FIFTEEN POPULAR TALES
FROM THE SOUTH OF TATUNG (SHANSI)
by
Paul Serruys C.I.C.M.

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,
bringt keiner sich in Einzelheiten ergebender 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 deut-
schen Märchenstil geschaffen, von dessen Vorbild sich nur wenige der
späteren Sammler ganz frei zu machen vermochten, der aber mit volks-
echter 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 Märchener-
zählen 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 discutable 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-ehr: 白字儿), 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. *Muhung-kui*, by Li Shu-ju 李樹濤 from *Ch'ìn-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'ài-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 Hsit Chi-mao 徐繼茂 from *Hsi-ch'ài-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'üan-p'u* (畝堡 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 Hsu Shih-yi 徐世義 from *Hsi-ch'ài 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 Moushen (adult) 葛茂森 from *Tung-fou-t'ou* (東浮頭 Hd 241) and retold by Ko Mow-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 Pei-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.


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


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.


**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.
  

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


- *Hsi-yu-chi-ssa-chii* 西遊記雜虞 by Wu Ch'ang-ling 吳昌齡, 14th century.

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


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


Chaohsing-ku-hsih 紹興故事 by Lou Tzü-k'uang 娶子匡, Canton, Sun Yat-sen University, 1929.

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


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

Yüen-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-kü", 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 already added 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 role 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 'tʃ'huːpə: "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: 'tʃ'huː 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. vral. his. to. ri. kl. bil. diq s. war. dis. trojd." 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. vral." 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. trojd." We can abstract it in a form as "disterj" "disterja" 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 "xuxu": porridge, "tata": younger paternal uncle, or also "tasjōfael": the first daughter-in-law, "tsōrne": 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 other elements of compound words existing in the language. Thus the word "tasjōfael" is partly explained, because the element "sjōfael" is found also in "sjōfael", "dōelsjōfael", "dōelsjōfael" etc... and the element ta is found in other nouns where it has the function as: "tānyōa: oldest daughter; tāsozo: 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 "tasjōfael" cannot be compared with the ta in expressions like "ta̖jo: "great man”, (even in the sense of the honorific apostrophe), ta in "tasjōfael" 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, great aunt” 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 "pōdzadzol"; “It doesn’t matter!” dzadzol cannot be used separately, without losing its meaning. It forms one unity with the negative element pō. Most of the applications are to cases of compound nouns, as for instance: "kūza: spiked millet, or the grain of undecorticated millet”, "kūlwotsew: the emptied ear of the millet”, "kwekwa: 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 kū.

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. "t̥fxæ1kwaol: 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 "tástsoxâpâ'možé: without any order (said for music or songs)", "kânlâxâtxâdâ: (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: "të t'ëkâpâ'tsâdâ: uneven, in disorder", "lë t'ëhâspâ'tsodâ: in disorder".

4. But we can go still further and compare, f.i., expressions like: "4më t'ëhë: to sell for money", in contradistinction to the indefinite long series of "verb + object sentences," as "më + a, + b, etc. “to sell a horse, a cow” etc. By this distinction "4më t'ëhë is clearly understood as one verbal expression, which can have its object, and is never divided into separate elements. "pâf më t'ëhë: to sell the tree for money", except in the cases of very short infixes, or short words like the pronoun txa cutting the compound, f.i., the expression "4më txa t'ëhë". Otherwise the object is always put with the particle pa.) One might object that t'ëhë is the indirect object of 4më; 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 "tszwâ kwe: to meet a sudden unexpected calamity, to have a come down". Past tense: "tszwâlwâkwe", and "tszwâlakwe." Interrogative form: "ju t'szwâ fâma kwe?: what kind of calamity did you meet again?” Impossibility-form: "tszwâ＊pâfâkwe: 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 kwe 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 dzwâ kwe this association is excluded. But even in the pronunciation of the dialect we are treating, it always remains true that the element kwe has undergone a semantic evolution so that it means now “calamity, sudden reverse”. It has only this meaning in its conjunction with t'szwâ; 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 "$\hat{tsxwâpûfâ} \hat{fjûma} \hat{kwe}$", $\hat{fjûma}$, is the element which requires the separation, because as an indefinite pronoun, put before $\hat{kwe}$, it causes the word $\hat{kwe}$ being treated in the language as a grammatically self-existing object of the verb $\hat{tsxwâ}$; but nevertheless this object can have no meaning at all without hearing it in close connection with $\hat{tsxwâ}$, 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 $\hat{twêt'ta}$: return home or $\hat{fwe't'0}$: 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. "$\hat{fwe't'0}$: $\hat{twêt'te}$ $\hat{fwe'pûljo}$ $\hat{inè}$ $\hat{t'o}$: to find by no means a quiet sleep." "$\hat{twêt'ta}$: $\hat{txa}$ $\hat{fwe'pûljo}$ $\hat{txadâ}$ $\hat{sjû't'a}$: 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 $\hat{t'a}$ as an independent noun. Such cases are for instance: "$\hat{twêl'd't'alâ}$ $\hat{sjîxew}$: 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 "$\hat{txadâ}$, $\hat{fjûma}$, $\hat{sjûk}$ 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 $ta$: 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) $ta^4dzê$: to tremble
   $ta^3to$: to withdraw
   $ta^4t'he$: to mate (animals)
   $ta^4fâ$: to send, etc.

2) $ta^4pê$: to have something in
   the eye
   $ta^4t'a$: to fight
   $ta^4kxâ$: to make a k'ang
   $ta^3fwe$: to draw water

3) $ta^4ku$: to drum
   $ta^4dzwô$: to strike the bell (in contradistinction to: $ta^3\tilde{e}$: to beat
   somebody, etc.)

9. Because of the reasons, expressed above, the suffixes $a$, $ba$, $ma$
   etc. have been added to the verbal form itself. $dzewla$: he has gone.
   $dzewlama$: has he gone? etc.

The same has been done for auxiliary verbs, as in "$jâlesla$: he has
come up. "$kxât'hyba: go to see", added to the ordinary tense suffixes.
A step further means the treating of the possibility and impossibility
forms, positive and negative forms of auxiliary verbs: "$dzewpûjoma?
$dzewtôljo$: Can't he go? He can!" "$pâfê $twôdzâls ba! $twôfôla!
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. muxw3kwe (1) The Mu-hung-kui

2ju dʒə; jōt’a ɪlotsxe (2), 4kulə (3) ɪʃəxæko ɪm’ə; ɪʃxu’ti; 1txamə ɪpæjə ɪʃjh’ɪʃə ɪdzu. 3dzew. 3zə ɪd2eulə ɪpæxewəli, ɪj’te ɪʃjəkə ɪʃxəfzə. 1txamə ɪtu ɪsja 1t’j’ʃ’hy ɪʃwe’tə. 1txamə ɪt’ʃə 1se:xeu, 4kxət’ełə jəkə ɪkwætsə, ɪkwætsə ɪltxew ɪzu jəkə muxw3kwe. 1txamə ɪt’ʃ’ʃ’hy ɪʃwə. vəsto ɪj’ʃəwe (4), muxw3kwe xə5ə 5t’ʃtx’lə. ɪtxa 1t’u 1ʃu, 1ʃu dʒə; 1t’ikə 1ʃə (5), 1txa 1t’u ɪʃwə:” t’ʃə 1se:xeu ɪʃəxæko ɪm’ə”. 1txamə ɪsə: 1txeux jəfə, 1txeux jəfəjə 1fwədə:ni (6). muxw3kwe ɪtu 1pa 1txewjəfjadə ɪʃjuka 1ʃə 1teʃəla (7). muxw3kwe ɪtu 1t’ə 1kwætsə 1litxew, 1txew jəfəjadə ɪʃjuka 1ʃə xə5ət’ələtxə, ɪtu 3pxoljo.
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. 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 where 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) jā1t‘a 3 lots xe: lit. a family of rich people; the meaning is restricted to one person, the housefather.

3) 4 kula: 1ə for 1a, indicating past tense.

4) vā8 to 5 jā4 j we: vā indicates the direction of the action. The use of vā always wants the effect or other determination expressed in auxiliary verbs to be put before the principal verb. vā1 kxe 3 tā ~ 8 tā1 kxe: to beat (something) open. 4 j we: means: to sleep, but also: to lay down (for sleep). 5 jā: as soon as.

5) dž0: st’iko: the addition of st’ikə to džə: the indicative pronoun, has the same use as the addition of sjiə, in order to express the plural.

6) 4 j we džə: ni: džə: and džə: ni: suffixes added to the verb as a descriptive suffix, durative.

7) tζε 3 sə: 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.
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.”

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.”
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.”

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 magpie into the water-jar there.”

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 a spotted calf ...” — “You may put my threshing-stone on the crossbeam above the door.”
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 water jar 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) t'o: sign of passive, translated “by”.
2) lo w: does not mean in dialect “old man”, but is the specific term for “old woman”.
3) xo tf'hila: xo: to cry. tf'hil: auxiliary verb expressing the idea of “beginning”.
4) xo xo w: repetition of the verb, to suggest the duration, w ordinary suffix of subordinated verbs.
6) k x x o s a l o: cfr. other parallel expressions: m a s a l o, p x o s a l o, p x o s a l o, etc. sa: direct or indirect object of verb. As indirect object it always means “what for”.
7) j w: variant for j w s l i: in the courtyard.
8) t' f' h i: dialectical variant for t f' h y ( ).
9) j u k a m e 1 s i z o: anomaly; we had expected j u k a m e  s i z o, or j u k a  m e  s i z o. I take it for an expression derived from the second example of normal constructions.
10) p u f w a b a: b a: 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 b a, 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 “ t x a l a: it has crashed down.”
11) n j: polite form of ni: you.
12) d z a s j a 1 l a: lit. pick his eyes till they are blind. Cfr. I, n’ 7.
13) j a: d z o x w o: j a indicates direction. Cfr. I, the same use of j a in a more common way: j a f a, j a s j a. Here it is used to indicate the place: “at the opening, by the fire...”
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14) 2 t a k ə 3 sə: i n j u d z e ə w: 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 l a kə (cfr. infra VI, n° 6.8) between two verbs. i n j u d z e ə w for 1 l j u d z e ə w: 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 E b e r h a r d (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-hua-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, Yu-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-k' u-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 F r. R u m p f, 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): Ubersicht über einige Resultate der Märchenforschung, by Kaarle Krohn (Helsinki, 1931, p. 31-37), we find a discussion of the study of Antti Aarné (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. Aarné'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'p 2.

bysə əlu'jə bəxəwə bəvukənyə. 1njæl 1txεuʃp (3) nəko əsəə, ədʒə:ka əlujoəə əswəfə tʃ'ila, 1njæl kwə, 1nə kwə ke 1njæl, 1jot'p ətə də:jə:ka əlujoəə: "1təso, 1tʃ'ijət'i (4)." ədʒə: əlujoəə pə ətʃ'hy, əvo əkwə'pə əswəfə tʃ'ilha (2)." — "1təso, 1təso əkwəkə stʃxəla (5).

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.

"I see 1ju 4dzwa 3vuka 3vo1ma 4dzwa 5kət'f'hi, 3puda 3nyzəə 1'ala, 3vwa: "stənyəə, 4se: 1lə4puda (6), 4ju 5kət'f'hi stənyəə, 3ni ke 1ma kxə1'məəba! 3puda 4se: 1pə4puda."

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, 3sə:3ny, 3ni ke 1ma 3puda 4se: 1lə4puda, 4pu 5kə kxə1'məəba!" — “3ni pə:4sə: vo 1t'f'hi 3puda 4se: 1pə4puda.”

"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.”

"3sə:3ny, 3sə:3ny, 3ni ke 1ma 3puda 4se: 1lə4puda, 4ju 5kət'f'hi kxə1'məəba!” — “3ni pə:4sə: vo 3puda 4se: 1pə4puda.”

"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, 3sə:3ny, 3ni ke 1ma 1lə4puda, 4ju 5kə 1t'f'hi 3puda 4se: kxə1'məəba!” — “3ni pə:4sə: vo1ma. 1pə4puda.”

"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 1kxə 1ma kxə1'məə 1t'f'hi1a. 1kxəkxə 1məəba!” 3vuny sja 4ti ke 1txa mæ 4dzə: 1jot'f 4t'f'hi1a.

5to1 xə1j 4jot'f 3vwa: 4zewstrəø, 4zewstrəø (7) ‘-’
4ne 4njə 4fwe 4seutjəø, 4seutjəø (7) ‘-’
4ne 1t'f'hi 4fwe ‘-’
1txa 4fwe 4to1't'ola (8), 4ju 4stəxə 1txa: 1ma 4stəxə 3səlo?”
4dzə:kə 3vunyəə. 1txa 4dzə “ni 4t'ul'u 3ke vo 1ləjəkə 4ta t'xədəlo (9), 4dzə:kə 4txəny 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 ovenbed) 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.”

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).”

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.
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."

"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."
(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): ketu tutututu 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 jā 4lj a l : to rest in the shade.
2) t j h a : contraction of 5t j h a + ja, 4t j h y + ja. ja indicates the
3) 1t x e u f ŋ a : f ŋ a is a weak dialectical pronunciation for 4f ŋ a : on the
4) 1n a 3v a : 1n a, here indicates a suggestion, invitation: let me...
5) 5t j x ŋ l a : 1a, descriptive suffix like 1a; here it is not used for the
past tense, for in the case of the suffix 1a used in the sense of a finished action, we
should have 8t j x ŋ a 41 a, as in f w a 4b a (I, n° 10).
6) 3p u d a 4s a : 11t j 4p u d a : lit. the thing which is patched (upon the
head).
7) 43 a w 3t r a l , 4s e u 3t j a l : are taken as nouns: Fatty; You thin one.
8) 4j w e f a 4t o l a : construction of the verbal expression 4j w e 4t o : to
sleep. f a 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 j x ŋ d a l a : the suffix d a l a has the same meaning as d ŋ a : n i (cfr. I,
10) 1j a k a : some, any. This pronunciation is to be distinguished from
3j a k a : two.
11) 1j ŋ t j x  a z a ; 1j ŋ 1m a : 1j ŋ indicates the direction; “along” (cfr.
II, n° 13).
12) 8t a : t a 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) \(3kw\varphi st'\tilde{a}\): a rope bound to the feet. \(3kw\varphi st'\tilde{a}\) taken alone means "to bind the feet, (as for women)."

14) \(j^\tilde{a}4fz\): \(j^\tilde{a}\) + verb (cfr. I, n° 4) = as soon as..., and hence it also expresses the nuance "in a sudden moment, all of a sudden". \(tj^\tilde{a}4sjz\tilde{a}la\): \(z\tilde{a}\) is a freely interchanged form of \(l\tilde{a}\), as in the sentence "\(spj^\tilde{a}l\tilde{a}5j^\tilde{a}l\tilde{a}: or 5piz\tilde{a}5j\tilde{a}la\): he has passed his examination." However we have in the example under discussion a repetition of the suffix of past tense \(l\tilde{a}\), under the other form \(l\tilde{a}\).

15) \(4t\tilde{a}za\): lit. the carrying pole, but it means also "the peddler". The form \(4t\tilde{a}la\) is another example of the free interchanging of \(z\) and \(l\) in some words.

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

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

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

19) \(4p\tilde{c}\tilde{k}tx\tilde{a}\): \(4p\tilde{c}\tilde{k}u\) means already "the behind", \(1t\tilde{x}\tilde{a}\), in a little series of words, is added, with the general meaning of "hollow, protruding" as for "breasts, 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. 10. The eldest sister sees a finger of the youngest child and sees that it is not the mother. 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. 14. The animal spirit smears itself with grease on the advise of the children so that it cannot climb on the tree. 15. The children pull the animal with a cord till half way up.

This story is told in Peking according to Fr. Weller (Zehn Volkszählungen 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, 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-yün 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-yün-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 厦门 (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-yün-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-nù yù 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-ch'ing 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.

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.

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.

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.
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.

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).

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) s w e 3 je 5 mā3ju 13è: tautological expression, built from two expressions for the same meaning: s w e je 5 mā3ju and je 5 mā3ju 13è.
2) x ś: “with” (dialectical word for huo 𪇐).
3) p ś: 3 p a (particle indicating the direct object before the verb).
4) \( 3 \nu o 1 \pe s \hat{\nu} 8 \ni: f \hat{\nu} (s \hat{\nu}) \) after verbs means sometimes an imperative, a wish or a suggestion. The use of \( f \hat{\nu} (s \hat{\nu}) \) 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 the future.

5) \( 4 \ts x \hat{\omega} d \os x w \hat{\omega}: d e x w \hat{\omega} \) is an intensifying suffix for descriptive adjectives.

6) \( k \om s \hat{\omega}, f \hat{\phi} s \hat{\omega}: \) cfr. III, n° 12. (\( 3 \ts \hat{\omega} f o \)).

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

8) \( t' o \ldots t' o 3 t a s e : = \) 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.

2. 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 Fr. Rumpf separated in the motive of the tale: yao-ching 1 (tale II, p. 206).

V. \( \nu v u^j a \).

"\( \hat{\nu} j k o, \hat{\nu} o x e, \hat{\nu} j u, \hat{\nu} j k o, \hat{\nu} e l x i: \) "\( \hat{\nu} t a \hat{\nu}, \hat{\nu} f o k w o (1) \) \( \hat{\nu} j i t f a t, \hat{\nu} e l x e, \hat{\nu} e l x i: \) \( \hat{\nu} o u v l a, \) \( \hat{\nu} f w a: \) "\( \hat{\nu} n i \hat{\nu} t j o \hat{\nu} t a \)

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."

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?"

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’.”

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) 4 t ʃ 'hy kwɔ : the ordinary difference of the past tense-formation of Chinese verbs with kwɔ and with la, is that the suffix la, expresses a perfect past tense (finished action), while kwɔ 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: “3 ni 4 t ʃ 'hy kwɔ ma ? : did you ever go?” against “3 ni 4 t ʃ 'hy la 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) 4 m s t f 'h e, 1 m s 1 twɔ s i 5 t f x ɔ: mark the difference of tone between the two verbs mɛ: "to sell" and "to buy." As to the compound 4 m s t f 'h e, cfr. our discussion p.

3) 1 fɔ f ɔ: f ɔ, as imperative suffix, cfr. IV, n° 4.

4) 4 t f 'h y ɔ f ɔ 3 p o p e 4 t f 'h y b a: go to gather treasures. It would grammatically have been easier if the first 4 t f 'h y was to be connected with the precedent verb: "ɔ v p e . . . . . 4 t f 'h y (I will carry you to . . .)," just like the following sentence should then have been "ɔ f ɔ 3 p o p e t f 'h y b a: 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. "4 t f 'h y ɔ f ɔ 3 p o p e t f 'h y b a." 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: "4 k x ɔ f t f 'h y b a (4 t f 'h y: auxiliary verb), puts the stress of course on the principal verb "k x ɔ: go look. . .", the second construction: "ɔ n i 4 t f 'h y 4 k x ɔ b a: you go to see" (4 t f 'h y coordinated verb to the other verb).

5) 5 f ɔ f o: f o 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) m ɛ f o t f 'h e: f o indicating finished action and subordinate sentence as in n° 5.

7) ɔ n a l i d ɔ 1 l ɛ d ɔ 1 t f 'h e: in ordinary cases we have two possible ways of saying: ɔ n a l i l ɛ d 3 a t f 'h e or ɔ n a l i d ɔ 1 t f 'h e. Our case here presents a mixing up of the two ways.

8) ɔ d z w ɔ f ɔ 3 m a: lit. to do what, common expression for: "what's the use, wherefore?"

8a) ɔ n i d a 1 s ɔ 4 t i ɔ t 't ɛ t f 'h y ɔ t a f u: 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. ɔ t 't ɛ or ɔ t 't ɛ means: "somebody else", and so seems an unnecessary word since 1 s ɔ t i is already expressed as the subject of the verb ɔ t a. The use here of the indefinite pronoun "ɔ t 't ɛ" (also pronounced "ɔ t 't ɛ") conveys a certain nuance of contempt added to the other word, the real subject of the verb.

9) ɔ v m ɔ ɔ f x ɔ: lit.: I have not eaten. It is absolutely clear from the context, that this construction is incomplete, and is meant for ɔ v m ɔ 5 t f x ɔ d ɔ: I have nothing to eat.

10) 1 n a ɔ 1 p e f a: na (cfr. III, n° 4) and f ɔ (cfr. IV, 4) are combined together to express the imperative weakened to the nuance of suggestion, wish.

11) ɔ t f 'h y f ɔ 3 p o p e: according to the tone, ɔ t f 'h y must have the meaning of "to take" where the suffix f ɔ is added. This suffix f ɔ here is the weakened dialectical form of the auxiliary verb shang f; 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 "t'f'hy ʃ ə p o ʃ e 4 t'f'hy ba" (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) ʃ p u 3 k u m j ʃ d ə: lit. without looking for his life: recklessly.

13) ʃ k ə d ʃ u = same as j ʃ k ə + verb, or ʃ k ə + 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 and Yi-wu (Ts’ao, VI, p. 91-92) and Kiangsu, Tung-t’ai (Tu-chüeh-hai-tzû, 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.**

3u ʃjäkə əlo índice, ʃu ʃjäkə ələzə. ʃu jətsə, əlo índə jwə: “3vomə ʃf’hy.” ələzə jwə: “3və ʃpe-kə ʃf’hıədu, ʃf’xə jətwə, əno jətwə; ʃf’xəvə ədəpə, ʃpə də əto ʃf’və xə də ənali (1); əni ʃf’ə 1sə ʃf’hy ʃpetəxəʃbə (2). 1t’elköʃə məstʃdələ, ət’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).

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.

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 thing’s, 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 harmfull, 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."

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!"
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.

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-dealer 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.”
The son then took it with him, and went to the seacoast. Pah! with a slap on the thigh, that stone at once railed 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.”

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.
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.

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!"

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) xā ḏē ṣnāli: xā is an affective word, expressing a certain nuance of impatience, or excitement. In ordinary cases it would mean "with, also, still...."

2) pē ṭxš ḏā: lit. go to fetch firewood; the suffix ḏā is not the ḏā explained already in many foregoing cases as suffix with imperative meaning, because this suffix should have been put directly after the verb, thus: pē ḏā ṭxš ḏā. It is consequently the dialectical weakened form for the auxiliary verb ḏā, 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 ḏā might cause that even the meaning of the imperative should be felt by the speakers at the same time.
3) t'utâ ....... tâ 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.: "svoâ 5pî 3dî 3u: but I don't go!", "3nitâ 1moxu-patsxâ 3tsxe 3sâ?": Oh you, with your dirty look and your unkempt beard, what do you have to look at?"

4) 4pxôxâba: this suffix ba is not sign of imperative, but together with the dialectical variants bô and 1pîô, it indicates an alternative interrogation, direct or indirect: "whether they will (would) or not."

5) 5sôzô: zô is a freely interchanged pronunciation for lô: sôlô. 1ô or 1a: past tense suffix.

6) 3taloko: the suffix kô (cfr. II, n° 14), and the more used lôkô 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 "siswâ llô: 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. 3talô: broken, where 3talô is already considered as one word for the concept "to break".

7) pûkô: considered as one expression, conjunction "but, however."

8) 3atafûkô 4sâlju 4pâzô: cfr. n° 6. However this case is a clear example which shows how this verbal expression has been formed with kô, the compound 4sôlju 4pâzô being a noun.

9) fâ 3dô u: preposed to nouns, names of persons, as an insult. Ex. "fâ 3dô 3u: 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) 4dzwa: wherefore? (cfr. V, 8.)

11) 4pîô: dialectical contracted form of pû 4jîô or pû 4jô: you must not.

12) t'έ 3jâ: 3jâ after noun = 4fâ: on the street.

13) 4vô txa 1ma 4jô ....... : lit. "asking his mother, he wanted....", for "he wanted.... from"; 4vô is here introducing the indirect object.

14) 1kô: stone. A word never heard except in this case. Perhaps only contraction of kô 4tô.

15) 4kxô ni ....... : introduces a restriction; lit. "we will see..."; "yes, but it depends how much you ask...."

16) 4dô 4lôkô: expression to be found in a series of a peculiar kind of sayings, all with similar affective nuance. Thus: 4dô 4lôkô 1nô 4jô: how dare ask! 4dô 4lôkô 1nô 1pôpi 1ô: Always criticizing people! 4dô 4lôkô 4ô: What a long time it is! 4dô 4lôkô pû 4xesju: No sense of shame at all! 4dô 4lôkô 4lôkô 4lôkô 1jepi 4xesju: id. 4dô 4lôkô 4lôkô 4lôkô: You just can make a mess of anything.—The expression is giving a superlative meaning to the whole sentence.
17) dze3ni t,'hiba: t,'hi dialectical form of t,'hy, auxiliary verb added to indicate a direction of the action "away from" the subject of the verb. However it is clear that t,'hy can’t be indicating here a direction in the same way as the ordinary cases of other verbs, because "dze", 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) 4vô 3ni 4joa: use of 4vô here to compare with n° 13.

19) 3vô l'we f'â 4vô vô: f'â suffix of imperative, expresses a proposition, "let me .......

20) 11 j£ ni lma t'jo 4S9:t"h 

21) 3ne wjsa: contraction for 4nô: ma1sjâ.

22) 3ke 3ni kô 4ke ui 4kwô:kô is to be explained in the cases n° 6 & 8.

23) 4jo 4kwct'â 1nô 3t'ê 4t'a:4jo is quite superfluous in addition to 1nô; gives here an affective stress: she absolutely cannot, (she will not).

24) 5môla t'ù 3kô 4ro: 5môla seems a rather exceptional use instead of 5pûla; if not; 5môla ordinarily means "if you have not."

25) 5jô 1kô: compound like 5jô 4txe ui, but as second element 1kô (cfr. n° 14).

26) pa .... 4sjado 3ta 4d3ê: 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 4sja xû "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). 他把娘們兒死

2) Our workmaster fell ill.我們把僕頭病了。

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. 把人都喫慣了。

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

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

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

8) The yellow horse ran off, and my father fell very heavily on the ground. 黃馬著了,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. 把我顱死了。
The explanation given by the author is inadequate 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 他 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 蜘 細 了: "I was bitten by a snake." 叫 細 把 羊 𠒜 了: "The sheep was eaten by the wolf"; we see that the agent is indicated by the verb chiao 叫 (also sometimes jang 酷 and pei 無) 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 細 𠒜 把 羊 𠒜 了 > 把 羊 𠒜 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 他 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: pà 1txa 3n wæl 1fola: "his vest been burnt (by inadvertence 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): pā 3nik 1mitxe 1we 3kwed 4nut'a, 3nex eda 5t'ā xe 1w1kɔ!: Oh! you, slave of my grandmother, full of cunning and tricks!"

27) d þ u 4f lɔ 1a: ʃ ɔ suffix for the aspect of finished action.
28) t w ɔ 1d ɔ 4f ð d ɔ 1a: xe 1w: the suffix 1d ɔ 1a ă is the perfect counterpart of ʃ ɔ, as this suffix is to express the verbal aspect of unfinished action, which is still going on...
29) kw ɔ ʃ ɔ t 1it ɛ: ʃ ɔ, as in some cases already indicated before, is used in subordinated sentence, at the same time as for finished action.
30) ʻle wulewu le txe wu: form of ʻle wu txe wu: to show the head, obtained by repetition of the verb (le wu): 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 (Min-chien, I, 7, p. 102-105 p. 90-100), Hang-chou (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 (Wawa-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. 102-106, 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 Peking-er Legenden, HJAS, III,
FIFTEEN POPULAR TALES

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: he 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. — An­
other 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 Tzü-t'eng-kuan-tsa-lu, chap. 7;

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-tin-tsa-tsu). Others proba­
bly 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 XXXII, 3a from the 16th century, also contains this motive. (See Eberhard, n° 39).
VII. The fight for the oyster: pang-k'o

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.

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 straightforwardly asked the spirit: “You can make a rich man of me? Well, what must I promise you?”
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.”

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.

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.

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 New 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.

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.

(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.

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) 3kx'өnje 3kwe 1xeza: litt. “a miserable devil”, the whole put as an adjective to the noun “xeza”. The construction made with 3kwe always conveys an idea of contempt or insult, as in “m\^1mj^3kwe: you unfortunate devil!”

2) 3lotxeuz\e: rather rarely used in ordinary popular speech, the ordinary dialectical expression for an old man being: 3lo\^xe. Probably an influence of modern books.

3) 4p^4dx^3e f^3jeda 4jotxa: f^3 used in subordinated sentences, cfr. VI, n° 29, but here without the anteriority of tense in the subordinate clause.

4) 1na fo [d\^3wa] 1jy: the [d\^3wa] has been put between brackets because it is obviously a mistake of redundancy in words. 1na 1jy already means “to take fish”. 1na f^3j^1jy: by taking fish. d\^3wa is fully superfluous, and a compound 1nadzw\a is unknown.

5) 4jests\a: explained by the speaker as being a terrible seamanster. 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'ian-chen of Huang Fei-mo 黃斐默, chap. Lung-wang). This Buddhist term Yakcha, also written 药叉 and 阇夜, originally means “a class of demons who devour men”. (Eitel, Handbook of Chinese Buddhism, p. 206b).

6) 3kxe\u [\^zte]: is probably the mouth, a mistake for 3kxe\u: made, I suppose, through the influence of 3kxe\ud4t\e: sack, immediately following in the story.
7) \(3dze\ u\ pu^4kxw\varepsilon\): negation of \(3dze\ ud\varepsilon\ 4kxw\varepsilon\). This construction is made in analogy to the negation of real possibility and impossibility constructions as \(3dze\ ud\varepsilon\ 3ljo\), \(3dze\ upu^3ljo\).

8) \(3u\ 3\hat{\varepsilon}\): if this is so that (influence of written language). \(3dze\ u\): contraction of \(4d\hat{\varepsilon}:m\). 

9) \(3fe\ u\text{ti}^3fe\ u\): lit. hand giving to hand (handing over).

10) \(1paitsx\ \alpha\varepsilon\ 4\alpha\ ^n\hat{\varepsilon}\, 4dzw\hat{\varepsilon}\ \alpha\varepsilon\ 4\alpha\ ^1n\hat{\varepsilon}\): use of \(\alpha\varepsilon\) in subordinative clause as stated above in many cases, cfr. f.i. n° 3.

11) \(3jo\ \varepsilon\ 1\alpha\): \(3jo\) means an accusation or indication given by the bandits and thieves when being examined or tortured.

12) \(t' o\ 3\alpha w\ ^3dze\ u\), cfr. infra in the text \(4t' o\ 1txe\ u\ 3dze\ u\): \(1txe\ u\ 3dze\ u\) means "to steal away". \(t' o\): indicates passive. "\(3\alpha w\ ^3dze\ u\): to cheat away" has been constructed in the same way.

13) \(1kw\ ^\alpha\ ^4d\ ^3dze\ u\ ^4\ varepsilon\): \(1kw\ ^\alpha\ ^3dze\ u\ ^4\ varepsilon\): "he made him drunken. \(1kw\ ^\alpha\ ^3dze\ u\): lit. to give him to drink till he is drunken. In \(\text{\varepsilon}w\ \alpha\ ^3d\ varepsilon\), \(dz\ varepsilon\): is expressing duration: so that he was asleep.

14) \(3tx\ \hat{\varepsilon}\ \alpha w\ varepsilon\): means not simply "nice girl", but implies also the meaning of "light o'love". \(3tx\ \hat{\varepsilon}\): to entice, to seduce. \(4\alpha w\ varepsilon\): a thing.

15) \(3dz\ ^{o\ ^4\ ^4t'\varepsilon}\): for \(\text{\varepsilon}dzo\ ^{o\ ^3\ ^3n\varepsilon}\ varepsilon\).

16) \(1mok\ \hat{\varepsilon}n\ ^3n\varepsilon\ varepsilon\): 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: \(4dzo\ ^{o\ ^4\ ^3n\varepsilon}\ varepsilon\) the wife of the spirit of the hearth, \(t\ x\ varepsilon\ \hat{\varepsilon}w\ ^n\ ^3n\varepsilon\ varepsilon\) 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 Ssū-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- tsunami, and the Yin-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.

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......

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, 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......

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.”

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!” Tung! with a blow on the hips, she sat on the ass, and rode away on the rooster.
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.

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......
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) džô 4një 1txwot f’hi: lit. steaming the flour, the flour was blown up.
2) džô 3t 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) tćô 1n ëda 1ly1t’ôe: 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.
"ju jôko 1nëdô 1txa 4t’hy 2dzew ....... 3dzew’tola, 2xô5ô
jôko sfôal. tîshâl’tça 1txa 4to 4tî
tyx 4kkxet’e 5jôkew 1jôzë. 1txa
1fâxut’ôela (1) 1txa 2dzew, 1xwet’hy xe 1txa 3nyôô 5fôâ-
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'hō: dialectical for t'f'hy.
2) 3pa 1txa 3nyō3 sjiada 4t'oxǔ: 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. 1jiwēle 1ss: ke 1pxēlwōlko: (In fact it is a pile .... like a coiled-up dragon): The clever peasant. (1)

1txa tu ljātjāla ssā 4sō:me 5kō t'ikshōlēdē 6loskōw jō1sja (5): "dō: xōlēl mojū jōka 7mo'se?:" dō:ke 1ssēxeu tūle (6) 8njōt'ada, 1txādō spōxo- 9kwo (7), spōdōwōsālē 5kō- 1lukōlūdē 8sujā. xōlēlēte 1txe- tēnu bōtji, 4t'se 4twemjē 3ju 5jōt'e 1lwōtxā, 1txa 1sōjē 3kūwōdē 8sujā: "dō:ke 1lwōtxā 3lītēnu 5jōtjā 3ju 4pētjē (8)!

1txa tu ljōtjāla ssā 4sō:me 5kō t'ikshōlēdē 6loskōw jō1sja: 1txa tu ljōtjāla ssā 4sō:me 5kō t'ikshōlēdē 6loskōw jō1sja: 4t'f'hō: dialectical for t'f'hy. 4t'f'hō: dialectical for t'f'hy.
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’nt 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.

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-ssū) 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.

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-ssū 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.

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-ssu 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.

Then the policeman hearing Chang-ssu 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.

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 precipitately 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) 1px ɔ1wɔ1ko: lit. dough made in the form of a coiled up dragon: said for human excrements.

2) 1kɔtʃ'ho1t'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: 1m ɔ1t'a ɔty the "she has gone to the house of the family of her mother". kɔtʃ' is the term for any kind of relation through adoption. tʃ'ho1: means relation through marriage. Hence I translated "the family of his adopted sister."

3) 5pu1kwɔxwa: lit. without thinking of it; here according to the context translated: hardly, scarcely.

4) 1la ɔpapa: vulgar. More conventional forms are 4tapjes or 1la ʃə: I never heard the expression 1la ɔpapa. It must be a mixing of the form 1la- ʃə: and 1p ɔpapa. The last form is the most ordinary vulgar form.

5) jɔ 4sja: descriptive construction built up with jɔsja: auxiliaries as 4sja etc.; it indicates some transitory, quickly passing action, or also a quick succession of a series of actions.

6) 4tulə = 4tulə.

7) 5pu₃x₅kwɔ: a fixed expression for: indisposed, ill. There is no opposition in positive form without pu-. Cfr. 5pu₁dzal₅wa₁, p. The accent is on the second syllable.

8) 4pi₉tje: form due to contraction of 4pi₉tijə > pje tje. With endvowels a or ɔ the contraction with ja makes æj. ex. 4nje ɔjə 5ʃɔpæj? from 4t₁5ʃɔpæja? : will I read n' 18?

9) 1ljε₁s ɔ₃ 4sədə etc. ......: three juxtaposed expressions for the hurry. Literally they can be translated 1) connecting three and already following four; 2) one breath could not follow the other; 3) at three steps he took at the same time (æ) still two steps more.

10) 1pc ʃ₅sə: lit. relying on what? This construction, used as an adverb, with a negative verbal sentence, is equivalent to: by no means.

11) 4tosjəkwɔ: kwɔ, past indefinite; cfr. IV n° 1.

12) 1fə ɔdu: cfr. VI, n° 9.

13) 1tʃ'hu₅pə: word made on the visual analysis of the character ɔ = ɔ + ʌ; cfr. Introduction p. 198.

14) 5ʃ'ə: 1x₅wədə 4jəzə: as if he had lost his soul. 5ʃ'1x₅wəl: to lose his soul, his wits, to be out of countenance, lose one's head.
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15) ... p u 1 t j e : special form of impossibility construction used in connection with actions to be done in a definite lapse of time: 3 j f ã t e t s x a p u 1 t j e . Also in connection with extension of road to be covered, as: 4 n e k e 4 e ã u 4 d z e u u p u 1 t j e : this road, he can't cover (in such a time).

16) 4 j f 3 4 t d 3 o : 1 n x a d 3 o : 1 d 3 a d 3 o : ... : use of d 3 e : indicating a durative sense of the action and putting the verb in a subordinative position in comparison to the principal verb following.

17) 3 j 3 m a : what? In this sentence it can't be understood in an interrogative sense, but as an indefinite pronoun; some, any: 3 j 3 m a 3 p o p e 4 s : dialectical form like a treasure.

18) 3 li k w 3 k w 3 : lit. means “the house, the building of Li”, used here for: “the family Li”.

19) 3 p x o t f ' h 3 : dialectical (rather rare)” variant for 3 p x o 4 t f ' h y : to run away.

20) 1 k u 1 t 4 t ' f ' h 3 : translated: marriage between paternal and maternal cousins; cfr. F. St. III, 1, p. 107.

21) 2 k j 4 t a d z a 3 j e d a : d z a 3 j e = open the eyes. k j 4 t a : dialectical form equivalent to 3 v a 4 t a (注大). The whole sentence k e t a d z a 3 j e is grouped into an adverbial expression by the suffix d a .

22) 5 f ' w ã 3 k e 1 t x a m ã : the accent is on 3 k e , which is felt as forming only unity with f ' w ã : to say something to somebody.

23) 1 l e 4 d 3 w ã 1 a : 4 a dialectical variant of the auxiliary verb l e ; as for inst. 5 t ã u p ã 4 l ã : he can't come out; or 4 k w ã s o : 4 s j a l ã a : the official document has been promulgated. This construction here under discussion is a tautological form of the use of l e before and after the principal verb but under another phonetically different form.

24) 1 v e 3 t o s o : restrictive (only, but, + negative verb) introducing a whole sentence.

25) k o k e : cfr. 5 f ' w a 3 k e , n° 21. Here the accent is still on the first syllable.

26) 4 t u t ' h i 4 t w ã : 1 t u 4 t w ã = to doze off. 3 t ' h i is infixed as auxiliary verb to connote the idea of a beginning action.

27) 4 s w ã z o : z a suffix freely interchanged with 1 ã , 1 a .

28) 4 t ' h i d o x w ã , 6 f j 4 s j o d a x w ã ... : construction of intensive descriptive adjectives with d o x w o ; cfr. IV n° 5.

29) j j t ' j ã t e d a : 3 j ã for 3 j e : “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 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.

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.
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.”

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.

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!”
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) 1sji: lit. the bottom of the heart: feelings, character.
2) 1sji: borrowed from written language: 感激.
3) 5pusa: lit. If he had no testicles hanging on, he would have 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.: 3vq4kx3ni3x5pútsxew1tc3ny3s1xexwa, 5pusa: 4t513wed3o: 3vq4kx3ni5pútsxew4f1a3tc3ni3x3: “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) 3ta1tđ: counting days and months from his birthday on; not counting by the number of new-year’s days passed. The last way is called: 11jč1pi.
5) 1dzewető4leujw3o: tő most ordinarily is pronounced 4třčěl. 4pě4třčěl: 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. “4kx3tc14třčěl: Watch! (the horse) might kick you!” Here a simple temporal suffix.
6) 5jék4tw3o1ť: this introduction on the weather, and its general way of describing, seems clearly influenced by modern books. 4tw3o3śo: 1ť: is a sentence with an indefinite subject, put after the verb, and subordinated as a relative clause to the noun: 1ťčětř’hi.
7) stärke "t'os Yāda: when wind was blowing and the snow was falling down. Expression with literary colour.

8) kō pū4 dzū: cfr. use of kō between two verbs, VI n° 6, II, n° 14.

9) 3se: between the interval of...

10) 5pāt 'he 4sw: lit. 八千年.

11) mō 4la fō: fō used here to indicate the subordination of the verb to the following principal verb (same as dū).

12) 大仙爺. This is a most revered deity in the country. His activities fall together with that of the 1pōli xu: “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'h Yā xu: 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 “4so:nyzō” 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) 3sa: same as 1pc 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, “the egg of the chicken”, but also “the testicle”. Hence the same word on which the play is made: kōt' 4t  and 3txo 1t' 4t. — 1xw 4k 4kx 5p 4kz: 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 4 t' 4p 4kx, and 3x 3m it x 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) 5mā: introduces an interrogative clause, with a negative answer expected; latin: numquid?

XII. 1tsōmjē: The clever blindman.

3ju jōk, sjōje 1pōt, 3kx 3ydo, 3vyd' t'w 4kwz. 3dzō: 1t, 1tjxw, 3je pū, 3t'we 4t'h.

1tjxw, 3jx 3je pū, 3t'we 4kwz, 1tjxw, 3jx 3je pū, 3t'we.

1tjxw, 1tjxw, 3jx 3je pū, 3t'we.

1tjxw, 3jx 3je pū, 3t'we.
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.

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.

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 thumbing, 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.

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 pounds 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.
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 let other people know it."
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.

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) 1tsxu1tsxa: to collect several elements from different places and origins.
2) tsxε: 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'ađ3ł: to feign, to affect. Under pretext of.
4) 3sasjoe 1ł3oł'ta: all people who are of any importance.
5) 3maxoł: 1nali = where?
6) 4jope = 4jopdlə, 4jopusə: 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 situé: perhaps.
10) vū'sja:=vū'sja, cfr. I n° 5.
11) dzə: 3kw situé: only.
12) sweeney 3sə: 1txam oł: following, according to them = following their hint.
13) 3ʃoʃje mə4mu: lit. without eyes. Four-membered expression, which
although current in popular language, shows a strong influence from the written
language: 少眼无目.
14) 1tʃ'həʃ ʃutwə: twə 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 ʃ'ū, indicating a "fraction, more or less", as in 1ʃ'hə
ʃ'ut ʃapja: from 800 to 1000. 3və 3ju 4kxw ʃutwə 1tʃ'hə: I have
one dollar and something more. Other ex.: "1xə tə 3dzəwə 8li ʃuzə 4ti, 4t'u
4tołə: we must still go about one li far to arrive."
15) 1twə 1txo nə 1sjphə: 1twə, 3ʃəo, and similar adjectives, when
put before the verb, mean too much, too few or more, less....
16) 1nojə lə: to pass the night without sleeping; cfr. the expression 1no
4ta 1ʃje: to pass the night of new-year feasting.
17) 1ljə tʃxū 1m oł: 1ljə inchoative: being to... This expression is more
dignified than the ordinary ʃ'xūtərölm oł, cfr. VI, n° 5.
18) 1txe uədəđə 1tʃ'hə: 1dəłə, 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) 1pəʃə: dialectical word for 8pi: to compare, in comparison.
20) 4ʃə 1ʃə: curious expression; does not seem to be popularly used in
ordinary language: mixing of 4ʃə 4tə (łə) and ʃə 4pə ə: to seduce, to fool.
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.]
(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.

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 "What a quarrel is that?"
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 where looking on, all praised the resourcefullness 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) $t'\hat{y} \hat{a} \hat{f} \hat{a}$ $p'\hat{u} \hat{s} \hat{\hat{a}}$: $t'\hat{y} \hat{a} \hat{f} \hat{a}$, 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 $p'\hat{u} \hat{s} \hat{\hat{a}}$, ($p'\hat{u} \hat{s} \hat{\hat{a}}$: not very much; cf. $v \hat{o}$ $p'\hat{u} \hat{s} \hat{\hat{a}}$ $xw'e$: I am not very good at it), we have translated it: very seldom.

2) $t'\hat{y} \hat{h} \hat{\hat{r}} \omega \hat{f} \hat{\hat{a}} \hat{\hat{l}} \hat{\hat{j}}$: $t'\hat{r} \omega$ or $t'\hat{r} \omega$, cfr. XI n° 5.

3) $t'\hat{h} \hat{\hat{r}} \omega: t'\hat{h} \omega \hat{m} \hat{j} \hat{\hat{t}} \hat{\hat{c}} \hat{o}$: lit. (the sky) is tearing open a clear strip of light.

4) $k \hat{e} \hat{f} \hat{a}$: $f \hat{a}$ imperative, but here put in the first person; to be translated: what must I give you?

5) $n \hat{\hat{a}} \hat{m} \hat{j} \hat{e} \hat{\hat{d}} \hat{\hat{m}} \hat{e} \hat{t} \hat{\hat{f}} \hat{\hat{h}} \omega \hat{\hat{f}} \hat{\hat{a}}$ $t'\hat{h} \hat{\hat{f}} \hat{\hat{f}} \hat{\hat{h}} \hat{\hat{a}}$: 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.

The stupid peasant.

The stupid peasant.
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.

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.
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 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.

"d3a se: leuw tce xa 4txotf'g'do koi't'ao. — "j'meal (3) 3ke njial pü d3a sjal 4txotf'g'do, d3a, p4xotf'g'do leuw pü f'f'xo stfxa (4)...."

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The countryman turned his head to look at him, and said to himself: “You surely have guessed wrong, you have put your 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 grumbled 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 mutfh 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) nat’et’enis śjā: two brothers who are alone, and differ much in age.
2) swọtsa śjudo: if perhaps there were.
3) jomqel: cfr. XII n° 6: jopũsa, jopa, etc.
4) pā jō tʃ xā: jō makes a subordinated verb of pā while tʃ xā is principal verb.
5) tsxš ścielo ...... : tsxš is to be translated here “and still, and moreover, and finally you…”
6) pū tʃ xā pū tʃwā: at any rate, by all means.

XV. 1śjā: the little fool (the stupid husband).

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.

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.
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.
"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.

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.
J>aul Serruys

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!"
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).

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 dog's 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'otoses, 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!"

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!”

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 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 4t 'h y: lit. when going to see; used adverbially: apparently.
2) 5p 4t x 4t: fool. lit. who has only 8/10 of his wits: 八成見.
3) 1tx 4t x w 4d: lit. in his silver has been mixed some copper: fool.
4) 1jo: cf. IV n°7.
5) 3ni 4ta 3loj: insulting: I, who am your old grandfather.
6) 1s 4p 4d: a stick with strips of white paper around, used in funeral processions in sign of mourning.
7) 1tx 4t're: to bring an offering of fruits, etc. for the dead one. 1tx 4t'x: diminutive construction by repetition to indicate that the action is done once or several times.
8) 1s 4x 4o: here used as a verb: to let hang deeply...
9) 4t xo 4t x 4o 4k 4o: k 4 added to verb when following word (noun or verbal construction) indicates the effect of the action; cf. supra. 4t x 4o 4t x 4o: lit.: you are so wet that (you are like) a monkey with coxxfeathers.
10) kx 4a 4o: 5p 4jo 1s 4a m 4lju 4j 4a 4: the adverb 4kx 4a "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: 4p 4j 4a 4d 5kx 4a 4l 4x, but most: 4kx 4a 4p 4j 4d 4a 4l 4x. Here 4kx 4a 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 4j 4t'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. 5p 4j 4t'a: you must not. Other ex.: 5p s 4a: it is not so. 5p 4j 4t'a: you must not.
12) 5p 4t 4ts 4x 4u: 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' 4u .... 4t' 4u: makes two coordinate juxtaposed sentences, which however are to be translated as two sentences, one temporal and subordinated, the other principal.
14) v 4a 4kw 4d 4ze 4u: v 4a 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 4o: sw 3k w 3d 4ze: paper burnt to escort the spirits (at a funeral procession on the way etc.)
16) t'us 4o: 5j 4f' o: cf. III n°18. 4t'us 4o: 3dz 4o: and d 5 4 4o.
17) m 4t f' h 4: introducing a sentence: before that... Curious expression which provisionally might be analyzed with an example as follows: p 4t f' h 4 3ni 2dz 4u, 1tx 4p 4j 4la: before you had departed, he fell sick = you had not departed the first and he (already) fell sick; from this frequent construction m 4t 1t f' h 4 (also p 4t 1t f' h 4) became one particle, introducing a temporal sentence.
18) $1\times w\bar{5}j\bar{5}s\bar{i}4s\bar{o}$: tautological expression. $4p\bar{c}3s\bar{i}5s\bar{o}$: is already clear enough to express the idea of marriage celebration. Maybe it is due to the influence of written language.

19) $t'\text{h}y\ 1\text{e}t\ 4p\bar{c}5f$: lit. to make a son take a wife, and marry off one's daughter as wife.

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

21) $4t\bar{a}t'd\bar{a}t'\text{h}\bar{t}'e$: lit. in the affair of the moment itself = on the spot.

22) $d\bar{a}4p\bar{c}3d\bar{a}$: companion; wife.

23) $1\text{e}d\bar{a}p\text{t}\text{f}\text{h}\text{o}$: $p\bar{u}3\text{dz}0$: lit. to make a son take a wife, and marry off one's daughter as wife.

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

25) $4t\bar{a}4s\bar{w}5$: 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) $5t\bar{c}\bar{g}t\text{f}\text{x}\bar{g}\text{k}\bar{o}$: for $5t\bar{c}\bar{g}t\text{f}\text{x}\bar{g}\text{k}\bar{o}$, cfr. n° 9.

27) $3\text{ts}\bar{a}1t\text{f}'\text{h}\text{u}$ $3v\bar{a}4k\bar{w}$: insult = earthen pot (without brains).

28) $4\text{v}\text{es}\text{v}\bar{e}$ $3\text{t}\text{a}1\text{t}\text{e}l\text{u}4\text{dz}03\text{t}'\text{u}\text{d}\bar{e}f\text{w}\bar{a}$: allusion on the sound $4\text{dz}03\text{t}'\text{u}$: to look for his uncle; like always, like before. Therefore the corresponding word $4\text{v}\text{es}\text{v}\bar{e}$ has been added to make the allusion complete.

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

30) $3\text{l}\text{t}\text{v}\text{e}\text{d}\bar{e}$: $3\text{l}\text{t}\text{v}\text{e}$: left and right (most used when speaking of chariots etc.).

31) $3\text{n}\text{i}1\text{m}\text{a}\text{d}\bar{a}5t'\text{y}\bar{a}$ $3\text{k}\text{w}\text{e}\text{k}\text{w}\bar{j}$: lit. your mother's ankle. Insulting word for: fiddlesticks!

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

33) $3\text{t}\text{a}3\text{l}\text{i}\text{d}\bar{a}$: 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 i.f. 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 Schwiegersohn) 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 Mährchenfor- schung, 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 雜寶威經 (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 onomatopoetic 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 countrypeople 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."