the fieldwork depended on the sites. The main research site was Preah Theat Thmor Da Village from 27th February 2004 to 12th March 2004. Four additional field sites were: Wat Thmei, Kampong Cham province where I spent two days, from 25th February 2004 to 26th February 2004; Pong Ror where I spent three days from 2nd April 2004 to 5th April 2004; Mohaleap where I spent one day on 6th April 2004. Some other interviewees were interviewed in Phnom Penh before going into the field. This interview stage was dependant on the availability of time.

3.2. Data Collection

All data was collected from secondary and primary sources. The collection of data from primary sources included fifteen days of ethnographical research conducted in Phreah Theat Thmor Da village, the model site for this field research, and interviews with other informants at Wat Thmey, Wat Mohaleap, in Pong Ror village, in Phnom Penh and with other educated individuals. Snowball sampling was used for this step. In the main field research, the researcher took care in the selection of informants by consulting with the village elders who knew who the interviewees were and who would be willing to be interviewed. Thirty-one interviewees, about five percent of the population in the village, were selected for an interview, and were divided into six different groups: three government officials, thirteen ordinary people, two teachers, seven students, three *acchar*, and three Buddhist monks. They were male and female, and all over the age of fourteen.

Since Pheah Theat Thmor Da Village has no *ayai* singer, *chapei* singer, or *acchars*, in order to develop a broad sample of data and retain flexibility, we chose twenty-nine more informants, who lived near the village and elsewhere, to interview as mentioned above. All together the interviewees totaled sixty persons. Materials used for this process included on-line searches, tape recorder, camera and some stationery. The secondary sources involved gathering related documents on the topic from the library and on-line searches. It was useful to find the relevant research on this type of fieldwork.

This research adopted the following three methods for collecting primary data.

- **Semi Structured Interview:** This was used in order to study the depth of the

informant's knowledge and to gather coherent information on oral folktale narration, which remains part of their entertainment and is a living art of the people. There were two stages to the questioning:

During the first stage of the research, the interviewee was asked about folktales in the village (local legends) that had not yet been collected, and which were linked to historical sites, including folktales about the pagoda, the *neak ta*, the pond, the name of the village and the neighboring mountain. The following questions were asked: 1) Have you ever heard your local legends? 2) Besides the local legends, have you ever heard other oral narration of folktales that have appeared in print? 3, What are the most popular folktale stories that you remember best and can narrate? 4, Who told them to you? 5, When and where? And the other main topic question was: 6, Have you ever narrated or told those stories to the next generation? 7, if so why? 8, In your opinion what do you think is the essence of oral folktale narration? 9, And how do you define folktale?

Through these questions we aimed to find out local people's understanding of folktales and the status of oral folktales that related to the culture of their village. Moreover, the main informants who could still remember the stories would be identified and noted. In this way, not only could we collect folktales but we could also learn who the main narrators were and who the main listeners were, the circumstances including time and place where the stories were narrated, and the ways in which the interviewees perceived folktales when they were telling, listening or transmitting them.

The second stage of the research entailed the same questions, but focused mainly on the status of oral folktales stories in general, and the stories apart from the local legends of this village, particularly those which had been collected and published. Solange Thierry Bernard has grouped these stories into 5 types: animal tales, social tales, humorous tales, fables, and explanatory tales (Bernard: 1985). This stage of the research identified how much people remembered about these stories and reminded us which stories were the most popular for them. It would then be possible for the researcher to understand the transmission of folktales and the local perceptions of the changing oral culture. Through using this method of questioning, the status of oral narration in the contemporary Cambodian village might be ascertained.

- **A Group Discussion:** this was conducted with the local people, including two elder men, the head of cultural heritage in the village, and two relatives (one from outside the village, my father) and me. I used this method in order to search for complete stories, to understand local people's perceptions of what has been lost and to gain an idea about the changing nature of the oral form. Through group discussion, whole stories, parts of which may have been forgotten, could be reunified into a complete whole.

- **Participant Observation:** we used this method in order to find out the time, place, and manner of the storyteller's actions and what the listener does when stories are being told. In Buddhist culture, the day and the time when the people come together is important because it is the time that allows space for people to tell stories for entertainment, or teaching, and especially to transmit stories that they have remembered from the older generations. In this case, we tried to build trust with the people in order to gain access to them. Luckily, I have relatives in Phreah Theat Thmor Da village so it was not so hard to gain access and to build up a relationship with the villagers. However, the time was too short so the data we got may not be fully representative.

3.3. Data Analysis

Results from this fieldwork were analysed in conjunction with secondary sources. This is Text-Based Analysis. To analyse all the data from both secondary and primary sources, I had to develop consistent categories and coding. After this was done, I could proceed to an overall analysis of the data in regard to its support of the hypothesis. For data analysis from documents, critical analysis was done in order to ensure accurate information. For data analysis from fieldwork, such as data from interviews, a grounded theory approach was used, which required a question-by-question analysis of each interview in a scientific way under the supervision of my thesis advisors. Daily records from observations while in the field were required. These methods helped me to see how people perceive their folktales and what role they play in their oral culture.

In terms of folktale forms and categories, the method of five sub-folktale categories by Bernard (Bernard: 1985) was applied. This method provides the writers with an overview and limits folktale definition and classification. In terms of data

categorisation and coding, two forms of coding system (1) one that fulfills the requirement of content analysis similar to Rao (2000) and (2) the conventional method of marking oral versions as set forth in Thompson (1977) was followed. The analytic induction method by Glaser and Strauss (Rao: 2000, p. 293) and content analysis by Rao (Ibid: 2000, p. 339-341) were applied as a guideline for this task. Namely, the analysis scanned the data for categories of phenomena and for relationships among such categories. The cross categories were used to produce types. However, the stories that we got from the narrator were building up and transcript into Khmer languages by trying the best to keep the original form from oral narration, as adopted by Stith Thompson (1977). On the other hand, comparative study methods and version theory, basically found by Stith Thompson, was also applied. The mechanism of this analysis is text-based and is used by ethnographic researchers for both qualitative and quantitative dimensions of analysis.

3.4. Selecting the Sample

We considered several types of sampling techniques, given the scope, circumstances and the conditions of the study. We decided to use stratified sampling. For the interview units, we limited the number of interviewees to 31 people who were living at the research site.

This was probably around five percent of the population in the village. Interviewees included old people, teachers, government officials, monks, and adults, aged from 14 to 89. In order to maintain flexibility with the data about oral narration that we got from Preah Theat Thmor Da village, we chose 29 other interviewees from different places (Mohaleap pagoda, Pong Ror village, and Thmei pagoda) to interview, who had similar status to the interviewees at the main research site.

The interviewees were categorized as follows:

Status	Phreah Theat Thmor Da Village	Wat Thmey	Pong Ror	Mohaleap Pgoda	Phnom Penh
Teachers	2 people	1	1	0	2
Acchars	3	1	1	0	0
Monks	3	2	1	1	2
People	13	5	3	2	2
Students	7	0	2	0	3
Officials	3	0	0	0	0
Total	31	9	8	3	9

One difficulty arose during the primary data collection stage. This was mainly that some interviewees refused to be interviewed as they felt shy and said they knew nothing about folktale stories. Some interviewees answered the questions only briefly.

3.5. A Birdseye View of the Village

Phreah Theat Thmor Da village is the place of residence of 619 people. This village has a potential for cultural tourism including historical sites, dating from the sixth to the eleventh century, an old pagoda, rice growing, and fishing, and holds animist beliefs and cultural rituals typical of the region.

Our research site, Phreah Theat Thmor Da, is located in Kampong Cham province. This village is located about 20 Km south of the centre of the province. It takes one hour and a half by car over the Kizona Bridge to Phreah Theat Ba Srei pagoda. Phreah Theat Thmor Da is an old village in Phreah Theat Commune, Oreing Euv district, Kampong Cham Province. In the past, this village was located in Mohaleap Commune, Tbong Khmum Province. But the villagers and the chief of the village indicated that this village was changed from being part of Phreah Theat commune during the Pol Pot regime because it was easier for the Khmer Rouge army to control. According to the official annual records, for 2004, estimated by the head of the village, there are 152 families comprising a total population of 619 persons. There are 319 males and 300 females. There are 350 people over 18 years old, including 174 males and 176 females. The villagers occupy 9 hectares of land in the south of Phreah Theat Ba Srei pagoda. There are no new settlers in the village.

From observation and interviews with villagers and the head of the village 98 percent of the populations of the village are farmers who depend on rice growing, three times per year, as their major economic activity. Besides rice growing, people fish and are hired as labourers. Others engage in business. The major institutions of the village are the historical pagoda named Phreah Theat Ba Srei and a primary school with five rooms that is currently closed. As for means of communication, the village has neither telephone nor transceiver, but they are able to get information from television and radio. About forty households possess a television set and others have a radio or recorders. There are six different channels which reach the village: TV5, TV3, CTN, TV9, TVK, and Bayon channel.

CHAPTER 4: DATA ANALYSIS, AND DISCUSSION

4.1. Data Analysis the Definition of Folktales Perceived by Villagers

In this chapter I discuss the definition of folktales, their categories, and the context of "folktale" in Cambodian oral literature, comparing the work of other researchers with the people's perception towards these issues.

As we have mentioned in the literature review (Chapter II), information about these tales from scholars is limited. The concept of folktale has been translated into two Cambodian terms: *tamnal katha* and *roeung preng*. Folktale is often considered just a sort of entertainment literature (*lpaeng*). Some folktales are found in manuscript form and others are only oral. Even if they have been written down in a book, these stories are still alive in the narrator's mind and continue as oral narratives. Some folktales are also quite new, created from the eighteenth to twentieth century. However, Khing Hoc Dy expressed the idea that all stories which were still remembered by the people and which people still orally narrated are considered *Roeung Prochea Prey* (popular stories) (interview Khing Hoc Dy, 26th 2004).

Local perceptions of the definition of folktale however, were found to be very different from what the scholars had identified above. This included misunderstandings about the Khmer terms used and even what constituted a folktale³.

According to the interviewees' perceptions in the field research site of Preah Theat Thmor Da village, the term *roeung preng*, *roeung nitirn*, *roeung preng nitirn*, *roeung tamnal*, *roeung preng pi boran*, *roeung boran*, *roeung bradit*, *roueng cahcah pi poran niyay* are all terms meaning the same thing, folktales, and these were the most popular and familiar terms for them. People used these terms interchangeably. They had not heard of, or did not understand, the term *tamnal katha*. This term may have been familiar to scholars who have studied Cambodian folktale literature, but the local people did not know it.

The local people in this field research used the terms "folktale" in a much wider sense than the scholars. For them, the meaning of folktales is broad and covers all kinds of myths, legends, tales, fables, *sastra lpaeng*, and *virak katha*, including the

³ This comparison of local perceptions with the scholars appeared when I asked the locals to narrate any *Roeung Preng* that they still remembered, but instead of that they narrated all kinds of stories that

jataka (Buddha's birth) stories as well. For instance, asking an old man to narrate some *roeung preng* that he could still remember, he picked the story "Prah Chinavong"; other elders picked "Cao Srotorbcek", "MoranakMirda", "Teph Sangva", " The fable of the "Trap and the Fish" (Cuc Ning Trei) from *sastra lpaeng* to narrate. Some old men narrated from the "Ream Ker", *virak katha* stories, that they used to hear from their great-grandfather when feeding cows in the fields, and which they have also seen performed in the *Basac* opera, or through the singing of professional *chapei* singers, or the performances of professional storytellers. They insisted that this was *roeung preng*, a most famous *roeung preng* in the old days. For the monks, the most popular *reoug preng* was the *Jataka* stories including *dasa jataka*. The most popular and most remembered were the "Vessantara *Jataka*", "Suvannasama *Jataka*", and "Temai *Jataka*", "the historical background of the Lord Buddha", including the scene of "Norourk and Sour" (hell and heaven) which had been painted on the walls of the pagoda, in the *vihara*. They were the most well known to the villagers as a whole who regarded these religious stories as true, thought provoking, and deserving of respect. When they talked about local legends, they could tell us stories such as "Phreah Theat Basrei Pagoda", the story of "River Sngout" (dry river), the stories of "Phnom Proh Phnom Srei", the stories of *neak ta*, ghosts, and other narratives of events and local beliefs in the past. These they also considered as *roeung preng*. Primary students are familiar with the terms *roeung preng* and *roeung nitirn* but the villagers could not define these for us. They thought that *roeung preng nitirn* were stories which have been told by the people over a long time, and that some folktales are humorous and make them laugh. Some stories are impolite and they dare not narrate them out loud. Otherwise many stories in their books are *roeung preng nitirn*.

When these people picked a story to narrate, they started by using a phrase at the beginning of each story for example, in the story " Phnom Proh Phnom Srei", as told by an old man named Phan, he begins with the phrase "In that ancient time..."(kal pi doeum nouh...). One student started narrating this story by using the following phrase" kal pi samay nouh" (At that period). Another old man selected the story "Cin Vong" which he remembered from the *sastra* and the theatrical performance and starting narrating the story with the phrase" kal nouh mean..."(At

they remembered without limiting their choice to what is *Roeung Preng*. So I attempted to ask for their understanding of "folktale" definition.

that time, there were...). In contrast, a student (aged 14) narrated many stories that he claimed were *roeung preng* such as " The Story of Rabbit Wants to Eat Bananas", "The Story of Cart Man and Crocodile", and " The Stories of the Prince"...etc. In these stories, he began the narration with "kal pi preng yeay"(Once upon a time).

So for people in the countryside, *roeung preng* includes both oral and written literature. *Roeung preng* are stories that explore and restate the messages of the past. They also explain how things were and should be in Cambodia and by implication show what currently not the case is, but what could be in the future. Local people during the field research understood the term *roeung preng* to mean any kind of oral literature and even some written literature that originally was orally transmitted and became famous and remained in their memories. These memories cover nearly all the stories in Cambodian literature including legends, myths, and manuscripts of *sastra lpaeng*, epics and the *Jataka* tales. These *roeung preng* are known by their oral transmission from the older generations such as great grandparents, grandparents, parents, monks, *acchar*, teachers, and old men, but also through paintings, through the performing arts such as *Ayai* singing, *Chapei* singing, *Basak* opera performance, and professional storytellers, and finally through mass media broadcasting.

In short, the old stories which local people have heard starting with the words "kal pi preng nay" (Once upon the time), "kal pi boran" (In the ancient time), "kal pi samay mun"(One time, or one day), "kal doeum loeuy" (In the olden days), "mean tamnal tha", "mean roeung preng mouy tamnal tha, or nithirn tha" (There is a story) all consider them as *roeung preng* (folktale). These terms all mean related to "the old time", or "a long time ago" so *roeung preng* to ordinary people has a broader meaning than the term used by scholars. These stories played a role in entertainment and the teaching of moral values to people, especially to the younger generation who are the main listeners and who still enjoy the oral tradition.

4.2. Data Analysis of the Status of Oral Folktale Narration in the Village

According to the investigation and interviews with the informants in the village, we found that there are some people who not only still remember the local legends of their region but who also still retain other folktale stories besides the local legends. These stories include those of the Phreah Theat Ba Srei pagoda, Koh Titu,

Boeung Krapit, the stories of Tonle Sgnout, Phreah Andong, Trapeang Neang, Basrei, Antatvir village, the stories of the Chorvirnuorng field and Toul Khlerng pagoda, the stories Phnom Proh Phnom Srei, Reim Ker, Vessantara, the Rabbit who wants to eat bananas, the Rabbit cutting the grass...etc. All of these stories are considered by the locals as Roeung Preng and are the most remembered, popular, and interesting stories among those which they are used to hearing. These stories which people remember today are narrative accomplishments, which have been transmitted orally by the previous generations. So what they were hearing has been kept in their memories from the first time of hearing narration until present day.

According to the field site research we can say that people at every level and status of society know the stories in different ways. Some people knew a lot of stories and some people knew less than others, but some knew nothing about the stories of their village (local legends), or other folk stories. The groups of people who knew the folktales best could narrate at least five stories one after the other. The middle group was people who knew and remembered less than five stories. The final group, the people who did not know their local legends, refers to the people who knew only the title or the settings of some stories but could not narrate them in detail.

This chapter presents the major findings gained from primary data collection of the field research in Phreah Theat Thmor Da village. Though data from semi-structured interviews is the main source of information, we also used data from participant observation and group discussion. This analysis tries to focus on the two different kinds of oral folktale narration at the research site. First, it will describe the status of local legends, which have not been collected and which are still the property of the people in the region. These folktales have not yet been collected but continue their life through oral narration. The second part entails discussion about the status of oral folktales that have been published, and disseminated. The goal in doing this is to discuss and find out whether today people in the countryside still transfer orally the local legends and the other popular folktales to their next generation. And to ascertain what is happening to oral folktale narration in the countryside today?

To get the data or information on these key questions, every interviewee was asked by the interviewer to answer the semi-structured questions and narrate all the local legends and stories which they could still remember well. Text-based analysis

was used in this process. To gather data from semi-structured interviews, a coding and contents analysis approach was applied. Moreover, other methods which are important were also used which enhanced the analysis of the dynamic aspects of oral folktale today. In this study thirty-one respondents from semi-structured interviews were divided into six categories: seven students (young generation), three government officials (the authorities), two teachers, three *acchars*, three monks, and thirteen people (farmers) They were from fourteen to eighty-nine years of age.

Here is the table giving the numbers and age range of the respondents in the semi-structured interviews, which were selected by snowball sampling.

Aged level	Number of the respondents
14-19	7 persons
20-29	2
30-39	3
40-49	4
50-59	4
60-69	4
70-79	5
80-89	2
Total	31 persons

Statuses of the informants questioned are:

Positions	Numbers
Students	7 persons
Government Officials	3
Teachers	2
Acchar	3
Monks	3
People	13
Total	31 persons

4. 2. 1. The Status of Local Legends and their Oral Narration

All types of folktales, especially local legends, can be considered part of Cambodian cultural identity, which everyone will need to know about if they want to reflect on and understand Cambodian beliefs, history, events and the everyday life of the people. As the respondents stated, Cambodians have a lot of folktales. These folktales have many characters like human beings, animals, plants, earth, evil spirits and devils, *neak ta*, and other stories which relate to the historical background of the

village.

This research step will seek answers to the status of oral local legends in Phreah Theat Thmor Da village. I will try to answer the following questions: What are the characteristics of local legends in Phreah Theat Thmor Da village? Do local people know these local legends? How did they learn about these local legends? Who are the main storytellers of local legends today? How much do they know or still remember? Do these main storytellers still transmit local legends to the younger generation? When and where? What do people think about these local legends?

Through documents, interviews and observation we can see that Cambodian people tend to create folktales everywhere by themselves, especially where these relate to an historical site, the places where temples were built, the pagoda, the pond, *neak ta*, mountains, and the name of the village. As Ang Choulean has stated: "Cambodian people will never leave their land alone, but fill it up with stories everywhere, however, these folktales were created by people with a definite purpose" (Interview Ang Choulean: 2003).

Phreah Theat Thmor Da is an old village. It has links to the natural and historical settings from the Chenla period (sixth century to ninth century) up to the Angkor period (from ninth century to fourteenth century) and later on up to the present day. There are traces of ancient temples, the pagoda, the river, the pond, the Banyan tree, the mountain, the hole, the name of *neak ta*, the name of the village, all of which are also filled with stories.

One reason which encouraged the researcher to interpret folktales or legends of these places was seeing the traces of historical sites and the strange names of these objects or phenomena which then led to questions and investigation. This informal knowledge encouraged the researcher to wonder: Are there any stories related to these names and these locations?

As mentioned before, the field research village has a pagoda with an ambiguous name, "Phreah Theat Ba Srei"; the *neak ta* have different names such as Vessuvann Kuveru, Neak Ta Angkrorng Phleng, Neak Ta Kun Cak Kun Dal, Neak Ta Yay Tep, Neak Ta Srei Krup Leak, Neak Ta Hek Pourh; there is an historical river called Tonle Sngout (The dry river); a place named Phreah Andong (The Prah's well), Boeung Krapit (current name), or Boeung Preah Puth (previous name) and so on.

These sites are filled with stories. In the same way, there are also folktales linking the name of the village "Phreah Theat thmor Da" and other villages such as Tror Peang Neang village, Basrei village, Antatvir Village, and Pomaharaja village (The great royal banyan tree), Toul Klerng pagoda, and others.

According to the collection by the researcher from the old narrators, local legends in Phreah Theat Thmor Da village can be grouped as follows:

1. The three versions of Phreah Theat Ba Srei pagoda; the Krapit pond; the island Titu; and the stories of Cao Sratorb Cek.
2. The story of Tonle Sgnout, Phreah Andong, Trorpeang Neang village, Toul Khlerng pagoda, and Chorvir Nourng field.
3. The story of Basrei village and Ba Broh
4. The story of Neak Ta Vessuvana Kuveru, Neak Ta Ankrang Phleng, Neak Ta Kunck Kundal, Neak Ta Doeum Can, Neak Ta Yay Tep, Neak Ta Srei Krup Leakena, Neak Ta Hek Poh...etc

Therefore, we found that people were interested in attaching stories to the natural and historical settings and later on these stories became local legends. As a result, we can conclude that local legends of Phreah Theat Thmor Da village are stories that originated from the specific natural or historical places of the village and the villages nearby and that these stories are the property of one region. In short, the story fits the location.

Through the data from interviews we found that people in the region still recognize and remember all, or parts, of these local legends but that others cannot remember much. Among 31 interviewees in the village, we learnt the following:

Status of interviewees	Numbers	Know little (Group A)	Know average (Group B)	Know a lot (Group C)
Acchars	3 persons	0	0	3 persons
Monks	3	1	2	0
People	13	5	5	3
Students	7	6	1	0
Government Officials	3	2	1	0
Teachers	2	1	1	0
Total	31 persons	15	10	6 persons
Percentage	100%	48.38%	32.25%	19.35%

Through the results from the table we can interpret that people know their local legends according to their social level. Thus, it depends on the position, age, and sex of the people in this local village.

The data shown, there are 48.38% of the interviewees who did not know their own local legends. They just know a few things about them. Some people in this group know a little bit or some part of the stories, some people know only the titles and old names of the places in the legends because these places still exist in the village where they have grown up. If we asked them to show us where the original settings are then this group were willing to show us immediately. However, this group claimed that they had never heard the oral local legends of the village from the older people. They had just heard some people talking about them; but they could not remember because they had never paid attention to preserve this heritage and they also never asked the old people to narrate the stories directly. This kind of interviewee we considered as group A. This group included one monk, five people, six students, two government officials, and one teacher.

For instance, this group knew the place Krapit pond, but they don't know the story about the pond and the reason why this pond had this name. This group had just heard from the older generation that this pond compared to other ponds in the area had magical power and it had a big crocodile, a snake, and a most powerful *neak ta* called "Neak Ta Boeung Krapit". The other main narration about this pond is that it is a place where people could borrow dishes and other cooking items, musical instruments for rituals and weddings, as they were needed. The narration continues that before long, this pond became very sacred. People in the village could actually get the dishes from the pond by just praying and offering some incantations to it and by promising that they would bring the dishes back on time. From a long time ago up to the present, people have not been able to borrow dishes from this pond anymore because they were no longer honest nor could they keep their promises. On the other hand, this group like everyone else in the village knew the name of the Phreah Theat Ba Srei pagoda and the most popular belief of the Keo temple in the pagoda, which is about a hole in a stone altar in the centre of the temple, near the *vihara*. But when asking Group A about the historical background and the oral stories of this pagoda, they could not tell us. From this group's understanding, their belief and the narration

of the hole is that: The hole which stands in the centre of the temple is a hole that remains from ancient times. In this hole, there is a sword with magic power but no one knows exactly where. The narrator told us that we could descend the hole, walk along a corridor, and finally reach a door emerging at Krapit pond. However, we were told that if we threw a coconut or other floating object in this hole, it would appear in Krapit pond as well. There is still an oral narrative that says during Buddhist holy days, the villagers will hear sweet traditional music coming from the temple without seeing any performers. Beside these Group A could also narrate a few strange events which have been occurring at these magical sites and in the village. Some people in this group claimed that they also used to hear the narration about the history and legend of the pagoda from others, but they could not remember or narrate them. That is one reason why they sometimes refused to be interviewed.

Besides this group we also found that 32.25% of respondents could narrate a few of the local legends of their village. This is Group B, people who are considered to know their local legends well. This group could remember and narrate a few local legends especially the story of "Wat Preah Theat Ba Srei", the story of "Tonle Sgnout and Phreah Andong, Tropeang Neang village" and other events of neak ta since animism has been active in this locality. Group B includes two monks, five people, one student, one government official, and one teacher.

The third group, Group C refers to the group of respondents who knew the local legends best. They only totaled 19.35% of the sample. This group could remember nearly all the local legends and could narrate to us more details about other related local legends that they had been hearing since their childhood. This group consisted of three *acchar* and three old men.

According to the tape recordings of the local legends, which had been recorded from Group B and the old narrators of Group C, we found that there were three different versions of the Preah Theat Ba Srei Pagoda story, namely, three people told different versions of one story. One version is related to a manuscript called "The manuscript of Cao Sratorb Cek". This version narrates that the name of Phreah Therat pagoda, which has been recorded on the "Cao Sratorb Cek manuscript", tells us that this pagoda is a real place where two millionaires' families--Thorn and Phok-- came to pray for children. The other two versions of the pagoda story are similar. They are

both longer than version one. They refer to long legends about kings, the finding of Buddha relics, the origin of the pagoda, and the background of other historical sites of Krapit pond and Tytu Island.

The understanding of local legends depends upon the status of the villager. The result of this research shows that government officials--including the head of the village, the head of the commune, and the chief of cultural preservation in the village--were not the main informants for remembering, narrating or telling these local legends. They belonged to Groups A or B. These people knew a little bit about their local legends, but they had never asked the older generation about them. What they could do is show us the story settings and some short narration about local legends that they used to hear, the same knowledge as everybody else in the village. However, they are important members of the community, who are responsible for interpreting the general views of the village including the living standards, the numbers and the jobs of the villagers; and they provide security for the whole village.

Teachers, monks and the majority of local people who are farmers were also not the main informants of oral local legends. They also belong to Groups A or B. Monks who are assumed to be the main transmitters of oral culture, especially local legends and pagoda heritage, were not the main storytellers either. As the interviews were conducted, there was no monk who could narrate the historical background of the pagoda and other legends in Phreah Theat Thmor Da village. Here I would disagree with a general idea that states that every monk preserves the culture and can tell all local stories with kindness.

Students who make up the younger generation of the village were the smallest group to know their local legends. Basically, they knew nothing about them. Among the seven students who were interviewed, there was only one student who was in Group B; besides these, six students were considered part of Group A.

Fortunately, there is one group – the *acchar* and the oldest men of the village--who were the main and capable informants in remembering, narrating, transmitting, and telling briefly the local legends of the village. They are all male and are aged from 70 to 89 years old. They form Group C. This group has many abilities in remembering and narrating the longer stories of local legends as well.

4.2.1.1. The Status of Oral Local Legends in the Past in the

Field Site Village

Other elders were informed, we suppose, about the historical sites in Phreah Theat Thmor Da village, its long legends and some other stories or beliefs. All local stories that were remembered by the Acchar today were passed down from the oral narration of the previous *Acchar*. As one *Acchar* claimed that "What I know today comes from what I have asked the oral narration of the previous *Acchar*, named *Acchar* Ok". The other old men in Group C replied that all local legends, which they still remember today, were transmitted by hearing them from the older people including parents, the grandparents, great grandparents, the old villagers, the Acchar, the old monks, the head of the pagoda (cao addhika), in the family, at the pagoda and in other places. An old man argued that what he still remembered today related to the local legends in Phreah Theat region were from what he had heard from his own father and the head of Phreah Theat pagoda. Some he heard at home and some at the pagoda.

Basically, as the interviews took place it was found that until the Pol Pot regime, people had the chance to hear the oral narration of their local legends anytime in different ways. Some people just heard the legends at home during the evening meal from their family members such as their parents, their great grandparents, their grandparents, their siblings, and their relatives. Some people heard them by visiting the places and asking the key narrators who were nearby and knew the place well. Some people heard local legends from their friends, the oldest people in the village, the head of the monks (cao adhika), the *Acchar*, the village outsiders; and still others heard them from interested visitors. It appears that the local legends were frequently narrated at the pagoda, especially during the Buddhist Holy Days when people and monks had time to spend together. Some heard the local stories by visiting at home and asking the educated village men to let them know about the local legends. As some informants of Group C mentioned: "Stories that I know are from what I asked a friend of mine who was previously an Acchar, who has now moved to live in *Cup* village". By and large, the older generation is very interested in traditional oral stories and they transmit what they know to others. Indeed, they considered these stories as a valuable heritage for their own village, one that should be preserved for transmitting to the younger generation so that they would know this heritage before they passed

away. That is why these local legends of these historical sites are still known today in the village.

However, we would argue that in the past, the pagoda was the place that played the key role in keeping traditional culture, not only in religious affairs, or social customs, but also in keeping the oral narration of folktales. Home is also the place where the older generation such as grandparents, parents, and elders transmit the local legends. It is also the place where some of the next generation will have the opportunity to hear, listen, and remember these legends, and continue to keep them in their memories and then orally transfer them to others. The main narrators are the older generation including monks, Acchar, parents and grandparents.

4.2.1.2. The Status of Oral Local Legends in the Field Site

Village Today

Today, there are few possibilities for the next generation to hear or transmit the local legends of Phreah Theat Thmor Da village. As the investigation and testing of the data on the student group indicated, this group knew nothing about their local legends because the old people who knew these stories never told them. For instance, among seven students who were interviewed, only two students, both pagoda students (Konseh Lok) were used to the experience of hearing local narrations by the old people. The narration took place infrequently at the pagoda when the old people gathered together on Buddhist Holy Days. One student remembered what the old people had said but the other said he had forgotten all of it. Moreover, the students, a younger generation group, also had never heard the narration of local legends by their family members. This means that today the oral local legends have no existence in the family. We could say that today the home and family members are not the main place or main narrators in telling or transmitting traditional local stories. Some people, who remember some parts of local legends today, indicated generally that they heard the narration from other old villagers who lived near Phreah Theat Thmor Da village, but they could not remember the narrators, the time and place where they heard the stories exactly. The majority of the people who knew some local legends of their village could not remember the circumstance where the narration took place. It seems that, when listening to the narration of the stories, these listeners were not paying enough attention to remember them but just happened to be there at the time. Consequently,

the narrators of the main local legends, or those who still remember the local legends of Phreah Theat Thmor Da region the best, are old men aged 70 to 89. They are the *acchar* and the oldest educated men in the village. Most of them have a good reputation in the village.

Comparing the situation in the past and today, we might think that the pagoda would still be the main place for the preservation of oral culture, but now the monks who stay there are no longer the main transmitters of these stories. Home, as well, has lost its role as the place for the transmission of oral stories.

When we asked the old people, Group C, about this problem, they answered that the reason why they had never told these stories to the next generation was because the young people had never asked them about the local legends. However, although the younger generation may not be interested in listening to the narration of local legends, they still enjoy watching stories on television and other mass media. Some others replied that the tradition of keeping silence from the time of the Pol Pot Regime is one reason which has caused them to be scared of speaking and to keep a habitual silence regarding the telling of stories or local legends. In other cases, the old people may be shy. They think that they are at an age where they should not talk so much or tell stories. The idea about truth and lies is also a key point. Some old people still believe that some local legends are true but the modern younger generation does not think so. The narrators, or these old people, become unhappy and shy when telling these stories, as the listeners, especially the younger people, often refuse to accept them or dismiss what they hear as untrue. So they do not get narrated again. One major problem and perhaps the hardest one is that some people tend to keep these folktales as their property for earning money from tourists. So, the few old men who know these stories have no wish to tell these local legends to others without being paid for this service. This type of elder is afraid that when every body in the village knows these stories, they will not be able to become the most famous and well known person in the village any more; otherwise, and will not earn any more money from their stories. So they do not let anyone know the stories and keep silent and say they know nothing about them. They will say things like: "I have forgotten it all; you should ask someone else, I am in a hurry.". For instance, while the researcher was interviewing two old male informants asking them to narrate local legends of the

village that they still remembered, they both asked the researcher indirectly to pay them some money for the narration of these stories.

4.2.1.3. Conclusion

As a result, we can conclude that the next generation is facing a problem. The old people who know these local legends of their village are not transmitting or narrating these to the younger generation. Most people aged from 14-60 know little of their local legends. That is because they have never heard the older generation telling these stories to them. Older people who know local legends of the village do not like telling local legends to other people of the opposite sex or those younger than themselves but they liked telling stories to people the same age or older than them. For example, women are not the main narrators of their local legends. One reason that women are not the main informants in remembering and telling these stories is that the older men do not consider woman's knowledge and gender as appropriate for the transmission of this knowledge about local legends. It is more likely that the women are considered too young by the main narrators. For instance there were some female sibling respondents who were poorly educated, but many villagers claimed that their father was an Acchar in Phreah Theat Ba Srei pagoda. He was the wise old man in the village who knew a lot of Dhamma and stories. He was well known as a main informant who could narrate in detail local legends of this village. Their father had never narrated these stories to the family members especially to the daughters. This may have been because their father thought that his daughters were uneducated people and did not need to preserve this heritage. The father did not like or was not willing to tell stories to his daughters at home. In contrast, in free time, or in-group talks, he often told these stories to his male friends at the pagoda when they were at a gathering on a Buddhist Holy Day or sometime in other rituals at the pagoda. Moreover, he was happy to tell other villagers who came and ask him at home or elsewhere.

In short, currently, there are many issues contributing to the loss of local legends in Phreah Theat Thmor Da village. The first is that there is no oral narration or transmission by the older generation who remember these stories to the younger generation. The absence of oral transmission from one generation to a new generation may cause the stories to become lost or at least change from their origins. The new generation will never completely know this heritage as the proverb says: "If no one

tells you, you will never know it". Second, the main informants who preserve these stories are getting old. Some old men have passed away along with the stories that they remembered without telling them to the next generation. Some others are facing old age, losing their memory, and approaching death. Finally, no one is collecting these folktales and this has had a major effect on the preservation of local legends.

While conducting research at Mohaleap pagoda, the researcher also found that today the status of oral local legends at Mohaleap pagoda is also the same as status of oral local legends in Phreah Theat Basrei pagoda as mentioned above. We found that only a few old people who used to live with Cao Adhika of the pagoda still remember the background of the pagoda and the village.

As the case study was being done, all these people expressed their sorrow at the loss of these stories. Some people felt ashamed that they had not asked the elders to tell them. Some people who are losing their memory felt sorry that they had not recorded the stories they used to know. However, some villagers are trying to pay more attention and are devoting more interest to their local legends and have asked the elders to tell them. Others are trying to record stories about the specific historical settings and events. Others requested that I should provide them with the written documents about their village background and local legends. At the end, they felt that their region was a good place with historical sites and other potential cultural attractions, so it should have its own background and old stories to narrate to the rest of the country.

4.2.2. The Oral Folktale Narration Apart from Local Legends

Cambodia is a nation of folktales. There are stories about almost everything--towns, caves, rivers, stars, lightning and thunder, animals, animism, and of course people. However, at the field research site, it was hard to test whether or not the people still knew or remembered the stories. One way to test this was to ask them to narrate the stories. However, it was very difficult for many of them to tell stories because some of them felt shy and they did not want us record the stories. They were afraid they might tell the wrong things and they felt strange whenever we used a tape recorder in front of them. Moreover no one wanted to tell us more than three stories because they did not feel like it. Some people had forgotten them. A young man expressed it like this: "I don't know why but when I want to narrate a story sometimes

I cannot remember it even when I used to know it by heart. But when I hear the others tell these stories, then I recognize them all again".

In Phrah Theat Thmor Da village, besides their local legends, people also know many other folktale stories, not less than fifty (See Appendix 1). These stories cover all kinds of oral and written literature, including stories for entertainment on manuscripts (Sastra Lpaeng), the *Jataka* stories and other folktales stories which have been popular from long ago and have been published and disseminated in other ways. Villagers thought of all these stories as *roeung preng* (folktales).

Anyway, some of the stories above are for entertainment while others have strong didactic value to teaching people how to live a good life and how to solve problems. That is why these stories still continue to feature strongly in people's minds both as oral narration and everyday expressions of life. This is how we can tell that folktales are still important for people in the countryside.

As the observations and the interviews were conducted, we found that there were some expressions that people still used in their everyday conversation, which were derived from folktales. These expressions indicated to the researcher that if someone knew and understood the phrase, they would also know or be able to narrate the stories related to these phrases. This hypothesis appeared to be true since when the researcher asked them to think of stories related to these expressions they recognized the stories that the expressions referred to. Some of these expressions are related to folktales. For example the expression "Kaki women" is derived from the story "Kaki"; the term "Cao Cak Smok" is derived from the story of "Cao Cak Smok". When hearing the term "Romil Kun" (Ungrateful), then people recognized the story of "The Crocodile and the Cart Man". The term "Krun Tunsay" (Rabbit fever) made the interviewees remember the story about the rabbit trickster who did not really have a fever but just lied to his friends. Some expressions remind us of the experience in the folktales, and stories can be an example of that experience. For instance, the expression: "Trei Roh Kor Rouch Tunsay Kor Rouch", "Thinking comes before acting" is still the most popular maxim that people today use to teach others. These terms can help remember the story "The old Couple (Ta Cah Ning Yay Cah) Went to Find the Fortune Teller". So, we could say that folktales and some expressions are linked. On the other hand, we can sometimes hear phrases that people frequently use

in popular speech, writing, and singing, such as "You crocodile! (A kropeu!), "You crocodile, show your gratitude!" (Kropeu Romil Kun!), "You crocodile, forget the pond" (A Kropeu Vongveng Boeung!) "You are as wise as A Chey" (Chlat Doc A chey!), "You Miryiar woman!"(Sri Miryir!), "Perfect woman"(Sri Kru leakkhena), "You are as foolish as Mr. Chay and Mme. Rert" (Lngong Doc A Chai Mi Rert),"The wolf judge" (Tolaka Corcork),"Monkey who ate rice and plastered the goat's mouth" (Sva Sy Bay Leap Mort Porpe), "You are a snake" (A Vek)...etc., which are directly related to some popular Khmer folktales.

These terms and expression are still used in the everyday lives of people; it is hard for outsiders to understand the meaning of these expressions if they do not know the stories from which they are derived. This information shows how folktales have remained part of the culture for people in the countryside, particularly how they have used expressions from folktales in their everyday lives.

Table showing the level of understanding towards other stories besides local legends

Status of interviewees	Numbers	Know little (Group A)	Know Average (Group B)	Know a lot (Group C)
Acchars	3 persons	0	0	3 persons
Monks	3	0	1	2
People	13	3	4	6
Students	7	0	2	5
Government Officials	3	2	1	0
Teachers	2	0	1	1
Total	31 persons	5	9	17 persons
Percentage	100%	15.50%	27.90%	52.70%

The result of this research has shown that people of different status have a different level of knowledge about the stories. Some people knew few stories, some knew more and others knew a lot of stories. Some people remembered and could narrate these stories while others could not. Furthermore, people narrated stories in different styles. Some people could narrate folktale stories in a long narration while others could only provide a short version, including the abbreviation of story events and mythemes. However, we found that people in Phreah Theat Thmor Da village still remembered many stories other than their local legends. For example, we found 15.50% informants who knew stories and belonged to Group A; 27.90% who

remembered some folktale stories and who belonged to Group B; and 52.70% who belonged to Group C, the main narrators' group. Some people had forgotten all the stories and were not interested in listening, hearing and telling them any more, whether for entertainment, transmitting knowledge to the next generation, or as a moral lesson.

4.2.2.1. Oral Folktale Narration Apart from Local Legends of This Village in the Past

With regard to the interviewees' answers; there are many reasons why people still remember these stories today. Some people stated that they remembered them because the stories were very humorous and that they had heard them from their grandparents, parents, siblings, and neighboring villagers when they were young. Some people said they remembered them because the stories dealt with morality and were surprising to them. Some monks said they remembered them because the stories had been used in sermons and they remembered them from reading Buddhist books before going to sermons, and some others remembered them from the sermons themselves. Anyway, using *Jataka* stories in sermons made people feel that such sermons could create wholesomeness for this life and the next. Some other old well-educated people claimed they remembered them because they used to read them in the *sastra lpaeng* during their lessons in the past at the pagoda school. Some people, including a group of students, indicated that besides reading folktale collections, they used hear them from teachers, their friends, and entertainment on television or radio programs. Some people claimed that they remembered them because the stories were very interesting. Some of the stories have long scenes and complex plots, while some stories talked about sweet love, wars, sadness and the magical power of the characters. These stories were very delightful and interesting for the listeners, for example the story of "Cinvong", "Singsil Cey", "Moranak Meada"...etc.

In particular, based on the villager interviews from Phreah Theat Thmor Da village, in the past there were several possible ways of hearing the oral narration of folktales because at that time the mass media, especially television, had not yet reached the countryside. Some people could remember the stories being narrated at bedtime when they were young. The storytellers then were their own parents, grandparents and siblings. Some middle-aged people indicated that, when they were

young, they sometimes asked their parents to narrate stories to make them fall asleep. They said that they used to hear the stories from their mothers, not their fathers. So it could be claimed that women, especially mothers, have been the main informants in telling or transmitting folktales to the next generation at home at night.

Most people in the village said that in the past, as they had no television, they enjoyed telling and listening to stories for entertainment and solving riddles at night. They were very interested in telling stories and listening to the oral narration, and talking about everything whenever they stayed together. We could say it is a tradition in the art of daily living for rural people. Some older aged informants argued that, in the past during their free time, the villagers preferred to stay together at home and talk about their plans for the next day's farming and other things. After the discussion was over, someone in the group would tell a story in order to break the silence and to keep everyone from getting bored. Some stories were humorous and some taught moral values; some served as a warning and some related to the experience of one event. Some old people told the stories to the younger ones by sitting under the shade of a tree while they were feeding cows, horses or buffalos in the field.

Some other people said that the stories that they remembered today were from the performing arts, such as the *chapei* performance and from local entertainment like *lkhon basac* (opera) performances; both of these are the most popular of all the Cambodian performing arts. Additionally, some stories have been transmitted from the performance of *ayai roeung*.

Ayai is a kind of Khmer traditional comedy performance. It is performed by two people who sing and describe stories, legends, proverbs, and social problems. Some stories which are sung by *Ayai* performers are risqué (Keo Narom: 1995, 31-32).

Chapei is a traditional performance. It has the power to teach people how to act correctly. In particular, *chapei* (traditional guitar) performers are blind men who can sing lyrics in rhyme and play a guitar professionally (Bernard: 1985). They are respected men and well-educated people who remember and recount stories. *Chapei* performance is by a single singer or sometimes by two singers or three--called *chapei chley chlong*. The *chapei* singer sings and reviews the didactic ways of the older generation, the moral values in life, advice, and proverbs, and he adapts stories from

the *jataka*, from manuscripts, and from other folktale stories that they used to hear and remembered well from other people. As the majority of *chapei* singers are blind so the stories chosen for the performance are taken from the stories they have heard from the oral narration of other people. *Chapei* singers are compassionate and calm, but sometimes the singing includes humor to change the tone and to keep the listeners from getting tired or sad⁴. The songs a *chapei* singer performs are very different from written stories since their narrations can be long and have extemporaneous additions.

Lkhon basak (Basak opera) is a form of traditional opera theatre, which Cambodian people in the countryside, especially the rural villagers, find very interesting, it is derived from the *Basak* region in Kampuchea Krom. *Lkhon basak* (basak opera) is performed on a platform. It has a lot of skilled actors performing the roles. The *basak* opera is a kind of performance art that acts scenes from one story. The stories chosen for the *lkhon basak* performance are often taken from manuscripts (*sastra lpaeng*). According to Mr. Soun Bun Rith's research on *lkhon basak*, it originates from *lkhon troeung khlok* which was performed in the Basak region of Kampuchaea Krom. It is strongly influenced by Chinese opera (Hy opera), and Vietnamese opera called *kaileoung* opera. In the 1930s, Mr. Ly Suon, known as Merchant Chha Kruon, the patron of a troupe in Kampuchea Krom, brought them to perform in Phnom Penh and other provinces along the Basak River. Immediately the form became very popular and people began to call it "*lkhon basak*". In 1960, at the height of its popularity, this opera was strongly promoted. *Lkhon basak* has steadily developed into its current form, including the gestures, spectacular decorations, costumes, dialogue, songs, and music. In 1982, following a dark period when many artists perished, *Lkhon basak* was revived together with other Cambodian performing arts and quickly spread throughout the country. The actors have been hired to perform at many Cambodian traditional religious ceremonies at night and thousands of people from all levels of society have enjoyed the performances. The performance can last for one, three, or up to seven days. Eventually, there were a variety of stories performed by Basak opera including legends from manuscripts, the Jataka stories, and some other Arab legends. For instance, the following stories have been performed: "Cinavong", "Sysuriyavong", "Khobot", "Vorvong Sovong, Thinvong", "Tip Sangva",

⁴ See more detail in Keo Narom (1995) *Dantrei Ning Civit Khmer* (Music and Khmer Life), Phnom Penh: Cambodia-Japan friendship.

"Chao Aphai Muni", "Sangsil Cay", "Makphiyung Keo", "Cao Kingkurk" (The grandson Tord), "Vessantara jataka", "Suvannasamma", "Sobin Kumar", "Dav Roeung" and "Inavbusba," etc. (Suon Bun Rith: 2001, p. 16-17).

Some other older interviewees mentioned that in the not so distant past, maybe before the Pol Pot regime, the villagers in Phreah Theat Thmor Da were like those in other villages in the countryside. During free time from their agricultural work, the villagers were all very interested in listening to oral narration and requested a performance. Moreover, after the villagers finished their harvest, they sometimes collected money, fruits, and cake from the other members of the village and then went to hire some professional storytellers to narrate stories and perform on the field at night. An old man named Ok said that: "During the performance, people in the village came and joined in happily. The storytellers have been respected by the villagers and considered to be educated men who had skill in the composition of poetry, knowledge of religion, performing arts, traditional songs, didactic discourse (Toulmean), and traditional musical instruments. They were the main mental nourishment for the villagers. The storytellers who were hired by the villagers to perform sometimes performed a story chosen by the villagers. These were stories the villagers most wanted to see and which made them laugh the most. The storytellers have been hired for a low fee. After the storyteller had finished his performance; he received rice, food, and fruit such as coconuts and cane, cake, tobacco and money from the villagers."

People from surrounding villages would come to see the type of performance described above. Cambodians are very happy to attend these, especially the rural villagers. News of the performance quickly passes from village to village as carts come carrying children, other family members, pillows, mats, pots, rice and food for cooking. Ayai Roeung, Chapei, and Lkhon Basak are the types of performances held in the pagoda, or in the centre of public places in order to entertain during the traditional religious rituals, the opening or completion of a building or bridge, pagoda, school, street...etc. These performances begin at night and finish at sunrise.

4.2.2.2. The Oral Folktale Narration Apart from Local Legends of the Village Today

There are only a few possibilities for the current generation to hear stories.

The first is oral narration from a teacher or their friends at school and especially from reading books, as the Ministry of Education, Youths, and Sports has added folktales to the educational program from kindergarten, primary school, secondary school and university level.

In Phreah Theat Thmor Da village, telling the stories at school is preferable. Many students claimed that: "Some stories that I knew were from the Khmer lesson books. I heard these stories when I had to learn this chapter. I also heard this story again when my teacher recited it for dictation and the teacher asked my classmate to tell the stories. Some stories were narrated by a Khmer language teacher (Kru Pheasa Khmer) at school during the timetable for stories to be told. But the other stories were narrated at the end of the lesson before students left school to go back home. The teachers did this in order to teach students and to help them relax after their hard hours of study. The stories that I like the most are: " The Story of Boeung Tumheng", "Stories of Phnom Proh Phnom Srei, " The Crocodile and the Cart Man", "Neang Kangrei"...etc.". Furthermore, the teacher claims that oral folktale narration is useful for the students at all levels especially kindergarten and primary school. It is useful for students, particularly the students who can't read Khmer, who have started to learn letters and how to read. It means that, when these students know the stories, it will enhance their ability to read more easily and to love school. Another reason is that it will teach moral values to the children and lead them to understand how they should and should not behave.

One other possibility why young people do know these stories is that the youngest generation in this village rarely heard the stories narrated at home from their grandparents at night. A young boy in the student group mentioned that he used to hear many stories from his grandmother at night, such as the stories "The Rabbit Who Wants to Eat Bananas", "The Stories of Cay, the Wise Man" and so on. She told the stories for him when she asked him to massage her." Some of the younger generation claimed that painters told them the stories as they painted them on the walls of the pagoda. Those they knew the best were Jataka stories including Dasa Jataka, "Vessantara Jataka", "Temei Jataka", "Suvannamm Jataka", "the background of the Buddha", and other folktales. So, painters are also a major source for the narration and transmission of folktales today. Painters told the stories as they worked. When they

were painting, as someone came and stood nearby to look at their work, they would then narrate the sequence of stories to them. Some young students claimed that they used to hear the narration of the stories that were painted on the walls of the Vihara from the old lay people when it was opened. Some answered that they used to hear the Buddhist stories in the sermons during Cambodian traditional ceremonies. Some other people, especially youngsters, stated that some of the stories that they knew were from television—including all the channels and cartoon programs, and TV 9's short story program. Some others heard folktales from the radio, which were told by both male and female narrators.

However, even though the traditional performing arts still appear in the countryside, people don't know the full stories from such performances--*Lkhon Basak*, *Chapei*, or *Ayai Cleuyclong* -- because these are less interesting to younger audiences. They also take a long time to perform (a story per night for *Lkhon Basak*) and are now rarely performed in the village. According to the interviewer's observations and the interviewees' responses, we found that in the village today they don't hire these traditional performing arts troupes to perform during small ceremonies, but if there are any special occasions they will hire them to perform for the people. On the other hand, the cost for a performing arts troupe is expensive. The older people are more likely to be interested in the traditional performing arts. As the situation in the countryside right now is not too good and is still a little unsafe, people do not spend as much time watching a full night's performance anymore. On the other hand, as television or other mass media has reached the village, it has replaced oral performances for entertainment and attracted the people's interest, so that the traditional performing arts (stories) today do not play the same role as they did before.

This situation also occurs in other villages in the countryside. For instance, as we conducted fieldwork by observing a traditional opera performance in Pong Ror pagoda for two nights, we recognized that a lot of people in the village and from several villages nearby Pong Ror joined the event by walking around the grounds or buying something to eat, rather than coming to hear the story. This seems to be one reason why today fewer people know the stories from the *Lkhon Basak* performing arts tradition. We can conclude that the ways of transmitting stories in villages like Pong Ror and in Phnom Penh are similar to the example mentioned above.

There are several different possibilities for the oral transmission of folktales in other villages. As the interview with eight people in Pong Ror village took place, we recognized that some people had heard the stories narrated from elders and their community while working, especially when they were weaving tobacco leaves. The stories that they remembered were "Mr. Cay and Ms. Rot", "Mir yeung" (Our uncle), "The Two Families Who Tries to Empty the Sea", "Keng Kang Snake", various rabbit stories, the historical background of the Buddha, and others. Some people expressed that they used to listen and recognize stories from radio programs, maybe around 1989 and 1990, such as the stories of the "Rabbit Trickster", "the Rabbit who Competed Running with the Snail," "The Stories of the Ungrateful Crocodile". These stories were narrated by performance artists who used their voices to play the various characters in the story.

In Phnom Penh, nine interviewees told of other experiences with the stories that they still remembered. From this information we can see that there are different possibilities for the transmission of folktales. Some people used to hear the stories during their meals from family members; some had a chance to hear the stories from their parents and from adults at night before they went to sleep. Some others heard the stories from teachers at school during their lessons and folktale narration time. Some read the stories from books such as Khmer Language books, the collection of Cambodian folktales in nine volumes, published by the Buddhist Institute, the Tam Tam book, and the picture storybooks published by Sipar and by JSDK. Surprisingly, the main finding was that today the majority of citizens hears and knows about stories from the cinema and television, such as from comedies and dramas, and from karaoke entertainment that many companies have been producing as attractive audio-visual films, tapes, CD Roms, VCDs, and DVDs. These products are very well known and popular both inside and outside Cambodia. Their stories are taken from Cambodian folktale collections, from manuscripts and Cambodian chronicle documents. Now these entertainment media stories are reaching the provinces, and some have penetrated to the grassroots villages.

The following stories have been produced on film and are played in the cinemas today: "The story of Thun Cey", "the stories of Mearyir Srei, Tum Teav", "Kaki", "The Leper King", "King Lomponggraja", "Decho Damden", "The King White

Elephant", "Angkulimir", " Neang Kangrei", "Thinavong and Neang Pou"," Phreah Sothun and Neang Keo Monorir", "Mak Theung", "Leak Sinavong and Neang Pream Kesor", "A lev", "Kung, The Dare Man"...etc. The stories that have been produced into karaoke are: "Sing Silcay", "Tum Teav", "Angulimir", "Mak Theung", "The King White Elephant" The stories that have been produced for comedy are: The story of "Cay and Rot", "Gy Cao Prosa", "A Lev", "A Pang Neang Tei" and so on. Otherwise, a majority of the folktales that people knew, especially the younger interviewees, come from watching cartoons on television. These are often foreign folktale stories such as Chinese, Japanese, American, Thai and Indian cartoons. The most popular stories are: "Snow white", "Cinderella", "The Cat and the Mouse" (Tom and Jerry kids), "Zamba" and so on. Some people know these stories from radio broadcasting, which are related by the callers. People are used to hearing the stories from *Chapei* and *Lkhon Basak* performing arts broadcasting on television. Unfortunately now there are only a few people who know any stories from reading entertainment manuscripts (sastra lpaeng). Even in Phnom Penh and Thmei pagodas, the places where such manuscripts are kept, we rarely found anyone who went there to read them.

In summary, there are many reasons why people liked to tell stories in the past. The first reason is because the elders did not want the children to stay from home at night. One old monk told us that in the past the village situation was very safe. People in the countryside were so friendly and had a good sense of reciprocity and communication with each other. People would open their doors and sit together talking all night without any fear of robberies or kidnapping.

At that time, the boys liked to go for a walk and play traditional games in the dark at night. The elders worried about this since they thought that the boys might be bitten by dangerous insects or snakes. So the old men asked the young boys to stop playing out in the dark and found a way to keep them inside. One strategy was for the elders to narrate stories to them. At that time, the young liked the story telling because it was funny. Later on, these small children liked to listen to the old stories and sometimes they asked the men to tell the stories to them. In that way the narration became an oral tradition. So, some narration was done in order to warn the young not to go for a walk at night far away from home.

The second reason why villagers liked to tell stories in the past is that they had

no modern entertainment so folktales were useful for entertaining people and making them feel relaxed after they had been working hard all day. They were also useful for entertaining the youngsters before an early bedtime.

A third reason is that the villagers narrated the stories in order to educate others about the moral values of the community. The main moral values were: honesty, solidarity, belief and nationalism. Some others used the stories as a warning about what people should and should not do to be a good person in society. In other cases, these stories explained the historical values that the next generation needed to know.

In contrast today, when we asked the elders, parents, and monks about folktales, we found that there were many reasons why people did not want to tell stories to the next generation. The monks have indicated that it was because the young never asked them about stories. The younger generation seemed to be less interested in oral narration than in television.

In some cases, people mentioned that the reasons they didn't relay the stories was because they had no time to narrate them, as they were working hard in the field, or they had to sleep, or they wanted free time, or they wanted to relax by watching television. Some agreed that it was because the elders did not know many stories and they were not talkative or that they themselves did not like to listen to the stories very much. On the other hand, some people had no custom of telling stories in the family. So, there would be no oral narration in the family either. Also, we now have books. Some people explained that they did not tell stories to the young because today the young have a lot of books to read, and it is enough that they can learn the stories from school. Another point they indicated is that they now have modern technology so that people have to change some of their traditions which seem useless.

4.2.2.3. Conclusion

The narration of folktales and folktale transmission in Phreah Theat Thmor Da village today still exist but people do not seem as interested in this tradition as before. When we compare the situation in our field site research study today with the past; it seems likely that the home is still the main place where people transfer folktales to family members, and the place where people used to have the experience of listening to oral folktales. Now books have become the main transmitters and have become

more useful than oral traditional stories. The *wat* is also still the place where people enjoy telling stories. So we can conclude that today oral transmission still exists in the countryside and in the city. Some traditional forms of this tradition, such as the time, place and narrators, have changed; but the ways of folktale transmission today are more developed and modern than in the past. Somehow, television, radio, painters, monks, grandparents, teachers, friends and other young and old men in the village are still the main informants of folktale transmission today.

4.2.3. The Relevant Status of Oral Narration and the Different Versions of the Stories

In this chapter I will discuss the meaning of "version" and compare the various versions of the same folktale that were collected during field research. I will compare some versions narrated by people in Phreah Theat Tmor Da to those found in Kampuchea Krom, and from manuscripts and other published sources.

Virachay Pinkhirm agrees with Stith Thompson in *Thai Folktales* that "version" is a term used to express similar stories which have been collected from different sources or different narrators within a different time and space (Prak Khorng: 2000, p. 36-37).

Referring to the investigation during the oral narration and the recording of oral stories by the villagers in Phreah Theat Tmor Da Village, we found that many people in the village remembered the same story in a different way. Some people told the same version of a story while others told a different version. That is, people of different genders, ages, time and place of narration relayed different versions of the same story. Some narrators could narrate the story with the same plot progression while others altered the plot structure (*damneu roeung*). Some people would narrate a brief form of the story, cutting out some part of it, using a shorter time to narrate it, thus causing the story to become shorter and shorter. Other people could narrate the story in a long form, with details of the entire plot, all the action and characters, thus maintaining the same, older form of the story. Some people could expand a story into a longer narration, using a long time to tell it, causing the story to become longer with more episodes, altering it from its shorter form, depending on their memory and the aesthetic ability of their narrative style. Totally, storytellers often combine incidents from different accounts. This action is similar to the investigation by an author who

has noted the eight signs of oral transmission: 1) Conciseness of expression, 2) Use of simple language, 3) Confusion of language, 4) Confusion of order, 5) Errors of hearing rather than of sight, 6) Vividness of detail, 7) Cliched expression, 8) Limited concern for contexts (Anamite, on-line): 2004, p. 2).

- Comparative Analysis of Folktale Versions

According to our research, some stories, for example "Phnom Proh Phnom Srei," have significant differences in their versions. If we compare stories which have been orally narrated by villagers in Phreah Theat village to stories from Kampuchea Krom, Burmese stories and to stories from print, and manuscript sources, we see a wide variety of different versions of the same story. These differences include different plot structure, title of the story, motifs and episodes. We will first discuss, in Example one, the three versions of a story with different titles for the same basic plot, from oral traditions in Phreah Theat Thmor Da village, Kampuchea krom, and text published by the Buddhist Institute. Example Two discusses two versions of the same story in Phreah Theat Thmor Da village and Kampuchea Krom, which have different episodes and different titles. Example Three discusses three versions of a similar rabbit story from different sources including the villagers in Phreah Theat Thmor Da, the Burmese version, and a manuscript, with different titles, episodes, and plot structures.

A. Example One: In Story One- "Phnom Proh Phnom Srei", there are three versions of a story with different titles for the same basic plot, and they are from oral and manuscript traditions.

- Story One: Oral narration of "Phnom Proh Phnom Srei" by Ta Ok⁵

Once upon a time, there was a tradition that women had to propose to men. One day, the women devised a trick to make the men come to propose to them. All the women gathered for a meeting. At that time, the women employed their trick. They proposed to the men a contest to build a mountain. If the women built a higher mountain than the men, the women would win and the men would have to propose to them. If the women didn't win, everything would remain the same. Work on the mountain must continue until the morning star rose, and then they could stop. The men seemed to be hard

⁵ See more detail the story in Khmer language in appendix 2, story number 7.

working, and then they all took a small rest. While the men were resting the women saw a good opportunity, and they hung a lantern way up in a tall tree. When the men saw it, they thought that it was the morning star. The men yelled to their group: "Eh friend! The star is rising, let's go to sleep!" As the men slept for a long while, the women were trying very hard to build the mountain until it got higher than the men's mountain, and then they rested. At the time when the morning star was rising, the men woke up surprised and exclaimed, "Ah the morning star has still not yet set!" The women who were near there told the men: "That is the true morning star; before it was the lantern!" Suddenly, the men turned to look at the women's mountain and saw that the women's mountain was much higher than theirs; the men's side agreed that they had lost the competition. As a result, the men had to propose to the women. So, the custom of men proposing to women has continued from that time up to the present day.

- Story Two: The story of "Phnom Proh Phnom Srei" in Cambodian Folktale collection text published by the Buddhist Institute.

Once upon a time, there was a queen named Srei Ayuthiya. Since no man could make a proposal to such a noble woman, she decided to choose a man for her husband of her own preference. After that, it became the custom in the country that a woman proposed to a man. This was good for beautiful women. But women who were not so beautiful were at a disadvantage with this custom. Their proposals were not treated seriously and they could not get married easily. After the queen died there was a revolution. Women met and discussed how the present custom was unfavourable for women and should be changed. They proposed a contest to the men to build a mountain. The team that built the higher mountain would win and would be offered proposals ever after. The defeated team would have to propose to the other. They decided on the date of the contest and set a rule. The rule was that they had to stop working when the morning star appeared in the sky.

On the day of the contest, the women worked very hard. They also contrived to make a lantern that looked like the morning star. When they shot it into the sky at night, men gave up working as they thought it was the morning star. The women worked until the real morning star appeared and built a higher mountain than the men. Every since that time, it is the men who have proposed to the women.

- Story Three: The oral narration of "Women's Pond, Men's Pond" by Mr. Thach Sett in Tra Vinh City, Kampuchea Krom (Pen Setharin: 2001, p.20).

A long time ago there was a very wise woman by the name of Om. At that time, women had to labour, to save money and propose to men when they

wanted to get married. While they were married and raising their children, they were sometime beaten when their husbands were in a bad mood. Ms. Om realised that the women could not put up with this for very long. She persuaded the other women to join her in meeting with the men. Of course, the men could not compromise easily. The women and men decided to have a contest by digging big ponds. The team that dug the biggest pond would win. They established a rule that they had to stop working when the morning star appeared in the sky. As women were weaker than men, they would have to work harder. The women developed strategies to win.

As the women expected, the men thought that women would not be capable of digging a big pond. The men took to drinking, and danced and sang loudly that night. Some men went to the women's work site to see how they were progressing. But they did not return because their eyes were riveted on the naked women. That was one of the women's strategies. Ms. Om shot a lantern that looked like the morning star into the sky at night. The drunken men were tricked, thinking it was the morning star. They stopped working and went to sleep. The women kept working silently. The day broke. The women had made a big and deep pond, beating the men. In honor of Ms. Om, the pond was named O Ba Om (Pond of Ms. Om). Every since that time, it has been the men who propose to the women.

Story One, entitled "Phnom Proh Phnom Srei "(Women's mountain, Men's mountain) was a story originating in Kampong Cham province. It was also narrated by other interviewees at our field research site. There are different versions among the villagers of the same village, which also differ from the versions of Kampuchea Krom and in the text. Story One as related by the villagers in Phrah Theat Thmor Da village and Story Two from the Buddhist Institute stated that the reason why the women's mountain was higher than the men's mountain was due to the fact that the women worked harder and were wiser than men. In both versions of the story, the women used their cleverness to trick the men by contriving to make a lantern that looked like the morning star. In Story One they hung a lantern high in a tall tree; in Story Two a lantern was shot into the sky at night. For both stories, this caused the men to give up working as they thought it was the morning star.

In Kampuchea Krom, Story Three, there is a different version with the title "the story of Women's Pond, Men's Pond". This story relates that the reason why women can build a deeper pond than the men is due to the fact that the women not only tricked the men by making a lantern that looked like the morning star but also because they used seduction by undressing. This story has a specific name of the leader of the women named Ms. Om. It also expresses how women suffered from men

at that time, and it explains the reason why women were proposed to. These causes are somewhat different from those relayed in the story "Phnom Proh Phnom Srei" told by people in Kampong Cham.

B. Example Two: two versions of the same story which has different episodes and different titles.

In this example, I compare the story "Phang Who Eats Lots of Rice," from an interviewee in Phreah Theah Thmor Da village to "Kamheng Cheu Teal" from an interviewee in Kampuchea Krom. We found that one story has many episodes while the other has only one.

- Story One: "Phang Who Eat Lots of Rice", narrated by an adult named Prolit, in Phreah Theat Thmor Da village.⁶

There was a story first about the parents of Phnang who was a millionaire with huge wealth.

As Phange ate a lot of rice, Phang's family became poorer and poorer, so his parents wanted to banish Phang from home by tricking him to cut a Korki tree to build a fishing boat. When they arrived there, seeing the big Korki trees, then they began cutting them. When a Korki tree was nearly felled, Phang's parents cried to him to support the tree. Phang ran quickly, using both hands to support the Korki tree. As the weight of the tree was too heavy, big and long, Phang fell to the ground. Phang's parents thought that Phang would die, so they went back home. But Phang had a great power and strength, and he successfully released himself from under the tree. Then he carried the Korki tree, back home. He shouted to his father: "Dad where should I leave this tree?" The father was very scared of Phang as he thought that Phang was dead, but he spoke up: "Phang if you are dead, please don't come to haunt me!" Phang heard this and he replied: "Dad, I am not dead yet". The father realised it was Phang so he said to Phang "Leave the tree there". Phang threw the tree to the ground.

At night, Phang's parents had a discussion again how to kill their son. The husband said to his wife: "Do you have any strategies to kill Phang?" Thinking for a while the wife exclaimed: "I have a way, let's ask him to catch fishes in a pond which has crocodiles". Phang and his parents arrived at the pond. They were in the pond, on a boat, and Phang's parents saw a crocodile swimming with their children to find food. The father lied to Phang: "Phang! Look! A big fish, let's jumpin and catch it!" Phang jumped into the pond, fighting with the crocodile, then his parents sailed the boat away, leaving Phang alone in the pond. Phang killed the crocodile, breaking the crocodile's teeth, swam to the bank of the pond, and then carried the crocodile home. Again, the parents thought Phang was dead, when they saw Phang, being

⁶ See more detail the story in Khmer language in appendix 2, story number 8.

scared they said as before. Phang realised that his parents wanted to kill him so he asked their permission to leave home: "If you don't want me to live here I will go away on my own".

Phang travelled from one village to another. He met an old woman who sold Nourm Bangkok (Cambodian noodles). The old lady saw Phang with his power, then she thought: "This man is very strong, maybe he has no parents, if I feed him, he may help me to carry my noodles". The old lady asked Phang to carry her noodles, and being very hungry, Phang asked for noodles from the old lady to eat. The old lady gave a pot of rice to Phang. Phang ate nearly all of it. In time, the old lady became poorer and poorer as Phang ate lots of rice because he worked very hard. She became irritated. The old lady decided with her husband to bury Phang by asking him to dig for gold. Phang went to dig the gold with the old couple. While digging for a while, the old couple asked Phang: "Phang how deep do you dig?" Phang replied: "I've got down to my hips!" A few minutes later, the old couple asked Phang again: "Phang how deep do you dig?" Phang answered: "I've got down to my head, Ta" For a moment the old man asked Phang again: "Phang how deep have you got? Phang replied: "I've got very deep Ta". With this opportunity the old couple buried Phang immediately. Phang released himself from the ground and walked home. He cried to the old couple: "Oh grandparents I did not find the gold, but I find only stone" As the old man thought that Phang was dead, while hearing Phang's voice, he became very frightened and begged Phang: "Phang if you are dead, please don't haunt us" Phang replied: "I am not dead yet grandparents" The old man realised it was Phang and then they have allowed him to live in their house again.

Later this couple thought to kill Phang again. They knew that in the jungle there was a lot of firewood and a cruel ghost which had killed many people. The old couple brought Phang to cut the firewood in the forest. When they arrived in the forest, the old man said: "Phang you cut the firewood and wait for me here a moment, I want to piss", then the old man went far away from Phang and relieved himself. After he finished, he had to say some words to leave with his excrement so he said: "Excrement, if Phang cries to me please answer him Kuk Kuk Kuk nah". Finishing his words, the old man ran away home. Phang did not see the old man for a while so he yelled: "Grandfather where you are?" the excrement heard this, and answered: "Kuk Kuk Kuk" Phang went to the voice, without seeing the excrement, and he stepped into it. The excrement then repeatedly answered Kuk Kuk Kuk. Phang could not find the old man, so he stayed in the forest alone. The ghost then came to haunt him. The ghost had metamorphosed into a shadow with a long tongue but Phang did not realise what it was, being unafraid of the ghost he said: "what is that? Oh it looks very funny!" Look, it can stick its tongue out! How funny it is!" Then ghost then metamorphosed into a man without the head. Phang laughed loudly: "How funny it looks, no head!" Next the ghost metamorphosed into a bowl of rice and flew around Phang. Phang saw the rice in the bowl and began to be very hungry. He thought: "Maybe the rice in the bowl is delicious!" Phang caught the bowl and exclaimed: "Should I eat the small or the big one first?" the ghost realised that Phang wanted to eat him, then he begged Phang: "Oh my brother! Please don't eat me, I will give you a handkerchief"(Kanseng Bak Kanseng Boy). Phang did not realise what this

was so he spoke up" I don't know what a handkerchief is, I am hungry, I want to eat" the ghost became more and more frightened. Phang asked the ghost: "How important is this handkerchief?" The ghost replied: "It could bring everything for you such as food, and treasures, gold", and then the ghost used this handkerchief to produce gold and delicious food for Phang. When Phang arrived home, the old couple saw Phang with the gold, and the handkerchief, they were very happy and each claimed Phang as their grandson. The old man sang: "A Phang is my grandson", the old lady sang: "A Phang is my grandson". The old lady added: "No Phang is only my grandson, not yours, because you buried him". Phang heard this and he asked permission from the old couple to continue on his way.

Phang ate only snails and small things for food. Once, he sailed a boat alone and met Mr. Big Ear, Mr. Sharp Buttock, and Mr. Ach Cromoh Chren. These three asked Phang to be friends and then asked to accompany him in the boat. On the way, Mr. Sharp Buttock caught a fish. So when they arrived at the bank of the river, they asked, Mr. Big ear to ask for fire from the villagers. In this village, there were a couple of giants. The giant husband had gone out, ordering the female giant to find food for him, If the wife could not find food, he would use violence against her, so the female giant metamorphosed into an old woman. Mr. Big nose did not realise that this old lady was a giant, when he asked for fire: "Could I have some fire please grandma?" "Yes, of course", the old woman replied. While Mr. Big Ear was blowing the fire, the old woman brought a trap to cover him and kill him, for her husband's food. In the same way, the old lady killed the other two friends of Phang when they asked for fire. Phang waited for his friends for a long time, but he did not see anyone come back, and then he went to find his friends. He met the old lady, but she could not trap Phang. Phang realised that the old lady was a giant, and he fought her and asked her to make his friends alive again. When they all were alive again, they were very angry with the giant and they began to fight her. Mr. Sharp Buttock put excrement into the giant's mouth and then weaved the giant's mouth completely shut. While the husband came back, the husband asked the wife for food. However, the wife could not speak out loud. The husband could not hear his wife's voice clearly, and he was very angry. The giant husband slapped his wife's face, and the excrement landed on his face. In the end, the four friends went on their trip and lived happily.

- Story Two: "Kamheng Cheu Teal", narrated by a monk named Thach Serey Vutha in Travihn City, Kampuchea Krom, (Pen Setharin: 2001, p. 19).

A long time ago there was a couple. After years of toiling in the fields they got the opportunity to have a baby. Their baby grew into a child who ate a lot. He did not work, and just ate and slept even after becoming a young man. His parents became poorer and poorer because of their son's consumption of food and they decided to kill him. So one day, the father said to his son that they needed to cut down a tree and took him into a forest. He

told his son to hold the tree while he cut it down. The son held the falling tree and took it to their home. His parents then realised their son's strength and happily gave him work to do. The son worked very hard and helped his parents become rich. Since he could hold a big tree, which was named Cheu Tiel, he was called "Kamhaeng Cheu Tiel". It means a person that has the strength to hold Cheu Tiel.

Both stories have been narrated in different forms; not only the title of the story, but also the story plot structure, and the episode as well. In Phreah Theat Thmor Da village, this story is longer than the story the Kampuchea Krom version. Story One is narrated as a long process, including the real character's name, many plots and motifs. This story has the following thematic structure: 1. Phang's family is rich; 2. Phang's family becomes poor and his parents want to abandon him because he eats a lot; 3) First trick by parents. They ask him to cut a tree. 4) Second trick by parents. They ask Phang to catch fish in a pond with a crocodile; 5) Phang comes back home realizing that his parents want to kill him so he asks their permission to leave home; 6) Phang meets an old woman who brings him home to live with her; 7) Phang eats so much she becomes irritated; 8) She tries to trick him. She tells him to dig for gold. 9) He survives and returns to the old woman's home; 10) She wants to kill him again by tricking him into finding firewood in the forest with a cruel ghost; 11) He escapes and returns to the old woman's home and asks permission to leave; 12) He lives alone and survives by himself; 13) He meets three friends who want to go with him. 14) They survive by catching fish for food; 15) One day they need a fire to catch fish so one friend goes to the village to borrow some; 16) He is killed by a giant; 17) The second friend goes to the village to get the fire because his friend hasn't returned and he is killed by the giant; 18) The third friend goes to the village to get the fire because his two friends haven't returned and he is killed by the giant; 19) Phang goes to the village to find his friends; 20) Phang fights the giant and asks her to bring his friends back to life; 21) She restored them 22) One of the friends put some excrement in her mouth and they sew it up; 23) They run far away; 24) The husband of the giant returns and asks for his food but she can't talk. 25) He hits her, her mouth breaks up and he gets excrement all over him.

In contrast, in Kampuchea Krom, the story is told in a shortened version. It just contains the following episodes: 1), 2), 3) And in the end he lives unhappily with

his parents. This type of episodic reduction is also seen in the cycle of stories about the rabbit.

C. Example Three: Discusses three versions of a similar rabbit story with different titles and plot structures. I compare the different versions of the rabbit story, which appeared in oral narration in Phreah Theat Thmor Da village, in manuscript form at Wat Thmei, and in a Burmese narration.

- Story One: "Tonsay Cang Si Cek" (The Rabbit Who Wants to Eat Bananas), narrated by an adult from Phreah Theat Thmor Da village.⁷

Once upon a time, there was a clever rabbit who was very hungry, and he found an old woman who was carrying a basket of sweet bananas on her head walking along the way back home. The rabbit saw these sweet bananas and wanted to eat them. He tried to think how to get the bananas to eat. Then he very cleverly found a way. He pretended to be dead. As the woman walked along the path, she spoke in surprise: Oh wonderful! A dead rabbit, how lucky I am! I will take this rabbit for my evening meal. Automatically, the old woman picked the rabbit up and put it into her basket. She walked along the path without thinking about the bananas on her head. Look! The dead rabbit came alive and ate all her sweet bananas. When the old lady arrived home she put down her basket. Suddenly, she saw the trickster rabbit and felt very angry, while he tried to run away very fast. The old lady was extremely disappointed as the trickster had cheated her and had eaten all the bananas in her basket.

- Story Two: is the longest one in manuscript of Watt Thmey, titled "Ksatra Roeung Tonsay Si Cek" (The Manuscript of Rabbit Who Wanted to Eat Bananas), recopied in 1932⁸

This is a *Bantolkak* poem. Once upon a time, there was a very poor old couple that had no children in the family. One night, the husband said to his wife: "Dear, we are very old, how can we find money to buy or exchange for something to eat? How can we support our life, if we have no children?" Thinking for a while, the husband had this idea: "I want to clear the land in the time of rainy season in order to plant bananas trees and other second crops. I expect that when these give fruit, we will bring them to sell or exchange for food in the village. Hearing the husband's thought, the wife was very impressed, and after finishing the discussion, then they both went to sleep.

Tomorrow came; the old couple prepared and carried cooking facilities into the forest. When they found the place, they settled down and began to

⁷ See more detail the story in Khmer language in appendix 2, story number 20.

⁸ See more detail the story in Khmer language in appendix 2, story number 22.

work by making a trail, draining the land first, then they planted many kinds of banana trees and secondary crops such as arum, potato, and protected them with a fence. The bananas and secondary crops gave fruit, and everyday, the couple brought these to sell and change for goods and food. Many people such as Khmer, Chinese, Cham bought their produce. The old couple had food and clothes, earning their living progressively.

In the forest, there was a rabbit who ate grass and leaves for food. Everyday the rabbit saw the old couple carrying bananas to sell. He really wanted to eat those bananas. He thought: "If I pretend to be dead on the path then she will pick me up into her basket. I will eat all the bananas and I will jump down and escape into the forest."

One day the wife said to her husband: "Dear, today I will go to sell the bananas alone, you had better stay at home, looking after our house and our plants. The old lady walked off alone and carried the basket full of bananas to sell. The old lady saw the corpse of the rabbit on the path. She was very happy and thought to take this dead rabbit to cook for a delicious meal for her husband, expecting that her husband would be happy and love her more. She picked up the rabbit and put him in the banana basket and went on her way. The rabbit ate all the bananas and then it jumped down into the forest. The old lady heard the voice of the jumping rabbit unexpectedly, but she thought that was the voice of other wild animal in the forest. The old lady arrived at the village, then she called to the villagers to buy her bananas. The villagers came to buy the bananas, the old lady took her basket down, and then she saw surprisingly that all her bananas were gone, but the skins had been left behind. The old lady was very angry at the rabbit; quickly she came back home and narrated the events to her husband. Her husband was very angry at the rabbit trickster, but he was not angry with his wife. He consoled her and thought that would cut up bamboo to build traps to catch the rabbit. The traps were made, and the old man brought the traps to set on the path or the places where the rabbit had passed.

The rabbit, having eaten the bananas once, wanted to eat them again because they were very delicious. So, the rabbit walked out along the path. As he did not want passers by to see him, he moved away into the area beside the path. Unfortunately, the trap of the old man caught him. The rabbit was very frightened. He wanted to be free, but he could not solve the problem by himself. He tried to find a way to solve this problem. At that time, there was a toad standing nearby, and the rabbit cried out to the toad to release him. The rabbit promised that it would turn the toad's skin into a smooth, soft covering. The toad released the rabbit from the trap. While getting free from the trap, the rabbit took back his words. He not only did not cure the toad's skin, but also cursed the toad badly and wanted to kick him. He mocked the toad saying: "I cannot cure the skin that your old generation has given you!" The toad got very angry at the rabbit. It cursed the rabbit by giving it a short life by asking all kinds of Neak Ta to come and break the rabbit's neck and let it be caught by people to cook for food.

The old man came to see his trap. At that time, he realised that his trap had caught a wild animal but that maybe somebody had released it, so the old man moved his traps to set in other places where he found the traces of the rabbit. Again, the rabbit was caught. This time, it became more frightened than

ever. It thought that it would die this time, surely. He thought it was caused by his bad Karma that he committed on the old couple and the toad, or it maybe he had outraged the Neak Ta that the toad has called for. The toad came and mocked the rabbit. It also thanked the Neak Ta who had helped it. This time, the rabbit begged the toad to release him one more time, promising to be the servant of the toad, but the toad did not agree. The toad said: "You should better die this time to release your Karma (Kampir). The rabbit pretended to be dead again. As the toad had disturbed it the rabbit really wanted the toad to go away, so it tricked the toad: "Don't stay here anymore, maybe the Devada will drop the sky on us and kill us all!" The toad heard this, it was afraid of the Devada, so it ran away. This time, the old man arrived and saw the dead rabbit. Then he brought the rabbit indoors to cook. He was angry with the rabbit that tricked his wife, and he fought the rabbit and broke its thigh. The old lady wanted to kill the rabbit right away, but the husband refused, asked the wife to wait until he came back, and kept the rabbit in the house. The old lady went to carry the water from the stream, and the husband went to pick Thneng's leaves for the soup. He took his chance, and the rabbit escaped from the old couple's house, and ran into the forest. The old couple came back, and they were very disappointed. The old lady cursed the rabbit badly, but the husband laughed a lot. He asked his wife to stop cursing the rabbit. He said: "Dear, don't curse the rabbit anymore, this will lead to *Karma*. We do not deserve to eat this rabbit for food, but we deserve to eat the old meal, Prahok. That is because in our previous life we did not make merit, that is why we nearly ate it but we cannot!"

The rabbit escaped in pain, and then it met a blind goat. They both asked each other to be friends and thought that all their situations were caused by their bad Karma. The rabbit sat on the back of the blind goat to lead him along the path. They both arrived at a mound, then they met a tiger who wanted to kill the goat for food. The rabbit tricked the tiger by saying: "I ate five tigers but was not still full, now a tiger has come, but it is still not enough!" The tiger believed him and being very frightened it ran away. The tiger met a monkey and then the monkey tied their tails together and went to find the voice that wanted to eat the tiger. This time, the rabbit tricked the tiger and the monkey by saying: "A monkey, why you bring only one tiger for me to eat, for paying off your debt? When the tiger heard that, it became more frightened and ran quickly away, caused the monkey to die. As this place was not safe, the rabbit and the goat continued their journey. On their way, they met a crocodile. The rabbit tricked the crocodile in order to bring itself and the goat to the other side of the river by offering the goat to the crocodile for food. However, the crocodile could not eat the goat as his reward as the rabbit had promised. At the end, they both lived happily in this forest forever.

- Story Three: is another version which appears in Burmese culture, called the story of "The Smung Rabbit". This story occurs in Burmese oral tradition. (Phlay Noy: ?, p. 63-67).

Rabbit considered himself wiser than the other animals and tricked them until they became scared of him. He thought, "I am going to cheat some human beings," Then he entered the village near here and gazing around for a while, he saw a very old woman who was walking and carrying a basket of bananas on her head. She wanted to pass by, that is why the rabbit tricked the old lady by making himself look dead by the side of the path. The old lady noticed the rabbit, felt compassion about its death. She picked up the rabbit and put it in the basket of bananas to go bury the corpse. When the rabbit was in the basket on the head of the old woman, he ate happily all bananas in the basket and then ran away.

Rabbit went to another village, and looked around him. He saw some villagers who were praying to catch a ghost by using bananas as a bribe. He entered the village and stood quietly by a well and yelled: "There is a tiger in the well, help!" The villagers heard him, and they all came running to the well, so the rabbit had a chance to eat all bananas before fleeing.

Rabbit became very proud of his bravery and courage so he began to look down on others. That's why he came to many other villages and went directly into the kitchens of the villagers, eating all the hanging bananas wherever he saw them. When the villagers saw him one day, they ran to catch him, throw stones or wood at him when he escaped. Rabbit ran to an abandoned well. In that well it was very dark, but as Rabbit has sharp vision, he knew that there was no water in the well so he then jumped into it. When the villagers arrived at the well, the rabbit shouted, "Please help me, I am going to sink and die in the water in this well". The villagers tried to look into the well, but they couldn't see anything because it was too dark. Some villagers went back home but the others were still doubtful: "I am not sure whether there is water that could kill the rabbit or not," then the villagers asked one of them to throw a rope into the well. The rabbit at the bottom of the well saw the rope, then he took that rope and wound it in a circle.

The villagers said, "This well is very deep! A long rope like that will not reach to the bottom. Let's see how deep this well is." The villagers moved the rope up. When the rabbit saw it, he spat on it. When the rope was brought up, the villagers thought that the water in this well was deep and they felt that the rabbit must be dead. Then they all felt confident and went back home. Good times are coming; the rabbit climbed the well and ran away.

When the rabbit had tricked the villagers many times, he became more and more proud of himself and perceived himself as a wise rabbit, but he considered the people to be silly. Then he continued on his way.

This time the rabbit saw an old poor man walking and carrying a full bunch of bananas in a basket. "One old trick is more valuable than ten new ones", he said to himself. Then the rabbit pretended that he was dead along the path again. The poor old man was very clever. When he reached the rabbit and saw him dead on the path like that, he thought wisely and knew that the rabbit tricked others to think that he was dead. He thought, "this rabbit has died, but I have to make him die more completely than that." Ending his speech, the old man got a stick and hit the rabbit until he died. He picked the rabbit up for a delicious meal and ate him all.

Among these three, we find that the “Rabbit Who Wants to Eat Bananas” was the most well-known and popular folktale for all Cambodians. Even the youngest, aged between five and six, could narrate this story. One hypothesis may confirm that this is maybe the first story where the rabbit started to trick human beings. However, there are different versions among both the oral and written manuscripts and texts.

Story One, "The Rabbit Who Wants to Eat Bananas" is a simple abbreviated oral narrative of one episode. In this version, the narrator just relates the main points of the story that could not be further cut. So, the story has become short and simple. Namely, the narrator relates only the main points, starting from the presence of the trickster rabbit, the old lady who thought he was dead, and the ways used by the rabbit in order to eat the bananas in the basket on the head of the old lady, and then it ended the narration. The oral story above is just one episode of the "Rabbit Who Wants to Eat Bananas", if it is compared to the story which was written down in manuscript form and the story written in Burmese. In manuscript, this story seems have many thematic structure and episodes. It describes in detail the way of people's everyday life, the understanding of *karma* in Buddhism, the belief in *Neak Ta* and the immigrants' situation such as Chinese, and Cham in Cambodia at that time as well. It started from: 1) the poor old couple, who have no children, discuss with each other ways to find work for their living; 2) The old couple move to live in the forest and plant banana trees, 3) The banana tree produces fruit, then the couple carry these to sell, or to change for rice, cloth, Prohok (Cambodain traditional food), and other food in nearby villages, 4) Introduces the rabbit character, who lives in the forest and eats grass for food 5) Rabbit wants to eat the bananas, then tricks the old lady and eats all the bananas in the basket, 6) The rabbit is caught by the old man's trap, 7) The rabbit tricks the toad to release him from the trap, 8) The rabbit is caught by the old man's trap again, 9) Rabbit tricks the old couple to escape from their home, 9) The rabbit meets the blind goat and they travel together, 10) Rabbit tricks the tiger, 11) Rabbit tricks the tiger and monkey, 12) Rabbit and the goat meet the crocodile and trick the crocodile. 12) The rabbit and blind goat live happily.

In contrast, both stories above are different from the Burmese narration. In Burmese, this story shows us the Buddhist culture and its practice by the people. For example, when the old lady saw the dead rabbit, she did not want to make him into a

meal as in the Cambodian versions, but feeling compassion, she wanted to take the rabbit's corpse to bury it. The story also educated people not to be proud, unlike our wise rabbit. Unfortunately, this story ended with the death of the rabbit.

In summary, some stories, which were orally narrated by people in Phreah Theat Thmor Da are different from the written text, manuscript and the oral narration in Burmese tradition. Namely, each person tells the story differently. Anyway, the oral tradition can also be told at different "levels". These differences are mainly in the plot structure, the episodes, the title, the motif and some other elements in the story. This is because of memory, their artistry in telling the story, their sex, their environment, their listeners, time, circumstance and the interest of the people in each area. The story in oral narration is different from the written, because in the written they use a particular style of writing. The story that is orally narrated in one area varies from other areas and consequently tends to become very different from other versions.

CHAPTER 5: CONCLUSION AND RECOMMENDATION

5.1. Conclusion

The main findings of this research were developed from the results of analysis of the interviews in Phreah theat Thmor Da village. We were able to determine the following: 1) what the villagers considered to be folktale, and 2) what still exists as a contemporary oral narrative tradition in the village. In this context we focused on three related kinds of oral narration: local legends, folktales apart from local legends, and the comparison of different versions between the oral narration and the written manuscripts or texts.

For Cambodians the folktale is defined as a story with cultural values, including morality, customs, beliefs, and people's way of life. They include stories that are myth, legend and tale. These stories have been orally transmitted for a long time, from one generation to the next generation without knowing the author, the source of the story, or the date. The stories may derive from one's real life experience in the community, while others are fictitious and may seem unbelievable. The characters in the stories include human beings, animals, plants, various phenomena, and other things. These stories are short narratives. Some are in verse and others are in prose. Oral narration does not always begin with a formulaic sentence such as "Once upon a time" but as these stories appeared in written form and were reprinted in books this type of formulaic sentence became common.

In Phreah Theat Thmor Da village, people refer to folktales with the term "roeung preng." This is their favourite term. Other terms that were used interchangeably for folktales by villagers include: roeung preng, roeung nitirn, roeung preng nitirn, roeung tamnal, roeung preng pi boran, roeung tang pi you nah mok heuy, roeung boran, roeung bradit, roueng cahcah pi boran niyay. Scholars have used a term that was not familiar to the villagers: "tamnal katha", while this term may be familiar in academic studies. For the villagers here, roeung preng refers to stories which have been narrated and transmitted by the elders for a long time.

Every roeung preng narrated by the villagers begins with one of the following phrases: " Once upon a time" (kal pi preng nay), "There was a story told" (mean roeung mouy tamnal tha, mean roeung nitirn mouy tamnal tha, mean tamnal tha, mean nitirn tha), "In the ancient time" (kal pi boran), "One time, or one day" (kal pi samay

mun), "In the olden days"(kal doeum loeuy), " A long time ago, there was a story" (tang py you long ah mok heuy mean tamnal tha, mean roeung preng mouy tamnal tha, or nithirn tha all count for them as rounng preng (folktale). These terms may be markers for the folktale genre only.

Totally, folktales include a broad range of oral narrations where one has heard a story from someone else. They may be based on written stories that have appeared in entertainment literature (sastra lpaeng), Jataka, and epopee (virak katha). Besides the local legends of their village, the villager informants also have memories of other kinds of stories. The most popular and remembered roeung preng for the elder and the middle aged informants was entertainment literature (sastra lpaeng), or so called "sastra roeung" because these stories had also been transmitted through the Cambodian traditional performing arts, considered in the countryside to be the most popular form of entertainment. The younger generation seems to know more folktales from oral narration than from reading palm leaf manuscripts because they cannot read them and they had never heard these stories narrated by elders.

The understanding of the villagers about folktales is different from that of scholars. For instance, many scholars defined folktale as only the stories that have been narrated orally from generation to generation through professional storytellers, artists, singers, elders, parents, grandparents, and people from all social levels. Some other scholars have categorized folktales into three divisions: myth, legend, and tale.

Today there is still an oral tradition in Phreah Theat Thmor Da village although it is not as active as in the past. People still remember Cambodian folktales a lot. These include local legends and other stories. On the other hand, from the Pol Pot regime until today, the form of the tradition of oral folktale narration in this village has been changed. These changes include the ways folktales are transmitted, and the time, places and circumstances for oral narration. These changes have formed a new model that is different from the past. As a result, we can conclude that the status of folktale in Phreah Theat Thmor Da village today has its own unique aspects while there may be some aspects of the tradition it shares with other villages.

The majority of local legends in Phreat Theat Thmor Da village are related to historical sites, the names of the villages, and places in the region. A single story can have links to many historical places or geographical sites of various villages. One

reason I felt compelled to study this village was due to its strange place names and village names still used today causing me to wonder about their locations.

Based upon this research we can say that there is an unbroken transmission of local legends in Phreah Theat Thmor Da village, but it is now very weak. People in Phreah Theat Thmor Da village are not generally interested in taking care and preserving these local legends or the culture that surrounds them. Old people and the main informants in the countryside do not often tell of local legends to the next generation. At present, there are limitations to the tradition of oral transmission of the local legends in Phreah Theat Thmor Da village. They are not being consistently transmitted to the younger generation.

From the Pol Pot regime until now there are fewer possibilities for people to hear and pass on the experience of listening to an oral narration of their local legends from the elders who are the main informants. One possibility to hear the narration of local legends appears at the pagoda, during the Buddhist Holy Days, as the old people gather together and enjoy talking about things at the pagoda from its past to the present to the other elders who have the same age and status. The second possibility to hear an oral local legend from their friends or people in the village, not at home and some others have a chance to hear local legends from other villagers in nearby villages because those stories are related to their own village. The stories do not belong to only Phreah Theat Thmor Da people, but also to other villages in the whole region since the folktale may refer to them as well.

In contrast, the younger generation interviewed in the field had fewer chances now to receive this valuable heritage from their elders, as the transmission of local legends in the past was more active and there were more possibilities to hear them when compared to today. In the past, people had a chance to receive the local legends through their family members at home such as their parents, great grandparents, siblings, relatives and the villages where they might go to explore. One other major possibility is that villagers could hear the local narration from the monks, Acchars, teachers, and especially from the abbot (Coa addhika) at the pagoda.

The stories do not belong only to Phreah Theat Thmor Da people, but also belong to the villagers in the whole region. However, some forms of local legends transmission still remain in the same form, unbroken, but other forms have been lost

or changed. For instance, the pagoda and nearby village are still places where keeping and transmitting local legends continues up to the present day. The Acchar, oldest people, grandparents, and villagers nearby are still the main storytellers, and the main group of people who know stories the best, and the main transmitters of these local legends. They are aged from 70 to 89 years old. In contrast, home does not play the same important role as the main place where local legends are told anymore. In other words, parents, head of villagers, and monks no longer play such an active role today.

Again, we can conclude that the next generation is facing a problem. The old people who know these local legends of their village are not transmitting or narrating these to the younger generation. Most people aged from 14-60 know little of their local legends. That is because they had never heard the older generation who remembered these legends telling the stories to them. Older people who knew local legends of the village did not like telling local legends to other people of the opposite sex or those younger than themselves but they enjoyed telling stories to people who are older or the same age.

In short, currently, there are many factors which affect the loss of local legends in Phreah Theat Thmor Da village. First, there is no oral narration or transmission to the young generation by the older generation who remember these stories. The absence of oral transmission from one generation to a new generation means the stories are being lost and changed bit by bit from their origins. Some old men have passed away with the stories that they remembered without telling them to the next generation. Some others are facing old age, losing their memories, and are dying. Finally, the absence of people wanting to collect folktales is also having a major effect

As interviews were also conducted at Mohaleap pagoda, the researchers found that today the status of oral local legends at Mohaleap pagoda is also the same as the status of oral local legends in Phreah Theat Basrei pagoda that have been mentioned above. However, we found only a few old people who use to live with *cao adhika* of the pagoda (the head of the pagoda) who still remember the background of the pagoda.

However, as the case study was in progress, the villagers started to realise how sorry they were for the loss of these stories. Some people felt ashamed that they

hadn't asked the old people about them. Some people who are starting to lose their memories feel sorry for the lack of writing or any notes about the legends. However, some villagers are trying to pay more attention and show more interest in their local legends and are asking the old to tell them the stories. Some others are trying to record these stories and the consequent historical settings and events. Some other requests the research and some written documents about their village background and local legends. At the end, they maintained that their region is a good place with historical sites and other potential cultural attractions, so it should have its own background and old stories for narration to the next generation in the country.

For other oral folktale narrations, or stories apart from local legends told in Phreah Theat Thmor Da village today, they still exist but do not seem to inspire as much interest as they traditionally did before. It means that people still know the stories but they seem not to tell these stories to others.

Naturally, we cannot find the author of folktales, but we can find the transmitters, time and places of these stories and the way how these stories passed from a person to the other person. Today, the oral narration of folktales in Phreah Theat Thmor Da village has changed its form into a new style that is more modern than the old. Comparing the situation of oral narration in the field site research study today with the past; it seems likely that home is still the main place where people tell folktales to family members and the place where people used to have experience in listening to oral folktales. Books are now the main transmitters and are more useful than oral traditional stories. The pagoda (watt) is also still the place where people preferred to tell stories and other things. So we can conclude that today oral transmission still exists in countryside and in the city. Some traditional times, places, listeners, and narrators or transmitters have decreased and seem to have some different aspects from European culture as mentioned in literature review above. However, the forms of folktale transmission today are more developed and modern than in the past. Television, radio, performing arts, painters, monks, grandparent, teachers, friends and other young and old men in the village are now the main informants in folktale transmission. The youngsters who age from 14-20 are the main informant in telling stories. Some stories that have given expressions used daily by villagers still exist in the ways of speaking, and this usage will continue, its life never

broken, unless these expressions stop being used by the village people.

Comparing the oral with the written stories told in other places, such as Kampuchea Krom, Burma, in manuscripts, and folktale collection books, we found different versions of the stories from those orally narrated. However, the main problem that appeared was the many versions, because it all depends on the narrator's memory, the listener's behaviour, time, place, and the culture in the region. In fact, of course the stories will change and fit to the region where it is told.

5.2. Recommendation

According to the results of the current situation of oral folktale transmission in Phreah Theat Thmor Da village, we all need to be interested, think and pay attention to what has been happening, and to the preservation of the oral culture of Cambodia.

Oral tradition, oral folktale narration or oral folktale transmission, of course is narration without payment; people receive it without cost. This is a great advantage for all Cambodian people. It is a kind of transmitted knowledge that all people can get spontaneously. On the other hand, oral narration is an easy way to share knowledge when compared to written literature. Moreover, people of all classes, whether educated or not, can receive such knowledge easily through an oral tradition. In other words, oral narration can easily spread to young people and influence them. Since moral and cultural values are embedded in the stories they continue to exist from generation to generation. Another particular point is that oral folktale narration can lead younger students to enjoy school and reading and to improve their wisdom. The younger generation could also receive a general understanding of literature and culture.

Firstly, the villagers in Phreah Theat Thmor Da village should learn to admire and preserve their oral tradition, especially the oral tradition in the family because family members are the main informants and the home is the main place for transmitting folktales. We should admire and preserve all stories which may reflect our society, and stories of social affairs, histories, customs, beliefs, and codes of conduct which benefit education and morality.

Secondly, I would suggest that the main informants who still remember the stories should take notes and write down the local stories which relate to their own region and other stories that interest members of their community. They should

regard them as public property for the villagers in the community and for transmitting to others. They need to transmit these stories to the next generation, by telling them often when they are asked about them.

Thirdly, I would propose that related field studies, especially the field of literature should be encouraged to research and to analysis folktales scientifically. Therefore folktales which had been produced into films should also be paid attention. Moreover, the related folktale collection agencies should immediately collect folktales, which have not yet disappeared and also collect of new telling of these old stories and new stories which just appear in contemporary Cambodia. By doing this, we will see how the stories had changing since the old time up to present narraton. By the way, we should translate them into international language in order to disseminate this custom to the world. For instance, the Buddhist Institute, which is the main institution responsible for folktale collection, should continue to collect stories and published them as the tenth volume, as it has been a long time since the Pol Pot regime and the tenth volume of Cambodian folktales has still not been published. In order to succeed in this, donors need to support the Buddhist Institute and other agencies in the collection of folktales. Certainly, collecting folktales is considered a part of preserving a fantastic Cambodian culture that the older generations have been trying to transfer orally from one generation to the next. Otherwise, without collecting, or transmitting some local legends and other stories, they will disappear with the elders' deaths; and some stories might change into other versions. I would suggest that the folktale books should be distributed to the countryside and rural areas of Cambodia because the younger generation will enjoy reading them.

Fourthly, our research on the status of the oral folktale narration took place in just one small village. Our sample may not represent the actual status of oral narration in other villages of Cambodia. So I would suggest that this type of research be conducted in other regions of Cambodia, especially those like Siem Reap with a different artistic culture and in regions like Ratanakiri. Studies in different areas can lead researchers to ascertain the status of Cambodian oral folktales in a deeper way.

I would suggest that there should be a study on the general status of oral narration by professional storytellers or performers who charge for their service, since this study depended on those who did not charge. This would tell us if there were any

differences between professional and nonprofessional storytellers.

Fifthly, I propose that there should be another study on folktales and proverbs to determine whether a tale developed from a proverb or vice versa.

Finally I would like to suggest that villages like Phreah Theat Thmor Da with a rich cultural and historical heritage would be a worthwhile site for further investigation in other areas of research such as religion, history, socio-economic condition, and archeology. However, no one seems to have conducted any complete studies on this village to date.

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Appendices

A. Appendix 1: Title of folktales that people in the field site are still realised

The stories that people in Phreah Theat Thmor Da village still remembered today are: "The Story of the Cart Man and the Crocodile", "The Story of Phnom Proh Phnom Srei", "The Stories of the River Sgnout in Phreah Theat Thmor Da village", "The Story of Judge Rabbit", "The Stories of the Rabbit Who Want to Eat Bananas", "The Stories of the Judge Rabbit and His Friends Cutting the Grass"(Tonsay Ning Mita Tau Crot Sbov), "The Story of the Monks and the Student", "The Story of A Jay" (Thorn Cey), "The Story of Cey and Neang Rot", "The Story of Phang Who Eat Lots of Rice", "The Story of Ream Ker", "The Story of Vessantara", "Suvannasama", "Temei Jataka", "The Story of Rahu", "The Historical Background of the Lord Buddha", "The Story of Cinavong", "The Story of Neang Moranakmeada or The Story of Neang Damrei Golden Fish", "The Story of Mir Yeoung", "The Story of Kaki", "The Story of Sri Mir Year Dok Khgnei", "The Story of Phnom Proh Phnom Srei", "The Story of Srei Kandol Laoc Keu Kandol Bamphlagn", "The Story of the Couple Who Tries to Empty the Sea", "The Story of Neang Dabpy" (The Twelves Females), "The Story of Phreah Sothun Neang Keo Monorir", "The Story of Boroh Cak Smok", "The Story of Neak Ta Boeung Prak Boeung Ptel", "The Story of Subin Kumar", "The Story of Hang Yun", "The Story of Pka Rom Toeuk Rom", "The Story of Sappasith", "The Story of Cao Sratorb Cek", "The Story of Phreah Thong Neang Neak", "The Story of the Name of Kampuchea", "The Story of Four Men Who Learned Four Different Skills", "The Story of Neang Badacar", "The Story of A Kvak A Kven", "The Story of Phreah Ko Phreah Keo", "The Story of Rei Ning Sromoch", "The Story of Poh Keng Kang" (Keng Kang Snake), "The Story of Neang Amara Devi", "The Story of Si Leah", "The Story of Sang Sil Jay", "The Fable of the Cross-net and the Fish", "The Story of the Rabbit Who Lost the Running With the Snail", "The Story of the Four Bald Men", "The Story of Phe Py Rok Si Col Knir", "The Story of Sva Si Bay Leap Mot Popei", "The Story of Ambeng Bek", "The Story of CoCork, Kampeh and the Rabbit", "The Story of the Katagnu Katavedti Ceremony", "The Story of Kabil Mohaprom", "The Story of Sva Birk", "The Story of Reach Kumar", "The Story of Doeum Kanet Runtah", "The Three Stories of Phrah Canda", "The Story of the War Between Bhramma and the Toad"...etc.

B. Appendix 2: The stories in Khmer language

កំរងរឿងព្រេងដែលស្រង់បានពីការនិទានរបស់អ្នកស្រុកជាភាសាខ្មែរ

១. រឿងព្រេងទាក់ទងនឹងប្រវត្តិវត្តព្រះធាតុបាស្រី

និទានដោយ លោកតា សិន អាយុ ៧៨ ឆ្នាំ, តា ផាន អាយុ ៦៧ ឆ្នាំ, តាលឿន អាយុ ៨៩ ឆ្នាំ, តាអូក អាយុ ៧៦ ឆ្នាំ..

វត្តព្រះធាតុបាស្រី គឺជាវត្តមួយដែលស្ថិតនៅក្នុងភូមិព្រះធាតុថ្មដា ឃុំព្រះធាតុ ស្រុកអូររាំងឌី ខេត្តកំពង់ចាម ជាវត្តមានចំណាស់ជាងគេ ។ វត្តព្រះធាតុជាវត្តមួយដែលតាំងនៅលើទីនោះលើទីតាំងប្រវត្តិសាស្ត្រមួយ មានជាប់ទាក់ទងតាំងពីសម័យមុនអង្គរ សតវត្សទី៦ រហូតដល់សតវត្សទី១១ ។ បច្ចុប្បន្នយើងនៅមានស្លាកស្នាមទីតាំងប្រវត្តិសាស្ត្រជាច្រើន ដែលទាក់ទងទៅនឹងប្រវត្តិភូមិស្រុកនានា ក្នុងតំបន់នោះ ។

តាមរយៈការសំភាសន៍ ដែលផ្តល់ដោយចាស់ត្រីទ្វាចារ្យ និងជាអ្នកសំខាន់បំផុតក្នុងការចងចាំតៗគ្នាពីប្រវត្តិរឿងព្រេងទាំងនោះ ទើបយើងទទួលបានព័ត៌មាននេះ ។ តាមការអះអាងរបស់គាត់ថា ពីមុនវត្តព្រះធាតុ និងទីតាំងនានានៅទីនោះ សុទ្ធតែមានប្រវត្តិវែងអន្លាយ និងច្បាស់លាស់របស់វា ។ បើនិយាយពីរឿងព្រេងទាក់ទងនឹងប្រវត្តិវត្តព្រះធាតុនេះ តាមចាស់ៗតំណាលតៗគ្នាមាន Version បីផ្សេងៗគ្នាដូចតទៅ:

Version ទី១ : ប្រវត្តិវត្តព្រះធាតុនេះមានជាប់ទាក់ទងទៅតំណាលថា វត្តនេះជាឈ្មោះវត្តពិតមួយដែលបានចារឹកទុកនៅក្នុងរឿងចៅស្រទប់ចេក ។ វត្តនេះហើយ គឺជាទីដែលធនសេដ្ឋីនិងភោគសេដ្ឋីបាននាំភរិយាមកបន់ស្រន់សុំបុត្រ និងបានសន្យាភ្ជាប់សាច់ឈាមវង្សត្រកូលគ្នា ដូចក្នុងនិទានថា : ធនសេដ្ឋីនិងភោគសេដ្ឋីជាមិត្តសំលាញ់នឹងគ្នា តែទាំងពីរនាក់នេះគ្មានកូនសោះ ។ ដោយភាពល្បីល្បាញពីភាពសក្តិសិទ្ធិនៃវត្តព្រះធាតុ ទើបសេដ្ឋីទាំងពីរបាននាំប្រពន្ធរបស់ខ្លួនមកបន់ស្រន់នៅវត្តព្រះធាតុបាស្រីនោះដោយបានសន្យាថា : បើបានកូនប្រុសទាំងពីរនាក់ឬកូនស្រីទាំងពីរនាក់នោះ នឹងអោយកូនទាំងពីរយកគ្នាជាមិត្តសំលាញ់ស្រលាញ់គ្នាទៅ ។ តែបើកូនទាំងពីរមានភេទផ្ទុយគ្នា ម្នាក់មានកូនប្រុស ម្នាក់មានកូនស្រី នោះនឹងផ្សំផ្គុំគ្នាជា ប្តីប្រពន្ធ... ។

Version ទី២ : តាមសិលាចារឹកមួយផ្ទាំងដែលអន្តរាយ ដោយរបបប៉ុល ពត កាលឆ្នាំ ១៩៦៤ ព្រះមហាវិរយបណ្ឌិតោប៉ាង ខាត់ បាននិមន្តមកកាន់វត្តព្រះធាតុបាស្រីនេះ ហើយបានបកប្រែសិលាចារឹកនោះថា វត្តនេះកើតនៅឆ្នាំ ៩៨៣នៃគ.ស ជាឆ្នេរសមុទ្រមួយ ។ តាមការនិទាន វត្តព្រះធាតុនេះក៏មានរឿងតំណាលមួយទៀតផងដែរ គឺថាពាក្យព្រះធាតុបាស្រីនេះ គឺសំដៅលើព្រះធាតុរបស់ព្រះសម្មាសម្ពុទ្ធ

សាមណគោត្តមបរមត្រូវនៃយើង ឬព្រះជិនស្រីនោះឯង ។ តាមតំណាល វត្តព្រះធាតុបាស្រីនេះ ផ្ដើមកកើតឡើង ដោយព្រះរាជាមួយព្រះអង្គមានឋានៈជាមហារាជ ។ តាមការបញ្ជាក់របស់ចាស់ព្រឹទ្ធាចារ្យខ្លះថា ព្រះរាជាអង្គនោះបាននាំពលសេនារបស់ខ្លួនដើម្បីស្វែងរកព្រះសិរិកធាតុ ទ្រង់ក៏បានមកបោះទីតាំងត្រង់ពោធិមហារាជស្ថិតនៅក្នុងឃុំមៀន ហើយចែកកំលាំងចុះស្រាវជ្រាវរកព្រះអង្គធាតុ ក៏បានទទួលព័ត៌មានតាមរយៈតាយាយពីរនាក់ប្តីប្រពន្ធថា ព្រះអង្គធាតុកប់នៅត្រង់កោះទីទុយគីបឹងព្រះពុទ្ធ តមកក្លាយជាបឹងកាពិតឬក្រពិត ។

ក្រោយពីបានរកឃើញព្រះអង្គធាតុហើយ ព្រះអង្គក៏ចាត់មន្ត្រីខាងពិនិត្យភូមិសាស្ត្រអោយទៅរកទីតាំងដើម្បីបញ្ជូនព្រះសិរិកធាតុនោះ ។ ព្រាហ្មណ៍ព្រឹទ្ធពិនិត្យភូមិសាស្ត្រក៏បានរកឃើញទីតាំងទទួលមួយក៏ចាត់អោយធ្វើប្រាសាទមួយពីថ្នាក់ ដែលមានបណ្តោយ ១៥ម ទទឹង ១៥ម កំពស់ ៣៣ម ។ ក្រោយពីសាងរួចព្រះអង្គក៏យកព្រះអង្គធាតុទៅបញ្ជូនចំកណ្តាលប្រាសាទនិងបានធ្វើបុណ្យឆ្លងយ៉ាងអស្ចារ្យ ។ ជុំវិញប្រាសាទនេះមានសង់កំពែងថ្មបាយក្រៀម បណ្តោយប្រហែល៨៥.៦០ម ទទឹង៦៨ម ប្រវែងបរិមាត្រសរុប២៦៩២០ម ។ ជ្រុងខាងជើងខាងក្នុងកំពែងនៃជាន់ទីមួយ ជាថ្មបាយក្រៀម មានប្រវែងប្រមាណ ៥០ម ។ បរិមាណជុំវិញប្រាសាទមានវិសាលភាពពិលិចទៅកើតប្រវែង ១២៥០ម ពីត្បូងទៅជើងប្រហែល ៣០០ម ។ ខាងកើតជាប់នឹងទន្លេស្ងួត ខាងលិចនិងខាងជើងជាប់ដីស្រែប្រជាជន ខាងត្បូងជាប់ផ្លូវលំ ។

Version ទី៣ : រឿងផ្សេងមួយទៀតដែលទាក់ទងនឹងវត្តព្រះធាតុបាស្រីដែរនោះ មាននិទានថាៈ កាលនោះព្រះសិរិកធាតុរបស់ព្រះសម្មាសម្ពុទ្ធត្រូវបានគេដាក់នៅក្នុងកោដិមួយដ៏ស្អាត ហើយមានរនាំងដែកអមដោយគន្លឹះយន្តពីខាងក្រៅ បានធ្វើដំណើរតាមនាវាឆ្លងកាត់តាមបឹងមួយដែលគេមិនស្គាល់ឈ្មោះ ហើយបានលិចនៅក្នុងបឹងដែលគេមិនស្គាល់ឈ្មោះនោះ ។ នៅក្បែរបឹងនោះមានកោះមួយ ។ ពេលនោះមានក្រុមព្រះរាជាមួយក្រុមបាននាំគ្នាអោយហោរាទស្សន៍ទាយពីព្រះសិរិកធាតុដែលបាត់ទៅនោះ ។ តាហោរាបានទស្សន៍ទាយថា ព្រះសិរិកធាតុនោះបានធ្លាក់ទៅទើរនៅឯកោះមួយ ឈ្មោះកោះទីទុយ ។ លុះបានដំណឹងនេះភ្លាម ក្រុមព្រះរាជានាគីសិស្សសុសសាយពីការណ៍នេះភ្លាមដែរ ទើបនាំគ្នាមកបោះទីតាំងនៅទីមួយក្បែរនោះ ដើម្បីដណ្តើមគ្នារកព្រះសិរិកធាតុ ។ ព្រះរាជាទាំងអស់ក៏បានរកឃើញព្រះសិរិកធាតុនោះនៅឯកោះទីទុយមែន តែពួកគេមិនអាចយកកោដិព្រះសិរិកធាតុនោះចេញពីរនាំងដែកដែលមានគន្លឹះយន្តនោះបានឡើយ ទោះជាខំប្រឹងយ៉ាងណាក៏ដោយ ។ ហេតុដូច្នោះ ទើបព្រះរាជាទាំងអស់នោះបានស្រុះស្រួលគ្នា ហើយបានចាត់គ្នាជាក្រុមម្តងម្នាក់ៗ ដើម្បីទៅយកព្រះសិរិកធាតុនោះតាមសមត្ថភាពរៀងៗខ្លួន ។ ទោះជាខំប្រឹងយ៉ាងណាក៏ដោយ ក៏នៅពុំទាន់មានព្រះរាជាអង្គណាមួយអាចយកព្រះសិរិកធាតុ

នោះចេញពីទ្រុឌយន្តនោះសោះ ។ ហេតុនេះធ្វើអោយលែងមានព្រះរាជាអង្គណាមួយចង់នាំគ្នាទៅសាកល្បងយកព្រះសិរិវិកធាតុនោះទៀតដែរ ។ ព្រះសិរិវិកធាតុត្រូវបានគេបំភ្លេចចោល ។ លុះក្រោយមកទើបមានព្រះរាជាខ្លះចាប់ផ្តើមនឹកឃើញ ក៏ខំប្រឹងរកព្រះសិរិវិកធាតុនោះឡើងវិញ ។ តាមការអះអាងរបស់លោកតាម្នាក់ថា : ពេលនោះមានព្រះរាជាមួយព្រះអង្គបានយកកូនក្អែកមួយមកចិញ្ចឹម ។ កូនក្អែកនោះជាសត្វតែមួយគត់ ដែលមានជីវិតរបស់វាជាអ្នកដឹងពីទីកន្លែងរបស់ព្រះសិរិវិកធាតុដែលបាត់នោះ ។ ហេតុដូច្នោះ ព្រះរាជានាគ តែងនាំអ្នកដែលមានសមត្ថភាពចំណេះដឹងខ្ពង់ខ្ពស់មករៀនសូត្រជាមួយសត្វក្អែកនោះ ដើម្បីសួរដំណឹងពីកូនក្អែកនូវទីតាំងស្នាក់នៅបច្ចុប្បន្នរបស់មេក្អែកនោះផង និងដើម្បីចង់ដឹងពីទីតាំងព្រះសិរិវិកធាតុដែលបាត់ទៅនោះផង ។ រហូតដល់ថ្ងៃមួយ កូនក្អែកក៏បានហើរទៅជួបនឹងជីវិតរបស់ខ្លួនហើយបានសួរពីដំណឹងនេះពីមេក្អែកនោះ ទើបនាំដំណឹងនោះមកថ្វាយដល់ព្រះរាជានាគ ។ លុះបានដំណឹងហើយ ក្រុមស្តេចទាំងនោះក៏បាននាំគ្នាមកជីកយកព្រះសិរិវិកធាតុនោះ តែនៅតែមិនបានសំរេច ។

ក្រោយមកដោយសារនិស្ស័យ និងពេលកំណត់មកដល់ ព្រះរាជាមួយព្រះអង្គនាមធម្មាសោក ក៏អាចយកព្រះសិរិវិកធាតុរបស់ព្រះពុទ្ធនោះ ដោយគ្រាន់តែយកមែកឈើទៅប៉ះលើគន្លឹះយន្តនោះតែបន្តិចក៏រហូតភ្លាម ។ ពេលនោះព្រះរាជាក៏យកព្រះសិរិវិកធាតុនោះទៅដាក់ក្នុងកោដិថ្មីមួយ រួចយកទៅកប់នៅទួលមួយទើបបង្កើតវត្តមួយឡើងមកគឺវត្តព្រះធាតុបាស្រីនេះឯង ។ សូមបញ្ជាក់ថា ទួលដែលកប់ព្រះសិរិវិកធាតុនោះក៏បានជាប់ឈ្មោះថាទួលព្រះធាតុព្រះជិនស្រី តែក្រោយមកក៏ក្លាយត្រឹមជាទួល ព្រះធាតុ ។ រីឯវត្តដែលបង្កើតឡើងមកនៅសល់រហូតដល់សព្វថ្ងៃនេះ ក៏បានយកលំនាំតាមឈ្មោះទួលនោះ ទំនងជាហៅថាវត្តព្រះធាតុព្រះជិនស្រី តែក្រោយមកក៏ក្លាយត្រឹមជាវត្តព្រះធាតុបាស្រី ។ បច្ចុប្បន្ននេះ វត្តនេះហៅត្រឹមថាវត្តព្រះធាតុ ។ ឯបឹងដែលនាវាលិចព្រះសិរិវិកធាតុព្រះពុទ្ធនោះក៏តមកហៅឈ្មោះថា បឹងព្រះពុទ្ធតែបច្ចុប្បន្នអ្នកស្រុកហៅប្រែសួរឈ្មោះបឹងនេះទៅជាបឹងក្រពិតទៅវិញ ។ ឯកោះទីទុយវិញ បច្ចុប្បន្ននេះវាស្ថិតនៅក្នុងព្រៃ ។ តាមការអះអាងរបស់ចាស់ៗថា នៅទីនេះនៅមានស្នាមជីកយកព្រះសិរិវិកធាតុនៅលើកោះនេះនៅឡើយ ។

២. រឿងព្រេងទាក់ទងនឹងទន្លេស្ងួត

និទានដោយអ៊ុំស្រីប្រពន្ធតា ឈឺន អាយុ ៦៥ ឆ្នាំ

តាមការតំណាលរបស់ចាស់ៗនៅក្នុងភូមិព្រះធាតុថ្មដា បានពន្យល់ពីមូលហេតុនៃការដាក់ឈ្មោះទន្លេស្ងួតថា: កាលដើមឡើយ មានព្រះរាជាមួយព្រះអង្គ បានមកតាំងទីព្រះពន្លាទៅតំបន់វត្តព្រះធាតុនេះហៅថាទីព្រះពន្លាប្លូង ។ ព្រះអង្គបានកសាងព្រះឃ្លាំងសំរាប់ដាក់សំភារៈគ្រប់ប្រភេទនៅទីទួលមួយ ហៅ

ថា ទួលព្រះឃ្នាំង ។ ស្តេចអង្គនោះមានបុត្រីមួយព្រះអង្គមានរូបឆោមស្រស់សោភា ។ ព្រះរាជាស្រឡាញ់ ព្រះធីតានេះខ្លាំងណាស់ មិនអនុញ្ញាតអោយព្រះនាងចេញទៅឆ្ងាយពីព្រះភក្ត្រព្រះអង្គឡើយ ទើបទ្រង់ អោយអាមាត្យកសាងអណ្តូងមួយ សំរាប់ព្រះនាងស្រង់ព្រះវារី ។ ថ្ងៃមួយ ដោយមានអាការៈរសាប់រសល់ ជាខ្លាំង ទើបព្រះនាងបានចូលទៅសុំព្រះរាជបិតា ដើម្បីសុំនាំភិល្យោងទៅស្រង់ទឹកនៅក្នុងស្រះទន្លេមួយ ដែលមិនឆ្ងាយពីអណ្តូងប៉ុន្មាន ។ ព្រះរាជាក៏អនុញ្ញាត ។ ពេលកំពុងស្រង់ទឹកយ៉ាងសប្បាយរីករាយនោះ ស្រាប់តែមានក្រពើសមួយដែលរស់នៅក្នុងស្រះទន្លេនោះបានមកលេបបុត្រីរបស់ព្រះអង្គទៅ ។ ព្រះរាជា ជ្រាបការណ៍ក៏ចាត់អោយពួកអ្នកបម្រើ អាមាត្យ ក្រុមការនាំគ្នាធ្វើជាទំនប់ទប់ស្រះដីធំនោះ ដើម្បីកុំអោយ ក្រពើនោះធ្វើដំណើរទៅឆ្ងាយបាន ។ លុះទប់រួចហើយ ទើបនាំគ្នាពង្រឹងទឹកនៅក្នុងស្រះមួយផ្នែកអោយស្ងួត ទឹកអស់ទើបចាប់ក្រពើនោះបាន ។ ពេលចាប់ក្រពើរួចហើយ គេក៏យកក្រពើនោះទៅវះពោះ ហើយក៏ ឃើញសាកសពព្រះរាជបុត្រីនោះ ទើបគេនាំយកសពនោះទៅធ្វើបុណ្យតាមប្រពៃណី ។ កន្លែងដែលរាជ បុត្រីលេងទឹក ហើយត្រូវក្រពើសលេបនោះក៏ត្រូវជាប់ឈ្មោះថាត្រពាំងក្រពើខាំនាង ឬត្រពាំងក្រពើអោប នាង ហើយក្រោយមកក៏បានក្លាយទៅជាឈ្មោះភូមិមួយហៅត្រឹមថាត្រពាំងនាងៗ រហូតមកដល់សព្វថ្ងៃ នេះ ។ រីឯស្រះទន្លេ ដែលរាជអាមាត្យមន្ត្រីក្រុមការនាំគ្នាពង្រឹងទឹកអោយស្ងួតនោះ ក្រោយមកក៏ជាប់ ឈ្មោះថាទន្លេស្ងួតៗមកដូច្នោះឯងជារហូតមក ។ កន្លែងដែលព្រះរាជាទ្រង់តាំងព្រះពន្លា ឬទីព្រះពន្លាហ្នឹង នោះ ក្រោយមកក៏បានក្លាយទៅជាទីវាលទួលមួយ ដែលអ្នកស្រុកបច្ចុប្បន្នហៅ ប្រែថា ជហ្វានុងទៅវិញ ។ ឯទួលព្រះឃ្នាំង ដែលព្រះអង្គបានកសាងសំរាប់ដាក់សំភារៈផ្សេងៗនោះ ក៏បានក្លាយទៅជាភូមិមួយ ដែល បច្ចុប្បន្នហៅកាត់ត្រឹមតែភូមិទួលឃ្នាំងជាប់រហូតមក ។ ឯព្រះអណ្តូងក៏នៅរក្សាឈ្មោះរហូតដល់បច្ចុប្បន្ន ។

បច្ចុប្បន្ននេះ ទន្លេស្ងួតមានទីតាំងស្ថិតនៅខាងមុខច្រកចូលវត្តព្រះធាតុច្រកខាងកើត មានទំហំ បណ្តោយប្រហែលប្រវែង ៨២០ម ទទឹង ១៤០ម ។ ឯព្រះអណ្តូងនោះស្ថិតនៅជាប់នឹងផ្លូវ កែវទន្លេស្ងួត ។ ឯជហ្វានុងស្ថិតនៅទីវាលមួយ ក្លាយជាវាលស្រែរបស់ប្រជាជន ។ ចំនែកទួលឃ្នាំងវិញ ស្ថិតនៅក្នុងភូមិ ទួលឃ្នាំង ឃុំព្រះធាតុ ស្រុកអូរាំងឌីខេត្តកំពង់ចាម ។ រីឯត្រពាំងនាង ស្ថិតនៅមិនឆ្ងាយពីភាគខាងកើត ទន្លេស្ងួតប៉ុន្មានឡើយ ហើយស្ថិតនៅភូមិត្រពាំងនាង ឃុំព្រះធាតុ ស្រុកអូរាំងឌី ខេត្តកំពង់ចាម ។

៣. រឿងព្រេងទាក់ទងទៅនឹងប្រវត្តិឈ្មោះភូមិបាស្រីនិងភូមិអន្តាទ្វារ

និទានដោយ តា ផាន អាយុ ៦៧ ឆ្នាំ.

មានតំណាលថា ភូមិបាស្រីជាភូមិមួយដែលមានសុទ្ធនៃតមនុស្សស្រី ហើយក្នុងចំណោមស្រីទាំង នោះមានស្រីម្នាក់ជាមេជាចំបងជាងគេ ដែលមានរូបឆោមស្រស់សោភាជាងគេ គេហៅឈ្មោះថា បាស្រី ។

បាស្រីនេះបានលបលួចទាក់ទងស្រលាញ់គ្នាជាមួយបុរសម្នាក់នៅបាភ្នំ ដែលបុរសនោះក៏ជាអ្នកមានសំរស់ ស្រស់សង្ហាដាច់គេដែរនោះ ហៅឈ្មោះថាបាប្រុស។ បាស្រីនិងបាប្រុសបានលបលួចរួមរស់ខុសបរិយោជន៍ មួយគ្នា។ ដោយខ្លាចគេដឹង ខ្លាចគេចាប់ បាប្រុសបានចូលមករកបាស្រីទាំងយប់ រួចលួចនាំបាស្រីរត់ចេញពី ភូមិនេះទៅ តែអ្នកតាដែលជាអ្នកយាមទ្វារភូមិមិនព្រមអនុញ្ញាតិបើកផ្លូវអោយអ្នកទាំងពីរចេញពីភូមិ នេះឡើយ។ ពេលនោះបាស្រីនិងបាប្រុស ក៏បានលុតជង្គង់បែរបន់សំពះអង្វរនៅចំពោះអ្នកតានោះ អ្នកតា នោះក៏ព្រមបើកទ្វារអោយទៅ។ បាប្រុសនិងបាស្រីក៏បានបន្តដំណើរ ហើយនាំគ្នាមកសំរាកនៅអាស្រម មួយខាងជើងវត្តចកបច្ចុប្បន្ន។ លុះនៅជាមួយគ្នាបានមួយរយៈ អ្នកទាំងពីរក៏ធ្វើដំណើរបន្ត រហូតទៅដល់ បន្ទាយព្រៃនគរ ខេត្តត្បូងឃ្មុំ រួចក៏បានទៅដល់បាភ្នំ ដែលជាលំនៅរបស់បាប្រុស និងបានរួមរស់នៅជាមួយ គ្នាជាប្តីប្រពន្ធតទៅ។ ដូច្នេះភូមិបាស្រីគឺជា ការយកឈ្មោះតាមសំនាំឈ្មោះស្រីម្នាក់ក្នុងរឿងព្រេងនេះ។ ឯភូមិអ្នកតាបើកទ្វារវិញ គឺជាការយកឈ្មោះតាមឈ្មោះអ្នកតាម្នាក់ ដែលបាប្រុសនិងបាស្រីបន់ស្រន់ និង ជាអ្នកដែលបានបើកទ្វារអនុញ្ញាតិអោយអ្នកទាំងពីររត់ចេញពីភូមិ ព្រោះអ្នកតានេះមានតួនាទី ជាអ្នក បើកទ្វារភូមិ។ តែបច្ចុប្បន្ន ប្រជាជនក្នុងតំបន់នេះហៅត្រឹមភូមិអន្តាទ្វារៗទៅវិញ ដែលពាក្យនេះជាពាក្យ ក្លាយចេញមកពីអ្នកតាបើកទ្វារ ទៅ អ្នកតាទ្វារ រួចទៅជាអន្តាទ្វារ នោះឯង។

៤. រឿងព្រេងទាក់ទងទៅនឹងប្រវត្តិបឹងប្រាក់បឹងផ្តិល និងអ្នកតាបឹងប្រាក់បឹងផ្តិលនៅខេត្តកំពង់ចាម

និទានដោយ តា ម៉ុត អាយុ ៧០ ឆ្នាំ

មានតំណាលថា ពីមុនមានបឹងមួយដែលមានទំហំតូចល្មម មិនស្គាល់ឈ្មោះ។ ថ្ងៃមួយមានសំពៅ មួយមិនដឹងជាផ្ទុកអ្វីបានបើកបរឆ្លងកាត់បឹងនេះ តែក៏ត្រូវលិចនៅក្នុងបឹងនេះទៅ ឃើញនៅសល់តែដង ក្ដោងតែមួយ។ លុះមកដល់សម័យជប៉ុន បឹងនោះក៏គោករឹងទឹកអស់ ឯសំពៅដែលលិចត្រូវល្បាប់កប់នៅ សល់តែក្ដោងខ្លី។ ជប៉ុនឃើញក៏ចាត់អោយប្រជាជននាំគ្នាជីកកាយដីចេញ រហូតដល់ឃើញតូក្ដោង។ លុះ ពេលល្ងាចគេក៏នាំគ្នាត្រលប់ទៅផ្ទះវិញ ដោយគិតថាថ្ងៃស្អែកនឹងបន្តការជីកយកសំពៅនេះអោយបាន សំរេច។ លុះស្អែកឡើងស្រាប់តែសំពៅដែលជីកជិតរួចនោះ ក៏កាន់តែលិចទៅក្នុងដីកាន់តែជ្រៅទៅៗ ចេញសល់តែដងក្ដោងខ្លីដដែល ធ្វើអោយអ្នកជីក និងប្រជាជនឯទៀតមានការភ្ញាក់ផ្អើលជាខ្លាំង។ ជប៉ុនក៏ បញ្ជាអោយប្រជាជនខំប្រឹងជីកឡើងវិញ តែនៅតែមិនបានសំរេច រហូតដល់ធ្វើអោយបឹងនោះមានទំហំ កាន់តែធំទៅៗ។

ចំណេរក្រោយមក បឹងនោះក៏កាន់តែមានភាពសក្តិសិទ្ធិឡើងៗ រហូតដល់អ្នកស្រុកបានឃើញតាមថា បឹងធំនេះមានក្រពើធំមួយរស់នៅ ហើយដើម្បីចង់មើលក្រពើនេះ គេគ្រាន់តែអុជធ្នូបបន់ស្រន់នៅចំពោះ បឹងនេះ នោះក្រពើនោះនឹងបង្ហាញខ្លួនភ្លាម ។ មិនតែប៉ុណ្ណោះ បឹងនេះពូកែរហូតដល់ពេលមានរវល់បុណ្យ ឬពិធីរៀបការអ្វីមួយ អ្នកស្រុកគ្រាន់តែទៅអុជធ្នូបបន់ស្រន់សុំអ្នកតានៅជិតបឹងនោះ ឬសុំបឹងនោះ ដើម្បី ខ្ចីបាន ឆ្នាំង ផ្តិល ឃ្មោះ ស្តួរ តុ កៅអីនិងសំភារៈផ្សេងៗទៅប្រើក្នុងពិធីនោះ គេនិងបានសំភារៈទាំង នោះដូចបំណងមែន ដែលសំភារៈទាំងនោះសុទ្ធតែជារបស់មានតំលៃធ្វើពីមាសនិងប្រាក់ ។

ហេតុនេះទើបគេដាក់ឈ្មោះបឹងនោះថា បឹងប្រាក់បឹងផ្តិលរហូតមក ។ ឯអ្នកតានៅទីនោះក៏ហៅ ឈ្មោះថាលោកតាបឹងប្រាក់បឹងផ្តិល តែអ្នកស្រុកខ្លះហៅត្រឹម លោកយាយបឹងប្រាក់បឹងផ្តិលទៅវិញ ។

តាមការអះអាងរបស់ចាស់ៗដែលធ្លាប់នៅទីនោះគាត់បានអះអាងថា ពីមុនបឹងនិងអ្នកតាបឹង នេះពិតជាមានភាពសក្តិសិទ្ធិ និងមានបរិទ្ធិវិទ្ធិខ្លាំងក្លាមែន ហើយការខ្ចីបាន ឆ្នាំង ផ្តិលមាស ផ្តិលប្រាក់ ក៏ ពិតជាបានសំរេចដែរ ។ ប៉ុន្តែដោយសារមនុស្សសម័យក្រោយតែងមានចិត្តលោភលន់ មិនស្មោះត្រង់ តែង ខ្ចីសំភារៈពីបឹងនេះទៅហើយ មិនយកមកសងវិញគ្រប់ចំនួន ទើបធ្វើអោយមនុស្សខ្ចីលែងបាន ហើយបឹង នោះក៏លែងមានភាពសក្តិសិទ្ធិដែរ ។

បច្ចុប្បន្ន បឹងនេះស្ថិតនៅភូមិតំពង់ឪជ្រឹង ឃុំព្រះធាតុ ស្រុកអូរាំងឪ ខេត្តតំពង់ចាម ។ ឯអ្នកតា បឹងប្រាក់បឹងផ្តិលនោះក៏នៅមានការគោរពពិប្រជាជនដោយច្រើនផងដែរ ។

៥. រឿងព្រះរាជកុមារ

និទានដោយ កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

កាលនោះមានរាជកុមារម្នាក់ ។ រាជកុមារនោះដើរទៅជួបព្រះឥន្ទ្រ (ព្រះពុទ្ធ) នៅឋានលើ ដើម្បី ទារប្រាក់ ។ លុះដើរទៅក៏បានជួបតាយាយពីរនាក់ប្តីប្រពន្ធ ។ តាយាយក៏សួរព្រះរាជកុមារថា : ព្រះរាជ កុមារទៅណាហ្នឹង ? ព្រះរាជកុមារឆ្លើយ : ខ្ញុំទៅជួបព្រះពុទ្ធនៅឋានលើឯណោះ ។ តានិងយាយតប : បើព្រះរាជកុមារទៅ សូមកុំភ្លេចសួរព្រះពុទ្ធអោយតានិងយាយផងថា ហេតុអ្វីក៏ដើមខ្មុរតានិងយាយដាំ រាប់ឆ្នាំហើយនៅតែមិនផ្លែដូច្នោះ ? បាទចាំខ្ញុំសួរអោយរាជកុមារតប ។ លុះដើរទៅក៏បាបជួបនិងតាយាយ ពីរនាក់ទៀត ។ យាយតាទាំង ពីរសួរ : រាជកុមារទៅណាហ្នឹង ? ខ្ញុំទៅទារលុយព្រះពុទ្ធ រាជកុមារតប ។ ពេលនោះតាយាយក៏ផ្តាំរាជកុមារ : រាជកុមារបើទៅជួបព្រះពុទ្ធ សូមជួយសួរទៅព្រះពុទ្ធថា តើហេតុអ្វី បានជាកូនរបស់ខ្ញុំពេញក្រមុំហើយ នៅតែមិនដែលចេះស្តីនិយាយរកបុរសណាម្នាក់ដូច្នោះ? រាជកុមារ ឆ្លើយយល់ព្រម ។ លុះបន្តទៅមុខទៀត ព្រះអង្គក៏បានជួបនិងនាគមួយ ។ នាគនោះក៏សួរទៅព្រះរាជកុមារ

ថា: ព្រះរាជកុមារយាងទៅណា? រាជកុមារតប: ខ្ញុំទៅឋានលើជួបព្រះពុទ្ធ ។ នាគត្រេកអរ ហើយនិយាយ ផ្តាំទៅរាជកុមារ: ព្រះរាជកុមារបើទៅជួបព្រះពុទ្ធ សូមសួរព្រះពុទ្ធអោយខ្ញុំផងថា តើហេតុអ្វីបានជាទូល ព្រះបង្គំជាខ្ញុំហោះរំលងសមុទ្រមិនរួច ? រាជកុមារ ឆ្លើយយល់ព្រម : ចាំខ្ញុំសួរអោយ ។

លុះឡើងទៅជួបព្រះពុទ្ធ ព្រះរាជកុមារមិនបានទារមាសពីព្រះពុទ្ធទេ ព្រោះរំលត់សួរព្រះពុទ្ធ អំពីរឿងបណ្តាំរបស់អ្នកនៅឋានក្រោម ។ រាជកុមារទូលសួរព្រះពុទ្ធ : ព្រះពុទ្ធពេលទូលបង្គំដើរមកមាន យាយម្នាក់គាត់ឆ្ងល់ថា ហេតុអ្វីបានជាដើមខ្នុរគាត់ដាំរាប់ឆ្នាំហើយនៅតែមិនផ្លែ ។ ព្រះពុទ្ធឆ្លើយ : ព្រោះ ដើមខ្នុរគាត់មានកំណប់ ។ រាជកុមារសួរបន្ត : ពេលទូលបង្គំដើរមកទៀត មានតាយាយពីរនាក់ទៀតគាត់ ឆ្ងល់ហើយផ្តាំអោយសួរព្រះអង្គថា: ហេតុអ្វីកូនរបស់គាត់ពេញក្រមុំហើយនៅតែមិនចេះនិយាយ ? ព្រះ ពុទ្ធថា : មកពីនាងមិនទាន់ដល់គួរព្រេង បើដល់គួរព្រេងនាងនឹងចេះនិយាយហើយ ។ ទូលបង្គំដើរមកជួប នាគមួយគាត់ឆ្ងល់ថា តើហេតុអ្វីបានជាគាត់ហោះរំលងសមុទ្រមិនរួច ? ព្រះពុទ្ធឆ្លើយថា : ព្រោះនាគធ្ងន់ ត្បូង ។ ព្រះរាជកុមារក៏លាព្រះពុទ្ធត្រលប់មកវិញ ដោយមិនបានទារប្រាក់ពីព្រះពុទ្ធសោះ ។ ពេលមកដល់ ឋានក្រោម រាជកុមារក៏បានជួប នាគមុនគេ ។ រាជកុមារពោល : បងនាគខ្ញុំសួរព្រះពុទ្ធរួចហើយថា មកពីបងនាគឯងធ្ងន់ត្បូងទើបបងនាគឯង ហោះមិនរួច ។ នាគលឺដូច្នោះក៏ខ្ជាក់ត្បូងចេញពីក្នុងខ្លួន ។ លុះដកត្បូងរួច នាគក៏អាចហោះរំលងសមុទ្របានមែន ។ លុះដើរមកក៏ជួបយាយមានដើមខ្នុរ លោកយាយ សួរទៅរាជកុមារ: យ៉ាងម៉េចហើយព្រះរាជកុមារ តើព្រះពុទ្ធផ្តាំមកដូចម្តេច ? រាជកុមារតប : ព្រះអង្គថា មកពីក្រោមដើមខ្នុរលោកយាយមានកំណប់ លោកយាយដឹកទៅនឹងឃើញហើយ ។ លុះលោកយាយដឹក ទៅក៏ឃើញមាសនោះមែន ។ ដើរទៅទៀតក៏ជួបតាយាយពីរ នាក់ដែលមានកូនក្រមុំ ។ តាយាយសួរ : ម៉េចហើយចៅព្រះរាជកុមារ? រាជកុមារតបថា: លោកយាយព្រះពុទ្ធប្រាប់ថា កូនយាយតាសុខត្រាតែដល់ គួរព្រេងទើបចេះនិយាយ ។ រំពេចនោះ កូនក្រមុំរបស់តាយាយនៅទីនោះក៏ចេញមកខាងក្រៅ ហើយ និយាយទៅកាន់ឪពុកម្តាយឡើងថា : ពុក ម៉ែ ពីសារបាយ ។ តាយាយភ្ញាក់ ព្រើតក៏ឧទានឡើង : អូ ព្រះរាជកុមារនេះហើយគឺជាគូព្រេងរបស់កូនស្រីយើង ។ តាយាយក៏លើកកូនស្រីនោះអោយទៅជាភរិយា របស់ព្រះរាជកុមារ ហើយព្រមទទួលព្រះរាជកុមារជាកូនប្រសាររហូតទៅ ។

៦. រឿងកុមារប៉ុនមេដៃ

និទានដោយកុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

កាលពីព្រេងនាយ មានតាយាយពីរនាក់ជាប្តីប្រពន្ធនឹងគ្នា ហើយរស់នៅក្នុងភាពក្រីក្រណាស់ ។ តាយាយទាំងពីរនាក់នេះគ្មានកូនម្នាក់សោះ ។ ថ្ងៃមួយតាចាស់ជាប្តីបាននិយាយថា : បើអញមានកូនម្នាក់ ទោះជាបានកូនប៉ុណ្ណាក៏អញយកដែរ ។ ទេវតាស្តាប់លឺមានចិត្តអាណិត ក៏បានអោយកូនមួយមកចាប់កំនើត

ជាមួយគ្រួសារនេះ ។ កូននោះមានរូបរាងដូចជាមនុស្សទាំងអស់ តែទាស់ត្រង់តែមានទំហំប៉ុនមេដៃ ។ ពេលកូនកើតមក លុះដល់ចេះនិយាយ ដោយភាពក្រីក្រ តាយាយដែលជាឪពុកម្តាយក៏បញ្ជាអោយកុមារ ប៉ុនមេដៃទៅលូចមាសនៅផ្ទះរបស់សេដ្ឋីគិរិះម្នាក់ ដោយបង្គាប់អោយកូនឡើងតាមជើងសសរ លូនចូល តាមប្រហោងរនាប ។ លុះឡើងទៅដល់ មិនទាន់បានជាលូចផង សេដ្ឋីក៏ឃើញកុមារប៉ុនមេដៃ ពេលនោះ សេដ្ឋីនឹកស្មានថាជាសំរាម ក៏យកជើងឈូសទាត់កុមារប៉ុនមេដៃមួយជើង ធ្លាក់មកដីវិញ គាប់ជួនមានឆ្កែ មួយឃើញវាស្មានថាជាដុំសាច់ ក៏រត់មកលេបកុមារទាំងរស់ចូលទៅក្នុងពោះបាត់ទៅ ។ ក្រោយមក ដល់ ពេលគ្រួសារសេដ្ឋីទទួលទានបាយ ឆ្កែនោះក៏រត់មកអង្គុយចាំមើល ដើម្បីបានទទួលអាហារសំណល់ពីគេ ខ្លះ ។ ឆ្កែអង្គុយចាំហើយចាំទៀតតែគ្មានបានអាហារអ្វីពីគេឡើយ ។ វាសំឡឹងមើលទៅមុខសេដ្ឋី ហើយគិត ក្នុងចិត្តថា : សេដ្ឋីនេះពិតជារិះមែន មិនដែលអោយបានយើងស៊ីបាយម្តងណាសោះ អោយយើងស៊ីតែឆ្កែ ឆ្កែកាកសំណល់ ។ ពេលនោះ ឆ្កែនោះងាកសំឡឹងទៅរកកូនសេដ្ឋីម្តង ។ កូនសេដ្ឋីឃើញក៏ស្រែកប្រាប់ទៅ ឪពុក : ពុក មើលឆ្កែវាសំឡឹងមើលខ្ញុំហ្ន៎ ! សេដ្ឋីលឺក៏តប : កុំទៅចាប់អារម្មណ៍វាអីកូន ឆិបាយទៅ ! ។ ពេលនោះ ឆ្កែនោះនៅតែសំឡឹងទៅសេដ្ឋី និងកូនសេដ្ឋីជានិច្ច ធ្វើអោយសេដ្ឋីខឹងយ៉ាងខ្លាំង ក៏ទាញព្រនង់ មួយមកវាយឆ្កែនោះយ៉ាងដំណំ ភ្លាត់ស្លៀតឆ្កែនោះក៏ស្លាប់ទៅ ។ សេដ្ឋីបានបញ្ជាអោយអ្នកបម្រើរបស់ខ្លួន យកខ្មោចឆ្កែនោះទៅបោះចោលនៅក្នុងស្រះត្រពាំងមួយ ។ ពីរបីថ្ងៃក្រោយមក សាកសពឆ្កែនោះក៏រលួយ ។ កុមារប៉ុនមេដៃក៏អាចចេញមកវិញបាន រួចដើរត្រលប់ទៅផ្ទះវិញ ហើយក៏រៀបរាប់រឿងរ៉ាវប្រាប់ទៅ ឪពុកម្តាយខ្លួន ។ តាយាយក៏អាណិតកូនណាស់ ក៏សន្យាថាលេបអោយកូនទៅលូចរបស់ទ្រព្យគេទៀត ហើយ ។

៧. រឿងភ្នំប្រុសភ្នំស្រី

និទានដោយ លោកតា អុក អាយុ ៧៦ ឆ្នាំ

កាលពីព្រេងនាយមានទំនៀមមួយគឺស្រីមកដណ្តឹងប្រុស ។ ថ្ងៃមួយស្រីៗក៏រកល្បិចកលដើម្បី អោយប្រុសៗមកដណ្តឹងខ្លួនវិញ ហើយក៏នាំគ្នានិយាយជំនុំគ្នាតែស្រីទាំងអស់គ្នា ។ ពេលនោះស្រីៗគិតថា នឹងមានល្បិចលើកភ្នំ ។ រួចហើយក៏បបួលប្រុសៗ អោយមកលើកភ្នំ ដោយសន្យាថា បើខាងណាលើកបាន ខ្ពស់ជាង ខាងនោះឈ្នះ បើខាងស្រីលើកបានខ្ពស់ជាង ខាងប្រុសត្រូវទៅដណ្តឹងខាងស្រី បើខាងប្រុសខ្ពស់ ជាងខាងស្រី នោះស្រីនៅតែទៅដណ្តឹងប្រុសដដែល ។ ពេលនោះត្រូវលើកតែដល់ថ្ងៃរះទើបឈប់ ។ ការលើកយូរៗទៅ ប្រុសៗរាងហត់ណាស់ ទើបបបួលគ្នាសំរាកបន្តិច ។ ស្រីៗបានឱកាស ក៏លូចដាក់គោម នៅលើដើមឈើ រួចទាញឡើងទៅលើខ្ពស់ ពួកខាងប្រុសៗឃើញ ក៏គិតថាផ្កាយព្រឹករះ ក៏ស្រែកប្រកួកគ្នា ឡើង៖ រឿយ អាដឹងគ្នាយើង ផ្កាយព្រឹករះ ហើយនាំគ្នាដេកម្តង ។ ដេកយូរបន្តិចទៅ ស្រីៗក៏ខំនាំគ្នាលើកភ្នំ

រហូតមើលទៅឃើញខ្ពស់ជាងភ្នំប្រុសៗ ក៏ធ្វើជាដេកវិញម្តង។ លុះផ្កាយព្រឹកមែនទែនរះមក ប្រុសៗដឹងខ្លួនឡើង។ ពួកគេភ្ញាក់ព្រើត ហើយលាន់មាត់ឡើងថា :យីផ្កាយព្រឹកនៅមិនទាន់លិចទៀត ! ស្រីៗក៏ប្រាប់ថានេះហើយផ្កាយព្រឹកពិតប្រាកដនោះ អំបាញ់មិញជាគោមទេតើ។ ប្រុសៗក្រលេកមើលភ្នំ ឃើញភ្នំខាងស្រីខ្ពស់ជាងប្រុសៗ ក៏យល់ព្រមចាញ់។ ហេតុនេះទើបប្រុសៗត្រូវនាំគ្នាដណ្តឹងស្រីៗវិញម្តង។ ហេតុនេះទំនៀមប្រុសដណ្តឹងស្រីក៏បន្តចាប់ពីពេលនោះរហូតមកដល់ បច្ចុប្បន្ន។

៨. រឿងអាផាងស៊ីបាយច្រើន

និទានដោយ កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

រឿងនេះមានលំនាំប្រហាក់ប្រហែលនឹងរឿងកំហែងលើទោល ដែលនិទាននៅកម្ពុជាក្រោមដែរ គ្រាន់តែរឿងនេះរែងជាងរឿងកំហែងលើទោលដោយច្រើន។ រឿងនេះមានដំណាលដូចតទៅ :

មានដំណាលថា មុនដំបូងឪម៉ែរបស់អាផាងជាមហាសេដ្ឋី មានទ្រព្យសម្បត្តិច្រើនឥតគណនា។ ដោយសារតែអាផាងស៊ីបាយច្រើនពេកទៅក៏ធ្លាក់ខ្លួនក្រពោកយ៉ាក ហើយក៏នឹកចង់បណ្តេញអាផាងជាកូនចេញពីផ្ទះដោយបញ្ជាតកូនអោយទៅកាប់ឈើដើម្បីធ្វើទូកទៅចាប់ត្រី។ លុះទៅដល់ឃើញដើមគិរីធំៗក៏នាំគ្នាកាប់ឈើនោះ។ លុះកាប់ជិតដាច់ឪម៉ែក៏ស្រែកអោយអាផាងទៅទ្រដើមគិរីនោះ។ អាផាងក៏រត់ទៅយកដៃទ្រដើមគិរី។ ដោយទំងន់ដើមឈើធំធូងហើយរែងធ្វើអោយដើមឈើនោះសង្កិនអាផាងលិចចូលទៅក្នុងដីបាត់។ ឪម៉ែអាផាងគិតថាអាផាងស្លាប់ហើយ ក៏នាំគ្នាប្រញាប់ប្រញាលត្រលប់មកផ្ទះ។ អាផាងខំរើខ្លួនចេញពីក្នុងដីរហូតដល់រួច ព្រោះមាឌរាង ហើយក៏លឺឈើនោះមករហូតដល់ផ្ទះក៏ស្រែកសួរទៅឪម៉ែថា : ឪម៉ែ ដើមឈើនេះទុកនៅឯណា ? ឪពុកម្តាយស្មានថាកូនស្លាប់ លុះលឺសំលេងអាផាងក៏ភ័យហើយនិយាយឡើងថា : អាផាងអើយបើឯងស្លាប់ហើយកុំមកលងអញអី។ អាផាងលឺដូច្នោះក៏តប : ខ្ញុំមិនទាន់ស្លាប់ទេពុកម៉ែ។ ឪពុកយល់ច្បាស់ហើយក៏និយាយឡើងថា : អើទុកឈើនោះនៅទីនោះចុះ។ អាផាងក៏ទំលាក់ឈើនោះលឺសួរគ្រាំងទៅលើដី។ លុះយប់ឡើងឪម៉ែក៏ពិគ្រោះគ្នា ដើម្បីរកវិធីសំលាប់អាផាងទៀត។ តាជាឪពុកនិយាយទៅប្រពន្ធ : ឯងតើមានវិធីណាទើបអាចសំលាប់អាផាងបាន ? គិតមួយស្របក់ប្រពន្ធខ្មានឡើង : មានវិធីហើយតាគឺអោយវាទៅចាប់ត្រីក្នុងបឹងក្រពើ។ តាយាយនិងអាផាងទៅដល់បឹង។ កំពុងតែអុំទូកស្រាប់តែមានក្រពើ មួយកំពុងបណ្តើរកូនរកចំណី។ ឪពុកកុហកអាផាងថា : អាផាងៗនោះត្រីធំណាស់ ហាក់ចាប់ទៅ។ អាផាងក៏លោតគ្រាំទៅក្នុងទឹកហើយរើជាមួយក្រពើ។ ឪពុកក៏អុំទូកចោលអាផាងអោយនៅម្នាក់ឯង។ អាផាងមានកំលាំងវាយក្រពើស្លាប់ កាច់ធ្មេញកាច់ចង្កូមអស់ក៏ហែលនាំមករួចលឺទៅផ្ទះ។ ឪពុកក៏គិតថាអាផាងស្លាប់ លុះឃើញអាផាងក៏ភ័យហើយនិយាយដូចលើកមុន។ អាផាងយល់ហេតុការណ៍ដឹងថាឪពុកម្តាយខ្លួនប្រុងសំលាប់ខ្លួនហើយ ក៏និយាយត្រង់ទៅកាន់ឪពុក

ម្តាយវាថា: បើពុកមែឈប់ចង់អោយខ្ញុំនៅផ្ទះហើយខ្ញុំនឹងទៅដោយខ្លួនឯង ។ អាផាងក៏ធ្វើដំណើរត្រាច់ចរ
ទៅ ។ ឆ្លងពីភូមិមួយទៅភូមិមួយអាផាងក៏បានជួបនិងលោកយាយម្នាក់ជាអ្នកលក់សំបុក ។ យាយនោះ
ឃើញអាផាងមាឌធំ ក៏គិតថា : យីអានេះមាឌធំណាស់ទេតើ ប្រហែលជាវាគ្មានឪពុកម្តាយទេមើលទៅ
បើអញយកវាមកចិញ្ចឹមគ្រាន់នឹងជួយរែកសំបុកអញប្រហែលជាស្រួល ។ លោកយាយក៏ហៅអោយអា
ផាងរែកសំបុក ។ អាផាងក៏សុំបាយយាយនោះស៊ីព្រោះឃ្នានខ្លាំងពេក ។ លោកយាយក៏អោយបាយអា
ផាងស៊ីមួយកូនឆ្នាំង ។ អាផាងស៊ីអស់ហើយទារថែមទៀត ។ នៅមិនបានប៉ុន្មានផងលោកយាយនោះកាន់
តែពិបាកទៅ ទោះអាផាងខំធ្វើការអោយគាត់ច្រើនក៏ដោយ តែវាស៊ីច្រើនពេក ។ យាយក៏ពិគ្រោះនឹងតា
ដើម្បីរកវិធីកប់សំលាប់អាផាង ដោយអោយអាផាងជីកដីរកមាស ។ អាផាងក៏ទៅជីកមាសជាមួយតា
យាយ ។ លុះជីកបានជំរៅយាយតាក់សួរឡើង : អាផាងជីកបានជំរៅប៉ុណ្ណាហើយ ? អាផាងឆ្លើយ : ត្រឹម
ចង្កេះហើយតាយាយ ។ បន្តិចក្រោយមកយាយតាក់សួរទៀត : អាផាងបានត្រឹមណាហើយ ? ត្រឹមក្បាល
ហើយតា អាផាងតប ។ មួយស្របក់ក្រោយមក តាយាយសួរម្តងទៀត អាផាងត្រឹមណាហើយទៅ ? អា
ផាងស្រែកឡើងលេចជ្រៅហើយតា ។ បានឱកាសតាយាយក៏នាំគ្នាលើកដឹកអាផាងតែម្តង ។ អាផាង
ប្រឹងរុលដីចេញមករហូតទាល់តែបាន ។

ដើរទៅដល់ផ្ទះក៏ស្រែកប្រាប់តាយាយ : តាអើយគ្មានឃើញមាសទេ ឃើញតែដុំថ្ម ។ តាស្មាន
តែអាផាងស្លាប់ក៏ភ័យស្លន់ស្លាវ និយាយអង្វរ : ឱ អាផាងអើយបើឯងស្លាប់ហើយកុំមកលងតាយាយអី ។
អាផាងត: ខ្ញុំមិនទាន់ស្លាប់ទេតា ! តាយល់ច្បាស់ក៏អោយអាផាងមកនៅផ្ទះវិញ ។ យូរៗទៅតានិងយាយ
ក៏គិតគ្មារកវិធីសំលាប់អាផាងទៀត ។ ដោយល្បីថា ក្នុងព្រៃមួយសំបូរឱសច្រើន ហើយមានខ្មោចលង
សំលាប់កាច់កមនុស្សយ៉ាងសាហាវ តាក់នាំអាផាងទៅរកឱសក្នុងព្រៃនោះ ។ លុះទៅដល់ព្រៃតាក់និយាយ
ឡើង : អាផាងចៅឯងរកឱសចាំតានៅទីនេះហើយ តាទៅជុះអាចម៍មួយភ្លែត ។ តាក់ភៀសខ្លួនរួចក៏ទៅ
ជុះអាចម៍ឆ្ងាយ ។ លុះជុះរួចតាផ្តាំអាចម៍ថា : អាចម៍អើយអាចម៍ បើអាផាងសួររកខ្ញុំ ចូរឯងជួយឆ្លើយគូក
ផងណា ។ ផ្តាំចប់តាក់ដើរត្រលប់ទៅផ្ទះវិញ ។ អាផាងបាត់តាយូរក៏ស្រែកសួររកតា : តាអើយតានៅ
ឯណា ? អាចម៍លឺអាផាងសួររកតា ក៏ឆ្លើយគូកឡើង អាផាងដើរមិនមើលក៏ជាន់អាចម៍នោះអាចម៍ប្រឹង
ស្រែករន្ធត់ញាប់ឡើងលឺសូរតែគូកៗៗ ។ រកតាមិនឃើញ អាផាងនៅក្នុងព្រៃតែម្នាក់ឯង ពេលនោះខ្មោច
ក៏ចេញមកលងអាផាង ។ ខ្មោចដំណែងខ្លួនជារូបល្បឿនអណ្តាត ។ អាផាងមិនដឹងមិនខ្លាច វាបែរជាស្រែ
ថា : យីស្តីនេះល្អមើលណាស់ ចេះល្បឿនអណ្តាតផង ? ខ្មោចក៏តំណែងខ្លួនជាកំបុតក្បាលម្តង អាផាងកាន់
តែសើច យីល្អមើលណាស់កំបុតក្បាលទៀត ! ម្តងនេះខ្មោចតំណែងខ្លួនជាបាយកន្ត្រៃតូចធំហោះមក
អាផាងឃើញនឹកក្នុងចិត្តថា យីឃ្នានបាយផង បាយនេះទំនងជាឆ្ងាញ់ហើយមើលទៅ អាផាងក៏ចាប់បាយ

កន្លែងនោះមកស៊ី ហើយឧទានឡើងអញស៊ីអាតូចរឹស៊ីអាធំ ? ខ្មោចស្រីដឹងថា អាផាងប្រុងស៊ីខ្លួនក៏ស្រែក
អង្វរអាផាង : បងអើយកុំស៊ីខ្ញុំអី ចាំខ្ញុំអោយកន្សែងបក់កន្សែងបោយ ។ អាផាងមិនដឹងក៏សួរកន្សែងបក់
កន្សែងបោយស្តីខ្ញុំមិនដឹងទេ ឃ្លានបាយណាស់ ស៊ីឥតល្អប្រសើរ ។ ខ្មោចកាន់តែភ័យ ។ អាផាងសួរកន្សែងបក់
កន្សែងបោយបក់បានអីខ្លះ ? ខ្មោចថាបក់បានបាយនិងបានអ្វីៗទាំងអស់ ។ ខ្មោចក៏យកកន្សែងបក់កន្សែង
បោយបក់ចេញជាបាយ អោយអាផាងស៊ីឆ្អែត រួចបក់ជាមាសជាប្រាក់អោយអាផាងយ៉ាងច្រើន ។ មកដល់
ផ្ទះ តាយាយឃើញមាសប្រាក់របស់អាផាង ឃើញកន្សែងបក់កន្សែងបោយបក់បានវត្ថុសព្វបែបយ៉ាង ក៏នាំ
គ្នាសប្បាយចិត្ត ហើយដណ្តើមគ្នាយកអាផាងជាថៅ ។ តាច្រៀង អាផាងចៅតា យាយច្រៀង អាផាង
ចៅយាយ ! យាយភ្នាត់មាត់ភ្លាម ទេអាផាងចៅខ្ញុំទេព្រោះតាឯងយកវាទៅកប់ចោល ។ អាផាងក៏ចេញពី
ផ្ទះតាយាយទៀត ។ វាដើររើសខ្យងខ្មៅស៊ី ជិះទូកម្នាក់ឯង ក៏ជួបអាត្រចៀកធំ អាអាចម៍ច្រមុះច្រើន និង
អាក្រក់ស្រួច ហើយសុំគ្នាជាមិត្តភក្តិ ហើយទាំងបីអ្នកនោះក៏សុំដោយសារអាផាង តែអាត្រចៀកធំមិន
ចង់អោយទៅព្រោះថា បើអាក្រក់ស្រួចទៅដល់ពាក់កណ្តាលទន្លេក្តិតវានឹងចុះទូកអោយឆ្ងាយមិនខាន ។
អាក្រក់ស្រួចសុំអង្វរអាផាងជាម្ចាស់ អាផាងក៏អនុញ្ញាត ។ លុះទៅដល់ពាក់កណ្តាលទន្លេ អាក្រក់ស្រួច
ឃើញត្រី វាចង់ចាប់ត្រី នៅមិនស្បើម ក្តិតវាក៏ជង់នឹងទូក ។ វាឆ្ងល់ថាស្តីសើមគូថវា វាក៏ងើបឡើង ទឹកក៏
បាញ់ផុលឡើង ហើយទឹកក៏លិចបន្តិចម្តងៗ ។ អាអាចម៍ច្រមុះឃើញ ក៏បន្ទោសអាក្រក់ស្រួច : អញប្រាប់
ហើយថាកុំអោយម៉ោង ។ អាផាងក៏ប្រាប់អោយអាអាចម៍ច្រមុះច្រើនយកអាចម៍ច្រមុះទៅបិតលើទូក :
អាចម៍ច្រមុះឯងច្រើន ម៉េចមិនយកទៅបិតទៅ ? អាអាចម៍ច្រមុះច្រើនក៏យកអាចម៍ច្រមុះរបស់វាបិត
ទូក ។ ពេលទូកទៅដល់ច្រាំង ពួកគេទាំងអស់គ្នាត្រូវការអាំងត្រីបរិភោគ ទើបចាត់អោយអាចម៍ច្រមុះធំទៅ
សុំភ្លើងអ្នកស្រុក ។ នៅទីនោះមានយក្ស ស្រីមួយ ។ ប្តីរបស់យក្សស្រីនោះចេញទៅលេងនៅខាងក្រៅ
ហើយបញ្ជាអោយប្រពន្ធខំប្រឹងរកចំណីទុកអោយខ្លួនលុះត្រាតែបាន បើរកមិនបានទេ ពេលត្រលប់មក
វិញ នឹងវាយធ្វើបាយយក្សស្រីនោះ ។ ដើម្បីចាប់ចំណី យក្សស្រីនោះក៏តំណែងខ្លួនជាយាយចាស់ម្នាក់ ។ អា
ត្រចៀកធំមិនដឹង ឃើញយាយចាស់នោះក៏ចូលទៅសុំភ្លើង : យាយខ្ញុំសុំភ្លើងម៉ាកនុយ ! អើយក៏យក
ទៅ ! យាយចាស់ឆ្លើយ ។ កំពុងតែអោនផ្លុំភ្លើង យាយចាស់នោះក៏ យកអង្រួតមកក្រុងអាត្រចៀកធំ
រួចកាច់ដៃកាច់ជើងធ្វើជាផ្អកមនុស្ស រួចរាប់ថា បានមួយពាង ។ ចាំយូរពេក អាអាចម៍ច្រមុះច្រើនក៏ទៅ
តាម ។ ពេលទៅជួបយាយចាស់នោះវាក៏សួរ : យាយខ្ញុំមានឃើញក្តីខ្ញុំម្នាក់ទេ ? វាដើរមកសុំភ្លើងនៅ
ស្រុកហ្នឹង ។ អត់ឃើញផង យាយចាស់តប ។ បើអញ្ជឹងអោយខ្ញុំសុំភ្លើងម៉ាកនុយ ។ យាយនោះថា : អើ
យក៏យកចុះ ! កំពុងតែផ្លុំភ្លើង យាយចាស់នោះក៏យកអង្រួតមកក្រុងអាអាចម៍ច្រមុះច្រើន រួចចាប់កាច់
ដៃកាច់ជើងធ្វើផ្អកដែរ ហើយរាប់ថាបានពីរពាង ។ និយាយពីអាក្រក់ស្រួច វាឆ្ងល់ ហើយគិតថា ហេតុអ្វីបាន

ជាអាពីរនាក់នេះវាទៅយូរម៉្លេះ ? សង្ស័យវាទៅលួចស៊ីបាយក្តាំងអ្នកស្រុកអស់ហើយទេដឹង ? គិតរួចអា
 ក្តិតស្រួចក៏សុំអាផាងទៅតាមរក។ អាក្តិតស្រួចទៅដល់គ្មានឃើញមនុស្សម្នាក់សោះ ឃើញតែយាយចាស់
 នោះក៏សួរ : យាយៗ មានឃើញភ្នំខ្ញុំពីរនាក់ទេ ? អត់ឃើញផងយាយនោះឆ្លើយ។ អាក្តិតស្រួចនិយាយ
 បន្ថែម : នែយាយ ខ្ញុំសង្ស័យអាពីរនាក់នោះកំពុងតែលួចស៊ីបាយយាយឯងអស់ផងក៏មិនដឹង យាយឯង
 ទៅមើលលើមើល តិចអស់បាយពីឆ្នាំងប្តីយាយឯងមកវិញខានបានបាយស៊ី។ យាយយកនោះចូលទៅក្នុង
 ផ្ទះរួចចេញមកវិញ ប្រាប់អាក្តិតស្រួច : អត់ឃើញផងទៅ ! បើអើយអោយខ្ញុំសុំភ្លើងមួយកន្ទុយមក
 យាយ។ អើយកចុះទៅ ! កំពុងតែផ្អែម យាយចាស់នោះក៏យកអង្រុតមកទៀត។ រៀបនឹងក្រុង អាក្តិត
 ស្រួចក៏ងើបឡើង ហើយនិយាយទៅកាន់យាយ : យាយខ្ញុំសង្ស័យអាពីរនាក់នោះ វាកំពុងលួចស៊ីបាយ
 យាយឯងណាស់។ គ្មានទេ ! នាងយកនិយាយដោយខឹង។ អាក្តិតស្រួចក៏អោនផ្អែកភ្លើងបន្ត។ យាយនោះក៏
 យកអង្រុតមកក្រុងអាក្តិតស្រួច តែប៉ះក្តិតរបស់អាក្តិតស្រួច មុតដៃយកស្រីនោះលាន់មាត់ : យីអានេះក្តិត
 វាចេះតែដៃ ! យាយនោះក៏ចាប់អាក្តិតស្រួចទះកំភ្លៀង រួចកាច់ដៃកាច់ជើងធ្វើផ្អែកបានបីពាង។ និយាយពី
 អាផាង ចាំមិត្តវាទាំងបីយូរពេក ហើយពោះវាកាន់ តែឃ្នានណាស់ទៅហើយ វាក៏តាមមករកមិត្តវា។
 លុះបានជួបយាយចាស់នោះ អាផាងសួរ : យាយៗ តើមាន ឃើញមិត្តរបស់ខ្ញុំបីនាក់ទេ ? យាយនោះឆ្លើយ
 : អត់ឃើញទេ ។ បើអញ្ជើងអោយខ្ញុំសុំភ្លើងមួយកន្ទុយមក ! អើ យកទៅទៅ ! អាផាងកំពុងតែផ្អែ
 យាយចាស់នោះក៏យកអង្រុតមកក្រុងអាផាង។ អាផាងដឹងខ្លួនទាន់ក៏ខំ ប្រឹងហែកអង្រុតនោះចេញមក
 ហើយវាយសំពងយាយនោះរហូតដល់ប្រែក្រឡាខ្លួនជាយក្ខ។ អាផាងដឹងការណ៍ ក៏ចាប់វាយយកស្រីនោះ
 ហើយអោយយាយនោះយកមិត្តរបស់ខ្លួនចេញមកចេញមកវិញ។ អាផាងប្រើកន្សែងបក់កន្សែងហោយ
 ជប់មិត្តទាំងបីមានជីវិតវិញគ្រប់ៗគ្នា។ អាផាងខឹងខ្លាំង ក៏ច្របាច់មាត់យាយយក្ខនោះ រួចបញ្ជាអោយភ្លើ
 ទាំងបីជុះអាចម៍ដាក់មាត់យក្ខនោះ។ អាក្តិតស្រួចឡើងជុះលើមាត់យក្ខ ដោយក្តិតវាស្រួច ក្តិតវាក៏ធ្វើ
 អោយមុតបំពង់យក្ខយក្ខនោះស្រែកលឺតែឡូលៗ។ អាក្តិតស្រួចនិយាយ : យីមីនេះចង់រកខាំក្តិតអញផងរឺ
 ? បើអញ្ជើងដេរមាត់វាអោយជិតទៅ កុំអោយវាស៊ីមនុស្សទៀត ។ សំណាញ់ទាំងបួននាក់ក៏នាំគ្នាដេរមាត់
 យក្ខស្រីនោះជិតរួចគេចខ្លួនបាត់ទៅ។ លុះប្តីយក្ខស្រីនោះត្រលប់មកវិញក៏សួរប្រពន្ធ : ឯណាសាច់មនុស្ស
 ? យក្ខស្រីជាប្រពន្ធនោះត្រូវដេរមាត់ជាប់ខំប្រឹងនិយាយប្រាប់ប្តីលឺតែសំលេងឡូលៗ។ ស្តាប់មិនបានយក្ខ
 ប្រសជា ប្តីខឹងក៏ទះកំភ្លៀងយក្ខស្រីជាប្រពន្ធមួយដៃ ចេញសុទ្ធតែអាចម៍ខ្លាតពេញមុខ។

៩. រឿងជុះនិងត្រី

និទានដោយ តា ម៉ុត អាយុ ៧០ ឆ្នាំ

កាលនោះមានត្រីវស់មួយកំពុងហែលទៅហែលមកនៅក្នុងបឹងមួយក៏ជួបនឹងជុះ។ ត្រីវស់នោះមើ

ល ឃើញដុចប្រើប្រាស់ ព្រោះមានក្រឡាតែពីរធ្លាប់ដៃ លុះបានជួបដុចត្រីវិស័យយាយឌីដងអោយដុច : ហ៊ុសបង ដុចអ្នកឯងមានកំលាំង អីថាអញខ្លាចឯង អីឯងហ្នឹង ប្រើប្រាស់តែលោកមេលទៅ! អ្នកមានកំលាំង ក៏ស្មានថា អញខ្លាចឯងអី ? ដុចតបថា : អី បើឯងខ្លាំងចង់ដឹងចូលសាកមើលទៅ! ភ្លាមនោះត្រីមិនបានគិតក៏បុកសំរុក ចូលទៅក្នុងដុច ។ គ្រាន់តែចូលភ្លាម ខ្លួនត្រីវិស័យត្រូវដុចវិញណែនក្នុង ។ អាដុចប្រើប្រាស់ហ្នឹងវារិតខ្លួនត្រីជាប់វិ លែងរួច ។ ត្រីក៏ក្លាយជាចំណីរបស់អ្នកនេសាទនាពេលនោះទៅ ។

១០. រឿងទាក់ទងនឹងទំនៀមបុណ្យចំរើនព្រះជន្ម

និទានដោយ តា ម៉ុត អាយុ ៧០ ឆ្នាំ

កាលនោះក្នុងស្រុកមួយមានមាណពម្នាក់ ។ មាណពនោះមានកូនប្រុសមួយ ។ ថ្ងៃមួយមាណព នោះបាននាំកូនទៅថ្វាយបង្គំព្រះពុទ្ធជាម្ចាស់ ពេលព្រះអង្គយាងទៅបិណ្ឌបាតនៅក្នុងភូមិនោះ ។ ពេល នោះព្រះពុទ្ធបានអោយពរទៅមាណពនោះថា សូមអោយមាណពនោះមានអាយុវែង តែព្រះអង្គមិនបាន អោយពរដល់បុត្ររបស់មាណព ដែលសំពះព្រះអង្គដែរនោះទេ ។ មាណពនោះក៏នឹកឆ្ងល់ក្នុងចិត្តជាខ្លាំង ។ លុះស្រែកឡើង ព្រះពុទ្ធជាម្ចាស់បាននិមន្តមកបិណ្ឌបាតទីនោះម្តងទៀត ឯមាណពនោះក៏នាំបុត្ររបស់ ខ្លួនមកថ្វាយបង្គំព្រះអង្គម្តងទៀតដែរ ។ ពេលនោះព្រះពុទ្ធជាម្ចាស់បរមគ្រូនៃយើង ក៏អោយពរទៅកាន់ មាណពដូចមុន ហើយទ្រង់ក៏នៅតែមិនព្រមអោយពរអាយុវែងទៅកាន់បុត្ររបស់មាណពនោះឡើយ ។ ទ្រាំមិនបាន មាណពក៏សួរទៅកាន់ព្រះពុទ្ធថា : ព្រះអង្គហេតុដូចម្តេចបានជាទ្រង់អោយពរអាយុវែងតែ ដល់ទូលបង្គំ ហេតុដូចម្តេចបានជាទ្រង់មិនអោយពរអាយុវែងដល់កូនប្រុសរបស់ទូលបង្គំផង ? ពេលនោះ ព្រះពុទ្ធទ្រង់ឈ្ងោងយល់ ហើយក៏ប្រាប់ទៅមាណពថា : ម្ចាស់ចៅមាណពអើយ ៧ថ្ងៃទៀត កូនរបស់អ្នក នឹងត្រូវស្លាប់ហើយ ។ ចៅមាណពស្រឡាញ់កូនណាស់ មិនចង់អោយកូនស្លាប់ចោលខ្លួនទេ លុះលឺព្រះមាន ពុទ្ធដីកាដូច្នោះ ក៏នឹកភ័យភិតភ័យឆ្ពោះយំយែកឡើង ហើយក៏សួរទៅកាន់ព្រះពុទ្ធថា : តើត្រូវធ្វើដូចម្តេច ទើបមិនអោយកូនជាទីស្រឡាញ់របស់ទូលបង្គំមិនស្លាប់ ? ព្រះពុទ្ធក៏មានពុទ្ធដីកាឡើង : ចូរចៅមាណព និមន្តព្រះសង្ឃមកសូត្រមន្តចំរើនព្រះជន្មអោយកូននេះទៅ ។ បុរសនោះក៏ធ្វើតាមពុទ្ធបញ្ជា ។ ថ្ងៃចំរើនព្រះជន្ម ដែលជាថ្ងៃពួកយមរាជត្រូវចុះមក ដើម្បីយកជីវិតកូនរបស់មាណពក៏មកដល់ ។ ពួកយមរាជនាំគ្នាចូលទៅ យកជីវិតកូននោះ តែដោយអំណាចព្រះធម៌ចំរើនអាយុនេះ ពួកយមរាជមិនអាចចូលយកជីវិតកូននោះ បានក៏នាំគ្នាគេចចេញទៅ ។ ឯកុមារនោះក៏នៅមានអាយុជន្មារស់បន្តទៅមុខទៀត ។ ហេតុនេះទំនៀមនៃ បុណ្យចំរើនព្រះជន្មក៏ចាប់ផ្តើមមានតាំងពីពេលនោះរហូតមក ។

១១. រឿងអាឡេវ (គ្រូនិងសិស្ស)

និទានដោយ កុមារ ភឿន សុខខឿន អាយុ ១៤ ឆ្នាំ និង កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

កាលពីព្រេងនាយ មានលោកតាមួយអង្គនិមន្តទៅបិណ្ឌបាតជាមួយកូនសិស្សមួយឈ្មោះអាឡេវី ។ លុះទៅបិណ្ឌបាតក៏គ្មានបានចង្កាន់អ្វីសោះបានតែអំបិលមួយបេ ។ លោកតាក៏អោយអាឡេវីរែកអំបិលនោះ ។ អំបិលនោះធ្ងន់ណាស់ អាឡេវីខំប្រឹងរែកអំបិលស្ទើរហាក់ដងរែក ។ ដូច្នោះពេលរែកដើរទៅធ្វើដងរែកនោះកកិតគ្នាលើស្បែកដៃតែងតែ លោកតាដែលនិមន្តលើខ្នងសេះនោះ លឺសំលេងដងរែកកកិតគ្នាពិរោះក៏លាន់មាត់ : យីអាឡេវី ឯងរែកដូចជាស្រួលណាស់ ឯងជិះសេះទៅមុនអញចុះចាំអញរែកម្តង ។ លោកតាក៏ចុះមករែក ។ អាឡេវីបានឱកាស ក៏ជិះសេះមកមុនយ៉ាងវាហី ។ និយាយពីលោកតា លុះរែកយូរៗទៅក៏កាន់តែធ្ងន់ទៅៗ តាមអាឡេវីក៏មិនទាន់ ដោយខ្លាចគេលួច លោកតាក៏យកអំបិលទៅលាក់ទុកនៅក្នុងត្រពាំងមួយ ដើម្បីពេលទៅដល់កុដិអោយអាឡេវីមករែកបន្ត ។ អំបិលដែលត្រាំនៅក្នុងទឹកត្រូវរលាយអស់ ។ លុះទៅដល់កុដិពេលឆាន់បាយថ្ងៃត្រង់រួច លោកតាក៏ប្រើអាឡេវីអោយទៅរែកអំបិលនៅស្រះត្រពាំងនោះ ។ អាឡេវីទៅដល់ គ្មានឃើញអំបិលឃើញតែការុងទេ និងត្រីកញ្ចុះមួយ ។ អាឡេវីយកត្រីនោះមក រួចទៅទូលប្តឹងលោកតាថា : លោកតាអើយត្រីកញ្ចុះនេះស៊ីអំបិលអស់ហើយ ។ លោកតាបានលឺហើយខឹង ក៏បញ្ជាអោយអាឡេវីយកត្រីកញ្ចុះនោះឡើងមក ហើយទះកំភ្លៀងត្រីកញ្ចុះនោះមួយដៃចុងត្រីកញ្ចុះនោះក៏មុតដៃលោកតា ។ លោកតាលឺក៏ស្រែកឡើង : យីអាឡេវីនេះហ៊ានតែដៃអញផង អូឈាម អាឡេវីឯងយកត្រីកញ្ចុះនេះទៅអាំងប្រគេនអញភ្លាម ។ ពេលអាំងឆ្អិន អាឡេវីស៊ីត្រីនោះអស់រលីងនៅសល់តែឆ្អឹងហើយគ្របទុក ។ អាឡេវីឃើញរុយមួយទុំ លើចាន ក៏រត់ទៅប្រាប់លោកតា : លោកតាអើយលោកតា ត្រីខ្ញុំអាំងឆ្អិនអំបាញ់មិញ រុយស៊ីអស់ហើយ ! លោកតាលឺហើយសួរ : រុយនៅឯណាអាឡេវី ? អាឡេវីឆ្លើយ នៅលើចានលោកតា ។ លោកតាក៏អោយអាឡេវីជួយដេញវាយរុយរហូតដល់បែកចានបែក ប៉ាន់បែក កែវគ្មានសល់ នៅតែវាយរុយមិនត្រូវ ។ ម្តងនេះរុយហើរមកទុំលើច្រមុះលោកតា ។ អាឡេវីឃើញក៏យកវំពាត់ឆ្មារមួយ បំរុងនឹងវាយ លោកតាឃើញក៏ស្រែកប្រាប់អាឡេវី : អាឡេវីឯងយកវំពាត់អីក៏តូចម្ល៉េះ ហួគល់ឬស្សីឯណោះ ម៉េចមិនយកមកវាយវាទៅបានស្លាប់ ! អាឡេវីក៏យកគល់ឬស្សីប៉ុនភ្លោមកយារវាយរុយលើខ្នងច្រមុះលោកតា ។ ផាំង ! លោកតាបែកច្រមុះហូរឈាមកក្តាក ។ លោកតាលឺមិនសុខចិត្តក៏ទៅប្តឹងចៅក្រម ។ ចៅក្រមសើចមិនយកក្តីហើយនិយាយថា : លោកតាត្រូវៗ លោកតាស្រែកឡើង អើអាត្មាត្រូវអីចឹងហើយ ។ អាឡេវីឈរក្បែរនោះក៏ពោលបន្ថែម : លោកតាត្រូវៗ លោកតាត្រូវមួយគល់ឬស្សី ហាស ហាស ហា ។ លោកតាខឹងណាស់ ណាខ្មាស់គេផង ក៏រត់ដេញវាយអាឡេវី តែដេញមិនទាន់ក៏រលាយចិត្តទៅ ។

១២. រឿង អាឡេវីនិងអាជ័យ

និទានដោយ កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ និងកុមារ សុខ ខេង អាយុ ១៤ ឆ្នាំ.

អាជ័យនិងអាឡេវិជាសិស្សរបស់លោកតា ។ ថ្ងៃមួយលោកតាដាំស្លអាហារ ។ លោកតាក៏ប្រើអាជ័យថា : អាជ័យឯងទៅទិញខ្នាញ់ ១០០ ។ អាជ័យទទួលប្រាក់ពីលោកតា តាមផ្លូវវាដើរឃើញទន្លេពូបណ្តើរខ្នាញ់ៗៗ ស្រាប់តែមានជង្កកមួយមិនបានជាមើល អាជ័យក៏ផ្សំដួល ហើយក៏ភ្លេច ។ អាជ័យងើបឡើងវាគិត : យីអំបាញ់មិញលោកតាអោយទិញស្លអីចេះ ? អូស្តរ ! ពេលមកដល់អ្នកលក់សួរទៅអាជ័យ : អាជ័យទិញអី ? ទិញស្ល ! អាជ័យឆ្លើយ ។ អាជ័យយូរស្តរមក ។ ពេលមកដល់លោកតាសួរ : អាជ័យឯណាខ្នាញ់ ? អាជ័យភ្ញាក់ ទើបឆ្លើយដោះសារ : យីក្រែងអំបាញ់មិញលោកតាអោយខ្ញុំទិញស្លរឺ ? លោកតានៅស្ងៀម ។ បន្តិចក្រោយមក លោកតាប្រើអាជ័យអោយទៅទិញទឹកខ្លោះ ។ អាជ័យដើរទន្លេពូដូចលើកមុន ។ ដើរទៅ ស្រាប់តែអាជ័យផ្ទាត់ដុំថ្មមួយដុំ ។ អាជ័យក៏វង្វេងឈ្មោះត្រឡឹងដែលលោកតាអោយទិញ ។ វាគិត : យីអំបាញ់មិញលោកតាអោយទិញស្លអីចេះ ? អូ អញនឹកឃើញហើយ លោកតាអោយទិញស្រាស ! ពេលមកដល់អ្នកលក់សួរ ទៅអាជ័យ : អាជ័យទិញអី ? ទិញស្រាស ! អាជ័យឆ្លើយ ។ អាជ័យយូរស្រាសមក ។ ពេលមកដល់លោកតាសួរ : អាជ័យឯណាទឹកខ្លោះ ? អាជ័យលើកស្រាសបង្ហាញលោកតា ។ លោកតាហួសចិត្ត រួចស្លឹបន្ទោសអាជ័យជា ខ្លាំង ។ ម្តងនេះលោកតាចង់ទិញប៊ីចេង ។ លោកតាគិតថា : អាជ័យប្រើទៅទិញអីក៏មិនកើត គិតអោយអាឡេវិទៅទិញម្តង ទើបលោកតាហៅអាឡេវិអោយទៅទិញប៊ីចេង ។ អាឡេវិដើរតាមផ្លូវទន្លេពូដូចអាជ័យថា : ប៊ីចេងៗៗ មិនបានជាមើលអាឡេវិធ្លាក់ជង្កក វាភ្លេចថាប៊ីចេង តែបែរជាទន្លេពូខ្លឹមសៗៗ រហូតទៅដល់តូបលក់ ។ ពេលមកដល់អ្នកលក់សួរទៅអាឡេវិ : អាឡេវិទិញអី ? ទិញខ្លឹម ! អាឡេវិឆ្លើយ ។ អាឡេវិយូរខ្លឹមសមក ។ ពេលមកដល់លោកតាសួរ : អាឡេវិឯណាប៊ីចេង ? អាឡេវិធ្វើមុខស្អុយ ។ លោកតាក៏ស្តីអោយដូចអាជ័យ ។ ម្តងនេះលោកតាចង់ទិញស្តរ លោកតាក៏ប្រើអាជ័យនិងអាឡេវិអោយទៅទិញទាំងពីរនាក់ ។ អាឡេវិនិងអាជ័យបានលុយក៏នាំគ្នាទៅ ។ ពេលទៅដល់អាឡេវិនិងអាជ័យគិតថាលោកតាអោយលុយ វាទៅទិញស្តរគ្រាប់ចែកគ្នាស៊ី វាក៏យកលុយនោះទិញស្តរគ្រាប់ស៊ីគ្នាសល់ ។ ពេលត្រលប់មកវិញ លោកតាសួររកស្តរ ទើបអាជ័យនិងអាឡេវិឆ្លើយ : ខ្ញុំករុណាលឺតែស្តរៗ ស្មានតែលោកតាអោយប្រាក់ទៅទិញស្តរគ្រាប់ ឥលូវនេះពួកខ្ញុំករុណាទិញស្តរគ្រាប់ឆីអស់ហើយលោកតា ។ លោកតាហួសចិត្ត ។ ទាំងពីរនាក់ក៏ត្រូវលោកតាវាយនិងរំពាត់ ព្រោះប្រើទៅឥតមានទិញបានអ្វីម្តងសោះ ។ ថ្ងៃមួយ លោកតាត្រូវទៅបិណ្ឌបាត ។ លោកតាក៏អោយអាឡេវិនៅចាំព្រះវិហារ ឯអាជ័យត្រូវទៅតាមលោកតាបិណ្ឌបាត ។ ម្តងនេះ លោកតាហាមផ្តាច់មិនអោយអោយអាឡេវិចាំព្រះវិហារអោយបានល្អ កុំអោយផ្តែឆ្មាចូលមកជុះអាចម៍ក្នុងវត្ត រឺក្នុងព្រះវិហារ ។ លោកតាផ្តាំថា បើត្រលប់មកវិញ ឃើញអាចម៍ផ្តែឆ្មាមកជុះប្រឡាក់ក្នុងព្រះវិហារ នោះលោកតានឹងអោយអាឡេវិលិទ្ធស៊ីអាចម៍ផ្តែឆ្មានោះទាំងអស់ ។ អាឡេវិក៏នៅចាំយាមមើលថែរក្សាវិហារមិនមាន

អោយផ្អែកណាមួយចូលរួចឡើយ។ លុះក្រោយមក លោកតាអោយអាជ័យនៅចាំព្រះវិហារ ឯអាឡេវី ត្រូវទៅតាមលោកតាបិណ្ឌបាត្រវិញម្តង។ លោកតាហាមដូចលើកមុន។ ម្តងនេះអាជ័យអោយមែរបស់ វាពូតនំល្ង ធ្វើជាទំរង់ដូចអាចម៍ផ្លែ ដាក់រាយប៉ាយក្នុងព្រះវិហារ ទីនេះម៉ុំទីនោះម៉ុំ។ លុះលោកតានិមន្តពី បិណ្ឌបាត្រវិញ អាជ័យធ្វើជាសំរង់ដេក។ អាឡេវីរត់មករកអាជ័យ វាឃើញនំល្ងខ្លោងរាយប៉ាយស្មានថា ជាអាចម៍ផ្លែ ក៏រត់ទៅទូលលោកតានៅកុដិ : លោកតាអាជ័យអោយផ្លែជុះអាចម៍ដាក់ក្នុងវិហារ ! លោក តាលឺខឹងណាស់ស្ទុះមកមើល មកដល់លោកតាឃើញអាជ័យកំពុងតែដេកក៏ ស្រែកទៅអាជ័យ : អាជ័យក្រោកឡើងអោយឆាប់ ! អញប្រាប់អោយអាងនៅចាំយាមព្រះវិហារ កុំអោយផ្លែឆ្កាមកជុះ អាចម៍ដាក់ ម្តេចក៏អាងបណ្តោយអោយផ្លែមកជុះអាចម៍ដាក់វិហារទៅវិញ ? អាងនេះខ្លួនណាស់ គិតតែដេក គ្មានមើលថែវិហារទេ ឥឡូវទោសអាងត្រូវវាស៊ីអាចម៍ផ្លែនេះអោយអស់ភ្លាម ! អា ជ័យធ្វើកលហេតុនិងអ្វីអង្វរលោកតា: សុយណាស់លោកតា ខ្ញុំកុរុណាមិនហ៊ានស៊ីទេ។ លោកតាស្រែក សន្ទាប់ : ស៊ីអោយអស់ ! អាជ័យក៏វាស៊ីនំល្ងដែលវាដាក់ចំណាំយ៉ាងឆ្ងាញ់មាត់សល់តែនំមួយដុំ។ លោកតាតាមមើលអាជ័យស៊ីទំនងជាឆ្ងាញ់ក៏ស្រែកយាត់ : យីអាជ័យ អាងស៊ីទំនងជាឆ្ងាញ់ ទុកអោយ អញស៊ីផង ! លោកតាអោសពមនំមួយដុំ ដែលខ្លួនគិតថាជាអាចម៍ផ្លែ រួចលាន់មាត់ : យីអាចម៍ផ្លែនេះ ផ្អែមឆ្ងាញ់ណាស់ អាជ័យមីមេមួយណាអាចម៍វាផ្អែម ? អាជ័យចង្អុល : នោះហ្នាលោកតា មីមេសប្តឹង ហើយដែលអាចម៍វាផ្អែមនោះ ! លោកតាបញ្ជាអាងទៅចាប់វាអោយអញមក។ អាជ័យចាប់ផ្លែបានក៏ អោយអាឡេវីជួយកាន់ជើងផ្លែ ឯវាជួយច្របាច់ពោះផ្លែ ចំណែកលោកតាប្រឹងហាមាត់ចាំទទួល។ ផ្លែ ចេញអាចម៍មក លោកតាលេបមួយដុំដោយមិនដឹងខ្លួន លុះដល់ដុំទីពីរ លោកតាទំពោរ ភ្លាមនោះលោកតា មានដឹកាឡើង : យី អាចម៍ផ្លែម្តង នេះដូចជាជូរហើយស្តុយ ? អាជ័យលែងផ្លែអោយរត់រួចស្រែកឡើង : លោកតាឆាន់អាចម៍ផ្លែ ១ ១។ លោក តាខឹងណាស់ក៏រត់ដេញវាយអាជ័យ ។

១៣. រឿង ផ្លែពហូត

និទានដោយ កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

កាលពីព្រេងនាយមានចោរមហាសមុទ្ររស់នៅក្នុងរូងភ្នំ។ ថ្ងៃមួយកូនស្រីរបស់ខ្លួនធ្លាក់ខ្លួនឈឺជា ខ្លាំង គ្មានគ្រូពេទ្យណាអាចព្យាបាលបានឡើយ ក៏ដើររកអ្នកព្យាបាល។ លុះដើរទៅក៏ជួបតាយាយពីរនាក់ តាយាយនោះក៏ជួយព្យាបាលរហូតដល់ជាសះស្បើយ។ ស្តេចចោរក៏អោយរង្វាន់តាយាយជាច្រើន។ បន្ទាប់ មកស្តេចចោរថា : បើតាយាយចង់ទៅផ្ទះ ខ្ញុំសូមតាយាយដើរតាមដើមត្រសក់នេះរហូតមក។ ចោរមហា សមុទ្រ បានបាចគ្រាប់ត្រសក់រហូតដល់រូងភ្នំ។ មានរាជកុមារមួយអង្គ ដែលគ្រូទាយថាអោយមករកគូ ព្រេងនៅទីសប្តឹងប្រាកដជាបានក៏ដើរមក។ ដើរទៅបានជួបនឹងតាយាយទាំងពីរនាក់។ តាយាយសួរ :

ព្រះរាជកុមារទៅណាហ្នឹង ? រាជកុមារឆ្លើយ : ខ្ញុំដើរកត្តរព្រេងតែមិនជាទៅរកឯណាទេ ! យាយនិងតារក៏បង្ហាញរាជកុមារថា : កូនចោរសសមុទ្រហ្នឹងស្អាត ហើយពេញក្រមុំទៀត មួយភូមិនេះគ្មាននរណាប្រៀបទេ។ រាជកុមារនោះក៏ដើរទៅរកគូព្រេងតាមតាយាយបង្ហាញ។ លុះដើរទៅ មានខ្លាមួយដើរមករកខាំព្រះរាជកុមារ។ ព្រះរាជកុមារមិនដឹងជាធ្វើយ៉ាងម៉េច ក៏ស្រាតខោចំតិតក្អិត ហើយធ្វើខ្លួននឹងផ្តល់ឥតកំរើក។ លុះខ្លាមកដល់ក៏យកដៃទៅស្លាប ចំអង្គជាតិរបស់កុមារ វាស្មានថាជាផ្លែពហូត វាឧទានឡើង : អូផ្លែពហូតនេះនៅខ្លីណាស់ កុំអាលបេះវាស៊ី ចាំមកម្តងទៀតចាំបេះវាស៊ី។ ខ្លាក៏ដើរចេញទៅ។ រាជកុមារបានឱកាសក៏លើកខោ រួចក៏រត់រួចជីវិតទៅ ហើយក៏បន្តដំណើរទៅរកគូព្រេងទៀត។ និយាយពីតាយាយពេលរាជកុមារចេញផុតទៅ យាយក៏ដើរមកចំការត្រសក់របស់ខ្លួន ដើម្បីបេះផ្លែ។ យាយដើរបេះបណ្តើរ និយាយបណ្តើរ : យីត្រសក់នេះទុំល្អណាស់ អាណេះក៏ទុំល្អដែរ។ លុះដើរបន្តិចទៀតមកក៏បានទៅប៉ះជួបនឹងខ្លាដែលកំពុងតែដេកនៅក្នុងចំការត្រសក់របស់គាត់។ យាយ ភ្ញាក់ព្រើតក៏ខំរត់ជៀសឆ្ងាយពីខ្លា។ រត់បានបន្តិចខ្លាក៏រត់តាមយាយ ឯយាយមិនដឹងជាធ្វើយ៉ាងម៉េច ក៏ស្រាតសំពត់ចំតិតក្អិត ហើយធ្វើខ្លួននឹងផ្តល់ឥតកំរើក។ ម្តងនេះខ្លាលូកដៃទៅស្លាបទៀត។ ខ្លាលាន់មាត់ : យីផ្លែពហូត អញនរណាបេះបាត់ទៅនៅសល់តែទងខ្លីដូច្នេះ ? ចាំមើលតែម្តងទៀត អោយតែអញជួប អញបេះទាំងអស់គ្មានទុកទេ។ ខ្លានោះក៏ដើរចេញទៅ។ យាយនោះភ័យខ្លាំងណាស់ ក៏រត់ទៅប្រាប់តាជាប្តីថា : តាកុំអាលទៅបេះត្រសក់ មានខ្លានៅក្នុងចំការយើង។ តាថា : អញមិនជឿទេយាយ មានខ្លាឯណាមកនៅក្នុងចំការត្រសក់នោះ ! ឥតជឿប្រពន្ធតាក៏ដើរមកចំការត្រសក់។ លុះតាដើរមកក៏ឃើញខ្លាមែន។ តាភ័យមិនដឹងធ្វើយ៉ាងម៉េចក៏ស្រាតខោចំតិតក្អិតហើយធ្វើខ្លួននឹងផ្តល់ដែរ។ ខ្លាដើរចូលមកឃើញក៏លាន់មាត់ : អូផ្លែពហូត ! ខ្លាក៏លូកដៃស្លាបចំអង្គជាតិរបស់តា វានិយាយឡើង : ថ្ងៃមុនអញទុកចោលគេលួចបេះបាត់ ឥលូវនេះអញមិនទុកទេ ព្រោះផ្លែពហូតនេះទុំហើយល្អទៀត។ ខ្លាក៏ត្របាក់ខាំអង្គជាតិតាយ៉ាងឆ្ងាញ់មាត់ ឯតាក៏ស្លាប់ទៅ។

១៤. រឿង ស្វាបៀក

និទានដោយ កុមារ ហឹម អាយុ ១៤ ឆ្នាំ និង កុមារ ផ្កា ព្រលិត អាយុ ១៤ ឆ្នាំ

កាលថ្ងៃមួយ មានតាចាស់ម្នាក់នៅចាំចំការកៅស៊ូ។ មានស្រីក្រមុំបួននាក់នាំគ្នាទៅរកអុសនៅក្នុងចំការកៅស៊ូនោះ ហើយរកមិនសូវបានសោះ។ តាឃើញពួកនាងក្រមុំក៏ស្រែកសួរ : នែមីនាងមីនាង ឯងទៅណាហ្នឹង ? ទៅរកអុស ! ពួកនាងឮឆ្លើយ។ ទៅរកចុះអញ្ចឹង ! តាតប។ លុះពេលល្ងាចឡើង តាក៏ជួបនឹងនាងទាំងនោះទៀត។ តាសួរ : នាងៗ រកអុសមិនទាន់បានគិតប្រុងដេកនៅទីនេះមែនទេ នាងទាំងបួនតប : ចាសតា យប់នេះខ្ញុំសុំសំរាកនៅទីនេះផង ! តាថា : មីនាងឯងដេកយប់ប្រយ័ត្នស្វាបៀកណា

ព្រោះស្វាទីនេះច្រើនណាស់ ! ស្វាបៀកយ៉ាងម៉េចទៅតា? ពួកនាងសួរ ។ តាថា : យប់នេះនាងខ្លាំងឃើញ ហើយ ! លុះយប់ឡើង នាងខ្លាំងនោះដេកលក់អស់ ។ ដេកគ្មានរបៀបទាល់តែសោះ តានោះក៏ជ្រៀវជ្រាវ កៅស៊ូមកបិតពីលើរបស់សំខាន់នារីទាំងបួន ។ លុះនារីទាំងបួនភ្ញាក់ឡើង ឈឺនោម តែនាំគ្នានោមមិន ចេញក៏និយាយប្រាប់តា ។ តាថា : នោះពួកមីនាងឯងស្វាបៀកហើយយប់មិញ បានជានោមមិនចេញ ! ឥលូវធ្វើយ៉ាងម៉េចទៅតា ? នាងទាំងបួនសួរ ។ តានោះថា : មិនអីទេចាំតាធ្វើអោយចេញ ! តាកំហូច នោះក៏យកនារីទាំងបួននោះទៅរួមរក្សម្តងម្នាក់ រហូតដល់នោមកើត ។ លុះនាងទាំងបួនរកអុសបាន ហើយក៏នាំគ្នាត្រលប់ទៅផ្ទះវិញ រួចនិយាយប្រាប់ម្តាយរបស់ខ្លួនតាមដំណើររឿង ។ ម្តាយស្តាប់ឮ ខឹង ខ្លាំងណាស់នឹកក្នុងចិត្ត : យីតានេះឈឺយណាស់ ហ៊ានខែកូនអញ ផង អ្នកចាំមើលអញទៅខែវិញម្តង ស្តីអាអ្នែងហ្នឹង ! នាងជាម្តាយក៏ទៅជួបតានោះដែលកំពុងតែដេក ។ យាយជួបភ្លាមក៏ស្រែកគំហកដាក់តា : តា តាឯងខែកូនអញ ឥលូវនេះតាឯងដោះអាវភ្លាម ! តាឯងស្រាតខោភ្លាម តាឯងឡើងជិះពីលើអញ ភ្លាម ! តានោះមិនព្រមគាត់ឆ្ងល់ខ្លាំងណាស់ ។ មិនទាន់បានសួរស្តីផង យាយនោះក៏និយាយឡើងទាំង កំហឹង : តាឯងមិនព្រមជិះពីលើអញអញជិះពីលើតាឯងម្តង ។ តានិយាយក៏បៀក គ្នាក្នុងពេលនោះ ទៅ ។ លុះទៅដល់ផ្ទះវិញ យាយក៏ដើរទៅរកប្តី ដែលកំពុងតែវែកសំណាបពីស្រែ ។ យាយក៏តំណាលរឿង ទាំងអស់ប្រាប់ប្តី : ពុកវាឯងមើលកូនយើង ស្វាវាបៀកហើយវាអោយតាមួយខែអោយ ខ្ញុំខឹងវាពេកក៏ ទៅខែវិញទៅ ! ប្តីស្រីប្រពន្ធនិយាយដូច្នោះខឹងខ្លាំងណាស់ ក៏ស្រែកឡើង : ហងឯងនេះភ្លើទើ ហងឯង ជាស្រីម៉េចទៅខែប្រុសយ៉ាងនេះ ! ទប់កំហឹងមិនបាន បុរសជាប្តីក៏លើកដងវែកវាយប្រពន្ធស្លាប់ទៅ ។

១៥. រឿង រាហ៊ូ

និទានដោយ កុមារ សុខ ខេង អាយុ ១៤ ឆ្នាំ

ព្រះពុទ្ធកំពុងតែដើរសំដៅទៅបិណ្ឌបាតនៅឋានព្រហ្ម ។ ពេលនោះរាហ៊ូកំពុងតែឈរនៅក្នុងទឹក សមុទ្រ ដែលទឹកសមុទ្រមានកំពស់ត្រឹមជង្គង់របស់រាហ៊ូ ។ ឃើញព្រះពុទ្ធរាហ៊ូសួរ : ព្រះអង្គនិមន្តទៅបិណ្ឌ បាតត្រងណា ? នៅឋានព្រហ្ម ! ព្រះពុទ្ធតប ។ រាហ៊ូនិយាយទៅកាន់ព្រះពុទ្ធ : ហ៊ុស ព្រះអង្គនិមន្តទៅបិណ្ឌ បាតអីនៅឯណោះនោះ ដីនៅឋានព្រះព្រហ្មមិនបានទាំងប៉ុនបាតជើងកុណាផង ។ ព្រះពុទ្ធក៏និមន្តទៅ ពេលនោះរាហ៊ូក៏សុំព្រះពុទ្ធទៅជាមួយ ។ លុះឡើងទៅដល់ខ្លោងទ្វារឋានព្រហ្ម ខ្លួនរបស់រាហ៊ូក៏ចេះតែតូច ទៅៗនៅសល់តែប៉ុនចែ តោងស្បង់របស់ព្រះពុទ្ធ ។ ពេលចូលទៅដល់ព្រះព្រហ្មចេញមក ហើយសួរទៅព្រះ ពុទ្ធថា : ព្រះអង្គចែស្តី តោងស្បង់ព្រះអង្គ ? រាហ៊ូនឹកខ្មាស់ក៏លាព្រះពុទ្ធត្រលប់មកមុន ។ ព្រះពុទ្ធផ្តាំថា : បើហោះមកកុំឈប់តាមផ្លូវអោយសោះ ព្រោះខ្លាចមានគ្រោះថ្នាក់ ។ លុះរាហ៊ូហោះចុះមក ដោយមិនជឿ តាមឧទាហរណ៍របស់ព្រះពុទ្ធ រាហ៊ូក៏ឈប់នៅពាក់កណ្តាលផ្លូវ ។ លុះកំពុងតែឈប់ ខ្យល់ក៏បក់មកផ្តាច់ខ្លួនរបស់

រាហ៊ូ សល់តែក្បាលរហូតមកដល់បច្ចុប្បន្ន ។

១៦. រឿង ដើមកំណើតបុណ្យបច្ច័យបួន

និទានដោយ លោកស្មៅស្របៀ (អ្នកចម្រើនចាប៊ី)

មានរឿងតំណាលថា : កាលសម័យព្រះពុទ្ធគង់នៅ មានសេដ្ឋីពីរនាក់ប្តីប្រពន្ធជាអ្នកមានទ្រព្យសម្បត្តិស្តុកស្តម្ភសព្វសារពើ មានទាំងគោក្របីរទេះសាលីមាសប្រាក់ខ្ញុំបំរើ ។ សេដ្ឋីនោះមានកូនប្រុសម្នាក់ស្រីម្នាក់ ។ សេដ្ឋីនោះ លុះចាស់ទៅក៏បែងចែកទ្រព្យសម្បត្តិអោយកូនមួយចំនែកម្នាក់ហើយ នៅសល់មួយចំណែកលោកមិនយកទៅធ្វើបុណ្យទានអ្វីទេ តែយកទ្រព្យទាំងនោះទៅកប់ក្រោមដើមឫស្សី ប្រាថ្នាកើតជាតិក្រោយ អោយក្លាយជាសេដ្ឋីទៀត ។ លុះស្លាប់ទៅ សេដ្ឋីពីរនាក់ប្តីប្រពន្ធមិនបានទៅកើតជាមនុស្សតែបែរជា កើតទៅជាពស់មួយគូ ចាំយាមកំណប់នៅក្រោមដើមឫស្សីនោះ ។ និយាយពីកូនប្រុសរបស់សេដ្ឋីថ្ងៃមួយបាននាំយកចង្កាន់ទៅថ្វាយព្រះពុទ្ធ ។ បន្ទាប់ពីសំដែងនូវការគោរពការវះវិន្តាព្រះពុទ្ធរួចមក ក៏នឹករលឹកដល់មាតាបិតារបស់ខ្លួន ទើបទូលសួរទៅកាន់ព្រះពុទ្ធអង្គថា : ព្រះអង្គ តើព្រះមាតាបិតារបស់ទូលព្រះបង្គំកើតទៅជាអ្វី នៅទីឋានណា ? ពេលនោះព្រះពុទ្ធ ក៏ប្រមើលមើលពិនិត្យយមាតាបិតារបស់សេដ្ឋីបុត្រនោះឃើញថា កើតទៅជាពស់មួយគូ ទើបប្រាប់ទៅសេដ្ឋីបុត្រនោះ ។ លុះលឺជាក់ដូច្នោះ សេដ្ឋីបុត្រក៏មានការព្រួយបារម្ភតក់ស្លុត ហើយក៏សួរទៅកាន់ព្រះពុទ្ធថា : តើត្រូវធ្វើដូចម្តេច ទើបអាចរំដោះអោយមាតាបិតារបស់ខ្លួន កើតមកជាមនុស្សរួចផុតពីតិរិច្ឆាន ? ព្រះពុទ្ធអង្គក៏មានពុទ្ធដីកាអោយធ្វើបុណ្យបច្ច័យបួន ពោលគឺមានការថ្វាយនូវគ្រឿងសេនាសនៈទានបួននោះចុះ ។ សេដ្ឋីបុត្រនោះក៏ធ្វើតាម ។ ពេលនោះមាតាបិតារបស់សេដ្ឋីបុត្រនោះ ក៏បានរួចកើតទៅជាមនុស្ស ។ ពេលនោះព្រះឥន្ទ្រាធិរាជក៏និមិត្តខ្លួនមកជាតាបសឥស្សីរួចមានវាចាពោលទៅកាន់ជនទាំងពីរថា : ចូរស្លៀកស្បង់ ភាវនា ចំរើនធម៌ កាន់សីល ៥ សីល ៨ ធ្វើទាន ទើបសំរេចបានក្លាយជាសេដ្ឋី ។ លុះនិយាយរួចហើយតាបសឥស្សីនោះក៏បាត់ទេ ទាំងពីរនាក់ក៏នាំគ្នាទៅជីកកំណប់នៅក្រោមដើមឫស្សីបាន សុទ្ធតែដំបងមាសទឹក១០ ទឹក២០ ក៏ក្លាយទៅជាសេដ្ឋី ។ ទាំងពីរនាក់ខំប្រឹងភាវនា រក្សាសីល ចែកទានដល់អ្នកក្រីក្រ កំសត់ទុរគត ស្ត្រីមេម៉ាយ ក្មេងកំព្រា រហូតដល់ចាស់ស្លាប់ទៅ ក៏បានកើតក្លាយទៅជាសេដ្ឋីមួយជាតិទៀត ។ ដូច្នោះ ទំនៀមបុណ្យបច្ច័យបួន គឺមានចាប់តាំងពីសេដ្ឋីបុត្រមក ហើយទំនៀមនេះគឺជាពុទ្ធភាសិត ដែលព្រះសម្មាសម្ពុទ្ធរបមគ្រូនៃយើងបានបញ្ញត្តិទុកមកផងដែរ ។

១៧. រឿង ក្តែប ខ្យាដី ខ្នុយ ស្ទឹង វល្លិ ឬស្សី ពងមាន់ អាចម៍ ត្រីអណ្តែង ទៅសំលាប់មនុស្ស

និទានដោយ កុមារ ព្រលិត, សុខ ខឿន, ហឿន, ហឹម អាយុ ១៤ ឆ្នាំ

កាលពីព្រេងនាយ មានខ្យាដី ខ្នុយ ក្តែប ទាំងបីនាក់នេះបានបបួលគ្នាទៅសំលាប់មនុស្ស ។

លុះដើរយូរៗទៅក៏បានជួបនឹងស្ទឹង ។ ស្ទឹងសួរ: បងទាំងបីទៅណាហ្នឹង ? ទាំងបីនាក់ឆ្លើយ : ខ្ញុំទៅសំលាប់មនុស្ស ! ស្ទឹងសួរ : ហេតុអ្វីបានជាបងចង់ទៅសំលាប់មនុស្ស ? ព្រោះតែមនុស្សហ្នឹងចង់យកខ្ញុំទៅធ្វើជាផ្នែក ! អ្នកទាំងបីឆ្លើយ ។ ស្ទឹងតប: បើអីចឹងអោយខ្ញុំសុំទៅផង ព្រោះតែមនុស្សហ្នឹងវាយក្បាលខ្ញុំរាល់តែថ្ងៃ ។ ទាំងបីនាក់ក៏យល់ព្រម ។ លុះដើរទៅក៏ជួបនឹងវល្លិ ។ វល្លិសួរ : បងក្អែប បងខ្លួយ បងខ្សាដី បងស្ទឹងនាំគ្នាទៅណាហ្នឹង ? ពួកខ្ញុំទៅសំលាប់មនុស្ស ! អ្នកទាំងបួនឆ្លើយ ។ វល្លិសួរ : ហេតុអ្វីបានជាបងចង់ទៅសំលាប់មនុស្ស ? ទាំងបីនាក់តប : ព្រោះគេចង់យកខ្ញុំទៅធ្វើផ្នែក ។ ឯស្ទឹងបន្ថែមថា : ព្រោះតែគេដកក្បាលខ្ញុំអោយបែកស្ទើររាល់ថ្ងៃ ។ អីចឹងអោយខ្ញុំសុំទៅដែរ ! វល្លិសំនូមពរ ។ ទាំងបួននាក់សួរ : ហេតុអ្វីបានជាបងចង់ទៅដែរ ? វល្លិតប : ព្រោះគេយកខ្ញុំមកចងលើដំបូលផ្ទះ ! អ្នកទាំងបួនក៏យល់ព្រម : អញ្ចឹងតើទៅទាំងអស់គ្នា ។ លុះដើរទៅក៏ជួបនឹងបួស្សី ។ បួស្សីសួរ : បងទាំងអស់គ្នានាំគ្នាទៅណាហ្នឹង ? ទាំងអស់គ្នាប្រាប់ការណ៍រួច បួស្សីក៏សុំទៅជាមួយដែរ ។ ទាំងអស់គ្នាសួរទៅបួស្សី : ហេតុអ្វីបានជាបងចង់ទៅសំលាប់មនុស្សដែរ ? បួស្សីឆ្លើយ : ព្រោះគេយកខ្ញុំទៅពុះធ្វើជារនាបផ្ទះ ដំបូនខ្ញុំភ្ជាប់នឹងដៃកគោល ហើយដើរជាន់ខ្ញុំរាល់ថ្ងៃគ្មានលោះពេលម្តងណាសោះ ។ អ្នកទាំងអស់គ្នាក៏យល់ព្រម ។ លុះដើរទៅឡើង ក៏ជួបនឹងពងមាន់ អាចម៍ និងត្រីអណ្តែង ហើយអ្នកទាំងបីនេះ ក៏សុំខ្លួនទៅសំលាប់មនុស្សដែរ ។

លុះទៅដល់ពួកគេក៏ឃើញមនុស្សកំពុងតែដេក ។ ពេលនោះសត្វទាំងនោះក៏នាំគ្នាចាត់គ្នាអោយទៅណោះទៅណោះ ។ ខ្លួយ ក្អែប និងខ្សាដី នាំគ្នាវាចូលទៅក្នុងភួយ ត្រីអណ្តែងចូលទៅក្នុងពាងទឹក ពងមាន់ចាំនៅក្នុងភ្លើង អាចម៍ចាំនៅលើកាំជណ្តើរ ដើមបួស្សីនៅចាំវិល វល្លិចាំទាក់ក ចុងក្រោយគឺស្ទឹងចាំត្រៀមបន្ថែម ។ ពេលមនុស្សកំពុងតែដេក ក្អែប ខ្សាដី និងខ្លួយ ក៏នាំគ្នាវារទៅទិចមនុស្ស មនុស្សនោះឈឺក៏ក្រោកស្ទុះឡើង រួចរត់ទៅអាំងភ្លើង ។ កំពុងតែអាំងភ្លើង ពងមាន់ក្តៅ ក៏ផ្ទុះឡើងខ្ពស់ចូលភ្នែក មនុស្សរត់ទៅយកទឹកមកលុបមុខ លុះលូកដៃទៅក៏ត្រូវត្រីអណ្តែងកាប់នឹងចុងមុតដៃ ។ មនុស្សភ័យក៏រត់ចុះមកក្រោម ។ ពេលចុះមកមិនបានជាមើល ក៏ជាន់អាចម៍ រអិលធ្លាក់ពីលើជណ្តើរ រួចទាក់ជើងនឹងវល្លិ បួស្សីក៏វែមមកមកផាំង មនុស្សក៏ធ្លាក់មកបុក នឹងស្ទឹងចំក្បាល ក៏ស្លាប់ទៅ ។

១៨. រឿង គោនិងសេះ

និទានដោយ កុមារី បូរមី អាយុ ១៣ ឆ្នាំ

កាលពីព្រេងនាយមានតំណាលថា ពេលមួយនោះសេះនិងគោជាបងប្អូននឹងគ្នា ។ ពេលនោះគោមានស្បែកជើងពាក់ តែសេះវិញគ្មានស្បែកជើងពាក់សោះ ។ ពេលនោះគោរត់លឿនជាងសេះ ហើយសេះ

ក៏ចាប់ផ្តើមច្រណែននឹងគោ ហើយវាគឺតថានឹងខំរកល្បិចដើម្បីទៅបោកយកស្បែកជើងពីគោអោយទាល់តែបាន។ នឹកឃើញហើយសេះក៏ទៅនិយាយទន់ភ្លន់ជាមួយគោ ហើយក៏បបួលគោទៅងូតទឹក នៅឯត្រពាំងមួយ។ គ្រាន់តែទៅដល់ភ្លាម គោគ្មានគិតអ្វីសោះ ក៏ដោះស្បែកជើងចេញ ហើយក៏លោតទៅងូតទឹកក្នុងត្រពាំងភ្លាម។ ឯសេះនៅលើច្រាំង បានឱកាសល្អក៏លួចយកស្បែកជើងគោមកពាក់ រួចរត់ចេញទៅ។ គោងាកក្រោយក្រឡេកឃើញសេះលួចស្បែកជើងរបស់ខ្លួន ក៏ស្រែកឡើងអស់សំលេងថា : អោយស្បែកជើងអញវិញម៉ែ ! អោយស្បែកជើងអញវិញម៉ែ ! តែគោថាមិនច្បាស់ក៏លឺតែថាអោយស្បែកជើងអញវិញម៉ែ ! អោយស្បែកជើងអញ វិញម៉ែ ! ហេតុនេះគោក៏ជាប់សំលេងម្តងនេះរហូតមក។ ឯសេះវិញសប្បាយចិត្តណាស់ បានស្បែកជើងពាក់ក៏រត់កាន់តែលឿន។ រត់បណ្តើរសើចបណ្តើរ ហើយស្រែកតបមកគោវិញបណ្តើរថា : អញមិនអោយវិញទេ ហេស ហេ ហេស ! អញមិនអោយវិញទេ ហេស ហេ ហេស ! ក្រោយមកសេះក៏ជាប់សំលេង ហេស ហេ ហេស នេះរហូតមកដែរ។

ជាធម្មតា ពេលគោនឹងសេះជួបគ្នា សត្វទាំងពីរនេះហាក់ដូចជាមិនត្រូវធាតុគ្នាសោះ ហើយវាតែងបញ្ឆោតសំលេងនេះដាក់គ្នា។ ដោយសារតែមានរឿងដូច្នេះហើយ ទើបគេឃើញមនុស្សនាំគ្នាធ្វើស្បែកជើងអំពីដៃកអោយសេះពាក់រហូតមក។ នេះអាចនិយាយបានថា សេះជាសត្វដែលមានសំណាងជាងសត្វនានា ព្រោះវាមានស្បែកជើងពាក់ជានិច្ច។

១៩. រឿងប្រាជ្ញាមនុស្ស

និទានដោយកុមារ សយ សកុណា អាយុ ១៥ ឆ្នាំ

កាលពីព្រេងនាយមានខ្លាមួយ។ ខ្លាឆ្ងល់ណាស់ ព្រោះលឺស្តីថាមនុស្សជាអ្នកមានប្រាជ្ញាជាងគេនៅលើលោក ខ្លាខំស្វែងរកដើរសួរគេឯង។ ខ្លាទៅជួបគោ ខ្លាសួរគោថា : តើនរណាមានប្រាជ្ញាជាងគេ ? គោឆ្លើយថា : មានតែមនុស្សទេដែលមានប្រាជ្ញាជាងគេ ព្រោះមនុស្សមានប្រាជ្ញា ! ខ្លាមិនទាន់ជឿសោះ វាក្រលេកទៅមកឃើញសេះក៏សួរទៅសេះ : សេះ តើនរណាមានប្រាជ្ញាជាងគេក្នុងលោកនេះ ? សេះឆ្លើយ : គឺមនុស្សមានតែមនុស្សទេ ដែលមានប្រាជ្ញាជាងគេនៅក្នុងលោកនេះ ! ខ្លាលឺហើយ ខ្លាក្រលេកទៅក៏ឃើញមនុស្សកំពុងតែភ្ជួរស្រែ។ ខ្លាក៏ចូលទៅសួរមនុស្ស។ មនុស្សខ្លាចខ្លាណាស់។ ខ្លាសួរ : នែមនុស្សយើងលឺថា មានតែឯងទេដែលមានប្រាជ្ញាជាងគេ ព្រោះឯងមានប្រាជ្ញា តើមែនទេ ? មនុស្សឆ្លើយពិតណាស់ តែខ្ញុំមិនបានយកវាមកទេ ខ្ញុំទុកវានៅឯផ្ទះឯណោះ ! ខ្លាចង់ឃើញប្រាជ្ញាមនុស្សនោះណាស់ ក៏សុំអោយមនុស្សទៅយកប្រាជ្ញា អោយវាមើល។ មនុស្សខ្លាចខ្លាណាស់ ហើយគិតថា បើខ្លួនរត់ចេញទៅ

ខ្លាឆ្កែស៊ីគោក្របីនិងសេះរបស់ខ្លួន ទើបមនុស្សនិយាយឡើង : ឱបងខ្លាខ្ញុំពិតជាចង់ទៅយកប្រាជ្ញារបស់ខ្ញុំ អោយបងឯងមើលណាស់ តែខ្ញុំមិនទុក ចិត្តបងឯងទេ ។ ខ្ញុំខ្លាចថាពេលខ្ញុំទៅផ្ទះ ពេលនោះបងឯងឃ្លាន បងឯងនឹងស៊ីគោរបស់ខ្ញុំ បើបងចង់ឃើញមែន លុះណាតែបងឯងអោយខ្ញុំសុំចងបងឯងសិន ។ ដោយសារ តែខ្លាចង់ឃើញប្រាជ្ញាមនុស្សមែនទែននោះ ខ្លាក៏យល់ព្រមអោយមនុស្សចងវា ។ ពេលនោះមនុស្សបានចង ខ្លាយ៉ាងតឹង ហើយបានយកដំបងមួយដ៏ធំមកវាយខ្លាយ៉ាងដំណំ ហើយនិយាយប្រាប់ខ្លាថា : នេះហើយជា ប្រាជ្ញាមនុស្សអាខ្លា ។ ខ្លាលឺដូច្នោះ ភ័យណាស់ ខំប្រឹងរើខ្លួនរហូតដល់រកស្បែកចេញឈាមហូរ រួចបោល ចូលព្រៃបាត់ទៅ ។ គោ សេះ ក្របី ដែលនៅក្បែរនោះ ឃើញហេតុការណ៍នោះ ក៏នាំគ្នាអស់សំណើចយ៉ាង ខ្លាំង ។ គោសើចផង លោតផង រហូតដល់ភ្នាក់ស្លៀតដួលអុកធ្មេញ ទៅនឹងដី បាក់អស់មួយជួរខាងលើ ។ ហេតុនេះហើយបានជាគោនៅសល់តែធ្មេញខាងក្រោមមួយជួរ រហូតដល់សព្វថ្ងៃ ។ ឯខ្លាវិញក៏បន្សល់នូវ ស្នាមក្រឡាដែលមនុស្សចងនឹងវាយនៅលើខ្លួនវារហូតមកដល់សព្វថ្ងៃនេះដែរ ។

២០. ទន្សាយចង់ស៊ីចេក

និទានដោយកុមារ សុខ ខឿន អាយុ ១៤ ឆ្នាំ

ដំបូងទន្សាយឃើញយាយម្នាក់ ។ យាយហ្នឹងកំពុងតែទូលចេកមួយស្លឹក ។ ពេលហ្នឹងទន្សាយឃើញ យាយក៏ធ្វើពុតជាស្លាប់នៅចំណុចផ្លូវ ។ លុះយាយដើរមកក៏ឃើញទន្សាយ ក៏រើសទន្សាយដាក់ទៅក្នុង ស្លឹក ។ ទន្សាយនៅលើស្លឹក ក៏ស៊ីចេកយាយអស់ រួចក៏លោតបាត់ទៅ ។ ទៅដល់ផ្ទះយាយក៏លាន់មាត់ : " យី អា ទន្សាយ ចង់ស៊ី ! " ។

២១. ទន្សាយចង់ស៊ីចេក

គំនូររូបភាពរបស់អង្គការ ស៊ីប៉ា (កក្កដា ១៩៩៤)

រឿងមួយតំណាលថា : មានដួនចាស់ម្នាក់ប្រកបរបររកស៊ីលក់ចេក ដើម្បីចិញ្ចឹមជីវិត ។ ថ្ងៃមួយ គាត់ទូលចេកដើរលក់ធម្មតា ។ ទន្សាយកាលបើឃើញយាយយើងទូលចេកដើរតំរង់មកវាចង់ស៊ីចេក ។ គិត រួចវាធ្វើពុតជាងាប់នៅចំណុចផ្លូវ ។ ដួនយើងដើរមក ឃើញទន្សាយងាប់ គាត់ត្រេកអរ ក៏រើសទន្សាយ ដាក់ស្លឹកចេក ។ ទន្សាយនៅក្នុងស្លឹកចេកស៊ីទាល់តែអស់ ទុកសំបកនៅក្នុងស្លឹករួចក៏លោតចូលព្រៃបាត់ ។ មកដល់ផ្ទះវិញ ដួនចាស់ដាក់ស្លឹកចុះ ឃើញចេកនៅសល់តែសំបកទើបដឹងថាចាញ់កលទន្សាយ

២២. សាស្ត្រាទន្សាយស៊ីបេក

EFMC : 626

B.01.06.01II.2

ថ្ងៃចំលងសាស្ត្រា: ថ្ងៃទី ១៨-១៩ខែ កម្មុះឆ្នាំ ២០០៤ នៅវត្តភូមិថ្មី ភូមិថ្មី ឃុំរកាគយស្រុកកងមាន
ខេត្តកំពង់ចាម

ចំលងដោយ : ក.ជរ ចន្ទីដីតា និង ថន បុនលី

ខ្សែត្រាទុន្សាយ

នេះបទបន្ទាលកាក

នេះនៅតំណាល	ដំណើរពីកាលព្រេងនាយ តែងតពីបូរាណមក ។	ចាស់លោកនិយាយ
ថាមានតាចាស់	ដូនចាស់ក្រណាស់និងរក ថាទីពីងពុំបាន ។	កូនចៅមកគ្រាន់
មានកាលមួយថ្ងៃ	ថាចាស់ស្រដីទៅថ្មាន កូនចៅហើយខ្សត់ទ្រព្យផង។	ដូនហើយយើងគ្មាន
រូបយើងចាស់ហើយ	ធ្វើម្តេចកាន់អើយនោះម្តង ទិញស្រូវអង្ករគេថី។	នឹងបានទ្រព្យផង
អញចង់ទៅរាន	ចំការអោយបានណាមេ ចេកន្ទួនពងមាន់មហាថ្លៃ។	ដាំចេកអោយហែរ
ទាំងចេកអំបូង	ចេកឥតត្រយូងចេកព្រៃ យើងអោយសព្វគ្រប់ទៅ។	ចេកឈ្ងាតានី
បើកើតកាលណា	បានជាផ្លែផ្កាណាពៅ រកទិញស្រូវអង្ករគេ។	យើងរែកទូលទៅ
ត្បិតយើងនេះចាស់	ហើយយល់តិចណាស់ណាមេ បូកាន់គិតឃើញម្តេចទៅ។	ចូលចិត្តបូទេ

ដូនចាស់ស្តែងស្តាប់	ពាក់ប្តីប្រាយប្រាប់ហៅដៅ ថាមើលគេយើងអញអរ។	គាត់ធ្លាស់ឆ្លើយកៅ
ចូលចិត្តបង់រាន	ចំការអោយបានត្បិតក្រ គ្រាន់យើងចិញ្ចឹមអត្តា។	ដាំចេកអោយទាន់
បើច្នោះថ្ងៃស្អែក	យើញកុំអលវែកឡើយណា នឹងអាលដាំចេកទាន់ភ្លៀង។	ទៅកាប់ចំការ
គិតស្រេចម្លោះកូរ	គាត់ដេកលក់ទៅឥតក្រែង រៀបក្តុមឆ្នាំងរែកទូលទៅ។	លុះព្រឹកភ្លឺទែង
ដល់ព្រៃហើយណា	គាត់ធ្វើរបងហារឈប់នៅ សំនួនមួយសិនកន្សែង។	ដល់កាប់ព្រៃទៅ
ដូនតាប្រឹងរើ	ឈើព្រៃសារពើររលឹង ចេកដេះចេកដូចេកទឹក។	គាត់ដាំចេកស្តែង
ទាំងចេកកវែង	ចេកអំបូងស្តែងស្តាប់មុខ គ្រាន់ជាអស់សត្វទៅ។	គាត់ខំដាំទុក
ទោះចេករាជសីហា	ចេកនួនមហាថ្លៃឥតសៅ ដាំគ្រប់ឥតខ្ចោះឡើយណា។	ទាំងដំឡូងត្រាវ
គាត់ធ្វើរបង	ហ៊ុមជិតជាម្តងសត្វសារ ក្របីគោវាបៀតបាន។	ប្រយ័ត្នមនុស្សម្នា
គិតស្រេចធ្វើខ្នង	ទាបតូចជំនួមប្រមាណ អោយបានដេកនូវផងណា។	គ្រាន់ដាក់បង្ក្រាន
ធ្វើខ្នងស្រេចហើយ	ពិតពុំលុះឡើយដូនតា ចេកគាត់តែសព្វថ្ងៃទៅ។	នូវឆ្នាំរក្សា
លុះដល់ជំរាស់	ទុំដើមល្អណាស់ប្រាលឆ្នៅ ដូរស្រូវអង្ករគេចី។	គាត់រែកទូលទៅ

ទោះទាំងចិនខ្មែរ	បណ្តើរគ្នាបែរខ្មៅមីរ ដូនតាតែងលក់សព្វថ្ងៃ។	ចោមទិញចេកថ្លើយ
បានស្រូវអង្ករ	សណែកទៅល្ងប្រហុកត្រី ស្លៀកពាក់ដោយសារលក់ចេក។	សំពត់អារក្តី
គួរអោយអាណិត	ដូនតាពីពិតពន់ពេក ឥតកូនចៅជាពុំបាន ។	ពីរនាក់ឯងឯក
កាលទៅកាលនោះ	យើងនិងថ្លែងរស់នីទាន នៃសត្វទន្សាយមួយណា។	ដំណើរដោយដាន
វានៅក្នុងព្រៃ	ស៊ីតែស្មៅខ្ចីជាអាហារ ទូលចេកលក់សព្វថ្ងៃ ។	វាឃើញដូនតា
វាចង់ស៊ីចេក	សម្លឹងផ្នែកៗរុំពៃ ធ្វើម្តេចនឹងបានភោគ្តា ។	នៅក្នុងល្អី
អញគិតធ្វើកល	តាមដោយយោបលប្រាជ្ញា ស្លាប់ស្តុកទើនឹងផ្លូវ។	ធ្វើជាមរណា
គាត់ឃើញអញស្លាប់	ប្រវារលូកចាប់ទូលទៅ លើកញើចេកនួននោះ ។	អញបានទៅនៅ
អញចិញ្ចឹមអោយកង	ពោះជំកំបែងទាល់អស់ ពីល្អីចេកចូលព្រៃចាត់ ។	ឆ្អែតហើយអញផ្ទោះ
ឯដូននិងតា	នៅខ្ទមនោះណាព្រៃស្ងាត់ អោយតានៅឆ្នាំជូនវិញ។	គាត់ឥតប្រយ័ត្ន
ដូនប្រាប់ប្តីថា	ហែអ្នកស្មោះហាសម្លាញ់ សមអញទូលចេកទៅលក់ ។	អ្នកឆ្នាំខ្ទមវិញ
ដូនថាម្លោះនៃ	យកចេកដាក់ល្អីពេញចុក ទៅលក់ដូចសព្វដង។	ទូលដើរឯកៗ

ពើបនឹងទន្សាយ	វាស្លាប់អន្តរាយក្រញ៉ាំង ទទឹងកណ្តាលផ្លូវធ្លា។	រឹងដេកស្លូកស្លឹង
ដូនមើលឃើញជាក់	ព្រីព្រួចភ្នាក់ៗគាត់ថា បារម្ភលាភល្អក្រៃ ។	ឱ្យឱលាភការ
គាត់គក់ទ្រូងស្នា	ក្រពេក្រតារវល់វៃ និងយកទៅធ្វើប្តីគាត់ ។	ដូនអរណាស់នៃ
ម្ល៉េះម្លូរចីម្តង	សម្លនេះប្លោងត្បិតអត់ បបោសអង្កែលខ្នងអញ ។	ម្ល៉េះសមតាគាត់
ដូនអរពន់ពេក	លើកជាក់លើល្អីដើរខ្មាញ់ បកចេកចីលុះទាល់អស់ ។	ឯទន្សាយមិញ
ចីស្រេចហើយណា	ទន្សាយម្នីម្នាលោតជ្ជោះ ពូប្រោកចូលព្រៃពួនចាត់ ។	ពីល្អីចេកនោះ
ឯដូននោះណា	ភ្នារភ្នាក់អាត្មាលាន់មាត់ ទន្សាយលោតចេញពីល្អី ។	ពុំដឹងជាសត្វ
គាត់ស្មានថានោះ	សត្វដងនានាទីទៃ វាលោតដេញដោលញើឈ្មួល។	អម្រឹកបក្សី
ដូនដើរតាមផ្លូវ	បានទាបជិតទៅស្រុកដោយ ផ្អើលអស់អ្នកស្រុកដូរចេក ។	គាត់ហៅនៃ
ចេកនួនពងមាន់	ទុំក្រហមច្រើនយ៉ាងឯក ហៅគ្នាអោយជុំមក ។	បើចង់ដូរចេក
អ្នកស្រុកស្តែងស្តាប់	ពាក្យដូនប្រាយប្រាប់ប្លែះត្រក យើងនឹងដូរដូនរាល់គ្នា ។	ដូនហើយយកមក
ដូនចាស់គាត់ស្តាប់	អស់អាសាសាបវចា ដល់ជាក់កញើចេកចុះ ។	ដើរចូលម្នីម្នា

មើលទៅរលីង	រកចេកចីចេងទាល់សោះ វារូសរត់រួចលោតបាត់។	ខ្មោចទន្សាយនោះ
គក់ទ្រូងគក់ស្នា	អាចោរមាយាសត្យប្រាត់ ទុកតែសំបកអោយអញ។	ចីចេកលោតបាត់
ដូនខឹងណាស់ណី	ពុំចេញស្រដីដើរខ្មាញ់ ញីញីរដើងដៃប្រាប់ប្តី។	ទៅដល់ដួះវិញ
ថាទែគេហ៍យើង	បួនមិនបណ្តោយឡើយអ្នកថ្លៃ ឃើញទន្សាយស្លាប់នូវផ្លូវ។	បួនទៅពីថ្ងៃ
បួនអរម្មីម្នា	លូកដៃប្រវាចាប់ទៅ ដាក់លើកញ្ជីទូលដើរ។	យកទន្សាយកូរ
វាបកចេកចី	អស់ហើយម្មីម្នាលោតលើ ប្រញាប់នឹងអាលវិលវិញ។	បួនអត់តែដើរ
ទៅដល់ក្នុងស្រុក	ដាក់លើចេកប៉ុករលីងចេញ ធ្វើម្តេចនឹងបានវាមក។	គេហ៍យើងបួនខ្មាញ់
តាចាស់ឆ្លើយថា	ហែបួនស្នេហាពន្លក ពុំលែងដៃទេណាពៅ។	ក្នុងដៃបានមក
ត្បិតកាន់ជាស្រី	វាខ្លាចធ្វើអ្វីខ្លួនខ្លៅ ដោយលាដើរម្នាក់ឯងផង។	បញ្ឆោតចីទៅ
ម៉្លោះហើយកុំខឹង	ណាមាសព្រលឹងស្នេហ៍ស្នង បងធ្វើអន្ទាក់ទៅដាក់។	នាងអត់អោយបង
ឱ្យគ្រាន់តែបាន	អាជេចង្រ្កានអប្បលក្ខ សម្មចីម្តងផ្តាំចាស់។	បើជាប់អន្ទាក់
គិតស្រេចហើយតា	កាន់កាំបិតព្រារលីលា មកធ្វើជាដងអន្ទាក់។	កាប់កូនបូស្សីស្រស់

តាចរលីលា	រកដានដែលវាឃើញជាក់ រួចហើយវិលមកផ្ទះវិញ ។	គាត់ដាក់អន្ទាក់
យើងនឹងអភិប្រាយ	ឯសត្វទន្សាយនោះមិញ ញ៉ាមមាត់វាចង់ចិញ្ចឹមទៅ។	ធ្លាប់ចិញ្ចឹមច្រាញ់
ថានៅក្បែរផ្លូវ	ឃើញមនុស្សដើរទៅវាបៀត ពុំឱ្យគេឃើញខ្លួនឡើយ ។	ក្នុងព្រៃចង្អៀត
តែងដើរស្រាក់ៗ	ដានត្រូវអន្ទាក់នៃតា វាលោតទៅទើសនឹងត្រែង ។	ផ្ទះជាប់បាទា
ខំប្រឹងណាស់នៃ	រលាត់ជើងដៃជាប់កែង ដូចគេយកវិញតែម្តងទៀត ។	ខ្សែចាប់ពុំលែង
វាចាឱ្យអញ	ស្លាប់ម្តងនេះមិញបងម្សៀត ធ្វើម្តេចនឹងបានរួចច្រាយ ។	ដឹងហើយដឹងទៀត
កំពុងតែថា	ឃើញគឺផ្អែកវានៅច្រាយ អើហបងគឺផ្អែកមកនេះ ។	ហៅថាបងអើយ
អញនឹងមើលស្រែង	អាណិតបងឯងអ្វីម៉្លេះ តែងតែធ្វើមើលឱ្យជា ។	អញឯងអញចេះ
មកដោះអន្ទាក់	ដែលវាជំពាក់បាទា អញស្មោះមួយជេតជាធេង ។	ស្រែងបងទុកជ្វារ
គឺផ្អែកម្តីម្នា	មកដល់ហើយណាអាងង សំពះហើយផ្តាំត្រូវវើយ ។	ឱនក្បាលកព្វធេង
សុំមកដោះអ្នក	ពីខ្សែអន្ទាក់ជាច្រើន លែងតែលោកមើលឱ្យជា ។	ហើយលោកត្រូវវើយ
ខ្ញុំខ្មាស់គេណាស់	ស្តាប់ស្រែងចង្រៃណាស់ណា ដាក់ថ្នាំអ្វីៗពុំត្រូវ។	កើតពីដូនតា

ប្រសិនជាស្រែង	រូបរាងខ្ញុំឯងមើលទៅ នូវគំនូរគៀរគុរល្អក្រៃ។	ដូចរាជសីនេ
ទោះស្រីចិនខ្មែរ	ទោះទាំងចាមជ្វារយួនក្តី បងចោមស្រឡាញ់ទាំងអស់។	យកធ្វើជាប្តី
គិតស្រេចហើយណា	គឺផ្គុំកំលីលាទៅដោះ រួចល្បួតជើងដៃទន្សាយ។	ខ្សែអន្ទាក់នោះ
គឺផ្គុំក្តីក្តីបក្តី	ចូលជិតកលមកមិនឆ្ងាយ រួចហើយវាធ្វើកេងកោង។	ឯអាទន្សាយ
ឱចុកជើងដៃ	សព្វអស់សសៃចង្កេះខ្នង ប្រាប់ទៅគឺផ្គុំកំលីក្រៃ។	បាត់ឈឺហើយហោង
ថាវើយគឺផ្គុំកំ	អញមើលទៅមុខអាង នរណានឹងមើលឯងជា។	ពូជអាកើតស្រែង
អាទៅឱ្យឆ្ងាយ	អញខ្ពើមអញណាយណា តែយូរអញជាក់ឥឡូវ។	ឱ្យចាប់ម្នីម្នា
គឺផ្គុំកំខឹងក្រៃ	ពុំចេញមាត់ស្តីដើរទៅ វាបញ្ឆោតអញទេតើ។	អាចោរចិត្តខ្មៅ
ឱអស់អ្នកតា	នៅស្រែចំការព្រៃលើ អញញឹញជួយខ្ញុំបន្តិច។	គ្រប់សព្វដើមឈើ
ទោះទាំងបាយប	អ្នកតាកូនចាបក្បាលអាច កវាទន្សាយចង្រៃជាប់អន្ទាក់។	អញញឹញមកកាប់
អាចោរអប្បលក្ខ	ទៀតនៃឱ្យអាយុខ្លី គេយកទៅស្លម្អូរថ្មីង។	-----
រីងតាចាស់	ព្រឹកឡើងភ្លឺច្បាស់ពុំលង ដើរទៅមើលអន្ទាក់គាត់។	តាកាន់ព្រនង

ឃើញដងច្រងើង	នរណាមកធ្វើឱ្យភ្លាត់ ទៅរកកន្លែងដាក់ទៀត ។	គាត់ដកចេញថ្នាត់
ច្រាយពីផ្លូវធ្លា	ឃើញដានមួយណាចង្អៀត រួចហើយវិលទៅខ្នងមិញ ។	តាដាក់ម្តងទៀត
យើងនៅអភិប្រាយ	ឯសត្វទន្សាយនោះមិញ ទៅពើបលើអន្ទាក់តា ។	វាដោះដើរចេញ
ជាន់ជាប់ត្រូវដើង	វាស្ទុះលោតឡើងម្នីម្នា ជាប់មុខខ្មៅរលដូរមរ ។	ភិតភ័យណាស់ណា
ឱអញអើយជាប់	ម្តងលោះហើយពេញក្រ នឹងជួយដោះអញឡើយនៃ ។	គ្មានអ្នកណាមក
សមអញបាបក្រាស់	ចីចេកជូនចាស់ទាំងល្អី តាមទាន់ទាល់តែស្លាប់ខ្លួន ។	បាបនោះឯងនៃ
បូខុសអ្នកតា	ជឿតគឺផ្អែកវាបន់ជួន ជាន់ជាប់អន្ទាក់តាទៀត ។	ទើបដើរមកជូន
ម៉្លេះសមអញស្លាប់វា	យកអញទៅកាប់បង់ម្សៀត ចីលេចអញមិនលែងឡើយ ។	វះពោះពុះទៀត
រីឯគឺផ្អែក	ខឹងក្រហមមុខឥតស្បើយ ឃើញទន្សាយត្រូវអន្ទាក់ ។	វាតាមទាន់ហើយ
វាទះដៃជូង	អាច្រមោះកោងអប្បលក្ខ អាជាក់ជាស្លាប់ឥឡូវ ។	ដើងជាប់អន្ទាក់
អស់លោកអ្នកតា	លោកមានគុណណាក្រវ អន្តចាសពុំលែង ។	ច្នាំអាឱ្យត្រូវ
យកយ៉ាងខ្លាចម្តេច	អ្នកតាក្បាលអាចជាងគេ ឃើញហើយខ្លាចរៀររៀងច្រាយ ។	ទោះទាំងចិនខ្មែរ

ទន្សាយឆ្មារស្រែង	បងគីងក៏ហើយម្ចាស់ថ្លៃ ខ្ញុំលើកសំពះអ្នកណា។	អញ្ជើញមើលដៃ
អោយអ្នកអាសូរ	មានចិត្តអាណិតមេត្តា អោយបានរួចពីភិតភ័យ។	ដោះខ្ញុំចាប់រា
ខ្ញុំនៅជាខ្ញុំ	អ្នកធាក់អ្នកប្រម្រើម្តេចនៃ ខ្ញុំលូកលាងអោយមិនខ្ពើម។	ប្រើលាងអាចម៍ក្តី
គីងក៏ខឹងចាត	អាចោរអប្បលក្ខចេះលោម ដោះរួចវារៀសរាងវៃ។	អោយតែអញព្រម
រាងឯងកុហក	វាធ្វើកិច្ចកុណាស់នៃ គ្មានអ្នកនឹងជួយផង។	ភូតភរសំដី
ប្រើអាម្តេចបាន	ខំអាធាក់ប្រសំពង់ នរណានឹងប្រើអាបាន។	អាធ្វើកែងកាង
មុខជាអាស្លាប់	និច្ចធម៌អោយចាប់កុំខាន រំដោះពីកម្មពារខ្លះ។	ដល់ស្លាប់ក្រែងបាន
ទន្សាយរឹងស្តុក	ញ័រខ្លួនរន្ធត់ក្រែងណាស់ អ្នកតាក្បាលអាចនាំអញ។	ឃើញមែនជាក់ច្បាស់
មកជាប់អន្ទាក់	តាចាស់អប្បលក្ខនោះមិញ នឹងស្លាប់អសាររង់ហោង។	ម្ល៉េះហើយសមអញ
អញ្ជើញនឹងធ្វើកល	ប្រាជ្ញាយោបល់ជាម្តង សមតាចាស់គាត់សម្លាប់។	ធ្វើជាស្លាប់ហោង
គិតស្រេចហើយណា	ប្រះដេកម្នីម្នាប្រញាប់ រឹងស្តុកត្រលប់ភ្នែកស្លឹង។	វាធ្វើជាស្លាប់
គីងក៏ម្នីម្នា	បានឈឺហើយវាលោតផ្តោត ទន្សាយភ្នាក់ព្រើតក្រោកខ្លឹស។	ចាក់ចំគល់គូត

អង្វរទៅថា	អាណិតខ្ញុំរាអ្នកម្ចាស់ ខ្ញុំនឹងនិច្ចធម៌ការវនា។	កុំចាក់ចង្កេះ
អ្នកលេងពលំ	វាជាប់ធម៌ខ្ញុំហើយណា ទំលាក់មេឃមកត្រូវស្លាប់។	អស់ទាំងទេចដារ
គឺងក់ម្នីម្នា	ប្រឹងខឹងលោតរប្រញាប់ វាលោតទៅពួនក្នុងជ្រក។	ខ្លាចត្រូវខ្លួនស្លាប់
រឹងទន្សាយ	ស្រដីនិយាយប៉ុណ្ណោះ វាធ្វើរងាស្លាប់ដូចដែល។	ប្រះប្រាណដេកចុះ
លុះព្រាងសុរិយា	ភ្លឺច្បាស់ហើយណាថ្ងៃក្រែល ខ្នងដួនហើយគាត់ប្រាប់ថា។	តាចាស់អង្គុល
កាន់អើយអញទៅ	មើលអន្ទាក់កូរម្នីម្នា ក្រែងវាមានលាក់មានជ័យ។	ថ្ងៃខ្ពស់ហើយណា
កាន់នៅចាំខ្ទម	ណានាងស្រីល្មមមាសថ្លៃ ទៅមើលអន្ទាក់ក្រែងត្រូវ។	បងនឹងទៅព្រៃ
ថាតែប៉ុណ្ណោះ	លីប្រនុងចុះដើរទៅ ប៉ាយ៉ាប់ទើនគេចច្រូងស្តាំ។	ពាក់កណ្តាលផ្លូវ
តាថាប៉ាយ៉ាប់	អញមានលាក់ខុត្តម បូលោះទទេរ,,,។	សត្វតូចបូជំ
តាខំលីលា	គាត់មិនរេរាយបំឡើយ ឃើញទន្សាយត្រូវអន្ទាក់។	ដល់ជិតបង្កើយ
ស្លាប់យូររឹងស្តុក	មើលទៅស្រកូកជៀងជាក់ លោតរាយកន្ទាក់ត្រលោម។	តាអរឥតអាក់
តាគាត់ថាជា	ខ្លាញ់ច្រើនណាស់ណាមិនល្មម ក្បាលហើយគាត់ដោះខ្សែចេញ។	គាត់លោតទៅច្រំ

រួចហើយគាត់លី	ទន្សាយទៅខ្លួមវិញ តាលើកពីច្នាយបង្ហាញ។	ឃើញដូននោះមិញ
ថានាងមុខច្នោង	បែរមើលមកបងបានច្នាយ មួយមកផ្ញើនាងស្លធី។	បងបានទន្សាយ
អស់ទាំងមនុស្សជង	មិនដូចដៃបងណាមេ អ្វីៗរកឱ្យបានចាប់។	ប្រពន្ធចងធី
ដូនឃើញហើយណា	ទៅទទួលប្រញាប់ ច្រូងស្គាល់ជាក់។	ដល់ដូនលូកចាប់មើល
ទើបដេរថា	អាចោរមាយាអប្បល័ក្ខ វាធីចេកទុំអញអស់។	អានេះឯងជាក់
គាត់បោកញក់ញី	រលាត់ចំណីទាល់ដួល តាយាត់ប្រញាប់ទៅថា។	បាក់ផ្លូវមួយបេះ
កាន់ហើយកុំបោក	ក្រែងវាបែកផ្លែកបែកសា ពីកាលនៅក្នុងអន្ទាក់។	ស្លាប់រឹងហើយណា
ដូនចាស់ស្តែងស្តាប់	តាប្តីប្រាយប្រាប់ពូជាក់ លើខ្លួមហើយទៅដងទឹក។	គាត់យកទៅជាក់
យើងថ្លែងឯតា	សាបមាត់ណាស់ណាជួកៗ ថ្លឹងមកធ្វើម្ហូរស្លធី។	គាត់ទៅរកស្លឹក
រឹងទន្សាយ	ឃើញតាទៅម្នីម្នា ខ្លួមដល់ដីដើរទៅបាត់។	លបលោតចុះពី
វាភ័យណាស់នៃ	ភិតញ័រដឹងដៃប្រម៉ាត ខំប្រឹងតែលោតទៅខ្នាញ់។	ក្រែងតាតាមស្តាត់
ឯដូននិងតា	បានស្រេចហើយណាវិលវិញ ពុំឃើញទន្សាយរត់បាត់។	មកដល់ខ្លួមវិញ

គួរស្តាយគក់ទ្រូង	ស្រែកដេរលូងៗទាល់ហត់ វារត់បាត់ទៅព្រងើយ។	អាចារមានពុធ
តាសើចក្តាកក្តាយ	ហាហះហាហាយកាលហើយ ហត់យើងពុំសូវសមទី។	កុំដេរវាឡើយ
សមតែប្រហុក	ដង្កូវគគ្រុកនោះទេ ខ្លាចក្រែងវាបាបកម្មពៀរ។	កាន់កុំខឹងដេរ
យើងពីជាតិមុន	ពុំបានធ្វើបុណ្យនឹងគេ វាប្រាសប្រាណអន្តរាយ។	រៀបនឹងបានទី
ថ្លែងដោយទំនង	ដំណើរដើមទន្សាយ ទៅពីបនឹងព្រៃខ្វាក់។	កាលរត់រួចច្នាយ
វង្វេងមាតា	តែងចរលីលា ថាបងព័រទៅណា។	ផ្ទះកុំទន្សាយឃើញជាក់
រូបយើងនេះនៃ	បាបច្រើនក្រាស់ក្រែងដូចគ្នា អញ្ចង់បាក់ភ្លៅម្ខាងផង។	បងខ្វាក់នេត្រា
បងធ្វើជាជើង	ខ្លួនអញឡើងលើខ្នងបង គ្រាន់យើងដើរទៅរកទី។	ធ្វើជាភ្នែកហោង
ពពែឆ្លើយថា	បងថាត្រូវពិតយ៉ាងជា អញព្រមចូលចិត្តណាស់ណា។	យើងរក្សាគ្នា
ទន្សាយអរហោង	លោតទុំលើខ្នងពពែ ច្នាយដាច់ស្រយាលទៅហើយ។	នាំគ្នាលីលា
ពុំមានមនុស្សម្នា	ចិនខ្មែរចាមដូរទៅឡើយ មានបឹងត្រីបៀតស្មៅខ្ចី។	ព្រៃធំណាស់ហើយ
ដើមឈើដុះជំងឺ	បូកខ្លះធំត្រឈៃ រលីងម៉ត់ម៉ង់យ៉ាងស្អាត។	ម្តប់គ្មានត្រូវថ្ងៃ

យើងនៅនេះហើយ	បងព័រើយជាកជាតិ មកបាយដេកពួនចឹចុក ។	ស្មៅនេះស្អាតស្អាត
ថាតែប៉ុននោះ	ទន្សាយលោតចុះទុំប៉ុក ឱ្យពពែចិស្មៅខ្ចី ។	លើក្បាលដំបូក
កាលឡើយកាលនោះ	យើងនូវថ្លែងនោះស្រដី នោះវាតែងដើ រកឈ្មោក ។	មានខ្លានៅព្រៃ
វាឃើញពពែ	ចិស្មៅប្របក្សរដំបូក មកប៉ុនប៉ងនឹងខាំភោក្តា ។	ខ្លាលបចូលមក
ទន្សាយហៅថា	អើបងពពែ បងខ្លា ឱនដើបៗពីឆ្ងាយ។	លបខាំហើយណា
ពពែធ្លាស់ឆ្លើយ	ទុកអ្នកឯងហើយស្មើម្តាយ តាមតែអ្នកជួយខ្ញុំផង។	ស្លាប់រស់ទាំងឡាយ
ទន្សាយថាច្នោះ	កុំខ្លាចខ្លានោះណាបង ប្រាជ្ញាបានតិចរត់ដោះ ។	ចាំមើលអញលង
អញចិខ្លាប្រាំបី	វាមិនមានស្តាំក្នុងពោះ វាស្អាបំពង់កម្លោះ។	ទម្រាំខ្លាតូចសោះ
ខ្លាពូភិតស្តុត	វាញ័រចុតពន់ពេក បើបានដៃវាសម្លាប់។	គ្រោះអញល្អពេក
ខ្លាស្រែកព្រឺម	រត់ទៅត្រឡប់ប្រញាប់ ក្រែងទន្សាយដេញតាមទាន់ ។	ភ័យណាស់ខ្លាចស្លាប់
កាលនោះមានស្វា	ឃើញខ្លាហើយណាស្រែកហៅ រកអ្វីស្មើតៗទាំងថ្ងៃ ។	បងខ្លារត់ទៅ
ខ្លាប្រាប់ស្វាថា	អញភ័យណាស់ណាអ្នកថ្លៃ វាចិអញប្រាំមិនថ្លៃត ។	ទន្សាយតូចក្រៃ

ប៉ុន្តែច្បាយដៃ	បើដិតសព្វក្បែរបងមេរៀត ជេរថាទន្សាយករវា ។	ហើយស្វាប្រាប់ថា
តែងបញ្ឆោតណា	បងឯងទុកឱ្យអញ អាសត្វទន្សាយឱ្យស្លាប់ ។	ជូនទៅកាចក
ខ្លាថាទេវីយ	អញមិនហ៊ានមិនលរ អញៗស្លាប់ខូចខ្លួន ។	លោឯងរត់មកចោល
ស្វាថាបងខ្លា	បងបោចវាចាឱ្យជួន យកកន្ទុយចងជាប់គ្នា ។	ខ្លាចអញចោលខ្លួន
ថាតែប៉ុណ្ណោះ	ខ្លាដើរទៅឆ្ពោះម្នីម្នា មកចងជាប់គ្នាវិញរួត ។	បោចបានវាចា
ខ្លាចងដៃឯង	ប្រយ័ត្នខ្លាចក្រែងរហូត រហូតលោតរត់ចោលទៅ។	ក្រែងស្វាបញ្ឆោត
ចង់ខ្លាបហើយណា	នាំគ្នាលីលាសំដៅ លើក្បាលដំបូកព្រងើយ។	ដល់ទន្សាយនៅ
ទន្សាយប្រាប់ថា	ហែបងព័ពែបងអើយ មានស្វាមួយមកថែមទៀត ។	-----
បងកុំភិតសោត	អានោះវាឆោតមេរៀត អុញវាឥឡូវរត់ហើយ ។	ប្រាជ្ញាអញឆ្លៀត
អាចោរអាស្វា	ខ្ញុំពីជូនតាយូរហើយ ឥឡូវទើបឃើញមុខមក ។	វេសបាត់ព្រងើយ
យកខ្លាកញ្ឆាស់	សាច់វាស្វិតណាស់ធ្វើដ្អក ត្រង់ណាស្ទាវៗមកវិញ ។	ម្តេចអាមិនរក
ថ្ងៃមិនពិសា	វាចាស់ណាស់ណាមិនច្នាញ់ ហ៊ានយកខ្លាមកជូន ។	ពើបពានលើអញ

ខ្លាភ្នាក់ខ្លួនប៉ង	ដូចគេអង្រៀនក្នុងខ្លួន ដីពេជររត់អស់សព្វសាច់។	ភិតភ័យមាំមួន
ខ្លាជេរម្រាយត	អាចោរនេះណាចិត្តកាច យកអញមកជូនម្ចាស់វា ។	អញថាអញខ្លាច
ចីលេងជាលៀង	មិនមានគិតក្រែងអញទេ ភ័យណាស់អញដឹងខ្លួនចាប់។	បញ្ឆោតតែគ្នា
បើដល់ម្ចាស់វា	បានដៃហើយណាអញស្លាប់ ស្វាលោតទាំងស្លាប់បោល។	ខ្លាចយប្រញាប់
ទៅកន្ទាក់កន្ទេង	ដូចគ្រឿងទៅត្រូវ លុះស្លាប់ហារមាត់ស្មេញ ។	បែកក្បាលស្វាទៅ
ខ្លាថាអាស្វា	ល្បែងច្រើនណាស់ណាអញខ្លាញ់ ហើយសើចព្រងើយ...។	អញខំរត់ខ្លាញ់
អារូចព្រោះអញ	ឱ្យយកមកអាវើយ វាយកទៅប្រើទាល់ស្លាប់។	បានដៃវាហើយ
យើងនៅថ្លែងត	ដំណើរដំណរសាសាប ថាបងពពែបងអើយ។	ទន្សាយប្រាយប្រាប់
នៅនេះពុំបាន	វាទន់ប្រាណពីរដងហើយ សមយើងនឹងស្លាប់អាសារ។	ម្តងទៀតបងអើយ
តែខ្លាមិនថា	ថប់តែអាស្វានោះវា ទាបៗតែស្មើនឹងអញ ។	តរិះប្រាជូរ
គូកនវាច្រើន	រាប់ពាន់សែនមិននោះវិញ បានដៃវាហើយយើងស្លាប់។	វាចោមជុំវិញ
យើងនាំគ្នាទៅ	ម្នីម្នាឥឡូវប្រញាប់ ចិត្តយើងនុបនៅនោះណា ។	យើញវាវត់តាម

ទន្សាយគិតស្រេច	លោលោតឡើងដឹងម្លឹងម្លា ហើយនាំគ្នាដើរទៅឆ្ងាយ។	ជិះលើពពែ
ដល់មាត់ទន្លេ	ទន្លេល្មមទេរចម្ងាយ ទើបបានដល់ត្រើយម្ខាងៗ។	ប្រាំរយព្យាមជ្ជាយ
ពើបនឹងក្រពើ	វាហែលលើកេងកោង ពពែទន្សាយហៅថា។	ក្រោកឈរលើខ្នង
នៃបងក្រពើ	បងហែលលើទៅណា អញឱ្យពពែមួយថី។	ចម្លងអញវា
ក្រពើពូជាក់	ហែលមកក៏តាំងម្លឹង ពពែបានម្តងជឿតជូញា។	ចូលជិតចង់ថី
ហើយហៅប្រញាប់	អ្នកប្រុសចំណាប់កល្យាណ ចម្លងអ្នកទៅជាក់ត្រើយ។	អញរៀបខ្លួនប្រាណ
អញនឹងអាលថី	ឱ្យគេងបំណីអ្នកកើយ អញញឹញចុះមកឱ្យចាប់។	ពិតអត់យូរហើយ
ទន្សាយប្រាប់ថា	ហែបងពពែរប្រយ៉ាប់ ក្រពើវានឹងចម្លង។	ចុះទៅប្រយ៉ាប់
ថាតែប៉ុណ្ណោះ	នាំគ្នាដើរចុះទៅហោង ពពែអង្គុយខ្លាចមុត។	យកស្លឹកទ្រាប់ខ្នង
ក្រពើប្រាប់ថា	អង្គុយចុះវាទាល់គូទ ខ្លាចអ្វីយកស្លឹកទ្រាប់ខ្នង។	បងឯងកុំកោត
ទន្សាយស្រដី	ថាល្អណាស់នៃខ្នងបង អង្គុយលើលែងរលាត។	មាសប្រាក់កែវកង
ក្រពើចោតក្តាត់	ថាខ្លួនល្អពិតយ៉ាងស្អាត ចម្លងទន្សាយដល់ត្រើយ។	ប្រឹងហែលននាត

ទន្សាយប្រើថា	នៃបងព័បងអើយ ទៅទុកឯលើរួចមក។	យកថង់ទៅហើយ
ជឿតបងក្រពើ	ប្រឹងហែលលលើស្វិតផ្លាក ក្រពើនឹងអាលពិសារ។	បងទៅចាប់មក
ពពែពុច្នោះ	ថាបានថង់ស្កុះម្នីម្នា រួចឈរចិញ្ចឹមស្មៅព្រៃឆើយ។	ទៅលើហើយណា
ទន្សាយហៅថា	អើបងព័បងអើយ ចុះមកឱ្យចាប់ម្នីម្នា។	ម្តេចឈរព្រៃឆើយ
តែយូរអញវាយ	មិនដែលដឹងដៃទេណា លោតផ្ទះទៅនៅលើច្រាំង។	ទន្សាយម្នីម្នា
រួចដើមចង្កេះ	ជេរថាអាដៃកុំរាំ អញយកស្លឹកទ្រាប់កិតមិញ។	បន្ទុកស្រាង
ពពែនេះណា	បងប្អូននឹងគ្នា។អញ អញមិនឱ្យអាចិទេ។	អាលចេច្រាញ់
ក្រពើខឹងណាស់	ថាអាកញ្ចុះខ្ញុំគេ អាបព្រាតអញបានច្រាយ។	មើលមុខដូចឆ្កែ
អញកុំមិនលែង	ខាំក្បាលអាងអាហាយ ច្រមក់ប៉ុនដុំអាចម៍អញ។	អាចោរទន្សាយ
ក្រពើគិតចាប់	អញធ្វើជាស្លាប់ទៅមិញ បណ្តែតខ្លួនច្រាស់ទឹកទៅ។	រួចហើយសឹមអញ
វាឃើញហើយណា	វាមកម្នីម្នាទុំនៅ វាយនឹងកន្ទុយខាំចិ។	លើខ្នងអញកូរ
វាធ្វើជាស្លាប់	រឹងស្តួកខាងជ្រាប់មិនច្រាយ វាអណ្តែតច្រាស់ទឹកនៅ។	បព្រាតទន្សាយ

ទន្សាយឃើញជាក់	ថាអាអប្បលក្ខ អណ្តែតឡើងលើទន្លេ ។	កុំទៅស្លាប់អីច្នោះកូរ
អាគ្មានប្រាជ្ញា	វាល្ងង់ណាស់ណាម៉្លេះទេ គ្រាន់អញនឹងជឿអាខ្លះ ។	ទៅក្រោមទន្លេ
ក្រពើគិតថា	ទន្សាយនេះណាវាចេះ បណ្តែតខ្លួនប្រាស់ទន្លេ ។	អញខុសចំណេះ
អញគិតម្តងនេះ	ប្រាជ្ញអញធ្វើយ៉ាងណា លើគោកហើយហារមាត់ឡើង ។	ធ្វើជាមរណា
គិតស្រេចហើយណា	ឡើងគោកម្នីម្នាក់នឹង ហារមាត់រុយរោមអរ ។	ធ្វើជាស្លាប់ហោង
ទន្សាយនោះនៃ	តែងដើររំពៃទៅមក ក្រឡេកមើលទៅជំស្តុក។	ហើញរុញហើរចរ
ជាក់ជាក្រពើ	ទន្សាយថាអើអាដ្តក ហើមហើយហារមាត់ក្រញាង ។	ឥឡូវវាមក
ទន្សាយម្នីម្នា	ឡើងលើហើយណាថាម្តង ភ្លាត់ជើងដួលចូលក្នុងមាត់ ។	ឡើងឈរលើខ្នង
ក្រពើខាំគ្រូប	វាថាម្តូបប្រាកដ វាបញ្ឆោតអញច្រើនដង ។	អាទន្សាយជឿត
មុខជាអាស្លាប់	អញបានចំណាប់ហើយហោង អញលេបទាំងមូលឥឡូវ ។	អាចោរដកទង
ទន្សាយឆ្លើយថា	អញអរណាស់ណាលេបទៅ ពុំដឹងដែរអញទេណា។	អាស្លាប់ឥឡូវ
កំបិតអញស្រូវ	ឈ្មោះអន្សើមដូចមុខថា តែងតែចិសាច់ក្រពើ។	កេរពីដូនតា

ពោះរៀនសាច់នេះ	អញនឹងយករូបទៅថ្កើរ អញយកទៅថ្ងាយអ្នកតា ។	ធ្នឹងធ្នែងក្បាលលើ
ទិញស្រាឱ្យប្អូន	ហៅអស់ចិនយួននិងខ្មែរ កាលតែចាកមិនលែង ។	ចីដឹករាល់គ្នា
ក្រពើភិតស្អុត	ញ៉ែរខ្លួនរន្ធត់ក្រែហោង ថាភូតគាត់យកពោះរៀន ។	បើអញពុំលែង
អញស្លាប់អាសារ	អានេះវាថាមែនទែន ពុំបានឃើញមុខកូនចៅ ។	សមស្លាប់មិនខាន
ក្រពើរហារមាត់	ស្ទុះផ្លោតលោតទៅ រត់ទៅពុំបានមើលក្រោយ ។	ភ័យមុខជាំខ្មៅ
ទៅដល់ពពែ	ទន្សាយថាបែបងអើយ ក្រពើវាខំរៀ---ពូ ។	គ្រោះអញឯងហើយ
អញបញ្ឆោតវា	វាភ័យវាហារមាត់ចាប់ រួចរស់រត់មកឃើញបង ។	អញលោតប្រញាប់
យើងនាំគ្នាទៅ	រកស្ថានលំនៅទៀតហោង លោតឡើងលើខ្នងពពែ ។	ប្រាប់ស្រេចជាម្តង
ចោលរត់ទៅឆ្ងាយ	ភ័យខ្លួនអន្តរាយអាត្មា គ្នាទាល់តែស្លាប់ដោយខ្លួន ។	ទៅនៅរក្សា
អស់អភិប្រាយ	លើកលែងនិយាយធ្វើក្បួន បទបាទតែងចាកទាល់តែ ។	ពុំសូវត្រូវជួន
ក្រែងលោកឯណា	មែនមានប្រាជ្ញារិះរេ ឃើញលើសលុបចេញចោលទៅ ។	គន់គិតជួនថែរ
កុំខ្លាចចិត្តយើង	បើខ្លះច្រៀកឡើងឱ្យត្រូវ ទុកតទៅធ្វើជាច្បាប់ ។	បទបាទគេកូរ

ដ្បិតយើងខ្លួនខ្មៅ	គន់គិតទៅមិនចាប់	ពុំដឹងរៀបរាប់
	ពាក្យពោលពិតពីបុរាណ ។	
យើងលើកជាល្បែង	គ្រាន់នឹងសើចលេងឱ្យ -	ក្បាច់ផុរក្នុង-
	ប្រាណបានបុណ្យសន្សំតទៅ ។	
ហើយសូមប្រាជ្ញា	កើតមកកាលណាកុំខ្មៅ	ធម៌អារក្សជ្រៅ
	ក្បាច់ក្បួនជាចំនេះផង ។	
មួយយើងចរចា	ចង់ជាតំណទៅហោង	ទុកឱ្យក្មេងដង
	រៀនបទបន្ទាលកាកកិច្ច ។	
ឱ្យអស់ចិនខ្មែរ	ទោះទាំងចាមជ្វាគ្រាន់សើច	កលកិច្ចកាកកើច
	បបួរចែងចប់ម្ល៉េះហោង ។	
នេះក្បត្រាទន្សាយ	ចារចប់ថ្ងៃព្រហស្បត្តិ	សាមណេស៊ីវាង
	លេងចាកព្រះសាសនាបាន២៥៧៩ ។	

