

苗族 迁徙史歌

HMONGB ZANGT QEUT NGOUX
EPICS ABOUT THE HMONG MIGRATION

杨亚东 杨华献 编



贵州民族出版社

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前言

世界上有一群自称 Hmong 的人,他们操着既相同又有不同方言、次方言和土语的一种语言。这群人被操汉语的人称为"苗",其语言称为苗语。

哲学社会科学的语言学转向让人们明白,人用语言认识世界,因而一种语言就是一种思维模式。人是在语言世界中生活,人存在的生活世界是用多种语言结构观察、思考、认识和实践的多样性生活世界。

在多样性语言的生活世界中,操苗语的苗族就生活在一个苗语的世界里。人是历史的存在,无历史的人不是人。所以苗族有自己的历史,苗族在自己的语言世界里用诗性的苗语传唱着自己的历史。他们并不是像那些英语世界的"西方中心论"者所说的是无历史的他者。这部用苗语西部方言文字记录的《苗族迁徙史歌》就是最好的说明。

苗族的历史可以追溯到五千多年前的蚩尤九黎时代,苗族先民生活在长江和黄河下游广袤的大平原上。在争夺生存资源的历次战争中,苗族先民被迫不断迁徙。从苗族西部方言的古歌和这部史歌中可以看到,操苗语西部方言的古代先民,是苗语古代先民中最勇敢、最顽强的一支,其后裔也是生活最为艰辛的一支。

苗语记叙的历史不是按时间年代排序的时间历史,而是用迁徙起点及途中的地理空间排序的历史,空间的先后就是时间的先后。苗族送亡灵的指路歌就是指引亡灵沿着迁徙的地理空间的历史路途,返回迁徙起点的东方两河平原,然后升入天堂。根据这一特点,并参照汉文献,我们可以说,这部史歌中的尤娄开辟黄河平原,应是上古时期的蚩尤时代;歌中的古博杨鲁应是先秦时期的西南古夜郎时代,古博杨鲁带领本支系的苗族迁徙到黔中的格勒格桑开荒辟土,格勒格桑就是贵阳城的前身。这就是说,最早开发贵阳的是苗族,一年一度的贵阳喷水池苗族"四月八"节日就是明证。

这部史歌最后部分的啃咙宝垛,是苗族先民迁徙到黔西北后, 清朝咸丰同治年间陶新春领导苗族反清起义的历史。这次起义历时12年,规模较大,影响深远。

如果有人在汉语的语境下问这支苗族谁在唱史歌,在何种情景下唱史歌。他们会告诉说,那是他们的歌师和祭师在节日、祭祀、葬礼等集体聚会的场合中,用苗语歌声向众人唱颂。用歌声将众人引入历史的场景,回答苗族自己问自己是谁,从哪里来,到哪里去的人生疑问。

Hmongb Bos Loul 历史是客观的,也是主观的。这部苗族史歌 所记叙的历史不是后现代建构的想象,而是这支苗族之所以是苗 族的文化身份的一部分,是他们一代又一代生命存在不可或缺的 部分。苗族生活极为艰辛,然而他们却能在艰辛中诗意地生存下 来,他们把艰辛的历史作为欢乐的艺术来歌颂,甚至于把历史神圣 化,苗族在神圣与欢乐的历史叙事中获得了坚忍不拔的强大的生 命活力。

这部苗族史歌在苗语生活世界里,由于歌师和祭师的唱颂而

成为鲜活的历史。在全球化的当下,苗语生活世界在发生巨变,大批苗族青年进城打工,歌师和祭师因此而后继乏人。但愿这部史歌还能活在苗语生活世界里,不要成为死了的文献。

杨培德 2010 年 4 月于贵阳



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There is a group of people who called themselves Hmong, and they speak a group of dialects, sub-dialects and native languages with limited similarities. These people are known among Han-speaking people as the "Miao" as a result of transliteration, and their language is called the Hmong language.

Linguistic implication of philosophy and social sciences demonstrates to us that people use language to understand the world; hence a language is a mode of thinking. People live in a world of language, where they observe, think, understand and practice within the framework of multiple languages.

In the diversified world of multilingual life, the Hmong languagespeaking people live in their own world. Humanity is a historical existence; humanity without history is no humanity at all. The Hmong have their own history, passed down with their own poetic language. They are not the anonymous characters without history, as some Eurocentralists in the English-speaking world might think. The Epics about the Hmong Migration recorded in the Hmong west dialect is the best proof.

The Hmong history can be traced back to the age of Chi Yeuf (Chi You in Han language) and Jiu Li five thousand years ago, when this ethnic group lived in the vast terrains of the lower Yangtze River and the lower Yellow River. During numerous wars waged over the resources, the Hmong were forced to move. From the ancient songs and the epics in the Hmong west dialect, we can tell that this group of Hmong ancestors was the most courageous and the most tenacious one, while their descendants also encounter the greatest difficulty in their life.

The history recorded in the Hmong language is not by a chronological order; instead, it is recorded in line with the change of the space for their migration, which means that the sequence in space is coincidental with that of time. The Hmong road-leading song for the deceased is intended to guide the dead along their migrating route in a reverse sequence of the geographical space back to the starting point in the terrains of two rivers, and then ascending to the heaven. According to the characteristics of the Hmong tradition and the Han literature, we can discern that the time of Yeus Loul, who founded their ancestral land in the plain of Yellow River in the history of the epics, corresponds to the age of Chi Yeuf; Gud Box Yangx Loul should be during the Yelang period in the Southwest in Pre-Qin period; Gud Box Yangx Loul led his branch to a new land in Gheb Lex Gheb Sangb in central Guizhou, the predecessor of Guiyang city. Hence, it is the Hmong people that first explored and developed Guiyang, as demonstrated by the annual "Siyueba" (the 8th day of the 4th lunar month) Festival of the Hmong in the Guiyang Fountain Pool.

The last part of the epics is the history of Khuat Dlob Bangx Dongx

(Tao Xinchun in Han language) leading the Hmong to fight against the Manchu ruler during Xianfeng and Tongzhi's reigns of the Qing Dynasty, which happened after their ancestors migrated to the Northwest Guizhou. The uprising lasted 12 years, of a large scale and far-reaching influence.

If someone in the Han context asks who actually sings the songs in the epics and under what circumstances, the Hmong would answer that it is their master singers and priests that sing in the Hmong language on festivals, sacrifices and funerals. The epics will introduce the crowd to the historical scenes, and answer the questions of human interest, such as who the Hmong are, where they came from, and where they will go.

History is both objective and subjective. The record in the Hmong epics is not a post-modern construction by imagination, but a part of the cultural identity of the Hmong, an indispensable part of their living existence from generation to generation. Their life is rather harsh, but they can still survive in a poetic manner, they eulogize their difficult history as art full of joy, and sanctify the history. The Hmong obtain perseverance and vitality from the sanctified joy in the historical narratives.

In the Hmong world, the epics become the living history by the singing of their master singers and priests. In the modern era of globalization, the Hmong world is experiencing a drastic change, and a large number of the young people from the group seek jobs in cities. Consequently, it is hard for the Hmong master singers and priests to find their successors. I hope this epic song will continue to live in the world of the Hmong language instead of a dead document.

Yang Peide
April, 2010
From Guiyang

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BUAS DRAOS ZANGD QEUT

战争迁徙

MIGRATION FOR WAR

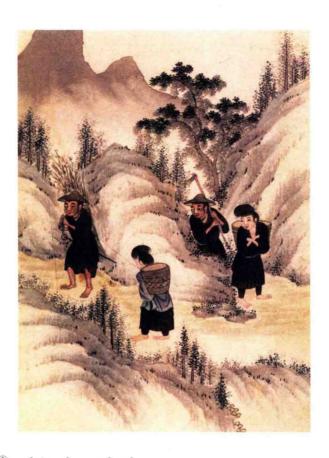
Hmongb Bos Loul drous deb,
Drous duax dlex dlangx,
Drous dout lax dax.
Hmongb Yeus Loul drous qeut,
Drous duax dlex ndrod,
Drous dout deb ndrangl.
Hmongb Bos Loul zhob dout lob longs,
Houd longs lob hnob jit,
Ghangb longs lob hlit jit.
Hmongb Yeus Loul zhob dout lob gab,
Houd gab jit zhil nbual,

蒙博娄^①拓地垦荒, 垦在滔滔黄河岸, 垦得良田平展展。 蒙尤娄^②辟地开疆, 开在滚滚浑河畔, 开在滚滚浑河畔, 开得太地平坦坦。 蒙博娄建的城郭, 太阳出来金灿灿。 蒙尤娄筑的城郭, 城头金碧真辉煌,

① 蒙博娄:苗语音译,人名,意为苗族女老人。

② 蒙尤娄:苗语音译,人名,意为苗族男老人。





Hmongb Bos Loul[®] reclaimed wasteland
On the bank of the Huangshui River(Yellow Water River),
And turned wasteland into fertile farms.
Hmongb Yeus Loul[®] extended territory and reclaimed wasteland
On the bank of the Hunshui River(Muddy Water River),
And changed the earth into flat and fertile land.
The town Hmongb Bos Loul built
Glittered when the sun came out and
Gleamed when the moon emerged.
The city Hmongb Yeus Loul built
Magnificent at the front gate,

① Hmongb Bos Loul; It is a human name, referring to old Hmong woman.

² Hmongb Yeus Loul: It is a human name, referring to old Hmong man.

Ghangb gab jit zhil ongt.

Hmongb Bos Loul nyaob dout lob longs,
Dex dob dex ncaik uat lek reb ruas.

Hmongb Yeus Loul nyaob dout lob gab,
Nil dex dob dex ncaik uat lek maol mod.

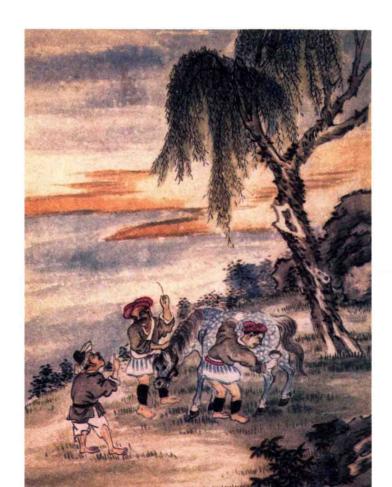
Hmongb Bos Loul suk ib dol ndongt mangx,
Nzhes nzhaol houd longs.

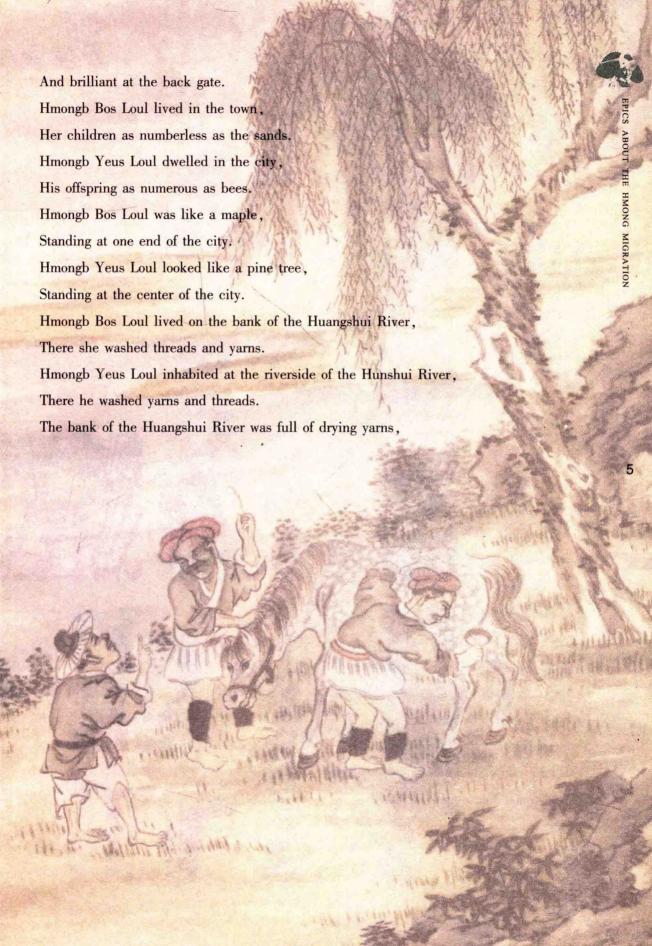
Hmongb Yeus Loul suk ib dol ndongt tod,
Nzhes nzhaol ghangb longs.

Hmongb Bos Loul nyaob shout dol dlex dlangx,
Yous sheb yous sod.

Hmongb Yeus Loul nyaob shout dol dlex ndrod,
Yous sod yous sheb.

Houd dlex rab bod sheb,





Ghangb dlex rab bod sod.

Dlex dlangx gouf aob dlot,
Yaos Hmongb Bos Loul lek deb.

Dlex ndrod gouf aob qid,
Yaos Hmongb Yeus Loul lek qeut.

Hmongb Yeus Loul shaod nbit let jangl,
Hmongb Bos Loul shaod nbit ab zhit.

Hmongb Bos Loul nbit uat Bos Loul,
Hmongb Yeus Loul nbit uat Yeus Loul.

Yeus Loul ndros Shuad Ndrous dik gol,
Yeus Loul ndros Shuad Ndrous dik chongb.

Shuad Ndrous duat nbuat uat dlangb,

① 沙陡:苗语音译,人名,苗族传说中的异民族首领