

十二集壮族文化电视系列片
Twelve Episode Series on the Culture of the Zhuang Nationality

Commentary · Interview

壮 寨 勐 僚

解说·访谈

戴光禄 编著

Dai Guanglu Author Editor

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DISCOVERY 发现 THE MYSTERIOUS 神秘的 ZHUANG 壮族

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戴光禄，男，1943年3月生，壮族，云南砚山人，研究生，中共党员。

1962年6月应征入伍，历任战士、班长、书记、干事。1979年转业安置在文山壮族苗族自治州人民广播电台，后任总编辑、州广播电视局副局长。1983年6月任中共文山州委常委、州委农村工作部部长、州委政策研究室主任。1986年7月任州委常委、文山县委书记。1989年7月任中共文山州委副书记；1990年7月任州委书记。1994年11月任云南省副省长。1998年1月任云南省人大常委会副主任。年轻时从事新闻和宣传工作，业余时间写些短篇小说、散文、诗歌等。

到人大工作后又重操文学创作，并进行壮学研究。主要著作有文选《旅途拾零》、短篇小说《孙处和他的爱犬巴特》、散文《怀念》、诗歌《我就是我》、杂文《从打双抠说开去……》、学术性大型画册《壮族文化》（主编）、论著《壮族文化概览》（合著）。在十二集壮族文化电视系列片中出任总策划、总撰稿、总制片、总监制。

About the Compiler

Dai Guanglu, male, born in March 1943, Zhuang nationality, with his native place of Yanshan, Yunnan Province and a postgraduate, is a member of the Communist Party of China.

He joined the army in June 1962, successively serving as soldier, squad leader, secretary and director-in-charge, and was transferred to the Broadcasting Station of the Wenshan Zhuang & Miao Autonomous Prefecture in 1979, afterwards successively holding the posts of chief editor and deputy director of the Prefectural Broadcasting & Television Bureau. In June 1983, he held the posts of member of the Standing Committee, chief of the Prefectural Rural Department and director of the Policy Research Office all under the Wenshan Prefectural Committee of the Communist Party of China. He assumed the office of member of the Standing Committee of the Wenshan Prefectural Committee of the CPC and secretary of the Wenshan County Party Committee in July 1986, and deputy secretary of the Wenshan Prefectural Committee of the CPC in July 1989. He held the post of secretary of the Wenshan Prefectural Committee of the CPC in July 1990 and the post of deputy governor of Yunnan Province in November 1994. In January 1998, he assumed the office of deputy director of the Standing Committee of the People's Congress of Yunnan Province. When he was young, he was engaged in news and publicity work and wrote some short stories, prose and poems during his spare time. After he came to work in the People's Congress of Yunnan Province, he was back to the creation of literary works and carried out the ethnic Zhuang research. His major works include "Highlights in the Journey" (a selected works), "Section Chief Sun and His Pet Dog Bate" (a short story), "Remembrance" (a prose), "Just as I Am" (a poem), "Talk About Playing Cards ..." (an essay), "The Zhuang Culture" (an academic picture album, as an editor-in-chief) and "A General Survey of the Zhuang Culture" (a treatise, as a co-author). Also, he took up the posts of chief planner, chief writer, chief producer and chief supervisor for a 12-part TV series concerning the Zhuang culture.

壮族，中国少数民族中人口最多的民族。
文山，壮族历史文化印记保留得最为鲜明、最为完整的地方。

本片主要从云南省文山州的壮族社会中摄取素材，运用文化人类学的观点，从铜鼓文化、生态文化、稻作文化、饮食文化、服饰文化、村落文化、医药文化、节日文化、礼俗文化、艺术文化、宗教文化、歌圩文化十二个方面，全面、系统地揭示壮族文化之秘，从文化的视角解读壮族，试图填补中国少数民族影视族群志的空白。

The Zhuang nationality, The minority group with the highest population in China.
Wenshan, The place which has the most distinct and well-preserved Zhuang culture

Drawing on basic elements from the Zhuang society in Wenshan Prefecture, Yunnan, and using a cultural and anthropological view, the film investigates Zhuang nationality culture through twelve aspects: the bronze drum culture, the ecological culture, the rice cultivation culture, the cooking culture, the dressing culture, the village culture, the medicine culture, the festival culture, the convention culture, the art culture, the religious culture and the musical culture. It promotes understanding of the Zhuang Nationality from a cultural viewpoint. It attempts to make a video record of the ethnic groups in China.



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让我们把视角投向壮族

—— 中国少数民族中人口最多的民族。

Let us explore the Zhuang Nationality

—— the minority with the highest population in China.





宁董

NING DONG

铜鼓已有两千多年的历史。至今在文山州的壮族聚居区还存在着活的铜鼓文化，被称为青铜文明最后的活化石。

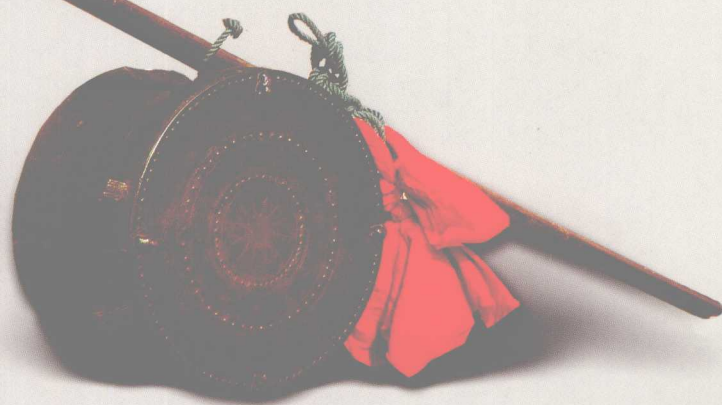
专家们说：“读懂了铜鼓，就读懂了壮族。”

这是为什么呢？

The bronze drum has existed for over 2000 years, and even now the bronze drum culture still exists in the Zhuang villages of Wenshan. It is called the last 'living fossil' of the bronze civilization.

For researchers, 'the one who can understand the bronze drum, can understand the Zhuang Nationality'.

Why do they say that?





2004年1月，中国国家博物馆，一批来自云南的青铜器震惊了考古学界，人们怎么也想不到，云南这个历来被视为“蛮夷之地”的地方，竟然诞生过一个辉煌灿烂的青铜文明。

人们不禁要问：铸造这些青铜器的究竟是些什么人？

- **阿章鼓 云南广南出土**

在众多的青铜器中，最引人注目的是铜鼓，因为在所有的青铜器中，只有铜鼓今天还被使用着。专家认为，铜鼓是那个青铜文明最后的活化石，找到了最早铸造和使用铜鼓的民族，也就找到了青铜文明的创造者。

云南省文山壮族苗族自治州的壮族聚居区，至今仍然存在着最古朴、最典型的铜鼓文化。每逢节日祭祀、婚丧嫁娶，人们都离不开铜鼓。

- **铜鼓舞 云南广南贵马村 农历新年（2006年1月29日）**

文山壮族和古代的铜鼓民族究竟有什么关系呢？

据班固所著《汉书》记载，两千多年前，文山地区存在着一个名叫“句町”的强大方国。创建句町国的，是古代百越族群中的一支，他们就是今天文山壮族的祖先。

那么，古代百越族群是否就是那个神秘的古代铜鼓民族呢？

最早铸造和使用铜鼓的那个神秘民族，把自己的形象和文化印记留在了铜鼓上。铜鼓上这些形状怪异的人物引起了专家们的注意，他们有着羽毛形状的装饰，通常被称为“羽人”。



In January 2004, at the National Museum of China, a collection of bronzes from Yunnan caused great astonishment amongst archeologists. People could not believe how Yunnan, historically an area known as ‘the land of wild and primitive nationalities’, had created such a brilliant bronze culture.

People couldn’t help asking “Who created these wonderful bronzes?”

- **A’Zhang Drum unearthed from Guangnan, Yunnan**

Amongst the numerous bronze exhibits, the bronze drums caused the most attention because, of all the bronzes, the bronze drum is the only one still being used. Experts generally think that bronze drums are the last living “fossils” of the bronze culture. The discovery of the earliest makers and users of the bronze drums could also mean the discovery of the creators of the bronze culture.



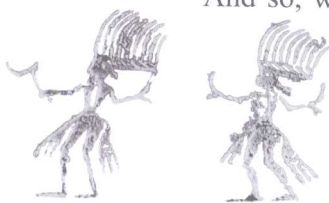
In the Zhuang Nationality areas of Yunnan’s Wenshan Zhuang and Miao Autonomous Prefecture, the bronze drum culture is preserved in its original and traditional form. Whenever there are festivals, celebrations, weddings or funerals, bronze drums are commonly used.

- **The Bronze Drum Dance, Guima Village, Guangnan County, Yunnan, Traditional Chinese New Year (2006)**

What’s the connection between Wenshan’s Zhuang Nationality and the ancient bronze drum culture?

According to historical data, about 2000 years ago in Wenshan, there was a powerful kingdom named ‘Gouding’. The founders of Gouding were a branch of the ancient Bai-yue Nationality groups. They are the ancestors of the Zhuang Nationality in Wenshan.

And so, were the ancient Bai-yue Nationality groups the originators of the ancient bronze drum culture?



This secret, ancient Nationality was the earliest maker of bronze drums, engraving its images and culture on them. These distinct figures attract the attention of experts. In the images, people are decorated with feather-like ornaments and are known as ‘feather-men’.

• 草人舞 云南砚山大兴（2006年2月1日）

今天的文山壮族地区，还保留着一种古老的农耕祭祀舞蹈——草人舞，这些草人和铜鼓上的“羽人”何等相像。不过，这种相像在学者看来还不能作为充分的证据。

神秘的羽人究竟代表什么？这些划着船的羽人要去干什么呢？

专家认为，羽人的图案与鸟有关。

羽人自认为是鸟的子民，装扮成鸟一样去祭拜自己的祖先。

在铜鼓太阳纹图案的周围，有很多鹭鸟环绕着太阳飞翔。如此醒目的位置似乎在告诉人们，铜鼓上的鹭鸟不是随随便便铸刻上去的，而是有着更为深刻的含义。



[蒋廷瑜 中国铜鼓研究会会长]

很突出的就是鸟 / 在鼓面上环绕着太阳纹飞翔 / 在使用铜鼓的民族中 / 这个鸟地位是很高的 / 它不是一般的动物 / 也不是一般的崇拜物 / 而是很中心很重要的一个崇拜物

铜鼓上的羽人和鹭鸟图案，揭示出最早的铜鼓民族是崇拜鸟的民族。

鸟恰恰是壮族先民——百越族群的图腾之一，壮族至今还有鸟崇拜的习俗。

2001年7月的一天，文山州广南县者偏村的一位村民像往常一样在地里劳作，突然，一件意想不到的事情发生了。

这面铜鼓是文山州境内发现的第138面铜鼓。文山州的国土面积是30000多平方公里，“138”这个数字使文山州成了世界上铜鼓分布最密集的地区之一。

历史上，铜鼓曾经被广泛使用于中国南部和东南亚一带，到了近现代，铜鼓的使用地域已经大幅度缩小，现在使用铜鼓的地区主要集中于广西红水河流域、云南文山州，也还有中国与缅甸、泰国、老挝接壤的一些地区。其中广西红水河流域壮族聚居区现存铜鼓1400多面，是世界上现存铜鼓数量最多的地区。

文山地区发现的138面铜鼓中，有12面铸造于2000年前的句町时代。

铜鼓从诞生到现在，2000多年的岁月中，外形和纹饰不断有所变化，根据这些变化，专家们把铜鼓分为8个类型。

文山州8种类型的铜鼓都有，说明自铜鼓诞生以后，文山地区的铜鼓传承就没有中断过，文山地区很可能是铜鼓起源地之一，今天生活在文山的壮族很有可能就是古代铜鼓民族的后代。这种推测是否正确，还需要有足够的证据。

那么，证据在哪里呢？



• The Scarecrow Dance, Daxing, Yanshan County, Yunnan (February 1st, 2006)

The Wenshan Zhuang Nationality today still practises an ancient fertility dance – the Scarecrow Dance. The image of the scarecrow is much like the ‘feathermen’ on the drums. However, in the view of researchers, this similarity is not definitive evidence.

What is the meaning of these secret ‘feather-men’? What are these ‘feather-men’ boating for?

Experts believe that the design of the ‘feather-men’ is connected to birds.

The ‘feather-men’ believed themselves to be the descendants of birds and used bird decorations as a homage to their ancestors.

Along the sun patterns on the drum, there are many herons flying around the sun. The birds engraved in such an important setting show that they were not simply for ornamentation but they had a real significant meaning.

[Jiang Tingyu, President of the Chinese Bronze Drum Research Institute]

The birds are very prominent. /They are flying around the sun. /To the drum’s user, /the birds had a very high status. /They were not just an everyday animal. /They were not an ordinary god either. /They were at the very centre, a vitally important god.

The images of ‘feather-men’ and herons show that the earliest users of the bronze drums worshipped birds.

Interestingly, birds were also one of the gods of the Bai-yue Nationality, ancestors of the Zhuang. Even nowadays, bird worship is a religious custom of the Zhuang people.

It was a typical day in July, 2001. A villager of Zhepian village in Guangnan County in Wenshan Prefecture was working on his farmland as usual. Suddenly, something unexpected happened.

This bronze drum is the 138th unearthed in Wenshan Prefecture. Considering Wenshan is only 30,000m² in area, this number of finds makes it one of the most intensive areas for bronze drums in the world.

In history, bronze drums were widely spread across southern China and Southeast Asia. In recent times, the distribution was, however, greatly reduced. Currently, bronze drums are still used in the Hongshuihe Basin (Guangxi Province), Wenshan Prefecture (Yunnan Province), and some border areas between China, Myanmar, Thailand and Laos. The Zhuang area of the Hongshuihe Basin still has more than 1400 bronze drums. It is the most intensive existing bronze drum area in the world.



Among the 138 bronze drums unearthed in Wenshan, twelve were made in the Goding Era, more than 2000 years ago.

Since the appearance of bronze drums 2000 years ago, their style and adornments have changed with the passing of time. Based on these changes, bronze drums are divided into eight categories.

All of these eight categories of bronze drum are found in Wenshan. It shows that the heritage of the bronze drum never stopped in this area. Wenshan seems to be one of the cradles of bronze drum civilization, and Wenshan’s Zhuang Nationality is very likely the descendants of the ancient bronze drum makers. However, more evidence is needed to support this speculation.

But where is the evidence?

• 2000多年前的开化（文山）铜鼓 奥地利国家博物馆收藏

古代使用铜鼓的场景中，往往出现两面铜鼓。

今天，壮族在结婚等重要的场合也要同时敲响两面铜鼓。

为什么从古至今都要同时使用两面铜鼓呢？

[贵马村 戴氏家族长老]

以前是有一对宁董（铜鼓）/分公鼓和母鼓/这个是公的/是我家老祖用枪打下来的/宁董（铜鼓）也分公母吗/这个是公的吗/是的/那么母的到哪里去了/飞到哪里去都不知道了

据说以前戴氏家族有一对铜鼓，后来母鼓不知去向了。

恰巧在另外一个壮族村庄也收藏着一面铜鼓，铜鼓的主人姓戴，据说他们的铜鼓也是用枪打下来的，人们怀疑就是那面母鼓。

[王明富 民俗学者] [壮族村民]

听祖辈说是用枪从天上打下来/落在这个地方的/我们的祖宗就在铜鼓落地的地方/收藏了铜鼓建立了村寨/打下来就落在这个地方吗/是的/宁董（铜鼓）在不在家里/在/请带我去看看/在楼上/枪是不是从这里打进去的/是从这里打进去的

铜鼓会飞，是用枪打下来的，这种说法可信吗？收藏铜鼓的这两户人家决定，今年的祭鼓仪式合在一起搞，人们要当众验证，这两面铜鼓到底是不是一对公母鼓。

• 云南广南贵马村 戴家 农历大年三十（2006年1月28日）

这个是母鼓/这个比那个小/这个是公的/这里有一个枪眼/这里还有一个

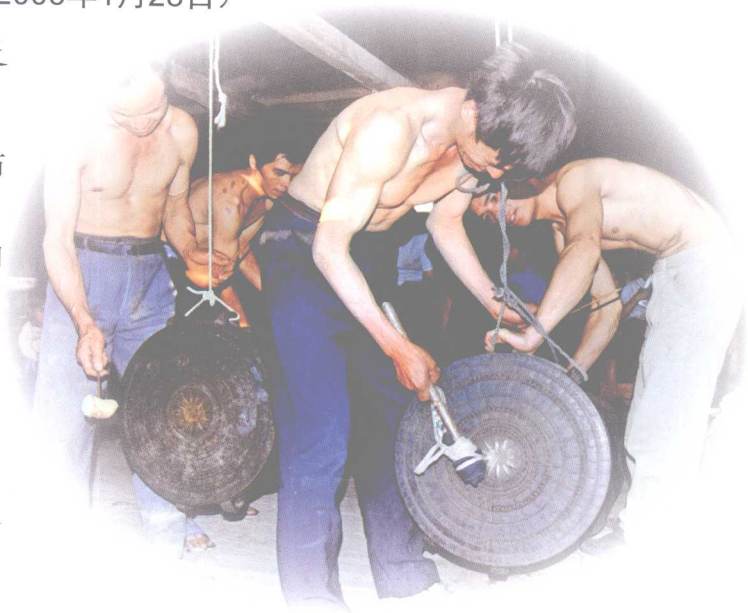
家谱显示，这两户人家都有一个名叫布斐的先辈。

贵马村戴氏家族的人说，离村不远的山上有一尊布斐的坟墓，那是他们的祖坟。

[王明富 民俗学者]

你们的祖坟面对哪个方向/面向西北

巧的是，另一户戴姓人家也说他们的祖坟在贵马村附近的山上。



- **Kaihua (Wenshan) Bronze Drum, 2000 years ago, exhibited in the National Museum of Austria.**

Historically, people usually used two bronze drums for one activity.

Today, the Zhuang Nationality also uses two bronze drums in important activities like weddings.

What is the reason for people using two drums for one activity?

[Dai family elder, Guima Village]

(Zhuang language) Before we had a pair of Ningdong (bronze drums). /One was male, the other was female. /This one is male. /It was shot down by our ancestors. /Ningdong (bronze drums) also have male and female? /This one is male? /Yes. /Where is the female? /Flew away, we don't know where it went.

According to this explanation, the Dai family kept a pair of drums but the female one was lost many years ago.

By coincidence, in another Zhuang village, a family with the same surname of Dai also keep a bronze drum. They also describe their drum being shot down. People presume this is the female one.

[Wang Mingfu, Scholar on folklore] / [Zhuang villager]

(Zhuang language) The elder said (the drum) was shot down from the sky. /It fell in this place. /Then our ancestors selected this place /to keep the drum and set up our village. /It was shot down from the sky? And it landed here? /Yes /Is the Ningdong (bronze drum) in your home? /Yes. /Could you show it to me? /Yes, it's upstairs.

The bullet was shot from over here? /Yes, here.

So, the bronze drum could fly and was shot down by a gun. Is such a description believable? The two families decided to hold a reunion celebration for the two drums. They wanted to find out whether the two drums were a pair.

- **Dai family from Guima Village, Guangnan, Yunnan. Traditional Chinese New Year's Eve (January 28th, 2006)**

(Zhuang language) This is the female. /This one is smaller than that one. /This is the male. /Here is the sign of a bullet. /Here is the other one.

Their genealogical trees showed that both of the families had an ancestor named Bufei.

The Dai family from Guima village confirmed that Bufei's grave was on the mountain not far away. It was their ancestral grave.

[Wang Mingfu, Scholar on folklore]

(Zhuang language) Which direction is your ancestral grave facing? /It faces northwest.

Coincidentally, another Dai family also said their ancestral grave was located on the mountain near Guima Village.

The ancestral graves of the two families were found to be one and the same. It became clear that the legend of the flying drum being shot down from the sky could no longer be believed.