

ABSTRACT OF THE DISSERTATION

Doctoral candidate: Tran Thi Lan Huong

Dissertation title: The art of dance in the Southern Khmer Ro Bam and the Du Ke theatre

Major: Theory and History of Theatre

Code: 9210221

Scientific Supervisor: Prof. Dr. Le Thi Hoai Phuong

Institution: Vietnam National Institute of Culture and Arts Studies

CONTENT OF THE ABSTRACT

- **Aims of the study**

In theory, to systematize and clarify some concepts in dance and theatre; to evaluate the role and position of dance in Ro Bam and Du Ke theatre, thereby, identify their theatre types. In practicality, to propose some ideas to contribute to the preservation and promotion of Ro Bam and Du Ke theatre in contemporary life.

- **Subject of the study**

The main subject of research is dancing art in Ro Bam and Du Ke theatre of Southern Khmer people.

- **Research method**

Using an interdisciplinary approach, in which are basically methods of the cultural research, the cultural anthropology, the art and the theatre, historical method; ethnographic fieldwork; attendance observation; research methods of the art and the theatre, etc.

- **Main Results and Conclusions**

The dissertation with the topic “The art of dance in the Southern Khmer Ro Bam and the Du Ke theatre” has three chapters on theoretical and practical issues, can draw some basic conclusions. These conclusions are both answers to the research questions and scientific hypotheses of the dissertation and show the novelty of this work.

1. The dissertation has generalized, systematized some of the theoretical issues of art and theatrical studies to obtain that basis for the study of the dissertation.

The dissertation focuses on interpreting the concepts of dance art, some forms of dance related to dance art in Ro Bam and Du Ke theatres... Apply some theoretical issues of theater to discuss the concepts in theatre art in general, analyze the characteristics of art theatre in Vietnam in particular, the author of dissertation aims to determine the theatrical genre of Ro Bam theatre.

2. Assert the origin of the Ro Bam theatre

The Ro Bam theatre is formed on the basis of the artistic elements from three Khmer classical Cambodian theatres: Lokhon Luong, Lokhon Khol and Lokhon pol Srey (classical and folk). Especially, due to the existence in the folk environment, developed by Khmer folk artists in the Southern, Ro Bam theatre has its own artistic and cultural shades, including the continuation with the culture and the theatre art of the ethnic groups living together in the Mekong Delta.

3. Determine theatrical genre of Ro Bam is traditional singing-play theatre

Based on the analysis of the basic artistic elements of the Ro Bam theatre, the four essential elements of music, dance, singing and speaking, the dissertation affirmed: the theatrical genre of Khmer Ro Bam theatre in Southern is traditional singing-play theatre, not dancing-play theatre.

4. Determine the relationship between the art of dance and other artistic elements in the works of Ro Bam and Du Ke theatres

In the works of Ro Bam and Du Ke theatres, all four elements of dance, song, music, and dialogue are important. However, dance has an intrinsic role in the Ro Bam theatre. Clarifying the interaction between dance and other artistic elements in the work clarifies the position and role of dance in each theatre.

5. Clarify and arrange the system of the artistic characteristics of dance art in Ro Bam and Du Ke theatres:

The dissertation presented systematically the dance materials of these two theatres through character lines and dance animation. Comparing the similarities and differences of dance in the Ro Bam and Du Ke theatres, in order to see the specific characteristics of these two forms of theatre, they still create a common color, the Khmer theatre in Southern.

6. New research results through fieldwork study

- Collect, statisticize and record ancient Roots theatre script;
- Discover some new dance moves in Ro Bam and Du Ke theatres.

7. Propose the high practical value solutions

Starting from the practical situation and on the basis of theoretical issues on preservation, inheritance, and development of intangible cultural heritage, on management in the market economy mechanism in Vietnam, the author of the dissertation proposes seven solutions that contribute to the preservation and promotion of theatre art of the Southern Khmer in the contemporary society. The authors of the dissertation argue that these are highly feasible solutions that closed to reality and have a theoretical basis.

In conclusion, the dissertation The art of dance in the Southern Khmer Ro Bam and the Du Ke theatre has solved the objectives and tasks that the dissertation author set out for the research. The dissertation author hopes and believes that the dissertation will make new contributions to the theoretical as well as practical work on the dances of Southern Khmer Ro Bam and Du Ke, contributing for the preservation, dissemination, promotion, and promotion of special Southern Khmer art forms of the ethnic group in the new era./.

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