

Puj Noangz Lwnx Zwz Nduq

濮侬论者渡

壮族经诗选数码手册

A Digital Selection of Zhuang Poetry

Selections from:

“The Nong People Sing of Ancient Times,”
the Song of the Origins of the Nong People

未编辑草稿 | Draft Manuscript

云南文山壮学发展研究会

The Zhuang Studies, Development & Research Association
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&

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Audio recordings are available for free download at:

Lwnx

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前言 Foreword

2010 年至 2013 年，文山州民宗委为了抢救保护云南壮族古籍，经立项申报，获得云南省少数民族传统文化抢救保护专项经费开展抢救保护工作，由州民宗委文教科的壮族学者王明富到文山州 8 个县市开展壮族古籍培训，共培训古籍普查员 8 班 300 余人次人，通过 300 天万余人次深入 3700 个壮族村落普查，其中 430 个村有文献古籍传承，已经登录在册的文献古籍有 2400 本（册），而壮族经诗《濮侬论者渡》古籍，是云南壮族濮侬支系传承的宝贵遗产，已被列入文山州非遗项目名录，各乡镇仍有壮族民间艺人口碑传承。

壮族古籍经诗多为五言律诗，大部分运用五言诗歌形式传承壮族历史文化。壮族经诗为传统诗歌的精品作品，篇幅庞大，内容丰富，比兴诙谐，气势连贯，充满了浓郁的民族生活气息。壮族经诗具有极高的历史、科学和艺术价值，是宝贵的文化遗产，是壮族历史文化的百科全书。

本书使用中国国家标准壮文系统。本书的拼写是按照云南省中小学教材审定委员会审定的教材《Sw Doakgoanq Nenhjih Daih'aet Doag》而写的（上册、下册；云南民族出版社 2006 年出版了）。壮文及国际音标音位记录使用壮语南部方言土语（侬话）作为编写语言。这里极力的音位/c/和/ch/经常分别发音为[tɕ]和[tɕʰ]。其实有时候会有[tɕ]及[tɕʰ]发生，壮语南部方言砚广土语好像没有卷舌音和腭音（或龈腭音）音位对立关系。所以我们这里使用国际音标的/c/和/ch/达标腭音者塞音（龈腭音塞擦音）音位。音位/s/和/ð/经常分别发音为[s]和[z]。音位/p/也会发音为[p̚]。音位/h/也会发音为[x]；音位/ɣ/也会发音为[ɣ]；音位/o/和/ɔ/的对比关系古代的是长短元音的对比，所以可能还有侬话的地区包括/o:/和/o/的对比；这

样就没有/ɔ/音位。但是因为我们使用共时方法分析（不使用历时方法），按照《Sw Doakgoanq Nenhjih Daih'aet Doag》的方法拼写，我们使用 {o} 代表/o/、使用 {oa} 代表/ɔ/，不使用 {oe}。本书的国际音标转录是按麻栗坡县壮族民间文化专家照张廷会自己的发音，所以可以说是壮语南部方言砚广土语（侬话）南部次土语。（南部次土语包括麻栗坡、西畴、马关县及文山市的壮族侬支系人的口音。）

由于我们水平有限，本书的错误和不足之处在所难免，祈望读者 不吝赐教！

江子扬

2017 年 4 月 1 日

中国云南文山

From 2010 through 2013, the Minority Nationality and Religious Affairs Committee of the Wenshan Zhuang and Miao Autonomous Prefecture of Yunnan Province, China, in order to preserve and protect the ancient works of literature of the Yunnan Zhuang peoples, undertook a nationally funded cultural salvage and preservation project. Zhuang cultural scholar Wang Mingfu on behalf of the prefecture Minority Nationality and Religious Affairs Committee conducted Zhuang ancient literature training courses in each of the prefecture's eight counties. This training was conducted in eight courses involving over three hundred individuals. Through over three hundred days of research involving more than ten thousand participants in 3700 Zhuang villages, researchers discovered that 430 of these villages had inherited written Zhuang works. Today 2400 Yunnan Zhuang written works have been registered, including the Zhuang epic poem entitled *Puj Noangz Lwnx Zwz Nduq* (or: *Puj Nuangz Lwnx Zwznduq*, depending on dialect and spelling system), meaning “The Nong People Sing of Ancient Times.” This poem is the invaluable cultural heritage of the Nong branch of the Zhuang people of Wenshan, and has been registered in the prefecture's listing of intangible cultural heritage. Portions of this epic poem continue to be passed on orally by Zhuang folk artists in every Nong Zhuang district and township.

Most Zhuang epic poetry follows a traditional format consisting of lines of strictly five syllables, represented by five “square” or Chinese-like characters, usually five words, and usually have as the subject Zhuang cultural history, often in couplets of two lines where the second line rephrases the meaning of the first line using at least some different words, or in which the second line completes or contrasts with the meaning of the first line. Occasionally seven syllable lines interrupt the five syllable line chanting. Zhuang epic poetry is perhaps the most developed literary art form of the Zhuang people and is rich in content, reflecting all aspects of the Zhuang peoples' traditional lifestyle. This poetry records Zhuang history and science like an encyclopedia, but does so in an artistic manner; a poetic form that demonstrates great creativity even while conforming to the traditional poetic template shared with Zhuang peoples in other areas such as Guangxi and Vietnam.

This present selection of three thousand lines from the more than ten thousand lines of the *Puj Noangz Lwnx Zwz Nduq* epic is a collaboration between Zhuang researchers Wang Mingfu, Huang Changli, Zhang Tinghui, and Wang Qingze and foreign researchers Eric Johnson and Cho Induk. This selection is the product of collaboration between the Zhuang Studies, Development and Research Association of Wenshan and SIL International. Under the direction of Zhuang Studies Association Huang Changli, Wang Mingfu and Cho Induk recorded Zhang Tinghui chanting over three thousand lines of the poem from photocopies of the original documents, recorded in Zhuang square characters (known in Guangxi as “*Sawndip*,” or “*Sw Ndip*,” in Nong Zhuang of Wenshan). Wang Qingze transcribed the recordings in Zhuang, using the national Romanization scheme for Zhuang, as applied for the

Yunnan Southern Zhuang Nong dialect by the Yunnan Minority Nationality Affairs Committee's Language Work Group (see below). Wang Qingze also translated the meaning into Chinese, though some lines remained difficult to understand as the language in the poem is at times archaic. Eric Johnson transcribed the content in International Phonetic Alphabet (IPA) and in the traditional Zhuang square character (*Sw Ndip*) transcription system, translated the content into English (when understood) and edited and formatted the files.

The Romanized transcription of the Nong Zhuang readings of the poem makes use of the Zhuang orthography approved by the national government of China. Spellings of Nong Zhuang dialect words are according to the two volume primer entitled *Sw Doakgoanq Nenhjih Daih'aet Doag* approved by the Yunnan Province Middle and Elementary School Curriculum Approval Committee (published by the Yunnan Nationalities Press in 2006.) The Zhuang transcription and the International Phonetic Alphabet phonemic transcriptions provided in this book are based upon the Nong dialect or “Yan-Guang Vernacular” of the Southern Zhuang language. The phonemes we are here representing with /c/ and /c^h/ are often pronounced as [tɕ] and [tɕ^h], respectively. Although the pronunciations [tɕ] and [tɕ^h] may occur, in the Nong dialect of Southern Zhuang, there is not a phonemic contrast between retroflex and palatal (or alveo-palatal) consonants. So we here use the IPA /c/ and /c^h/ to represent the palatal stop (or alveo-palatal affricate), as William Gedney did in his transcriptions of “Western Nung,” Gedney's term for the Yan-Guang Southern Zhuang (Nong Zhuang) of Maguan County, Yunnan Province. The phonemes here represented by /s/ and /ð/ are often pronounced as [s] and [z], respectively, by certain speakers or in certain contexts. Likewise the palatal nasal phoneme here represented with /ɲ/ may be pronounced as [ɲ], the oral fricative /h/ may be pronounced as [x], and the mid central or back unrounded vowel phoneme /ɜ/ maybe pronounced as [ə]. The phonemic contrast between /o/ and /ɔ/ often, though not always, reflects an historic phonemic vowel length contrast (/o:/ and /o/), so it is possible that there remain some Nong dialect areas that still maintain this vowel length contrast and do not have the /ɔ/ phoneme. But because we are analyzing the language synchronically rather than from an exclusively diachronic perspective and spelling according to the spelling scheme of *Sw Doakgoanq Nenhjih Daih'aet Doag* we will use the respresentaion {o} for /o/ and {oa} for /ɔ/, and not use the spelling {oe}.

For the most part, the transcription follows the pronunciation of the chanter, Zhang Tinghui, who originates from Malipo County, so can be said to be reflective of the Southern Nong Zhuang sub-dialect area, which is spoken by the Nong branch of Zhuang people in Malipo, Xichou, Maguan and Wenshan counties of Yunnan Province. However, with the input of Wang Mingfu, a Nong speaker from from Xichou County, and Wang Qingze, a Nong speaker from Guangan county, the transcriptions can be said to be fairly phonemic, more or

less representative in most cases of the pronunciations as spoken by the majority of the half a million Nong Zhuang speakers.

In an undertaking of this size, it is inevitable that many typographical and other mistakes will be present. The authors are grateful for all corrections and suggestions.

Eric C. Johnson

1 April 2017

Wenshan, Yunnan, China