

FIFTEEN POPULAR TALES

FROM THE SOUTH OF TATUNG (SHANSI)

by

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INTRODUCTION

These fifteen popular tales were noted down as specimens for dialect-texts. It is with the double aim of presenting some material for studies of local Chinese dialects, as well as for the comparative study of the motives, that these tales are proposed to the readers of the *Folklore Studies*.

Method.

Linguistics and folklore have many deeply rooted connections and must naturally exercise a far going mutual influence. It is sufficiently known that in the study of the material lifesides of the people, the corresponding names of things have a very great importance. Taking any example at random, f.i. the names as well as the description of every part of the clothes in popular dress (the stuff, the cut, the buttons, the belt, a stitch, a seam or a fold, in one word everything) are of a fundamental importance for the historical study of the popular and local dress. But also in the study of more spiritual lifesides of the people as f.i. legends and tales, the study of the linguistic materials plays a great role, and we consequently must use these materials as well for the examination of these problems. General handbooks and introductions into folklore have already stressed the lack of good material for the study of the style forms in the tales. We may cite here what is said by Albert Wesselski in his article "*Die Formen des volkstümlichen Erzählguts*" (contribution in *Die Deutsche Volkskunde*" by Adolf Spamer, 1935, p. 242-3) on the great harm done by the brothers Grimm when they unified the style of different tales and created their own new formative style of tales throughout their work: "Leider sind die Kinder- und Hausmärchen nicht nur als Meisterwerke der Dichtkunst, die sie sind, so begeistert gewürdigt worden, sondern auch als das, was sie nicht sind, nämlich als getreue Erzählungen aus dem Volksmunde, als ob in ihnen nicht ein einzeln Begnadeter spräche, der das volkstümliche Erzählgut in seiner Weise benutzt hat..... Dass durch diese vorsätzliche, ja grundsätzliche Missachtung und Verfälschung der volksmündlichen Quelle, die besonders verheerend dort wirken musste, wo es sich um Erzählungen handelte, die

kein Gegenstück in den Grimmschen Kinder- und Hausmärchen oder in den mit ihnen im Wettbewerb um die Volksgunst stehenden Bechsteinschen Märchenbüchern hatten, von diesen also nicht beeinflusst sein konnten, *der Wissenschaft ein nicht mehr gutzumachender Schade erwachsen ist, braucht keiner sich in Einzelheiten ergehender Ausführungen,*" The same author indicates that not only different styles can be discovered in the different tales, but also different grammatical uses of tenses (f.i. imperfect or perfect past tense) according to the localities where the tale is noted. (*ibid.* p. 243). The same question has been considered a very important one by Friedrich Ranke (*Die Deutsche Volkskunde*, chapt. *Das Märchen*, p. 250): "Fragen wir nach der sprachlichen Form der Märchen, so stossen wir auf eine empfindliche Lücke unserer Kenntniss. Denn so zahlreich, fast möchte man sagen zahllos, deutsche Volksmärchen im 19. und 20. Jahrhundert aufgezeichnet worden sind, so *verschwindend selten sind wortgetreue Aufnahmen aus dem Volksmund*. Die bahnbrechende und in ihrer Bedeutung unvergleichliche Sammlung der Brüder Grimm hat bei aller beabsichtigten Treue der Aufzeichnung einen deutschen Märchenstil geschaffen, von dessen Vorbild sich nur wenige der späteren Sammler ganz frei zu machen vermochten, der aber mit volkrechter Erzählweise nur wenig zu tun hat"; p. 251: "Dafür können von vornherein nur solche Sammlungen in Betracht kommen die ihre Märchen *in unverfälschter Mundart* bringen. Denn überall dort, wo Märchenerzählen noch volksecht geübt wird, herrscht die Mundart."

In order to be completely fair to the readers, one has to state that "translations" are always a material which is discutible in many parts, and consequently, when style and grammatical form come into play, the original dialect-text only gives us a trustworthy basis for study. It is therefore necessary that I explain the method along which this material has been collected. I will not repeat what I have already said, in my study on the "*Children's rhymes*" in F. St. vol. iv about my almost exclusive linguistic investigation, and how folkloristic interest only began to have any rôle in the very last period of my four years' long study of the dialect of the South-Tatung region. Among these popular tales, I have chosen seven tales with motives on spirits and magical interventions, and two farces told by children, the rest being being told by adults. Some of these stories have been *told only*, and taken down during the narration, according to the personal dialectal pronunciation of the speaker. Others, on the contrary, have *first been written* down, either essentially or more detailed, but all have *been noted down according to the dictation of a speaker*. This last way of proceeding has been adopted because some of the speakers find it more easy to have the story written first, they find it easier then to improvise a good natural speech for each point written in their notes, and still to follow the right line of the story, without forgetting one of the elements nor letting themselves be led aside into other paths

unnecessary in the tale in question. Since the informants were obliged to speak at a rather slow tempo, so that their speech could be written down, a written text which they could consult at any time meant a great help to them. Sometimes when asked to repeat a sentence or to explain a certain expression, they could always start anew from the point where they had been interrupted. However, a very important point to this method, and one to be strongly stressed, is that they *were never forced* to adhere literally to the written text. On the contrary they were told to speak a very fluent ordinary language, and to take only the written notes as a kind of a *memo*. In some cases the speaker and the writer are different persons; it gave the former more freedom in using the same words of the written text used by the writer. I always choose however a speaker *from the same region as the writer*, so that generally all the local expressions written by the one were familiar to the reader as well, and consequently easily used. The writer was allowed and even exhorted to use false characters (*pai-tzu-erh*: 白字兒), that is, he was not to worry about the true character, but only obliged to write the true *sound* of the dialectwords, which he wanted to use, when writing the story. In this way, the speaker also understood the text, when he heard the sound and he abstracted from the meaning of the actually written character, which the writer had used to write a determined sound for a dialectal special word.

Moreover writers and speakers were all accustomed to this method and had learned to speak a fluid, ordinary spoken dialect, when telling a story in dictation-form, even when they had to follow a written text. Being closely in contact with the people, it was always possible to me, with the knowledge of the dialect already acquired then, to check the language they were using, and to watch that they kept to the real spoken dialect of that region I was investigating.

However, this does not exclude that there will not be noticed different stylistic grades, as in children's stories, told without any previous writing, and in which the language is much more simple than the style of the remaining ones. It is important to state that in some children's stories we get the unmistakable impression that there is *nothing personal* added by them in the wording or the description; the story is just told as they heard it told by other people. It is just the case as in many of those word-for-word learned riddles and rhymes which we hear them recite. The regular use of the same word, the rhymes and phrases, even the identically frequently returning strophes in one and the same story, show how in the simplest children's tales, almost every kind of personality in word or expression is lacking. The extreme opposite are the farces, usually told by adults. They no longer enjoy the simple spirit-stories of the children but only the wits and burlesque events of the farces. In these

stories we see how the representation of the acting persons, the vivid discussions, the curses, the comic descriptions of awkward situations are truly proposed in the story according to the speaker's own personal imagination and his own coloured language. In the stories of the first type, the development of the story itself is stressed, while in the farces we see the stress put on the comic and vivid descriptions of important witty or burlesque content, and the different events of the story are always more easily changed and extended, to obtain still more ridiculous effects. This last type therefore abounds in popular puns on words, proverbial expressions etc.; sometimes they have words and expressions borrowed from the books and higher language. From the last point of view, the texts have another interest of linguistic importance, namely which are these generally borrowed expressions in the spoken language from the written language. In one formula: growth and richness in language in these popular stories are in direct relation with the grade of the personal invention and freedom of the speaker himself.

List of the stories.

The names given in English *only*, mean a story where no special title has been given by the storyteller. The numbers (Hd 208) given to the villages refer to the map published in *Folkl. St.* vol. IV, p. 162.

1. *Mu hung-kui*, by *Li Shu-ju* 李樹濡 from *Ch'in-ch'eng* (秦城 Hd 208). Told on the 16.6.41. The speaker was then thirteen years old.

2. *Yao-ching* 1. The werewolf by *Fan P'ei-wen* 范丕文 from *Hsi-ch'ai-t'ien* (西冊田 Hd 210). Told on 23.1.41. The speaker was then about ten years old.

3. *Yao-ching* 2. The werewolf 2, by *Hsü Chi-mao* 徐繼茂 from *Hsi-ch'ai-t'ien* (Cfr. n°2). Told on 23.1.41. The boy was then 12 years old.

4. *Yao-ching* 3. The werewolf 3, by *Wang Chan-tso* (王湛佐 from *T'uan-p'u* (曠堡 Hd 253). Told on 15.6.41. The boy was then 14 years old.

5. *Wu-ya*. The raven, by *Liu Han-chu* 劉漢柱 from *Tung-fou-t'ou* (東浮頭 Hd 241) Told on the 2.9.41. The speaker was then 15 years old.

6. *The marvelous stones*, by *Hsü Shih-yi* 徐世義 from *Hsi-ch'ai-t'ien* (Hd 210). Told on the 2.9.41. The speaker was then 16 years old.

7. *Pang-k'o: The fight for the oyster*. Text written by *Ko Mou-shen* (adult) 葛茂森 from *Tung-fou-t'ou* (東浮頭 Hd 241) and retold by *Ko Mou-ch'uan* 葛茂川, his younger brother, on the 7.1.42. The younger brother was then approximately 16 years old.

8. *Mother-in-law and the daughters-in-law*, by Fan P'ei-wen from *Hsi-ch'ai-t'ien* (Hd. 210) told on the 23.1.41. (See n°2).

Farces.

9. *The silver from the ravine*, by Chao Te-ming 趙德明 from *Hsi-ch'ai-t'ien* (Hd 210), told on the 14.6.41. He was then about 11 years old.

10. *Yuan-lai shih p'an-lung-kao. The clever peasant*. Text by *Ko Mou-shen*, and retold by his brother *Ko Mou-ch'uan* (cfr. n°8) on the 18.-20.5.42.

11. *The clever servant*. Text by *Ko Mou-shen*, spoken by his brother on the 5.1.42 till 6.1.42. (cfr. n°8).

12. *Ts'ung-ming-ti hsia-tzu. The clever blindman*. Text by Sun Chün-yi 孫俊義 from *Yu-tsai* (友宰 Hd 219) and retold by *Hsü Shih-yi* from *Hsi-ch'ai-t'ien* (cfr. n° 6) on the 2.4.41.

13. *Ts'ung-ming-ti ching-ch'a. The clever policeman*. Writer and speaker as in n° 12, told on 1.4.41.

14. *The stupid peasant*. Text written by *Ko Mou-shen* (cfr. n°8) and retold by *Liu Han-chu* (cfr. n°5), on the 2 and 3.6.42.

15. *The stupid husband. Leng-hsiao-tzu* ("Little fool"). Text by *Ko Mou-shen*, and retold by his brother *Ko Mou-ch'uan* (cfr. n°8), on the 31.12.41 till 4.1.42.

Comparison of different variants of the same motives.

After each tale some notes for comparisons with other variants will be made, in the cases it is possible. In all cases, we have taken our material from Wolfram Eberhard's *Chinesische Volksmärchen*, Jena, 1938. The most important reference-works which are cited in these paragraphs on the different variants of motives, according to Eberhard, are the following:

Eckardt, P.A.: *Koreanische Märchen und Erzählungen*, St. Ottilien, o.J.

Ch'ao-chou-yao-ching-kui-shen-ku-shih 潮州妖精鬼神故事 by Ch'iu Yü-lin. 丘玉麟.

Chin-t'ien-chi 金田雞 by Lin Lan 林蘭, Peihsin Press, Shanghai, 1930.

Hai-lung-wang ti erh-nü 海龍王的兒女 by Ch'ing-shui 清水. Canton, Sun Yat-sen University, 1929.

Hsi-yu-chi-tsa-chü 西游記雜處 by Wu Ch'ang-ling 吳昌齡, 14th century.

Hung-hua-nü 紅花女 by Lin Lan 林蘭. Peihsin Press, Shanghai, 1931.

K'ai-chan yueh-k'an 開展月刊, n° x, xi, July 1931, special folklore issue. Hangchou.

Kuai-hsiung-ti 怪兄弟 by Lin Lan. Peihsin Press, Shanghai, 1932.

Kuang-chou min-chien ku-shih 廣州民間故事 by Wei Yueh-lü 韋月侶 and others; Canton, Sun Yat-sen University, 1929.

Kuang-yü-ch'u-hsin-chih 廣虞初新志 by Huang Chih-chin 黃之雋.

Liao-chai-chih-yi 聊齋志異 by P'u Sung-ling 蒲松齡, 18th century.

Fu-nü yü erh-t'ung 婦女與兒童. Hang-chou.

Pao-huang-chung 黃忠保 by Lin Lan. Sh'ai, Peihsin, 1931.

Sha-lung 沙龍 by Lin Lan. Peihsin Press, Shanghai, 1931.

San-ko yüan-wang 三個願望 by Lin Lan. Peihsin Press, Shanghai, 1933.

Shaohsing-ku-hsih 紹興故事 by Lou Tzū-k'uang 婁子匡, Canton, Sun Yat-sen University, 1929.

Shu-yi-chi 述異記, probably by Jen Fang 任昉, 16th century.

Ts'ai-hua-lang 菜花郎 by Lin Lan. Peihsin Press, Shanghai, 1930.

Tsao-lin tsa-tsu 棗林雜俎 by T'an Ch'ien 談遷, 17th century.

Ts'ao Sung-yeh 曹松葉, cited *Ts'ao*, manuscript of a collection of tales in seven volumes.

Tu-chüeh-hai-tzu 獨腳孩子 by Lin Lan. Peihsin Press, Shanghai, 1932.

Tz'u-t'eng-kuan-tsa-lu 紫藤館雜錄. Author uncertain.

Wa-wa-shih 娃娃石 by Sun Chia-hsün 孫佳訊. K'ai-ming Press, Shanghai, 1930.

Yün-t'ai-shan-chi 雲台山記. Auth. and period uncertain.

Not all the stories given here in this paper have their own definite motives. A probable explication is that some of these stories possibly are lacking entirely a traditional construction according to a determined motive, to which they might belong as a more or less dependent variant. For others, of course, the reason simply is that our knowledge of the whole richness of Chinese tales is still very limited. However for tales like n° 1: "The *mu-hung-kui*", and n° 14: "The *stupid peasant*", the first reason

here expressed seems to be of real importance. As for the n° 1, we know that many stories on spirits are told as *real facts*, which have happened, and are not yet considered as a tale. When asking people about fox-spirits, many will instantly tell about a long series of well determined persons, and the events they had with the foxes etc. They all differ of course from person to person, and are told not as a story but as a real event. We can imagine that therefrom might originate a generalization of some very frequently told tales of that kind, and that this way a determined motive of tales can be started. It is from this point of view that stories, like n° 1, are interesting. They are an expression of popular believes in the fox-spirits, spirits of the deads etc. In cases like that of n° 14, we may say, in general, that those kind of farces are sometimes only relating some kind of daily funny happenings of the Chinese ordinary life, taken at random from actual facts known to them, with date and persons involved quite clearly living in their minds, and are not belonging in any way to the established motives of these stories. It shows at the same time the minor interest of these farces from the point of view of folklore, in comparison with the other kind of tales.

The tales as dialect-texts.

The problem of dealing with the dialect-texts, the collecting and study of them is in itself a subject of high importance, which should be worth a discussion in a separate article. We have already presented a number of dialect-texts in F. St. III 1 & 2, "*On the marriage ceremonies*", and in F. St. IV a collection of *Children's rhymes* published in this way. The principles underlying this system might seem to be in contradiction with the accepted practice on such subject-matters as dialects, and the method which was until most recently generally prevalent in the study of the dialects. In my study on the "*Children's rhymes*", I have added already some more practical objections against that traditional view, as this is apparent in the method generally used in writing the riddles and rhymes in different dialects. Therefore, some short remarks outlining the principles and the general line according to which this problem has been solved here practically in these texts, will not bring us too far from the scope of this paper. We will give here only the most necessary principles for the study of our texts from a true linguistic point of view.

In the case of the Chinese language, a kind of fascination of the character tends to lead the study astray of its true aim. It would be useless to repeat here once again in detail what has been said on the traditional views which are still held on the Chinese script (characters), and its so-called essential rôle in the structure and life of the Chinese language as such, or on the isolating or monosyllabic nature of the Chinese language. This has been proposed more in detail in the article "*Philologie et linguistique dans les études sinologiques*" (*Mon. Ser. VIII, 1943*) by

myself, and "*La Géographie linguistique en Chine. Nécessité d'une nouvelle méthode pour l'étude linguistique du chinois*" (*Mon. Ser. VIII*, 1943 and X, 1945) by W.A. Grootaers, C.I.C.M.

The real object of the scientific study of the language (dialects or others forms of spoken language), is the spoken word, not taken in its dictionary or traditional orthographic form, but taken as a linguistic unity, and considered in its combination with other words, in order to build up a sentence. To study the word in this combination implies the study of the word in its different grades of variability of sound (physic structure and phonetic limits) and signification (psychological content and relations: phonology and semasiology).

The difficulty which is to be solved in its main lines and practical application, is not the choice of the adequate phonetic signs; the necessary explanations for the phonetic signs, I have used according to the IPA transcription, have already been given in the introduction of my papers "*Les cérémonies du mariage*" (*F. St. III*, 1, 1944) and "*Children's rhymes and ditties*". The difficulty lies in the segmentation of the sounds in a given sentence. A determined form of sound-succession, bearing a determined signification to the mind of the speakers as well as the hearers, is the only reality by which a language exists and develops. Consequently the writing, no matter how peculiar, is a most secondary element from every point of view in linguistics. This does not exclude any influence in the spoken language, as the word ¹tʃ^hupä: "policeman", which is the expression of the visual analysis of the character 兵 "soldier". The real reason however is the *sound association*, on which this insulting name for policeman is made: ¹tʃ^hu means "viril member", and the analysis of the character is only a reflexion on the script whose real influence in language is very small. Once the word has been accepted into use, the word starts its own life according to the 'milieu' of words and expressions to which it belongs in the mind of the speaking masses. The importance of the sound in distinction with the character has been given more stress in the discussion on the method of investigating the "*Children's rhymes and ditties*". It is so much the more true, when the texts are studied not only for their folklore content, but for their linguistic worth itself.

The new problem of the real spoken language suddenly arises when we try to write the dialect according to a true phonetic method. It becomes then practically the problem of how to write the sounds of the language phonetically so, that the grammatical and syntactic relations are clearly distinguishable, and thus the text, directly intelligible by reading for anybody who knows the dialect. This difficulty appears by the fact that when we write a language in phonetic script, the script-unity (the character, etc.) suddenly disappears, and we are at a loss how to separate the chain of sounds according to the real unities existing in the language.

In European languages this difficulty is at least already partly solved, because of a traditional alphabetic script. If the sounds of any language should have been traditionally written in characters, and then written in phonetic script, there should arise the same problem. A sentence in English like: "Several historical buildings were destroyed", if written according to a script like that of Chinese (as for instance in modern Chinese literature), should be written, like: "*se. vrəl. his. tɔ. ri. kl. bil. diŋ s. wə:r. dis. trɔjd.*" This of course, cannot represent the real segmentation of unities in the language. Now, this is the question which must be practically solved, when we are going to write a Chinese dialect into phonetic script. For the English example just given, we know that the portion of sounds "*se. vrəl.*" must be *one* unity, because from an immense number of sentences, we can always abstract it in the same form and with the same meaning. The same is true for the segment "*dis. trɔjd.*" We can abstract it in a form as "*distrɔj*" "*distrɔjs*" etc., when it is performing the function of a verb, and it presents the same series of well determined variations. These variations are united in the mind of the speakers into one whole frame of verbal forms, of which each corresponds to a definite significance in the language. So at the end, language is a system of such values and forms, each of which is standing in undissociable solidarity with the other; when the unity should be broken, it must be repaired before the language again could be intelligible.

A special difficulty originates in the study of the Chinese dialects because of the special structure of that language itself. If we momentarily can cut up the segments in a chain of successive sounds in a given sentence, we find that the same unities fall down again in other sentences. In many cases, the constitutive elements seem to be able to be put together, (that is to lose their own real separate existence and form together one segment with another element), and still to conserve at the same time a potential individual unity, so that they can break up the compound, and constitute one unity by themselves in another sentence. But, in any spoken dialect, the mind of the speakers is "unconsciously" able to segmentate this spoken chain of sounds, by means of that psychological internal frame, in which a sound or a portion of sounds, is abstracted according its separate existence or its possibility to be adjusted with other words in a determined sentence. The accentuation (dynamic accent of the words), the pauses, the general rhythm and breath-dividing in the act of speaking, are the first natural results of this unconscious grammatical frame. This result will practically in many cases help us to take a decision how to make the cutting up in a phrase of a dialect-text.

These theoretical statements are in very many cases practically quite easy to apply. The simplest cases are, for instance, the nouns for concrete objects, names of persons, names of relations etc. Other cases may

put us before some unexpected intricacies of grammatical constructions. Let us discuss some typical cases:

1. Examples of this first sort, we said, are nouns as ¹*xuxu*: porridge, ⁴*tata*: younger paternal uncle, or also ⁴*tasjǝfǝl*: the first daughter-in-law, ¹*tsə:njɛ*: the small brush for oiling the cartwheels". Some of these words are arbitrary signs in the language, while others are partly explained in the mind of the speakers, because they are felt as compound nouns, and the parts are brought in comparison with other words and others elements of compound words existing in the language. Thus the word ⁴*tasjǝfǝl* is partly explained, because the element ⁴*sjǝfǝl* is found also in ¹*sjǝfǝl*, ⁴*dʒælsjǝfǝl*, ⁴*ælsjǝfǝl* etc... and the element *ta* is found in other nouns where it has the function as: ⁴*ta³nyzə*: oldest daughter; ⁴*ta³sozə*: the oldest sister-in-law" etc. But in spite of this mental separation of all elements and this kind of association with other words or elements of words, these partly explained compound words still remain indivisible in the use of the language. The reason therefore is, that they signify only *one* determined object, and it cannot be separated really in the language without changing completely the significance of one of the components of the words. The *ta* in ⁴*tasjǝfǝl* cannot be compared with the *ta* in expressions like ⁴*ta¹zǝ* "great man", (even in the sense of the honorific apostrophe). *ta* in ⁴*tasjǝfǝl* means "the oldest, the first," and if *ta* is taken apart it loses that specific meaning. This use of the element *ta-* in a completely new signification, which is lost instantly with the separate use from the rest of the word, can be compared with the English words as "Grandam, grandaunt, grandduke, greatcoat, greataunt" etc.

2. From this first discussion we may deduce a certain rule, that if an element never appears separated in the use of the language, we must refuse to that element a separate existence, and consider it as forming only one unity with another element with which it is to be joined. This is not only of application with nouns, but also with verbal expressions as ⁴*pǝdzadzǝl*: "It doesn't matter!" *dzadzǝl* cannot be used separately, without losing its meaning. It forms one unity with the negative element ⁵*pǝ-*. Most of the applications are to cases of compound nouns, as for instance: ⁴*kǝzə*: spiked millet, or the grain of uncorticated millet", ⁴*kǝlwǝtxew*: the emptied ear of the millet", ⁴*ku³mazə*: the part of the ear of the millet." None of the last components can retain their meaning or their intelligibility when they are cut off from the first part. They exist *only* because of their union with the first part *kǝ-*.

3. Suppose both elements of a compound word *can* exist separately, but yet in the form of a compound word they always convey a determined special significance in the language; it is only *one* word; the compound should be considered as *indivisible*. F.i. ¹*t¹xǝkwǝl*: cartdriver". Both elements

have an independent existence (analyzed into the separate meaning of each element: cart-mandarin), but together they convey a quite distinguished, unique signification, so that it forms one indivisible word.

This is not only to be applied for nouns, but also for adverbial expressions like “*⁴tastsxǎpǎ⁴moze*: without any order (said for music or songs)”, “*xǎ³li³lǎ³txǎ³dǎ*: (to beat somebody) with a series of blows”, and also for adverbial expressions, in which we recognize a general frame, easy to be applied in new adverbs of the same kind, like: “*⁵tʃʰǎ³kospǎ⁴tidǎ*: uneven, in disorder”, “*⁴lǎ³tʃʰǎ³spa⁴tsodǎ*: in disorder”.

4. But we can go still further and compare, f.i., expressions like: “*⁴mǎ³tʃʰǎ³*: to sell for money”, in contradistinction to the indefinite long series of “verb + object sentences,” as *⁴mǎ* + a, + b, etc. “to sell a horse, a cow” etc. By this distinction *⁴mǎ³tʃʰǎ³* is clearly understood as *one* verbal expression, which can have its object, and is never divided into separate elements. “*pǎ³ʃu⁴mǎ³tʃʰǎ³*: to sell the tree for money”, except in the cases of very short infixes *ʃə*, . . . or short words like the pronoun *txa* cutting the compound, f.i., the expression “*⁴mǎ³txa³tʃʰǎ³*”. Otherwise the object is always put with the particle *pa*.) One might object that *tʃʰǎ³* is the indirect object of *⁴mǎ³*; in logical analysis this is true, but by its frequent use in the language and in the mind of the speakers, it has become one verbal expression, the object of which is to be prefixed with *pa*, without some very rare exceptions of pronouns, which are infixed like ordinary verbal particles.

5. This brings us now to the compound words, which in the use of the language are really separable, and in fact occur separately in the construction of a sentence. Here another consideration must be made.

These separate compounds are still to be considered as one unity, where, however, other semantemes and determinative elements can be infixed. So, f.i., the expression “*⁵tsxwǎ³kwe*: to meet a sudden unexpected calamity, to have a come down”. Past tense: *⁵tsxwǎ³kwela*, and *⁵tsxwǎ³lǎ³kwela*.” Interrogative form: *⁴ju⁵tsxwǎ³ʃǎ³ma³kwela?*: what kind of calamity did you meet again?” Impossibility-form: “*⁵tsxwǎ³pǎ³ʃǎ³kwe*: no danger, you can't have a sudden calamity.” The fact is that none of these elements have the special significance which they convey in the compound when taken separately. We can admit for instance that *³kwe* should perhaps mean “devil, spirit”; in fact this explanation has been given by one of my informants, but it is only a very particular association of ideas underlying this conception. In other dialects, the pronunciation being *⁵dzwǎ³kwe* this association is excluded. But even in the pronunciation of the dialect we are treating, it always remains true that the element *³kwe* has undergone a semantic evolution so that it means now “calamity, sudden reverse”. It has only this meaning in its conjunction with *⁵tsxwǎ³*; and the latter too, taken alone, remains a senseless sound.

Hence, the two syllables must be considered as forming a linguistic unity, which can be separated in some circumstances.

6. However, the infixed particles may attain a good number, and therefore require that the compounds, originally written as one word, must be written as separate elements. However it is still true that they can have no meaning at all except when kept together *in the mind* of the speaker and the hearer. Thus, in the form "⁵*tsxwǎpũ* *fǎ* *fǎ*³*ma* ³*kwe*", *fǎ*³*ma*, is the element which *requires* the separation, because as an indefinite pronoun, put before ³*kwe*, it causes the word ³*kwe* being treated in the language as a *grammatically* self-existing object of the verb ⁵*tsxwǎ*; but nevertheless this object can have no meaning at all without hearing it in close connection with ⁵*tsxwǎ*, and vice versa.

The same occurrence of infixing a rather good number of semantemes between the two components may practically require that the originally inseparable compounds should be written in separated form in many other cases, because this kind of extending the phonetic limit of the sound succession in one expression causes a *natural pause in rhythm and breathing*, and so produces more easily still the separation of the two components; however these will never be separated in the minds of the speaking masses.

7. In the same way there may arise the discussion as to whether expressions like ¹*xwe*¹*t'a*: return home or ⁴*fwe*¹*t'o*: to sleep etc., are indivisible compounds or not. Each of the elements has in separate use its full significance and intelligibility; moreover the expression can be cut up in the use of the real language by all kinds of infixed elements. "⁴*fwe*¹*t'o*: ⁴*kwet*^ε ⁴*fwepũ*³*ljo* ¹*nǎ* ⁴*t'o*: to find by no means a quiet sleep." "¹*xwe*¹*t'a*: ¹*txa* ¹*xwepũ*³*ljo* *txadǎ* ¹*sjǎ*¹*t'a*: he can't go back to his new home". In spite of these facts, I am still inclined to write them together, when no element is put between them, which is an indication for the use of ¹*t'a* as an independent noun. Such cases are for instance: "¹*xwelǎ*¹*t'alǎ* ³*jǎxew*: after he had gone back home", etc.; that is, when we only have verbal infixes and suffixes in the actual construction of the expression. A general objection against this way of writing verbal compounds might be made: the grammatical function of verb and direct or indirect object is already a sufficient sign of opposition between the two said elements that we must write them apart. To this we may answer that in verbal compounds where one of the elements has not the special definite meaning it acquires through the compound, or has no meaning at all except through the compound, the grammatical opposition is only felt after grammatical analysis, and is, in the mind of the speaking masses, annulated through the unity of meaning inherent in the compound; only in some cases where infixes like "¹*txadǎ*, *fǎ*³*ma*, ⁵*jǎkǎ* etc. again come to stress actually in the given sentence that grammatical opposition of the object and the verb,

have we to separate the original compound. Another reason may be added: It is clear that frequent use of these kinds of forms makes them more strongly felt as inseparable units. These verbal expressions are then only an application of a very general and most ordinary internal frame, existing in the mind of the speaking masses, an internal frame by which these expressions, when actually not divided in the sentence, obtain the unity of a real compound word. According to that internal frame of wordbuilding, all kinds of new compounds can be made also in the living speech. This possibility is however not indefinite. Some languages seem to have a quite extended possibility of making all series of verbal or other derivative forms from one stem, according to one and the same general analogical frame, but here there is no indefinite possibility. It is checked up by the use and the reaction of the speakers and hearers.

8. In the Chinese spoken language, there is a similar possibility of making verbal expressions, according to a general internal linguistic frame, by which each of these compounds are felt as one unity, but still capable in some cases to be cut up and separated by insertion of other elements. A nice example of such internal frame of wordbuilding are for instance the analogical constructions with the element ³ta: 1) unseparable and sometimes unanalysable in their two components; 2) separable in some grammatical forms, but inseparable in the mind of the speaking mass, as to the full significance of the two components; 3) separable and separately existing, but still conveying a special meaning in comparison with the *indefinite* series of verb-direct object.

Examples

- | | |
|--|--|
| 1) ³ ta ⁴ dzæ: to tremble | 2) ³ ta ⁴ pæ: to have something in |
| ³ ta ³ to: to withdraw | the eye |
| ³ ta ⁴ t'ʌæ: to mate (animals) | ³ ta ⁴ t'a: to fight |
| ³ tafǎ: to send, etc. | ³ ta ⁴ kxǎ: to make a <i>k'ang</i> |
| | ³ ta ³ fwe: to draw water |
| 3) ³ ta ⁴ ku: to drum | |
| ³ ta ⁴ dzwō: to strike the bell (in contradistinction to: ³ ta ¹ zæ: to beat somebody, etc.) | |

9. Because of the reasons, expressed above, the suffixes *la*, *ba*, *ma* etc. have been added to the verbal form itself. ³dzeula: he has gone. ³dzeulama: has he gone? etc.

The same has been done for auxiliary verbs, as in "⁴fǎlela: he has come up. ⁴Kxǎ⁴t f'hyba: go to see", added to the ordinary tense suffixes. A step further means the treating of the possibility and impossibility forms, positive and negative forms of auxiliary verbs: "³dzeupǔ³ljoma? ³dzeu⁵tǔ³ljo! Can't he go? He can!" "³pǎ⁴fǎ ⁴twǎdzǎle ba! ⁴twǎ⁴fǎla! Bring up the meal. It's already served!" etc.

However, here too, we have to take in consideration that divisions are to be done in the longer constructions, according to the natural rule of rhythm and breathing during the speaking. Therefore, in some cases where the semantemes like *la*, *ma*, *ba*, etc. come after a whole series of other elements or at the end of a long phrase, they have been written separately.

10. *Conclusion.* This conception of course brings forth a series of new problems, — new in Chinese linguistics! —, which must be solved. But it is not a sign that we are on the wrong track, for no matter how difficult the application sometimes seems to be, it is in many cases only a practical difficulty, and it is still obviously clear that the facts of the language and its coherent system of constructed unities of sound-successions, which are opposed to one another, as to their meaning, their sound, and their grammatical use, exclude any other method for the segmentation of the spoken chain of sounds into its real unities.

Grammatical notes.

After the translation of every story, grammatical notes will be added. As no extensive grammar nor long grammatical explanations can be given in this paper, we will confine these notes to some special grammatical particles, some peculiarities in syntactical structure, puns and allusions occurring in the texts. Numbers inserted in the texts after the words (in brackets) are referring to the order of explanations following under the translation of each story.

For each tale we will, consequently, follow the same order: 1) Text. 2) Translation. 3) Grammatical notes. 4) Notes on the motive of the tale. For the rhyming parts in some of these stories, a scheme of the rhythmical construction has been added just like in our paper on "*Children's Rhymes*".

TEXTS AND EXPLANATIONS

I. ⁴*muxwō³kwe* (1) *The Mu-hung-kui*

³*ju dzə: jə¹t'a* ³*lotsxε* (2),
⁴*kulə* (3) ⁵*fə⁴ælkə* ¹*zə* ¹*tfxu³ti*;
¹*txamə* ⁴*pə⁴je* ³*t'hi³fə* ³*dzəu*.
³*dzeulə* ⁴*pə⁴leu⁴ti*, ⁴*jyt'ε* ⁵*jə³kə*
¹*tfxā³fāzə*. ¹*txamə* ⁴*t'u* ³*sja*
⁴*t'fət'hy* ⁴*fwet'o*. ¹*txamə* ⁴*t'fə³də*
¹*sə:xəu*, ⁴*kxə⁴t'εlə* ¹*jəkə* ¹*kwə³-*
¹*tsxε*, ¹*kwə³tsxε* ³*litxəu* ³*ju jəkə*
⁴*muxwō³kwe*. ¹*txamə* ⁴*t'fət'hy*
⁴*fwε*. *vā³to* ⁵*jə⁴fwε* (4), ⁴*muxwō³*
³*kwe xū³zə* ⁵*t'ət'fxū¹le*. ¹*txa*

⁴*t'u* ³*fu*, ³*fu dzə: t'ikə* ¹*zə* (5),
¹*txa* ⁴*t'u* ⁵*fwā:*" ¹*t'fə³də* ¹*sə:xəu*
⁵*fə⁴ælkə¹zə*!" ¹*txamə* ⁴*sə:*
¹*txəu* ¹*jə⁴fā*, ¹*txəu* ¹*jə⁴sja*
⁴*fwedzə:nə* (6). ⁴*muxwō³kwe* ⁴*t'u*
¹*pa* ¹*txəujə⁴fədə* ⁴*ljukə* ¹*zə*
¹*tçsə:la* (7). ⁴*muxwō³kwe* ⁴*ju*
⁴*t'f* ¹*kwə³tsxε* ³*litxəu*, ¹*txəu*
¹*jə⁴sjadə* ⁴*ljukə* ¹*zə* ⁵*xə⁵t'əlo¹txə*,
¹*t'u* ³*pxoljo*.

There was once a rich man, who hired twelve men to hoe the field (for him). At midnight, they rose and went (to their work). But when they had arrived half way (to the field), they saw a guard-house of a threshing-floor and they thought to go into it and sleep (in it). When they entered they saw a coffin. In the coffin was (hidden) a *mu-hung-kui* (1). They entered the granary and began to sleep. When they were lying down and sound asleep, the spirit of the dead man (*mu-hung-kui*) suddenly came out. He counted (the men there), and counting them he said: "There entered twelve men, and now there are only six men." This was because they were sleeping head to feet (some with their heads on top, the others with their heads at the bottom). Then the *mu-hung*-spirit licked (the blood of) the six men, who were lying with their heads on top, to death. Then the *mu-hung*-spirit again entered the coffin, and the six men, who were sleeping with the heads below, ran away in all haste.

1) *Mu-hung-kui* is the spirit of a dead man, who comes back, because he is abandoned or not offered enough. Driven by hunger, he first eats cats, chickens, then dogs, and at last he attacks men. When people see a grave mound caving in, they explain it that the spirit is going to come out, and to prevent that he should come out and do harm to somebody, they open the coffin and drive a big nail through the chest of the corpse, and nail it to the bottom of the coffin. These things still happen to-day.

2) $j\check{\delta}^1t'a^3lotsx\epsilon$: lit. a family of rich people; the meaning is restricted to one person, the housefather.

3) $^4kul\epsilon:l\epsilon$ for la , indicating past tense.

4) $v\check{a}^8to^5j\check{\delta}^4fwe$: $v\check{a}$ indicates the direction of the action. The use of $v\check{a}$ always wants the effect or other determination expressed in auxiliary verbs to be put before the principal verb. $v\check{a}^1kxe^3ta \sim ^3ta^1kxe$: to beat (something) open. 4fwe : means: to sleep, but also: to lay down (for sleep). $^5j\check{\delta}$: as soon as.....

5) $d\check{z}\epsilon:^3t'ik\epsilon$: the addition of $^3t'ik\epsilon$ to $d\check{z}\epsilon$: the indicative pronoun, has the same use as the addition of $sj\check{\epsilon}l$, in order to express the plural.

6) $^4fwed\check{z}\epsilon:ni:d\check{z}\epsilon$: and $d\check{z}\epsilon:ni$: suffixes added to the verb as a descriptive suffix, durative.

7) $^1t\check{c}\epsilon^3s\epsilon$: lit. lick till they are death. Second verb, is put in auxiliary position, to express the effect of the principal verb.

Motive.

As already said on p. and as a consequence of note 1., this story is not a story with a *traditional* motive, like those on the *yao-ching* (n° 2,3,4) etc., but a specimen of one of the many stories told by the people as real happenings.

II. 1jot'ǝ̄ 1.

⁵jǎkə ³lo¹zǝ̄ (1) ³jǎxwǎ ¹xwa ¹njutrǝ̄l.
⁵t'ǎt'o ¹tǝ̄³swe ' -- '
¹jot'ǝ̄l va³mi ' -- '
³tǎ¹jo ⁴txwǝ⁴txǝ ' -- '
³jipa ³so⁴jǝ̄l. ' -- '

⁴t'u ⁴t'o (2) ¹xwaxwǝ̄l ¹jot'ǝ̄
⁵tsǎla! dzə: ³lo³zǝ̄ ¹xotf'hila
 (3); ¹xoxodə (4) ³ju kə ⁴mɛ
¹sizə (9), ⁴vǎdzə: (5) "ta¹njǎ,
⁴ta¹njǎ! skǎũ ³salə (6)?" — "pũ
⁵fwǎ ⁴ba! (10) vɔ ³jǎxwǎ
¹xwa ¹njutrǝ̄l,
⁵t'ǎt'o ¹tǝ̄³swe,

¹jot'ǝ̄l va³mi,
³tǎ¹jo ⁴txwǝ⁴txǝ
³jipa ³so⁴jǝ̄l.
⁴t'u ⁴t'o ¹xwaxwǝ̄l ¹jot'ǝ̄
⁵tsǎla! ¹xǝ̄ stsxǝ̄³vɔ ts'hi
 1ɛ!" — "njǝ̄l (11) pǎ dzə:
³vɔdə ¹sizə t'ǝ̄⁴ǝ̄ ⁴jǝ̄lǝ̄ (7),
¹njǝ̄l ³dzǝ̄ ⁴t'ǝ̄ts'hi (8)."

The Yao-ching: the werewolf 1 (妖精)

An old woman kept a spotted calf. With its horns it carried water, with its ears it scooped grain, on its back it carried coal, and with its tail it swept the ground.

And then her calf was eaten by a multi-coloured werewolf. The old woman began to weep, and while she was weeping, there was somebody selling mats, who asked her: "Old aunt, old aunt, why are you crying?" — "I can't say it! . . . I had a spotted calf: it carried water with its horns, it scooped grain with its ears, it carried coal on its back, and it swept the floor with its tail . . . and then it was eaten by a multi-coloured werewolf. Now he will come to eat me too." — "You roll up my mat here in the courtyard, and for the time being you may lie (hide) in it."

⁴dzə:kə ³lo³zǝ̄ ⁴ju ⁵kxwǝ̄t'f'hila.
⁵kxwǝ̄ ⁵kxwǝ̄ ³ju kə ⁴mɛ
¹dzǝ̄də, ⁴vǎ: "ta¹njǎ, ta¹njǎ!
 skǎũ ³salə?" — "pũ ⁵fwǎ⁴ba! . . .
 vɔ ³jǎxwǎ ¹xwa ¹njutrǝ̄l,
⁵t'ǎt'o ¹tǝ̄³swe,
¹jot'ǝ̄l va³mi,

³tǎ¹jo ⁴txwǝ⁴txǝ
³jipa ³so⁴jǝ̄l.
⁴t'u t'o ¹xwaxwǝ̄l ¹jot'ǝ̄ ⁵tsǎ-
 la! ¹xǝ̄ ts'hi ³vɔ ts'hi 1ɛ!" —
 "njǝ̄l pǎ³vɔdə ¹dzǝ̄ ¹pjɛ ¹mo-
⁴to³kxwǝ̄l ¹nǝ̄nǝ̄l."

But the old woman again started to cry and weep and meanwhile there was somebody selling needles, who asked: "Old aunt, old aunt, what are your crying for?" — "I can't say it . . . I was keeping a spotted calf: with its horns it carried water, with its ears it scooped the grain, on its back it carried coal, and with its tail it swept the floor . . . and then it was eaten by a multi-coloured werewolf. Now he will come to eat me too!" — "Well, you put my needle there in the cat-opening of the window."

⁴dʒə: ³loʒə ⁴ju tʃxu¹t'ε ⁵kxwō-
tʃ'hila. ⁵kxwō, ⁵kxwōdə, ³ju kə
⁴mε ¹t'itə⁴də, ⁴və: "4ta¹njā,
4ta¹njā ⁵kxū ³salə?" — "pū
⁵fwā⁴ba! . . . vɔ ³jāxwā ¹xwa
¹njutræɫ,
⁵t'ät'o ¹tæ³swe,

¹jot'æɫ va³mi,
stā¹jo ⁴txwɔ⁴txə
³jipa ³so⁴jɥæɫ.
⁴t'u ⁴t'o ¹xwaxwæɫ ¹jot'f̄ tʃxə-
la! ¹xə tʃxə ³vɔ tʃ'hi ¹le!" —
"1njæɫ pə ³vɔdə ¹t'itə⁴ ⁴kä
⁴dzoxwō ³litxew."

That old woman went up the street to weep again. While she was weeping and crying, there came somebody who sold eggs. He asked: "Old aunt, old aunt, what are you crying for?" — "I can't say it! . . . I had a spotted calf: it carried water with its horns, it scooped grain with its ears, it carried coal on its back, it swept the floor with its tail . . . and then it was eaten by a multi-coloured werewolf. Now he will come to eat me too." — "You put one of my eggs in the firestove."

⁴dʒə: ³loʒə ⁴ju tʃxu¹t'ε ⁵kxwō
tʃ'hila. ⁵kxwō, ⁵kxwōdə, ³ju kə
⁴mε ⁵tʃ'hε⁴tʃ'hazədə fwā:" ⁴ta-
¹njā, ⁴ta¹njā ⁵kxū ³salə?" ⁵pū
⁵fwā⁴ba! . . . vɔ ³jāxwā ¹xwa
¹njutræɫ,
⁵t'ät'o ¹tæ³swe,

¹jot'æɫ va³mi,
stā¹jo ⁴txwɔ⁴txə
³jipa ³so⁴jɥæɫ.
⁴t'u ⁴t'o ¹xwaxwæɫ ¹jot'f̄ tʃxə-
la! ¹xə stʃxə ³vɔ tʃ'hi ¹le!" —
"1njæɫ pə ³vɔdə ⁵tʃ'hε⁴tʃ'hazə
⁴kälə ³swe⁴və ³litxew."

That old woman went up the street to weep again, and while she was crying, there was somebody, selling magpies, who said: "Old aunt, old aunt, why are you crying?" — "I can't say it! . . . I kept a spotted calf . . ." — "You put my magpie into the water-jar there."

⁴dʒə:kə ³loʒə ⁴ju tʃxu¹t'ε
⁵kxwō ³tʃ'hila. ⁵kxwō, ⁵kxwōdə,
³ju kə ⁴mε ⁴lju¹dzeudə, ⁴və
la: "4ta¹njā, ⁴ta¹njā ⁵kxū ³sa
lə?" — "5pū ⁵fwā ⁴ba! . . . vɔ
³jā⁵xwā ¹xwa ¹njutræɫ,
⁵t'ät'o ¹tæ³swe,

¹jot'æɫ va³mi,
stā¹jo ⁴txwɔ⁴txə
³jipa ³so⁴jɥæɫ.
⁴t'u ⁴t'o ¹xwaxwæɫ ¹jot'f̄ tʃxə-
la! ¹xə tʃxə ³vɔ tʃ'hi ¹le!" —
"1njæɫ pə ³vɔdə ⁴lju¹dzeu ⁴kälə
¹mœtxew³tj̄f̄ ⁴f̄utxew."

That old woman went up the street to weep again, and while she was crying, and weeping, there came a man who sold threshing-stones, and he asked her saying: "Old aunt, old aunt, what are you crying for?" — "I can't say it!" . . . I kept . . ." — "You may put my threshing-stone on the crossbeam above the door."

¹xwaxwæł ¹jot'f̄ t̄fx̄ä d̄ʒə: ³lo ⁴t'o ¹t'it̄ä ⁴pj̄ ɤs̄j̄ä ³j̄ɛ la. ⁴to
¹ʒ̄ä t̄f'hila. ¹j̄f̄ ¹sizə j̄ä⁴mo, ³swe⁴ä ɤx̄ä³swe t̄f'hila, ³t̄f'he
⁴t'o ³xwotsx̄ä ¹sola ³dzwela. ¹j̄f̄ ⁴t̄f'hazə ¹t̄f'h lə ³dzwela. ⁵j̄ä
¹mæł⁴to³kx̄eu ¹næncæł j̄ä⁴mo, ^{t'o} ^{ɤt̄fx̄ü} ¹m̄ä, ³takə ³sə: ¹nju
⁴d̄z̄ä ⁵d̄z̄ä⁵s̄j̄ä ³j̄ɛ la. (12) ¹j̄f̄ ¹dzeu (14).
⁴dzo³xwə (13) ⁴kxo ³xwə t̄f'hila,
⁴d̄z̄ə:kə ³lo¹ʒ̄ä ⁴t̄fx̄ü ¹txa t̄f'hila. (23. 1. 41)

The werewolf would go into her house and eat that old woman. He looked once inside (at the rolled up) mat, and his mouth was burnt by the red hot coal-shovel. At the open hole of the cat-door (in the window) he looked inside (the house) and the needle pricked him in the eyes. He went to the fire-hearth to warm himself at the fire, and he was blinded by the bursting eggs. He then went to the waterjar to drink some water and the magpie picked him in the mouth. As soon as he went out of the house, he was crushed to death by the threshing-stone, and that old woman (then) threw him out.

- 1) ³t'o: sign of passive, translated "by".
- 2) ³loʒ̄ä: does not mean in dialect "old man", but is the specific term for "old woman".
- 3) ¹xot̄ f'hila: ¹xo: to cry. ³t̄f'hi: auxiliary verb expressing the idea of "beginning".
- 4) ¹xoxodə: repetition of the verb, to suggest the duration, də ordinary suffix of subordinated verbs.
- 5) ⁴v̄ä d̄ʒə: d̄ʒə:, cfr. ⁴f̄wedʒə:ni, in I, 6.
- 6) ^ɤkx̄ü ³salə: cfr. other parallel expressions: ¹m̄ä ³salə, ⁴p̄xa ³salə, ³p̄xo ³salə, ... etc.. ³sa: direct or indirect object of verb. As indirect object it always means "what for".
- 7) ⁴j̄ɥ̄ælə: variant for ⁴j̄ɥ̄æ³li: in the courtyard.
- 8) ^{t'f̄}t̄f'hi: ^{t̄f'hi}: dialectical variant for ⁴t̄f'hy (去).
- 9) ³jukə ⁴m̄ɛ ¹sizə: anomaly; we had expected ³jukə m̄ɛ sizədə, or ³jukə ʒ̄ä ⁴m̄ɛ ¹sizə. I take it for an expression derived from the second example of normal constructions.
- 10) ^{p̄}fw̄ä⁴ba: ⁴ba: imperative-particle, also used for slight suggesting not to do an act: I won't do it: I can't do it..." The tone of ⁴ba, fourth tone, is due to the immediately preceding of a word with the fifth tone, and with which it is forming one verbal construction. Same for instance in ^ɤtx̄ä⁴la: it has crashed down."
- 11) ¹n̄j̄æł: polite form of ni: you.
- 12) ⁵d̄z̄ä ^ɤs̄j̄ä ³j̄ɛ la: lit. pick his eyes till they are blind. Cfr. I, n° 7.
- 13) ¹j̄f̄ ⁴dzo³xwə: ¹j̄f̄ indicates direction. Cfr. I, the same use of ¹j̄f̄ in a more common way: ¹j̄f̄ ⁴f̄ä, ¹j̄f̄ ⁴sja. Here it is used to indicate the place: "at the opening, by the fire..."

14) ʒtakə ʒsə: ɪnjudzɛu: kə between two verbs forms a special construction expressing the effect of the action. This use must be connected with the more complete construction with ləkə (cfr. infra VI, n° 6.8) between two verbs. ɪnjudzɛu for ɪljudzɛu: this must be a slip of the tongue; the fact is that this special pronunciation was never heard before or after. This is not to be wondered at, the speaker being a child. The construction in its whole is very special too, approaching some typical constructions of written Chinese: subject (here understood) + verb (to be taken in passive meaning) + noun (by X, here: the threshing-stone).

Motive

The tale of the old woman and the werewolf is a variant of the motive in Eberhard (*op. cit.*) n° 14, where it is called: "*Die helfenden Tiere*". The essentials of this motive, according to this book, are as follows: 1. An old woman or a girl must be eaten by an animal or a spirit, and therefore weeps. 2. From different parts come all kind of helpers and offer their assistance or present their goods. 3. The animal or spirit comes. The presents are hidden and harm the animal or the spirit or kill it.

The author has no sources from Shansi. The motive of the tale is spread throughout large parts of East-Asia (China, Indochina, Japan). The variants in which the harming is done by a *spirit* are known in Kuang-tung, Ch'ao-chou 潮州 (*Ch'ao-chou-yao-ching*, p. 76-78, 9-12; *Min-chien*, II, 1, p. 5-6, *Min-su*, n° 2, p. 31-36), Weng-yüan 翁源 (*Ts'ai-hya-lang*, p. 63-71), Mai-hsien 梅縣 (cfr. *Min-chien*, II, 1, p. 11) and Tibet (*Min-chien*, II, 1, p. 11). The helping persons are *animals* or *merchants*. This last variant is also confirmed in our story, and it brings our text in connection with the variants from Che-kiang, P'u-chiang 浦江 (*Ts'ao*, VI, p. 121-124, Yü-yao 餘姚 (*Fu-nü* VII, p. 96-97), (*Kuang-chou*, *Introduction* p. 6), Shao-hsing 紹興 (*Min-chien*, I, 9, p. 45-47), Hsi-hsiao-shan (*Min-chien* II, 7, p. 12 sq.), Shao-hsing (*Shao-hsing-ku-shih*, p. 25-30, *Min-chien*, I, 11, p. 67-70), Kuang-tung, Ch'ao-chou (*Ch'ao-chou-yao-ching*, p. 76-78, p. 9-12), Tung-wan (*Min-su*, n° 46, p. 33-36), Weng-yüan 翁源 (*Ts'ai-hua-lang*, p. 63-71), Kuang-chou 廣州 (*Kuang-tung*, p. 27-31; *Huan-hsin-hou*, p. 98-119), Shantung (Wilhelm, *Chinesische Volksmärchen*, p. 21-23).

In Japan, according to Fr. Rumpf, *Japanische Volksmärchen*, n° 30-32, p. 85 sq. & 324, the tale is represented in the form of an enmity existing between the monkey and the crab, or between the hare and the tortoise. The author of the collection of Japanese Tales, supposes that probably two different motives of tales have been mixed up into one. In the first one, which exists also separated, one of the partners seeks to cheat the other from his legitimate part of the common booty, but is himself then deceived and defeated by the other. In the second motive, we see the

wronged one or his son taking vengeance from the deceiver. Here a whole series of aids come up to bring the vengeance to a good end. The aids are animals, men and even lifeless things. In Japan, according to different variants, the aids may be either an egg, chestnut, wasp, snake, knife, needle etc.

In our text here we can detect a missing point in the story, as the spirit comes up and is burnt by a *coalshovel hidden* in the mat; this means an element which has not been announced or brought into action before, as in the case of the other assistants in the story. As to the first part, which Rumpf supposes in the variants of Japan, we may refer to our story n° 4.

In the *FF Communications* (Vol XXXIV, 1, n° 96): *Übersicht über einige Resultate der Märchenforschung*, by Kaarle Krohn (Helsinki, 1931, p. 31-37), we find a discussion of the study of Antti Aarne (FFC 1, 1913) on the same motive as our tale, in strongly changed form under the title "*Die Tiere auf der Wanderschaft*". There it is stated that the different variants of that tale found in the countries of Europe are originated from Asia, and to be found in the living tale treasures of India, Malay and Japan. It has been spread into Europa all over the Balkan countries to Russia, Germany, Italy and Spain. Aarne's reconstruction of the Asiatic original form shows the following elements: The egg, the scorpion, the needle, the dungheap and the mortar meet each other on their journey. They arrive into the house of an old woman. There they hide in different places, and each of them harms the woman by their respective special activity, so that they get the house for themselves.

The translation of "*Yao-ching*" by were-wolf is not the strict equivalent of the representation which the Chinese make of this spirit. It has the general meaning of bad spirit, which can take all kinds of forms of animals etc. and eats men.

III. ¹jot'ḥ 2.

⁵jəkə ³lo'zə ³jāxwō ³vukə³nyzə. ¹njæɪ ¹tæwɸə (3) ⁵sāzə,
⁴dzə:kə ³lo'zə ⁴swō⁴fə t'f'hila, ¹njæɪ ⁴kwəle, ¹na ³və ke ¹njæɪ
¹jot'ḥ ⁴t'o dzə:kə ³lo'zə: "4taso, ¹t'isjə¹t'i (4)." ⁴dzə: ³lo'zə
⁴taso ⁵sjä ⁴ljælleba (1)" — "³və ⁴kwət'f'hila, ¹tə pə dzə: ³lo'zə
^{pū} ⁴t'f'hy, ^{və} ³kæt'ḥ ⁴swō⁴fə stfxəla (5).
^{t'f'hä} (2)." — "4taso, 4taso 4kxə

The were-wolf 2.

An old woman kept with her five daughters. That old woman went out to send food (to her husband) in the field. The were-wolf then called the old woman: "My elder sister-in-law, my elder sister-in-law (come and) take a rest (with me) in the shade". — "No, I won't go with you, I must quickly go and send food (to the field)." — "My elder sister-in-law, watch

that louse there on your head, come along and let me catch and crush that louse for you!" That old woman went over to him, and he ate that old woman.

⁴xεule txa ⁴ju ⁴to dʒə: ³vukə ³vɔ¹ma ⁴dzwə ⁵kə¹tʃ'hi, ³pudə
³nyzədə ¹t'alə, fʷä: "ta³nyzə, ⁴sə: ¹læ⁴pudə (6), ⁴ju ⁵kə¹tʃ'hi
⁴ta³nyzə, ³ni ke ¹ma kxε¹mæ- ³pudə ⁴sə: ¹pe⁴pudə."
 ba!" — "³ni pū ⁴sə: vɔ¹ma.

After that, when the were-wolf had gone to the house of the five girls, he said: "My elder daughter, my elder daughter, please open the door for your mother!" — "You are not my mother, for my mother has a patch on the left knee, which is blue, and on the right knee the patch is white."

⁴sə:³ny, ⁴sə:³ny, ³ni ke ¹ma ³pudə ⁴sə: ¹læ⁴pudə, ⁴pu ⁵kə
 kxε¹mæba!" — "³ni pū⁴sə: vɔ ¹tʃ'hi ³pudə ⁴sə: ¹pe⁴pudə."
¹ma. vɔ¹ma ⁴dzwə ⁵kə¹tʃ'hi,

"My second daughter, my second daughter, please open the door for your mother!" — "You are not my mother, for my mother has a patch on the left knee which is blue, and on the right knee the patch is white."

¹sə:³ny, ¹sə:³ny, ³ni ke ¹ma ³pudə⁴sə: ¹læ⁴pudə, ⁴ju ⁵kə¹tʃ'hi
¹kxε¹mæba!" — "³ni pū ⁴sə: vɔ ³pudə ⁴sə: ¹pe⁴pudə."
¹ma. ³vɔ¹ma ⁴dzwə ⁵kə¹tʃ'hi

"My third daughter, my third daughter, please open the door for your mother!" — "You are not my mother, for my mother has a patch on the left knee which is blue, and on the right knee the patch is white."

⁴sə:³ny, ⁴sə:³ny, ³ni ke ¹ma ¹læpudə, ⁴ju ⁵kə ¹tʃ'hi ³pudə ⁴sə:
¹kxε¹mæba!" — "³ni pū⁴sə: vɔ¹ma. ¹pe⁴pudə."
 vɔ¹ma ⁴dzwə ⁵kə¹tʃ'hi, ³pudə ⁴sə:

"My fourth daughter, my fourth daughter, please open the door for your mother!" — "You are not my mother, for my mother has a patch on the left knee which is blue, and on the right knee the patch is white."

³vuny, ³vuny ³ni ke ¹ma ¹kxε ¹ma ¹kxε¹mæ tʃ'hila. ¹kxεkxε
¹mæba!". ³vuny sja ⁴ti ke ¹txa mæ ⁴dʒə: ¹jot'ḥ̄ ⁴t'ḥ̄tʃ'hila.
³tola xə⁴j ¹jot'ḥ̄ fʷä:

⁴zeu³træɫ, ⁴zeu³træɫ (7) ' - ' -

⁴nε ¹njā ⁴fwe ' - '

⁴seutjæɫ, ⁴seutjæɫ (7) ' - ' -

⁴nε ¹tʃ'hā ⁴fwe ' - ' .

¹txa fwe³t'ola (8), ⁴ju stʃxə ¹txa¹ma: "¹ma stʃxə ³salə?"
⁴dʒə:kə ³vuv³nyzə. txa ⁴dʒə ³ni ⁴t'ut'u ³ke vɔ ¹ljäkə ⁴ta
 tʃxədələ (9), ⁴dʒə:kə ⁴ta³ny ⁴və ⁴teu (10)."

"My fifth daughter, my fifth daughter, please open the door for your mother!" The fifth daughter came down to the ground (from the oven-bed) and she opened the door for her mother. When she but opened the door, the were-wolf entered. At nighttime, the were-wolf said: "My dear Fatty, my dear Fatty, you will sleep at mother's side. And you my thin, lean daughter, you will sleep (farther) near the window". When the children were asleep, the were-wolf ate the fifth daughter. While he was just eating (the girl), the eldest daughter asked her mother (saying): "Mother what do you eat (now)?" — "Your maternal uncle gave me some beans."

⁴ta³nyzə f wǎ: "1ma, 1ma, 1ma 1ma 3vɔ 5t'ǎ¹ŋ²ɔla." 1jot'f̄ f wǎ:
³vɔ 5t'ǎ¹ŋ²ɔla!" — 1jot'f̄ f wǎ: "j̄f̄ 1t f x ā z ə 3dzeu (11), 3ju
 j̄f̄ 1t f x ā z ə 3dzeu, 3ju 1t f x ā f ǎ, 1t f x ā f ǎ, j̄f̄ 1mǎ (11) 3dzeu,
 j̄f̄ 1mǎ 3dzeu, 3ju 1mǎ f ǎ." 3ju 1mǎ f ǎ."
⁴ɔt⁴ny 3jɛ f wǎ: "1ma, 1ma,

The eldest daughter said: "Mother, mother, I feel I must ease nature". The were-wolf said: "If you want to go through the window, there is the window-spirit, (who might hurt you), if you go through the door, there is the spirit of the door, (who might hurt you). The second daughter also said: "Mother, mother, I feel I must make water." The were-wolf said: "If you want to go through the window, there is the window-spirit, (who might hurt you), if you want to go through the door, there is the spirit of the door, (who might hurt you)."

1sǎ³ny 3jɛ f wǎ: "1ma, 1ma, 1ma 3vɔ 5t'ǎ¹ŋ²ɔla!"
 1ma 3vɔ 5t'ǎ¹ŋ²ɔla!" 1jot'f̄ 1jot'f̄ f wǎ: "j̄f̄ 1t f x ā z ə 3dzeu,
 f wǎ: "j̄f̄ 1t f x ā z ə 3dzeu, 3ju 3ju 1t f x ā f ǎ, j̄f̄ 1mǎ 3dzeu,
 1t f x ā f ǎ, j̄f̄ 1mǎ 3dzeu, 3ju 3ju 1mǎ f ǎ." 4xeuɛ 4dʒə:
 1mǎ f ǎ." 4sə: 3ny 3jɛ f wǎ: 1jot'f̄ p̄ 3vɔ³nyzə t f x ǎla.

The third daughter also said: "Mother, mother, I feel I must ease nature." The were-wolf said: If you want to go through the window, there is the spirit of the window, (who might hurt you), if you want to go through the door, there is the spirit of the door, (who might hurt you).

The fourth daughter also said: "Mother, mother, I feel I must ease nature." The were-wolf said: "If you want to go through the window there is the spirit of the window, (who might hurt you), if you want to go through the door, there is the spirit of the door, (who might hurt you)." After this, the were-wolf had finished eating the fifth daughter.

⁴j⁴æzə ³ju ⁵jä⁴mjo ¹xwat'o⁴su. t f'hila." — "¹sæ³ny, ¹sæ³ny ³ni
¹jot⁴ ⁵t fæ¹t f'hila, ⁴væ: "4tany, ¹dza ⁴fät f'hila?" — "³və ³t'ε t'ε
⁴tany ³ni ¹dza ⁴fät f'hila?" — "¹na ³kwəst'ä¹fæ¹l ⁴tjo⁴fät f'hila."
 "3və ³tœ fə ⁵kä⁴tsæ¹ræ¹l (12), ⁴fä — "⁴sə:³ny, ⁴sə:³ny, ³ni ¹dza
 t f'hyla." — "⁴æ¹ny, ⁴æ¹ny, ³ni ⁴fät f'hila?" — "³və ³t'ε t'ε ¹na
¹dza ⁴fät f'hila?" — "³kwəst'ä¹fæ¹l ⁴tjo ⁴fät f'hila." —
¹na ³kwəst'ä¹fæ¹l (13) ⁴tjo⁴fä-

(The four children fled away) . . . and in the yard there was a peppertree, (up which the children had climbed). The were-wolf came out of the house, and asked: "My eldest daughter, my eldest daughter, how did you climb (up that tree)?" — "I climbed up it by stepping into the forks of the tree (branches)." "My second daughter, my second daughter, how did you get up that tree?" — "My elder sister pulled me up with a rope bound to my feet." "My third daughter, my third daughter, how did you climb on that tree?" — "My eldest sister pulled me up with a rope bound to my feet." "My fourth daughter, my fourth daughter, how did you climb up that tree?" — "My eldest sister pulled me up with a rope bound to my feet."

"4tany, 4tany ³ni ⁴tjo⁴tjo ¹ma!" ¹xwæ¹lə ¹sje¹la, ⁴ta³ny ⁴væ ⁴tæ-
⁴tany ⁴tjola, ⁴tjo ⁴pæ¹kæzə¹la, zə fə (16) ¹xwæ¹lə ¹sje¹la. ⁴tæ¹lə
¹tanyzə jə⁴fä ⁵tjā⁴sja¹zə¹la (14), (15) ⁴tæ¹fə ³dzeu¹la. ⁴dza: jə
⁴t'u tjā³sə:la! tjā ³sə:, ⁴pje¹lə ¹mjo ¹petsæ¹fwä:
⁵jā¹mjo ⁴ta ¹petsæ. ⁴ta³nyzə
 "tæ¹də ³ni ¹na ¹ko, ' - ' - '
⁴mwə¹twæ ¹jo. ' - '
¹tæ¹də ¹ti, ' - '
⁴mwə¹twæ ³ni nə⁵kä¹t f'hi!" ' - ' - ' - '

"My eldest daughter, my eldest daughter, please pull your mother up!" The eldest daughter pulled the were-wolf up to half the height of the stem of the tree, and then she suddenly let him go, and the were-wolf fell down, and fell to his death. He changed into a big cabbage-plant. The eldest daughter bartered it off for thread to a peddler. The peddler went on, with his pole on the shoulder, and the cabbage-plant said: "Carrying me on the pole, if you keep me high I will rub your waist in two; if you carry me low, I will rub your knees in two."

³dzeu¹lə jə⁴leu¹t, ⁴malə jə⁴leu¹t! ⁴xeu¹l dʒə: ⁴tj ³dzäkwe pə
⁴xeu¹l ⁴to ⁴tje³dzäkwe¹də ¹t'a, dʒə: ¹bjo ¹pe¹tsæ ⁴fä ¹kwəzə,
⁴tæzə fwä: "ke ³dzāmæ (17) ⁴t'u¹sə:kə ³dʒu (18):
⁴dʒudʒu ¹ʒə: jə¹mjo ¹petsæ."

³ dʒu ʒni ¹ ma nə	' - ' -
"kə ¹ tu: tūtūt ¹ tu,	- ' - - ' -
⁴ pçitxə ³ ku!" (ter)	' - ' -

⁵jə¹kə¹ ³dʒu ¹fəula, ⁵t'ə¹kxə¹kwo⁴kə ¹ŋolə ⁵jə¹kwo ¹xwə¹txə.

(23.1.41)

(The peddler) went a whole day and (the cabbage) cursed him so on the whole way.

When he arrived at the house of the innkeeper, the peddler said: "Please, cook that cabbage for me!" Then the master of the inn put the cabbage into the pot, and cooked it. And while it was cooking, (it sounded like): ketú tutútutú cook your own mother's arse!" (Ter) And when it was all cooked to the point, and they lifted up the lid of the cooking-pot, they had cooked a full pot of red soup.

- 1) ⁵s jə ⁴l jə t: to rest in the shade.
- 2) t f' h ə: contraction of ⁵t f' h ə + ja, ⁴t f' h y + ja. ja indicates the
- 3) ¹t x e u f ə: f ə is a weak dialectical pronunciation for ⁴f ə: on the head.
- 4) ¹n a ³v ə: n a, here indicates a suggestion, invitation: let me...
- 5) ⁵t f x ə l a: l a, descriptive suffix like l ə; here it is **not** used for the past tense, for in the case of the suffix l a used in the sense of a finished action, we should have ⁵t f x ə ⁴l a, as in f w ə ⁴b a (I, n° 10).
- 6) ³p u d ə ⁴s ə: ¹l ə ⁴p u d ə: lit. the thing which is patched (upon the knee), is (a patch) of blue cloth.
- 7) ⁴z e u ³t r ə t, ⁴s e u ³t j ə t: are taken as nouns: **Fatty**; **You thin one**.
- 8) ⁴f w e f ə ⁴t' o l a: construction of the verbal expression ⁴f w e ⁴t' o: to sleep. f ə in some connections with verbs indicates the aspect of finished activity, state of finished action: "When he was asleep." Here in this particular case however, the action is, not simply "to sleep", but "to lie down trying to sleep, to lie down to sleep."
- 9) t f x ə d ə l ə: the suffix d ə l ə has the same meaning as d ʒ ə: n i (cfr. I, n° 6) "descriptive, durative suffix". The use of the form d ə l ə is special for the region East of Hd 210, while the form d ʒ ə: n i is used in the West. The speaker of story I is from the West, while the speaker of II is a boy from Hd 210 itself.
- 10) ¹l j ə k ə: some, any. This pronunciation is to be distinguished from ³l j ə k ə: two.
- 11) ¹j f̄ ¹t f x ə z ə; ¹j f̄ ¹m ə: ¹j f̄ indicates the direction; "along" (cfr. II, n° 13).
- 12) ³t ə f ə: f ə is in many cases suffix indicating an aspect of finished action, as we said already before. But in other cases it has become simply a suffix indicating a state of action, and at the same time making a verb subordinated to another one, the principal verb in the sentence: standing on the fork.....

13) $^3k w \partial _5 t' \check{a}^1 f \partial \check{i}$: a rope bound to the feet. $^3k w \partial _5 t' \check{a}$ taken alone means "to bind the feet, (as for women)."

14) $j \partial ^4 f \check{a}$: $j \partial$ + verb (cfr. I, n° 4) = as soon as . . . , and hence it also expresses the nuance "in a sudden moment, all of a sudden". $t j \check{a}^4 s j a z \partial a$: $z \partial$ is a freely interchanged form of $l \partial$, as in the sentence " $^5 p j \partial l \partial ^5 j \check{a} l \partial$: or $^5 p i z \partial ^5 j \check{a} l a$: he has passed his examination." However we have in the example under discussion a repetition of the suffix of past tense $l e$, under the other form $l a$.

15) $^4 t \check{x} z \partial$: lit. the carrying pole, but it means also "the peddler". The form $^4 t \check{x} l \partial$ is another example of the free interchanging of z and l in some words.

16) $^4 t \check{x} z \partial f \partial$: $f \partial$ after a noun in most cases is a dialectal suffix with almost the same meaning and use as $^4 f \check{a}$: 上, taken in the general use for indicating place: "at, by . . ." f.i.: " $^4 t \check{x} z \partial f \partial ^5 j \partial ^3 m \partial ^4 s w \check{x} l \partial ^1 s \check{x} f \partial k \partial ^1 t x w \partial d z r \partial \check{i}$: by the peddler the mao (10 cents-coin) counts for thirty coppers," (said some five years ago!)

17) $^3 d \check{z} \check{a} m \check{e}$: "we" inclusive. The formula $k e ^3 d \check{z} \check{a} m \check{e}$ or $k e ^3 d z \check{a} m \check{e}$ instead of $k e ^3 v \partial$, is felt as more polite.

18) $^4 t' u s \partial : k \partial$: this verbal construction is to be compared with the construction: $^4 d z \check{e} s \partial : k \partial$ ($^3 p x \partial$) and $^3 d z \partial : s \partial : k \partial$ ($^3 p x \partial$), which we translate with the affective nuance of: "HOW he runs!" and "THAT'S running!" These three constructions with $^4 t' u$, $^4 d z \check{e}$ or $^3 d z \partial$: and $s \partial : k \partial$, express the intensity and repetition of an action. (Literally, $^4 t' u$ and $d z \partial$: mean: "only, just", $^4 d z \check{e}$: "really").

19) $^4 p \check{c} i t x \check{a} ^3 k u$: $^4 p \check{c} i k u$ means already "the behind", $^1 t x \check{a}$, in a little series of words, is added, with the general meaning of "hollow, protruding" as for "chest, breasts etc. . . ."

Motive

This second story on the were-wolf is to be found in *Eberhard* p. 19-23, n° 11, with the title "*Der Tiger und die Kinder*". According to the documentation of the author, it seems to be a motive wide-spread all over China, Korea, and Japan. The tale was first written down in the 7th century by *Huang Chih-chin*, *Kuang-yü-ch'u-hsin-chih*. The most generally found motive seems to be the following:

1. A mother of several children goes out to visit relatives. (Our text has a small variation: mother goes out to send food to the fields).
2. She warns the children to admit nobody, whom they don't know.
3. On the way the mother meets a woman, who asks her very closely. (In our texts those elements 2 & 3 are missing).
4. That woman, which is an animal spirit, eats her up.
5. The animal obtains admission into the house with the children. (Our text has no animal but the *yao-ching* as harming person. As to our translation and the meaning of the *yao-ching*, cfr. supra p. 210. The *yao-ching* can induce the mother to come to him, and so eats her up).
6. The spirit sits on a tube, in order to hide his tail. . . .

The children are astonished. 7. At night the spirit lets the youngest child sleep near it. 8. And eats it up. 9. The eldest sister hears it and asks the mother what this means. (Only element 6 is missing in our text). 10. The eldest sister sees a finger of the youngest child and sees that it is not the mother. (Partly missing). 11. She and the other children pretend to ease nature, in order to flee from the house, and climb on a tree. 12. The animal spirit comes out. 13. The children cry for help. (Missing). 14. The animal spirit smears itself with grease on the advise of the children so that it cannot climb on the tree. (Missing). 15. The children pull the animal with a cord till half way up.

This story is told in Peking according to Fr. Weller (*Zehn Volkserzählungen aus Peking*, Anthropos XXXII, 1937, p. 753-757) in much more elaborated and more studied form. The general line of the tale is the same as given by Eberhard, but for some minor details.

Our author Eberhard cites one variant from Shansi, Ling-shih 靈石, according to *Min-chien*, II, vol. 2, p. 5-9. There the harming is done by the *wolf*. The variant we have presented here, differs in very essential points from that of Ling-shih, and gives some points of comparison with the variants from Kuang-tung, Wang-yüan 翁源 (*Hai-lung-wang*, p. 37-43), Che-kiang, Chia-shan 嘉善 (*Min-chien*, II, vol. 2, p. 29-30), and T'ai-chou 台州 (*Min-chien*, II, 2, p. 29-30) and Hopei, Cho-lu 涿鹿 (*San-ko-yüan-wang*, p. 119-129).

As to the end of the story, our variant is wholly different from the above given scheme. Instead of elements 13-14, we have the following: 1) the spirit asks how they came into the tree... 2) then he is lifted up by a cord (as in n° 15 of Eberhard's scheme), and 3) is dropped down to his death. 4) The spirit changes into a cabbage, 5) and is sold to a peddler, 6) who after a troublesome travel 7) cooks it into a red soup. — This way our text shows clear connections with the Manchu-variant of *k'ai-chan* (X) and the variants of Fukien, Amoy 廈門 (*Min-chien* II, vol. 2, p. 45-51), Kiang-su, Kuan-yün 灌雲 (*Wa-wa-shih* p. 171-183), Hopei, Cho-lu 涿鹿 (*San-ko-yüan-wang*, p. 119-129).

As to the elements 2-3 of our end, our texts has a slight similarity with the motives of Korea (*Fu-nü yü erh-t'ung*, XX, vol. 2, p. 273-5) and Japan (*Min-chien*, II, vol. 2, p. 79-87) where the animal falls down while pursuing the children in their flight from the tree till heaven. (Cfr. also Rumpf, *Japanische Volksmärchen*, n° 69, p. 182).

The same motives is also known in Chahar province. The motive has some slight differences, as Fr. Van Genechten, C.I.C.M. most obligingly informed me. Instead of n° 9-10 of the general scheme: the eldest sister touches with her hand the body of her youngest sister, and feels that it is wet with blood. Instead of n° 13; the children invoke the

spirit of the tree, who gives them a stuff to smear the tree with, so that the *yao-ching* can't climb up. The end of the story is the same as in our text but for the last part: when the peddler comes home, the cabbage is split in two parts, and found to be full of blood.

The were-wolf 3.

IV. *jot'f 3.*

³*ju* ³*jōkə* ¹*zō* ¹*txa* ¹*tsxū⁴ve* ⁴*mε* ³*je* *kō¹t'idzu*, *vo* ¹*pesō* (4) ³*ni*
¹*ko:ljä*. ¹*swe* ³*je* *mā³ju* ¹*zō* (1) ⁴*to* ³*vo* ¹*t'a* *t³hy*." ³*dzækə* ¹*zō*
³*mε¹txadjō*. ⁵*pū⁴kwōsə*: ³*ju* ⁵*jōkə* ⁴*t'u* *pō³je* *kō¹t'idzula*, ¹*jot'f* ⁴*t'u*
¹*jot'f*, ¹*txa* ⁴*pjələ* *jōkə* ¹*zō*, ⁴*t'u* ⁴*t'o* ¹*txa* ³*t³hi* ¹*txadō* ¹*sōkxew*,
t³hy *xō* (2) ³*dzækə* ¹*zō* ³*mε* ¹*jōkə* (6) ¹*txa* ³*dzeula*.
¹*ko:ljä*. ¹*jot'f* *swā*: "3*ni* *pō* (3)

There was a man who went out to sell his *kao-liang* (sorgho) and nobody wanted to buy his. But there was only a were-wolf who had changed himself into a man, and who went and would buy the *kao-liang* from that man. The were-wolf said: "Shut your eyes, I will carry you on my back into my house." That man then shut his eyes, and the were-wolf made him ride on his animal, and led him to his house.

⁴*xewle* *dzækə* ¹*zō* ⁴*tolə* *jot'f* ⁴*pradə* ⁴*tsxədəxwō* (5). ¹*tço*
¹*t'a*, ¹*kxələ* ³*je* *jō⁴kxə*: "3*va* ¹*fā* ¹*ko:ljä* *dzækə* ¹*zō* ⁴*t'u* ⁴*jo* ³*dzeu*.
⁴*jūxəzə* *sxō* ³*xo*, *pa* ¹*ko:ljä* ¹*jot'f* *swā*: "pū ⁴*jo* ³*dzeu*! ³*vo*
¹*jōt³hi* ⁴*mεvəla*. ³*fāvū* ⁵*jō* ¹*t'f³çε* ⁵*tsxō* ³*xo* ⁴*fə* *ja*!" *dzækə*
⁵*tsxō⁴fə*, ¹*jot'f* ³*ke* ¹*txa* ¹*tsxō* ¹*zō* ¹*t'u* ⁴*dzələ*.
³*sə:zōdə* ⁵*kū⁴txew*. *dzækə* ¹*zō*

When that man arrived at the home of (the were-wolf) and opened his eyes, he saw many courtyards with houses covered with tiles, all very nice. He sold all his *kao-liang* (to the were-wolf). At noon, as soon as they were going to eat, the were-wolf made him eat the bones of a dead man. That man was so afraid that he began to tremble, and wanted to go (home). But the were-wolf said: "Don't go away now! To-day I will make (you) a good meal!" And so that man remained.

xō⁴je *dzækə* ¹*zō* ⁴*swələ*, ⁴*sjadə* *swā*: "3*vəmē* ⁴*to* ¹*xwaj⁴xə* *t³hy*
¹*sjō³litxew* *tçodə*, ⁴*pxa* ¹*jot'f* ¹*juvə*." ¹*txa* ¹*kōsō* (6) *dzækə*
⁵*tsxō* ¹*txaja*. ⁴*swepudzo*, ⁵*pū* *t³ō* ¹*jot'f* ¹*t'u* ⁴*t³hyla*. ⁴*kxələ*
¹*nəscē*. ¹*jot'f* *swā*: "3*vəmē* ⁵*jō⁴xwe*, ¹*txa* ¹*t'u* ⁴*kxə³t³e* ³*ljākə*
¹*t³çε* *xō⁴je* ⁴*jo* ¹*tsxō* ¹*xwō³ō*, ³*tas¹ljādə* ¹*zō*, ¹*nadzə*: ⁴*to* ¹*t³hā*
¹*m³ç³çε* ⁴*jo* ³*sə:zō*." ¹*txa* ⁴*t³hy* ¹*sjōdə* ³*ta* ¹*jot'f*.
⁴*xε⁴pradə* ⁴*kō* ⁴*lixlə*. ¹*jot'f* ⁴*t'u*

At night then that man lay down to sleep, but he was so frightened that his heart bumped in his chest, all for fear that the were-wolf should eat him. He could not sleep nor find any rest. The were-wolf then said: "This night we will eat from a living man [meaning the man himself], and to-morrow we will eat from a dead one [meaning that the man was to be killed that night]. Then he was much, very much afraid. The were-wolf then said: "Let us take a walk into the garden!" and the man followed the were-wolf and went (with him into the garden). When they had looked some time at the flowers, he then saw two hunters, who had with them knives and rifles, and were watching for the were-wolf.

¹tasljādā nā ¹ʒē, ¹txamāē ³tadā ¹ʒot'fōdā ¹tʃ'hə tʃ'hy." ¹txa ⁴ju
¹sā:⁴xēu, ³ta ¹ʒot'fō, ⁴tadā ³sjodā swā: "³və ¹sʒōti, ³ni ³ke və stā
⁵ʒōt'f'hi ³ta³sā:la. ⁴tā:sā: dzæ ¹ʒot'fō." ¹sʒōti swā: "¹sjōdā¹ʒo
³ljākā ¹ʒē sā: ⁴tisʒō ³ljā¹k'æł. (7), ³ni ⁴tʃ'hyba." ¹txa t'u
³k'æ¹k'æ swā: "³və ke ³ni ⁴sja ⁴tʃ'hyla.
dzækā ⁴tatwō ³litxēu ³tʃ'hy

When those hunters fought against the were-wolves, they killed them all, the big ones as well as the small ones. But it happened that those two men were two brothers. The elder brother said: "I will enter in your place into the cavern, in order to take the money of the were-wolf." And then he (added) saying: "And you my younger brother, you go and kill for me the were-wolf". The younger brother said: "O.K. You just go (into the cavern)". The elder brother went on (into the cavern).

¹txadā ¹sʒōti ⁴jo ⁴xē ¹txadā ^ε"³ni jo ⁴x vō!" — "³mō³ʒudjō
³k'æ¹k'æ, ¹ʒōve ¹txa tālā ¹tʃ'hæł. ⁴sā:tʃ'hō, ¹swe ⁴xē ³ni?" ⁴t'u t'o
⁴paxa spū ³ke ¹txa. ¹txa t'u ³sjō¹xēzā ³swadā nā ³sjō¹tʃxæ-
³pxola; ¹txa ¹sʒōti ⁴twā ¹txa ³je <sup>tʃxæ stā³sā: (8). ¹txadā ⁴sʒōti,
pxo, ³ljākā ³dzeu dzē ^{ʒō⁴tsxu: t'u ⁴t'o ¹tʃxætʃxæ ³tā³sā:la.}</sup>

But the younger brother wanted to do harm to his elder brother, because he had obtained the money (of the were-wolf), and he was afraid that his brother would not give him (his part). (The elder brother) was running away, and his younger brother also started running after him, and when they arrived together on the same place, (the younger one) said: "You want to bring me harm?" — "That is quite out of question, not a bit of it! Who wants to harm you?" And with a small chariot, with which the children play, he struck his younger brother to death, and the (younger one) was killed with the small chariot.

1) ¹swe ³je ⁵mā³ju ¹ʒē: tautological expression, built from two expressions for the same meaning: ¹swe je ⁵mā³ju and je ⁵mā³ju¹ʒē.

2) x ʒ: "with" (dialectical word for huo 和).

3) p ʒ: ³pa (particle indicating the direct object before the verb).

4) ${}^3v\check{o} \ 1pes\check{o} \ 3ni: \ f\check{o} \ (s\check{o})$ after verbs means sometimes an imperative, a wish or a suggestion. The use of $f\check{o} \ (s\check{o})$ as a kind of imperative is derived from its general use for the aspect of finished state. What we call here imperative is really a finished state, which is not yet really existing but called for, or wished: an imperative in the future.

5) ${}^4tsx\check{x}d\check{e}xw\check{o}$: $de \ xw\check{o}$ is an intensifying suffix for descriptive adjectives.

6) $k\check{e}s\check{o}, \ j\check{f}s\check{o}$: cfr. III, n° 12. (${}^3t\check{e} \ f\check{o}$).

7) ${}^1sj\check{f}d\check{e}l\check{j}o$: $l\check{j}o$ is not the particle of the written language $liao^3 \ 了$, but simply an exclamation. Sometimes we hear ${}^1nj\check{u}, \ 1j\check{o}$ etc. Besides the different tones ${}^3l\check{j}o \ (了)$ and ${}^1l\check{j}o$, the presence of the particle $d\check{e}$ excludes the use of $liao^3 \ 了$. The meaning connoted by the suffix $d\check{e}$, which is generally making a participle of a verb, should be translated here like: "That's something easily done! = O.K."

8) $t'o \ \dots \ t'fx\check{e} \ 3tas\check{e}$: = Here the use of $t'o$ as an instrumental particle (he was killed with a chariot ... by his brother), has evidently developed from the general use of $t'o$ in the passive constructions of verbs.

No motive generally spread in China has been found in the work by Eberhard similar to this story. However we can easily distinguish two different motives in this tale:

1. A were-wolf induces a man to go to his dwelling in order to sell his grain. The man is threatened to be eaten by the were-wolf, but is liberated by two hunters.

II. Two brothers are hunting a were-wolf. A quarrel arises about the treasures of the were-wolf. The elder brother kills the younger one with a toy-chariot (magic means of fighting). This last motive reminds us somehow of the first of the two tales which F. R. Rumpf separated in the motive of the tale: *yao-ching* 1 (tale II, p. 206).

V. ${}^3vu^1ja$.

${}^5j\check{a}k\check{e} \ 3lo^4x\check{e} \ 3ju \ 3lj\check{a}k\check{e} \ 1\check{a}l\check{z}\check{a}.$
 ${}^4ta^1\check{a}l \ 3t'f'hykw\check{o} \ (1) \ sj\check{a}^4f\check{a}l,$
 ${}^4\check{a}l^1\check{a}l \ 4s\check{e}:k\check{e} \ 1k\check{a}kw\check{o}. \ 4ta^1\check{a}l \ 4t'\check{f}$
 ${}^4jo \ x\check{e} \ 4\check{a}l^1\check{a}l \ 1lj\check{f}^1t'a; \ 3ju \ j\check{a}^1t\check{c}e$
 ${}^1txam\check{e} \ 3lj\check{a}k\check{e} \ 4t'u \ 4lj\check{f}kx\check{e} \ 1t'ala.$
 ${}^4\check{a}l^1\check{a}l \ 4ju \ s\check{e}: \ 1k\check{a}kw\check{o}, \ 3j\check{e} \ m\check{a}^3ju$
 ${}^4f\check{e} \ t'fx\check{e} \ 3ju \ j\check{a}^1t\check{c}e \ 1txa, \ 4t'u$
 ${}^1nal\check{e} \ 1to, \ 4to \ 1f\check{e}j^4x\check{e}^3li \ t'fhy$

${}^3ta^4fu. \ 4fuf\check{u} \ 4d\check{z}u \ l\check{e} \ j\check{a}k\check{e}$
 ${}^3lovu^1ja, \ 5fw\check{a}: \ "3ni \ p\check{u} \ 4jo \ 3ta$
 $d\check{z}\check{e}: \ 4fu, \ 3ni \ ve \ f\check{e}^3ma \ 4jo \ 3ta$
 $d\check{z}\check{e}: \ 4fu?" \ 1txa \ fw\check{a}: \ "3v\check{o}$
 $m\check{o}^5t'fx\check{e} \ (9), \ v\check{o} \ 4jo \ 3ta \ d\check{z}\check{e}:$
 ${}^4fu, \ 4me \ 1t'f'he, \ 3me \ 1tw\check{o}si \ t'fx\check{e}$
 $(2)".$

The Raven

An old man has two sons. The eldest son had already married a girl, while the second son was a bachelor. The eldest son absolutely wanted to live apart from the second son, and one day they divided the

properties and went to live apart. The second son still was a bachelor, and had no food to eat. One day, he took a knife, and went to the burial-ground to fell a tree. In the tree dwelled an old raven, which said: "Don't fell this tree! Why do you want to fell this tree?" He said: "I have nothing to eat, and I want to fell this tree and sell it for money, and buy something to eat."

³vu¹ja s⁵fwā: "ni xwe¹t'a f¹č¹f¹š¹
(3) j¹k¹k¹ s³jo p¹š¹t¹č¹et, ³v¹o l¹pe ³ni
to t¹w¹š¹xep¹je, t⁴f¹'hy s⁵f¹š¹ ³po¹l¹pe
t¹f¹'hyba (4)." t¹xa t'u xwet¹f¹'hy,
f¹č¹el¹o j¹k¹k¹ s³jo p¹š¹t¹č¹ez¹o, t⁴f¹'hy
la ³jixeu n¹ā ³vu¹ja t'u l¹pel¹o t¹xa
t⁴f¹'hy s⁵f¹š¹ ³po¹l¹pe t¹f¹'hy¹la. ³k¹x¹to
t¹fx¹š¹ ³dzo⁴f¹š¹ t¹xa j¹e s⁵f¹š¹š¹
³po¹l¹pe (5), xwe¹le¹la, t¹xa pa

³po-pe ⁴m¹e f¹š¹t¹f¹'h¹e (6), ³me⁴š¹o:
t¹fx¹š¹ l¹pe⁴m¹je s¹x¹š¹ l¹fo¹t'u.
³ju j¹š¹t¹č¹e t¹xad¹j¹š¹ ³soz¹o t'u
t⁴f¹'hy¹la, ⁴k¹x¹š¹t¹e t¹xa s¹t¹fx¹š¹ ³xod¹š¹,
⁵x¹š¹ ³xod¹š¹. t¹xad¹š¹ ³soz¹o t'u ⁴v¹č¹
t¹xa s⁵fwā: "ni ³me¹t¹č¹e t¹fx¹š¹
³xod¹j¹š¹ s¹x¹š¹ ³xod¹j¹š¹, ³nali dj¹š¹
l¹ed¹š¹ t¹f¹'h¹e (7)?"

The raven said: "Go back to your house and sew a little bag. I will carry you on my back to the coast of the Eastern Sea, and let us go and gather treasures." Thereupon he went back, and went to sew a little bag. Thereupon that raven carried him on its back, and went away to gather treasures.

When he had finished gathering the treasures, before his breakfast, and was back home, he sold the treasure for money, and every day he ate cornflour and drank wine. One day his elder sister-in-law went (to his house) and saw him eating good things and drinking well. His older sister-in-law then asked him: "Every day you eat and drink the best things, where is all that money coming from?"

t¹xa t'u s⁵t¹š¹fwā: "v¹o ³ju s⁵j¹š¹t¹č¹e
v¹o l¹nala t¹to, t¹to f¹č¹š¹j¹č¹ t¹f¹'hy
³ta ⁴fu, ⁴fu⁴f¹š¹ ⁴dš¹ul¹o s⁵j¹š¹k¹
³lovu¹ja, ⁴v¹č¹ v¹o ³ta ³dž¹o: fu
⁵džw¹š¹ f¹š¹ma (8)? ³v¹o f¹wā:"
v¹o ⁴m¹e t¹xa t¹f¹'h¹e ³m¹e t¹w¹š¹si
s¹t¹fx¹š¹. ³vu¹ja f¹wā: "ni p¹š¹ ⁴jo
³ta, ³ni xwe¹t'a t¹f¹'hy, t¹f¹'hy
j¹k¹k¹ s³sjop¹š¹te¹z¹o, ³v¹o pe ³ni to
t¹w¹š¹ ³xep¹je t¹f¹'hy, s⁵f¹š¹ ¹po¹l¹pe
t¹f¹'hyba!"

t¹xad¹š¹ ³soz¹o xwe¹t'a t¹f¹'hy, f¹č¹el¹o
³vu¹dz¹š¹ ⁴tad¹š¹ p¹š¹te¹z¹o, s⁵fwā t¹xa
³koko: ³ni l¹na t¹to t¹f¹'hy, t¹to
f¹č¹š¹j¹č¹ t¹f¹'hy ³ta⁴fu t¹f¹'hyba,
³ni ⁴k¹x¹š¹ ³nida s¹š¹š¹ti š¹č¹š¹t¹š¹
t¹f¹'hy ³ta⁴fu (8a), ⁴fu⁴f¹š¹ ³ju
j¹k¹k¹ ³lovu¹ja, s⁵fwā: ³ni p¹š¹ ⁴jo
³ta⁴fu, v¹o l¹pe³ni t¹f¹'hy t¹w¹š¹x¹e-
⁴p¹je, t¹f¹'hy s⁵f¹š¹ ³po¹pe t¹f¹'hyba."

He then said: "One day, I took a knife and went to the burial-ground to fell a big tree, but in that tree dwelled an old raven, which asked me why I wanted to fell that tree. I said: I would sell it for money to buy

myself food. The raven said: 'Don't fell the tree, but go back home and take a small bag, and I will carry you on my back to the coast of the Eastern Sea to go and gather treasures'."

When his elder sister-in-law had gone back home, she sewed a big bag of five *chang* long, and said to his brother [her own husband]: "You take a knife and go to the burial-ground to fell the big tree. You see, people like your younger brother went to cut the big tree, but in the tree is an old raven, which said: 'Don't cut the tree, I (will) carry you on my back and go with you to the coast of the Eastern Sea. Go and gather treasures there'."

¹txadə ³koko ³je t'u ¹na ¹to,
⁴tʃ'hy ³ta⁴fu, ⁴fu⁴fā ³vujə
⁵fwā: "ni sta ³dʒə: ⁴fu ⁵dzwō
 fə³ma?" ¹txa ⁴t'u fwā: "vo
 mā³ju tʃxə de (9) vo pa ¹txa ³talə,
 mələ¹tʃ'he, ³mə ¹twōsi tʃxə."
³vujə ⁵fwā: "na ³vo ¹pəfə (10)
³ni to ³xepje ³tʃ'hyfə (11)
³po¹pe; ³ni xwe¹t'a ¹fə kə ³sjo
 pu³te tʃ'hyba, ⁴dze ¹le, ¹na ³vo
¹pəfə ³ni, ⁴tʃ'hy fə ³po¹pe

³tʃ'hiba." ¹txa t'u ¹xwe¹t'a,
³tʃ'hylə ³xə ⁴tadjə pū ³teza.
³vujə t'u ¹pələ ¹txa ⁴tʃ'hyla.
¹txa pū⁴ku²mjə³də (12) ⁵fə
³po¹pe. ³vujə fwā: "ni ³dzeuba,
⁴txəjə ⁵jə ⁴fələ, ³vo mə ³ljəkə
 jə ¹tʃ'hi t'u ¹s sə:la!"
¹txa pū¹tə³ ³vujadja ⁴xwa,
³kədʒu (13) ⁴txəjə ⁴fələdə
¹sə:xew, ³vujə je ¹sə³sə:ljo, ¹ʒə
 je ¹sə³sə:la.

His older brother then also took a knife, and went to cut the tree. But the raven on the tree said: "Why do you want to cut the tree?" He then said: "I have nothing to eat, and I want to cut the tree, so that by selling it for money, I can buy food with it." The raven said: "Let me carry you on my back, and you go (with me) to the coast of the Eastern Sea. You go back home and sew a little bag, and when you come back, well, let me then carry you and you may gather the treasures there."

He then went back home and took a very big bag, and the raven carried him away. Recklessly he gathered the treasures. The raven said: "You must go away; as soon as the sun comes out, both of us, we will be scorched to death." He did not listen to the words of the raven, and when the sun began to rise, the raven was burnt to death and the man too was burnt to death.

1) ³tʃ'hykwə: the ordinary difference of the past tense-formation of Chinese verbs with ⁴kwə and with ¹la, is that the suffix ¹la, expresses a perfect past tense (finished action), while kwə connotes the past indefinite tense, with the special meaning of "ever, at one time" (cfr. Mullie, *The structural principles of the Chinese language*, Peking, 1937, II, p. 5). The difference is very clear with examples as: "³ni ⁴tʃ'hykwə ma?: did you ever go?" against "³ni ⁴tʃ'hyla ma?: have you gone (there)?" In this case of our text however, the nuance special to

kwɔ has been changed completely and means here what we have expressed in the translation by "already."

2) 4mɛ 1tʃ'hɛ, 1mɛ 1twɔsi 5tʃxɔ̃: mark the difference of tone between the two verbs mɛ: "to sell" and "to buy." As to the compound 4mɛ tʃ'hɛ, cfr. our discussion p.

3) 1fɔ̃ʃɔ̃: ʃɔ̃, as imperative suffix, cfr. IV, n° 4.

4) 4tʃ'hɪ 5ʃɔ̃ 3pope 4tʃ'hɪba: go to gather treasures. It would grammatically have been easier if the first 4tʃ'hɪ was to be connected with the precedent verb: "3vɔ pe 4tʃ'hɪ (I will carry you to . . .)," just like the following sentence should then have been "5ʃɔ̃ 3pope tʃ'hɪba: go to fetch the treasures." But this explanation is absolutely against the natural division of sentences which the speaker himself indicated during his dictation; he surely said "4tʃ'hɪ 5ʃɔ̃ 3pope tʃ'hɪba." This is a case of contamination and tautological use of two different ways of expressing direction of the action, both of which have a different stress. The first way: "4kxɔ̃ tʃ'hɪba" (4tʃ'hɪ: auxiliary verb), puts the stress of course on the principal verb "kxɔ̃: go look . . .", the second construction: "3ni 4tʃ'hɪ 4kxɔ̃ba: you go to see" (4tʃ'hɪ coordinated verb to the other verb).

5) 5ʃɔ̃ʃə: ʃə indicates a finished action, and that the sentence is being subordinated to the following sentence; so the verb is to be understood in the past tense in comparison to the tense of the principal verb. "When he had finished gathering the treasures, and was back again . . ."

6) mɛ ʃətʃ'hɛ: ʃə indicating finished action and subordinate sentence as in n° 5.

7) 3nalidɔ̃ 1lɛdə 1tʃ'hɛ: in ordinary cases we have two possible ways of saying: 3nali 1lɛdə 1tʃ'hɛ or 3nalidə 1tʃ'hɛ. Our case here presents a mixing up of the two ways.

8) 5dzwɔ̃ ʃɔ̃ 3ma: lit. to do what, common expression for: "what's the use, wherefore?"

8a) 3nidə 1sɥɔ̃ 4ti 3ɔ̃t'ɛ tʃ'hɪ 3ta ʃu: I have translated: People like your younger brother . . . The construction is also a mixing of two different forms which apparently never, or very seldom, go together. 3ɔ̃t'ɛ or jɔ̃t'ɛ means: "somebody else", and so seems an unnecessary word since 1sɥɔ̃ 4ti is already expressed as the subject of the verb 3ta. The use here of the indefinite pronoun "3ɔ̃t'ɛ" (also pronounced "jɔ̃t'ɛ") conveys a certain nuance of contempt added to the other word, the real subject of the verb.

9) 3vɔ mɔ̃ 5tʃxɔ̃: lit.: I have not eaten. It is absolutely clear from the context, that this construction is incomplete, and is meant for 3vɔ mɔ̃ 5tʃxɔ̃də: I have nothing to eat.

10) 1na 3vɔ 1pe ʃə: na (cfr. III, n° 4) and ʃɔ̃ (cfr. IV, 4) are combined together to express the imperative weakened to the nuance of suggestion, wish.

11) 3tʃ'hɪ ʃɔ̃ 3pope: according to the tone, 3tʃ'hɪ must have the meaning of "to take" where the suffix ʃɔ̃ is added. This suffix ʃɔ̃ here is the weakened dialectical form of the auxiliary verb shang 上; the meaning has become a more general meaning of direction, instead of the original meaning "up to". The fact

that this tone difference is the only distinctive mark in comparison with the expression ${}^4t f'hy f\text{ə}^3 p\text{ə}p\text{ə} {}^4t f'hyba$ (cfr. supra, n° 4), which is prevalent in the other cases, seems to indicate that here we are in presence of a shifting of the meaning of a difficult expression reinterpreted into a new expression by simple changing of tone.

12) ${}^5p\ddot{u}^3 k\ddot{u}m j\phi d\text{ə}$: lit. without looking for his life: recklessly.

13) ${}^3k\ddot{x}d\ddot{z}u$ = same as $j\phi^3 k\ddot{x} + \text{verb}$, or ${}^3k\ddot{x} + \text{verb}$; introduces a subordinated temporal sentence.

Motive

The tale of the "Raven" is dealt with in *Eberhard* under the title: "Das Land der Sonne" (n° 26, 38). No variant is given from Shansi. The main elements in the story are:

1. A man helps a bird. 2. The bird carries him for thank to the country of the sun, where there are many treasures. 3. Another one imitates him by doing wrong to the bird. 4. But he remains so long in the country of the sun, that he is burnt.

Instead of element 1, our text has a similar way of telling as the variants stated by *Eberhard* for Chekiang, Lan-ch'i 蘭谿 and Yi-wu 義烏 (*Ts'ao*, VI, p. 91-92) and Kiangsu, Tung-t'ai 東台 (*Tu-chüeh-hai-tzū*, p. 112-115). The introduction in our tales suggests, but never explicitly states, that some injustice has been done to the younger brother by the elder one, as in some other variants. The stress is put on the avarice of the elder brother. As for element 3, we have partly the same: the second one imitates the first, without however doing special harm to the bird. Has that harm perhaps developed into the curious end that also the bird is burnt by the sun through the fault of the elder brother? I am only suggesting it.

The role of the raven in giving riches and in punishing the avarice is found in an Ainu tale also. Cfr. *Rumpf*, *Jap. Volksmärchen*, p. 304-5).

VI. The marvelous stones.

3ju ${}^5j\ddot{a}k\text{ə}$ ${}^3lo^3\ddot{a}$, 3ju ${}^5j\ddot{a}k\text{ə}$ ${}^1\ddot{a}l\ddot{z}\text{ə}$.	$t\ddot{a}$ ${}^4m\text{e} f\text{ət} f'he$ (3), ${}^3m\text{e}$ $tw\ddot{a}si$
3ju $j\ddot{a}t\ddot{c}\text{e}$, ${}^3lo^3\ddot{a}$ $f\ddot{w}\ddot{a}$: " ${}^3v\text{om}\ddot{a}$	$t f'hy$." ${}^1\ddot{a}l\ddot{z}\text{ə}$ $f\ddot{w}\ddot{a}$: " ${}^3v\text{ə}$ ${}^1pe-$
${}^1kx\ddot{a}$ ${}^1t f'h\ddot{y}d\text{ə}$, ${}^5t f'x\ddot{a}$ $j\ddot{a}^4tw\ddot{a}$, 4no	${}^1tsx\text{e}$, ${}^1nj\ddot{a}l$ ${}^4na^3t\ddot{z}\text{ə}$ $t f'hyba$,
$j\ddot{a}^4tw\ddot{a}$; ${}^5t f'x\ddot{a}v\ddot{x}$ ${}^3dzo f\ddot{a}$, ${}^5p\ddot{u}$	$v\text{om}\ddot{a}$ ${}^1nj\ddot{a}l^3lj\ddot{a}k\text{ə}$ ${}^1t'ä^4t'u$ ${}^4kw\text{ə}$
$d\ddot{z}\text{ə}^4to$ ${}^3f\ddot{a}v\ddot{u}$ $x\text{ə}$ dze 3nali (1);	$d\ddot{z}\text{ə}^4k\text{ə}$ ${}^1k\ddot{a}t'f$." ${}^1txam\ddot{a}$ ${}^1nj\ddot{a}l-$
3ni ${}^4f\ddot{a}$ ${}^1s\ddot{x}$ $t f'hy$ ${}^1pe^1tsx\text{e}$ $f\ddot{a}ba$	${}^3lj\ddot{a}k\text{ə}$ $j\ddot{a}^1t f'hi$ 3dzeula .
(2). ${}^1t'ä\ddot{l}k\text{ə}^3j\text{e}$ $m\ddot{a}st f\ddot{a}d\text{ə}la$, ${}^4t'u-$	

Translation:

There was an old woman with her only son. One day, the old woman said: "We are very poor, we can eat only a meal when we get one.

When we have finished eating in the morning, we don't know where we still may be at noontime. Go up to the mountain to fetch wood. Today we have no more to eat, and so we can just sell something for money, to buy something to eat." The son said: "I will carry firewood, and you can sew shoesoles, we two, mother and son, must make the best of it, to make our livelihood." And the two, mother and son, went on (their respective way).

¹œlæ⁴ fälæ¹sæ, ⁴kxæt'e ³ljäkæ fä-
⁴txeu⁴trœl, jō¹tçs ³sa jε pū
dzū, ⁴t'usæ: ¹kakadæ ⁴pxœ. ¹æzæ
⁴kxæt'e ¹dzœ ³t'f'hi⁴kwe, t'w'na,
¹to ¹twō¹sæt¹xew ⁵jōkæ, ¹siu¹sæ-
txew ⁵jōkæ. ⁴kxæ ¹txamœ
³ljäkœl ⁴pxœlæba (4). ¹txa ⁴t'u
³dzeu¹la, jō³kæ ¹txa ¹fæ¹xwelæ dæ

¹sæ:xew, ⁴ju ⁴kxæ ¹txamœ xæ³li-
¹lœ⁴txœ ⁴njō ⁴pxœd³æ: ⁴pxœlæ
jō¹xwe, ⁴ju jō¹xwe. ¹txa jō¹xew
³pa næ ³ljäkæ kō⁴trœl ⁵sœzæ (5)
¹txæ ³lit¹xew, ¹na ¹xwe¹t'a ⁴kælæ
³fwe⁴vœ xō⁴læzæ, ¹ljε ³fwevœ jε
³talækæ ¹si⁴swœt⁴læ (6).

The son ascended the mountain and saw two stones, which didn't do anything the whole day long, but knock against each other with loud sounds. The child, seeing it, was really astonished and took them with him, and put one to the eastern mountain top, and the other to the western mountain top, to see whether the two were still going to collide against each other. So then he went away, but as soon as he turned back, he again saw them knocking against each other with more force. They knocked against each other once and then and after a while once again. After that, he put the stones into his (bundle of) firewood, and took them back home, and put them in the narrow space between the waterjars, and even the waterjars were knocked into small pieces.

¹txa ¹ma ⁴ju pū ³ljäkæ kō⁴tæ ⁵sœzæ
⁴dzoxūla, pū¹kwo (7) jε ³tatsxœ-
kæ ⁴sæ:lju⁴pæzæ (8). ³lo³œ fwa:
"ni ¹pe¹xwe ³ljäkæ fæ³ma kō⁴tæ,
⁴t'ō ³ta ¹twō¹si? ¹dzœ ³ljäkæ
fä³d³u (9) kō⁴tæ!" — "vo ³jε
pū d³æ:⁴to ⁴sæ: kō ³sa. ¹njœl
⁴vœ ³vo, ³vo ⁴vœ ¹fwe?" — "ni
d³ækæ ¹twō¹si, dzœ¹xwe, pæ næ
³ljäkæ kō⁴tæ ¹pe xwelæ ⁴dzwalæ

(10)? vo ⁴kxæ ³ni t'œlkæ sjä
t'fxw³kwe la?" — "¹njœl t'f'ho-
³t'fhældæ, ⁴pjō (11) fwa la,
³tœ ju ¹few³ku¹vudæ ¹lsla, ⁴vœ,
txa: «⁴d³æ: sæ: ¹ljä ³sa kō-
⁴tæ?" — "³ni ¹tçō ⁴t'εfæ (12)
¹jō¹ljōzæ, ⁵pīsæ: ³ju ¹few³ku-
⁴vudæla, ³ni ⁴kxwesjœl, ⁵t'fxū-
⁴t'f'hy ⁴mo jō⁴mo, ⁴sæ: kō
¹few³ku⁴vudæ pū⁴sæ:"

His mother, another time, put the stone into the fire-oven, but this too was knocked into pieces. The old woman said: "What kind of two stones did you carry back here, they just break all our things, they are just two damned stones!" — "I don't know what it is either, you ask me, but whom will I ask?" — "Your things there are really harmful, why did you bring them home at all? I think some day you will bring an unexpected

calamity (over us).” — “Be calm and quiet; don’t say such things, and wait till the antique-dealers come. I will ask them what kind of things are those stones.” — “Listen, there on the street rings the bell, certainly that must be an antique-dealer. Quickly go and have a look, whether it is an antique-dealer or not.”

*tʰxa tʰu ʰpxodə ʰtǎ jə pü ʰdzo-
ti, ʰpxotʰxü jǎʰkxǎ, ʰkǎʰtʰf
vǎʰxwe ʰpxo, ʰtʰhi lje ʰmǎ
ʰxwǎʰfǎ, ʰtʰu ʰvǎ tʰxama (13)
ʰjo tʰxa ʰljǎkə kǎʰtǎ. jǎʰpa ʰʰeu
ʰnadə ʰjǎkə, tʰu ʰvǎ ʰʰeuʰku-
ʰvudjə: ʰdǎ: ʰljǎkə ʰʰma
kǎʰtǎ?” tʰxamǎ ʰna ʰʰeu ʰlitʰeu
ʰtsʰeuunjə ʰtsʰeuunjə ʰkǎ ʰta
ʰkwǎʰfu, ʰfǎ: ʰdǎ: ʰsə: kǎ ʰfǎ
ʰsǎkǎ, ʰnə ʰfǎʰxekǎ (14)” —
ʰni ʰmǎ vǎ dǎ: ʰljǎkə kǎʰtǎ
ləba?” — ʰmǎ, ʰkǎ ʰni (15)*

*jo ʰtwǎʰʰo ʰtʰʰe.” — ʰvǎ ʰma
xǎʰni jo ʰvʰʰjǎʰljǎ ʰjǎzə.” —
ʰni dǎ: ʰǎ ʰdǎʰlǎkə ʰkǎ ʰjo
(16), ʰke ni ʰsə: ʰjǎ ʰxǎ ʰsjǎ
püʰsjǎ, ʰmǎ dʰe püʰmǎ ʰnitʰʰiba
(17).” — ʰej! dǎ: ʰvʰʰjǎ ʰkǎwe
pü ʰsə: ʰvǎ ʰvǎ ʰni ʰjodə, ʰsə:
vǎ ʰma ʰvǎ ʰni ʰjodə (18), vǎ
ʰxweʰjǎ ʰvǎvǎ (19) vǎ ʰma, ʰmǎ
püʰmǎ.” — ʰni ʰxwǎʰsjǎ ʰxweʰfǎ
ʰvǎtʰʰy; ʰtʰʰyba, ʰljə ni ʰma
tǎ ʰsə:tʰʰf ʰjə ʰdzupüʰljə
(20).”*

He then ran out so quickly that his feet hardly touched the ground, he ran out and as he saw him, he quickly ran back. All out of breath, he asked his mother for the two stones. Holding a stone in each hand, he asked the antique-dealers: “What kind of stones are these two?” They took the stones in their hands and inspected them a very long time, and said: “This is the stone which upsets the mountains, and this is the stone which upsets the seas.” — “Won’t you buy these two stones?” — “We will; let see how much you ask for it?” — “My mother asks you five-hundred taels of silver.” — “What! you man, you dare ask (anything)! When we give you four-hundred, is it enough? Whether you sell or not, it is just within your own wish,” — “Oh no, these five-hundred taels, it is not I who want them from you, it is my mother, who wants them from you. Let me go back, to ask my mother, whether she sells them (at your price).” — “You hurry back to ask her, go! You cannot even take care of some of your mother’s affairs?!”

*ʰǎzə ʰtʰʰtʰʰy, ʰljǎkə ʰʰeuʰku-
ʰvudə, dʰe ʰjǎʰpǎ ʰtʰʰoʰtʰʰǎ
ʰfǎljǎ ʰfǎ: ʰnə:kə ʰtwǎʰsi ʰdzǎ
sə: kə ʰpope, tʰxa ʰjo ʰtwoʰʰo,
ʰdǎʰmǎ ʰke tʰxa ʰtwoʰʰo: ʰjǎ-
ʰpǎ ʰxwǎ ʰtʰǎ.” ʰǎzə ʰtʰʰxǎ
ʰfǎ: ʰvǎ ʰma ʰjo ʰvʰvǎ ʰjǎzə.”
ʰni ʰma nǎkə ʰnyǎ ʰdǎ ʰmǎ
ʰtʰekwǎ ʰdǎʰtʰf ʰtwǎʰsi, ʰljǎkə ʰlǎ
kǎʰtǎ, ʰjo ʰneusjə (21), ʰke ʰni*

*kə ʰkeuʰkwǎ (22)!” — ʰvǎ ʰma
sə: ʰjo ʰkwetʰe pü ʰnǎ ʰtʰtʰa
(23). tʰʰǎ ʰǎ ʰjolə ʰswǎʰsə:
püʰjo, ʰlǎʰto, vǎ ʰjə püʰsə: ʰkutʰe
ʰni.” ʰʰeuʰkuʰvudə ʰfǎ: ʰmǎ
(24) ʰtʰu ʰkeʰfǎ ʰni ʰvʰvǎʰba!”
ʰǎzə ʰtʰu ʰmǎ, pǎ ʰtʰʰe dǎ
ʰjoʰmizə tʰu ʰpxolə, xweʰtʰa, ʰto-
ʰtʰu ʰkǎʰʰeu, ʰxǎ ʰjə ʰjə ʰlǎ.*

When the son had entered the house (again), the two antique-dealers were planning aside in soft spoken words, and said: "These things are really treasures, and he may ask as much as he will, we will give it him, it still will be (like) 'changing a piece of ice for a mirror!'" The son, (who had heard their words), came out saying: "My mother wants fifty-thousand taels". — "Your mother, that woman there, never saw an object of any worth, and for those two worthless pieces of stone, to ask so much as that! We give you plenty enough to have an easy life (for the rest of your life)." — "My mother can absolutely not reduce the price! If you, guests, want it, we consider it a bargain, if not, we let fall (all further discussions). I don't want to force you." The antique-dealers said: "If there is no other way, then we will give you fifty-thousand taels!" The son then sold (them the stones), and put the money in his waistcoat-pocket and ran back home.

(At home) there, he bought wine and meat, and drank till his sight was blurred.

4t'u 4vǝ txa 1ma 3fuzǝ. 3ma
fʷǝ: "3ni pǝ4jo 1na 3fuzǝ 5pǝǝ
jǝ3t'ε 4tʃ'hy." — "pǝ!". tǝ1ma
t'u 3fuzǝ 3kelǝ 1tǝ, 1tǝ 4t'u
1natʃ'hy 5pǝǝ le 1fɛu3ku1vudǝ,
fʷǝ: "4kxwε1sjǝt 1na 3vǝdǝ
1fǝ3xe 5fǝ1kǝ (25) 1e!" pa
1fɛu3ku1vudǝ 4sjadǝ 3ta4d3ǝ (26),

pǝ 1ju txa jǝ4kǝt la, 4xwǝ4xwǝt
3keke 1tǝ la. 1ǝtǝ 4vǝ txa
fʷǝ: "d3ǝ: 1twǝsi 3dza4jǝ 1nǝ
1fǝ3xenǝ?" — "3ni pa txa 3d3ǝ
dzε 4totsǝǝ, jǝ5pǝǝ 3txwe t'u
3dzeu 4sjatʃ'hyla, jǝ5pǝǝ 3txwe
t'u 4fǝ1ǝla.

He then asked his mother for an axe. His mother said: "You must not go and cut up somebody with this axe." — "No!", and his mother then gave him the axe, and he went out to cut the antique-dealers with it, saying: "Hurry up! give me that stone which can stir up the seas!" And frightened, so that he trembled, the antique-dealer who had the stone willy-nilly gave it quickly back to him. The son asked him: "How can this thing stir up the sea?" — "You put the stone into your pocket, and with a slap on your thigh, it will sink (into the water) and at another slap on the thigh, it will come up again."

1ǝtǝ 4t'u 1na fǝ, 4t'u 4tolǝ
3xε1pǝ: 1pa! 5jǝ5pǝǝ 3txwe,
nǝkǝ kǝ4tǝ tǝ1lu jǝ4sja t'u 3pǝ
4sjatʃ'hyla. pǝ4ta jǝ4dzǝt, 3xe
t'u 3tʃ'hilǝla, 4tǝflǝ jǝ4dzǝt,
3xε1kwǝ jǝ 4fǝǝla, fʷǝ:
"1jεmǝ 4jo fǝ3ma, 3ke 1njǝtǝmǝ
fǝ3ma, 1njǝtǝmǝ pǝ4jo 1tǝǝxwa

vǝdǝ 1t'a." — "3ni 1pǝ fǝ vǝ 4sja
3xe tʃ'hyba." — "1njǝt kǝ3t'id3u
3jε, 1navǝ 1pǝsja 3xe tʃ'hy,
tǝxε3xo." — "vǝ kǝ3t'id3ula, 1njǝt
1pǝ fǝ vǝ 4sja4tʃ'hyba."
3xεkwǝ 4xεulǝ 4ju 1pǝljo 1tǝ
4sjatʃ'hy, 4vǝ txa fʷǝ: "3ni
4γǝǝlǝ pǝ4γǝ" — "vǝ 3dzo t'u

"⁴ŋ³œdā l̄jɛ ¹t'f̄f̄œ jɛ t̄çi pu- ³vɔ ke ³ni ⁵dzũjə⁴f̄æla (27),
³t'f̄hila. ⁴kxwɛ ³ke vɔ ⁵dzwō ni ³t̄œ j̄ə³t̄œ vɔ ³ju j̄ə³tr̄œl
t'œl ⁴f̄æba." ³xekwō t'u ³kæt'f̄ dzwōd̄əla." — "⁴t'f̄hyba."
³ke txa⁵dzũ⁴f̄æ t'f̄hy, txa f̄wā:

The son then took it with him, and went to the seacoast. Pah! with a slap on the thigh, that stone at once rolled down (into the sea), and after a short moment, the sea became boiling. After a while, the Sea-lord too came up (from the water) saying: "Eh! Gentlemen! all you want I will give you, but don't stir up my house!" — "Carry me on your back and bring me below under the sea." — "You shut your eyes, and let me take you below (and it will be all right)." — "My eyes are shut, and you can take me below under the sea." When the Sea-lord had carried him below, he asked him: "Have you no hunger?" — "It is quite a long time already, I am so hungry that I can not even show the slightest energy. Go quickly, go and make me some food!" The Sea-lord then quickly went to make him some food, and said: "I have made you some food, please wait a moment, I (still) have something to do." — "All right, go."

³xekwō ³dzeulā ⁴t'f̄hy ⁴sja³f̄āla,
f̄wā: "nā ¹s̄k̄k̄ ³nyzə ³na-
t'f̄hyla? vɔ ³ju ³t'i ⁴t'y ⁴xwa
x̄ə ¹txam̄œ f̄wā j̄ə³f̄wā": ³ke
¹txadā ³ny³œ f̄wā: "ke ³vɔ
⁴t'ot'o ¹txam̄œ!" "³nim̄œ
¹xwōd̄əba. ³d̄z̄ām̄œ ¹t'a ³julā
⁵nā¹œ la, ³nim̄œ ¹s̄æ³n̄œl, j̄ə
¹œ ¹p̄çilā kə ³xal̄p̄œl̄p̄çil, xə nə

⁵nā³œ ⁴dzwɔ dze j̄ə⁴kxwœl."
¹dz̄œ tw̄æd̄z̄ā ⁴f̄æd̄ə ¹sə:xem (28),
³xekwōd̄ə ¹s̄æ³nyzə p̄ũ¹t̄ç̄p̄t̄çœl
⁴vɔd̄ə, t̄çə⁴sja⁴t'f̄hy, t̄çə⁴f̄ā⁴t'f̄hy,
p̄œ⁴l̄œs̄æt̄çɛ p̄ũ ¹n̄æv̄œ. ³xekwō
j̄ə¹s̄e³f̄em t'u p̄ā ¹txa ¹s̄ŷæ dze
⁴tis̄j̄ā. ¹s̄ŷælə xə³t'i ⁴p̄j̄e, ³xekwō
m̄ō³f̄z̄ə, ⁴t'u p̄ũ ⁴t̄e³li t̄xala.

The Sea-lord went away into the side-house, and said there: "Where are those (my) three daughters? I have something to say to them." And to his wife he said: "Go and call them for me". . . . "You must be very quiet, in our house we have a bad man. You three daughters, each of you must take over your shoulders a dog's skin, and go and sit with that bad man there." And just when the food was served, the three daughters of the Sea-lord were lying (there on the ovenbed) in a most restless way, now they jumped down, then they jumped again upon the ovenbed, helter-skelter; they were not at all quiet. And the Sea-lord with a fling of his hand brushed them aside to the ground. But having repeatedly brushed them away (from the man on the ovenbed), he had nothing to do any more, but to pay no more attention to them.

⁵nā³œ pə ³xekwōd̄ə ⁴j̄ŷæzə, ⁴sisi-
¹s̄j̄ās̄j̄ā ⁴kx̄ælə j̄ə⁴twō, t'u f̄wā:
"vɔ ³dzeul̄j̄a, ³ni ne ³xekwō, ³ni
¹p̄es̄ə vɔ ⁴f̄ā ³x̄e⁴n̄æba." v̄ā

³dzə:pe j̄ə¹p̄xa, ɔu. . . . ɔu. . . .
j̄ə⁴s̄j̄ā, t'u ⁴f̄ālā x̄e⁴n̄æ, ³x̄ekwō
⁴p̄xadā t'usə: ⁴s̄j̄ā, j̄ə¹dze t'u
⁴kx̄æp̄u¹d̄z̄ola.

When that bad man had made a detailed inspection of the yard of the Sea-lord, he said then: "I will go, and you, Sea-lord, carry me back to the seacoast. And (when he arrived at the coast), the Sea-lord, full of fear, with one tumble, went down again, and couldn't be seen any more.

⁴kwəʃə ³t'itʃɛ (29) ⁵nāʒō ⁴ju to (30) ⁴sjada ³ljɛ xwō ¹pwō
³xɛpjɛ ⁴tʃ'hy, ⁴ju ³sja ⁴sjatʃ'hy ¹tsxu, ʃwā: "1njæɫ ⁴jo ʃō³ma,
¹juvæ. jō⁵pçā ⁴ta³txwe, ³ljākə ³ke 1njæɫ ʃə ³ma, ⁴pjǭ ¹txæxwa
⁴tæ ⁴t'u ³pxo⁴sja ⁴tʃ'hyljo. vōda 1fā." — "³ni 1peʃə vō ⁴sja-
¹tçɸlə pū⁴ta jō⁴xwæɫ, xɛ³ʃwe tʃ'hyba, ⁴jo 1tço ³ni kə ³xo
^{kə³təkə³tɛ¹ə t'u 1kwō³tʃ'hila. ³xapœɫ³keu."}
³xekwō ⁴ʃälɛ ⁴leuleulə¹txeu

After some days, the bad man again went to the seacoast, and wanted to stroll again into the depths of (the sea); with a slap on the thigh, the two stones ran down (to the seas) and after a short moment, the seawater was bubbling and boiling up. The Sea-lord came up and put his head (out of the water), full of fear; his face was all red and his neck was swollen up. He said: "All what you want I will give you, but don't stir up my house!" — "You carry me into the depths, for I want to choose a good, nice dog of yours!"

³xekwō ¹peʃə 1txa, 1ʒuʒuda ⁴sja- ¹œɫə ⁴dze ³xɛnæ⁴ʃā, ⁴kxæ 1txa
<sup>tʃ'hyla. 5nāʒō ⁴salə⁴twō, 1tçolə ne ³xapœɫ⁴keu, ³titxɛu jō⁴mo,
<sup>nəkə 1xwə³keu, 4ju nœ 4tçotā. jō⁴kxæ ⁴sə: kə ³nyʒō, t'u
³xekwō 4ju 1pe 1txamō ³ljākə ³sixwæ pə 1txa 1pæ xwe¹t'ala.
⁴ʃälə ³xɛ⁴næ. 1sjǭʃō 1jutsxɛudjə, ⁴dʒə:kə 1ʒō ⁴jʒjɛ pu 4t'ɛ la.
¹likxɛ 1txa 1sæ³nyʒə t'u 1xwe¹t'ala.</sup></sup>

The Sea-lord carried him, and with a whistling sound they went down, and the bad man looking around everywhere, chose that spotted little dog, which was always jumping around. And the Sea-lord again carried him back on his back to the seacoast. In his heart he was full of sorrow, and leaving his third daughter, he went back home.

The son then on the seacoast looked at his pugnosed little dog, and lowering his head to look, he at once saw it was a girl; he was full of joy and took her back home, and that man has never been seen again.

1) xō dze ³nali: xō is an affective word, expressing a certain nuance of impatience, or excitement. In ordinary cases it would mean "with, also, still..."

2) pə tsxɛ ʃəba: lit. go to fetch firewood; the suffix ʃō is not the ʃə explained already in many foregoing cases as suffix with imperative meaning, because this suffix should have been put directly after the verb, thus: 1pe ʃə 1tsxəba. It is consequently the dialectical weakened form for the auxiliary verb ⁴ʃā, indicating direction "up to". This being the most plausible explication, I dare however not absolutely exclude that the closest affinity of these difference uses of ʃə might cause that even the meaning of the imperative should be felt by the speakers at the same time.

3) $t'u t\check{a} \dots : t\check{a}$ is an affix conveying no special meaning in the sentence; it is added to a word for putting some stress on the word preceding, or to bring a pause in the sentence after the word to be stressed. It is used most frequently after pronouns. Ex.: " $^3v\check{o}t\check{a} \ ^5p\check{u} \ ^3d\check{z}e\check{u}$: but I don't go!", " $^3nit\check{a} \ ^1moxu-^1patsxad\check{e} \ ^3tsxe\check{u} \ ^3sa?$ ": Oh you, with your dirty look and your unkempt beard, what do you have to look at?"

4) $^4px\check{e}l\check{e}ba$: this suffix ba is not sign of imperative, but together with the dialectal variants $b\check{e}$ and $^1pw\check{o}$, it indicates an alternative interrogation, direct or indirect: "whether they will (would) or not."

5) $^5s\check{e}z\check{e}$: $z\check{e}$ is a freely interchanged pronunciation for $l\check{e}$: $s\check{e}l\check{e}$. $l\check{e}$ or $l\check{a}$: past tense suffix.

6) $^3tal\check{e}k\check{e}$: the suffix $k\check{e}$ (cfr. II, n° 14), and the more used $l\check{e}k\check{e}$ is a suffix of verbs indicating the effect of the action. This action is expressed by the verb to which the suffix is added, and the effect is expressed by an auxiliary verb, or a verbal expression, as " $^4si^4sw\check{e}l^4l\check{e}$: into smithereens". The example of the auxiliary verb in II, n° 14 however does not justify a general application for all of them as f.i. $^3ta^4l\check{e}la$: broken, where $^3tal\check{e}$ is already considered as one word for the concept "to break".

7) $p\check{u}^4kw\check{o}$: considered as one expression, conjunction "but, however."

8) $^3ta \ ^1fx\check{e}k\check{e} \ ^4s\check{e}:l\check{ju}^4p\check{e}z\check{e}$: cfr. n° 6. However this case is a clear example which shows how this verbal expression has been formed with $k\check{e}$, the compound $^4s\check{e}:l\check{ju}^4p\check{e}z\check{e}$ being a noun.

9) $f\check{a}^3d\check{z}u$: preposed to nouns, names of persons, as an insult. f.i. " $f\check{a}^3d\check{z}u \ ^4xe\check{u}$: lit. you monkey, which opposes to his master". It is used for everything and everybody whom one wants to scold on because it or he does not comply with his wishes, or opposes to his intentions.

10) $^4dzwal\check{e}$: 4dzwa is a contraction of $^5dzw\check{o} \ ^3sa$: wherefore? (cfr. V, 8.)

11) $^4pj\check{f}$: dialectical contracted form of $p\check{u}^4j\check{y}\check{o}$ or $p\check{u}^4j\check{f}$: you must not.

12) $t'\check{e} \ f\check{e}$: $f\check{e}$ after noun = $^4f\check{a}$, \check{z} : on the street.

13) $^4v\check{e} \ txa \ ^1ma \ ^4jo \dots$: lit. "asking his mother, he wanted...", for "he wanted... from"; $^4v\check{e}$ is here introducing the indirect object.

14) $^1k\check{e}$: stone. A word never heard except in this case. Perhaps only contraction of $k\check{e}^4t\check{e}$.

15) $^4kx\check{e} \ ni \dots$: introduces a restriction; lit. "we will see..."; "yes, but it depends how much you ask..."

16) $^4d\check{z}\check{e}l\check{e}k\check{e}$: expression to be found in a series of a peculiar kind of sayings, all with similar affective nuance. Thus: $^4d\check{z}\check{e}l\check{e}k\check{e} \ ^1n\check{e} \ ^4jo$: how you dare ask! $^4d\check{z}\check{e}l\check{e}k\check{e} \ ^1n\check{e} \ ^1popj\check{e} \ ^1\check{z}\check{e}$: Always criticizing people! $^4d\check{z}\check{e}l\check{e}k\check{e} \ ^4\check{z}\check{e}:^1t \ ^1fx\check{a}$: What a long time it is! $^4d\check{z}\check{e}l\check{e}k\check{e} \ p\check{u} \ ^4xesju$: No sense of shame at all! $^4d\check{z}\check{e}l\check{e}k\check{e} \ ^3lj\check{e}p\check{c}i \ ^4xe\check{u}$: id. $^4d\check{z}\check{e}l\check{e}k\check{e} \ n\check{e} \ ^4l\check{e} \ ^4no$: You just can make a mess of anything.—The expression is giving a superlative meaning to the whole sentence.

17) dzɛ³ni tʃ'hiba: tʃ'hi dialectical form of tʃ'hy, auxiliary verb added to indicate a direction of the action "away from the subject of the verb". However it is clear that tʃ'hy can't be indicating here a direction in the same way as the ordinary cases of other verbs, because "dzɛ", meaning: "to be in", has no meaning of direction. Because of the use of ba, imperative suffix expressing a wish etc., we can see a kind of figurative direction in the meaning of the sentence, namely: "the resolution be with you"; the ultimate decision is shifted to the other person.

18) 4və̃³ni 4jodə: use of 4və̃ here to compare with n° 13.

19) 3vɔ¹xwe fə̃⁴və̃: fə̃ suffix of imperative, expresses a proposition, "let me . . ."

20) 1ljɛ ni 1ma tʃæɪ 4sə:tʃ'hə̃³dʒupu³ljo: The simplest form of this verbal compound is "3dʒu 4sə:= to arrange something authoritatively". This expression has been split up into two quite distinct separated segments 1) 3dzupu³ljo: you can't arrange 2) 4sə:tʃ'hə̃. In the simple form of the expression one never hears 3dzu 4sə:tʃ'hə̃. Here because of the division of the compound, 4sə: has been made more clear by formation of the compound 4sə:tʃ'hə̃.—3tjæɪ, like 1sjæɪ expresses the contempt, f.i. 4nə:1sjæɪ 1ʒə̃: those people there.

21) 3nəʊsɟɛ: contraction for 4nə:mə1sɟɛ.

22) 3ke 3ni kə 4kəʊ 4kwɔ:kə is to be explained in the cases n° 6 & 8.

23) 4jo 4kwet'ɛ pü 1nə̃ 3t'ɛ 4t'a:4jo is quite superfluous in addition to 1nə̃; gives here only an affective stress: she absolutely cannot, (she will not).

24) 5mɔ̃lə t'u 3kə fə̃; 5mɔ̃lə seems a rather exceptional use instead of 5pü lə: if not; 5mɔ̃lə ordinarily means "if you have not."

25) 5fə̃¹kə̃: compound like 5fə̃⁴tɛʊ, but as second element 1kə̃ (cfr. n° 14).

26) pa . . . 4sjadə 3ta⁴dʒə̃: The ordinary use of pa is to indicate the direct object with a transitive verb. 4sja, however, it is intransitive and it is only the compound verb 4sjaxü "to frighten", which is transitive. We have a whole series of that kind of use of pa with intransitive verbs, as those f.i. given in J. Mullie, *The structural principles of the Chinese Language* (Pei-p'ing, 1937), I, p. 184-5; II, 47.

1) His wife is dead (or: He has been deprived of his wife). 他把個娘們兒死了。

2) Our workmaster fell ill. 我們把個把兒頭還病了。

3) I was nearly swept away by the flood. 差一點兒沒把我沖去了。

4) [You always prepare the same food] (so that) everyone is tired of it. . . . 把人都喫够了。

5) He was in such a hurry, that he had no time even to say a word. 把他忙的連話顧不說。

6) I was so angry that I did not eat for the day. 把我氣的一天也沒喫飯。

7) Hsiao Kuo has fallen into the well. 把小過掉井去了。

8) The yellow horse ran off, and my father fell very heavily on the ground. 那黃馬鬻了, 把我父親掉下來。

9) [The priest has grown old] his beard is quite grey. . . . 把鬍子都白了。

II. p. 41. The cow has been carried away by the flood. 把牛沖去了。

I was dead tired. 把我儂死了。

The explanation given by the author is unadequate and unsatisfactory. He simply states p. 184, n°8: "Again, the determinate accusative is used in some idiomatic expressions, having no correspondent in English." Of course, this use of *pa* has nothing to do with the classical use of *pa* for a direct object of transitive verbs. Under n° 9 (ibid.) Fath. Mullie connects it with the use of *pa* in some passive clauses, without however explaining how this form arose. We find that the principle subject of the sentence in examples 1, 2, 4 & 9 is not the same as the subject in the predicate-clause (Mullie, I, p. 169). If trying to represent it in a literal translation we should write: "He: the wife is dead. We: the foreman has become sick." In other phrases, which are most frequent, the subject of the predicate-clause is at the same time the principal subject of the whole sentence and therefore is expressed only once after the element *pa* (f.i. 5). In some sentences, like 4 & 8, the clause beginning with *pa* expresses a relation of effect or a further determination of the preceding sentence. However the reason of the use of *pa* in these expressions is still to be explained, and the way to explain it are the examples as 1, 2, 4 & 9. There must be a difference of meaning between: 他的娘們兒死了 and 他把個娘們兒死了. The difference as far as I see is to be explained as follows: the formation of the predicate-clause is an analogical extension of the use of the passive sentences built with *pa*. (Mullie, II, p. 47-48). Let us take the examples: 叫長蟲螫了: "I was bitten by a snake." 叫豬獸把羊喫了: "The sheep was eaten by the wolf"; we see that the agent is indicated by the verb *chiao* 叫 (also sometimes *jang* 讓 and *pei* 被) preceding it immediately, while the passive subject is put before the principal verb and preceded by *pa*. Now this special form of passive sentences may lead to expressions where the agent is not expressed, and the rest of the sentence remains unchanged: f.i. 叫豬獸把羊喫了 > 把羊喫了. So we obtain a sentence expressing more a state than a passive sentence: "The sheep has been eaten." This special nuance is conveyed in our sentence built in the way of n° 1: 他把個娘們兒死了 and has been expressed very adequately in the translation in brackets by Mullie: "He has been deprived of his wife".

The fact is stated from the point of view of the husband "he", which is the real subject of the sentence. A further stage then in the use of this construction, which is most frequent, is the kind of sentences where the subject of the whole sentence is not expressed and the construction with *pa* alone is used to express the state of conditions. Here we come to a more affective stress for a state of being coming on the subject by a cause other than himself in spite of himself and which is unexpressed: *pā¹ txa³ ŋwæ¹ l¹ fola*: "his vest been burnt (by inadvertance etc.)". It is then easily to understand too, how it may even be used only for affectivity or for the stress on a word, as in insults and exclamations, f.i. (F. S. II, 2. 93): *pə³ nikə¹ mitxe^u kwedə⁴ nut'a, nenədə⁵ t'āxe^u kœ!*: "Oh! you, slave of my grandmother, full of cunning and tricks!"

27) *dʒu fə⁴ fə⁴ la*: *fə* suffix for the aspect of finished action.

28) *4twə¹ dʒā⁴ fə⁴ də¹ sə:xe^u*: the suffix *1dʒā* is the perfect counterpart of *fə*, as this suffix is to express the verbal aspect of unfinished action, which is still going on...

29) *4kwə¹ fə⁴ t'itçə*: *fə*, as in some cases already indicated before, is used in subordinated sentence, at the same time as for finished action.

30) 4leu leu lə 1txeu: form of 4leu 1txeu: to show the head, obtained by repetition of the verb (leu): expresses a momentaneous action: "just a moment".

Motive

The motive is explained by Eberhard, under the title "*Der Drachenkönig erfüllt einen Wunsch*", n° 39, p. 64-70. The general points in this motive according to this author are:

1. A man saves the son or the daughter of the Dragon-king.
2. The Dragon-king will thank him, and admits him into the water-palace.
3. On the advice of one of the servants or of a child of the Dragon-king, he expresses a wish.
4. In this way, he obtains a beautiful woman (daughter of the Dragon-king) or many riches.

No variant from Shansi is cited among Eberhard's sources. Our variant differs in points 1, and 3. The end is the same, but point 2 is only partly the same. As to this first point there is nothing of a reward, but of a man who importunes the Dragon-king (in our text called the Sea-lord) by magical activities. By this difference our variant has a distinct connection with the motives living in Chekiang, Shao-shing 紹興 (*Min-chien*, I, 7, p. 102-105 p. 90-100), Hang-chou 杭州 (*Kuai-hsiung-ti*, p. 119-122), Kuangtung, Hainan 海南 (*Min-chien*, II, 7, 18-22); Ssu-ch'uan, Pa-hsien 巴縣 (*Min-chien*, II, 3, p. 59ff), Kiang-su, Kuan-yün 灌雲 (*Wa-wa-shih*, p. 101-106 & 107 sq.).

Instead of n° 3 we have the following: the man on his first visit sees the nice Peking-dogs, into which the daughters of the Sea-lord are disguised, and after some time, he makes a second visit and obtains one of the dogs, against the wish of the Sea-lord. This is partly similar (for the last part only) to the story in Chekiang, Shao-shing (*Min-chien*, I, 7, p. 102-105, Shao-hsing, p. 146-148, *Ts'ai-hua-lang*, p. 14-17).

However, we find that the whole introduction of our text points to a new and quite different motive. We may analyze our introduction as follows: 1) A boy finds stones on the mountains. 2) Peddlers buy the stones at a high price. 3) The boy threatens the peddlers to give back the sea-stone, and to explain its secret magic effect. This stands instead of the first element of motive n° 23 in Eberhard. Our introduction is only a variant of the motive called by the same author "*Die Mohammedaner finden Schätze*" (n° 169, p. 220 sq.), Its analysis is given in four points: 1. A mohammedan sees somebody in possession of a thing without any apparent worth, and recognizes it as a magical object, and will buy it for a high price. 2. Possessor asks about its meaning. 3. The mohammedan tells it, but not completely. 4. Possessor tries to make use of it and loses it or he disturbs the efficacy of the magic object. — (For instance, in Weller's variant from Peking (*Zehn Pekinger Legenden*, HJAS, III,

1, p. 76-81), corresponding to Eberhard's motive of the "Dragon-king", the same influence of the other motive is to be observed here: the possessor loses the magic object — a gourd-bottle — because he lets it fall on the ground.) Comparing this elements with our introduction we obtain only this difference: A boy finds the treasure on a mountain, and hears it is very precious and sells it to antique-dealers. As to element 2: the boy forces the antique-dealers to render the stone and its magic meaning. Instead of the end, we have the story of the visit to the Sea-lord. — Another difference is that the buyers are not mohammedans but antique-dealers; this way our text has similarities with other variants, where the buyers are merchants. Thus Kiangsu, Hai-men 海門 (Hung-hua-nü, p. 97-184), Honan, Chi-yüan (*Sha-lung*, p. 7-9) Chekiang, Shao-hsing(?) (*Min-chien*, I, 2, p. 97, and according to the *Tzū-t'eng-kuan-tsa-lu*, chap. 7; cfr. *San-ko-yüan-wang*, p. 49-50).

According to Eberhard, the elements of the motive of the tale of the Dragon-king can be divided into different groups of tales: 1. A man does a good deed for the king, or 2. he forces the king. Besides this comes another motive: A) A man obtains a magical object. B) A man obtains a girl. Group I seems to be older and more original, while group 2 should have originated from a mixing up of the motive "A man finds treasures." Group A) seems to be more original too, while B) should have originated from the influence of themes living around the "animal-wife", "the snail-wife" and the swan-girl".

Our story shows still a side of the motives which has been let incomplete. It is curious that in the first part of our story, there is always question of *two* stones, while the second part only speaks about the magic effects of the sea-stone. Is this perhaps a rest of the motive where, as it is the case in some variants, the object is a *key* or something similar to obtain the treasure of the mountains, or of the cavern in the mountain? Another point in the text is that from the first visit of the boy into the winterpalace to almost the end of the story, the hero of the tale is suddenly called "the bad man" and no more "the son". Although for this fact I cannot find a deeper explanation by comparison of motives, it still stresses the original independency of these two different parts which are composing the story of our text.

This series of motives is widely spread all over China. In the sources cited by Eberhard, we have some belonging to the 17th century (*Liao-chai-yi*, *Hsi-hu-wang*, and *Tsao-lin-tsa-tsu*). Others probably point to the Sung time (*Hai-chou-chih*, chap. 31, which cites according to the *Shih-yi-tsa-huo*, *Yün-t'ai-shan-chi*, and other sources of older date.) In the biography of *Siu-yi* (T'ang-time) we have the same motive, then later strongly changed in the *Liao-chai*. The *Yün-huo-hsien-chih* XXII, 3a from the 16th century, also contains this motive. (See Eberhard, n° 39).

VII. *The fight for the oyster: pang -k'o*

¹fāt²fxǎ ³jukǎ ¹d5ǎsǎ, ⁴pepe ³xeli, ⁴t'o ⁴ta ¹pwǎlǎ ³t'ʉ⁴t²f'hy.
¹fxǎ⁴pe ³ta¹jy ^{ve}1sǎ. ¹t'a³lit²xeu ¹d5ǎsǎ ⁴t'u³l'ʉ⁴œl ¹fxǎ⁴kǎ ³kxu-
¹fxǎ⁴t²fxǎ ¹t²f'h'ʉ⁴twǎ¹jolǎ. ¹d5ǎ- ³dzwe³kxu¹ljedǎ ³kx'œ¹nje³kwe
^{sǎ} ¹tçetç² xǎ txa ¹tje, to ³x²- ¹x²zǎ (1). ¹txa ¹xǎ⁴sǎ: dzǎ¹jy
³pj²epjœl ¹t²f'hy ³ta¹jy. ¹jǎ²tç² ⁴tu³ǎ:, ³jǎ²xwǎ ¹txadǎ ¹kwafu¹ma.
¹txadǎ ¹tje ³mœ²pu¹fœl ¹tǎ ¹dze ¹pi ³jít²f'h² ¹xǎsǎ: ¹sjot'ǎ.

Translation:

In the place called Fang-ch'eng (Square City) there was a certain Chen-sheng. For all generations down to him, they had always been fishermen to gain their life, and at home they had always been very poor. Every day, Chen-sheng, together with his father, went to the seacoast to fish. One day his father unexpectedly fell into the sea, and was swept under the waves. From that day on Chen-sheng became a lonely and pitiable boy. He still was fisherman in order to gain his livelihood, and to nourish his widowed mother, and he had still more filial piety (towards her) than before.

¹jǎ²tç² txa ¹dze ³xenǎ⁴fǎ ⁴kxǎ²t'ǎ
¹jǎ²kǎ ³lot²x²eu²zǎ (2) ⁴dzǎ ¹dze
³x²œ⁴pj²fǎ, ⁴pa⁴d5ǎ²fǎ ³jedǎ ⁴tjo
¹txa (3). txa mǎ ⁴t²li txa, ⁴dzo
¹fxǎ pa ³vǎ ⁵sǎ ¹dze ³xeli.
¹mokufǎ d5ǎ²kwo¹le, dzǎ:³lj²œ¹kx²-
³dzwe ⁴sjodǎ: "3sjo ³xwǎ²t'i, ³ni
³metç² ⁵d5wǎ¹jy ¹sǎ⁴xwǎ, pǎ
⁵t'ǎ²t²f'ho xǎ³jedǎxwǎ mǎ?"
¹d5ǎsǎ ¹xwetǎ ¹fwǎ: "pǎ ¹sj²

¹nǎ⁴kwo, je pǎ ¹ma²fǎ, dzǎ:
³ju ¹na² [d5wǎ] ¹jy (4),
¹nǎ²keu t'o ^{vo}1ma t'ǎ⁴to pǎ⁴n'œ
¹pǎ⁴lǎ. ¹mokwǎ²fǎ ¹fwǎ: "d5ǎ:-
¹xwǎ² ⁴josǎ: ³ni ²nǎ²keu ⁵tǎfu
³vo²da ¹tçotç², vo ⁴t'o ³ni ¹tǎkǎ
¹tsx²d5u." ¹d5ǎsǎ ¹fwǎ:⁴jidǎ ⁴vǎ
¹fwǎ: "3ni ¹nǎ²keu pa ³vo ⁴pj²
¹kǎ ³ju²t²f'hedǎ, vo ³ke ni ³sykǎ
¹fwǎ²ma?"

One day, he was on the coast, and saw an old man standing on the edge of the water, and staring at him with wide open eyes. (Chen-sheng) did not pay attention to him, and threw his net into the sea as in ordinary times. The (old man, who was a) magic-spirit came over to him, and laughing with a half open mouth, (he said): "My little apprentice, to be fishing so every day for your livelihood, don't you feel it hateful at all?" Chen-sheng answered saying: "I don't find it painful nor worrying. I only go on fishing, so that my mother must not suffer from hunger or cold." The magic spirit said: "This time, if you can fulfill my conditions, I will make a great rich man of you." Chen-sheng quite straightly asked the spirit: "You can make a rich man of me? Well, what must I promise you?"

¹moku¹fǎ fǎwǎ: “³vǎ ke ³ni
jǎ³tjǎ⁴ ⁴mozǎ, jǎkǎ pǔ⁴tǎ, ¹xwǎ
jǎkǎ ⁴mu¹sja⁴sja¹. ³ni ⁴t’u ⁴tǎfǎ
⁴mozǎ, ¹dzǎ ³xelit¹f’hy, pǔ⁴kwǎ
⁴pjǎ⁴ ⁴pxǎ ³fwe, xwǎ ¹pjǎdǎ
¹sǎkxǎu, ¹jǎfve dǎǎ:³tjǎ⁴ ⁴mozǎ,
sǎ:³ ³tǎxǎkxǎ ³fwedǎ. ³ni ⁴tolǎ
³fwe³tǎdǎ ¹sǎ:xǎu, ³ni ¹nǎ
³tjǎ¹tǎxǎu ⁴pxǎ⁴t’ǎ jǎkǎ ⁴jǎtsxǎ
(5), pǔ³kwǎ tǎ ¹dzǎ³dǎkǎ, ³sǎ
³ni dzǎxǎ ⁴to⁴nu, ³ni ³tǎ³xǎ

pǎ⁴mu¹sja⁴sja¹ ⁵t’ǎ¹kxǎ, ⁴mu¹sja
³lidǎ ¹twǎsi t’u ⁴tǎsjǎ pǎ ⁴jǎtsxǎ
⁴notǎsǎ:la. ³muma ¹tǎ ³sǎ:
⁴xǎu, ⁴t’u ⁴jǎ⁵lǎjǎ, ⁴dzǎ ¹tǎdǎ
³kxǎu [tǎ] (6) ⁴ne kǎ³lo, t’u
⁴sǎjǎdǎǎ jǎkǎ ⁴pǎt¹f’hǎ, ⁴fǎ dzǎ
³kxǎu⁴tǎ³li dǎǎ³ǎlǎ. ⁴pǎt¹f’hǎ
³tǎjǎsǎ: jǎdǎǎ³ ¹xwǎ ³pope, ³sǎjǎ
⁴jo ⁵fǎma ¹twǎsi, ³dǎǎ:jo ⁴jǎ⁵
³dzwe ⁵fǎwǎ jǎ⁵fǎwǎ, tǎ ¹xwǎ
⁴xwǎ t’u ⁴dǎǎ⁴mu¹dǎǎǎ⁴ ¹nalǎ.”

The magic spirit said: “I will give you a (magic) cap, a (magic) bag, and a wooden box. You put the cap on your head, and go into the sea. Don’t be afraid of the water or of the animals in it, because that cap is one which will open the water for you. When you will have arrived at the bottom of the water, there you will meet a seamonster face to face with you, and no matter how terribly it might grasp at you and rage against you, it will be the best for you to open the wooden box, and that which is inside of the wooden box will instantly kill the seamonster. When you think it has died, then with all force you must rake in its mouth, and you will find an oyster, which you put into your bag, and then you come up. That oyster surely will serve you as a living treasure. If you like anything, you just have to say the word, and in all haste it will bring it to you all according to your wishes.”

¹dzǎsǎ: “³ni ve³sa, pǔ dzǎ:³kǎl
⁴t’f’hy³t’f’hymǎ?”

¹moku¹fǎ: “³ju ⁴swe¹fǎla, ³lo
³jǎ ¹xwǎxwǎ³lǎ, ³tǎxǎ kǎ³tǎdǎ
³dzǎu⁴pǎ⁴kxǎ (7)”.

¹dzǎsǎ fǎwǎ: “¹ju³ǎ ³dǎ³eu (8),
³vǎ⁴t’f’hy ³sǎǎǎ:, ⁴sǎ:t’adǎ pǔ
³xǎ, vǎ ⁴pxǎ⁴mǎjǎ⁴ xwǎ ³ni pǔ
⁴swǎ.”

¹moku¹fǎ pǎ ³kxǎu¹tǎ, ⁴moze,
¹sǎǎǎ, ³fǎu⁴tǎ³fǎu (9) ³keke
¹dzǎsǎ; tǎ ⁴tǎfǎ ⁴mozǎ, ¹pǎilwǎ

³xǎ ³kxǎu¹tǎ xǎ ¹sǎǎǎ, ⁴t’u jǎkǎ
³tǎǎǎ ⁴tǎǎ dzǎ xǎ³li. ⁴t’udzǎ
³xǎ³li ⁴kxǎt’ǎ jǎkǎ ⁴jǎ¹tsxǎ,
⁴sǎ⁴totodǎ ⁴sǎǎǎ tǎ. ¹tǎ kǎǎ
⁴sopǎ pǎ. ⁴mu¹sǎǎǎ ³tǎkxǎ,
⁴mot¹fǎwǎ jǎ¹ku ¹pǎ ¹jǎ, ⁴jǎ¹tsxǎ
t’u ⁵pǎ ¹tǎfǎwǎ⁴t’f’hǎ. ¹dzǎsǎ
pǎ ⁴pǎt¹f’hǎ tǎxwǎ ³kxǎu¹tǎ
¹sǎjǎ¹tǎfǎwǎ¹lǎ, ⁴jǎ⁵lǎjǎ sǎǎ ⁴fǎ
jǎ⁵t’ǎ, t’u ¹pǎǎǎ dzǎ ³fǎwǎjǎ
⁴fǎ;

Chen-sheng said: “Why don’t you go yourself to take it?” The spirit said: “I am already old, so old that my eyes are clouded; my legs are so stiff that I can’t go quickly (enough).” Chen-sheng said: “If it is so, I will go at once and try it; if my experience fails, and I risk my life (in it), I will not ask any indemnity from you.” The magic spirit handed over the cap, and the wooden box to Chen-sheng. Chen-sheng put on the cap, hung the bag with the box over his shoulders, and with a jump he dived into the sea.

There in the sea he saw a sea-monster, which came to frighten him full of anger. But with a quick movement he opened the box, and there came out a white smoke and the sea-monster gave no more signs of life. Chen-sheng then took the oyster out of its mouth, and he rose with full force upwards, and came up floating on the surface of the water.

¹t'ä⁴jo ¹pa¹tsxa¹fə ⁴fä ⁴nä (10) ¹metxəu, ³xä¹tçε⁴dzœ⁴ti f wä:
¹moku fə f wä: xə ¹txa ⁴jo "äpät¹f'hä! ³ke və jəd³ə:
⁴pät¹f'hä. — "äfä¹nä ⁴xəu ⁴dze ¹t¹fxwä!" ⁵kxämä! t'u ¹lälə
 f wä." ¹moküfä ³jive txa ¹fälə- ¹t¹fxwä! ¹txa ⁴t'u ⁴dzwətə fə
¹sjə, ⁴t'u ¹dzwa txdə ¹dzə:⁴pe; ⁴fälə¹nä (10) ¹xwelə¹t'a xə txa
⁵mätxwä pə ⁴mozə ¹dzwa⁴t¹fy. ¹ma ¹sjo f wälə jə¹fä. t'u³lçə¹ pə
¹d³äscä ¹sje ³t¹fy'hy' ⁴mozə pü¹tsxə ¹fäzə ³ket¹fxä ⁴sə:⁵kxät¹xə¹l ³va-
 jə⁴sja ¹t¹fxä¹lə ³ti. ¹fä. ¹t¹sə:xəudjə ³nyzə xwə
⁴d³ädzə ⁴pä³sə:də ¹sə:xəu, ¹txa ²t¹fxäkwə pü ⁴t'it¹f'hi⁴fu.
⁵xü³ä ¹sjä ³t¹fy'hi' ⁴pät¹f'hä ³xo

Just when he was on the point of climbing on the seacoast, the magic spirit said he wanted the oyster from him. "When I will be on the bank, we will arrange that then." (Chen-sheng said). The magic spirit, thinking that (Chen-sheng) wanted to change his mind, grasped him at the back, and with a stroke of the hand over his head, he took off his cap, and (Chen-sheng) at once sank down to the depths of the sea. Just on that moment that Chen-sheng was going to die, he suddenly remembered the fine usefulness of the oyster, and he shouted with all his force: "Oyster, oyster, give me a boat!" and really there came a boat and he sat on the boat and so he alighted on the sea-shore. When he arrived home again he told everything to his mother. Immediately he changed his house into a big compound of four buildings, covered with tiles, and he could no more count the maids and servants who served him.

¹moküfä ⁴täsje ¹dzäscä ³sə:lə, ¹txa ³jofälə (11). t¹fxü ¹tsxə
¹txa ⁴ljə³dzo ¹ä ³t¹fy'hy' ⁴pä- pa ¹txa ⁴t'y fə dzə ⁴jy¹li. ¹mo-
 t¹f'hä. ⁴xəulə ⁵t'äsä t¹fxü ¹d³äscä ¹moküfä ³pəxə ¹dzäscä¹t'a, ⁴twe txa
 mä³sə:, ⁴jo pa ¹txa ⁴xə¹sə:
 jətçε txa ⁴to t'ä¹jy ⁴twe ¹sjufä ¹ma f wä: "ä¹d³äscä mä ⁴dzwe,
 f wä: "nimä ⁴josə: ¹nä ⁴vu¹le ¹kwä ⁴jo ⁴pät¹f'ha, t'u ⁴fälə
 txa ⁴sə: ³txu³fe, ³və t'u pa ¹txa." ¹d³äscä ¹ma t'u ⁴kələ
³nimä ⁴t'ut¹fxüle." ¹sjufä pa ¹txa.

The magic spirit, thinking that Chen-sheng was dead, brought a man to take the oyster. But later on, he became aware that Chen-sheng was not dead, and he wanted to cause his death (by harming him in all ways). One day he went into the prison and said to the prisoners: "If you can falsely accuse him that he is a bandit, then I will set you free from his prison." The prisoners then told his name during the torture, and a messenger was sent who (arrested him and) put him in prison. The

magic spirit ran to the house of Chen-sheng and said to his mother: "Chen-sheng is not guilty, I only want the oyster and he will be free." Chen-sheng's mother gave it and Chen-sheng was let out of the prison.

¹d3œsœ jǎ⁴fāt³fxǔ, txa fwǎ:
 "4pāt³f'hǎ t'o 3xwǒ³dzew (12)."
¹txa, 4t'u ¹d3ǎfǎ kǎ 3txot³fxǎzǎ,
¹sjǫ 4pāt³f'hǎ t³f'hila. 5jǎ 5t'ǎ-
 t³f'hot³fxǔ ¹mokǔfǎe ¹na³fǎ ¹txa
 la, 4to ¹txa ¹t'a xwǎ 3ta¹d3u
 4ve³keuda ¹xwǒ dze 3jǎ³t³f'hi.

¹d3œsœ t'u ke ¹mokǔfǎe 4twǎ-
 4pxǎ, pǎ 4tujǎ 4fǎ dze 3t'uli, pǎ
¹txa ¹kwǎ³dzwe 4fwed3ǎ:la (13)
 4t'u pǎ 4pāt³f'hǎ ¹txew³dzeula.
¹txa 5kǎst'ǎfǎ ¹pǎxwe ¹fāt³fxǎe.
¹mokǔfǎe 4sjǎle, 4t³f'hipxǎpǎǎe
 4t'u kǎ ¹fāt³fxǎe 3pxo.

Chen-sheng said: "My oyster has been taken away by means of fraud." He then (changed his attire) and posed himself as a beggar and so he went out in search of the oyster. As soon as he became aware that the magic spirit had taken away the oyster, he went to his house and mixed among (the servants), who fed his pigs and dogs. And then Chen-sheng served food to the magical spirit, and put some dope into his wine, and gave him so much to drink, that he fell asleep, and (Chen-sheng) took away the oyster. With the oyster kept closely to his body, he went back home, and when the magical spirit awakened, he ran out full of anger to the Square City.

¹d3œsœ 3sjǎ 3t³f'hy kǎ 5sjǎ3œdǎ
 3t³fxǎxwǎ (14) t'u 3sjǎ 5kǎ
 4tifǎ 4vǎ. ¹mokǔfǎe 4to txa ¹t'a
¹d3ǎ:to ¹txa pǔ⁴dze, 3je d3ǎ:to
¹txa ¹ma 4xǎ⁴pjǫ kǎ 4lixǎ. 4t'u
 3dzǎlǎ jǎkǎ 4d3ǎ:4pjǫdǎ, ke
¹d3œsœ ¹ma 4kǎ⁴pjǫ: "1fe 3ke
 nǎ 4pāt³f'hǎ 4d3ǎ:pǔ³xo." ¹txa
¹ma 4t'u 3kelǎ ¹txa.
¹txa 4t'u ¹xwe ¹jǎ⁴xǎt³fxǎe 4t³f'hyla.
 4d3ǎ:1sǎ: ¹d3œsœ 4t'ǎxwǎe 3dzo-
 5tǎ (15) kǎ 3xo 3ny5ǎ, 3ta⁴swǎ
¹xwe¹t'a ¹mǎlǎ 3t³f'hy. ¹xwe¹t'a-

4xew, 4pāt³f'hǎ 4t'o 15ǎ 4pǎet³f'hy.
 txa 3kǎ¹mǎ 3pxoto ¹jǎ⁴xǎt³fxǎe.
¹mokǔfǎe 4d3ǎ 3t³f'hǫ 3t³f'hǎ3ǎe
 xǎe ¹twǎ. ¹txa 4t'u 4xwǒdze
 3lipjǎe, 4twe¹mokǔ³nǎnǎ (16)
 fwǎ: "4sje⁴dze 3d3u5ǎe ¹kǎe¹si,
 4t'u 3vo ¹na 4pāt³f'hǎ." txa 4t'u
 3kelǎ. ¹mokǔfǎe xwǎ⁵t³f'hǎ3ǎe
 4d3ǎe ¹la³kwǎe, 3mǎ³mǎe⁵t'ǎsǎ
 4pāt³f'hǎ 5mǎ⁴la.
 1pa⁴fǎe³fǎe⁴dǎ 4njǫ 4jo 4xǎsǎ:
¹d3œsœ.

(At that time), Chen-sheng was planning to take some nice girl, and was taking information in all places. The magic spirit knew that Chen-sheng was not at home and knew that his mother was very seriously sick. He then presented himself as a doctor, and went to cure the sickness of Chen-sheng's mother. "Unless you give away that oyster, you cannot be healed." His mother then gave it to him, and he went back to his Round City (Yüan-ch'eng). That time Chen-sheng had found a fine woman, and thought to go home, and marry her in all haste. But when he came home, his oyster was stolen again, and he hurried to the Round City. The magic

spirit had just invited a multitude of people, and he mixed among them and said to the wife of the spirit: "Now that the master of the house is feasting, let me take the oyster." That woman gave it to him. The magic spirit at that moment was talking with his guests, and suddenly he felt that he had lost his oyster. Full of anger, he wanted absolutely to put Chen-sheng to death.

d3œsœ tɔlɔ 4pät'f'hä 1xwela1t'ala. 4pā jε 3ta5txwāla. 4t'o 13œmæ
1moku'fœ 4d3œ:to txä 3metçε 43u 3lo1vā sta3keudə 4jūzə, jə-
sta3dzot 4to 4fulj'fzə 4lju:tā. txä t'f'hi 4sja3fœu, pa 1moku'fœ
t'u 4votswā dze 4fulj'fzəli 3tœxœu. sta3sə:.
4t'ε 1d3œsœ t'u pxə3t'f'hi 3fœu 3kæ4xœu 1d3œsœ 3lopχā4xæzə
1lε 3ta. 3j'f'3t'ε 4joxū "1d3œsœ!" 3jāxwə 1txa 1not'opā'pçidə 1ma.
txa tsxε 3twokxε. 1moku'fœdə

Chen-sheng, having obtained the oyster, had gone home again. The magic spirit knew that, everyday early in the morning, he took a walk into the wood. He went and hid himself in the wood to wait for him. When he saw Chen-sheng, he lifted up his hand to strike at him. But somebody shouted: "Chen-sheng!" and only therefore could Chen-sheng avoid the blow. The stick of the magic spirit too fell beside (Chen-sheng). Other people were called, and all helped, and just as Old Wang beats his dog, so they all beat the magic spirit to death. And afterwards Chen-sheng and his wife still supported their old and wrinkled mother for many years.

1) 3kx3œnjε3kwe 1xεzə: litt. "a miserable devil", the whole put as an adjective to the noun "xεzə". The construction made with 3kwe always conveys an idea of contempt or insult, as in "m 31mj'f'3kwe: you unfortunate devil!"

2) 3lotxœuzə: rather rarely used in ordinary popular speech, the ordinary dialectical expression for an old man being: 3lo4xæ. Probably an influence of modern books.

3) 4pa4d3œ f'ə 3jɛdə 4ljo txä: f'ə used in subordinated sentences, cfr. VI, n° 29, but here without the anteriority of tense in the subordinate clause.

4) 1na f'ə [d3wǎ] 1jy: the [d3wǎ] has been put between brackets because it is obviously a mistake of redundancy in words. 1na 1jy already means "to take fish". 1na f'ə 1jy: by taking fish. d3wǎ is fully superfluous, and a compound 1nadzwǎ is unknown.

5) 4jɛtsxä: explained by the speaker as being a terrible seamonster. In fact it is a name of one of the 10 Dragon-kings: 夜叉 (in Tu-shu-chi-shu-lueh, according to Chi-shuo-ch'üan-chen of Huang Fei-mo 黃斐獸, chap. Lung-wang). This Buddhist term Yakcha, also written 藥叉 and 闍夜, originally means "a class of demons who devour men". (Eitel, *Handbook of Chinese Buddhism*, p. 206b).

6) 3kxœu [4tɛ]: is probably the mouth, a mistake for 3kxœu: made, I suppose, through the influence of 3kxœu4tɛ: sack, immediately following in the story.

7) ${}^3dzeu\ p\ddot{u}{}^4kxw\varepsilon$: negation of ${}^3dzeud\varepsilon\ {}^4kxw\varepsilon$. This construction is made in analogy to the negation of real possibility and impossibility constructions as ${}^3dzeud\varepsilon\ {}^3ljo$, ${}^3dzeup\varepsilon\ {}^3ljo$.

8) ${}^3zu\ddot{z}\ddot{x}$: if this is so that (influence of written language). ${}^3d\ddot{z}eu$: contraction of ${}^4d\ddot{z}\varepsilon:m\varepsilon$.

9) ${}^3feu{}^4ti\ {}^3feu$: lit. hand giving to hand (handing over).

10) ${}^1pa\ddot{l}tsxa\ f\varepsilon\ {}^4f\ddot{a}n\ddot{x}$, ${}^4dzw\varepsilon\ ta\ f\varepsilon\ {}^4f\ddot{a}l\varepsilon\ n\ddot{x}$: use of $f\varepsilon$ in subordinative clause as stated above in many cases, cfr. f.i. n° 3.

11) ${}^3jo\ f\varepsilon\ la$: 3jo means an accusation or indication given by the bandits and thieves when being examined or tortured.

12) $t'o\ {}^3xw\ddot{z}\ {}^3dzeu$, cfr. infra in the text ${}^4t'o\ {}^1txeu\ {}^3dzeu$: ${}^1txeu\ {}^3dzeu$ means "to steal away". $t'o$: indicates passive. " ${}^3xw\ddot{z}\ {}^3dzeu$: to cheat away" has been constructed in the same way.

13) ${}^1kw\ddot{x}\ {}^4dzwe\ {}^4f\wed\ddot{z}\varepsilon:la$: "he made him drunken. ${}^1kw\ddot{x}\ {}^3dzwe$: lit. to give him to drink till he is drunken. In $f\wed\ddot{z}\varepsilon$: $dz\varepsilon$: is expressing duration: so that he was asleep.

14) ${}^3t\ f\ddot{x}\ddot{x}\ w\varepsilon$: means not simply "nice girl", but implies also the meaning of "light o'love". ${}^3t\ f\ddot{x}\ddot{x}$: to entice, to seduce. ${}^4xw\varepsilon$: a thing.

15) ${}^3dz\varepsilon\ t'\ddot{z}$: for ${}^3dz\varepsilon\ t'\varepsilon$.

16) ${}^1mok\ddot{u}\ {}^3n\varepsilon\ n\varepsilon$: lit. the grandmother of the magic spirit. But really it is his wife, the name being here analogically made like to other names of female spirits: ${}^4dz\varepsilon\ m\varepsilon\ n\varepsilon\ n\varepsilon$ the wife of the spirit of the hearth, $tsx\varepsilon\ f\ddot{a}\ddot{n}\varepsilon\ n\varepsilon$ wife of the spirit of wealth, etc.

Motive

No distinct motive in "*Typen chinesischer Volksmärchen*" seems to apply to our story on "The fight for the oyster". However, I am inclined to consider this story as another variant of the dragon-king-motive of n° 39 of Eberhard's collection. This variant must have grown up by itself into a completely unrecognizable and absolutely independent new story, so that it could be told and spread without being united again with the motive of the Dragon-king. The explanation is given here only for what it is worth, the reasons being some striking similar elements in a series of variants noted by Eberhard under n° 39 of his motives. The scheme of the story "The fight for the oyster" may be proposed as follows: 1) a sea-spirit cheats a poor man to become rich, and to go down in the sea for a magical oyster. He gives a cap, a bag and a box. 2) The man goes and refuses to return the treasure to the spirit. 3) Fight for the treasure with final death of the spirit.

When we now compare this scheme with the various elements in all the given variants of the Dragon-king motive, we find some interesting points of connection. 1) In Kuang-tung, Ch'ao-chou 潮州: the dragon-king or a parent is captured by a fisher under the form of a *mushel* (Pao-

huang-chung, p. 66-69). 2) Another striking element: In Ssü-ch'uan, Pa-shien 巴縣 (*Min-chien* II, 3, p. 59ff) the man obtains a pearl which fulfills all his wishes, or a magical ring. (Also Chekiang, Shao-hsing, cfr. *Min-chien*, I, 10, p. 57-63; Hai-chou 海州, cfr. *Hai-chou-chih*, chap. 31, which cites according to the *Shih-yi-tsa-huo*, and the *Yün-t'ai-shan-chi* etc.). In Eckardt, *Koreanische Märchen und Erzählungen*, p. 89-93, the story "*Das geheimnisvolle Kästchen*", presents the same two elements 1) a fish caught by the fisher, and let free again by him, indicates him how to go to the Sea-king, and 2) how to obtain a magic box which will fulfill all his wishes. A third element which can be connected with our story is: the Dragon-king tries in vain to kill the man of his daughter (Che-kiang, Shao-hsing, cfr. *Shao-hsing*, p. 46-48; *Ts'ai-hua-lang*, p. 14-17). We can imagine how in stories like Weller's variant in "*Zehn Pekinger Legenden*" (HJAS, III, 1, p. 76-81), where the visitor asks a retribution which the Sea-king never expected, the narrator ought only to stress somehow this side to obtain a story where the Sea-king wants to deprive again the man from his treasure, or to kill him if he had asked for his daughter.

A further detailed explanation how the new story was built up, cannot be given here for lack of material at my disposal, but we still can see from these three points that a new story is patched up, where the struggle of the spirit and the man has been worked out so detailed as to become the general important element of the whole story.

VIII. *The mother-in-law and the daughters-in-law.*

<i>jōkə</i>	<i>³loʒə</i>	<i>³jāxwä</i>	<i>¹səkə</i>	<i>ssjō⁴fəɛl</i>	<i>⁴t'o</i>	<i>⁴tasjō⁴fəɛl</i>	<i>³kə⁴mjəla</i>
<i>stxə³txə</i>	<i>³kə⁴mjəla</i> ,					' - - ' -	
<i>svu³vu</i>	<i>⁴fä⁴pçilə</i>					' - - ' -	
<i>⁵jō⁴pçɪ</i> ,	<i>³ljä⁴pçɪ</i>					' - ' -	
<i>dzə⁴mjə</i>	<i>¹txwət f'hi</i>	(1).				' - ' -	
<i>³t f'hy⁴dʒwəɛlə</i> ,	<i>⁴t'o</i>	<i>⁴əɫ⁵sjō⁴fəɛl</i>	<i>³kəba!</i>				
<i>stxə³txə</i>	<i>³kə⁴mjəla</i> ,						
<i>svu³vu</i>	<i>⁴fä⁴pçilə</i> ,						
<i>⁵jō⁴pçɪ</i> ,	<i>³ljä⁴pçɪ</i>						
<i>dʒə</i>	<i>⁴mjə</i>	<i>¹txwət f'hi</i>					

Translation:

An old woman kept three daughters-in-law. She ordered the oldest daughter-in-law to prepare and roll out some dough-strips.

T'eng, t'eng, she rolled the dough,

Wu, wu, she broke wind.

One wind, two winds,

So that the flour was blown up!

She was then put aside (by the mother-in-law) and the old woman ordered the second daughter-in-law to roll out the dough-strips: T'eng, t'eng..... Wu, wu

3tʃʰy⁴dʒwælə, 4t'o 1sæ⁵sjä⁴fæł 3kæba!
 3txæ³txæ 3kæ⁴mjelə,
 3vu³vu 4fä⁴pçilə,
 5jǎ⁴pçɪ, 3ljä⁴pçɪ
 dʒæ 4mjɛ 1txwətʃʰi.
 3tʃʰy⁴dʒwælə, nǎ 3lo¹njä 3kæba!!
 3txæ³txæ 3kæ⁴mjelə,
 3vu³vu 4fä⁴pçilə,
 5jǎ⁴pçɪ, ljä⁴pçɪ,
 dʒæ mjɛ 1txwətʃʰi.

She was put aside too, and the old woman ordered the third daughter-in-law to make the dough-strips. T'eng, t'eng..... wu,..... Then she was put aside too, and (the old woman) said: "Let me, the old mother, roll out the dough-strips: T'eng..... Wu.....

4ta⁵sjä⁴fæł 5tʃʰwō¹t'e, 5kxwō- 5jǎ⁴pçɪ 3ljä⁴pçɪ,
 3tʃʰhila, 5kxwō⁵kxwōdə, 3ju kə dʒæ⁴mjɛ 1txwətʃʰi."
 4mɛ¹lyt¹yældə. "4ta³sæł, 4ta³sæł — "1njæł 3xo 4pçɪ, pə 3və 1lyt¹yza
 5kxwō 3salə?" — "pǔ ʃwǎ 4ba!... 4dʒæ³tʃʰhitʃʰiba! (2)"
 3txæ³txæ 3kæ⁴mjelə, 1twō jəkə 4pçɪ, 4dʒæ³tʃʰhitʃʰhila.
 3vu³vu 4fä⁴pçilə,

Meanwhile the oldest daughter-in-law went out into the street, and began to cry. While she was weeping and crying, there was a man who sold an ass-foal, and he said: "My elder sister-in-law, my sister-in-law, what do you cry for?" — "I can't say it!... T'eng, t'eng..... wu, wu....." — "Oh, you with your fine hips, please ride on my ass-foal." Tung! and with a blow on the hips, she sat on the ass, and rode away on the ass-foal."

4æłsjä⁴fæł 4ju 5kxwōtʃʰhila. 5jǎ⁴pçɪ 3ljä⁴pçɪ,
 5kxwō⁵kxwōdə, 3ju kə 4mɛ dʒæ⁴mjɛ 1txwətʃʰi.
 1kwōtʰidə. "4æł³s²æł, 4æł³s²æł "1njæł 3xo 4pçɪ, pə 3və de
 5kxwō 3salə?" — "5pǔ ʃwǎ 4ba!... 1kwōtʰi 4dʒæ³tʃʰhitʃʰiba!"
 3txæ³txæ 3kæ⁴mjelə, 4tu jəkə 4pçɪ 4dʒæ³tʃʰhitʃʰhila.
 3vu³vu 4fä⁴pçilə,

The second daughter-in-law also went crying (on the street) and there was a man who sold roosters: "My second sister-in-law, my second sister-in-law, why do you cry?" — "I can't say it!... T'eng, t'eng..... wu, wu....." — "Oh, you with your fine hips, please ride on my rooster!" Tu! with a blow on the hips, and she was riding away on the rooster.

¹*sæsjǝ³fæł* ⁴*ju* ⁵*kxwǝtʃ'hila.* *ʝǝ⁴pçi* ³*ljǎ⁴pçi,*
⁵*kxwǝ⁴kxwǝda,* ³*ju* *kə* ⁴*me* *d̥zǝ⁴mje* ¹*txwǝtʃ'hi.*
¹*xwǝlda.* “¹*sæ³s²æł,* ¹*sæ³s²æł* “¹*njæł* ³*xo* ⁴*pçi* *pǝ* ³*və* ¹*xwǝł*
⁵*kxwǝ³sala?*” — “*pǝ* *ʃwǎ* ⁴*ba!* ... “⁴*d̥zǝ³tʃ'hítʃ'hi* *ba!*” ¹*twǝ* *jǝkə*
 ³*txǝ³txǝ* ³*kæ⁴mjela,* ⁴*pçi* “⁴*d̥zǝ³tʃ'hítʃ'hila.*”
 ³*vʉ³vʉ* ⁴*fǎ⁴pçila,*

The third daughter-in-law too went out crying in the streets. And there was a man who sold flowers, and he asked her: “Why are you crying?” — “I can't say it!... T'eng, t'eng..... wu, wu.....” — “Oh, you with your fine hips, please ride on this flower!” Tung! with a blow on the hips, she was riding away on it.”

³*lo¹njǎ* ³*je* ⁵*kxwǝtʃ'hi.* ¹*xo¹xoda,* “¹*njæł* ³*xo* ⁴*pçi* *pǝ* ³*və* “⁴*d̥zǝ:kə*
³*ju* *kə* ⁴*me* ⁴*pǝtxwǝda.* “⁴*lo¹njǎ,* ⁴*pǝtxwǝ* “⁴*d̥zǝ³tʃ'hítʃ'híba!*”
³*lo¹njǎ* *kxwǝ³sani?*” “*pǝ* *ʃwǎ* ¹*twǝ* *jǝkə* ⁴*pçi,* ⁵*mə* “⁴*d̥zǝ* “³*tʃ'hi*
⁴*ba* ... ³*txǝ³txǝ* ³*kæ⁴mjela,* *tʃ'hi,* ¹*twǝ* *jǝkə* ⁴*pçi* *mǝ* “⁴*d̥zǝ*
 ³*vʉ³vʉ* ⁴*fǎ⁴pçila,* *tʃ'hítʃ'hi,* ¹*twǝ* *jǝkə* ⁴*pçi* ⁵*mǝ*
 ³*ǝǝ⁴pçi* ³*ljǎ⁴pçi,* “⁴*d̥zǝ³tʃ'hítʃ'hi* ... (*frequenter*).
 “⁴*d̥zǝ⁴mje* ¹*txwǝtʃ'hi.*”

And the old woman also started crying. It just happened that there was a man who sold a beater (for washing clothes). (And he asked): “Old aunt, old aunt, why do you cry?” — “I can't say it!... T'eng, t'eng..... wu, wu.....” — “Oh, you with your fine hips, please ride on my wash-beater!” Tung! one blow on the hips and she could not straddle it; Tung! a second blow, and she could not straddle it; tung! again a blow and she could not straddle it! tung! a blow, tung! a blow, tung! a blow.....

⁴*ta⁵sǝǝ⁴fæł* ¹*xwe¹t'a* ¹*xotʃ'hila:* ' - ' -
 ¹*fǎ¹fǎ* ¹*sǝ* ' - ' -
 ⁴*tjotjo* ¹*sǝ* ' - ' -
 ¹*tçf* “¹*nǝda* “¹*lytʷæł* (3) ' - - - ' - -
 “⁵*ʃxǝ³txo* “⁵*kxǎ* “³*xo¹tçf!*” - ' - - ' -
⁴*æłsǝǝ⁴fæł* ⁴*ju* ¹*xwe¹t'a* ¹*xotʃ'hila:* ' - ' -
 ¹*fǎ¹fǎ* ¹*sǝ* ' - ' -
 ⁴*tjotjo* ¹*sǝ* ' - ' -
 ¹*tçf* “¹*nǝda* “³*sjo* “¹*kwǝt'i* (3) ' - - - - ' - -
 “⁴*omjç* “³*ljǎ⁴dzǝ³dzǝ* “¹*k²æłk²æłmjç*.” ' - - - ' -

The eldest daughter-in-law came back home and wept; she turned her body this side, and then wrung her body the other side: “Hear my ass-foal eating its straw, how nice it sounds!” The second daughter-in-law also came back home, she turned herself to this side and then again the other side, and said: “Hear my little cock crowing in the morning, how clear it sounds!”

¹ sæsjə ⁴ fœl	⁴ ju	¹ xwe ¹ t'a	¹ xot f'hila:	
	¹ fæ ¹ fæ	¹ sæ		' -'
	⁴ tjotjo	¹ sæ		' -'
	⁴ kxæ	¹ nædæ	¹ xwæ ¹ (3)	' - -'
	¹ xwa ¹ sæ ³ sæ''			' -'
³ lo ¹ njã	⁴ ju	¹ xwe ¹ t'a	¹ xot f'hila:	
	¹ fæ ¹ fæ	¹ sæ		' -'
	⁴ tjotjo	¹ sæ		' -'
	⁴ kxæ	³ lo ¹ njã	⁴ pçiku	' - -' -
	⁵ xälæ ¹ t f'hç	³ tadæ!		- ' -' -

The third daughter-in-law came back home, and crying she turned herself that side, and then the other side, and said: "Look at my flower, what nice colours it has!" The old woman came back home too, all weeping, and she turned her body to that side and then to the other side, and said: "Look at the buttocks of the old mother, how they is beaten all black and blue."

1) d³æ⁴ mje¹ txwçt f'hi: lit. steaming the flour, the flour was blown up.

2) ⁴d³æ³t f'hi t f'hiba: the translation of the sentence is made according to the explanation of the child who spoke the text. No further word-explanation could be given by adults.

3) ¹tçç¹ nædæ¹ ly¹t'yœl: ¹næ = my, shows an influence of southern speech (Hun-yüan). The child who told me the story, also in other occasions (cfr. *Children's Rhymes*, p. 278), showed some peculiarities of the dialect of the South.

No definite motive. The story is very similarly built to that of the were-wolf n° 1. This appears from several points: the crying on the street, the passing by of several peddlers, who give their merchandise; even the repetition of identically the same words why are you crying? — I can't say it... etc.). This kind of story shows all the characteristics of the stories for little children, which can be considered as the first step from the rhymed stories (cfr. *Children's Rhymes*) to the ordinary stories. 1) Simplicity of words and expressions, shortness of description, frequent repetition of words and same phrases. 2) The mixing up of rhyming parts and non rhyming parts etc., all these facts show the nearness of this story with the rhymes which we discussed in the former paper. There is a missing of all real intrigue, as the story seems only to be intended as a comic description of the small house-quarrels between mother-in-law and daughters-in-law.

IX. Silver from the ravine.

³ ju	jækæ	¹ næ ³ œ	¹ txa	⁴ t f'hy	³ dzeu	.....	³ dzeu ⁴ tola,	⁵ xü ³ œ		
⁵ jækæ	si ⁴ fœl.	ti ⁴ œ ¹ tçs	txa	⁴ to	⁴ ti	txa	⁴ kxæt'ε	⁵ jä ¹ keu	¹ jçzæ.	txa
¹ t f'xut	f'hōla	(1)	¹ txa	³ dzeu,	¹ xwet	f'hy	xε	txa	³ ny ³ œ	⁵ f wä-

t fhyla: "3vo 4to 4tili 1tfxu4ti-
t f'hila, 5xü35æ 4kxæ4t'ε jð1keu
1jðzə." 1txada 3ny3ö 5fwä:
"1nafə 1txwə1leu xə 3kxeute,
3kæfə 1sækə 1ly 4tola 3ni 4t'ε
nä 4kxwe 4tidə 1jðzə." 1txa 1na
3feu 5jð3pxö, 3pxö 3mæla, 1txa
1txwəla 1xwet f'hy. 1txa ke 1txa
3ny3ö vā 4kxä fə 5jə4to, 3pa txa
3ny3ö 4sjadə (2) 4ta1fö 4t'oxü:
"3xo4sja! 4pæ1nje sə: jð1keu
4t'exə1ma!"

Translation:

There was a man who had married a woman, and the next day, he went to the field to hoe the plants. And he went on, went on, and when he arrived, he suddenly saw a ravine full of silver. He went back to tell it to his wife. "I went to the field to hoe, and suddenly I saw a ravine full of silver." His wife said: "Take baskets and bags with you, and load them (on three donkeys) and drive them and go to the place where you saw all the silver!" (He went on) and with his hands he gathered it, and after having filled (his baskets and bags) he brought them home (on the donkeys). And he shook them out (on the ovenbed) for his wife, and his wife was so terribly frightened that she cried: "How you frighten me! How you frighten me! The deuce! It's just a ravine full of toads!"

1) t f'hö: dialectical for t f'hy.

2) 3pa 1txa 3ny3ö 4sjadə 4t'oxü: cfr. VI, n° 26.

It seems that this story is not complete, and must have been a part of a story with more unity, where treasures change into horrible things. However, the end of the story shows that it has been told as a complete farce-story.

X. 1j4æ1ε 4sə: kə 1pxælwö1ko: (In fact it is a pile . . . like a coiled-up dragon): *The clever peasant.* (1)

1txwəsjä3ö 1d3ä4sə: txa 2tafä
3xwə1t fhə4pço, 4dzwəla 3xwə1t fhə
4to 4tatawöda 1kæt f'hφ1t'at'a (2),
4t f'hy 4pe1nje. 3xwə1t fhə 4tola
4dzæ1txε 4xeu, 1txa t'u 1petæfə
3pxu4kε, 4kxwa4tæfə nje3li, 1txwö
1tshö1sjä3li 4mæmæda kə4t'itfxü-
1ε, kə1ju kə1judə jð3t f'hε 3dzeu.
1sjφ 3litæu 5dzwä3mud3ə: "dzε
d3ə:3li 1kxə jəkə 1ju3ö4tjε 3kxə-
ji 4ta 4no1t f'hε." 5pü1ku4xwa (3)
3dzeula 3t'i 4pu1pxwæ1, 4tu
3litæu 3mæ3mæda 4sə:t'ädə
1njφ4t'a3t f'hilsa, 3mafä 4t'u
sjäda 4t f'hy 1la 3papa (4).

1txa t'u ljə4tjφla sjä 4sə:mje
5kə t'ikə4lælda 3loskwö jə4sja
(5): "4d3ə: xü1læ1 ma3ju jəkə
1mo4sə:?" 4d3ə:kə 1sə:xæu 4tulə
(6) 1njφ4t'ada, 1txöda 5pü3xo-
4kwö (7), 5pü4d3ud3wælda 5kə-
1lukä1luda 3sjä. 5xü3æ1t'ε 1txε-
txeu 5jə4ljo, 4t'ε 4twemjela 3ju
5jə4t'ε 1lwö1txä, 1txa 1sjφli
3kuswæda 3sjä: "d3ə:kə 1lwö1txä
3litæu 5jə4tjφ 3ju 4pjε4tjε (8)!"
t'u 1je1sæ3kæ4sə:də, 5jə4t f'hi
5t'äpü4fä 5jə4t f'hida 1sæ 4pu
4pjφ 5d3wä 3ljä 4pu də (9),
3pxolə 4t'φt f'hy. 1twö 3losä, 1si

³dzo¹sĵĕ, ¹lw³tsx²ma³xw¹æĭ, ³jε ⁵kā¹t'u dze ¹lw³tx¹āĭdā ¹t f' hākā-
⁵mā ¹sĵĕd³ō jōkō ¹mo⁴sā: ³tisja, ¹t f' h³līt f xū¹ladā ¹lat f xū
³kā⁴to d³ō:kā ⁴tīpu, ¹pĉĕ³sa ³sā:lε.
 (10) jε ¹nε⁴kx⁰pū⁴dzula. t'u

Translation:

The countryman Chang-ssü bought a ticket and took the train for Tat'ung, to make a new-year's visit to the family of his adoptive sister. When the train stopped at the platform (in the city), he took his bedding on his back, and hanging his new-year's presents over his shoulder, he slowly wriggled himself out of the compartment of the train. With low and heavy steps he walked up. He thought to himself: "I might open an inn here; (that would not be so bad)". He scarcely had made some steps, than he suddenly felt a writhing pain in his stomach, and instantly he felt he must ease nature. He stood still, and looked sharply in all directions and on all sides. "Is there nowhere a W.C. here?" That time he felt cramping pains in his stomach, and was sick with pain. His stomach was rumbling incessantly. But no sooner had he lifted his head, that he saw on the other side of the street a vacated house, and he thought: "In this house must surely be a W.C.", and in all haste, as fast as his feet could carry him, with long steps he hurried inside. He looked left and right and finally he could not find a W.C. That moment he could bear it no longer; he just squatted down against the wall inside the vacated house; and eased nature with a long series of farts.

⁵xū³zē ¹sĵĕs⁴ū ¹let f xō, ³sĵā³t f' hi ³xw³f⁴ē⁴f⁴ēdā ⁴sā:ku ¹f³ē⁴twō,
¹tsxw³sĵĕ³t f' hε ¹tĉĕ ⁴d³ō:³t'i ¹f³ēzā pū⁴d³ūdā ³ta ³lēkō⁴sāē,
¹px³ējumā ⁴tosjākwo (11): "ta- ⁴xō⁴sĵā ⁵f³ō:l¹xw¹ældā ⁴jāzā (14).
¹txw³ d³ō:kā ⁴tifā, d³ōē ¹fā- ¹t f' hε ⁵pū¹nōē ¹sĵĕdzew, ⁴xew
³d³ū (12), ¹mo⁴sā: ³jε sā: ⁵pū¹nōē ⁴twō. ⁴jōsjā ¹txēu³pxo,
¹si³nodā ⁴lixε! ³maleu⁴fā xō ¹je ¹lepū¹tjēlā (15). ⁴kwē³xō ⁴sā:
¹lw³txā ³li ⁴sā: pū³d³wō ⁴ta- ⁴sĵā¹tĉε, ³no¹tesā ⁴tedā jōkō
⁴pjēlā; ⁴jōsā: ⁴fā³lā d³ō:kā ¹mopjĕ ⁴pā³sĵĕpū⁴t'ulā ³zwx³txezā ³tsxo-
⁴t'o ¹t'f³tsxā ⁵d³wā¹na⁴d³ū. ⁵pūsā: ³seu mā⁴sĵalε. ¹kxw³kxw¹ældā
⁴dzwō ³t'itĉε ⁴kx³seu³swōdā ³xā- ⁴sĵā d³ō: ⁴tapjē⁴fā ⁴kε⁴sĵā,
¹fāzā, ¹x³jo ¹fa ³xo¹twōdā ³ljā³pa ^{seu} ⁴j⁴ō⁴t'f³d³ō: ¹nā
¹jāt f' hε. ¹txā ⁴d³ōē dze d³ō:mā- ⁴pxād³ō: (16), ⁴ta ¹d³ūd³ō
⁴jādā ¹sā:mu, pū³jivedā, ¹t f' hε ³dzwe ³jε¹pĉi ⁵xū¹dzēxū¹dzēdā
⁴mje ³ju jōkō ¹tsxā ¹t'ēdā ⁴leut f xū jō³dzwō ¹mā⁴mā ⁴lā³lā
¹t f' hupā (13) ¹lεl. ¹txā ³jε ⁴lā³lā
⁴kx³ēt'ε ³xōsjā ¹t'apazā ⁴t'ēlā ⁴da ⁴jāzā, ³xō⁴sĵā d³wā ⁴d³ū
⁴jōzādā jō³pā. xū³zēt'ādā ³ljε³fā ⁴sa³ma (17) ³po⁴pe ⁴sā:dā.

All at once, his blood mounted to his head as he remembered that formerly he heard his friends tell him, that in the city of Tat'ung, damn

it all, the W.C.'s were so terribly rare, and that it was not permitted to ease nature in the street or in the vacated houses, and that if you made such transgressions, you would be arrested by the police, and you are then not only imprisoned in the dark room of the prison, but in most cases you have to pay a heavy fine.

He was just thinking over these things, when unexpectedly there came in front of him a policeman, who was just then on duty in the street. When (Chang-ssü) saw him, he looked like a sparrow which has seen a hawk. He suddenly became all red in his face, and trembled all over his body, and shuddered with fear, just like he had lost his soul. He could neither advance nor retreat. If he wanted to escape, it should have been too late. Luckily, it was summer then, and on his head he wore a strawhat, not too old nor too new, with a soft brim. He hastily, with one movement of the hand, took off his hat, and extending it widely, he covered (with it) his own pile, and with his two hands he held it closely pressed with all forces. (There he sat) with his mouth open, winking eyelids, and with an air of busy occupation just as if he had taken something like a very important treasure.

⁴kæ⁴to ³t'ḥtsxa ³dzeufā¹le, ⁴kæ-
t'e dza: ⁴pæ ³kwetxeus³kwē³noda
⁴jot, ³sja jō⁴tjḥ sə: ¹txeule
¹ʒæ't'ada. ¹txa xæ ¹vefæda ³xæxā
txa fwa: "ʒtsxo⁴mo ³tisja
⁴kxeuda ³sa ¹twōsi? sə: ¹txeu
¹ʒæ't'adema?" ¹dʒā ⁴sa: ¹ju¹ju-
⁴tātāla ⁴xwetā fwa: "ʒsjesæ
pū⁴jo ⁵xūxā və, ¹tsxwōtsxwō-
¹jy⁴jy⁴da ⁵fwa. ³nalada ⁴xwaja!
pā! ⁴sa: ³likwō³kwæda (18)
¹pe⁴ljḥzə ⁴mo¹t'ā ³pxo⁴to dʒə: ³lilə!
⁵jāka ¹xwa³t'f'hoda ¹peljḥ, ⁴t'o

və ⁴næ⁴txadʒu. ¹jḥve ⁴pxa ¹txa
⁴dze ³pxot'f'hḥ (19), və ¹na
³tsxo⁴mo ⁴kxeudʒu ¹txa la."
³t'ḥtsxa fwa: "ʒni ¹dza ³ʒæda
nə sə: ³li kwō³kwæda ¹peljḥzə?"
— "ʒli¹fo¹je xə ³və ¹net'fxūda
³tḥḥ t'f'hāt'ḥ. xə və ⁴ju sə:
⁴xwæ⁴tḥā¹s⁴ḥti, ⁴pjḥ³t'f'he və¹t'a
və ³li⁴fu sə: ¹kut'ut'f'hḥ (20);
və ³t'f'het'itḥe ¹mo⁴dʒo txa, ⁴t'e
txa ¹fāje ³tisja ⁴kwala jāka
¹peljḥ."

When the cop arrived at the place, and saw his cunning and dissimulating expression, he thought he surely must have stolen somebody else's things. And with an aggressive voice he barked at him: "What do you keep there covered under that strawhat? You have stolen something?" Chang-ssü answered very steadily: "Sir, don't shout at me, and talk in a calm voice. What, you dare say it!? No! That's the lark of the family Li, which has flown away till here; a nice-coloured lark, which has been caught by me. And because I feared that it should escape again, I have covered it with my hat." The police said: "How do you know that it is the lark of the family Li?" — "Mister Li junior is on very amical terms with me, and also he is a sworn brother of mine, and moreover my family and that of Li are related by marriage between paternal and

maternal cousins. Some days ago I went to pay them a visit, and saw that under the eaves of their house there hung a lark."

³t'f̄tsxa j̄¹tçf̄, x̄³likwō³kw̄x̄
³ju ⁴n̄ātidā ¹kw̄x̄si, pa ³t'f̄tsxa
k̄³tadza³j̄³dā (21), ³t'f̄tsxa ⁴ju
¹x²œx²œ⁴t'f'hi⁴t'f'hi⁴d ⁴sjod³z̄a:, ⁴j̄ā-
⁴v̄ōdā f'wā: "ni f'wā t̄x̄
³xo⁴kx̄x̄, ve ³sa ⁵pū pa t̄xa
t̄x̄eu⁴t'f'hyni?" ¹dz̄ā ⁴s̄a: f'wā:
"af̄ēpu ¹d̄z̄o ³v̄oja!" — "n̄ām̄ ³ni
¹ke ⁴kx̄wekx̄we ke t̄xa ⁴sw̄-
t'f'hy!" — "s̄a: ⁴s̄a:!
v̄o ⁴d̄z̄ō

³sj̄ā ⁴t'f'hy ⁵f'wā³ke ¹tx̄am̄ō
(22), ⁴t'o ¹tx̄am̄ō ¹le ⁵dz̄wāl̄x̄
(23). ¹ve ³t̄ōs̄a: (24) m̄ā ¹z̄ō
⁴d̄z̄od³z̄a: ⁴kx̄wōpx̄a ¹tx̄a ⁴dze
¹feja. ¹sj̄es̄ō ¹led̄a ⁴dz̄ō³xo! t'u
¹lo⁴t'a ³ni ⁴tetçi, ⁴dz̄x̄³t'f'he
⁴kx̄x̄f̄eu kx̄x̄³f̄eu. v̄o ³f̄āf̄ū ³ni
xw̄ā ¹d̄z̄w̄x̄ ⁴koke (25) ³lifud̄a
¹z̄ō, ⁴sj̄ex̄eu ³ni!" f'wā⁴pa ¹tx̄a
j̄ā¹ju¹je ⁴t'u ³dzeula.

As soon as the cop heard that he had some unknown relations with the family Li, he opened a pair of large eyes, and he smiled very politely, and with an agreeable voice he said: "If you say, it is so nice (a bird), why don't you steal it then?" Chang-ssū said: "You'll not find me in fault this way either!" — "Then, you had better go quickly to bring it back to them." — "Yes! I was thinking to go to tell them, so that they might come to take it back. But it was only because I didn't find anybody and I was afraid that the bird should fly away again. But you come just at the good moment, Sir. May I trouble you to keep an eye on the bird (here), temporarily in my place? I commit it to your care, or if you would like to warn the people of that family Li, they would thank you." And after these words he went off like a cloud.

¹d̄z̄a: ¹s̄a:⁴x̄eu ³t'f̄tsx̄ā ¹tçf̄ t̄xa
f'wā: "t'o ³lifū ⁴sj̄e⁴te ni."
⁴d̄z̄a:t'i ³sj̄ā ³lifū ⁵z̄ā ⁴kx̄x̄³t'f'hi
t̄x̄al̄a, t̄xa ¹n̄ō ¹s̄ōkw̄x̄ f̄ā⁴ts̄x̄e.
⁴v̄ā³sj̄ād̄a ⁴mixut'f'hila. ⁵px̄ā⁴ts̄x̄e
j̄ā⁴sj̄a ¹t̄x̄u dze ³ts̄xo⁴mof̄ā,
¹tx̄e ³t'f'hi t̄x̄eu j̄ā⁴kx̄x̄: "a!
⁴tx̄ot'f̄w̄d̄a ⁴m̄j̄f̄! ¹t'ut'f'hi⁴tw̄-
¹lela! (26) ⁵sj̄āx̄w̄el̄ p̄ā ¹f̄ā-
¹kw̄x̄ ⁵f̄ā⁴ts̄x̄ed̄a ³po⁴pe ¹t̄x̄w̄-
¹kx̄e!" ¹tx̄a ⁴ju ¹f̄eūt'f'hila.
¹d̄z̄a: ³t̄ōl̄a ³xo³t'u, pū ⁴t'e ³z̄ō
¹le ⁵d̄z̄w̄ā. ³d̄z̄a: ⁴s̄a: ⁴v̄ō
¹t̄j̄f̄p̄j̄z̄a, ¹t̄j̄f̄p̄j̄z̄ad̄a ⁴t̄x̄eu!
j̄ā³ku ³j̄ā³kud̄a ⁴sw̄ōz̄a (27)
⁵p̄j̄z̄a ³li. ¹tx̄a ¹sj̄f̄li ³t'f'hikwed̄a

³sj̄ā: "ve³sa ¹d̄z̄a:³x̄w̄el̄ x̄x̄ m̄ā
¹z̄ō ¹lela?". t̄xa ¹t'f'h̄f̄¹t'f'h̄f̄d̄a
⁴t'f'he¹kx̄e ⁴moz̄a, ⁴ve fū ⁵j̄āt'ād̄a
¹n̄x̄ v̄ō. ⁴dze v̄ā³t'f'hi j̄ā¹p̄x̄,
⁴p̄j̄f̄ m̄ā³ju ¹xw̄ā¹xw̄ā⁴so⁴sod̄a
¹pelj̄f̄. ⁴t̄ōd̄z̄ū ³je ⁴sisid̄a ⁴kx̄x̄,
¹j̄'x̄el̄e ⁴s̄a: j̄ā¹tw̄e ¹px̄x̄ ¹lv̄ō¹ko.
¹sj̄f̄li ⁴ju ³f̄x̄⁴v̄ōd̄a f'wā: "m̄āf̄ā
s̄a: pa ¹pelj̄f̄ ³vutx̄ā ³s̄a:la?"
⁴d̄z̄ō ¹s̄a:³sj̄ā — ¹f̄we ⁴l̄jo? —
⁴tx̄we ³d̄z̄o ³je k̄ā¹t'ud̄a ¹mat'f̄l̄a,
pū⁴ts̄x̄e³ts̄x̄ed̄a sj̄ā ³t'f'he ¹t̄x̄ū-
³tola. ¹t̄x̄ul̄a j̄ā³l̄je ⁴taf̄ē,
⁴t̄x̄eūt'f'hi ⁵t'ŷāf̄ā ⁴lix̄e. na
³f̄eu j̄ā m̄ā⁴la, ju ¹xw̄ōts̄x̄āl̄a
³l̄j̄ā³f̄eu.

Then the policeman hearing Chang-ssū saying: "Li Fu will be thankful to you," he thought to himself, if the family Li should begin to appreciate

him, he could be promoted and become rich, and he became dizzy with hope. (Being) squatted before the hat, he suddenly fell forward and butted against the hat, and lifting up his eyes, he cursed himself: "What a fate of a beggar I have! I began to doze off, and I was close to let go off my treasure of rising in grade and becoming rich. He set to his occupation again, and waited a long, long time, without seeing anybody come back. But (he began) to smell such a disturbing nasty smell, and in full waves it entered his nostrils. He inwardly began to wonder why there did not come anybody until now? He slightly lifted up the hat, and the smell was still worse! He lifted it still more and more, but there was nothing of the bright-coloured lark! Opening his eyes fixedly he looked more closely and in fact it was a pile of excrement (dough) in the form of a coiled up dragon! Asking himself again, he said: "Did I perhaps choke the lark?" When he was thinking so, — who could have thought that! — being squatting down so that his legs were at the height of his eyes, he became all pins and needles, and he toppled head first over, and fell with his face right into the (pile), and got a face full of the stuff, and the foul smell was still more terrible. He rubbed his hands over his face and besides he soiled his hands too.

txa 4d3ə: 1sə:4xew 1mjɸpela!
 1j4ele sə: jə1twe 1pxə1lwō 1ko!
 2t'ɸtsxā 4ju sə: 2t'ɸhidəxwə, 4ju
 sə: 5fə4sjodəxwə (28), 4ju sə:
 4t'fxewudəxwə! 1məkkæ 4t'u
 4kxwəkxwə 3dzeu1kxela. 5jə1pje
 3dzeu 5jə1pje 3sjāto, "3vo 4tālə
 4sə: 3vu 1njədə 1t'ɸtsxāla, 4ji fə-
 5jə1jādə 4sə: jə 1t'ɸtədə (29) pū
 3fo. 1dzast'ɸhə4læspāda 13ə 3je 1twō
 4kwō4kwō4sə: 1tsxwō1l je mō3ju
 4seu1kwō 1fəpçāda, xwə 4fākwo-
 4tādə. 3kxə3kxə 1t'ɸtçε 4t'u
 4seu1la 3d3ə: 1tsxwōsjā3l'oda

1vet'ɸh4ə. 4fət'e4fā 4t'ɸ 3ju
 d3ə:4jā 2t'ɸhit'ɸxūspjā3kwədə 4sə:-
 ma? 5pū4j4xə fwā: "13ə pū
 3kxə 4musjā, 3xεfwe pū 3kxə
 2teu1ljā." 1səmi4kwō xə 4jo pə4la
 3to 3ə? 4j4xə 3vo 4ta 4jila!...
 3je sə: d3ə: 1tsxwō1sjāda 13ə
 4tsxε4ti 1ko4fāja! pū33ə txa
 jə4tjɸdə 1seu1d3ə:, vo 5jə4tjɸ
 4fə4t'āja. d3ə: 1d3ə 1t'ɸxələkə
 3fə4mje. 3ni kxə 3ju 1twōmə
 4tjɸ3jɸja! 1tsxwō1sjā13ə 3lo fə?!
 1dza4jā pu4sjɸ d3ə: 4xwaja!" —

(18.5.42 — 20.5.42)

This time he understood it all! In fact it was just a pile in the form of a coiled up dragon! The cop at the same time was angry and amused and stinking. He parted precipitatedly and hurried away, and while going he thought: "Now I am policeman already for four, five years, and I have experience of not a few series of all kinds of things, and I have had to do with all sorts of crooked people and never have I bought a pup or was I deceived. But just today I have been caught by that rough peasant there! Isn't the world all full of stupifying things? No wonder that (the proverb says): "Man, you cannot understand, and the water

of the sea, you cannot measure." With a fine thin stick, you won't throw down a man, won't you? It's my fault, for all my self-complacency. And this peasant too has been more clever than I. What would it have made for myself if he had suffered, provided I got my promotion?! But it has been just the reverse. Well, you see, what terrible come-down it means to me! And country people are simple?! No! I never believe such words any more!"

1) $^1p x \text{æ} ^1l w \text{ð} ^1k o$: lit. dough made in the form of a coiled up dragon: said for human excrements.

2) $^1k \text{æ} t f' h \text{ð} ^1t' a t' a$: the repetition of $t' a$ means that the first $t' a$ is "family", the second "house". So $mat' a$: "family of the mother of the wife" and: $^4t o ^1m \text{at}' a ^1t' a ^4t f' h y l a$: "she has gone to the house of the family of her mother". $k \text{æ}$ is the term for any kind of relation through adoption. $t f' h \text{ð}$: means relation through marriage. Hence I translated "the family of his adopted sister."

3) $^5p \text{ü} ^1k u ^4x w a$: lit. without having thought of it; here according to the context translated: hardly, scarcely.

4) $^1l a ^3p a p a$: vulgar. More conventional forms are $^4t a p j \text{æ}$ or $^1l a ^3f \text{æ}$. I never heard the expression $^1l a ^3p a p a$. It must be a mixing of the form $^1l a ^3f \text{æ}$: and $^1\eta ^2 \text{æ} ^3p a p a$. The last form is the most ordinary vulgar form.

5) $j \text{ð} ^4s j a$: descriptive construction built up with $^5j \text{ð}$ + auxiliary verbs as $^4s j a$ etc.; it indicates some transitory, quickly passing action, or also a quick succession of a series of actions.

6) $^4t u l \text{ə} = ^4t u ^3l i$.

7) $^5p \text{ü} ^3x o ^4k w \text{ɔ}$: a fixed expression for: indisposed, ill. There is no opposition in positive form without $p \text{ü}$ -. Cfr. $^5p \text{ü} ^1d z a ^1d z \text{æ} \text{t}$, p. The accent is on the second syllable.

8) $^4p j \text{æ} ^4t j \text{æ}$: form due to contraction of $^4p j \text{æ} ^4t i j a > p j \text{æ} t j \text{æ}$. With endvowels a or æ the contraction with ja makes $\text{æ} j$. ex. $^4n j \text{æ} ^4t i ^5f \text{ð} ^5p \text{æ} j$? from $^4t i ^5f \text{ð} ^5p a - j a$? : will I read n° 18?

9) $^1l j \text{æ} ^1s \text{æ} ^3k \text{æ} ^4s \text{æ} : d \text{æ}$ etc. : three juxtaposed expressions for the hurry. Literally they can be translated 1) connecting three and already following four; 2) one breath could'nt follow the other; 3) at three steps he took at the same time (並) still two steps more.

10) $^1p \text{ç} \text{ð} ^3s a$: lit. relying on what? This construction, used as an adverb, with a negative verbal sentence, is equivalent to: **by no means**.

11) $^4t o s j \text{ä} k w \text{ɔ}$: $k w \text{ɔ}$, past indefinite; cfr. IV n° 1.

12) $^1f \text{ä} d \text{z} u$: cfr. VI, n° 9.

13) $^1t f' h u ^5p \text{ä}$: word made on the visual analysis of the character 兵 = 丘 + 八; cfr. Introduction p. 198.

14) $^5f \text{ð} : l \text{ə} ^1x w \text{æ} \text{t} d \text{ə} ^4j \text{ä} z \text{æ}$: as if he had lost his soul. $^5f \text{ð} ^1x w \text{æ} l$: to lose his soul, his wits, to be out of countenance, lose one's head.

15) ... pu¹tjɛ: special form of impossibility construction used in connection with actions to be done in a definite lapse of time: ³ljãtɕɛ ⁵tsxã pũ¹tjɛ. Also in connection with extension of road to be covered, as: ⁴neke ⁴leu ³dzeu pũ¹tjɛ: this road, he can't cover (in such a time).

16) ⁴jɥ⁴t'ɸdʒə:, ¹nɛ pxãdʒə:, ¹dʒãdʒə: : use of dʒə: indicating a durative sense of the action and putting the verb in a subordinative position in comparison to the principal verb following.

17) ^ɸɔ³ma: what? In this sentence it can't be understood in an interrogative sense, but as an indefinite pronoun; some, any: ^ɸɔ³ma ³pope ⁴sə:də: something like a treasure.

18) ³li kwɔ³kwɛ: ⁴kwɔ³kwɛ: lit. means "the house, the building of Li", used here for: "the family Li".

19) ³pxot^ɸhɸ: dialectical (rather rare) variant for ³pxot^ɸhy: to run away.

20) ¹ku¹t'u¹t^ɸhɸ: translated: marriage between paternal and maternal cousins; cfr. F. St. III, 1, p. 107.

21) kɔ⁴tadzə³jɛdə: dzə³jɛ = open the eyes. kɔ⁴ta: dialectical form equivalent to ³vã⁴ta (牲大). The whole sentence ke⁴ta dzə³jɛ is grouped into an adverbial expression by the suffix də.

22) ⁵ɸwã³ke ¹txamɛ: the accent is on ³ke, which is felt as forming only unity with ^ɸwã: to say something to somebody.

23) ¹ɛ ⁵dʒwã¹ɛ: ¹ɛ dialectical variant of the auxiliary verb ¹ɛ; as for inst. ⁵t^ɸxũpũ ⁴lɛ: he can't come out; or ⁴kwɔsə: ⁴sja¹ɛla: the official document has been promulgated. This construction here under discussion is a tautological form of the use of ¹ɛ before and after the principal verb but under another phonetically different form.

24) ¹ve ³tɛsə: restrictive (only, but, + negative verb) introducing a whole sentence.

25) ⁴koke: cfr. ⁵ɸwã³ke, n° 21. Here the accent is still on the first syllable.

26) ¹t'u t^ɸhi ⁴twɔ: ¹t'u⁴twɔ = to doze off. ³t^ɸhi is infixed as auxiliary verb to connote the idea of ^ɸ beginning action.

27) ⁴swɔzə: zə suffix freely interchanged with ¹ə, ¹a.

28) ⁴t^ɸhidəxwɔ, ⁵ɸ⁴sjo⁴dəxwɔ : construction of intensive descriptive adjectives with dəxwɔ; cfr. IV n° 5.

29) ^ɸɔ t'ɸt'ɛdə: ⁵jɔ for ³jɛ: "also".

There is a contradiction in the tale itself, as it is related in the beginning that the man was going to make a *new-year's* visit and later on it is said that the man was wearing a *strawhat* (it was summer!). Maybe this has been an unconscious mistake made by the writer who, thinking about the reason *why* the man was going to the city, thought out the most easiest way: "to pay a visit and bring some presents", and wanting to specify more in detail, quite naturally thought about the visits and presents

the most readily made, namely those on new-year, while he had forgotten that it was going to be in contradiction with the further points of the story.

While the end of the story after the apparition of the policeman is itself quite easily to be foreseen, still the last part is developed in all details. Thus, we see that in the farces not only the story itself, but for a great part the witty and burlesque description, where stress is preferably put on a rather delicate situation, plays a great role in the construction of the farces.

XI. *The clever servant.*

⁴fā³kudə ¹sə:xəu ³ju jākə
¹sj̄³ti (1) ⁴tɛ⁴tadə ¹xā⁴ti.
¹tɬxətɕe ⁵tɬxəpū⁴sja ¹xwō, ⁴je pū-
⁴sja ⁴sudə; ¹sj̄ vu ⁴to (2);
⁵pūsə: ⁴tā¹d̄³wedə (3), d̄³ē ³sjā
⁴fā¹tɕe. d̄³ē sə: ³ju ⁴t'ɛxəma
³sjā tɬxā ¹tɕe¹nwo ⁴seu də
¹sj̄³sə: . ¹tɛa ³seu³tisja ³sə:xwālə
j̄⁵ve ⁴kā³dzesjā. ³t'usə: ¹zēmō
¹lā³kwəl ¹tɬxā jwādə ¹kəlwōdā

³lō⁴xē. ¹kā³dze⁴sjā ⁴nanje ⁴sweɬu,
⁴tajā ³ju ⁴ljusə twə ⁴swe, ⁴k²ə
d̄³ā pū⁴tapū³sjo, ¹sā ⁴fāmi⁴fā-
³jedə; ³sjā¹le ⁵mō xwə ¹ōē
³sākwo³dzwe, je ⁵mō xwə ¹ōē
⁵t'ŭākwə jō⁴to ⁴kxəu ¹māzə!
³dzə: ¹d̄³ə:⁴to tɬ'hi ³vut'f̄ ⁴fwe
⁴pā⁴jedə⁴fəu; ¹d̄³ē sə: jākə
¹ljā³fā ³lō³xo ¹ōē.

Translation:

In the old times, there was an emperor with a haughty and proud heart. The whole day he would eat neither meat nor vegetarian food. He was excessively unreasonable (in his exigencies). If he were not an ordinary human being like others, he would have even ascended to heaven. He had feelings like the "toad which wanted to eat the flesh of the crane." Under his orders he had a minister Kan, whom the people in their ordinary talks just called "Kan-lo's father". Minister Kan that year was about more than sixty years old. He was neither too high nor too short in stature, and he had a peaceful and sweet expression. Never in his life had he made a quarrel with other people, nor had he ever had any affair with anybody else. It is only known that he rose very early at the first dawn, and that he only slept for half the night. Really, he was a mild and peaceful man.

¹kā¹lwo t'f̄nje ³t'a¹tē də (4),
⁵f̄⁴əɬ ⁴swələ ³d̄³ā⁴xəumi¹va-
³jedə; ³dzeu tō ⁴leuzə (5)
⁵t'əko¹ko; ³tā³nā¹nōdə jō³xwəl
je ⁵pū ¹tɕf̄¹sə: . tɬxātɬxwəl ¹xəu
³fəu pū ³nje t'ŭādə, ¹toto ³d̄³ə: ;
⁵māmā ⁵nā, ⁵fwā ⁴t'yāxwa, ¹tɬxā

³tā¹ja³sə³dzwedə, xwə ¹ōē ⁴jo
¹pɕe⁴ji, ³tɛo kə ³sjā¹j̄f̄, tɬxə
⁴swā ¹vālə. ⁵jākə ⁴twō³sə: ⁵āē
(6), pū ³kā²ə¹njedə ¹tɕetɬ'hi,
¹jāfā⁴t'osŭādə (7), ⁴sja kə pū-
⁴d̄³ə (8), ¹xā⁴ti ³sjā tɬxā kə
¹kwə¹t'itē, t'u pa ¹kā³dzesjā

¹tçi⁴fã, ⁵ljã¹mi⁴dzã³jeda ³xãxã xwãsə: pũ¹le, ⁴t'f pa³ni ⁴xwə
 fwã: "¹sje ³ni ³jesja ³ljãtçe ⁴ne ⁵pa¹pçi, ³mã¹mã ⁴fã³tsxo, ¹vã⁴ti
 (9), pa ¹kwõt'itã ³dʒo¹le, ⁴kwõjã ¹sã t'fxã."
 ke ¹xã⁴ti; ⁴josə: ³dzodə ¹t'fə:

That year Kan-lo (his son), when counting days and months, was twelve years old; he had an awful ugly face, like a monkey; he had deepset eyes, and he walked like leaping (as an animal). He jumped and danced and was never quiet; he was always, either with his apelike hands or his evermoving feet, playing with this or touching that. When he spoke, it was always to quarrel, desiring to draw some advantages from others.

On a terrible merciless cold day, which froze the people to death, it blew and snowed without end, and the emperor wanted to eat eggs of a cock, and he summoned his minister Kan, and barked at him, with knit eyebrows and staring eyes: "In the space of two days' time, you will instantly find me an egg of a cock, and give it as a medicine to your emperor. If you find it too late, or if you don't come (with it), I will fleece you alive, and exterminate your whole family, and put you in a pit three feet deep."

¹kã³dze⁴sjã jã⁴tçf, ³talə ³lækã-
¹sã, ⁴sjada ¹dzæ³sjesjæ, ¹fə:-
 lə¹xwæ, ⁴xwã jã⁴xwã ⁴t'f'hi,
 fwã: "¹xãti, ³və ⁴t'f'sjf, sjã-
⁵ljãdã, ¹nã və ¹fãljã ⁴t'f'hy
 pã⁴pã." ¹xã⁴ti fwã: "⁵pãt'f'he-
⁴swe! (10) ³t'f'hf t'fxũ ⁴dʒã-
⁴ve!" ¹txa ⁵jãt'fxũ ¹t'fxomã, pã
 pã⁴dza: ¹xuzə mã⁴la fə (11),
³mitxew kã⁴dʒwõ⁵kã⁴dʒwõdã ³pa
 nã ⁴tavãt'xot'f'hezãdã ¹lifãdã
³txu, ⁵pçãlã t'i⁴sjã, t'u ⁵kã³nju:-
 kã³nju:dã ¹xwelãt'a.
¹kã¹lwə jã⁴t'ε ¹txa ⁴fut'f'hfãdã
³no¹txew³lje, ¹sjf³li ³sjã, ¹txo

³t'f'h'æ, ¹txolə ¹mosjã¹xu, tæu-
³lje pũ⁴twe. t'u ⁴pjẽmi⁵fã⁵sãdã
⁴vã: "⁴fut'f'hf ⁵dzãla?" ¹txa
⁴fut'f'hf mã¹sjfãsã:dã fwã: "¹pũ-
¹dza¹õædzæ." ¹kã³dzesjã ¹xwet'a
⁴xew, ⁴dzwã¹və ³pũt'õ ¹nãõõã,
³taxwæ t'fxũ⁴t'f'hy ¹momo ¹kwõt'i
⁴sjã⁴tã mã³ju. ⁴tjãxwæ ³pçoto
⁴dzomã¹je, ⁴tasjẽ¹je¹kxæ (12)
 t'f'he³txew ³to⁴ko: "⁴fãsə: kã
¹kwõt'i⁴tã, jã⁴tçe fwe ³mi mõ
³ta¹ja, jã⁴je, ³je ⁴kã³sa (13)
⁴fwepũdʒo." t'õdã ³je¹le ¹xwa-
 xwadã ⁵jã⁴t'fxũ³ljæ ⁴tolã.

When minister Kan heard it, he shuddered over his whole body and was so afraid that he almost lost his soul. He took a breath and said: "Emperor, with all diligence and with all forces, I will try to arrange according to my power." The emperor said: "You greyhead! Go out of my tent!" When he was out of the palace-gate, he stroke his moustaches with his fingers, and with a terribly frowning face, he brushed the dust from his broad gown with the narrow sleeves, and went tottering home.

Kan-lo, as soon as he saw the anxious face of his father, thought

to himself: he desired "to take a sparrow and got an owl!", his expression is not as it should be, and with a worrying face he asked his father: "Father, what is it?" But his father answered him senselessly: "Oh, nothing, it is not important."

Since minister Kan had come home, sitting or lying, he couldn't find any rest, and after some time he went out to see whether the cock had laid an egg. After some time he ran back right before the frames of the images of the Spirit of the Hearth and of the "Great Immortal", and he prayed to them: "Give me an egg of a cock, the whole day neither water nor grain came over my lips, and all the night I cannot sleep...." and tears were running down in streams out of his anxiety.

*4ti⁴æł tçe 4tapæł f'hε³ sã, txa 4t'e dzə:3t'i 4to 1xã⁴ti, jã 4tj³ 3ju
1kwot'i 1dza⁴tæ, t'u 1mãmãdã pa 4pæfã."
1kwot'i sã³sə:, 4sjã 1t'ikxã³lã 4ne 1kæłwɔ 4t'u pa 1kwot'i 1dza⁴tæ
3dzo 1t'itæ. 5t f'xã⁴to³l'æł 5sjãzə 4j'ɔdã nã 3ljãkə 4tæ 5kãsjãle.
5tçã¹mæł: mō jã⁴kə, 5jã³xwæł d3ã dze 4to¹tsxæł 3li, 4twe txa
4pxæ 1kæłwɔ 1tsxwō 1lãtozə 1tje f'wã: "1njæł pu⁴jo 1new-
4t'flə, vœ⁴to 5dzũ fã³ma? 1txa 1t'yla, 1fã kxwæ 1sjfla, nã 3vo
4twe txa 3sjozə 5f'wãlã jã⁴sja. 4t f'hy 1xwetã 1xã⁴ti, 4t f'hy." —
1kæłwɔ f'wã: "1tje, pũ⁴jo 1sj³fl 4t'ã, 4jo 1pç³sj³fl 4t'fã⁴t f'hi. 1kœ "3ã 3ni pũ 4pxa 3sə:; 4t'u
sə: pu⁴jo 1xãlã, pũ⁴jo 1mã, 3vo 4t f'hyba, 3kx³œsə: 4t f'hyjã,
nãmœ je pxa pã¹pç'i."*

The next day, on the first half of the forenoon, he saw a cock, mating with a hen, and quickly he killed the cock, and looked into its body for an egg; finally he was like a blindman playing shuttlecock, there was nothing to see. Once he met Kan-lo, who was coming out from a little side-way, and he asked him what he did. He told it to his son. Kan-lo said: "Father, don't bother, be quiet and be at ease. Moreover, don't be anxious, and don't be in a hurry; I myself will go to the emperor, and I find a way (out of this trouble)."

Kan-lo then cut out the two testicles, which the cock had used to mate with the hen, and put them into his pocket, and said to his father: "You must not trouble yourself, be at ease, and let me go to give the emperor an answer." — "If you don't fear death, then go. But if you go, then he might be ready to skin you alive!"

*1kæłwɔ t f'hy jã⁴t'e 1xã⁴ti, t'u 1kwot'itæ (14)." 1kæłwɔ f'wã:
f'wã: "vo 1kæ³dzεsjãdã 3sjozə, 4josə: 4jo 3nãkə 4tæ, nã kxã sə:
1ε ke 1xã⁴ti 4swō 1kwot'itæ la." 1xwɔ⁴kε 4kxã 3pç³zə (14), mã-
f'wã⁴xwã xwæł, tsxwō 1jo³milã 4no!" 4ju 4vœ: "3ni 4fut f'h³fl
1txot f'xu¹le., 1xã⁴ti jã⁴t'e 3masjæł kæ fã³ma t f'hy?" 1kæłwɔ f'wã:
t'u 1fã³lje: "3vo t'o 3ni 3dzo "4fãlã⁴kxãla! (14)" — "f'wã fã-
xwɔ 3tsxot'i jã⁴jã 4sjãledã 3ma?" — "xã 3mã¹txãni! (14)*

¹sə̃ xezə!" — "xǎ! ⁴fət'e⁴fā, ³na
³ju ³dzeukə ⁴kwe⁴sə: ¹nǎ³ə̃
⁴xwe sə̃ ¹xezəma?" — "nǎmǎ
¹nǎ³ə̃ pǔ⁴xwe ¹sə̃ ¹xezə, ⁵mǎ-
¹fe (15) ¹kwōt'i ⁴xwe ⁴sja⁴tǎ
ma?" fǔwǎdə ¹xǎ⁴ti ⁴t'ul'ɥə̃t ⁴ta

¹dzə̃³je, ¹tɕf̃lə jǎ³xwə̃l, ⁵xǔ¹tsxǔ
jǎ⁴sjo fǔwǎ: "¹kǎliwǎ! ³ni ¹tɕnje
³t'i⁴swela?" — "fǎ⁴ə̃t ⁴swela." ¹xǎ-
⁴ti jǎ⁴t'y ⁴tadzə:təu fǔwǎ:
"¹tsxəzə, ni ³kx³ə̃ji ke ³vǎ ⁴tǎ
³dz sjāla."

Kan-lo went, and as soon as he saw the emperor, he said: "I, the son of the minister Kan, come to present to the Emperor the eggs of the cock", and saying this he took the testicles from his pocket.... When the emperor saw that, his face instantly changed: "I want you to seek an egg of a cock, which is perfectly like that laid by a hen." Kan-lo said: "If you want such an egg, then that is just like someone who wants to make cakes on the lid of the fire-oven, it can't go!" The emperor answered again: "What is your father doing now?" Kan-lo said: "He went on the ovenbed." — "What are you saying?" — "He is drinking millet-soup!" — "???" — "He has borne a child!!" — "Ha! How can there be such a queer thing on earth? Can a male bear a child?" — "If that is so, if a male cannot bear a child, then can a cock perhaps lay an egg?!"

When he said that, the emperor suddenly set his eyes wide-open, but after a moment, he burst into a laughter and said: "Kan-lo! How old are you this year?" — "Twelve years." The emperor, putting his thumb up, said: "You gifted child! You can be my minister!"

1) ¹s j̄³ti: lit. the bottom of the heart: feelings, character.

2) ¹s j̄³ v u ⁴t o: borrowed from written language: 心無遺.

3) ⁵p ũ³s ə: ⁴t ǎ¹d ǔ³wed ə: lit. If he had no testicles hanging on, he would had desired to.... This expression is to be understood as: Although he were an ordinary man (having testicles, like everybody), he desires to perform impossible things (like to ascend to heaven, etc.). Ex.: ³v ǎ ⁴k x ǎ ³n i x ǎ ⁵p ũ¹tsxew ¹t ɕ i ³n y ǔ ³ə̃ ¹s ə̃ ¹x e z ə, ⁵p ũ³s ə: ⁴t ǎ¹d ǔ³wed ǔ³ə: ³v ǎ ⁴k x ǎ ³n i ⁵p ũ¹tsxew. ⁴f ǎ¹l ə ¹t ɕ ɛ ³n i x ǎ¹!": "I think you even want to bear children instead of your wife. If it were not for the testicles you have hanging, you would still ascend to heaven, you!"

4) ³t' a¹t ǎ¹ d ə: counting days and months from his birthday on; not counting by the number of new-year's days passed. The last way is called: ¹l j ɛ ¹p ɕ i.

5) ¹d z e u t ǔ ⁴l e u z ə: t ǔ most ordinarily is pronounced ⁴t r ə̃ t̄. ⁴p ǎ ⁴t r ə̃ t̄ ⁴s ə: when arranging an affair... 1) temporal suffix; 2) conveys the idea of beginning: "when going to depart"; 3) sometimes when it comes at the end of a clause, it is used to express a warning against an imminent danger. "⁴k x ǎ ⁵t ɕ i ⁴t r ə̃ t̄: Watch! (the horse) might kick you!" Here a simple temporal suffix.

6) ⁵j ǎ¹ k ə ⁴t w ǔ³ s ə ¹ǔ³ ə̃: this introduction on the weather, and its general way of describing, seems clearly influenced by modern books. ⁴t w ǔ³ ³s ə: ¹ǔ³ ə̃: is a sentence with an indefinite subject, put after the verb, and subordinated as a relative clause to the noun: ¹t ɕ ɛ t f' h i.

7) $^1j\tilde{a}f\tilde{a}^4t'os\mathcal{Y}\tilde{a}d\tilde{a}$: for $^1j\tilde{a}^1f\tilde{a}^4t'os\mathcal{Y}\tilde{a}d\tilde{a}$: when wind was blowing and the snow was falling down. Expression with literary colour.

8) $^4sja\ k\tilde{a}\ p\tilde{u}^4d\tilde{z}u$: cfr. use of $k\tilde{a}$ between two verbs, VI n° 6, II, n° 14.

9) $^1sj\tilde{e}$ 4ne : between the interval of...

10) $^5p\tilde{a}t\ f'he\ ^4swe$: lit. 八千歲.

11) $m\tilde{o}\ ^4la\ f\tilde{a}$: $f\tilde{a}$ used here to indicate the subordination of the verb to the following principal verb (same as $d\tilde{z}\tilde{a}$:).

12) $^4tasj\tilde{e}\ ^1j\tilde{e}$ 大仙爺. This is a most revered deity in the country. His activities fall together with that of the $^1p\tilde{c}ili^1xu\tilde{z}\tilde{a}$: "the fox-spirit", who can take possession of a girl. Then, if it is a ^4fu-xu (a rich fox), the girl is not married off, because she is magically aware of all kinds of supernatural ways to become rich. She knows when and where the fox-spirit, by whom she is possessed, has brought some unexpected riches: money, stolen objects, etc. The fox-spirit also may sometimes be a " $^1t\ f'h\mathcal{Y}\tilde{a}^1xu$: poor fox", and then the effect is worse of course, and the Ta-hsien-yeh then must be given presents and offerings to avoid his activities. This activity of Ta-hsien-yeh, when turned toward males, is described as being done by a so-called " $^4s\tilde{a}:nyz\tilde{a}$:" represented as a pretty woman appearing to a man, and making him slowly die by unnaturally provided sex-life (dreams, hypnoses, etc.). That Ta-hsien-yeh in this story, just like the Tsao-wang-yeh, is revered for an affair which originally has nothing to do with him, is only a sign of the popularity of these deities among the people.

13) $^4k\tilde{x}\ ^3sa$: same as $^1p\tilde{c}\tilde{f}\ ^3sa$, cfr. X n° 10.

14) There is a series of puns on words and allusions on sounds which must be explained for a fuller understanding of the farce. Egg in dialect is not as in Peking *chi-tzerh*, but *chi-tan* ($^1t'i^4t\tilde{x}$), "the egg of the chicken", but also "the testicle". Hence the same word on which the play is made: $^1kw\tilde{o}t'i^4t\tilde{x}$ and $^3tsxo\ ^1t'i^4t\tilde{x}$. — $^1xw\tilde{o}^4k\tilde{e}\ ^4kx\tilde{a}\ ^3pj\tilde{f}z\tilde{a}$: If one "makes cakes on the lid of the fire-oven", the dough should run away, because the lid is slightly convex in form. It is said as a comparison for impossible things. — The expressions $^4f\tilde{a}l\tilde{a}\ ^4kx\tilde{a}la$, and $^5x\tilde{a}\ ^3mitx\tilde{a}$ are standing expressions to say that a woman has come in child-bed. The last expression is used because for a period the millet-soup is her only food.

15) $^5m\tilde{a}\ ^1fe$: introduces an interrogative clause, with a negative answer expected; latin: numquid?

XII. $^1tsx\tilde{m}j\tilde{f}d\tilde{a}\ ^5sj\tilde{a}z\tilde{a}$: *The clever blindman.*

$^3ju\ j\tilde{a}k\tilde{a}\ ^5sj\tilde{a}z\tilde{a}\ ^1p\tilde{c}\tilde{f}t\ f'x\tilde{a}\ x\tilde{e}$	$kx\tilde{a}^3dz\tilde{x}l\tilde{a}\ ^3vupj\tilde{a}^1tw\tilde{o}\ ^4kxw\tilde{e}$
$^3dz\tilde{a}:si,\ ^1t\ f'xw\tilde{x}\ j\tilde{e}\ p\tilde{u}\ ^3f^2\tilde{a}$	$^1t\ f'he.$
$^1t\ f'xw\tilde{x},\ ^5t\ f'x\tilde{a}\ j\tilde{e}\ p\tilde{u}\ ^3f^2\tilde{a}$	$^4kw\tilde{o}to\ ^1t\tilde{f}n\tilde{j}e\tilde{d}\tilde{a}\ ^1n\tilde{j}e\tilde{s}j\tilde{e}\ ^5kx\tilde{a}\ p\tilde{u}$
$st\ f'x\tilde{a};\ j\tilde{a}^1nj\ ^3f\tilde{o}^1s\tilde{a}:^5m\tilde{o}st'\tilde{a},$	$^3xo,\ ^1j\tilde{f}t\tilde{s}xw\tilde{o}z\tilde{a}\ ^3ju\ ^3x\tilde{o}s\tilde{j}\tilde{e}\ ^4le\tilde{z}\tilde{a}$
$^1tsxu^1tsxa\ ^4f\tilde{x}\ (1),\ l\tilde{x}\ ^1j\tilde{i}\tilde{s}\tilde{a};$	$^3t'ad\tilde{z}\tilde{a}\ (3)\ ^3powetxw\tilde{x},\ ^3poxu$
$^3i\tilde{a}\ j\tilde{e}\ p\tilde{u}^4p\tilde{x}\tilde{a},\ ^4\eta^2\tilde{a}d\tilde{a}\ j\tilde{e}\ ^3kx\tilde{a}$	$^1\tilde{z}\tilde{a}m\tilde{a},\ ^4t'o\ ^5k\tilde{a}^1tsxw\tilde{o}d\tilde{a}\ ^3x\tilde{o}\tilde{z}\tilde{a}$
$j\tilde{a}^1xw\tilde{e}l,\ ^5kx\tilde{a}t\tilde{w}\tilde{o}\ ^1n\tilde{j}\tilde{e},\ tsx\tilde{e}\ (2)$	$^3ke\ ^1txam\tilde{a}\ t\ f'x\tilde{a}d\tilde{a}\ xe\ ^1kw\tilde{o}-$

tʃʰe. ¹*txamə* ⁴*to dze* ⁵*kätsxwō*
¹*mjəʔti* ¹*tʃʰiʰkxwə*, ⁴*pə* ⁴*kwōsə*;
¹*tʃʰiʃə*: ⁴*nəti* ³*tʃʰhā* ¹*lopjā-*
⁴*sjəda* ¹*twōsi*. ¹*txamə* ⁴*tokwoda*
¹*tsxwōza*, ¹*twō* ⁴*jəʔpəl* ⁴*tʰo* ¹*txamə*
³*tʃʰhādzeuda* ¹*twōsi* ^{pū} ³*so*. ^{tʰu}

¹*jəve* ⁴*də:ʔkʰə* ¹*jʷəku*, ¹*zəmə*
⁴*tʰu* ^{tʰə} ³*fədʒu* ¹*txamə* ^{də:}
³*dzwō* ³*tʃʰhātʷə*, ^{pə} ¹*jəʔtʃʰe* ^{xə}
¹*twōsi*, ³*sasjəl* ¹*zətʰa* (4) ^{tʰu}
⁴*jo* ¹*txela*.

Translation:

There was a blindman who ordinarily was very stingy and he was unable to spend his money for clothes or food. During the whole year, he had no feast nor celebration whatever. With food scraped together from everywhere and worn out clothes, he didn't fear the cold, and hunger he would be glad to stand and suffer it for some time (in order to save money): And after so many years, he had saved more than five hundred dollars. But when he arrived to those actual years (of trouble and disturbance), it was all very bad. Many good-for-nothings from all the villages around, under the pretext of forming a civic guard for protection of the people, were forcing peaceful inhabitants of every village to give them food and wages. In full daytime they went to every village to exact taxes, and execute the public laws, but in reality they stole the properties of the people, and in general in the villages where they came were stolen a good many things. It was for these reasons that all people of any importance in order to protect themselves against this kind of robbery, hid their silver money and their things.

⁵*sjəzə* ¹*də:* ¹*tsxewda* ^{pū}¹*sjəʔ*:
⁴*kə* ^{pə} ^{də:} ³*tʰispjā* ⁴*kxwə*
¹*tʃʰe* ¹*txe* ^{dze} ³*naxəl?* (5)
¹*sə:mula* ⁵*jəxwəl*, ⁵*mō* ¹*sə:mufə*
¹*jəkə* ³*xo* ⁴*pəfā*, ... ⁴*popə* (6)
⁴*mədze* ⁴*kxwōʔti* ⁴*lə* ⁵*kxūʷə*
^{ba?} ¹*jəʔtʃʰe* ⁴*pəjə* ⁴*sə:mjələda*
¹*jəʔtʰa* ¹*tʰu* ^{pū} ^{dzū} ^{fə}, ¹*txa*
¹*jəʔkəl* ^{pə} ^{də:} ³*vuspjā* ⁴*kxwə*
¹*tʃʰe*, ¹*jəʔtʃʰi* ⁴*mə* ^{dze} ⁴*lə*

^{kxūʷə} ³*li*, ¹*txa* ^{tʰu}³*lʷəl* ¹*xwələ*
¹*tʰalə* ³*məʔmədə* ¹*tʃʰtʰe* ¹*twōtʰä-*
¹*pjəl* ¹*fäʷə*, ³*ju* ¹*zə* ³*tʃʰxwədə*
⁵*tʃʰxūʷtʰi*. ¹*txa* ^{nə}³*xwəl* ³*to*
(7) ^{pū} ¹*tsxosjəʔ*, ⁵*sjəsjəʔ* ⁴*fwe-*
⁴*tʰotʰhyla*. ¹*twō*¹*jəʔtʰa* ⁴*γəʔtʰi*
⁴*kxətʰe*, ³*tə* ^{txa} ⁴*fwe* ⁵*xəʃə*, ^{pa}
³*swə* ¹*mədə* ¹*tʃʰe* ¹*jəʔtʃʰi*
¹*txeu*³*dzeu*.

The blindman was terribly bothering about it. "Where shall I conceal those hundreds of dollars?" and after having thought a great deal, he had not found any good solution. What of it, if I buried it into that abandoned waste land of the enclosure? And so, one day, at midnight, when all the neighbourhood was in perfect silence, he alone (went and) buried those five hundred dollars all together in that abandoned enclosure, and returned instantly home. But suddenly he heard on the roof of the Eastern neighbour (the sound of) a man sighing and breathing heavily, but he did not pay attention then, and quietly

went back to sleep. The Eastern neighbour has seen it secretly, and waited till he was well asleep, and then he stole all the money which had been buried away.

⁴kwolā ⁵fā:lētqē, ⁴leōcē xā mā¹le
txamōē ¹tsxwōzā, txa ⁴tʃ^hy txa
¹mēdā ¹tʃ^hē! ⁴pā nje ¹lje
jā⁴kxwē tʃ^hē je mō ⁴t^hē! txa
⁴sjadā ¹xwōlā, ⁴ju sā: ¹sjf̄ tqō,
⁴ju sā: ³txwē ⁴tʃxā, ³dzwe ³kā,
¹f^hō ¹t^ho, ³xo ¹nā⁴kwōja (8)!
⁴ju ³sjā: ¹kwā sā: (9) ¹mē
¹fō la; ⁴dze vū⁴sjā (10) ¹pxo-

¹kxā, ⁴ju pū ⁴t^hē ³ju ³sā ¹twōsi,
³dzā: ⁴sā: kō ⁴kxwōpā! pā
⁴sā:¹dzewwe ¹fā¹lā jā ⁴ta pçē, ³sā
je mō³ju ³sā, txa ¹tsxē ⁴māxmā-
dā xwē¹t^ha.
dze ⁴kxāfā kō¹txwā¹dā ³txā¹lā
³ljā ¹sā tçē, kxā ¹twō¹sā: ⁴fā
pū tʃxā, ³fwe pū xā; jā⁴t^hy
xwā je pū ⁵fūā

When some ten days had passed, the bandits (who infested the country) had not come back to their village, and therefore, (seeing that the immediate danger was over), he went to take back the buried treasure. But damn it all! there was not one dollar to be seen any more! He was mad with fear, his heart was thumping, his knees trembled, his mouth was dry and his tongue was burning. What a terrible suffering! He also thought that perhaps it was buried still deeper (in the ground), and he dug deeper and deeper, and still didn't find anything; it was all empty! The earth all around he dug again and again, but there was just nothing, and only then he slowly returned home, and there he lay down on the ovenbed, his body doubled up for some two, three days, and for that long time he didn't take any food or drink, and he didn't speak a word.

⁴tolā ^{ti}sā: tçē, ⁴pā¹tʃ^hēfā,
³tʃ^hilā pū ¹mēdā tʃ^hēdā ⁴tifā
¹dzo ³tʃ^hē ¹nā¹pxe ³xolā. ¹txa
⁴t^hu jā³fēu pā ³t^htxā jā¹tçī,
jā³fēu na ¹pe⁴mje ³kxew⁴te
⁴kxwāfā, ⁴to ⁴zewpxu ⁵kālā
jā¹tçō ¹jā³txwē, vā ¹kāfā ³tolā

jā¹txā ³ot^hu, ⁴tʃ^hy ⁴mje¹pxu
⁴dzā:lā ³vū¹t^h ¹pe⁴mje, ⁵pū ¹xwē
txa ¹t^ha, ⁴jo to ¹twō¹t^hā¹pjā¹l
⁴tʃ^hy, xē txamōē ³xwō tʃxā
³xwō xā. ⁵tʃxā xā ¹vā¹lā, ⁴dze
³mē, ¹ljed³u ⁵fā³t^hitçē, ⁴t^h ⁵tʃxā
xā, pū ⁵fūā ⁴jo¹t^hā¹dā ⁴xwā.

On the fourth day in the forenoon he rose and rearranged like before the place where he had buried his money. Thereupon he took in one hand a wine-jug, and with the other he carried a flour-bag. In the butcher's shop he bought a mutton-leg, in the wine shop he bought a jug full of wine, and then he went to the flourshop where he bought five pound of flour. Then he did not go to his own house, but he wanted to go to the house of the Eastern neighbours, and there he ate and drank, together with them. And when they had finished eating and drinking, he went again to buy more, and this went on for some ten days, during which they just feasted without saying specially important things.

d3ə: 13ə tʃxə xǎ 1txa 4d3ə:4jǎ
 5kxǎ 3xodə 1twōsi, pǔ1judə sjǎ
 5sjǎzə fʷǎ: "3ni dzə:3kwǎ (11)
 ke 3vɔmǎ tʃxə 3xodə, 4sə: ve
 3sa? 3ni kxʰə3ji fʷǎba!" 5sjǎzə
 1swed3ə: (12) txamǎ fʷǎ:
 "3dzǎmǎ 3ljǎt'a sə: 3xo 5t'ǎ-
 1pjǎel, 3ni 4kxǎ d3ə: 1njesje
 vɔ 3ju kə 4sə:tʃ'hǎ."
 5sjǎzə 3titidə 4twe txa fʷǎ:
 "3vɔ ju 5jǎtʃ'hə 4kxwɛ tʃ'hɛ,
 1txələ 3vupjǎ 4kxwɛ, 3fɛu3tisja
 xǎ 3ju 3vupjǎ 4kxwɛ 5mǎ 1txɛ

3ni fʷǎ xɛ 4ne 3vupjǎ 4kxwɛ
 txɛ dzɛ jǎ1ta xo, 4sə: dzɛ vǎ
 1pxǎtʃxwǎel 1txədə 3xo? 3ni kɛ
 3vɔ 1na 3d3uji, 3vɔ jo 1tɕǎ 3nidə
 3d3uji..... jǎ4kǎel 3fo3jɛmǎ4mu
 (13), 3kxwǎ4pxa d3wǎpu3xo,
 3nimǎ 4tɕi 3vɔ 1na 3d3uji,
 3kxʰəɛsə: pǔ 4t'o 1pxǎ3ǎ 1d3ə:-
 to." — "3na jǎ4tjǎ pǔ 45ǎ 4ve3ǎ
 d3ə:4to, 3ni 4xɛ fʷǎ fǎ3ma,
 3dzə:sə: 1ni 3vɔ d3ə:4to. 5tʷǎ
 pǔ1nǎ dzɛ 4t'o 13ə dzə:4to."

The other one, having eaten and drunk such good things of the other man, naturally said to the blindman;" Up till now, you only cared to present us all this good food, what is it finally for? Speak up freely, please!" Following that hint, the blindman then said to them: "We two families are good neighbours, and you see these (troubled) times these years . . . I have an affair (I should like to discuss with you)". The blindman then spoke in a very low voice to him: "I have a thousand dollars, and I have already concealed five hundred of them, and have still five hundred dollars at my disposal now, which I did not conceal yet. Now you tell me, what will be better, to put them away in the same place, or to put them away in a place apart? You give me an advice, I will follow your advice. I myself am a blind man, and I am afraid I wouldn't do everything all right, you give me an advice, but don't let other people know about (it)." — "We can't let other people know that in any case. Whatever you tell me, only you and I know that, and we absolutely may not let other people know it."

1ljǎt'a 4nǎtʃxǎ 1sə:3sjǎ 4t'o txa
 1mɛ dzɛ 1pxǎtʃxwǎel, 3kxwǎ4pxa
 dzə:3kǎel 1sjǎpud3o, pǔ43u 4t'o
 txa 1mɛ dzɛ jǎ1txwǎel, 1tʃ'hɛ-
 fʷ1twǎ (14) 4kxwɛ, tuw 1tʃxǎ
 1vɔdə. 1swed3ə: 4t'u 5fʷǎ: "3ni
 1mjǎelkə t'u kxǎ3ji pa 1tʃ'hɛ mɛ
 dzɛ jǎ1tʃ'hi, 3sǎdǎ 1twǎ tsxo
 nǎ 1sjǎlǎ (15), 1t'ǎtɕɛ xǎ4jɛ ni
 pǔ4jo 1mɛ, xwɛ1t'a 4fʷɛ4t'o-
 tʃ'hyba, 3vɔ dzɛ 1fǎfǎ kɛ 3ni
 4kxǎ1mǎ." 5sjǎzə jǎ1tɕǎ, t'u
 1d3ə:4to txədə 4jisə:la, 3jɛ fʷǎ:

"3vɔ d3ə:1ljǎtɕɛ 1nolǎ3jɛla (16),
 4d3ǎ 3sjǎ 4fʷɛ4t'o, 3ni kɛ 3vɔ
 4kxǎ mǎ, vɔ t'u 4fʷɛja."
 5fʷǎ4pa, 1xwɛ1t'a 4jo 3dzeu 1ljǎ
 tʃxǎ1mǎ 4ju fʷǎ (17): "3t'ǎ-
 4t'idə pǔ 4t'o 1pjɛ3ǎ 1d3ə:to."
 1twǎt'ǎpjǎel 1tɕǎ fʷǎ, 1xǎ 3ju
 3vupjǎ 4kxwɛ 1tʃ'hɛ, 5jǎǎfǎel
 3sɪxwǎ, 5jǎǎfǎ 1ko4sjǎ, 3tǎ 4to
 4pǎ4jɛ, 1txa pǎ 1tʃ'hɛ t'itɕɛ
 1txɛru d3ǎdǎ 1tʃ'hɛ (18) jǎ-
 1tʃ'hi3xwǎel 4fa dzɛ 1jǎxǎtʃxɛ
 3nǎ1nǎel.

The Eastern neighbour secretly thought: If I make him bury the money in another place, I am afraid I myself will not be able to find it. It will be better to make him bury them in the same place, and these full thousand dollars will all be mine. And following his own argument, he said: "To-morrow, you had better bury your money together with the other, then you will save yourself all that worry. But this night you must not go to conceal it, (don't be afraid), you go home and sleep, and I will watch over your home from my roof." When the blindman heard it, he knew his intentions and he said too: "Yes, these last days, I have been sleepless and now I want to sleep. You watch over my house, and then I will sleep (without care)." After these words he went home, but on the moment he was to go out of the door, he said: "And it's most important not to let other people know it."

When the Eastern neighbour had heard that there were still five hundred dollars, he was still more pleased and he waited till midnight, and then put all the money, which he had taken away some days before, all together back in its original place.

⁴ tola	^{ti} æ ^t çε	⁵ sjāzə	¹ dʒə:to	⁴ pæka	je	⁵ püt ⁴ wæ,	⁴ xewle	pə	
¹ ljǫt'ada	³ kwe ⁴ sə:	¹ txa	⁴ t'o	¹ sjazə	¹ mε	dze	¹ nœt,	³ tʃ'hi	¹ ʃwə
⁴ mut'ä	⁵ dzwōlə	kə	¹ sjazə	⁴ ju	¹ xwɛt'a.				
⁵ dzwōlə	kə	³ pæzə,	³ tʃ'hǫlə	kə	¹ twōljǫt'a	⁴ tola	xə ⁴ je	⁴ ju	⁴ tʃ'hy
¹ sjesō	dze	³ pæzə ⁴ fä	⁴ ke	¹ txa	³ tʃ'hy	¹ pçǫ	(19)	³ vupjā	⁴ kxwe
³ sje	.....	³ və	³ dzə:sə:	³ vupjā	xə	¹ twədə	¹ tʃ'he,	¹ va	³ txu
⁴ kxwe,	⁴ pjǫ	³ sjā	jütʃ'he	⁴ kxwe!	¹ vatʃxū	¹ sjazə,	³ sixwæ	³ xo	sjā
³ sje	³ xo	¹ na	³ pæzə	⁴ fä	¹ jazə	⁴ t'elə	¹ txa	¹ ma	jə ⁴ jälə,
⁴ tʃ'hy	to	⁴ xewkxū ⁴ lætʃ'hi,	¹ pxo		¹ kosjǫdə	⁵ fwäpütʃxū	⁴ xwale,		
¹ tsxwōtʃ'he	¹ mε	¹ tʃ'hedə	⁴ tifä		¹ naxwe	¹ t'a	ʃə,	³ takxε	¹ sjazə
.....	³ kwəpütʃ'hi ³ zə,	³ dzo	mōdə		jə ⁴ kxə,	tsxε	¹ dzə:to	⁴ fälə	⁵ sjāzə
¹ tʃ'he,	jə ¹ tʃ'hi	¹ tʃ'hɣə	t'ə ⁴ tola,		¹ fäla	(20).			

But the next day the beggar knew his tricky deeds, and he had a carpenter make a wooden box and a wooden board, and called a teacher to write (something) on the board . . . namely: "There is only question of five hundred dollars, don't think of those thousand dollars!" When that was written, he put the board in the box, and went to the abandoned enclosure, and began to dig the earth where he had buried his money before. And really the money which he had lost, was all back again and not a half dollar was missing. He then put the board (in the pit) and went again.

At night the Eastern neighbour again went to steal still more than the (first) five hundred dollars. He dug, and dug up the box. He

was so glad, like the mute seeing his mother; he was so pleased that he couldn't speak any more. He brought (the box) home, and opened it to look, and then only he knew he had been fooled by the blindman!

- 1) ${}^1tsxu{}^1tsxa$: to collect several elements from different places and origins.
- 2) 2sxe : seems to have here the sense of: "in the long run" rather than "then first", the latter sense being less according to the context.
- 3) ${}^3t'ad\bar{z}\bar{a}$: to feign, to affect. Under pretext of.
- 4) ${}^3sasj\bar{e}l\bar{z}\bar{e}t'a$: all people who are of any importance.
- 5) ${}^3nax\bar{e}l$: 3nali = where?
- 6) ${}^4jope = {}^4jop\bar{e}l\bar{e}$, ${}^4jop\bar{u}s\bar{e}$:, introduces a conditional phrase: what of it if... with the nuance of giving an advice, a suggestion.
- 7) 3to : however.
- 8) 3xo : used to indicate a superlative meaning.
- 9) ${}^1kw\bar{x}s\bar{e}$: perhaps.
- 10) $v\bar{u}{}^4sja = {}^3v\bar{a}{}^4sja$, cfr. I n° 5.
- 11) $dz\bar{e} : {}^3kw\bar{x} =$ only.
- 12) ${}^4swed\bar{z}\bar{e} : {}^1txam\bar{x}$: following, according to them = following their hint.
- 13) ${}^3fo{}^3js\bar{m}\bar{o}{}^4mu$: lit. without eyes. Four-membered expression, which although current in popular language, shows a strong influence from the written language: 少眼莫目.
- 14) ${}^1tf'h\bar{e}f{}^1tw\bar{o}$: $tw\bar{o}$ after numerals not always strictly means: "more than", but often is it weakened in its meaning, "about, more or less". It has been put together therefore with $f\bar{u}$, indicating a "fraction, more or less", as in ${}^1tf'h\bar{e}f{}^1tw\bar{o}{}^5p\bar{a}p\bar{j}\bar{a}$: from 800 to 1000. ${}^3v\bar{o}{}^3ju{}^4kxw\bar{f}utw\bar{o}{}^1tf'h\bar{e}$: I have one dollar and something more. Other ex.: " ${}^1x\bar{e}t\bar{e}{}^3dzeu{}^3lifuz\bar{e}{}^4ti$, ${}^4t'u{}^4tol\bar{e}$: we must still go about one li far to arrive."
- 15) ${}^1tw\bar{o}{}^1tsxo\bar{n}\bar{e}{}^1sj\bar{f}l\bar{e}$: ${}^1tw\bar{o}$, 3fo , and similar adjectives, when put before the verb, mean too much, too few or more, less....
- 16) ${}^1nojs\bar{l}a$: to pass the night without sleeping; cfr. the expression ${}^1no{}^4ta{}^1js$: to pass the night of new-year feasting.
- 17) ${}^1lj\bar{f}tfx\bar{u}{}^1m\bar{x}$: ${}^1lj\bar{f}$ inchoative: being to... This expression is more dignified than the ordinary $tfx\bar{u}tr\bar{e}l\bar{m}\bar{x}$, cfr. VI, n° 5.
- 18) ${}^1txeud\bar{z}\bar{a}d\bar{e}{}^1tf'h\bar{e} : {}^1d\bar{z}\bar{a}$, cfr. VI n° 28. Stress is put on the action of stealing considered as being still unfinished, although put in the past tense; lit. the money which he has been stealing.
- 19) ${}^1p\bar{c}\bar{f}$: dialectical word for 3pi : to compare, in comparison.
- 20) ${}^4f\bar{a}{}^1f\bar{x}$: curious expression; does not seem to be popularly used in ordinary language: mixing of ${}^4f\bar{a}{}^4t\bar{a}$ (上當) and $f\bar{x}p\bar{c}\bar{s}$: to seduce, to fool.

Motive (cfr. general note, below p. 275).

XIII. ¹tsxwōmjǫdā ³t'ǫtsxā.: the clever policeman.

¹li ⁴tatifā ³jʏæ³jʏædā ¹tsxwōsjā,
¹tsxwō³lidā ¹ʒā, ⁵tʏāfā ⁵pūsā
 (1) ³vā ⁴tatifā ⁴tʏhy. ³ju jōkə
⁴tʏhy ⁴tatifādā ¹ʒā, pū ¹dʒə:
³ju ¹twō³ʒo ¹ʒā ⁴t'o txa
¹some ¹twōsi. ⁴jo tʏhy jō⁴pje.
⁵kxādā ⁴jipū⁴kwo³tʏhy, ³julā ¹fe
 tʏhy pū¹sjǫdā sə:tʏhǫ, tsxə
³kxā ⁴tʏhy. ⁴tʏhytroella (2)
 tā ³vut'ǫ t'u ⁴jo tʏxō⁴fā,
³xwāxwāldā tʏxō⁴pa⁴fā, ³kə-
⁴kxwə ³tʏhi¹ʒā ³dzeu ⁴leu;
⁴leufā xā t'ə ⁴tekō ⁴t'ikā ¹ʒā,
³kxwō⁴pxa dze ⁴leufā ⁴sotrwał-

ljō (2) ³dzeukə ¹sā ³t'i sǫ
³li ⁴leu, ¹xā t'ə ³ta¹t'e, ³ta
 vā¹t'e, ¹tǫ⁴tʏhi tsxə ¹tʏhə:-
³tʏhi ¹mǫǫtǫ (3), ¹mamaxuxu
⁴kxā pū ¹t'imǫǫ.
⁴kxā pū ¹t'imǫǫ. ⁴todze ¹twōtǫ
 pu ¹ʒā ³lōdā kxā ⁴lixə, ³ju
¹xutsxədə ¹ʒā, ¹xutsxə ⁴twō ¹tʏxā
¹pǫǫljū, ⁴josə: ¹tǫ⁴tʏhi ⁴txə ³lō
⁵t'ā³pāzə ¹tʏxwā³tʏhi ⁴pxodā, ⁵t'ā-
⁴xewkō ⁴pjeʒə ⁴ljezədə; ³tʏhi
¹sōkxew, ⁴dzwōtʏxədə ¹nā kwō
³ʒo¹sjǫt, xā pū ⁴ʒu ⁵pū
⁵tʏxūmāldā ³xo.

People in the country places, far from the cities, very seldom go to important city-centers. When there is a man who goes to the centre, then there are I don't know how many other men who want him at the same time to buy some things for them. And when somebody wants to go once, then it surely must be a most urgent and important affair, and only when he can't delay the journey any longer, will he go (to the city). When he is going to depart he must eat in the early hours, and when he has hurriedly finished his meal, he will instantly set forth for his journey. On the way he absolutely must go in company with some other man, because he is afraid of being alone. When they have gone some thirty li, they want to have a rest in the inn, and when they finish taking their rest, the sky is only then beginning to clear up, and it is still too dim and dusky to see clearly. [During winter when men suffer terribly from the cold, the people with a moustache or a beard, have their moustaches frozen into icicles, and when the weather is too cold then their feet are blistered and their heels become chapped. Those who (can) go with a chariot, have a little less to suffer, but it is still better not to go out at all.]

⁴todze ¹t'εʒə ʒā, ⁴kxā t'ε ¹xwō-
³xwā ⁵zā⁴nodā, ³sa jε pū⁴kudā
 dzwā, ⁴t'usə: ¹jvūxə; ³dzəu dze
¹fā³kwxāzə ¹mā⁴tʏhε, ⁴t'ε ⁵tʏxū¹le
⁴t'ǫtʏhydā ¹ʒā pū⁴twā, ⁴ju
¹vōdʒə: ³sjā⁴ve ⁴pxā ⁴pǫǫ, ⁴dzə
 dze ³kwxāzə mō³tʏhε, ³dzə:⁴sə:
 pū ³dzeu, ⁴tōdʒə: ³jε t'ǫ ⁴kxā,

⁵tsxwōdʒə: ⁵pǫǫzə ¹vō. ⁴fāpxu
³dʒā⁴kwe ¹sjetxew ⁴tā txa ³sjā
⁴t'ǫ ³kwxāzə ⁵tʏxā ¹twōsi, pū-
¹judā ³ljε ¹tʏxodʒə: ¹txa ⁴sjō,
³tōlā ⁵kxā ⁴ta ¹kwōfu, ⁵pū ⁴t'ε
⁴t'ǫ¹le, ³jε pū ⁴jʏā³jy, ⁵jʏā ⁴dzā
⁵jʏā kxō³tʏhε, ³tā dze mō⁴kxew
⁵tʏxūszwō pū ¹fāpje.

(Thus a country man had gone to the city). When he had reached the streets of the city, he went to see the bustling movements in the streets, and had no time to do anything, but stroll about. Coming to the door of a restaurant, seeing the incessant flow of people going in and out of the restaurant, and smelling the good smells (of food) striking his nostrils, he remained standing at the entrance of the restaurant, and did not make a step any more, but he was just staring with wide open eyes, and smelling with a sniffing nose. The restaurant-keeper in the beginning, thinking that he intended to enter his restaurant and eat something, quite naturally smiled towards him, and waiting a long, long time, he still didn't see him enter, or say a word . . . He was only standing there and coming nearer and nearer, till into the door-entrance itself, so that coming and going was no longer easy.

³kwæzədə ³dʒækwe ⁵tʃxũ¹le ¹ladʒu ⁴nodə ⁵pũ⁴dʒu, ⁴velə jə¹tʃ⁴h⁴æ
 xe ⁴tʃa ⁴jo ⁴vœ ⁴ve¹tʃ⁴he. — “⁵mō
 tʃxō ³nidə. ⁴fæ xā ⁴tsxə ³kefə
 (4) ³nikə fə³ma ¹tʃ⁴he.” ³dʒā-
 kwe fʋā: “⁴dʒə: ⁴tifādə ⁴ve ⁵pũ
⁴t'o ³ni ¹pe ⁴vœ!” ¹tʃa fʋā:
 “ⁿⁱ ³sjā fʋā ³sa, t'u ⁴jo fʋā
³sa! ¹fʋe ¹vœ ³nidə ⁴ve?”
³ljākə ¹ʒœ ³ā³tʃ⁴hi⁴'ale, ³tsxo-
⁵œ ⁴kxæ. ¹tsxwōsjādə ³œ ³xœdə
⁴lixə, ¹kokodə fʋā: “¹næ³mje
³ni ¹dʒā ⁴ti tʃ⁴hi ¹ʒœ ja! (5)”
⁴t'oxwō ⁴to dʒə:³li, ¹j̄ ¹næ ⁴kwo
¹le jōkə ³t'f̄tsxā. ¹f̄œ ¹tʃxwædə
⁴dʒə:fũ ¹jot'ākwō ⁴kxwadə ¹dʒə:-
 xwe¹to, ³dzeu to ¹kœtʃ⁴he, ⁴sjalə
¹txamœ jə⁴ta ¹f̄œ: “³zā fə³ma?”

Then the restaurant-keeper came out and drew him nearer and wanted money from him for the smells. “I didn't eat your food, nor your vegetables! What money should I give you?” The restaurant keeper said: “The smell from this restaurant, you can't smell it gratuitously.” The other said: “You may say what you like, but who smelled your smells?” The two men began to quarrel, and scold loudly at each other, with a whole circle of people around looking at them. The countryman was very aggressive, and shouted in a high voice: “You think I can't escape your unjust extortions, because you are from the city itself?” When they had shouted and quarreled so far, there came a policeman from the South. He was in official uniform with a sword at his side. He came straight before them, and frightened them with a loud shout: “What a quarrel is that?”

⁵jə ³xwō¹ʒœ ¹txwō tuw ¹txœkxə.
³t'f̄tsxā ⁴vœsj̄⁴pa, ³sjā ¹tsxwō-
 sjādə ¹ʒœ fʋā: “³ni ¹f̄œf̄ā ⁴te
 tʃ⁴hedə mā³ju?” ¹tʃa fʋā: “və
³ju tʃ⁴he, pũ ¹nœ ke ¹tʃa!”
³t'f̄tsxā fʋā: “³ni ʒā ³ju ¹tʃhe
 ke ³və ⁴kxæ, və ³ju ⁴pæf̄ā, ³nidə
¹tʃ⁴he ¹xæ ⁴xwæ ³ni.” ¹sjā⁴sjādə
¹ʒœ ⁴txotʃxũzə ¹j̄j̄ā ⁵jə⁴kxwə,
³keke ³t'f̄tsxā, ³t'f̄tsxā pa ¹tʃ⁴he
¹na dze ³seuli, sjā ³kwæzədə
³dʒækwe fʋā: “³ni ⁴kwo le, və
³ke ni ¹tʃ⁴he!” ³t'f̄tsxā pa
¹j̄j̄ā ¹j̄ ⁵f̄ə:⁴txew⁴f̄ā ⁵kxāstā,

⁴t'o, ³kwæzə³dʒākweɔ̃ ¹tçf̃ ¹jā-
tʃ'hɛdə ¹fæj̃f̃. ¹jātʃ'hɛ ¹jə³sjã,
³t'f̃tsxǎ ⁵fʷǎ: "væla! væla!
¹txu ⁴væ ³nida ⁴fæ⁴ve, ³ni ¹tçf̃
¹txada tʃ'hɛ¹f̃æ, t'u ⁴swæ
⁴keulə.."

¹txa mā³ju ⁴xwa fʷǎ. ⁴kwædə
¹ʒæ ¹tʃ'hi f̃æ ⁴dzæme ³t'f̃tsxa
¹xæ ⁴xwe ⁴pæ⁴sə:, ¹sjã ʒæ
jə fʷǎ: "pū⁴sə: ³t'f̃tsxǎ ⁴swæ
⁴t'o ³ni ⁵tjälə ⁵jə ¹pçi."

All the people together went aside, and when the policeman had finished his examination, he said to the countryman: "Do you have some money with you now?" The other said: "I have, but you can't give it to him!" The policeman said: "If you have money, let me see it, I know what to do. You certainly will have your money back." The countryman took a silver dollar from his pocket, and gave it to the policeman. The policeman took the silverpiece in his hand, and said to the restaurant-keeper: "Come along! I will pay you!" The policeman then tapped the silverpiece on a stone, and made the restaurant-keeper hear the sound of the silverpiece. When the silverpiece had rang once, the policeman said: "That's all! That's all! He has smelled the smells of your food, and you have heard the sound of his money. That is enough, I think!"

The other couldn't answer anything, and the people who were looking on, all praised the resourcefulness of the policeman. And the countryman too said (to himself): "If it hadn't been for the policeman, you would certainly have been skinned a good deal (by the other)".

1) ⁵t'ʷǎfǎ ⁵pǔsǎ: ⁵t'ʷǎfǎ, ordinarily means "so much the more, the more..." This meaning supposes two coordinated sentences, which in this text are missing. It simply forms a superlative form preceding ⁵pǔsǎ, (⁵pǔsǎ: not very much; f.i. vɔ̃ ⁵pǔsǎ ⁴xwe: I am not very good at it), we have translated it: very seldom.

2) ⁴tʃ'hytrælla ... ⁴sotrælljə: ⁴træɫ or ⁴trwæɫ, cfr. XI n° 5.

3) ¹tʃ'hə: ³tʃ'hi ¹mj̃f̃tço: lit. (the sky) is tearing open a clear strip of light.

4) ³kefə: fə imperative, but here put in the first person; to be translated: what must I give you?

5) ¹næ³mje ³ni ¹dʒā⁴ti tʃ'hi¹ʒæ: ³ni ¹dʒā⁴ti: you grew up in this place. The whole sentence lit.: It is difficult to escape you, who are from the place itself, oppressing others.

XIV. The stupid peasant.

³lo³ku ¹njesje ¹tatxw̃ ³txukwæ-
¹mæ ⁴ve, ³ju ³ljākə ⁴pçezə³few,
⁴sə: ¹net'e ⁴tisʷ̃ (1). ¹t'a ⁴dʒu
dæ ⁴tjo¹tʃ'ho ³tisja, ³sje ʒæ sə:

⁴ji tā¹sjāma xə ³pɔ̃ xə ³kw̃
¹pexwa ⁴tu⁴xw̃, ⁴sjalə ³pçezə-
³few, ⁴ju sə: ¹t'f̃³læ pū⁴tə⁴tw̃.
¹tçetçə jə³tjæɫ ¹j̃f̃sæ je pū dʒw̃.

⁴t'u sə: ¹pxə⁴swə t'fɔ ³namə
¹t'fɔ¹xwə ¹ɔ̃. ¹dɔ̃ sə: ⁴dɔw
¹t'f'ho⁴me ⁴fālə ¹vəteula, ¹xwədə
¹lɔ̃zə ¹teu mālā.
⁵jəkə ¹t'f'kə³kədə ¹t'et'f'hi, ⁴dzə
sə: ⁴ta¹t'f'xwō ³fāvū. ⁴pɕəzəfəu
dze ¹xāt'f'xət'ə ⁴leukwā ⁴kwō¹lɛ,

⁴leukwā ⁴kwō⁴t'f'hy, t'ɛfə ⁴sə:
⁴so³kwakwədə, ¹ljəkə ¹ɔ̃sɔjət' je
mō³jut'a. ³swotsɔ ³judə (2)
³jɛ pūkwo ⁴sə: ¹sjət' ¹t'ç⁴xwələdə,
¹tā ³sjo¹lida, ¹ljəpɕə⁵twəpɕəlwədə,
xwə nə ⁴xət'çs¹dzə⁴ti ⁴me ¹jā-
¹dzakədə.

In the old times, outside the T'u-kuan gate of the city of Ta-t'ung, there were two pickpockets, who were brothers, greatly differing in age. Their house was under the "hanging bridge". Their parents got their livelihood by banditry, dark and crooked affairs, and by gambling. That there came only pickpockets (from such a house), who were too lazy to move and (earn their living), and didn't do any work all the day, but making plans to profiteer in any possible way of other men, that is just (what is said in the proverb): "you sow buckwheat and there grow up peas, which are so bad that they have no pods."

One day, it was an awful noonheat, and (one of those pickpockets) passed by again and again in the Huang-ch'eng-street, and was looking around. But the street was empty and quiet, there was nobody to see. If there was anybody, it was somebody carrying a small object on a string, or it was a little thief, or peddlers with all kinds of things, who walked about, and shouted at every place.

dɔ̃: ¹sə:⁴xew ³ju jəkə ¹dɔ̃xū
ɔ̃, ³t'ā³t'ɔ̃lədə jə ³ljā⁴t'jɛŋ
⁴t'çovə ¹ljā⁵fə, ¹jojo³pepedə t'f'xū-
¹lɛ, ¹xewfə ⁴dzolə kə tū⁴sja-
t'f'həɛ ⁴lā¹jā³tu ³fəu¹ɕ, ⁵t'ā-
⁴fā sə: tɔ̃¹lā ⁴twe ⁴pɕə¹tsɔɛt
⁴lā¹pɕə¹sje. ⁵jə⁵fəu ¹t'çiljula
³t'ikə ¹pç³sozə, ⁵jə⁵fəu ¹na⁵fā
jə ⁴t'ɔ̃ ⁴pçojā, ¹mā³totxew ⁴t'u
³dzeu, ⁴t'u ¹t'ā⁴swə.

⁴pɕəzə³fəu ⁴kxət'f'wū ⁴leut'f'hī¹lɛ,
⁴twət'jə dɔ̃: ɔ̃ sə: ³tasjā-
⁴kwəl, ⁴sə: ³lo⁵fə: kə⁴tā. xwə-
¹t'çə³sī⁴ti ¹dɔ̃ɛdɔ̃ɛdə ³pɔto ¹dza-
xwəl¹t'xə¹jā, ⁴dzə:lə sjət' ¹xwasə,
¹t'f'xələ sjət' ³kwət'pçī; ⁴txwō
dze ¹sjutxwō ³litxew, ⁴sjādɔ̃:
¹dɔ̃xū⁵ɛdə ¹kət'f'he ⁴t'f'hy.

That time there was a country peasant, who had just sold his grain in the grainshop, and came out of the shop with a rolling gait. On his head he wore a torn-out towel, with tufts like the skin of a lamb's belly. On his feet he dragged a pair of unfitting, unequal shoes with worn out uppers. In one hand hung some leather laces, and in the other hand he had a roll of banknotes, and quite absent-minded he went (on in the street), counting to himself. The pickpocket got wind of it, that he certainly was a countryman, a simple silly fellow, and full of joy he ran right to a street-stall with all kinds of things, and bought some peanuts, some dry apples, and put them into his sleeves and advanced before the country-man.

d3ə: 1sə: 1d3āxū3cē dzē pō
 1tʃʰe 1d3ā dzē 3makwaz?
 3teuteuʃli, 4pçezə 1kxə3kxəu 4t'u
 4vō: "4t'u3lo1je, 3ni 1tsxwō 3nalə
 1lɛ? 3tʃʰi 1sōkxəu 1ledə? 4t'umū
 4nɣtʃʰā ba? 3dzeuba! 4to
 4vesōt'alə, 5sjāsɣə 5sjāsɣəba!"
 1d3āxū3cē 4t'u3ljæ 3mædzula.
 1tʃxo 3namæ je 3sjāpū3tʃʰile,
 ɣwō3kxəu ɣwā: "5mā 4kxwæ!
 1d3ō1t'idə 4lixə! 4d3ə: 1t'itçə

4d3cē sə: 1leu tçə xə 4txo1tçədə
 kō1t'æ!." — "4jomæ! (3) 3ke 1nɣæ
 pū d3ə:sjæ! 5tʃxāxæ!, 1d3āɣə,
 4pçætā 4dze 4leuɣə 1pæɣə 5tʃxā
 (4) . . ."

1d3āxū3cē 3je1pçi 1pwō3pwælda,
 t'u 1dzə:kxə 4totsxæ!, 4pçezə
 4ɣɣōtʃʰə vā3li 1d3ā, 4t'u pō
 1tʃʰe kō3lotʃxū4tʃʰy, 1pɣə3kwe
 dzə txə 1ɣæɣā. ɣwālə sjæ!
 1t'atʃxā 4xwə, t'u 3dzeukxela.

That time the country-man was just putting his money in the small pocket of his jacket, and the pickpocket hurriedly said: "My old maternal uncle, where do you come from? Did you come riding on an animal? Is my aunt still healthy? Come along, go, and have a nice rest at the house of your nephew." The peasant at the moment self was dumbfounded. He couldn't remember any way (about that nephew of his), and he just answered at random: "I have no time! I am in a terrible hurry! It is just the time for the second and third hoeing in the fields." — "Well, then I should give you some of these things to eat. Put them in your pocket, and occasionally you may eat them on your way between the meals."

The countryman was a nearsighted man, and he opened his pocket, while the pickpocket with all force trusted (the things) into it, and at the same time pulled out the money, and made it disappear into his own pocket. When he had said some usual words about the household and family, he departed from him.

1d3āxū3cē 5jəlɣə 1txeu, 1sjɣli
 ɣwā: "ni 4swæ 43cætsxwō 13cē,
 sə: 4kxutɛ 1tɣ dzə 1pwōzə4ɣā,
 4tsxwōt'i kō1xæ!, 4sjāda 4t'ɣ
 tʃʰhɣ, 3u næ, tʃxə 3kelə 3lozə
 twō3fo tʃxāda (5)" 4kxæ 1txə
 1txeu 4ta sjɣsjɣda, 4tɛ 1kwe-
 4sjād3ə:nɪ, 4t'u tʃxā, 4t'u ɣwā,
 4t'u 4lotxo kō1tsxō3tsxō, kō-
 4pçæpæda, 43utxwō 4txotʃxōzə
 5ɣā:lə 1jätçizədə 5t'ada, pū d3ə:
 1tçəzə: la. 5jā4tʃʰi 5tʃxəvæla
 5ma1lo 5mā1lo 1xwasæ. 5tʃxə1væ,
 1tʃʰe 3je 5mō3ɣula. 1tʃxwemā1lɛ

kō3lo4tʃʰy, 3je sə: 1t'ula. kū4la
 kū4la 3kxəu tɛ 3je mō3ju
 "1ej! 1mjɣpela! 4tjɣ sə: 3ke vō
 1twōsi nā 13cē 1tjɛ trwæ! 3dzeula.
 pū33æ 1txə pū1tʃxā pū4twæ (6)
 3ke vō 1twōsi kæ ɣə3ma? 5pū-
 4ɣɣæ 3cē tʃxā ɣwā: "1txo 4xozə
 1xæ 5tə kə 1jutænjɛ! 3je 4sə:
 3vō 4pɣtʃʰi 3ti. 3kwepū4sə:
 13cæmæ ɣwā: "tʃxūmæzə 1twō
 4tɛ 4ɣɣtʃʰi, 3fo 4tɛ 1tʃʰe
 5pūla nā 3ju 4d3ə:sjæ! 4sə:nɪ.
 3je sə: 3vō 4nɛ 4pçɣida 4sjā-
 1tʃxā1txeu."

The countryman turned his head to look at him, and said to himself: "You surely have guessed wrong, you have put you trousersband around your neck, you have bound it at the wrong furrow. With your blindly contracting friendships, you have brought yourself difficulties and still presented so many good things to eat to your father!" Thinking of him as of a numskull, a cuckold, and while eating and speaking to himself, he grubbed into his pockets and munched and chewed his fruits with loud sounds, like a beggar who has picked up a sheep's hoof. He felt very satisfied, and didn't know anything about the world with joy. When he had eaten it all and he rumaged in his pockets for the peanuts, till there were no more, his money too had gone. He felt here and searched there (in his pockets) but it was too late. He rummaged in his bag, but it wasn't there either! "Eh! I understand! It certainly must have been stolen by the man who gave me these things to eat. Otherwise why did he want at any price to give me something to eat? No wonder people say: 'To take a rat, you must have an oil-wick', and I was selfcomplacent too. No wonder people say: 'When you go out take much luck with you, and little money, otherwise you will have trouble!' And that too is a result of my desire to get some advantages from others".

- 1) ¹net'etis ʒ̄ : two brothers who are alone, and differ much in age.
- 2) ³swɔtsxa ³judə: if perhaps there were....
- 3) ⁴jomæɪ: cfr. XII n° 6: ⁴jopūsə:, ⁴jopə, etc.
- 4) ¹pæfə ⁵tfx̄: f̄ makes a subordinated verb of ¹pæ while ⁵tfx̄ is principal verb.
- 5) ¹tsx̄ ³kelə : ¹tsx̄ is to be translated here "and still, and moreover, and finally you..."
- 6) ¹pūtfx̄ ⁴pūt⁴twæ: at any rate, by all means.

XV. ¹læ ³sjozə: the little fool (the stupid husband).

¹ tsxw̄ ³ t f'he ³ ju jəkə ¹ læ ³ sjozə, ³ dʒādə ⁴ tx̄ ³ pū ⁵ sja ¹ ʒ̄. ³ jet'f̄ ¹ læ ⁴ vevedə ⁵ pj̄zə ³ pæ ⁴ ja ³ jada, ³ dzwe ³ pjestx̄ ³ tsx̄cēda, ³ cettwæɪ ¹ tsx̄ ³ je ³ jedə, ³ lje ⁴ t̄x̄ ⁴ dzwe ³ sēda, ³ mimo ¹ tx̄ ³ stfx̄ ³ tx̄ ³ uda, ¹ tx̄ ³ uf̄ ¹ x̄ ⁴ tasj̄ ³ s̄j̄ ³ da, ³ f̄eu ⁴ sa: ⁴ pæ- ¹ tx̄ ³ utfx̄ ³ uda, ⁵ t'ʒ̄ ³ p̄x̄ ³ f̄: ¹ la ³ f̄: ¹ lada, ⁴ kx̄ ⁴ t f'hy (1) ³ f̄ ⁴ dz ³ pū ⁴ fw̄ ³ je. ⁴ dʒ̄sə: ¹ lā ⁴ t'ezə	⁴ p̄xa, ³ kwe ⁴ t'ezə ¹ tsx̄eu, ¹ xwa- ⁴ t'ā ¹ dʒ̄ ⁴ s̄j̄ ⁴ da ⁴ t'elə p̄ ³ le p̄ ³ le ¹ tx̄eu, ⁴ pj̄ ³ t f'he ⁴ ju sa: p̄- ⁴ tx̄cēɪ (2) ¹ tsx̄ ⁴ tx̄w̄da (3), ³ kx̄ ³ esə: ¹ txa ³ t f'hylə kə ¹ mw̄ɔt̄, ⁴ t f'hopçi, jəkə ¹ nju:da ³ nyʒ̄. ⁴ kx̄ ⁴ f̄ ⁴ ti f̄ ¹ teu ¹ n̄s̄j̄. ³ dzw̄ ³ sa ³ je ju ¹ tx̄euji, ³ t f'he ⁴ kw̄ ⁴ ʒ̄:zə x̄ ³ dʒ̄:si, ³ st ³ li ⁴ dʒ̄ ⁴ ve ¹ teu ¹ n̄ ¹ k̄ada ljo! (3).
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Translation:

Formerly there was a fool, who was far from handsome. His eyes were pale-blue, and his nose was flat; his mouth was sunken, and his

ears were growing up into a point; his cheeks were hanging down in lobes and his eyebrows scanty and thin, his hair was yellow, and his hands were rough and clumsy, his feet were dragging. He really was an ugly fellow. In fact he was so ugly, that on seeing him, the wolf was afraid, the devil knitted his eyebrows, and the painters and photographers shook their heads. Moreover he was a simpleton, a fool. But he had married a modern, clever and nice girl. On the ovenbed, on the ground, everywhere, she could do things all right. Everything she did was done with order. Moreover she was living very economically, outside and inside she could arrange any affair.

³ju jə¹tçε ⁴ʒə:tçeu ¹t'f¹kæ¹kædə, ¹txa ³lopxwəzə f¹wā: "tçε¹t¹f¹hi dʒə:mə t¹ʃ³ʃ³ʃ³, ³ni kx²æ³ʃi ⁵t¹f¹wüt¹f¹hy ¹tə sjæ¹ ³t¹ʃ³pä¹ljä ³f¹we xä jə xä, ³læ³sæ³sædə ³xo pü ³xo." ⁴læzə f¹wā: "nä xä pü¹s¹ʃ³ʃ³!" ¹txa jə t¹f¹wü ¹mæ ⁴t'u t¹f¹hə³t⁵pä³pü¹vedə vät¹f¹hε ³dzeu, jə ¹nju: ¹txeu, ¹saly ⁴t'ε ³ljäkə

⁴po¹sädə ʒə. ¹txa pü³jive³ʒədə f¹wā: "t¹f¹wü³ ¹pe⁴pudə ¹ʒə ³xo ʒsja ³ni ³ta³lojε (5)." ⁴ta f¹wē ¹joxū: "kxwe ⁴kxə ¹pe⁴txu, ⁴kxwe kxə ⁴txu ⁴tε ¹sjo⁴mozə!" ¹nä ³ljäkə ¹ʒə ⁴t¹f¹hipxədə, ¹na- ³t¹f¹hi ¹säpü (6), ⁴s¹ʃ³ʃ³lə ¹txa jə⁴t¹wō.

One day, the sun was blazing, and his wife said to him: "The weather is so trying, you should go out and fetch some cold water, fresh from the well, to have a cold fresh drink, won't it be good?" The fool said: "That is all right!" and with great, irregular steps he marched out of the door. On the street he turned round his head and from one side he saw two men who came to announce somebody's death, and without thinking a moment, he said: "Wearing white clothes all over your body, you quite frightened your grandfather (me)." And shouted in a loud voice: "Quickly come to see the white hares! Come along to see the white hares with their mourning-caps!" Those two men, mad with anger, lifting their mourning-sticks, gave him a good dressing-down.

¹txa ⁴t'u ¹vuvu¹tçtçədə, ⁵kxū ¹xwe ¹t'a. ¹txa sjə⁴fæ¹ ⁴və ¹txa: "læ³træ¹l- ¹t¹f¹wæ! ¹dzala?" ¹txa pa ¹pe³tadə ¹s¹ʃ³ʃ³t¹f¹h³ ¹sjolə jə¹xwe. ¹txa ³lo¹pxwə ¹næfū ¹txa, ⁴to: "ʒosə: ⁴pxæ¹t'ε ⁴pə ¹pesə:də, ¹ʒu⁴jo ¹txasə: t¹f¹wü⁴p¹ʃ³, ni ³kx²æ³ʃi ¹ʃo¹ʃo²dza: ⁵xwäsə: ¹txät¹xä²t'ü" (7) jə ⁴dʒæ¹dʒə ¹txa ⁴ju t¹f¹wü- ⁴t¹f¹hy, ⁵ʒə³t¹f¹hi ⁴tæ¹dʒə, ⁴kxwä- ¹ʒə ¹meju ³txwō, ³sjädʒə: ⁵kə-

¹txwə ⁴pjε¹ʒə ⁴dzeu, ⁴t'u ³dzeu, ³tisja ¹txeu (7), ⁴t'u ¹sæ¹f²æ¹, ⁴dza¹jæ¹ tçε ¹næ ⁴pofū "ʒta və na ¹ʒədə ³t¹f¹wæ. ⁴ju kε ¹t¹f¹wə ³namæ sj³ ¹txamædə ¹motsxä- ¹tsxæ¹. pü ¹tsxo¹s¹ʃ³ ⁴tæ¹dʒə ⁴pxæ¹dze ¹dʒə⁴æ¹də ⁴pçiku⁵t¹wō¹t'ε- ⁴ʒə. ³kx²æ³kx²æ¹ ¹dʒə⁴æ¹ sə: kə ⁵sjäzə: "a¹ja! ¹f¹we ¹tsxo (8) ⁴xæuleu?" ⁵sjä¹mist¹f¹wü³jədə, jə- ¹dʒwæ ¹ʒə, ⁴t'u ¹nadʒu ³kwe- ⁴kwōzə ³ta¹le. ⁴læ³sjozə jə³txä,

³ljākə ³ōē ¹tuw tǰǎ dzə ¹maxwə-
³li ¹pxū⁴pjə ⁴dzǎdə ¹ōē tuw
⁵pçǎ³seu ⁴twǝt'ǰǎ ⁴sjo³t³hǐle;
⁴t³xwǎ¹t'e ¹lelə kə ¹vǎ¹sǎ³sjo,
³jǎ⁴kxǎt'e ⁴t'u ⁴pjə ¹mǐljə f^wǎ⁴to:
 "dǎ: ³xwə ¹kǎ¹dzazə, ve ³sa

¹t'e ⁴mǰǰ pǔ ⁴t'u? ⁴dǎ: ¹dzǎsə:
¹jəsə; ¹x'ǎ³li, ⁴sjozə ¹x'ǎ⁴ve".
¹pjə³t³hǐ ⁴kxuza, pǔ¹xwǎ jǎ-
³xwǎel, ¹tçosjat³hǐ tsxə pa ³ljākə
³ōē ¹lofǎ⁴t³hy.

Whining and squealing he ran back home. His wife asked him: "You stupid fellow! What's now?" And he told her the story how he got a beating. His wife comforted him saying: "If you meet some people, who are performing a burial or are going in a funeral procession, then it is good to burn some paper (gods), or to offer some vegetables in a tray". After a moment he was out again, and took up his carrying pole, hooked on two oil-cans, and going along the board of the pool, he let his head hang down, thinking how he would pay back those men who had beaten him, and how he would find fault with them. And while he was unattentive, his carrying-pole butted against the bony back of Chang-erh. And it just happened that Chang-erh was a blindman: "Aha! Who is attacking me from behind?" And blindly turning his body, he came with his blindman's stick to beat him. The fool bowed down, and (the blindman missing his stroke), both tumbled in the pool. And the people who stood besides clapped in the hands and stamped with the feet with joy. But Wang San-hsiao just passed by there and as soon as he saw that, he showed an angry face, and said: "You heap of good-for-nothings! Why don't you save people in danger? This is just like 'one is drowning in the river, and the others are laughing at the shore!' and rolling up his trousers, with a flop he jumped in the pool, and he then could pull up both men.

⁴ǎ³sjozə ³kxu³jə³jədə xǔ¹nǎxǔ-
¹nǎdə kxwǎ ¹xwet¹at³hy. txa
³ny³ōē ⁴vǎ txa: "dǎ ³dikə?
⁵fǎ¹t³xǎ³ekə ¹t'imo⁴xew! (9)"
 txa ⁴ju ¹sjo³f^wǎlə jǎ⁴t'y. txa
³ny³ōē fwa: "dzə ¹t'e³ǎ ³dzew-
⁴lew, jo ¹t³xǎ¹t³xǎ ¹tsxew¹jədə
³dzew, kxǎsə: (10) pǔ ⁴jo
¹sǎ⁴mo⁴lju¹jədə, ³jə vǎ¹twə, ⁴kxew
 vǎ¹si." — txa ⁴vǎ f^wǎ: "tǎ

³fwe, pǔ⁴jǎ¹t'a (11)?" txa ³ny³ōē
 f^wǎ: "pǔ ¹sixǎ ³ni ¹tǎ³t³hǐle,
³tǎ xǎ ³nidə ³fwe, ⁴t'u ³ju ¹lǎ
 t³xǎ ³kwela. ¹t'imo ³ta¹dzwǎlə,
⁴jəxu ¹t³xwə¹sǎlə, ⁴dǎsə: mǎ
¹jǎ. ⁴to xǎ ⁵pǔ¹tsxew (12)
⁴ǎ³ǎ³t³hǐ ¹tçotçə ⁴taxwǎ¹le!" ⁴lǎ-
³sjozə ¹ej! fǎ ⁴txǎ⁴t³hǐdə
⁴dzwǎsja, xǔ³lew³xǔ³lew ⁴t³hy
 sjǎ ³fwe¹jə³tə ⁴t³hy.

The fool crying and squealing went back home, and his wife said: "What happened now? You are all wet like a streaming wet chicken." He told her the whole thing. Then his wife said: "When you walk in the streets, you always must look out very sharply (where you go), and not look around at all sides unattentively, looking to East and turning to West." The fool asked: "Must I go and fetch water?" His wife said:

"No, I am not after your water any more, if I waited for water, then I should be like the wolf eating a spirit. It is like beating the bell with a chickenfeather, or playing the pipes on a chamberpot; there comes no sound from it! Perhaps you would still bring some more calamities from heaven over us!?"

The fool sat down sighing and moaning and he began to suck loudly at his waterpipe.

⁵jǎkə ¹t'f̄xwō ³f̄āvu, txa dze
¹mō⁴ve pxā¹la ⁴lǎ³tsxe, ⁴t'u
¹todžwā, ⁴t'u ¹tsxosj̄f̄ ¹t'e⁴f̄ā
 (13); ⁴ljosodžə: jǎ¹t'f̄h⁴yō ¹žə
¹txedžə: jǎkə ⁴t'ožə, ⁴ta³lo³j⁴xə
 vā⁴kwə. ³dzeu (14). ⁴lœ³sjozə
 t'ā¹mā xwe¹t'a, ⁴t'f̄hyla ⁵jǎkə
¹tçopxǎ, ¹nalə ³t'idžā ¹džə:swō-
³kwedə ³džə: (15) t'f̄xū¹le ⁴lǎdžū
⁴t'o, — ¹maja³lodžə:! — t'usə: ⁵jǎ-
¹f̄o (16), ³kxew³li ¹xǎ ⁴lǎ

³žādžə: "kxusə: ³nila! ⁴t'o ³və
¹džə ³sja ³nila?" mō¹t'f̄he (17)
⁵kxūdə ¹f̄čj̄f̄ ⁵hwā, ⁴t'o nasj̄čel
¹txe ⁴t'odə ⁵t'f̄hā¹žə³mčə ³ta jǎ-
¹txewkǎ¹tčel. ¹ji f̄ā ⁵t'fxǎləkə
¹f̄čkčel⁴lǎswe, ³tadəkə ³keu pū
⁵t'f̄xǎ ¹f̄ə:də ⁴jāzə, ⁴potxew
¹žewdžewdə ⁵kxū ¹xwe¹t'at'f̄hy.
¹txa ³nyzčə ⁴včə txa: "t'f̄hǎ-
 t'f̄hǎ¹t'fxwčel, ⁴ju džā⁴la?" txa
⁴ju ⁴sjo f̄wǎbǎ jǎ³t'f̄hi.

On a red-hot noon, he was gathering together the dry wood and leaves while he was tinkering and always kept an attentive eye on the street. He observed a group of men carrying a sedan-chair, which was to pass by, from a long distance. The fool hurriedly went back into the house and fetched a tray and some spirit-papers, and coming out he held up the bridal chair, and — Great Lord! how is it possible! — he began to burn the papers and to shout without restraint: "Oh, you died from all sufferings. How I am fond of you now!" Before the sound of crying was heard, those guests carrying the chair, gave him some blows on the head and beat him that all his clothes were torn to rags, and he looked like a dog, who didn't eat any food (for a long time). Holding his head in his hands, and rubbing (the sore places), he cried and ran home. His wife asked him: "You silly numbskull! what is it again?" Again he told her everything.

txa ³nyžčə džə:³ f̄ew⁴xwat⁴yādə
 f̄wā: "žāsə: ¹j̄čtxew¹f̄xā³nodə
⁴pxčel¹t'e ⁴pǎ ¹xwōj̄f̄³si⁴sə:də
 (18), t'f̄hy¹čel ⁴pçf̄⁴fudəla (19),
³ni kx²čə t'u ⁴tā⁴tidə ¹t'f̄hčt'je
 (21), ¹pje¹pxe ljā⁴t'y (20)
³kxew⁴ju:də ⁵t'ā⁴lidə ⁴xwa, t'fxo
¹txamčə ⁴njenje ³si, xə džə:¹sj̄čel
¹tçetçə ¹mādə" sə:t'f̄hčla. ¹t'f̄
 tçə pū ⁴sə: ³t'āpj̄čel ³ni ⁴čeltanjā

³ke ¹txa nākə ³lokč⁴tč ³t'f̄hy
 džwā⁴pčeldə ma (22)? ³ni kx²čə-
³ji ⁴ke ¹txa ³tata ¹džat'ixwō
⁴to³si."
¹txā ¹tçf̄¹včlə ⁴t'u ³lydžə: xǎ³lā
³dzeu, ¹džwčlə kə ¹vč, ⁴t'u
⁴t'člā¹mč. ³kx²čəkx²čel ⁴pxčel¹e na
³čel¹adə ³ljākə ³nysy, ⁵jǎkə ⁴sjo
¹džā, ⁵jǎkə ⁴sj̄f̄ ¹vā, ³t'fxčpā-
³t'f̄hilelə. ¹txa ³dzeu dze ¹džə-

³jɛkətɛ⁴ʃā, ¹kofǎ ʃwǎ: “¹lɛdǎ jǎ¹vɔzǎ ³sila, ⁵jǎtwǎt'a ¹fǎve
 pǔ ¹tʃhǎ:, pǔ ³dzo (23), ⁴dzǎ lwǎ t'ǎ ¹sǎ ¹pe dǎ:ba.”
³kǎdǎ: ¹vǎpǎ¹mǎ stǎ³tsɔ, ³ni

His wife with many gesticulations explained him: “When you meet people who are going to marry off their children and escort them, then you may better on the spot express some wishes of good luck, and congratulate them, or recite a verse for congratulation, and other things like that. And you can help them here or there in the rush of the occupations. To-day, doesn't our neighbour's aunt marry off their youngest son? You should go there and help them with various little works and present them your congratulations.”

When he heard that, he went along the narrow streets, turned around the corner, and entered the gate. Just at that moment he saw the sons-in-law (one's name was Wang, the other was Chang), who were fiddling and playing with each other, (figthing in a playful way). He went along the narrow footway under the window, and said in a loud voice: “I didn't come too early, nor too late. I just arrived at your tortoise-door (insult), when you are going to quarrel. Felicitations to the whole nest of dogs! The whole family must guard against the sorrows which will follow the pleasures!”

³vǎ¹vǎ ⁴ʃjuzǎ, ⁴t'ǎ³t'ǎ ⁴kxutɛ ⁴t'u
⁴ʃǎtʃ'hy ¹tɕɛ¹mǎ, ⁵pɕǎ ⁴ʃjǎ-
¹dǎdǎ ³ljɛʃǎ, ⁴t'u ³kɛlǎ kǎ
³vǔ³dǎ:⁴nofǎ, ʃwǎ⁴xwǎ t'ɛ ⁴ju
³kɛlǎ ⁴ʃjǎ ¹vǎdǎ kǎ pǎ¹fǎ³so⁴ti.
⁴ʃjǎ¹dǎdǎ jǎ ¹xwɛ¹txɛu, ¹txǎ:
 “¹xǎ! ³nikǎ (24) ¹ju ¹tǎnǎ,
⁴kǎ dzɛ ³loxu ¹txɛuʃǎ dǎwǎ
⁵sǎzǎ!” ⁴ʃjǎ¹vǎdǎ ⁴nu¹txǎʃǎ
⁴pǎutʃ'hilɛ ʃwǎ: “⁴xǎ ¹xǎ! ³ni
 dzǎ:kǎ ¹txɛzǎ ³tʃxǎdǎ pu ⁴lɛ!
³kǎ ¹lɛ ³ni ¹vǎ³dzu³lo¹jɛ ¹txɛuʃǎ
³tʃ'hi ¹tʃxǎ, ³ni ¹t'ǎ³tɕɛ ⁴swǎ
⁴sǎ: dzɛ ⁴txɛ swe (25) ¹txɛuʃǎ

⁴twǎ³txula. ¹mǎǎ t'otɛ ³ke
³niba! ³ni ⁴kxutɛ ¹t'ǎ dzɛ.
¹pwǎzǎ⁴ʃǎ, ⁴tsxwǎt'ila kǎ¹x³ǎl.”
⁴ʃjǎ¹vǎdǎ ⁵mǎmǎ ⁴ʃjuzǎ, njǎ¹ve
⁴lǎ³ʃjozǎ, ³kɛlǎ ¹txǎ kǎ ³lo¹ku-
¹dzwe. ⁴lǎ³ʃjozǎ pǎ¹tsxɛ jǎ⁴ʃja,
 tjǎ dzɛ ⁴tʃǎ, ¹swɛ³ʃɛu ³kɛlǎ
⁴ʃjǎ¹vǎdǎ kǎ ⁴txwǎl ¹tǎ ¹tɕɛ, pǎ
³mǎljɛ ⁵tɕǎtʃǎ kǎ (26) ¹xwɛpa.
⁴ʃjǎ¹dǎdǎ ⁴t'ɛ txǎ ¹tɕo⁴tǎ,
⁴ʃɛulǎ⁴dǎ:lǎ. ¹kx³kxɛu ʃwǎ:
 “¹ljɛ t'ǎ jɛ pu⁴jo ¹t'ǎ” ⁴ʃǎtʃ'hy
⁵jǎ sǎ³ʃɛu ³kɛlǎ ¹pǎ³teu, ⁴ju
 jǎ⁴t'y ³ʃɛu, ³kɛlǎ ⁵mǎ⁴mǎlkwǎ.

And rolling up his sleeves, and tightening his trousersband, he went up to “help them” and with crooked fingers he clawed into the face of the named Chang, and left there a five striped line. And while he gave the named Wang a blow, that he swept the floor with his body, the named Chang turning his head said: “Ha! You little puny miserable (oil-lamp-wick)! And you dare to pick the lice from the head of the tiger!” And the named Wang, rising up with difficulty, and with a moaning, said: “Heng! You make a nice appearance! You did fine! You

dare to come and put earth on the head of Wang your grandfather! You are as like you had put earth on the head of the spirit T'ai-sui! I tell you clearly: 'You have bound your trousersband at your neck, you put it on the wrong place! (You have mistaken your man!)'"

The named Wang pulled up his sleeves and pinned down the fool, and gave him a muzzle (a blow) on the mouth. The fool at once fell backwards, and falling to the ground, he instantly gave the named Wang a kick with the feet (like a hare kicking in the air against the eagle), and kicked him a dirty wounded face. The named Chang, by the blows he had received, had a serious pain, and said: "Now we beat you never-mind how much!", and going up, with one hand again he gave him a box on the head (that his cap fell down).

³tʃʰe ʃwǎ³tʃʰe, ⁴sjǫ¹vǎdǎ ³lo-
 ¹pxwǎ ³pxo⁴ʃǎ⁴tʃʰy, ¹na txa na
 ⁴cǎ¹tsxwǎ⁴pǎdǎ ³sjot⁴ǎ, ⁵vǎlǎ
 ¹txa xo³tʃi ⁴sja. ⁴lǎ³sjozǎ ⁴tʃʰi-
 ⁴tʃxwǎtʃxwǎ dǎ ʃwǎ: "¹lǎ
 ⁴pxǎ¹kxe mǎ, ³keu je ⁴tʃlǎ.
 ¹dʒǎ ⁴kxǎ ³vo ⁴leu tʃxǎ ⁴kxwǎ-
 ⁴tʃʰlǎ. dʒǎ¹kǎl ¹na ʃǎ
 ¹dʒwezǎ ¹le ⁵dzǎ ³vo. ³vo ⁴vǎ
 ³nimǎ ¹na ¹ko stʃxǎ ⁵twǎ, ¹nǎ
 dzǎ ¹pǎi³uzǎʃǎ le, ³ju vǎ mǎ
 ¹vǎ?" ⁴dzwǎ¹ʒǎ ³tadǎ ¹tuw
 tʃʰǎlǎ³tǎ, ⁴tat⁴xwǎl tʃxǎ
 ³sisi⁴xwǎxwǎdǎ ¹xwǎt⁴a ⁵sjǎsjǫ-
 tʃʰhyla. slǎ³sjozǎ ⁴mǎmǎdǎ
 ⁵twǎnwǎ³tʃʰilǎ, ¹tǫǎl¹tǎlǎdǎ
 ¹xwǎlǎ¹tǎ. ¹jotxǎ ⁴txǎ⁴tʃʰidǎ
 ⁴twe txa ⁴lo¹pxwǎ ʃwǎ: "³si je
 ⁴njǎ, ¹mǎ je ¹pǎlǎ, lwǎ³swǎsmǎ-
 ³ji, dzǎ ³sjǎl ⁴tʃo na ¹sjǎl ¹vo

zǎ³keu ⁵tsǎ¹nju:sǎ: ¹txa slo-
 ³pǎzǎ ʃwǎ: "³tsǎ:¹tʃʰu³va⁴kwǎ
 (27)! ⁴ju ⁵dzǎlǎ?" ¹txa ¹vesǎ
 ³ta ¹tǎ¹leu ⁴dzo³tʃu dǎ ʃwǎlǎ
 jǎ⁴pǎ (28). ¹txa ³lopxwǎzǎ
 ʃwǎ: "³sǎ:kwe ⁴jo¹dzǎdǎ, ¹xwǎ-
 ¹kǎ! ¹ʃwe tʃo ³ni ³kǎtʃxǎu
 ⁴sjǫpǎt⁴e ⁴mjo¹mǎ! ʒǎ³tʃe ʃwǎ
 twǎ, ³ni ⁴to ¹si, ³tasǎ: ³ni je pǎ
 ¹nǎve! ⁴cǎlʃhu¹pxǎ! ³xo³xǎldǎ
 ¹tǎǫ, pǎ⁴jo ⁴dzwǎ ³cǎlwǎ ⁴tʃ-
 tʃʰy, ⁴ju ³cǎlwǎ ⁵tʃxǎlǎ! ⁴josǎ:
 ⁴pxǎ⁴tʃe ³ta³tʃa kǎ³tsxǎdǎ ¹ʒǎmǎ,
 ⁴jǫ¹tǎdǎ ¹lǎ¹kxe, ³ke ¹txamǎ
 ¹ʃeu¹ʃeu¹tʃxǎ." ⁴lǎ³sjozǎ jǎ
 ⁵sjǎ¹ju, ¹nǎ⁴tʃe ³dzwe¹tʃxwǎzǎ
 jǎt⁴ǎ, ʃwǎ: "¹pǎje ⁴jo ³vo ʒǎjǎl
 ⁴xǎcǎlǎ, ⁵zǎxwǎ pǎ ⁴sjǫ, ³ni
 slo³lodǎ ⁴tʃive, dzǎ ³sjǎsǎ: jǎ
 ⁴sja!"

And directly upon his words, the wife of the named Wang ran upon him, and with her small feet of two inches, kicked him blow after blow. The fool panting and grasping for breath said: "When the wolf has pushed open the door, then the dogs also will enter. Now it will clearly appear what a harm I have been done. Really, you can still come with an awl to pierce me. I ask you: 'when you will have smeared the dough on the hair of the sheepskin-mat, and have eased nature on it, will it be finished then?' All the people were beating him till they had no longer courage enough, and then the whole crowd went cheerfully home to take a rest. The fool very slowly climbed upright, and limping and hobbling he went home. Shaking his head and sighing he said to his

wife: "The congratulatory verse has been recited, and help has been brought to them too, and finally I have been almost man-handled to death by that nest of dogs." His wife said to him: "You damned fool! What happened now again?!" The fool as always before, like the nephew who is seeking his maternal uncle for the lantern, told his adventure. His wife said to him: "Well done! Good for you! The dead devil comes to pay his debt. (You come to acknowledge your fault when it is too late). Who told you to give *k'otows*, when you can't ever find the door of the temple! When one says East, you go to the West. If they had beaten you to death, I should not feel sorry for you! You stupid fool! Listen well, and don't let it enter the left ear to go out from the right ear again. When you see some people fighting or quarreling, you must separate them, and pacify them (with words)." The fool sniffing up his snot, with a pouted mouth said: "Don't consider me a monkey in human form! If you don't believe me, then, remember it very clearly and try it once more!"

⁴*kwələ* ^d*ʒə:mə* ¹*t'itʃe*, ⁴*dʒə:sə*:
¹*tʃxāmje* ¹*mā'lədə* ¹*sə:xəu*,
¹*tʃeʔtʃhi* ¹*majɸ*, *txa* ¹*sje* ¹*t'a-*
³*litxəu* *pjā'dzodəxwə*, *txa* ⁴*t'u*
⁴*fā* ¹*tʃxāmje* ³*tə:tʃhuʔva'kwə*
^{mā} ¹*na'fəwədə* ⁴*dzwə* *dze* ¹*ju:-*
^{dʒəu}*fā*. ⁴*pjetʃxu* ⁴*twelə* *jə* ¹*twe*
¹*ʒə*, ¹*t'it'it'i*, ¹*kuku'ku* *pū'sə*:
⁴*sjoʃawa* ^{sjəʔsa} ¹*vəʔjəʔ* (29).
pū'təʔxwəʔ, ³*pxo'lələ* *jə* ⁴*ta*
^{tʃhɸ} ¹*juʃə:ʔkeu*, ³*ju* ^{ʔta't'ada},
³*je* *ju* ¹*lje'tədə*. ⁵*nā* *jə'twe* ¹*ʒə*
³*fəudʒə*: ³*jevo*, ⁵*twətā* ⁴*ləʔsjoʒə*,

⁴*sito* ¹*txa* *ʃwā*: "⁴*ləʔsjoʒə* ¹*vənā-*
⁴*fe!* ¹*təkwə!* ³*ke* ³*miljā* ⁴*tsxə*
¹*xātʃhɸ!*" *txa* ¹*tʃəʔt'e* ³*je* *jə'tə*
¹*səmo'lju:ʔje*, ³*li'veda* (30)
³*lokwo* *jə'sja*, *txa* ⁴*t'u* ³*pxoʃā-*
^{tʃhy} ⁵*t'ɸā* ^{stəʔ}, ³*fəu* ^{ʔta}, ¹*la*
³*keudə* ⁴*t'a*. ⁴*t'e* ³*judə* ³*keu*
¹*fəʔtəxəu* ¹*fudə* ¹*xwəʔje'tjeda*,
¹*xə*, ¹*xə* ¹*xədə* ^{ʔtʃxwəʔtʃhi},
txa *ʃwā*: "¹*xə!* ¹*xə!* *ni* ¹*mada*
^{t'ɸəʔkwəkwo} (31)! ^{pūxwəʔxwə-}
^{də} ⁴*fā'kxə*, ¹*tʃhe:xwəʔlje* ⁴*tə*
^{je} *sə:kə* ⁴*t'ɸtʃhy* ¹*mələ!*"

After some days had passed, it was just time they were all very busy on the threshing-floor. The weather was cloudy, and he felt so lonely in the house that he went to the threshing-floor. Like a useless fool without anything in his hand, he sat down on a threshing-stone. At another place, a group of men together were giggling and laughing, just like playing with a what-do-you-call-it. After a moment there ran a troop of rutting dogs, of which some were mating, some were fighting. That group of men, with fingers and eyes, were pointing at the fool, and exciting him: "Fool, you good-for-nothing! You stupid fool, you can't do anything but make the price of the grain go up! (You eat your food without deserving it)." When he heard that, he opened his eyes largely, and looked around at all sides and then he advanced upon (the dogs) and kicked at them and tore apart the fighting dogs. Seeing that some dogs

let their tongues hang out like long red rags, and were panting: han, han, han, he said: "Han! What do you pant for? Han! han! Fiddlesticks! Quickly leave the other, or your parts will have entered completely!"

¹txa ³na ³twōda nākā ¹fā³kwe-
⁵matfāda ¹kāju, ³pxofā⁴t³hy,
t'usa: jā⁴two ⁴t'o nā ¹t'³keu
¹l'pōālda ³jolaka ¹xwe! kā⁴txwe
dze jā¹pjāet ¹t³fxwetfāwe.....
³cettwāet jē mō⁴la! ³ljē⁴tāzā
¹t³fxāla xo³t'i xū¹lāet kā³njāet¹pa,
¹3eu3eu ³ljē⁴tā, kā¹xādzā: fā:
"t'cōfjā ³lopawzā (32), mō ³xo
⁴xwa, ³t³hyla ³cettwāet, ¹t'cēla
¹pa." ¹futxāfā ¹t³hā ⁴mā³māda
¹xwelā¹t'a.
¹txa nakā ⁴sikā¹nju, pā ¹kwāet
jā¹l'cā, ¹j'xā¹t'xew jā¹pxā, :
"t³hē⁴xwō! ⁴ju ³t³fxāsjā fā³ma
¹kutwō? ¹dzwafā fā³ma ¹t'a-
xwālla?! ¹sət³fāda ⁴no ³pa³-

⁴la!" ³lā³sjozā kā³t³fxwā dā fā:
"māji ¹t'ci ⁴t'xewfū, ⁵dzwāpu-
³t³hilela! pu⁴j'cō fā ¹t'cila:
¹t'⁴tā t'jā ⁴dze ⁴jwō³li, ³lo jē
³lopū⁴fā!" ⁴lā³sjozā ⁴vā t'xa stā-
³lida (33) fā: "vō dā: ¹t'¹p'cē
¹pa, ³t³hipū⁴t³hy mā?" t'xa
³ny3ā fā: "fā ¹nā! nā xwō
³ni ¹n'cē dze ¹p'c'isu jā⁴jā; pū
¹j'cōji dā³t³hi." — "cettwāet ³dā-
fā ³dāpu fā?" t'xa ³ny3ā fā:
"nā ⁴fā, nā xwō kā³led3ā ³si
⁵pjāzā jā⁴jā. mā ¹māet." ⁴lā³sjozā
jā³t'¹t'xew: "ej! ¹nāpū fā ³jē
xo. ¹sāda ¹t'cōf ³ni nā ³twō fā
¹vāpā ⁴sja ³kxut'fāda ⁴xwā!".

(31.12.41 — 4.1.42)

And then — how should he understand the mysterious reason (of the mating)? — he ran upon them and kicked them around, and caused the dogs in turns to bite and maul him. Giving ground and yielding aside, he felt his body, and he felt he had no more ears! and his cheeks were all torn up and bitten into shapeless bloodcrusts. He rubbed his cheeks and groaning he said: "Of course, listen to your wife! There is no good advice! My ears are off, and I have some scars more in my face." Leaning against the wall he slowly returned home. His nice wife was busy turning her hair on a stick, to coil it up in a queue. "There you man! What disaster did you meet now again? What have you been up to again? You always bring some misfortunes!" The fool still trembling said: "It's no use to take up a piece of bean-curd with a horse-hair, you mustn't say anything more! When the egg has fallen into the oil-jar, you can't drag it up any more. (It's too late, it's all useless)". The fool then asked his wife: "Can these scars not be washed away?" His wife said: "That's very difficult! It's just like you should make a pile on the sheepskin-mat! It's not easy to clean it again!" — "And will my ears grow again?" — "That's very difficult too! It's like blowing your nose with thorny pine-needles! It's no use!" Little fool let hang his head and said: "Well then, if they don't grow up again, it's good too, then I can't hear any more your words, exciting the stupid tortoise (that I am) to jump into the dried-up well".

- 1) ${}^4kx\tilde{e}{}^4t\int'h\gamma$: lit. when going to see; used adverbially: apparently.
- 2) ${}^5p\tilde{a}{}^4t\int x\tilde{e}l$: fool. lit. who has only 8/10 of his wits: 八 成 兒.
- 3) ${}^1tsx\tilde{e}{}^1txw\tilde{d}\tilde{d}\tilde{e}$: lit. in his silver has been mixed some copper: fool.
- 4) ljo : cfr. IV n° 7.
- 5) ${}^3ni{}^4ta{}^3loj\tilde{e}$: insulting: I, who am your old grandfather.
- 6) ${}^1s\tilde{a}p\tilde{a}$: a stick with strips of white paper around, used in funeral processions in sign of mourning.
- 7) ${}^1tx\tilde{a}{}^4t'i$: to bring an offering of fruits, etc. for the dead one. ${}^1tx\tilde{a}-tx\tilde{a}$: diminutive construction by repetition to indicate that the action is done once or several times.
- 7) 3tisja : here used as a verb: to let hang deeply...
- 8) 1tsxo : lit. to disturb.
- 9) ${}^5\int\tilde{e}{}^1t\int x\tilde{o}ek\tilde{e}$: $k\tilde{e}$ added to verb when following word (noun or verbal construction) indicates the effect of the action; cfr. supra. $t\int x\tilde{o}e$ for $t\int x\tilde{e}$: lit.: you are so wet that (you are like) a monkey with cocksfeathers.
- 10) $kx\tilde{a}s\tilde{e}$: ${}^5p\tilde{u}jo{}^1s\tilde{e}mo{}^4lju{}^1j\tilde{e}d\tilde{e}$: the adverb ${}^5kx\tilde{a}$ "very" is much liked when put before the whole sentence. Ex.: He is very sick: is not said, although there is no mistake in this construction either: ${}^4pj\tilde{\phi}d\tilde{e}{}^5kx\tilde{a}{}^4lix\tilde{e}$, but most: ${}^5kx\tilde{a}{}^4pj\tilde{\phi}d\tilde{e}{}^4lix\tilde{e}$. Here ${}^5kx\tilde{a}$ also is an adverb put before the whole sentence; it expresses a stress which we try to translate by something like: "and by no means look at all sides..."
- 11) $p\tilde{u}{}^4j\tilde{\phi}t'a$: $t'a$ is a suffix added to a very small number of negative verbal forms, standing alone in the sentence with no further elements to determine them. ${}^5pu{}^4j\tilde{o}t'a$: you must not. Other ex.: ${}^5pus\tilde{e}{}^1t'a$: it is not so. ${}^5pu-{}^4j\tilde{\phi}t'a$: you must not.
- 12) ${}^5p\tilde{u}{}^1tsxeu$: lit. not to worry about something. It is much used no more in its verbal meaning but as a conjunction in affective sentences warning for any effect which should be avoided and is considered very bad, and due to the fault of the person addressed.
- 13) ${}^4t'u$ ${}^4t'u$: makes two coordinate juxtaposed sentences, which however are to be translated as two sentences, one temporal and subordinated, the other principal.
- 14) $v\tilde{a}{}^4kw\tilde{o}{}^3dzeu$: $v\tilde{a}$ indicates direction, or also with some verbs of movement it indicates the beginning of the action; here f.i.: a sedan chair, which had to pass by...
- 15) ${}^1dz\tilde{e}{}^sw\tilde{d}{}^3kwed\tilde{e}{}^3dz\tilde{e}$: paper burnt to escort the spirits (at a funeral procession on the way etc.)...
- 16) $t'us\tilde{e}$: ${}^5j\tilde{\phi}\int o$: cfr. III n° 18. ${}^4t'us\tilde{e}$:, ${}^3dz\tilde{e}{}^s\tilde{e}$: and $d\tilde{z}\tilde{e}s\tilde{e}$.
- 17) $m\tilde{d}{}^1t\int'h\tilde{e}$: introducing a sentence: before that... Curious expression which provisionally might be analyzed with an example as follows: $p\tilde{u}{}^1t\int'h\tilde{e}{}^3ni{}^3dzeu$, ${}^1txa{}^4pj\tilde{\phi}la$: before you had departed, he fell sick = you had not departed the first and he (already) fell sick; from this frequent construction $m\tilde{d}-{}^1t\int'h\tilde{e}$ (also $p\tilde{u}{}^1t\int'h\tilde{e}$) became one particle, introducing a temporal sentence.

18) $^1xw\bar{o}j\bar{\phi}$ $^3si^4s\bar{o}$: tautological expression. $^4p\bar{x}^3sis\bar{o}$: is already clear enough to express the idea of marriage celebration. Maybe it is due to the influence of written language.

19) $t\ f'h\ y$ $^1\bar{o}t$ $^4p\bar{c}\bar{\phi}$ $f\ u$: lit. to make a son take a wife, and marry off one's daughter as wife.

20) $^5lj\bar{a}$ $^4t'y$: $^1lj\bar{a}$ $^1t'y$: mark the tone: some words.

21) $^4t\bar{a}$ $^4tid\bar{o}$ $^1t\ f'h\ \bar{\phi}t'\bar{e}$: lit. in the affair of the moment itself = on the spot.

22) $d\bar{z}w\bar{a}$ $^4p\bar{o}l\bar{d}\bar{o}$: companion; wife.

23) $^1l\bar{e}d\bar{o}$ $p\bar{u}t\ f\ h\bar{o}$: $p\bar{u}$ 3dzo: This sentence, where the fool insults the two husbands in their own yard, is constructed in verse form, to imitate the verses recited as compliments by the beggars etc. at the occasion of marriages. The first line is literally cited from these verses. Cfr. F.S. III, 2, p. 110 sq.

24) $^3nik\bar{o}$: you. The suffix $k\bar{o}$ is much used in insults, cfr. example cited, VI n° 21, end.

25) $^4tx\bar{e}$ 4swe : cfr. Werner, *Chinese Mythology*, p. 482. According to popular explanations this deity rules the lifetime of men. He is blind and rules without considerations towards anybody. Therefore it is dangerous to incite him.

26) $^5t\bar{c}\bar{t}$ $f\ x\ \bar{e}k\bar{o}$: for $^5t\bar{c}\bar{t}$ $^1t\ f\ x\ \bar{e}k\bar{o}$, cfr. n° 9.

27) $^3ts\bar{o}$: $^1t\ f'hu$ 3va $^4kw\bar{x}$: insult = earthen pot (without brains).

28) $^4ves\bar{o}$ 3ta $^1t\bar{e}leu$ 4dzo $^3t'u$ $d\bar{o}$ $f\ w\bar{a}$: allusion on the sound 4dzo $^3t'u$ 照久一找舅: "to look for his uncle; like always, like before." Therefore the corresponding word $^4ves\bar{o}$ has been added to make the allusion complete.

29) $p\bar{u}s\bar{o}$: 4sjo $f\ wa$ $s\bar{j}\bar{o}l^3sa$...: $p\bar{u}s\bar{o}$: introduces a positive sentence with the nuance of interrogation and uncertainty... lit. aren't they playing with something? = just as if they were playing with...

30) $^3li^4ved\bar{o}$: $^3li^4ve$: left and right (most used when speaking of chariots etc.).

31) 3ni $^1mad\bar{o}$ $^5t'q\bar{a}$ $^3kwekw\bar{o}$: lit. your mother's ankle. Insulting word for: fiddlesticks!

32) $^1t\bar{c}\bar{\phi}$ $f\ \bar{o}$: $f\ \bar{o}$ of the imperative. Here in an affective sense: All right, go ahead, listen to your wife (and it all will go wrong).

33) 3ta $^3lid\bar{o}$: The (person) from inside (the house): his wife.

The motives in the farces.

The constituent elements of the farces seem to be more freely chosen and changed by the story-tellers, and therefore to show a far greater variability according to place and even to persons, than the other stories of the first sort. The reason is perhaps that this kind of stories just describes the funny events of the most ordinary and popular sides of life in the Chinese people. Once a couple of these kinds of stories could spread among the people, it should be easy to make new ones of the same type. The stories on the "wise judge" are generally widespread

all over China. Only particular circumstances make that two such variants are not available now among my notes. Yet we can easily see how similar variants might be applied to other persons, so as to obtain stories on "the clever servant", or the "clever policeman" etc. All these stories are just examples of all the other plays or stories with a comic content: the clever one deceives the bodily stronger one but who is more stupid. The stupid always gets the full measure of calamities and bad luck. As we said already in the introduction, for the study of folkloristic topics, these farces have not the same importance as the other tales.

As to the comparison of different variants in the motives of the farces, we have only two well determined motives which are found in Eberhard's collection. One, "*The clever blindman*", corresponds to Eberhard's *Schwänke*, n° 1, *Der dumme Dieb* (the stupid thief) (p. 271). In some variants noted by our author we can find some elements similar to those in our text. Thus f.i. Chekiang, Shao-shing (*Min-chien*, I, 10, p. 111-112) and Fukien, Ch'uan chou (*Ch'uan-chou*, III, p. 77): the possessor has hidden his treasure in a place, and written on a board that nothing is hidden there, while the thief, by writing on the same board that he did not steal anything, is betraying himself.

The second story, that of "*The stupid husband, the little fool*", reminds us of the motive given by Eberhard, *Schwänke* n° 6 (*Der dumme Schwiegersonn*) the stupid husband is always wrongly executing the orders of his wife. We find still more definite elements of comparison with the variants (p. 282 & 290) in the motive of the *congratulation-formulas* and the stupid behaviour of the husband at the feast and the funeral procession. We can see this way that our text shows a choice and rearranging of different motives of the "stupid husband" into one story. Kaarle (*Übersicht über einige Resultate der Märchenforschung*, p. 150-162) discusses the same motive as it is treated by Martti Haavio (FFC 88. Helsinki, 1929): *Kettenmärchenstudien* I, under the title "*Was hätte ich sagen sollen*". The fundamental form shows a series of misusings of formulas for wishing good luck and of politeness, where the funeral and wedding episodes appear again. Haavio's examinations state the existence of this motive from Japan to Iceland. The original form of the story is attested, he says, in the Chinese translation of the Buddhist Tripitaka.

In fact, in Chavannes' book *Cinq cents Contes et Apologues, Extraits du Tripitaka Chinois et traduit en Français* (Paris, 1911), vol. III n° 408, p. 72 (Trip. XIV, 10, p. 28v°-29 r°), gives a story taken from the *Tsa-pao-tsang-ching* 雜寶藏經 (edited for the first time in Ta-t'ung in 472). This story brings forth a similar series of incidents due to the misuse of formulas of wishes and politeness. It tells how a disciple Mo-ho-lo, "old monk", who follows his Cariputra (*Shê-li-fu*) on a visit

to a benefactor, who gives presents because of the good wishes and formula of the master. Mo-ho-lo learns the formula, but uses it in a bad way. Each time he is told another formula, which he uses still in the same foolish circumstances. His different misfortunes run up to seven different kinds, among which again we find that of the funeral and the wedding. The story ends with a buddhistic moral which however doesn't fit entirely in the story.

CONCLUSION

In this small collection of popular tales we see that the general conclusion drawn by Eberhard (*op. cit.* p. 378-9) is true and is still to be applied in our case: the Chinese tale gives an interesting insight into the social and cultural structure of the peasant people of China. Almost everywhere we see the little peasant, his fields, and his life playing the great leading part in the story. It is even being applied in descriptions of lives and the living places of emperors and higher people. This applies most in the case of the first eight tales. In the farces more influence is to be recognized from the higher strata in Chinese culture.

Most important remains the point stressed by Eberhard: the instability of the motives. When looking at the interweaving of different motives, our little contribution is a further argument in favour of these conclusions. The motives of the popular tales are, as well as other cultural elements of any kind, in unsteady changing, some more, others less, according to special causes inherent in the evolution of the culture itself. Some groups of motives are quite floating elements and ready to be internally dissociated and reformed with other elements into a new combination and new folktale-types.

A comparison between the different stories can be made on the style and the language used. This investigation allows some distinctions between different grades of conscious seeking for personal effect in description and the general way of telling the story. These personally added stylish embellishments are of any kind; from the use of ordinary language with only onomatopoeic expressions and repeated words and sentences to express deeper emotions and feelings, to a conscious use of more artful expressions, available in the dialectical speech.

From this point of view, we can put in the first and lowest line the simple children's stories as n° 1, 2, 8, with their rhyming parts and frequent repetitions, which almost remind us of the longest of our rhymed stories we have given in our paper on the *Children's Rhymes*. As a second grade we can produce stories like n° 13, where only the simple developing of the story is seen and in which almost no literary

adornment is cared for. The same may be observed for the story 9. The tale n° 6 on the marvellous stones already shows a more clever literary development of the theme; that is: the descriptions are better, the dialogues contain less repetitions and are more vividly made, the choice of the words is more varied. It can be considered as a third grade among our stories here presented.

Finally, the last and highest degree in the conscious literary embellishment is attained, of course, in the farces. There the witty description of some funny situations seems to be the most liked and the most important element. The story-teller finds an extreme pleasure in detailed stressing of the ridicule or caricatural sides of the events he tells. In "*The clever policeman*" a long introduction is made to describe first the mentality of the countryside towards the centers, or lengthy conclusions are made as in the case of the "clever peasant" with a kind of moralising tone. Other farces like to put the climax in a whole series of stupid acts or events, and in a long line of insults and invective literature as it is the case in "*The stupid husband.*"
