CHURU-KOHO POTTERY OF LAM DONG PROVINCE IN RELATION TO CHAM POTTERY

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Abstract

This article examines Churu-Koho pottery in relation to Cham pottery in Central Vietnam and the Central Highlands. Research shows that Churu-Koho pottery (Lam Dong Province) is related to Cham pottery in Bau Truc (Ninh Thuan Province) and Binh Duc (Binh Thuan Province) and to the pottery of the Sa Huynh culture (Quang Ngai Province), which dates back to 3,000 BP. They are similar in name, visual arts, type, and pottery firing method. These types of pottery have been common in Central Vietnam and the Central Highlands for a long time. However, they have moderately fallen in number, especially Churu-Koho pottery. Therefore, preserving and promoting this heritage in economic, cultural, social, and tourism development is critical. We use the research methods of ethnology and anthropology, including fieldwork, participant observation, interviews, and comparison, combined with the theories of historical particularism of Franz Boas, cultural ecology of Julian Steward, and cultural acculturation of American anthropologists to analyze and explain the similarities and differences among the types of pottery.

Keywords: Cham and Churu-Koho pottery; Preservation and promotion; Similarity and difference.

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1. **INTRODUCTION**

In addition to the famous Go Sanh pottery in Binh Dinh Province (14th–15th centuries) and the Sa Huynh pottery of the Iron Age in Central Vietnam, which date from nearly 3,000 BP to the 2nd century AD (Lâm & Nguyễn, 2016, pp. 132–140), Cham pottery is widely known. This type of pottery once spread beyond the Central Highlands to Asian countries such as Japan and to regions where Malayo-Polynesian languages are spoken, such as the island of Borneo (Sakaya & Shine, 2011, p. 42; Shine, 2018; Trịnh, 2018; Văn, 2001). However, through the ups and downs of history, Cham pottery no longer thrives and now only exists in a few scattered craft villages in Central Vietnam and the Central Highlands, such as the villages of Bau Truc in Ninh Thuan Province, Binh Duc in Binh Thuan Province, and Krangọ, a village of Churu-Koho people in Lam Dong Province.

Some questions have been posed about whether the types of pottery in these three villages belong to the Cham, how they are related to each other, what role each pottery village plays in relation to Cham pottery, and how to preserve and promote the heritage of these types of pottery in light of tourism and current socioeconomic development. The questions posed about origins and cultural relations need to be addressed and explained. The research results suggest new topics and assist researchers and authorities in acknowledging the role and value of Churu-Koho pottery in relation to Cham pottery, as well as the pottery of Vietnam and Southeast Asia. Researching, preserving, and promoting the pottery heritage under the influence of international integration is critical.

2. **RESEARCH SITE**

The village of Bau Truc, whose original Cham name is “Palei Hamu Craok” (Palei: village; Hamu: field; Craok: protrusion part), lies on a delta near National Highway 1. The village was formerly about 2 km southwest of Bau Truc. In 1966, the village was engulfed by a flood, so the villagers resettled near a lake called Bau Truc (danaw panrang) and took that name for their village. In the past, the village was located near fields and rivers, benefiting agricultural production and the collection of raw materials such as clay and sand to produce pottery (Sakaya, 2020, pp. 20–21; Văn, 2001, pp. 11–12). Bau Truc now belongs to the town of Phuoc Dan in Ninh Phuoc District, Ninh Thuan Province, and has been urbanized and divided into two quarters: Quarter 7 and Quarter 12. Quarter 7 (also known as Bau Truc Quarter) is home to 2,945 people and 589 households, including 555 Cham households of 2,775 people and 34 Kinh households of 170 people. Quarter 12 is home to 1981 people and 459 households, with 890 ethnic Cham in 176 households and 1,091 Kinh in 283 households. The total number of Cham residents in the village of Bau Truc is 3,665, with 731 households.

The original Cham name of Binh Duc (Tri Duc) is “Palei Gok” or “Palei Ragok,” which means “pottery village/village of people making pottery” (palei: village; ra/urang: people; gok/gaok: pot/pottery) (Sakaya, 2020, p. 131). The village is in Phan Hiep Commune, Bac Binh District, Binh Thuan Province. The former village occupied cropland near rivers, which was advantageous for agriculture and obtaining raw materials for pottery production. The village eventually underwent urbanization, as evidenced by
the construction of National Highway 1 and the surrounding state agencies. Binh Duc has a population of 1,822 individuals in 408 households, including 355 Cham households with 1,507 individuals, 53 Kinh households with 315 individuals, and people of other ethnic groups. However, only 15 of them are artisans.¹

The village of Krang (Krang Gok) is in Pró Commune, Don Duong District, Lam Dong Province. The name of this place is similar to the word for pottery village of the Cham people. “Palei Krang” is of the Malayo-Polynesian languages (Cham, Churu, Raglai, Ede, and Jarai), meaning “the village of people making pottery” (palei: village; krang/gang/orang/urang: people; go/gok/gaok: pot, pottery²) (Sakaya, 2020, p. 245).³ The original Churu name of Krang is “palei gok/ragok,” similar to that of the Cham in Binh Duc. The word “proh/prok” has the same meaning as “craok” of the Bau Truc pottery village in Ninh Thuan Province. Although the Churu-Koho villagers of Krang settled in the South-Central Highlands, they do not live on hillsides or in valleys, as do some other ethnic groups. Instead, they chose flat land near the foot of the mountain to live, farm, raise livestock, and make pottery. According to the statistics, the village comprises 1,684 people in 373 households. There are 12 Churu households of 80 people, 244 Koho households of 1,108 people, and the rest are Kinh and people of other ethnic groups.⁴

3. RESEARCH THEORY AND METHODS

Research methods: This study adopts the research methods of ethnology and anthropology, such as fieldwork, participant observations (Russel, 2009), and observations of the pottery-making process of the Cham and Churu-Koho on many field trips (1989, 1995, 2002, and 2018). We examined the pottery-making process in detail and collected documents (handwritten notes and stories) related to Cham, Churu, and Koho pottery. In the last stage, we analyzed documents and compared and contrasted the Cham, Churu, and Koho pottery to discover similarities and differences among these three types.

Research theory: This article applies F. Boas’s theory of historical particularism (cultural relativism), which holds that the culture of a society develops differently depending on three main factors: historical, social, and geographical contexts. Julian Steward’s cultural ecology theory states that the ecological environment impacts culture and is reflected in culture. These two theoretical schools believed that cultural development is multilinear and diverse rather than unilinear and unified, as in the theory of cultural evolution by E. B. Tylor and L. H. Morgan. Boas also saw all cultures as equal

¹ Data were provided by the People’s Committee of Phan Hiep Commune on July 24, 2018.
² Although having the same root, words are pronounced and spelled differently in each region. For example, the term “people” is pronounced and written as “orang/urang” by the Cham in the village of Bau Truc (Ninh Thuan Province), “rang/gang” by the Cham in Binh Thuan Province, and “krang/kran” by the Churu. Similarly, the Cham say “gok/gaok” to refer to “pot/pottery,” but the Churu and Kinh call it “go.” As a result, the phrase “people making pottery” has three different spellings: “urang gaok,” “orang/gang gok,” and “krango.”
³ In the Vietnamese-Chu Ru dictionary (2010) published by the People’s Committee of Lam Dong Province, a phrase on page 106 reads “kràng pottery, phon akràng.” This is in the Koho language, not the Churu. Suppose it was the Churu language, as mentioned above. In that case, the word “kräng/kràng” is derived from the word “orang/urang,” which means “people” in the Malayo-Polynesian languages (Cham, Churu, Raglai, Ede, and Jarai) and does not mean “pottery,” as the dictionary states.
⁴ Data were provided by the People’s Committee of Pró Commune on October 30, 2018.
in value (Barnard, 2015, p. 147; Khoa Nhân học, 2013, p. 41). Besides the above theories, this article also uses the acculturation theory of American anthropologists. The core idea of this theory is that acculturation occurs in the process of cultural exchange. In the process of exchange, two possibilities might arise: If the subject is passive and “copy-pastes” the external culture into his community, the subject’s cultural identity will gradually diminish and eventually be assimilated. If the subject receives the external culture selectively, it will contribute to enriching the subject’s culture, helping it to adapt to changes over time while maintaining the identity of the subject itself (Belik, 2000; Seymour-Smith, 1993, pp. 1, 67).

In terms of ethnic origin, although the Cham and Churu ethnic groups share a Malayo-Polynesian origin and a long common historical and cultural background, in the process of division due to the impact of different historical, social, geographical, and ecological contexts (F. Boas, Julian Steward), the Cham pottery in Bau Truc and Binh Duc and the Churu and Koho pottery in Krangơ have developed some distinct features.

Because the Koho resided among the Churu, acculturation happened between the two ethnic groups, as is evident in the language and pottery-making techniques of both groups in Krangơ (Sakaya, 2014). Specifically, the style of pottery in Krangơ is a blend of Churu and Koho Sre pottery. The Koho Sre people are similar to the Cham and Churu. They live in a matrilineal society and grow rice, as opposed to the Koho Nop, Koho Cill, and Koho Lat, who live under a patriarchal system with farming as the main occupation. In the process of coexistence, the Churu and Koho intermarried. The Koho learned pottery-making techniques from the Churu while living with them, because pottery-making was not their original focus. The evidence as of 2018 suggests that the senior potters in Krangơ have different origins: 82-year-old Matia is a Churu, while 66-year-old Mabi and 63-year-old Maly are mixed Churu and Koho.

Mrs. Maly’s deceased paternal grandfather is Jamao, a Churu in Prok village, who married Makai (deceased), a Koho from Dak Nong. As a child living in Dak Nong, Mrs. Makai was kidnapped and sold to Prok village. Mr. Jamao and Mrs. Makai met in Prok village, married, and had many children. Mabi and Maly are the grandchildren of the couple. Maly said that her grandmother was a Koho from Dak Nong who did not know how to make pottery. But when she married her husband, who lived in the village of Churu, she learned the craft of pottery from the Churu people.5

Other cases, such as those of the village chief, Mr. Ya Danh, born in 1972, and Mrs. Ma Phuong, born in 1964 and a member of the village women’s union, have also been confirmed.

Their paternal grandparents were mixed Koho and Churu. Therefore, residents here speak two main languages: Churu (Malayo-Polynesian) and Koho (Mon-Khmer). Because they have two bloodlines, they sometimes identify as Churu and

5 The interview occurred on October 21, 2018.
sometimes as Koho. That is why, when we asked about the origin of pottery at this place, most answered that it is Churu pottery. Nevertheless, a few believe the pottery in Krangọ originated from the Koho people.\footnote{Data were collected in an interview on November 25, 2014.}

Eventually, the author came to the conclusion that the pottery of Krangọ is the common heritage of the Churu and Koho. However, on the basis of language, tools, pottery-making techniques, and products, it can be considered Churu pottery. It resembles Cham pottery, especially in Binh Duc.

4. SIMILARITIES BETWEEN CHAM POTTERY IN BAU TRUC AND BINH DUC AND CHURU-KOHO POTTERY IN KRANGỌ\footnote{We presented the documents in this section at the International Workshop on “Preserving and Promoting the Artistic Value of Cham Pottery” organized by the People’s Committee of Ninh Thuan Province and the Ministry of Culture, Sports and Tourism in Phan Rang–Thap Cham in 2018 (Văn & Phạm, 2013).}

4.1. Similarities in name based on location and occupation

The pottery villages of Bau Truc, Binh Duc and Churu-Koho have similar names (Table 1).

<table>
<thead>
<tr>
<th></th>
<th>Name based on location</th>
<th>English</th>
<th>Name based on occupation</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bau Truc (Ninh Thuan Province)</td>
<td>Palei Hamu Craok</td>
<td>Mound field, (hamu: field)</td>
<td>Palei Gok glah</td>
<td>Pottery-making village (palei: village; gok, glah: pottery-making)</td>
</tr>
<tr>
<td>Binh Duc (Binh Thuan Province)</td>
<td>N/A</td>
<td>N/A</td>
<td>Palei Gok, Palei Ragok</td>
<td>Village of people making pottery (palei: village; ra, urang: people; gok: pottery)</td>
</tr>
<tr>
<td>Churu</td>
<td>Proh (Trok, Crok, Craok)</td>
<td>Mound field, reed</td>
<td>Krangọ, Krang Gok (urang gok)</td>
<td>People making pottery (krang, urang: people; gok: pottery)</td>
</tr>
<tr>
<td>Koho</td>
<td>Bon</td>
<td>Village</td>
<td>Bon Krang gok</td>
<td>Pottery village (bon: village; gok: pottery)</td>
</tr>
</tbody>
</table>

4.2. Similarities in materials

The primary materials of Bau Truc pottery are clay, sand, firewood, straw, and rice husk. Sand and straw are not used for making Binh Duc and Krangọ pottery for the following reasons.

Clay in Bau Truc is collected from fields near the Quao River, where it accretes from perennial alluvium and has high plasticity (Figure 1). To create a solid, smooth clay body, Bau Truc potters must mix a proper ratio of clay to sand.
The clay of Cham pottery in Binh Duc and Churu pottery in Krangọ is taken from low hills and mounds and already contains sand and gravel (Figures 2 and 3), so sand does not have to be included in the kneading process. Therefore, the Cham pottery in Binh Duc and Churu-Koho pottery do not have a smooth clay body like the Cham pottery in Bau Truc.

Figure 1. Collecting clay in Bau Truc, Ninh Thuan Province

Figure 2. Collecting clay in Binh Duc, Binh Thuan Province
Clay for making Bau Truc pottery is mixed with sand and has high plasticity, smoothness, and firmness, requiring a high firing temperature. It is evident that Bau Truc artisans have a high level of pottery-making technique and temperature control. When firing Bau Truc pottery, the kiln must be coated with straw to retain heat and increase the temperature. For Cham pottery in Binh Duc and Churu-Koho pottery in Krango, firewood is interspersed with rustic pottery, and then the pottery is fired in the open air to keep the temperature under control. The comparison is presented in Table 2.

4.3. **Similarities in tools and pottery products**

Research shows that all three pottery-making techniques use similar, essential pottery-making tools, such as scraper rings (*tanap*), “body-polishing” cloths (*sutek, khantek*), and “body-smoothing” stones (*abaoh can, palay can*) (Figures 4, 5, and 6). Words
for common pottery products, such as soup pots (glah aia bai), medium-sized pots (gok dam), kettles (kadi aia/kadi ndak), large jars (buk aia/buk ndak), and tools to repair pottery (kuah gaok) are all derived from the vocabulary of the Cham-Churu (Malayo-Polynesian) languages. Only two words, “uk” (clay) (Table 2) and “torlok” (awl), have a Koho (Mon-Khmer) origin (Table 3).

Figure 4. Bau Truc tools for making pottery

Figure 5. Binh Thuan tools for making pottery
Besides the similarities, these three types of pottery have some minor differences. For example, potters in Bau Truc do not use wooden paddles or pounding tables like those in Binh Duc and Krangọ but reuse broken pieces of pottery to make paddles. Bau Truc potters only have to pound the clay slightly with their hands when shaping pottery because

![Image of pottery-making tools]

**Figure 6. Churu tools for making pottery**

**Table 3. Similar words for pottery-making tools**

<table>
<thead>
<tr>
<th></th>
<th>Paddle</th>
<th>Kneading tool</th>
<th>“Body-polishing” cloth</th>
<th>Wiper ring</th>
<th>Scraper ring</th>
<th>“Body-smoothening” stone</th>
<th>Wooden awl</th>
<th>Knife</th>
<th>Pattern-making tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bau Truc (Ninh Thuan Province)</td>
<td>Used pottery piece (lu, jek klak)</td>
<td>Hands (tangin papoh)</td>
<td>Damp cloth (tanaik)</td>
<td>Kago</td>
<td>Tanuh</td>
<td>Aboh kuak</td>
<td>Gai cao</td>
<td>Dhaong</td>
<td>Sticks, flowers, nails, and seashells. After firing, paint the pottery with tree bark soaked in water, edible canna, and peach pits</td>
</tr>
<tr>
<td>Binh Duc (Binh Thuan Province)</td>
<td>Wooden piece, mortar (rasung)</td>
<td>Wooden stick (gai poh)</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>Play can</td>
<td>As above</td>
<td>As above</td>
<td>Similar to the tools above. Coat with a layer of ocher before firing</td>
</tr>
<tr>
<td>Churu (Lam Dong Province)</td>
<td><strong>halom</strong></td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>Play can</td>
<td>As above</td>
<td>As above</td>
<td>Similar to Bau Truc pottery</td>
<td></td>
</tr>
<tr>
<td>Koho</td>
<td><strong>Uk</strong></td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>Play can</td>
<td>Tor lok</td>
<td>As above</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Bau Truc clay is smooth and flexible, so the clay body is tightly adherent. As for Cham pottery in Binh Duc and Churu-Koho pottery in Krangô, clay is mixed with gravel, resulting in a rough texture with low cohesion; therefore, when shaping, potters have to use a wooden “pounding table” to compact the clay body.

4.4. Similarities in the pottery-making process

Cham pottery in Bau Truc and Binh Duc shares common features with Churu-Koho pottery in Krangô. The pottery is made by hand, and no potter’s wheel is involved. Tools for making pottery are paddles and wooden pounding tables or hands. Shredding, polishing, and outdoor-firing techniques are used. Pottery-making goes through the three major stages of clay processing, shaping, and firing.

4.4.1. Clay processing

Similarities: The processes of digging (mâk halan, caoh halan), pounding (jan halan), sieving (chin halan), and kneading (juak halan, jaik halan) are similar.

Differences: Bau Truc potters mix the soil and water in a pit, whereas potters from Binh Duc and Krangô mix them directly on the ground. Bau Truc and Binh Duc potters knead the clay with their hands and feet, whereas Churu pottery in Krangô is kneaded by hand only (Table 4).

<table>
<thead>
<tr>
<th>Table 4. Similarities and differences in clay processing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digging</td>
</tr>
<tr>
<td>Bau Truc (Ninh Thuan Province)</td>
</tr>
<tr>
<td>Binh Duc (Binh Thuan Province)</td>
</tr>
<tr>
<td>Churu (Lam Dong Province)</td>
</tr>
</tbody>
</table>

4.4.2. Shaping

The stages or techniques used to shape pottery in the three villages, Bau Truc, Binh Duc, and Krangô, are the same. Form the basic shape (cylindrical/pumpkin shape) (padeng paduk). Shape the clay body (mathik/mathan gok) using coils (anâk halan). Remove the seams of coils on the clay body (kagoh gok), use a pounding table (papaoh
gok), polish the clay body with a damp cloth (paik gok, mbek gok), decorate (ngap bingu hala), repair (kuah gok), and smooth with seashells (abaoh kuek) (Figures 7, 8, and 9).

All three types of pottery are decorated using natural colorings (brown and red) made of tree bark (likhun), edible canna, or peach skin soaked in water. Water is sprinkled on the pottery for decoration after it is fired and is at a certain temperature.

However, Binh Duc pottery has a slight difference in decoration. Before being fired, a layer of ocher is added to the clay body and mouth to create a red coat for the pottery, before decorative patterns are added.

Figure 7. Shaping Bau Truc pottery

Figure 8. Shaping Binh Duc pottery
4.4.3. Firing method

All three types of pottery must be dried (*pa-mbu gok*) before firing with firewood outdoors (*ngap apan am di mblang*). In addition to firewood (*njuh*), straw (*pong*) and rice husks (*kam*) are used to fire Bau Truc pottery (Table 5).

### Table 5. Firing process

<table>
<thead>
<tr>
<th></th>
<th>Dry (<em>pa-mbu gok</em>)</th>
<th>Stack firewood to make a kiln (<em>dak njuh ngap apan gok</em>)</th>
<th>Place the pottery on the firewood (<em>paguak gok</em>)</th>
<th>Cover with straw (<em>buh pong</em>)</th>
<th>Rice husks (<em>buh kam</em>)</th>
<th>Sprinkle with water used to soak tree bark and plant skins (<em>sah aia plak</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bau Truc (Ninh Thuan Province)</td>
<td>Dry pottery in the shade and the sun</td>
<td>Stack firewood on open ground to make a kiln (<em>dak njuh ngap apan gok</em>)</td>
<td>Place 3 to 4 layers of pottery on the firewood (large first, then small)</td>
<td>Cover the pottery and firewood with straw</td>
<td>N/A</td>
<td>As above After taking the products out, sprinkle them with the water used to soak plants to create a patchy color. Do not sprinkle if the intention is to keep a natural red color on the products</td>
</tr>
<tr>
<td>Binh Duc (Binh Thuan Province)</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>N/A</td>
<td>N/A</td>
<td>As above</td>
</tr>
<tr>
<td>Churu (Lam Dong Province)</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>N/A</td>
<td>N/A</td>
<td>As above</td>
</tr>
</tbody>
</table>
4.5. Similarities in traditional pottery

Traditional pottery products of Bau Truc, Binh Duc, and Krangô are similar in type and size and are classified into five main types (Table 6).

<table>
<thead>
<tr>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
<th>Type 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small pot (gok/gaok aom) (H: 19 cm, D: 18 cm)</td>
<td>Small clay pot (klait) (H: 18 cm, D: 20 cm)</td>
<td>Vase carried on the head (buk) (H: 24 cm, D: 23 cm)</td>
<td>Platter with base (ca-mbah) (H: 22 cm, D: 24 cm)</td>
<td>Buffalo statue (kabaw)</td>
</tr>
<tr>
<td>Medium-sized pot (gok/gaok dam) (H: 25 cm, D: 20 cm)</td>
<td>Shallow, wide-mouthed clay pot (glah) (small/medium) (H: 12 cm, D: 17 cm)</td>
<td>Vessel for storing water and agricultural products (jek), rice jar (khang brah) (H: 24 cm, D: 23 cm)</td>
<td>Holy water jar (balaok aia) (H: 10 cm, D: 10 cm)</td>
<td>Cow statue (limaow)</td>
</tr>
<tr>
<td>Large pot (gok/gaok praong) (H: 25 cm, D: 20 cm)</td>
<td>Large shallow, wide-mouthed clay pot (glah praong) (H: 14 cm, D: 22 cm)</td>
<td>Ché, a porcelain container with a round body and wide mouth often used to hold alcohol (ceh/caih, yeng), (H: 83 cm, D: 21 cm)</td>
<td>Kettle (kadi) (H: 6 cm, D: 5 cm)</td>
<td>Human statue (manuis)</td>
</tr>
<tr>
<td>Small-cupped mouth</td>
<td>Wide mouth</td>
<td>Large-cupped mouth</td>
<td>Cupped and wide mouth</td>
<td>Clay trumpet (kadet halan)</td>
</tr>
</tbody>
</table>

In addition to traditional pottery products, fine art ceramics have been promoted in Bau Truc (Sakaya, 2007, 2015; Văn, 2014). In 2005, to adapt to the new market mechanism, artisans of two pottery villages, Binh Duc and Krangô, were sent to study fine art pottery in Bau Truc (Figures 10, 11, and 12). Once again, Cham pottery in Bau Truc continues to influence pottery in Binh Duc and Krangô.

Summing up the comparisons presented, we can see that the Cham and Churu languages are similar in terms of village names, tool vocabulary, and pottery-making processes and techniques. More than 90% of the Koho language related to pottery is borrowed from the Churu language. The Koho often combine the roots of words associated with Churu pottery with those in the Koho language to form compound (Churu-Koho) words. Some examples follow. The word “kettle” in Churu is “kadi aia” (kadi: kettle, aia: water), but the Koho have turned it into “kadi ndak” (kadi: kettle, ndak: water). The word “jar” in Churu is “buk aia” (buk: jar, aia: water); the Koho have made it “buk ndak” (buk: jar, ndak: water). The phrase “shape pottery” in Churu is “padang gok” (padang: shape, gok: pottery); the Koho call it “guen gok” (guen: form, gok: pottery). The phrase “fire pottery” in Churu is “am gok” (am: fire, gok: pottery); the Koho say it
as “un gok” (un: fire, gok: pottery) (Sakaya, 2019; Tinh Lâm Đồng, 1983; Ủy ban nhân dân tỉnh Lâm Đồng, 2010).
Figure 12. Churu pottery

5. CONCLUSION

Through analysis and comparison, the author found that pottery production in the three villages of Bau Truc, Binh Duc, and Krango is similar in terms of craft village names, tool names, materials, processes, techniques, and product types. There are some minor differences in making pottery in Bau Truc. When processing raw materials, potters in Bau Truc mix fine sand with clay, use their hands rather than a wooden “pounding table,” and must include straw, firewood, and rice husks in the firing process. However, when making pottery in Binh Duc and Churu-Koho, potters do not need to mix the clay with sand since gravel and sand are in the soil. They use a wooden pounding table, and firewood is the only material used to fire the pottery.

According to the cultural ecology theory of Julian Stewart, these differences can be explained by the dissimilarity of natural conditions, ecological environment, and habitat, leading to the cultural nuances of different ethnic groups. Specifically, because the Cham have settled on flat land near fields and rivers with alluvial fans, they can gather clay with high plasticity. The Churu and Koho live in the mountains and obtain clay with a large amount of gravel. With different material sources and ecological environments, potters must handle materials accordingly, resulting in the slight differences in pottery processing techniques between the Cham and Churu-Koho.

In addition to specific local characteristics, Cham and Churu-Koho pottery are similar and retain features typical of Sa Huynh pottery and other ancient pottery of Southeast Asia. The pottery is handmade, with no potter’s wheel involved. Typical pottery-making tools are paddles, wooden pounding tables, and hands. These are combined with
shredding, polishing, and outdoor-firing techniques. In particular, Cham and Churu-Koho pottery have patterns of lines, dots, shells, botanical designs, and nail patterns. This proves that these three types of pottery contain elements representing continents and islands and are related to the pottery of the Sa Huynh culture (Lâm & Nguyễn, 2016; Vũ, 1991).

The three types of pottery presented here are the inheritance of Sa Huynh-Cham pottery. In particular, the Cham pottery of Bau Truc has had a major influence on the Cham pottery of Binh Duc in the central region and the Churu-Koho pottery of Krangô in the South-Central Highlands. The three pottery villages are located in different areas and form a “pottery triangle” connecting Central Vietnam, the South-Central Highlands, and the Southeast region. Among them, the Churu-Koho pottery of Krangô bears features that are closely related to Sa Huynh pottery.

Many ancient craft villages and potteries in Southeast Asia and worldwide have disappeared. Churu and Koho pottery are also vanishing. Cham pottery (Bau Truc and Binh Duc) has persisted in preserving the quintessence and unspoiled beauty of ancient Sa Huynh pottery from thousands of years ago. Because of the unique beauty and value of Cham pottery art, along with the preservation efforts and a proposal by the Vietnamese government, “the pottery-making art of the Cham ethnic minority people” in Vietnam was officially registered by UNESCO on November 29, 2022, in Morocco and added to the list of “Intangible Cultural Heritage in Need of Urgent Safeguarding.” However, only the Cham pottery in Bau Truc and Binh Duc is registered. Although Churu-Koho pottery shares similar features with Cham pottery, it has not yet been registered by the Vietnamese government or UNESCO. We hope that the government and authorities will focus their attention on the preservation and revival of the Churu-Koho pottery of Krangô, thereby promoting the diversity of Cham pottery in Vietnam and Asia.

REFERENCES