



项目一 土家族文化解码

Project One Decoding Tujia Culture

任务三 土家族民间艺术文化发掘

Task Three: Excavation of Tujia Folk Art and Culture

3.2: 土家族的民间舞蹈

3.2: Folk dance of Tujia

土家人的民间舞蹈主要有三种，摆手舞、跳丧与跳排（打廩）、毛古斯。跳丧与跳排，我们已在丧葬习俗中作了介绍，在此主要介绍摆手舞与毛古斯。这两种舞蹈都是中部（即湘西北）土家族地区所盛行的舞蹈，代表了中部土家族的文化精神。

There are mainly three kinds of folk dances of Tujia people, hand-waving dance, jumping mourning and skipping row (beating rice), and Maogusi. We have introduced skipping row and beating rice in the funeral customs; here we mainly introduce the hand waving dance and Maogusi. Both of these dances are popular in the Tujia area in the central part (that is, northwest Hunan), and represent the cultural spirit of the central Tujia people.

1、摆手舞

1. Hand waving dance

摆手舞是土家族独具特色的民间舞蹈，土家语称摆手舞为“舍巴舞”，有的地方也叫“舍巴托”，渝东南（重庆市的秀山、酉阳一带）和湘西北（湖南省的龙山、永顺、保靖一带）的土家族称摆手舞为“跳年”。每逢重大节日，土家人都要聚集到摆手堂跳起摆手舞。

The hand waving dance is a unique folk dance of Tujia. The Tujia language calls the hand waving dance "Sheba Dance", and it is also called "Sheba Tuo" in some places. It is called as the hand waving dance "dancing year" in southeastern Chongqing (around Xiushan and Youyang in Chongqing) of Tujia and northwestern Hunan (around Longshan, Yongshun, and Baojing in Hunan Province) of Tujia. Every major festival, the Tujia people gather in the waving hall to perform the waving dance.

从起源上来说，摆手舞起源于土家族的祭祀活动。因此，摆手舞与跳丧跳排，应该



是同源异流的一种舞蹈形式。但因自巴子国灭亡之后，巴人四处迁徙，加之中部土家族地区有八百年土司统治的经历，导致北部、中部、南部土家族人各自走上了一条并不相同的发展或者演变的道路，才使得摆手舞、跳丧与跳排有各自的形式与内容。摆手舞表现的内容，主要是祭祀土王、八部大王等。土王、八部大王是中部土家族地区普遍信仰的神。这些神像就设在摆手堂内，每逢年过节土家人都要祭祀他们。

In terms of origin, the hand waving dance originated from the sacrificial activities of the Tujia people. Therefore, the hand waving dance, skipping row and beating rice should be a form of dance that is of the same origin. However, because of the migration of the Ba people since the fall of the Bazi Kingdom, coupled with the experience of eight hundred years of Tusi rule in the central Tujia region, the northern, central and southern Tujia people had each embarked on a different path of development or evolution, so that the hand waving dance, jumping mourning and skipping row had their own forms and contents. The content of the hand waving dance is mainly the worship of the earth kings and the Eight Great Kings. The Eight Kings and the earth kings are gods commonly believed in the Tujia area of central China. These idols are located in the hand waving hall, and the Tujia people worship them every year and festival.

摆手舞分为大摆手和小摆手两种。为何分为这两种，今人已不可尽知。有学者猜测：“这主要决定于土家人举行祭祀仪式时，祭祀规模的大小和祭祀时间的长短。祭祀规模大、祭祀时间长的为‘大摆手’，祭祀规模小、祭祀时间短的为‘小摆手’”。

The hand waving dance is divided into two types: large hand waving and small hand waving. Why these two types of dances were divided is not known today. Some scholars speculate: "This is mainly determined by the time when Tujia people hold sacrificial ceremonies, the size of the scale of the sacrifice and the length of the sacrifice time. Large-scale sacrifices and long-term sacrifices are 'large hand waving', and small-scale sacrifices and short sacrifice time are 'small hand waving'".

大摆手活动中，祭祀人员在梯玛的率领下进入摆手堂，届时，各寨按姓氏组成摆手排，每排为一支摆手队伍，各排人数不等。一般都设有摆手队、祭祀队、旗队、乐队、披甲队、炮仗队等。他们首先要点燃香烛纸钱，念起咒语，扫除邪魔外道。其次才高唱请神歌。安请各路神祇及列祖列宗于堂上就座，再次是举行祭祀仪式，把美酒、糖果、饭菜等摆放在神龛前面，供列祖列宗享用。供品上写着“五谷丰登”、“六畜兴旺”、“风调雨顺”、“吉祥如意”、“福禄寿喜”等吉祥语。

During the large hand waving activity, the sacrificial personnel enter the hand waving hall under the leadership of Tima. At that time, each village forms a hand waving row according to the surname, each row is a hand waving team, and the number of rows varies. It is divided into a hand waving team, a sacrificial team, a flag team, a band, an armor team, and a gunfire team generally. First of all, they have to light incense, candles, paper money, recite



incantations, and sweep away the evil spirits. The second is to sing the song of God. Invite all gods and ancestors to take their seats in the hall, and once again hold a sacrificial ceremony, and put wine, candy, meals, etc. in front of the shrine for offering the ancestors to enjoy it. The offerings are written with auspicious words such as "five grains prosperous", "six animals prosperous", "smooth weather and rain", "good luck and happiness", "good fortune and longevity", etc.

小摆手是土家人在平时庆祝活动中祭祀土王和进行农业祭祀时的活动。一般以某一姓或某一寨为单位，由族长或德高望重者来主持，多在宗族的祠堂举行，时间多在春节以后。

Small hand waving is an activity when Tujia people sacrifice to the earth king and perform agricultural sacrifices in their usual celebrations. Generally, a certain surname or a village is used as a unit, and it is presided over by the patriarch or a person with high morality. It is usually held in the ancestral hall of the clan, and the time is mostly after the Spring Festival.

除了表现祭祀以外，摆手舞也表现农业生产活动。摆手舞的舞蹈动作非常简单，主要是同边手脚同时起舞，不讲究舞蹈动作造型的优美。这与他们在舞蹈中表达农业生产活动有关。居住在山区的土家人，在生产活动中多手脚并用，多肩挑背扛，在日常生活中多爬坡上坎。土家人生产和生活中的这种情况，自然反映在他们的文化中，反映在摆手舞中。因此，摆手舞中动作就主要是“砍火渣”、“挖土”、“烧灰积肥”、“种苞谷”、“嫫草”、“插秧”、“割谷”、“织布”等生产舞，以及表达打猎的“拖野鸡尾巴”、“跳蛤蟆”、“老鹰闪翅”、“犀牛望月”、“拖地牯牛”、“赶野兽”等。摆手舞是起源于祭祀，终止于生产劳动的一种民族舞蹈。

In addition to performing sacrifices, the hand waving dance also represents agricultural production activities. The dance movements of the hand waving dance are very simple, mainly dancing with the hands and feet on the same side, and do not pay attention to the beauty of the dance movements. This is related to their expression of agricultural production activities in their dances. Tujia people living in mountainous areas use both hands and feet in production activities, carry things on their shoulders, and climb hills in their daily life. This situation in the production and life of the Tujia people is naturally reflected in their culture and in the hand waving dance. Therefore, the movements in the hand waving dance are mainly "cutting fire residue", "digging soil", "burning ashes and accumulating fertilizer", "planting bud grais", "grazing grass", "planting rice", "cutting grain", "weaving cloth" and other production dances, as well as "dragging pheasant tail", "jumping toad", "eagle flashing wings", "rhino watching the moon", "mowing ox", "Chasing the beast" etc. Hand waving dance is a kind of folk dance that originated from sacrifice, and ended in productive labor.



2、毛古斯舞

2. Maogusi dance

毛古斯舞是土家族舞蹈中的重要舞蹈之一。它曾长期遭到统治阶级的禁止，然而，今天的土家族又将这一舞蹈搬进了现实生活。有学者称，毛古斯舞是土家人男根崇拜文化的典型反映。这主要是从毛古斯的表演与道具下结论。

Maogusi dance is one of the important dances in Tujia dances. It has been banned by the ruling class for a long time; however, today's Tujia people have moved this dance into real life. Some scholars say that Maogusi dance is a typical reflection of Tujia men's root worship culture. This is mainly a conclusion from the performance and props of Maogusi.

毛古斯的表演规模可大可小，多者可以是几百人，少者也有 14 人，10 男 4 女，4 女中 1 女饰梅，1 女饰老妪，10 男中 1 男饰演老翁，其余男女皆饰子孙。女人表演时，披长发，用大桐叶或芭蕉叶遮挡胸部及阴部，身不着衣裙。足带螺丝壳脚圈，耳带玉米串耳环。男子表演时腰系草丝以遮下身，阴部绑“草把”以增其大，“草把”上包块红布来点缀男人的“阳具”以示其雄风。表演时手持三尺来长、碗口粗细的木棍，棍在毛古斯表演中是万能道具——既可以是猎具、渔具和农具，也可以是轿子，还可以是阳具等。正是毛古斯表演中的这些道具与做派，给了后来的民族学家和人类学家们评判的依据，断定这是男根崇拜。

The scale of Maogusi's performance can be large or small, as many as a few hundred people, or as few as 14 people, 10 men and 4 women, 4 women and 1 woman as Mei, 1 woman as an old woman, 1 man among 10 men as an old man, the rest of the men and women are as descendants. When a woman performs, she wears long hair, covers her chest and genitals with tung leaves or banana leaves, and does not wear a dress. Foot with screw shell anklet, ear with corn string earrings. When the man performs, he wears grass silk around his waist to cover his lower body, the pussy is tied with a "grass handle" to increase its size, and the "grass handle" is wrapped in a red cloth to embellish the man's "penis" to show his majesty. When



performing, they hold a wooden stick that is about three feet long and the thickness of the mouth of the bowl. The stick is a universal prop in the Maogusi performance - it can be hunting gear, fishing gear and agricultural implements, it can also be a sedan chair, and it can also be a penis. It is these props and manners in Maogusi's performance that gave later ethnologists and anthropologists the basis for judgment, and concluded that this was male root worship.

据学者考证，“毛古斯”起源于土家族土司王祭祀时的专用舞蹈。从后面的考证来看，情况并不完全如此。毛古斯只有发展到土司时代，才成为土司祭祀时专用舞蹈。因为，历代土司王在每年农历六月初六重大祭祀活动中必跳毛古斯。它的真正起源，应在几千年前的母权社会。据传说，土家族先民有一位女英雄，名叫“梅”，长得漂亮，心地善良、智慧超群。为了杀死一只危害族人的白虎，最后关头奋不顾身冲向虎，与白虎抱着一团滚下悬崖同归于尽，当人们找到她时，她赤身裸体。全身被老虎抓得稀烂，已经体无完肤，族人还发现“梅”英雄的阴部露在外面。当时人们十分羞涩，便把茅草放在她的身上遮挡。为了纪念她，将她封为猎神，并与祖先一样供奉、拜祭。而且在拜祭过程中，人们用茅草、树叶、稻草、麻线缠在腰间来遮挡下体以示尊重，然后以载歌载舞的方式进行祭祀，毛古斯因此而得名。

According to scholars, "Maogusi" originated from the special dance of the Tujia Tusi King during the sacrifice. Judging from the later research is not exactly the case. Only when Maogusi developed to the Tusi era did it become a special dance for Tusi sacrifices. Because, successive generations of Tusi kings must dance Maogusi in the major rituals on the sixth day of the sixth lunar month every year. Its real origin should be in the matriarchal society several thousand years ago. According to legend, the ancestors of the Tujia family had a heroine named "Mei" who was beautiful, kind-hearted and wise. In order to kill a white tiger that endangered her people, she rushed to the tiger at the last moment and rolled down the cliff with the tiger in her arms. When people found her, she was naked. Her whole body was scratched by the tiger, and her body was already intact, and the clan also found the "May" hero's pussy exposed. At that time, people were very shy, so they put thatch on her body to cover it. In order to commemorate her, he was crowned as a hunting god and worshiped like his ancestors. Moreover, in the process of worship, people used thatch, leaves, straw, and twine around their waists to cover their lower bodies to show respect, and then performed sacrifices in the form of singing and dancing, hence Maogusi got its name from this.

毛古斯自产生之后，就一直在演变之中。因为这种演变在漫长的几千年中只发生了几个动作的变迁，因此很难被当时的人们感觉出来。毛古斯舞蹈动作的演变相对于她的民间解读来说实在是太漫长了。上面提到的传说，实际上是毛古斯的民间解读在几千年历史中演变的结果。毛古斯中的“梅”的故事是后人的解读，她的真实意义，应该是母权社会娱神祭祀中对女权者的崇拜。随着母权社会向男权社会的过渡，同时，也随着单



纯的娱神仪式逐渐发展到娱神与娱人共重的阶段以后，以及发展到今天单纯的娱人阶段。作为女权崇拜的梅英雄的表演仪式就变成了象征，只具有单纯的象征意义。

Maogusi has been evolving since its creation. Because this evolution had only changed in a few actions over a long thousand years, it's difficult to be felt by the people at that time. The evolution of Maogusi dance moves is far too long for her folk interpretation. The legends mentioned above are actually the result of the evolution of Maogusi's folk interpretation over thousands of years of history. The story of "Mei" in Maogusi is the interpretation of later generations; her true meaning should be the worship of feminists in the entertainment of gods in the matriarchal society. With the transition from a matriarchal society to a patriarchal society, at the same time, it has gradually developed to the stage of entertaining both gods and people, and has developed to the stage of simply entertaining people today. As a feminist worshiping heroine Mei's performance ceremony, it has become a symbol and has only a purely symbolic meaning.

毛古斯的娱人性可从它的内容看出来。毛古斯的主要内容有七大部分组成，即祭祀扫堂（也叫祭梅山），刀耕火种，捉鱼戏水，打撒耙，接新娘，甩“火把”，围猎。第一部分主要展现了“梅”与老虎搏斗的壮烈场面及人们祭祀她的过程。第二部分则反映了土家族先民方方面面劳动生活的场景及对美好生活的追求。第三至六部分主要是对男婚女嫁整个过程的描述，反映了土家先民对“种族繁衍”的祈求与渴望。第七部分则是对土家人围猎过程的再现。围猎是土家先民极其重要的谋生手段，因此，这一部分实际上是对生产技能的模拟、传授、学习、巩固与提高的过程。为了达到娱人的目的，今天的毛古斯在表演过程中掺和了不少滑稽有趣的逗笑成分，从而更进一步促使人们为迎合人的审美情趣、追求自身的价值去强化娱人效果。

The entertaining people nature of Maogusi can be seen in its content. The main content of Maogusi is composed of seven parts, namely, worship and sweep the hall (also called offering sacrifices to Meishan), slash-and-burn, catching fish and playing water, and raking, picking up the bride, and throwing the "torch" and hunting. The first part mainly shows the heroic scene of "Mei" fighting the tiger and the process of people worshiping her. The second part reflects the scenes of labor and life of the ancestors of the Tujia people and their pursuit for a better life. The third to the sixth parts mainly describe the whole process of getting married, reflecting the prayer and desire of the Tujia ancestors for "racial reproduction". The seventh part is the reproduction of the hunting process of the Tujia people. Hunting is an extremely important means of livelihood for the Tujia ancestors, so this part is actually a process of simulating, imparting, learning, consolidating and improving production skills. In order to achieve the purpose of entertaining people, today's Maogusi has mixed a lot of funny and amusing elements in the performance, which further urges people to enhance the effect of entertaining people in order to cater to people's aesthetic taste and pursue their own value.

当代的毛古斯，又有新的发展。古代纯用树叶缠身的表演，今天毕竟不太雅，所以，



今天的表演，表演者在身上穿上了少部分衣服，在衣服外再纏以茅草。

Contemporary Maogusi has new developments also. In ancient times, the performances that were purely wrapped in leaves were not very elegant today, so in today's performances, the performers put on a small number of clothes on their bodies and wrapped thatch around the clothes.

毛古斯是中部土家人贡献给人类的一份重要文化艺术遗产，我们今天对它的研究刚刚开始，我们可以相信，随着研究的深入，我们在毛古斯的舞蹈中会发现更多的文化信息。

Maogusi is an important cultural and artistic heritage contributed to mankind by the Tujia people in the central region. We have just started to study it today, we can believe that with the in-depth research, we will find more cultural information in the dance of Maogusi.

