



中国社会科学院研究生院

硕士学位论文

苗族古歌的口头演述与文本制作：
以黔东南双井村苗族歌师传唱的“瑟岗来”为个案

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论文摘要

本文由绪言、上编、下编和结论构成；作为论文阐述的补充性说明，文中附有图表 22 幅，文后附有摘选田野日志，以及主要参考文献目录。

绪言

对研究对象苗族古歌及其文本情况和相关学术史进行了大致的梳理和阐述，说明田野研究的时空选择，简述了文中所涉及的“以演述为中心”的文本制作理念和工作模型的理论来源，最后交待了文本制作的工作思路和基本目标。

上编

作为田野报告(report)，这部分主要围绕双井村“吃辛节”期间发生的苗族古歌“瑟岗来”(seib gangx neel) 演述事件，对田野观察过程做出写实性描述。在民族志访谈的基础上，对田野工作中遇到的下述问题进行了探讨：苗族古歌的界定、文本的整合、“歌花”与“歌骨”、演唱形式等；进而具体阐述田野研究的过程和步骤，对苗族古歌“瑟岗来”的口头演述事件与文本制作的关联进行了互动阐释。

下编

作为田野记录(record)，这部分首先对苗文誊写、逐译规则、施秉地区的苗族语言系属和方言差异加以说明。其余的篇幅则致力于呈现田野过程中采录的口头演述苗族古歌《瑟岗来》(拍摄总时间约为 90 分钟)，完成了以演述事件为中心的文本制作，采取三行对译法，按苗文誊写、汉语直译、意译进行，共 16 个叙事段落，585 行。在口头演述文本范例中，还标记了演述的曲调，对节日语境中的演述事件进行了注解式的简要说明。

结论

通过以演述事件为中心的文本制作实践，阐述了演述文本与古歌传承及其文化语境之间的内在关联，强调了从事活形态口头传统田野作业的重要性，最后归总了这项研究的可能性扩展和有待深拓的学理空间。

结合论文的写作而展开的文本制作，乃是基于“以演述为中心”的实验性学术实践。从实地观察六位歌师口头演述的苗族古歌“瑟岗来”，到制作一个符合民俗学精神的口头文本，笔者将田野报告(report)和田野记录(record)集合为一体，力图比较切近地呈现传统中的苗族古歌风貌，为古歌传统的阐释提供更充分的田野证据。这项研究如果能够走向深入，就势必必要在“文本”与“文本”之间去探寻古歌传统的口头演述规律。而这也正是作者努力的方向所在。

关键词：苗族 古歌 以表演为中心 瑟岗来 文本化

Oral Performance and Epic Textualization:

The Miao Epic Song Seib Gangx Neel Collected from Shuangjing Village as a Case

Abstract

Based on a situated field study, the present thesis devotes to epic textualization from indigenous oral epic tradition of the Miao people in southwest of Guizhou province, known as *seib gangx neel* in local Miao dialect. It consists of four sections: introduction, a performance-centered report of fieldwork, a performance-centered record of *seib gangx neel*, and conclusion. There are 22 pictures and tables as illustrations, bibliography, and excerpts of fieldwork journal as appendices.

In introduction, the author deals mainly with follows: 1) objects of the study; 2) situated context of field study; 3) methods and theoretical perspectives of documentation; 4) processes and targets of field study.

In part one, the author discusses the following issues concerning the performing context of the oral epic tradition *seib gangx neel* among the Miao people: 1) definition of the epic as an oral genre; 2) problems of previous text-making which placing texts of oral narratives in improperly subjectified formats; 3) textual analysis of formula; 4) forms of performances. Based on the outlined above, the author gives further interpretations of the targets and processes of the field study, explaining interactively the co-relationship between transcribing texts and performing events in the oral epic tradition *seib gangx neel*.

In part two, the author presents us a performance-centered text—a transcription of an oral performance of the epic song *seib gangx neel*. At the very beginning of this part, there is a statement illustrating rules for transcribing the Miao Language. Based on video-recording of 90 minutes, the transcription covers 16 paragraphs, namely 585 poetic lines in all, including the translation from the text of oral performance in bi-linguistic representations of the Miao and the Han language, the melody, as well as connotations of performing events in context.

In conclusion, the author stresses the significance for collecting living oral traditions by practicing a performance-centered textualization through reconsidering the co-relationship between performing texts and cultural contexts, and generalizes problems that the thesis targets at and the possibilities for theoretical development in future.

In sum, having applied fundamental methods developed in Oral Poetics such as participatory observation and ethnographic interview, the present thesis tries to make a performance-centered text on epic singing *seib gangx neel* consistent with the spirit of Folkloristics. By representing oral performance from five local singers, the author combines a field report and a performance record together in a case study, provides us with an experimental documentation for further studies of the Miao people's oral epic tradition.

Keywords:

the Miao People—epic song—performance-centered—*seib gangx neel*—textualization