



中国社会科学院研究生院

硕士学位论文

白曲演述传统初探：

以剑川县石龙村的“白库”（*baipku*）为个案

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本文由绪论、正文三章和结论构成；作为论文阐述的补充性说明，文中附有图表 29 幅；文后附有摘选的田野日志，歌会中白曲对唱的文本誊写，以及主要参考文献目录。

绪论

该部分简要说明了白曲演述传统研究的几个基本方面：研究的工作思路及理论视角、研究步骤和论文写作方法、田野过程与资料来源，相关学术术语和地方文化术语，白语的转写规则。

第一章 白曲研究的理论视域

本章在对既往白曲研究的学术史进行梳理和反思的过程中，找到了白曲演述传统研究视角转换的理论立足点，为白曲的演述传统研究明确了指导思想和发展方向。通过口头传统学科知识的引入，打破了原来单一的文学研究的局面，为白曲研究的创新作出了理论探索。

第二章 民俗实践与文类解析

本章介绍了石龙白曲的文化空间，描述了白曲演述活动实际发生的场域，以及白曲与其他民间文化现象之间的关系。通过这种朝向内部的外部描述，本章对白曲的外部界限作出了民族志阐释，确定了白曲的能指与所指的关系，并尝试从个案的角度对白曲的概念作出限定。

第三章 诗学法则与程式化表达

从口头诗学的角度出发，运用“演述中的创作”这一原则考察了石龙白曲的传承系统。然后，进一步从个人传承的角度对石龙白曲的传承过程进行概括，发现了“演述中的创作”这一口头诗学法则的具体表现。该章最后，在口头传统知识以及民间歌手的启发下，利用交互参证的方法，对白曲作出了勘探式的程式句法分析。

结语 “山花体”与民间表达的抵牾

利用内部研究获得的田野材料，对白曲的“山花体”结构提出疑问，提出口头传统研究意义上白曲的“句子”概念。最后，利用这一理论发现所带来的启发，反思了口头传统研究中的认识论问题。

以上各章的研究，主要从个案入手，立足于口头传统的动态研究理念，将既往的文本研究范围从文类扩展到演述传统，进而通过定点的田野观察和追踪调查，在白曲演述传统的民族志阐释中解决了两方面的问题：第一，廓清白曲与其他容易混淆的民间表达形式之间的界限，在一个有限定的时空范畴中对白曲乃至演唱传统进行民族志的诗学阐释；第二，考察和挖掘石龙村白曲的口头诗学法则和传统运作机制，力图做出切近传统的学理性总结。

关键词：白曲、山花体、演述中的创编、程式、口头诗学

A Performance-centered Study of *Baiqu*:

Baiqu Tradition in Shilong Village as a Case

Abstract

Based on a situated field study, the present thesis devotes to a performance-centered study of ballads singing tradition among the Bai people in Shilong Village, Jianchuan County. It consists of five parts: introduction, three chapters, and conclusion. Moreover, it contains 29 pictures/diagrams as illustrations, bibliography and excerpts of fieldnotes, and transcriptions of oral living performances as appendices.

The introductory part describes the following basic facets related to the field study of *Baiqu* Tradition: 1) framework of the study and theoretical perspectives; 2) outlines of the target field study and writing process; 3) descriptions of fieldwork and documentations; 4) interpretations of terminologies; 5) rules on transcribing the Bai language.

In chapter one titled as "Theoretical Perspectives of *Baiqu* Studies", the author intends to, by reviewing and reflecting the previous studies of *Baiqu*, find out evidences supporting the "paradigm-shift" in the study of *Baiqu* as an oral tradition. Then, by referring to basic findings from Oral Poetics, this part seeks to change the original perspectives of literary studies of *Baiqu* as written texts, adds a brand-new perspective into the studies of *Baiqu*.

The title of chapter two is "Practice of Folklore and Analysis of Genres". In this part, the author presupposes Shilong community as a "Cultural Space". Taking this point, the chapter describes the situated fields of *Baiqu* performances to build up cultural contexts for the forthcoming interpretation. By doing so, using the first-hand ethnographic data, the author tries to illuminate boundaries among *Baiqu* and other oral genres in Shilong community, makes it clear that the relationship between "signifier" and "significatum" of *Baiqu* in a case-study method.

From insightful perspectives in Oral Poetics, chapter three is named as "Poetic rules and Formulaic Expressions". In this chapter, the author examines local knowledge and actual practices of the oral poetic rule-- "Composition in Performance" in context of Shilong *Baiqu* from the perspective of individual singers. Then, inspired by theories of Oral Poetics and Ethnopoetics, the author tries to generalize oral poetic rules of *Baiqu* Tradition with the help of local singers. At the end of this chapter, the author moves to a

fundamental exploration into the formulaic system unfolded in *Baiqu* Tradition on the basis of ethnographic interviews without following the traditional way of Statistics initiated by Parry and Lord.

In conclusion, the author seeks to re-examine the original conception of “line-sentence” in *Baiqu* studies which assuming an oral poetic line is identical to a written textual line. More profoundly, then, he alerts us to the need to examine our un-examined assumptions in oral traditional studies.

In short, all mentioned above are based upon dynamic oral-traditional expressions and conceptions of case study, extend previous literary studies of static texts to oral poetic studies as oral traditional genres. There are two primary goals in carrying out this performance-centered field study: 1) to draw a relatively clear boundary between *Baiqu* and other oral genres, and to interpretate Shilong *Baiqu* Tradition ethnographically in a setting of specific time and space; 2) to explore the transmittional system and oral poetic rules of Shilong *Baiqu* Tradition, and to generalize oral poetic rules in terms of the indigenous tradition.

Keywords: *Baiqu-Shanhuati*-“Composition in Performance”-formula-Oral Poetics