

达斡尔族乌钦叙事诗经典英译
English Verse of Daur Uqun Narrative Classics

少郎和岱夫

Shaolang and Daifu

张志刚 主译

Zhang Zhigang Leading Translator

A.Gorr and C.Birks 审校

A.Gorr and C.Birk Proofreaders



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译 序

在当前国际国内对多元文化高度关注的时代背景下，研究少数民族文学典籍的英译，对于我们更加全面地了解少数民族文化，增进各民族之间以及中外文化之间的沟通有着极为重要的意义。随着我国针对少数民族文化政策及措施的制定和落实，我国少数民族文化的对外传播与交流得到不断的扩大和提高。我国经济的日益强大和国际地位的日益提升，也为中国文化在世界的传播带来越来越多的机会和巨大的动力。

在全球化和信息化的大环境下，英语成为了越来越多来自不同国家的人们相互交流和传播思想的主要媒介。与改革开放初期不同，当今更重要的是将英语作为输出语向世界传播中国的优秀文化。同时，我国对外文化传播和软实力的增强，也为少数民族文化的对外传播创造了时机，对少数民族文化典籍的译介与传播也显得越来越重要。

就非物质文化遗产达斡尔族乌钦体民间叙事诗而言，从1980年齐齐哈尔市委组建抢救小组，历经抢救、整理、汉译、发展等不同阶段，已取得了瞩目的成果。其中，2002年，民族出版社出版了《中国达斡尔民族乌钦体民间叙事诗精典——少郎和岱夫》一书，该书是黑龙江省和齐齐哈尔市达斡尔族人民和民间艺术工作者呕心沥血、辛勤耕耘结出的丰硕成果。

《少郎和岱夫》是一部长篇叙事诗，以达斡尔族优秀民间艺人那音太、胡瑞宝、二布库、胡海轩的演唱为收录内容，由达斡尔族诗人色热、作家陶世才、何德林、那音太翻译，民间文艺家李忠福、刘兴业和陶世才整理。《少郎和岱夫》共有六部同名异文本，

其中第五部最为完整，讲述的是少郎和岱夫哥俩因不堪忍受地主恶霸和官府的欺凌与压榨，武装起义，劫富济贫，打击官府的动人故事，揭示了万恶的旧社会里“官逼民反”的严酷现实，反映了只有反抗与斗争才能求得生存权利和自身的解放这样一个深刻的社会主题。

然而，目前达斡尔族乌钦体民间叙事诗的英译以及对外传播方面，却鲜有人涉及，成为一个研究空白区域。主要存在如下突出问题：一是严重缺乏具有达斡尔族核心价值的英译作品；二是在译介时，目的语中处于严重的隐形和流失的状态，很难把独特的达斡尔民族文化韵味及魅力表现出来。典籍英译正在成为中西文化交融的桥梁。将《少郎和岱夫》这部作品译成英语，把达斡尔族文化推向世界，传播给世界，无疑会使达斡尔族的优秀文化焕发新的青春和光芒。

翻译的原则历来是翻译领域的热门话题。译者在对自己的作品进行思考和解释的时候，也都试图以某个原则对翻译结果进行阐释。实际上，翻译实践活动远远先于翻译理论，但是对翻译理论或原则的追寻仍然是译者和翻译批评家孜孜以求的。在中国，从古代道安的“五失本，三不易”到近代严复的“信达雅”，再到傅雷的“重神似不重形似”，说不尽的是中国的传统译论经典。在西方，有法国翻译家多列（Dolet）的五项基本翻译原则，英国学者泰特勒（Tytler）提出的三项基本翻译原则，而最著名的莫过于英国学者赛沃利（Savory）广泛为人们所引用的“二律背反”的翻译原则：（1）翻译应该传达原文的词语，（2）翻译应该传达原文的思想，（3）译文应该读起来像原文，（4）译文应该读起来像译文，（5）译文应该体现原文的风格，（6）译文应该体现译者的风格，（7）译文读起来应该像原文同时代的作品，（8）译文读起来应该像译者同时代的作品，（9）译文可以有补充和删减，（10）译文不应有补充和删减，（11）应该以散文的形式翻译诗歌，（12）应该以诗歌的形式翻译诗歌。

这些看似相互矛盾的翻译标准，其实包含了多种翻译的理论，比如，第一、二点说的是直译和意译，第三、四点就涉及异化和归

化的问题。所以翻译的原则不应是简单的一两个条例,而是受制于翻译情境的很多内在和外在的因素。翻译的原则导致了翻译策略的选择,策略的选择是根据一系列构成翻译情境的因素来决定的。而其中最重要的因素就是翻译的目的、翻译语篇的类型以及译文接受者的特点。所以,在对民族典籍《少郎和岱夫》的翻译过程中,我们主要从这三个方面来考量翻译的策略。

首先,从翻译的目的来看,本书以达斡尔族英雄史诗《少郎和岱夫》作为切入点,为今后研究我国东北少数民族文化典籍英语翻译在少数民族文化对外传播中的意义,探索通过典籍英译向世界推介具有核心价值中国少数民族文化的途径,寻求东北少数民族文化在国际市场的开拓和营销策略与文化翻译的有效关联,探讨东北少数民族优秀文化的遴选标准和传播次序等奠定基础,以提高东北少数民族优秀文化在世界的传播与影响。

其次,从语篇类型看,原语是一篇长篇乌钦体民间叙事诗,同时也是一部英雄史诗。我国民族众多,史诗作品也繁富绚丽、多姿多彩。按其叙述内容,可分为两类:一为创世史诗,另一为英雄史诗。英雄史诗在民间常被称为“英雄故事歌”或“勇士歌”,主要流传于以游牧业为主的少数民族地区(北方、西北地区最多,西南地区次之)。达斡尔族的《少郎和岱夫》就属于一部歌颂达斡尔人民反抗阶级压迫、抗暴斗争的英雄叙事史诗,是达斡尔民族民间文学史上第一部长篇乌钦,其重要性可与饮誉海内外的《格萨尔》、《江格尔》、《玛纳斯》三大史诗相媲美。其他著名史诗有蒙古族的《英雄格斯尔可汗》,赫哲族的《满斗莫日根》、《安徒莫日根》,维吾尔族的《乌古斯传》,哈萨克族的《英雄托斯提克》,乌孜别克族的《阿勒巴米西》,傣族的《厘傣》,纳西族的《黑白争战》等。

作为史诗《少郎和岱夫》有三个特点:

第一,历史性。被称为“唱历史的歌”的史诗,是一定历史范畴的文学现象。蕴含历史意味的共时性结构和历时性结构,是早期历史的见证。在《少郎和岱夫》中,就再现了达斡尔族人民生产、生活场景,包括宗教崇拜、种族繁衍、农牧生产、迁徙婚娶以及民族纷争、善恶相搏、权力分配,清楚地刻画出达斡尔族先民思维发

展、认识进步的轨迹。由于史诗以口头承传方式保存,历经世代人们思想与智慧的洗礼,其历时性还表现在不同时代的思想认识、价值观念、道德准绳以及物质文明的渗入。

第二,民族性。不同民族的先民使用本民族语言,反映本民族认可的早期社会历史,塑造本民族的英雄人物,再现本民族的生产、生活、经济、政治、文化、思想、性格、习俗的文学样式。因此,它既是特定民族的知识总汇,又是该民族审美意识刚觉醒时对客观世界的一种艺术把握,具有鲜明的民族性特征,被视为该民族的“根谱”、“百科全书”、“形象化的民族社会发展史”。《少郎和岱夫》在描述达斡尔族少郎和岱夫两兄弟为过上平等富裕生活带领牧民起义抗击地主、暴吏的故事,反映了达斡尔族居住区的自然风貌和农牧渔兼有的生产生活方式,以及达斡尔族人民崇尚勇敢、智慧,渴求富裕的心理特征,真实地反映了达斡尔族的风俗习惯。比如,高兴时会跳罕伯岱,唱歌会唱扎恩达勒,这些是达斡尔族特有的特征。

第三,民间性。我国少数民族史诗是民间文学的一种,是各民族先民的集体口头创作成果。它诞生于民间,世代承传,依据不同时期本民族的生产、生活实践和审美需要不断加工、丰富、创造。其民间性特征,主要体现于群体性和口头性两个方面。《少郎和岱夫》就是一部凝聚着上百、上千人的心血和智慧结晶的作品。这里包括民间艺人、歌手、故事员以及普通百姓。他们参与这部经典的创作、流传、修改和加工。而且《少郎和岱夫》是在民间百姓中口口相传下来的故事,语言口语化、方言化,整篇诗歌采用明白、晓畅、易唱、易记、朗朗上口的大众口语,以及大量使用文字难以表述的方言词汇,借以生动形象地反映本民族特有的自然风貌、生活习俗和心理特征。

最后,本译文的接受者为西方致力于研究和喜欢中国文化的学者及具有一定文化知识的普通读者。所以在翻译的过程中会考虑到西方读者大多数人共有的知识和观念,在一些细节方面做一定的符合译语的文化习惯的处理,以达到跨文化交际的目的。同时,兼顾到西方大多数接受者的口味,翻译时尽量采用通俗英语或者“共核

英语”使文化水平低的读者能看懂，而文化水平高的读者也能接受。

翻译即解释，解释即视域融和。在翻译中，译者有一个视域，目的语读者也有一个视域，二者的融合产生理解的真理，这也正是伽达默尔“理解的历史性”的观点。正是在这个意义上，著名哲学家德里达认为：“翻译在一种新的躯体、新的文化中打开了文本的崭新历史。”也正是在这个意义上，可以说译作为原作拓展了生命的空间，而且在这新开启的空间中赋予了原作新的价值。在新的文化语境之中，作为原作生命的延续的译作，面对新的读者，便开始了新的阅读与接受的历史。

基于以上的分析，我们对《少郎和岱夫》的翻译制定了以下原则：一是传达出典籍文本内容；二是保留达斡尔族文化的特征和原貌；三是再现达斡尔族乌钦体诗歌的艺术特色；四是译文要通顺、流畅，可读性强。

翻译本身属于跨语言、跨文化范畴，受到文本内外诸多因素的影响，所牵涉的相关变量比单语交际更为复杂。根据 Jef Verschueren 顺应论的观点，语言使用是一个不断选择语言的过程，不管这种选择是有意识还是无意识的，也不管是出于语言内部还是外部原因。顺应论的核心是顺应的动态性（dynamics of adaptability）。作为译者顺应具体的文化语境、交际语境和交际对象有助于作出生活动态的顺应性翻译。翻译行为具有多种选择组合的性质，作出选择就是为了顺应多层次、多维度的翻译目的。以上的翻译策略的选择并非机械或一成不变的，在不同的地方会有不同的选择，相同的意义可能会有不同的翻译诠释。翻译的方法是动态的顺应和选择。

1. 诗化策略

《少郎和岱夫》为乌钦体叙事诗，全部故事读起来朗朗上口，唱起来合辙押韵，六部长诗，除第二部为“中东”辙外，其余五部均为“江洋”辙。为了更好地保留达斡尔族乌钦体诗歌的特色，传达出诗歌音美的效果，在翻译时应译出一定的音韵和节奏，而“韵”则讲究的是押韵。刘宓庆认为，“诗歌的韵是一个重要的音美因素。‘韵’可以使诗歌音律和节奏产生和谐的听觉审美满足”。

例如，下面原文中的第二、四行押韵，为“江洋”辙。相对应的英文翻译中，我们也按照第二、四句进行押韵。

薄薄的白云飞散了呐耶，
蓝蓝的天空出太阳；
胜利的军兰心中喜尼耶，
迟出的太阳暖洋洋。

The thin white cloud vanished.
The sun came out of the blue sky;
Triumphant Junlan felt happy in mind.
The slow sun had warmth to supply.

就像对应的英语译文，为了创造音韵之美，我们必须考虑每行诗歌的韵节（Foot）。英语中，最基本的韵节有两个：一个是抑扬格（Iambic foot），一个是扬抑格（Trochaic foot）。两者中，抑扬格是韵律诗中最常见的一种。我们在翻译《少郎和岱夫》的时候，每行的音节以偶数音节为主，为的是采用抑扬格形式，即奇数音节为弱读音节，偶数音节为重读音节。例如：

The thin white cloud vanished.
_ / _ / _ /
The sun came out of the blue sky;
_ / _ / _ / _ /

在诗化策略中，我们结合中译文本的韵律，考虑英语诗歌的韵节、韵律，尽可能使英文译文既符合英语读者的阅读习惯，又体现出英文译文的音韵之美。

2. 异化策略

为了更好地传播中国少数民族文化，在翻译过程中对于很多体现达斡尔民族特有的文化地方采取了异化处理，即采用了直译，拼音音译。比如东北达斡尔族人把睡觉的地方叫“炕”，指在住宅里用砖或土坯砌成，上面铺席，下有孔道和烟囱相通，可以烧火取暖

的床 (a heatable brick bed), 我们把它译为“kang”, 体现了中国北方文化。再比如一些达斡尔族特有的词汇, 如“罕伯岱”、“扎恩达勒”、“萨满”、“百音”、“乌钦”等在英语中没有相应的对等词语, 采用音译直译, 可以延长审美过程, 满足西方读者的文化心理预期, 也更有利于少数民族文化的传播。再比如达斡尔农民在赞扬少郎和岱夫时, 把他们神化为能“草上飞”和“踩波浪”, 根据上下文语境, 读者能够推断出这些诗句是对英雄的歌颂, 故而进行直译既简单直接, 又通俗易懂。译为:

They said Shaolang could fly on the grassland.

They said Daifu could ride the tides.

通过直译, 原文形象生动的比喻、巧妙的修辞与独特的民族特征可以得到最大限度的保留。

3. 模糊化策略

翻译民族典籍的主要任务是再现达斡尔族乌钦体诗歌的艺术审美品质, 译出原诗歌的主要信息, 用译入语构建起优质的文学语篇。为达到这个主要目的, 在选择语言手段时有较大的自由, 可以舍弃不译原语篇中的一些不重要的信息。所以, 对于在不影响全文信息传达的情境下, 对于一些地名和冗余信息等实行了模糊化处理。对于实指的意义译为虚指意义, 如, 诗中出现的地名“色力克”、“昂昂溪”是达斡尔族的地名, 为了诗歌的整体韵美和形美, 没有译出。而像“莫力根哈拉”指的是部落, 为了节奏的关系译成其的解释义。可以说在诗歌中某些地方存在着“欠额翻译”, 但却成全了诗歌的整体音美、形美和韵美。

4. 补偿策略

翻译不仅是语言的传递更是文化的传递。原语与目的语间的文化差异往往会造成“文化缺省”, 即作者在与其意向读者交流时双方共有的相关文化背景知识的缺乏。王东风在《文化缺省与翻译中的连贯重构》一文中指出, 在典籍翻译中, 一些涉及历史事件、人物、典故等文化专有项, 对于中国读者来说是常识性共享知识, 但

对大多数西方读者而言，则会感到费解和莫名其妙。其原因在于上文所说的“文化缺省”。对于这样的内容，我们采用了两种方式：一是在翻译中加上一些解释型翻译，但前提是不影响整体译文的通顺和不破坏译文的结构；二是在附录中，设一个 Glossary，对于一些专有名词进行解释。我们不提倡在译文中加注，因为这种加注方式，会影响到目的语读者的阅读思维和流畅性。因此，这样的注解仅限于那些少数民族文化专有表述等。如，Hanbo: the traditional and popular dance of Daur people. Jaandaal: a kind of Daur singing.

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Everlasting Uqun

People revere many nationalities for their epics. Take for example, the worldwide fame associated with the mythical legends of Greece and Rome. In China, we are proud of the epics of our ethnic groups, such as *Gesar* in Tibet, *Jiנגgar* in Inner Mongolia, Kirgiz' s *Manas* and Hezhe' s *Yimakan*. The epic is the quintessence of a nation' s historical spirit and culture. It is the vivid and dramatic soul of a nationality. Because of these aspects, we are very pleased to see the publication of the Daur people' s literature classics and extol their folk heroes.

In the vast and fertile basin of the Nen River, in the village where Daur people live in concentrated communities, the folk singers play ukuleles while they are singing. Uqun, loved by all Daur people, is a traditional art of singing. It is also a kind of art form that passes on national spiritual ideas and folk customs. Uqun has a long-standing history, for example, there has been a wide-spread Uqun named *Shaolang and Daifu* that has been performed since the 1920s or 1930s.

Shaolang and Daifu is about two Daur brothers who rose in revolt at the beginning of the 20th century. When Shaolang and Daifu were fighting against tyrants and evil landlords, many legends about their heroic deeds spread along the Nen River. Although they failed and sacrificed their lives for this uprising, their story is recorded in perpetuity in Daur Uqun. In performing this epic, ordinary people give a new lease of life to the heroes through their emotions and imaginations, and as a result, the heroes become unusually brilliant in the epic.

There were about fifty thousand Daur people half a century ago, but there are one hundred and twenty thousand people now. Although they live by fishing and hunting, they also develop animal husbandry and ag-

ro-farming. On the one hand, they are brave and unbending and skillful in battle. On the other hand, they are full of wisdom. A nationality with a small population and with a long history must have a unique cultural heritage. Therefore, *Shaolang and Daifu* created by Daur people as an oral story is of a very high artistic value. The imposing effect of the epic is mainly reflected in the following: first, the depiction of the heroes' distinct and complicated personalities; second, the description of the scenery; and third, the rhythmical expansion of the plot interlinking one with one another. During the process of telling the story, the narration and lyrical descriptions constantly fluctuate. In addition, it utilizes many kinds of tactics such as metaphor, parallelism, overstatement, and personification, which makes the story and characterization vivid and touching.

Shaolang and Daifu is a solemn and stirring large-scale epic. The singer can sing continuously for several days. It is said that listeners will become so impassioned that they cannot restrain themselves and sometimes they will shout excitedly and sometimes weep with grief. *Shaolang and Daifu* is the classic Daur Uqun. It epitomizes all the traditional Daur people, including their distinct personality, sincere emotion, lofty ideals and outstanding talent.

If folk culture has no regular fixed characters, it may run its course and disappear. The Daur ethnic group keeps its own language but its own characters have been lost in their historical development. Their oral cultural heritage, namely Uqun, survives in the form of folk singing.

Thanks are due to the folk artistic scholars who have a sharp eye for Daur's folk literature. They began to engage in rescuing and collecting Daur literature and translating them into Chinese in 1962. The work was suspended because of the Cultural Revolution. It was launched again after the Revolution. The group that rescued *Shaolang and Daifu* was organized in the early 1980s, and was composed of fifteen persons, included members from Daur, Man and Han ethnic groups. *Shaolang and Daifu* is a crystal of wisdom from these folk artistic scholars.

It took the rescue group nearly 20 years to collect and organize the epic of *Shaolang and Daifu*. The folk scholars walked into every village where Daur people lived and interviewed hundreds of people including

folk artists, singers, story-tellers and ordinary people. There were different kinds of editions because the folk singers often added and revised something *ad lib* when they were singing. This proved to be very difficult for the folk scholars when they were attempting to collect and organize the story. The rescue group overcame these difficulties and retained the original taste and flavor of folk singing whilst appreciating its values. When we read the epic of Daur people, we have an insight into the history that moves people to tears. And we too will become lost in the beautiful Uqun singing accompanied by the ukulele.

We would like to give our thanks to the folk cultural scholars of each ethnic group of Qiqihar in Heilongjiang Province. We also thank those folk singers for their excellent performances. When the great work is published, it will demonstrate two things: first, that it is a rare and great achievement of the Daur folk literature preserved by an arduous rescuing work by a dedicated team of scholars; and second, this epic which extols the Daur heroes will become a charming Uqun and a literary monument in the world's cultural heritage forevermore.

(Written by FENG Jicai, translated by CHANG Fang)

Study on Daur's Uqun

Uqun is a kind of folk singing form among the Daur people. Generally, it has a fixed regularity. One stanza is composed of four lines. It spreads widely and has a strong impact on Daur people.

The Daur ethnic group is a minority group who lives in the Northern part of China. Daur people are skillful in singing and dancing, and famous for their industry and bravery. Their folk oral literature is colorful and touching with various kinds of forms. From the point of view of literature, it is very precious. It is widely known that the Daur people live on grazing, fishing and agricultural products. Based on their production and living experience, they have created a large number of oral literary works with artistic flavors and values to express their emotions. The art forms they created include "Hanbo" (singing accompanied with dancing), Jaandaal (with an emphasis on narrating) and Uqun (in the form of singing). These folk art forms are retained and shared at a surprisingly rapid pace.

The Daur's Uqun, which comes from the common people, reflects the life of Daur working people, such as its national psychology, moral sentiments and their happiness and grief. It includes such forms as historical legends, fairy tales, morals, proverbs, folk tales and ballads. It summarizes Daur people's life in the fields of politics, economy, thought and religion. It is well known in the areas where the Daur are concentrated because of its strong emotion and beautiful language.

Compared with Han people, Daur's economic and cultural development fell behind because of historical reasons. To date, the Daur language has no written characters. The formation of "Uqun" functions as a tool of recording the language. However, Daur has unique features in lit-

erature and art. Their folk literature is rich and colorful. As a matter of fact, in the process of historical development, the degree of certain art forms and literature is not in accordance with the pace of the social development. For instance, Russian coined critical realism in literature and art in 19th century under the situation of a nascent economy and social system. Similarly, our country's beautiful legends and fairy tales appeared in crude and 'primitive' economic societies. Daur's Uqun, although produced in underdeveloped social economic conditions, has an art value that far exceeds the development of its material base at that time.

For a long time, Daur people lived in a situation where the social system was backward with very low productivity. But the Daur ethnic group with a powerful imagination and originality, created an oral literature form called Uqun to enrich and depict their material life and to express their strong emotions. Uqun is a well-known art form widely spread and loved by Daur people. In the long and tough process of fighting against nature and social evil forces, the Daur people have accumulated experience and created a colorful language and oral literature such as folk tales: Hanbo, Jaandaal, Shama and Uqun. These art forms as art flowers are interrelated by drawing lessons from and interacting with each other. Uqun plays an important role in Daur folk literature and is an integrated art form which simultaneously absorbs the winding plot from folk tales, strong atmosphere from Jaandaal and melodies from Hanbo. It plays an active role in inheriting the past and ushering in the future in Daur folk literature and art. From the aspect of its content, it is Daur's treasure-house which stores a large literature heritage and is highly documented. Therefore, we should have full realization of Uqun's study and analysis. It is a great pity and a loss that many excellent Daur works were not saved.

Uqun with its long history is rich in content and touching stories which are of distinct national and local characteristics. It is a history of the Daur ethnic group as well as a record of the Daur people's thoughts and emotions. As a matter of fact, many narrative Daur poems are shown in the form of Uqun. Thus the research of Uqun is in reality a research of Daur literary history.