

Campa Manuscript CM39 TEXT (36)

The Role of Cam People in Civil Government Affairs in The Middle of the 19th Century

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ABSTRACT

A government that once existed in Southeast Asia and is famous among its neighbors has now disappeared on the world map and was absorbed into the territory of Vietnam. It was the kingdom of Campa (192-1835 AD). The Campa kingdom left many tangible and intangible treasures. Temples Although many were destroyed, still a large number can still be seen to this day. These temples show the majesty of his kingdom through bus-relief carvings, inscriptions, peatung. Followed by a group of materials written on soft materials such as leather, palm leaves and even paper, all in the form of a manuscript. This Cam manuscript covers all areas of human life including medicine, construction to the science of science and literature. So far many manuscripts that have been studied are in the field of epic literature and history. This paper is an introduction to Cam literature in the form of manuscripts stored in several libraries in Percis and specifically given to a manuscript named CM39 (36), a manuscript of a historical nature.

Keywords: Treasure, History, Civilization, Campa/Champa, Cam/Cham

INTRODUCTION

The existence of the Campa Kingdom was confirmed by Chinese sources in 192 AD and continued to last until 1835 when it was completely conquered into Vietnamese territory. In the early stages, Campa has received the trust and pemerinahan India, namely Buddhism and Hinduism. Then, Islam has become the habit of the majority of the Cam charity, which clumps Austronesian peoples. The arrival of European people carry with Christianity. On this day found the Cam embrace all the major religions of the world. However the Islamic religious affiliations, although there are some variations, is the faith of the majority of people, especially Campa Cam.

The acceptance of Indian culture has been for centuries in the kingdom of Campa, the kingdom which is a federation of five states namely Amaravati, Indrapura, Vijaya, Kauthara and Panduranga. If at first the power of the Campa Kingdom through their leaders or heads of state, called 'Kings', their power began to decline from the end of the 10th century after the birth of a new national identity, Vietnam in 939 AD north of its border. The newborn Vietnam began its advance to the South, famous for the term nam-tien which gradually harmed Campa, and later the Cambodian government. In Vietnam's advance to the South, the North border of the Campa gradually moved south until the complete loss of government in 1835. The Campa people gradually moved to save themselves throughout the nam-tien, in large numbers especially in the destruction of Vijaya in 1471, headed for Cambodia which borders the Campa Kingdom. Cam refugees have also found refuge in some other regions in Southeast Asia such as in the Malay Peninsula, Hainan (China), Indonesia (Aceh, Indonesia) and Kalimantan (Indonesia). The events that befell Cambodia, Laos and Vietnam in 1975, which threatened the lives of many, led to the massive displacement of the population of the three countries to more distant territories such as Europe, the United States and Australia. A large number of Cam people get protection in Malaysia.

Literature Cam

Cam person who belongs to a family of the Malays has a high civilization. The language of the Austronesian language family. They have a written language and a large cultural heritage that still exists to this day, in the form of temples, carvings, sculptures as well as written and oral literature. They began to create letters since the second century Christ again to borrow and modify the Sanskrit writings. There are many different writing styles to record their knowledge such as in the field of history, culture, rituals, beliefs, religions and customs. Cam writing style can be divided into four eras, namely before the fourth century, fourth century to fifteenth century, century the sixteenth to the eighteenth century and the eighteenth century to the present.

Although the form of the script has changed over the course of four ages, the letter Cam still retains the basic rules of the Sanskrit-based language system. In addition to recording its history and culture in the form of inscriptions, Cam's writings are also found in the form of manuscripts on palm leaves and paper. In Vietnam as well as in Cambodia these Cam manuscripts are kept by certain individuals usually in their homes. However, interest in the Cam now to read and understand the inscriptions and manuscripts Camamat decreases, what they want memilihara kahzanah is that for many of those who do not understand the contents and the treasures of their own people.

Most of the manuscripts are preserved in several libraries in France, in the National Library of Malaysia in Kuala Lumpur and the Malay World Ethnological Museum. Cam manuscript collections in the country gather some manuscripts written in Cambodian and Vetnam in Modern Cam letter. Some are stored by certain individuals, especially in Vietnam.

Cam Manuscript Collection

Since colonial French Indochina came to the peninsula in the mid-19th century, they have exploited the wealth of the local economy as well as conducting various research activities, both in the fields of agriculture, health and others. The discovery of historic temples in Cambodia, Laos and Vietnam has encouraged them to establish a school of civilizations in Indochina and then in East Asia, in 1901. The Center is named pengjaian Ecole Française d'Extrême-Orient or the Far East Research Center France (EFEO). Various studies related to the Cambodian and Campa governments have been conducted. Among their study materials are written materials either inscriptions or manuscripts.

Manuscripts in the Cam language found in Vietnam and Cambodia were compiled by individuals as well as several institutions. The total number of manuscripts identified was 438 and 312 of them were kept in EFEO, 84 in Société Asiatique (excluding those written in Chinese and Nôm letters), 19 in the Center d'histoire et de civilisations indochinoises (CHCPI), 20 in Missions. Etrangères de Paris (Paris Foreign Missions Society) and 3 at the Bibliothèque Nationale. Among these manuscripts are 64 originals, and the rest are copies, photographs and microfilms.

These manuscripts are available in various forms. Some are written with steel needles on palm leaves which are usually five or six rows on each piece of leaf. The leaves are arranged layered and clamped with two pieces of wood and tied with a rope. The second type is written with a steel needle also on a small / narrow palm leaf in a row along. These small leaves are folded on top of each other. The third type is written with a special type of ink on paper; these pieces of paper are stacked and tied with ropes at the edges. While the rest is written with ordinary pencil or ink on plain paper or school books. In recent years there have also been those copied with a regular pen (Bic) on plain school notebook paper.



Figure 1: Cam text on palm leaves

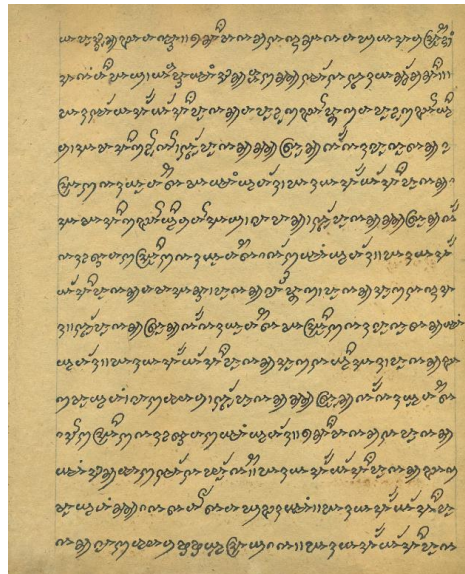


Figure 2. Cam Text on Paper. Cam Modern Letters

Cam manuscripts stored in several libraries in France have been cataloged, coded as follows:

CAM -	for manuscripts in the EFEO storage group;
CAM MICROFILM -	for EFEO storage manuscripts in the form of microfilms;
CM -	for Cam manuscripts in the custody of Société Asiatique
MEP vol. -	for manuscripts in the MEP storage group;
CHCPI CAM -	for manuscripts in the CHCPI central storage group;
P-B LAFONT, CAM -	for manuscripts stored in CHCPI;

PO DHARMA, CAM -
INDOCHINOIS -
(cham -) and E.L.O.

for manuscripts kept in CHCPI;
for group manuscripts
National Library storage.

Manuscript CM39 (36)

The Cam manuscripts in the Société Asiatique archives in Paris have been coded by CM and a total of 84. These manuscripts are coded as CM1 to CM84. Sometimes a CM manuscript has more than one section, each section tells different things.

The CM39 manuscript contains 572 pages of paper bound in the form of a book. This 572-page book is a regular school textbook. The size is 200x310mm. It contains 40 different manuscripts (sections). These manuscripts (sections) have been coded CM39 (1), CM39 (2) and so on to CM39 (40). Numbers in parentheses refer to the first, second and subsequent manuscripts up to the 40th manuscript. This difference is due to the content or case or the things he recorded are different. Thus the CM39 manuscript (36) is the 36th part of the CM39 manuscript. Manuscript CM39 (36), a traditional Campa historical work, recounts a history, turmoil in the Kampuchea kingdom at the turn of the 19th century. It is a manuscript manuscript written in the form of a poem. The length of 1393 bytes (lines) is written on 60 pages of paper. These pages range from pages 475 to 534 in the CM39 manuscript. Like the other manuscripts in the CM39 manuscript, the CM39 manuscript (36) is written in Cambodian Cam letters. Its origin is unknown. The letters are very beautiful. The copyist of this manuscript was very meticulous and he was very careful in his copying work. Presented here are some basic things in the study of manuscripts such as CM39 (36), namely the reading of the original text, followed by its transliteration, transcription and finally the translation.

Transliteration.

Nowadays not many can read the manuscript in this Modern Cam letter, yet many can still speak in Cam language. For that reason, Campa researchers have created a transliteration system to transfer the original Cam characters to Rumi characters equivalent to the alphabet and vowel system in Modern Cam writing. The transliteration system provided by Groupe de Recherche Cam 1977 in BEFEO vol. LXIV, Paris, pages 243-255 under the heading "Etudes cam: Essai de translittération raisonnée du cam" This transliteration system is used only for scientific purposes where this system shows how the original spelling of Cam words in the manuscript has been formed in modern Cam letters. Thus the original spelling of Cam Modern writing in the text of the manuscript can be known through the method of transliteration. This is important because if there is a word that has been misread (transcribed) by a researcher, it is only the researcher's fault not writing in the original text of a manuscript is wrong.

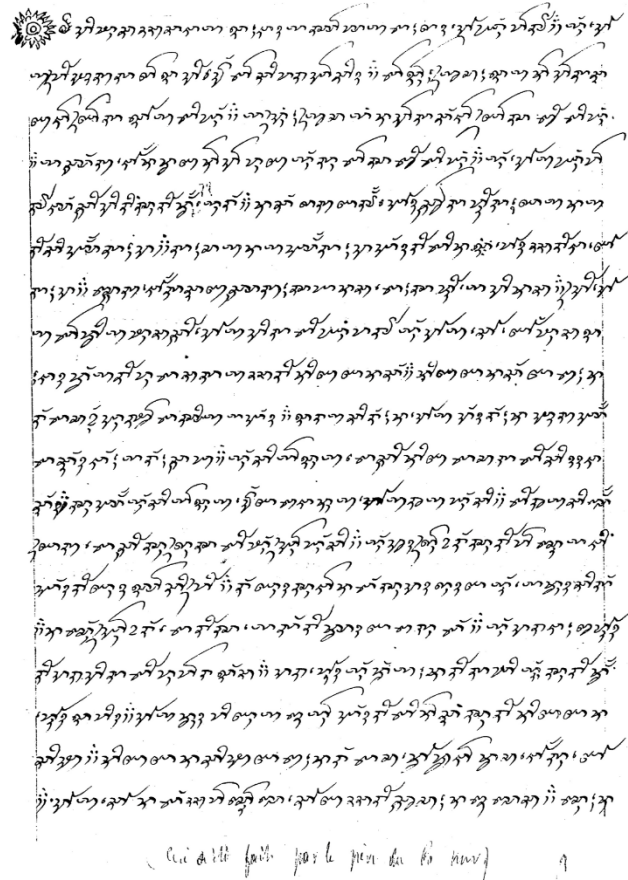


Figure 3. The first page of the manuscript CM39 (36)

ABJAD CAM MODEN

I. Konsonan

ك	خ	ج	جھ	ب	بھ
ka	kha	ga	gha	ba	ba

چ	چھ	جھ	جھھ	ن	نھ	جھ
ca	cha	ja	jha	na	na	nja

ت	تھ	د	دھ	ن	نھ	ند
ta	tha	da	dha	na	na	nda

پ	پھ	ف	بھ	بھھ	م	مھ	مب
pa	pha	fa	bha	bha	ma	ma	mb

ي	ز	ل	و	ص	س	ه
ya	za	la	va	sa	sa	ha

II. Vokal

ا	آ	إ	أ	ؤ	أ	أ	أ	أ	أ
a	i	i	u	e	o	ai	au	-	-

أ	أ	أ	أ	أ	أ	أ	
-	y	r	l	v	-	u	i

III. Vokal bebas

أ	أ	أ	أ	أ	أ
a	i	u	e	ai	o

IV. Nombor

١	٢	٣	٤	٥	٦	٧	٨	٩	٠
1	2	3	4	5	6	7	8	9	0

TRANSLITERASI

Halaman 1

CM39(36)

1. (p. 1) di thun nan nasak asaih kahyā byak lagaih dau[k] bhum Baryā
2. kū dauk brī ṅap palā adī Pō lā ni bar jānih
3. lā-ū krvaic ^aaik mādā panat sātrā pa-^aauk liyū
4. kadrum krvaic kam madā panā sātrā halvī liyum
5. ka-ndyāp saū mambat mādā but kū pulā halvī liyum
6. kū dauk bhum Baryā syām ndī di rim hurī mbā kurañ
7. manā gap taryā jauh ndvā pablī pataik mak rī ni jyā' padai
8. pacaik mak jyā' padai jāh rī lima abauh nan rī sa tau padai
9. ṅjap saū panat ndyap hai yaman lo hai blī ko diman
10. drī dauk lāvik thun ndī dauk di palī bhum Baryā kū dauk nau taum thun asaih vāk rī bulan pak nan rī mit tamanā
11. mit tamanā tal mai rā lac ^uJuphvā lahyik kajāh
12. arakni rā mai dauk dāh rā mai ṅap jyā' lanāh sā Kai Rā Ndaiy
13. kū ni kā-^auk lo ndī mit lac palī ni oḥ sanā
14. hujyā' kū ni kā-^auk Pō tal samuk dauk rvak yū ni
15. lī rvak ni khā' trap lo ndī hu gru halī thū jrū yū ni
16. kū dvaḥ grū urā hu rī bāña Kasim jāh rī tuḥ ayā ni brī
17. rā tuḥ hu sā malā hudaḥ guḥ taklam ko mbuḥ ni pā
18. maṅum jrū urā lo rī hake pā rī mbyaḥ tal pulan
19. kū dar sa-ai blauh rī dar di palī ni Bubāra-ān
20. dar blauh kū vāk mai rī padhi klū hurī mbā' blauh abih
21. dauk mbuḥ bituk ikū jāh rī limā nam hurī mit tamanīn
22. mi[t] tamanīn tal mai rā lac mbauv Sā mbac saū putau
23. dauk nau malam nan bāñā Khanaut nan rī ndvac mai ikhan
24. ṅu mai (p. 2)

Transcription

The transliteration system as described above is still complicated to read for ordinary people who only know how to speak Cam. Therefore, we have created a system of oral language transcription, which is a system of reading text in Modern Cam characters, as the original writing (Modern Cam) sounds. The transcription system for easy borrowed romanization spelling system language. By doing so they are able to read the Latin alphabet languages other than English, may understand the text content of the manuscript Cam. It is hoped that this transcript will facilitate the understanding of the text of the manuscript for those who only know how to speak in Cam. The text of this manuscript, which is written in the form of a complete poem, further complicates the understanding of the text because the complete structure of the poem is not the same as the sentence structure of prose. Complicating matters further is the understanding of the story told by Cam's manuscript text like this is a less detailed narration because the narrator thinks that the reader or listener lives with his contemporaries.

TRANSCRIPTION

Page 1

CM39 (36)

1. (p. 1) di thun nan nasak asaih kahya byak lagaih daung bhum Baryaing
2. kuv dauk brei ngap pala adei Po la ni bar janih
3. la-u krvac aik mada panat satra pa-^aauk liyum
4. drum krvac kam mada panang satra halvei liyum
5. ka ndyep saung mavat mada but kuv pula halvei liyuv
6. kuv dauk di bhum Baryaing syeng ndei di rim hurei mbang oh kurang

7. manang gap taryeng jauh ndva pablei pa taik mak rei ni jyen padai
8. pacaik mak jyen padai jeh rei lima abauh nan rei satau padai
9. ñdap saung panat ndyap hai yamen lo hai blei ké diman (kh. sday)
10. drei dauk lavik thun ndei dauk di palei bhum Baryang kav dauk nau taum thun asaih vek rei bulan pak nan rei mit tamaneng
11. mit tamaneng tal mai rang lac aung Jupha lahyik kajeh
12. arakni rang mai dauk deh rang mai ngap jeng lanah (= tanah) sang kai rang ndai
13. kav ni ka-^auk (= pamauh) lo ndei mit lac palei ni oh sanang
14. hujeng kav ni ka-^auk Po tal samuk dauk rvak yav ni
15. lei rvak ni khin trap lo ndei hu gru halei thav jru yav ni
16. kav dvah gru urang hu ri baña Kasim jeh rei tuh aya ni brei
17. rang tuh hu sa malang (26,6 malang = 1kg) hudah guh taklam ké mbuh ni pang
18. mañum jru urang lo rei hake pang rei byal tal pulang (= matai)
19. kav dar sa-ai blauh rei dar di palei ni Bubara-in (kh. Bo Préah In)
20. dar blauh kav vek mai rei padhi klav hurei mbeng blauh abih
21. dauk mbuh bi tak iku (= kav) jeh rei lima nam hurei mit tamneng (kh. damneung)
22. mi tamneng tal mai rang lac MBauv Sa Vac khin hu taum
23. dauk nau malam nan baña Khanaut nan rei ndac mai ikhan
24. ñu mai (p. 2)

Translation

As the text of the manuscript was produced in the form of poetry, translated into the Malay language is a very complex work, the only translation must be faithful to the original text. The mediator loyalty we can not only read, understand and rewrite the target language of English; I am more inclined to preserve the language as the original text was written. By using our understanding to the language of poetry rekap shaped text, without realizing it we have to give our interpretation of the original writing. That means we have to re-write the text according to our understanding. Therefore, with such a translation, the reading of the translated text sometimes sounds awkward. As such, a minimal translation adjustments have been made.

1. (p. 1) In the year of the Horse, the prosperous year in the village of Peareang.
2. I asked my sister to plant thousands of such fruit trees
3. Coconut, lemon, jackfruit and mangosteen trees that are fertile plants.
4. There are also guava trees, Balinese lemons, betel nuts and many others that have grown and provided a cool shelter.
5. The durian tree and the lady from the good seeds that I planted are already big.
6. [I] am very happy in Peareang village because every day the food to eat is never lacking.
7. Those who diligently pluck [fruit] and uphold it for sale on credit or exchange it with rice
8. in the rate of five pieces to one tau paddy.
9. Because fragrant jackfruit is very sweet, many do not regret buying it.
10. We have been living in Peareang village for several years; and in the fourth month of the next Horse year we received the news.
11. This news says that Ung Juphuasudah is gone.
12. Now many people come to live [in Peareang] and build a house near Kai Rang Ndai.
13. I am too worried about this country is not safe.
14. The situation is even more worrying when Po and my cousin are in pain,
15. The pain is very serious and where should I look for people who know how to cure.

16. I can find Banya Kasim as a person who bathes (flowers),
17. They had bathed one night and the next day did not recover.
18. Despite taking a lot of medicine, he became seriously ill until he died.
19. I buried my brother in the area of Bu Preah In.
20. I went home to make Pathi for three days just finished.
21. one day we see a comet; five six days later we received one news.
22. The news says Mbauv Sa rebelled against the king.
23. Then Banya Khanot immediately arrived at night to give
24. He came (p. 2)
- 25.

The second thing in this translation is the difficulty in understanding some of the words in the Cam manuscript. Generally the author or narrator is a royal relative or nobleman. Here two problems arise when the narrator uses the term Po or Ku or I (you, in Cam language) for himself. If he is a royal relative, the use of the word Ku (may be I or the abbreviation of the word Tuanku) on his own behalf does not make it easier to understand his story. And secondly if the narrator uses the term Po for himself, the problem is more complicated because the narrator is also Po and many other Po are involved in the historical event being narrated.

The second word in the text of this manuscript that complicates the understanding of the story being told is putau. In the Cam language, putau refers to the king (DA says patau input, p. 260). In the text of this manuscript CM39 (36) there is a time when the word putau refers to the ruling king and also a son like putau (Sivatha) without mentioning Sivatha for Putra Sivatha, putau Sa-ai (verse 825) for putra abang, and putau adei (verse 847) for the younger son; both sons and non-kings ruled. Such a situation further complicates the reading / understanding of the text of the Cam manuscript such as CM39 (36).

The third bigger thing in nature is understanding the historical manuscripts, the problem of identifying the figures being narrated and those involved and the historical events. The identification of this figure can be solved simply by comparing the story with historical records from other sources. In the case of CM39 (36) we have to compare it with the original text (manuscript) of Khmer, Siamese and even French, as these three parties are involved in this narrated history. Apart from the figure, what is the name of the place, the name of the village, district or province in the kingdom of Cambodia. The name of the Khmer province is not very difficult because over the centuries, the name of the province of Cambodia has not changed much; what changed was a new province that had been created for some reason. The biggest problem is identifying the names of the villages and districts, of which there are many who wear the same name. The names of the figures including their titles and place names are sometimes abbreviated to fit the complete form of the poem

The fourth and final thing in the study of this manuscript is the use of language. The language that records the events in this CM39 (36) manuscript is Cam language. However, there are many words from foreign languages that are borrowed or have become commonplace in the Cam language. These languages are Khmer, Thai, Vietnamese, Malay and Arabic. The influence of Khmer language easy to understand and it can happen because the Malay-Cam has long lived with the majority of Khmer society. Thus local language borrowing is common to the Cam community in their speech or vocabulary. The Siamese and Vietnamese languages were also borrowed as both Siamese and Vietnamese had for centuries taken control of Cambodian rule. Most words from two languages Siam and Vietnam are the titles of the officials of civil or militer. Manakala Malay influence caused relations between the two communities as well as government and Malay Campa was already terlajin since many abad. Dan lastly also Arabic influence given the influence of Islam. The influence of foreign languages also complicates the understanding of the text of the manuscript because Cam had to make

many references to the dictionary Khmer, Thai, Vietnamese, Malay and Arabic, and French is the language of art, certi Akmiral word from the French word meaning Amiral Lakshmana.

CM39 Manuscript Summary Summary (36)

Since the focus of this paper is not to study this manuscript from all angles including the history it narrates, here I am just giving a concise summary of the story he told. This script CM39 (36) records a story told by the narrator or the author himself, who is a community figure who is respected and respected by the community. He was an acquaintance of king Ang Duong (1841-1860). He lived and was directly involved in historical events that took place in 1858. He used a few words to describe himself who was divorcing it like «me, me, us». The recorded story clearly shows that he is a descendant of the king of Campa who is well known among the Cam people as well as the Khmer community down to the royal mandarins and the king himself. In summary, this manuscript mengkesahkan involvement of the community in the throes of political-Cam Cambodian government. The period of involvement focuses on the mid-19th century, at the end of the reign of King Ang Duong (1841–1860) and the beginning of the reign of King Norodom (1860-1904).

CM39 Content (36)

The story told in 60 pages thick and 1393 bytes long can be divided into several parts among them is the Him Him Rebellion in the eastern province of Kampuchea in 1858. This revolt was due to the dissatisfaction of a group of people against the governor of the province. The conflict between the rebel supporters and the Cambodian royal forces was so intense that the king himself led his army to quell the uprising. The uprising spread to the western banks of the Mekong River. Realizing the situation, Tuanku Po went to worship the King and offer his services to the king Ang Duong to quell the rebellion until it was completely successful. He did not hesitate to form an army "Son Cam" to be with the Khmer royal soldiers until the government returned to peace. As a result of the uprising, Tuanku Po and his followers had to relocate, a move that would leave their hometown forever. He traveled with hundreds of oxcarts during the day and night and stopped just to cook and rest at night. On his way Tuanku Po met a number of Cam people who were instructed by king Ang Duong to also move. This migration begins in the rainy season and drought. They get water only when they reach the Mekong river in Jiro, in front of Kompong Cham town. The journey takes a long time to cross the Mekong Sungai with hundreds of oxcarts. Traveling from Péaréang village, their hometown in the summer has taken them to Péam Jikâng in winter.

During that long and long journey, Tuanku Po and many fell ill, and some died. Moments later, Tuanku Po confronted the Khmer King who ruled Tuanku Po took all the Cam people to an area to stay there for a long time. The district is Prey Pih, Trapéang Chouk Sar and Srê Prey about 20km from the capital Oudong. They were the first group of members of the Cam community to inhabit the area. Tuanku Po chose the village of Trapéang Chouk Sar to build his new residence. After the rebels were defeated, Tuon Him and his followers moved to Moat Chrouk (now, Chaudoc) and a few years later they came to worship king Ang Duong and ask for forgiveness. Ampuanan was given and they have lived without interruption ever since.

The following part of the CM39 (36) manuscript tells the story of the struggle for takhtar between the ruling king, king Norodom and his younger brother Sivatha. Tuanku Po was once again asked by King Norodom to prepare Cam's army to assist him in defending his throne. Cam's army firmly guarded the interests of King Norodom. Prince Sivatha, who gained many supporters, was able to defend himself in several battles that had spread to the Kratié province, in Eastern Cambodia. In the chaos, King Norodom was advised to move to Battambang. His journey was accompanied by Cam's dignitaries and Cam's security forces.

When Sivatha was defeated, King Norodom returned to his palace and ruled peacefully until the end of his life in 1904. Whether this manuscript also narrates the uprising of the people led by Acar Sva because he was dissatisfied with the situation in the government.

Author Name and Date of manuscript CM39 (36)

In general, identifying a date for a Cam manuscript is a difficult problem to solve. This is because the author or writer did not mention his name and the date when the manuscript was produced. And if there is a date found, it is usually the date when the copying was done. Usually the date is recorded at the end of the manuscript. This CM39 (36) manuscript, is mentioned at the end:

1392. gap yac hurak ni tamat jeh rei blauh di hurei but maung pagé

1393. gap yac lei halun kanal sit rei mada gap halei ngap tau nau gap

The translation is as follows:

1392. O man (reader)! This writing was completed on Wednesday morning.

1393. O people (readers)! I only know a little. If anyone knows more, keep writing.

Thus it is impossible to get a date when this manuscript was written or copied. In addition, the author records his writing tradition by reminding that anyone who wants to continue the "writing" of the history of the Cam community, then continue recording such historical events. Thus it is clear that there are two things that have been shown by the two stanzas: First, the date of its writing or copying and secondly, why this manuscript manuscript was produced which is the culture of society in producing its literary material.

CONCLUSION

As described above, it is true that the production of written documents has become a tradition Cam, since the 4th century AD, in the form of inscriptions and literary production followed by the leaves and then on paper, referred to as manuskrip. Manuscript CM39 (36) which is the history of the Cam in Cambodia ended 1392 to 1393 bytes indicating that the manuscript was produced on its own efforts and storied teller. The appeal at the end is important to evoke the spirit of diligent writing to future generations. Efforts to preserve the contents of the draft memahamai naksakah-manuscript should be done with the cooperation of all parties, in the interests of Culture, Language, Malay Satra in Era These disruptions.

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