



中国节庆文化丛书

Chinese Festival Culture Series

The Sister Rice Festival

主 编 李 松
副主编 张 刚 彭新良



吴一文
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潘悦◎译

苗族姊妹节

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Our Common Days

(Preface)

The most important day for a person in a year is his or her birthday, and the most important days for all of us are the festivals. We can say that the festivals are our common days.

Festivals are commemorating days with various meanings. There are national, ethnic and religious festivals, such as the National Day and Christmas Day, and some festivals for certain groups, such as the Women's Day, the Children's Day and the Labor Day. There are some other festivals closely related to our lives. These festivals have long histories and different customs that have been passed on from one generation to another. There are also different traditional festivals. China is a country full of 56 ethnic groups, and all of the ethnic groups are collectively called the Chinese Nation. Some traditional festivals are common to all people of the Chinese Nation, and some others are unique to certain ethnic groups. For example, the Spring Festival, the Mid-Autumn Day, the Lantern Festival, the Dragon Boat Festival, the Tomb-Sweeping Day and the Double-Ninth Day are common festivals to all of the Chinese people. On the other hand, the New Year of the Qiang Ethnic (a World Cultural Heritage), for example, is a unique festival to the

我们共同的日子

(代序)

个人一年一度最重要的日子是生日，大家一年一度最重要的日子是节日。节日是大家共同的日子。

节日是一种纪念日，内涵多种多样。有民族的、国家的、宗教的，比如国庆节、圣诞节等。有某一类人的，如妇女、儿童、劳动者的，这便是妇女节、儿童节、劳动节等。也有与人们的生活生产密切相关的，这类节日历史悠久，很早就形成了一整套人们约定俗成、代代相传的节日习俗，这是一种传统的节日。传统节日也多种多样。中国是个多民族国家，有五十六个民族，统称中华民族。传统节日有全民族共有的，也有某个民族特有的。比如春节、中秋节、元宵节、端午节、清明节、重阳节等，就为中华民族所





共用和共享；世界文化遗产羌年就为羌族独有和独享。各民族这样的节日很多。

传统节日是在漫长的农耕时代形成的。农耕时代生产与生活、人与自然的的关系十分密切。人们或为了感恩于大自然的恩赐，或为了庆祝辛苦劳作换来的收获，或为了激发生命的活力，或为了加强人际的亲情，经过长期相互认同，最终约定俗成，渐渐把一年中某一天确定为节日，并创造了十分完整又严格的节俗，如仪式、庆典、規制、禁忌，乃至特定的游艺、装饰与食品，来把节日这天演化成一个独具内涵和迷人的日子。更重要的是，人们在每一个传统的节日里，还把共同的生活理想、人间愿望与审美追求融入节日的内涵与种种仪式中。因此，它是中华民族世间理想与生活愿望极致的表现。可以说，我们的传统——精神文化传统，往往就是依靠这代代相传的一年一度的节日继承下来的。

Qiang Ethnic Group, and there are many festivals celebrated only by minorities in China.

The traditional festivals are formed throughout the long agrarian age, during which the relationships between life and production and between the people and the nature were very close. To express the gratitude to the nature for its gifts, or celebrate the harvests from hard works, or stimulate the vitality of life, or strengthen the relationships among people, people would determine one day in a year as a festival with complete and strict customs, such as ceremonies, rules and taboos, special activities, decorations and foods to make the festival a day with unique meanings and charms. More importantly, people would integrate their good wishes into the meanings and ceremonies of the festivals. Therefore, the festivals could represent the ideals and wishes of the people in the best way. It is safe to say that our traditions, more specifically, our spiritual and cultural traditions, are inherited through the festivals year by year.





However, since the 20th century, with the transition from the agricultural civilization to the industrial civilization, the cultural traditions formed during the agrarian age have begun to collapse. Especially in China, during the process of opening up in the past 100 years, the festival culture, especially the festival culture in cities, has been impacted by the modern civilization and foreign cultures. At present, the Chinese people have felt that the traditional festivals are leaving away day by day so that some worries are produced about this. With the diminishing of the traditional festivals, the traditional spirits carried by them will also disappear. However, we are not just watching them disappearing, but actively dealing with them, which could fully represent the self-consciousness of the Chinese people in terms of culture.

In those ten years, with the fully launching of the folk culture heritage rescue program of China, and the promotion of the application for national non-material cultural heritage list, more attention has been paid to the traditional festivals, some of which have been added to the central cultural heritage list. After that, in 2006, China has determined that the second Saturday of June of each year shall be the Cultural Heritage Day, and in 2007, the State Council added three important festivals, namely the Tomb-sweeping Day, the Dragon Boat Festival and the Mid-Autumn Day, as the legal holidays. These decisions have showed that our government

然而，自从二十世纪整个人类进入了由农耕文明向工业文明的过渡，农耕时代形成的文化传统开始瓦解。尤其是中国，在近百年由封闭走向开放的过程中，节日文化——特别是城市的节日文化受到现代文明与外来文化的冲击。当下人们已经鲜明地感受到传统节日渐行渐远，并为此产生忧虑。传统节日的淡化必然使其中蕴含的传统精神随之涣散。然而，人们并没有坐等传统的消失，主动和积极地与之应对。这充分显示了当代中国人在文化上的自觉。

近十年，随着中国民间文化遗产抢救工程的全面展开，国家非物质文化遗产名录申报工作的有力推动，传统节日受到关注，一些重要的传统节日列入了国家文化遗产名录。继而，2006年国家将每年六月的第二个周六确定为“文化遗产日”；2007年国务院决定将三个中华民族的重要节日——清明节、端午节和中秋节





列为法定放假日。这一重大决定，表现了国家对公众的传统文化生活及其传承的重视与尊重，同时也是保护节日文化遗产十分必要的措施。

节日不放假必然直接消解了节日文化，放假则是恢复节日传统的首要条件。但放假不等于远去的节日立即就会回到身边。节日与假日的不同是因为节日有特定的文化内容与文化形式。那么，重温与恢复已经变得陌生的传统节日习俗则是必不可少的了。

千百年来，我们的祖先从生活的愿望出发，为每一个节日都创造出许许多多美丽又动人的习俗。这种愿望是理想主义的，所以节日习俗是理想的；愿望是情感化的，所以节日习俗也是情感化的；愿望是美好的，所以节日习俗是美的。人们用合家团聚的年夜饭迎接新年；把天上的明月化为手中甜甜的月饼，来象征人间的团圆；在严寒刚刚消退、万物复苏的早春，赶到野外去打扫墓地，告慰亡灵，

emphasizes and respects the traditional cultural activities and their heritages. Meanwhile, these are important measures to protect festival cultural heritages.

Festivals without holidays will directly harm the festival culture. Holiday is the most important condition for the recovery of a festival, but holiday does not mean that the festival will come back immediately. Festivals are different from holidays because festivals have unique cultural contents and forms. Therefore, it will be necessary to review and recover the customs of the traditional festivals that have become strange to us.

For thousands of years, our ancestors created beautiful and moving customs for each festival based on their best wishes. The customs are ideal, since the wishes are ideal. The customs are emotional, since the wishes are emotional. The customs are beautiful, since the wishes are beautiful. We have the family reunion dinner to receive a new year. We make moon cakes according to the shape of the moon in the mid-autumn to symbolize the reunion of our family. We visit the tombs of our ancestors in the early spring and go outing to beautiful and green hills to express our grief. These beautiful festival customs have offered us great comfort and peace for generations.





To ethnic minorities, their unique festivals are of more importance, since these festivals bear their common memories and represent their spirits, characters and identities.

Who ever can say that the traditional customs are out of date? If we have forgotten these customs, we should review them. The review is not imitating the customs of our ancients, but experiencing the spirits and emotions of the traditions with our heart.

During the course of history, customs are changing, but the essence of the national tradition will not change. The tradition is to constantly pursue a better life, to be thankful to the nature and to express our best wishes for family reunion and the peace of the world.

This is the theme of our festivals, and the reason and purpose of this series of books.

The planning and compiling of the series is unique. All of the festivals are held once a year. Since China is a traditional agricultural society,

表达心中的缅怀，同时戴花插柳，踏青春游，亲切地拥抱大地山川……这些诗意化的节日习俗，使我们一代代人的心灵获得了美好的安慰与宁静。

对于少数民族来说，他们特有的节日的意义则更加重要。节日还是他们民族集体记忆的载体、共同精神的依托、个性的表现、民族身份之所在。

谁说传统的习俗过时了？如果我们淡忘了这些习俗，就一定要去重温一下传统。重温不是表象地模仿古人的形式，而是用心去体验传统中的精神与情感。

在历史的进程中，习俗是在不断变化的，但民族传统的精神本质不应变。这传统就是对美好生活不懈的追求，对大自然的感恩与敬畏，对家庭团圆与世间和谐永恒的企望。

这便是我们节日的主题，也是这套节庆丛书编写的根由与目的。

这套书的筹划独具匠心。所有节日都是一年一次。由于我国为传统农





耕社会，所以生活与生产同步，节日与大自然的节气密切相关。本丛书以一年的春、夏、秋、冬四个时间板块，将纷繁的传统节日清晰有序地排列开来，又总揽成书，既包括全民族共有的节日盛典，也把少数民族重要的节日遗产纳入其中，以周详的文献和生动的传说，将每个节日的源起、流布与习俗，亦图亦文、有滋有味地娓娓道来。一节一册，单用方便，放在一起则是中华民族传统节日的一部全书，既有知识性、资料性、工具性，又有阅读性和趣味性。这样一套丛书不仅是对我国传统节日的一次总结，也是对传统节日文化富于创意的弘扬。

我读了书稿，心生欣喜，因序之。

冯骥才
2013.12.25

the life is synchronized with production, and the festivals are closely relevant to the climates. In this series, all of the traditional festivals in China will be introduced in the order of the four seasons, covering the common festivals as well as important ethnic festivals that have been listed as cultural heritages. All of the festivals are described in detail with texts and images to introduce their origins, customs and distribution. Each book of the series is used to introduce one festival so that it is convenient to read individually and it may be regarded as a complete encyclopedia if connected with each other. Therefore, it is not only intellectual, informative and instrumental, but also readable and interesting. The series could be used as a tool book or read for leisure. It is not only the summary of the traditional festivals of our country, but an innovative promotion of our traditional festival culture.

I felt very delighted after reading the manuscript, so I wrote this preface.

Feng Jicai
December 25th, 2013





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The Postscript of *Chinese Festival Culture Series*





Foreword

In the long history of China, the Hmong People have been like an eternal, unsinkable warship, coming towards us through tempestuous storms and billowing waves.

The Hmong can be dated to 5 000 years ago. According to Mandarin literature and documents based upon known oral traditions of the Hmong People, there was a fierce war in the central plains area between the Jiuli Group (the ancient Hmong) led by Chiyou, and the Huaxia Group led by the Yellow Emperor. The war ended with the defeat of the Jiuli, and they migrated to the south. During the Xia and Shang dynasties, the ancient Hmong founded the Sanmiao Group along the middle and lower reaches of the Changjiang (Yangzi) River. They were located between the Pengli River and Dongting Lake until forced to migrate and flee again because of the war which Yu started. During the Han and Jin dynasties, the ancient Hmong gradually evolved to become Wuling Man and Wuxi Man. After defeat at the hands of Mayuan, the ancient Hmong migrated to the west and south of China, where Guizhou and other destinations are located. Since the Tang and Song dynasties,

引言

在祖国漫长而悠久的历史
文化长河中，苗族像一艘永不沉没的
艘艘斗舰，劈开惊涛骇浪，浩浩荡荡地
向我们驶来。

这个中国古老民族的历史沧桑，可以追溯到5 000多年前。据汉文献记载和苗族民间口碑资料反映，以蚩尤为首领的苗族先民九黎集团和以黄帝为首领的华夏集团，在中原地区发生了激烈的战争，九黎战败后向南迁徙；夏商时期，苗族先民在长江中下游流域形成了地跨“左彭蠡之水，右洞庭之波”的三苗集团，禹征伐三苗导致了苗族先民的再次失败而四处迁徙；汉晋时期在湖南等地形成了武陵蛮、五溪蛮，经过马援的征伐，苗族先民向西、向南迁徙，进入贵州等地；唐宋时期，苗族开始





成为单一民族，贵州逐渐成为了全国苗族最大的聚居地。

苗族现有人口894万多，主要分布在贵州、湖南、云南、重庆、湖北、海南、广西等地。全国苗族人口大约有一半生活在贵州，这里的每个县都有苗族世居点，其中黔东南苗族侗族自治州的苗族人口，又几乎占贵州苗族人口的“半壁”。

苗族传统文化古老而独特，以四月八等为代表的节日文化，以刺绣、银饰等为代表的服饰文化，以木鼓舞、飞歌等为代表的歌舞文化，以古歌、理词等为代表的口碑文化，以吃鼓藏等为代表的原始宗教文化……成为苗族精神文化的典型代表。在这丰富多彩的苗族文化大花园中，流行于贵州省黔东南州清水江流域的台江、剑河、施秉三县交界的苗族姊妹节，是一朵分外鲜艳夺目的奇葩。每当节日到来，美妙的歌声，香郁的糯米饭，浓酽的米酒，快乐地嬉戏……将伴随你度过美好的春光。

the Hmong started to become a unique ethnic group, and Guizhou gradually became home to the greatest number of Chinese Hmong.

The Hmong People today owning a total population over 8.94 million, who mainly live in the provinces of Guizhou, Hunan, Yunnan, Chongqing, Hubei, Hainan and Guangxi. The proportion living in Guizhou accounts for nearly half of the total, with Hmong inhabitants in every prefecture-level cities of the province. Meanwhile, of the overall population of Hmong in Guizhou, there are half living in Qiandongnan Hmong and Dong Municipality.

Traditional Hmong culture is archaic and unique. Examples are such festival cultures represented by the April 8th Festival, costume culture featured with embroidery & silver ornaments, as dance and song culture characterized by the Wooden Drum Dance and Flying Song, as well as the culture of public & literature in which Hmong epics and the principles of Hmong poetry play the representative role, and the original religious culture which is represented by Ancestor Sacrifice Festival. All of these became typical representatives in the Hmong spiritual culture. In the rich background of Hmong culture, the Sister Rice Festival is a wonder, popular around the juncture of the Taijiang, Jianhe and Shibing, which is situated in the Qingshui River basin in Qiandongnan Municipality. In the celebration of such a festival, you'll always be entertained and joyous by the beautiful songs, delicious sticky rice, sweet rice wine and enjoyable games.



第一章

源远流长的姊妹节

苗族姊妹节是黔东南方言区苗族的重要节日，苗语称为“nongx gad liangl”（音：弄嘎良）。自古以来，节日与故事似乎就是一对孪生姐妹。大凡美丽的节日，都少不了或凄美，或动人，或悲壮，或振奋的故事，姊妹节当然不例外。

Chapter One

The Long History of Sister Rice Festival

Sister Rice Festival is an important celebration in the southeast Guizhou Hmong dialect region, which is called as nongx gad liangl in Hmong dialect. Since ancient times, festivals and stories seem to be like twins. Beautiful festivals always connect with poignant, touching, tragic, noble or exciting stories. And certainly, Sister Rice Festival is not an exception.



1

话说姊妹节 Sister Rice Festival

Sister Rice Festival is an important celebration in the southeast Guizhou Hmong dialect region, which is called as *nongx gad liangl* in Hmong dialect. *Nongx* literally means “eating”, which is a compound word when used with *gad* to constitute a verb-object construction. Therefore, *nongx gad* means ‘having dinner’. In terms of *liangl*, the interpretation has different versions. Some people believe it means “begging for”, which corresponds to the convention and content of male youth pleading for Sister Rice from female youth. However, Some other people believe that the meaning of *liangl* aims to indicate “fulfil the aspiration”; hence Sister Rice Festival is interpreted as the resolution which will be fulfilled after finishing the Sister Rice served during this festival. It means that there is nothing to be worried any more. But this version does not correspond to the actual convention and content of the festival. In the past, the name of the festival is commonly interpreted as “having Sister

苗族姊妹节是黔东南方言区苗族的重要节日，苗语称为“*nongx gad liangl*”（音：弄嘎良）。*nongx*，本义是吃，与*gad*连用组成动宾结构的合成词，是吃饭的意思。*liangl*，有不同的解释：有的说是“讨要”，指男青年去向女青年讨要姊妹饭吃，符合节日活动的实际情况和内容；还有的认为是“了却心愿”，因而把吃姊妹饭解释为“吃了却心愿的饭”，即吃了这次饭后，心愿已了，从此再不用牵挂这个事，这与节日的实际情况和内容是不相合的。过去，这个节日通常被译为“吃姊妹

