

# 口述艺术,表演的民族志以及语言

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昨天的问题: 民俗学和语言描写与复兴等工作有什么关系?



# 今天的课程

从内容到口述艺术

表演理论初探 表演之含义 从语言能力到沟通能力 语境(化)

类型

记录**民俗的一些**计划



# 从内容到口述艺术

上世纪**六十年代前的大多数民俗学家重视故事情**节**的主**题,人物,以及一种故 事怎样流传到新的地方

六十年代以来美国民俗学开始重视所谓的"口述艺术"

讲故事,唱歌,等口述现象看为艺术

每次讲故事, 听众, 背景, 长短, 说法, 等等都不一样



#### 口述艺术以表演为主

表演是一个"interpretive frame"(解释性的框架?)

等于 "不用把我所说的一切看为我真正的想法"

表演是一种艺术

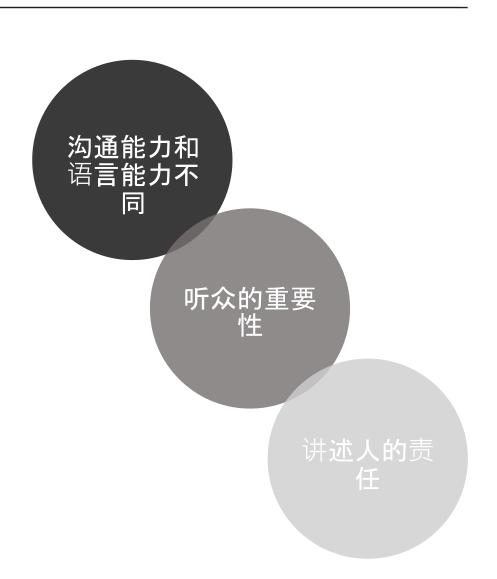
可以考虑有何优点和弱点



表演是。。。

"Taking responsibility to an audience for an act of communicative competence" (Bauman)

从事一项**沟通能力的**动作并对**听众**负责任



#### 表演的民族志

- 考察,强调在特定的地域和文化范畴、语境中理解表演,将特定语境下的交流事件作为观察、描述和分析的中心,。。。
- Keys to Performance 表演之因素
- 语境(化)的重要性



## 表演的民族志要看一个类型,一个艺人,一次 讲故事的'表演之因素',列入:

parallelism 平行

opening and closing 开篇与结尾

metaphoric language 修复或比喻多的语言

special register 语域

appeals to tradition 说是来自传统

Disclaimers of performance 说自己讲的不好



# 表演的民族志的一些贡献

我们说的语言不只是词汇和语法而是语言意外或以上的很多概念

类型和语境的重要性



# 类型 'genre'

"A speech style oriented toward the production and reception of a particular type of text" (Bauman 2000, 84)

生产和听懂一种"文件"的话语风格

"genre transcends the speech event"

thematic properties of genres

类型的社交生活(苏杜 玉 Sue Tuohy)



#### THE MAKING OF ORAL EPICS

#### Pool of tradition:

Coexistence of traditional multiforms, genres and registers in the human mind Epic register: common storylines, descriptions, multiforms, phrases, formulas Reception 1. The singer's repeated exposure to and gradual internalization of traditions

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The singer's thematic competence: orientation toward particular genres and narratives

Epic idiolect: the singer's individual selection of shared expressions as language

Reception 2. Internalizing a particular epic: intertextual interpretation Adaptation of tradition: mental editing and permanent change (diachronic variation)

Mental text: storyline (flexible), rules of sequencing, textural cues

The singer's performative competence: traditional rules and conditions of performance

Performance strategy, mode of performance, performative style Adaptation of tradition to situations of performance (synchronic variation)

The processing of traditional meaning by the singer in action: manifest text Observation of audience reaction and its immediate impact on performance Defensibility and truthfulness of performance: the last performance is the best

Reception 3. Intertextual interpretation by the audience (processing of multiple meanings)

Feedback to the performer (optional)

Looking forward: modification of tradition in view of future performances

Interest in documentation: its origins inside/outside tradition community Documentation strategy

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Context of documentation (natural, induced, artificial)

Collected text

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Editing strategy: textual choice Transcription, translation, commentary

Publication strategy: collateral forms
The oral epic as a book
(AV options)



#### 今天的问题:

语言记录和复兴中若想用"自然对话"或口述艺术,应该特别注意到什么样的问题?表演民族志提供一些什么样新观点?