

“Rabbit Visits the Dragon Palace” :

A Korea–Localised, Buddhist Tale from India

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Introduction

One of the best known of all Korean folktales is the tale "Rabbit Visits the Dragon Palace" (Choi Tale Type 39). Commemorated on four stamps of the Republic of Korea in 1969–1970 and on another set of four stamps issued in 1982 by the Democratic People's Republic of Korea, this folktale is clearly seen to be one of the most typical of all Korean folktales. However, not only are versions of this tale found throughout East Asia, the tale itself is Indian in derivation, representing the spread of Indic culture which accompanied the diffusion of Buddhism into East Asia from the first century A.D. In this paper, I propose to demonstrate three points – 1) the essential stability of the structure of this tale type throughout the history of its diffusion into East Asia, 2) the early localisation of this tale in Korea, and 3) the stability of the Korean motifs and narrative over a millennium once localisation had taken place. I will examine versions of this tale from India, China, Tibet, Mongolia, and Japan, as well as Korean versions of the tale type. For the purpose of providing a consistent method of analysis, I will examine the narrative structure of a tale using a method which I have called 'Dramatic Structural Analysis' in which the flow of the narrative of a tale is seen to be like a drama with scenes and acts leading to a denouement. All East Asian names mentioned in the text or in the commentary and analysis are given in the East Asian order with the surname first. All East Asian names, place names, and terms have been Romanised according to the McCune–Reischauer System for Korean, the Wade–Giles System for Chinese, and the modified Hepburn System for Japanese.

I. 'Rabbit Visits the Dragon Palace': A Twentieth Century Korean Oral Tale

Long, long ago, in the deep, deep sea to the east of the Korean peninsula stood the Dragon Palace. One day, the Dragon King of this Dragon Palace

suddenly fell ill with a strange disease. Renowned doctors came, and they tried all kinds of medicines, but not one of them did any good. One day an elderly physician, the most famous of all the doctors in the East Sea, arrived and having examined the king pronounced his diagnosis.

"There is only one thing, and it is unobtainable in the East Sea, that will cure the

Dragon King's sickness – a rabbit's liver."

The Dragon King searched amongst all the sea-creatures that lived in the East Sea for an emissary who would go to seek a rabbit's liver, and eventually the turtle was chosen. And the turtle, putting into his bosom a picture of a rabbit, which he had never seen before, set off for the land. Turtle went here and there, and to and fro, and suddenly something leapt up out of the grass. The turtle examined it carefully. The front legs were short and the back legs were long. He looked even closer. The eyes were red and the ears were exactly like those in the picture he carried. It was definitely a rabbit. The turtle introduce himself.

"How do you do. I'm Turtle, and I live in the sea."

And the rabbit said, "I'm Rabbit, and I live in the mountains. Permit me to ask you, Sir, why has someone who lives in the sea come here?"

Turtle thought that Rabbit was unlikely to go with him if he told the truth, so he deliberately made up a lie.

"Ahh, actually, I had it in mind to invite you to [go to] the Dragon Palace in the sea," he said, and went on to expatiate upon the beauty of the Dragon Palace and the good things in it. Before long, Rabbit began to think that he would like to pay a visit to the Dragon Palace.

Soon, Rabbit got onto the turtle's back and set off on the journey to the Dragon Palace. When they arrived at the Dragon Palace, Rabbit was so overwhelmed by happiness that he sang and danced all around the place. Soon, it was reported to the king that Rabbit had been brought, and soldiers came running up and seized Rabbit.

The Dragon King looked at the rabbit who had been brought before him, and said, "Rabbit, the reason why I invited you here is that I have been told that your liver is good for the disease I'm suffering from. So do not be too

distressed. When you die, we shall hold a festival on the anniversary of your death."

Rabbit thought to himself, "I've been tricked." He was deeply mortified. He racked his brains for some way to escape. Then Rabbit turned to the Dragon King and said, "Your Majesty, if only I had known sooner that You were ill, I would have come to visit You on your sickbed. My profoundest apologies for my failure to do so. However, since I came here unaware of Your Majesty's condition, to my regret I left my liver behind, drying on a rock. I wouldn't mind, of course, if You kill me now, but as I am without my liver, I regret to say that I could not accept any responsibility..."

When the Dragon King heard this, he said, "Ah, I see. Well, go and get your liver and bring it here straight away."

And Turtle carried Rabbit on his back as far as the land once more. As soon as he set foot on the dry land, Rabbit said, "It's your turn to be tricked now, you stupid turtle!" and hopped away.

Turtle shouted loudly after him, "At least leave behind your liver that's drying on a rock."

But Rabbit said, "You fool! There's no animal on earth that can take its liver out and put it back whenever it likes", and disappeared.¹

Structure of the Narrative

The structure of the narrative of this oral folktale is divided into four parts or scenes which form a single, continuous narrative as follows:

Scene 1. Diagnosis of the illness of the Dragon King. The ruler of the sea has an illness which can only be cured by a rare medicine – the liver of an animal unobtainable in the realm of the Dragon King, the rabbit.

Scene 2. Encounter of Turtle with Rabbit on land. A turtle, having been selected to search for a rabbit to entice back to the palace of the Dragon King, goes up on land, encounters a rabbit and convinces him to accompany him back to the Dragon Palace to see its beauties and wonders.

Scene 3. Rabbit visits the Dragon Palace. The rabbit, having discovered the true reason for his journey to the Dragon Palace, uses his wits to escape from his captivity. He convinces the Dragon King that the liver

which the ruler of the sea needs is, in fact, drying on a tree in the world above.

Scene 4. Rabbit returns to land. The Dragon King orders the turtle to take the rabbit back to land. Upon landing there, the rabbit scampers away, but not before insulting the intelligence of the turtle for having been so stupidly tricked.

In this Korean tale, the antagonists are the Dragon King and his subordinate, a turtle. The action is initiated against the protagonist, a rabbit, because of the illness of the ruler of the sea who desires the rabbit's liver to effect the cure of his heretofore untreatable illness. The protagonist is enticed to the ruler's palace because the royal emissary perfidiously describes its beauties to convince the rabbit to come with him. Upon making the discovery that he has been tricked, the rabbit feels ashamed and then feigns sincere interest in helping the Dragon King, thus using his wits to escape back on to land. According to the schema describing the functions of folktales as set out by William Bascom², this Korean tale has the function of amusement and escape from reality through fantasy. Here the well-known trickster figure uses his wits to confound a powerful figure, perhaps raising in the minds of the Korean listeners the idea that however powerful rulers and wealthy aristocrats may be, they can be outwitted. This tale, which has a long history in Korea, is one of many tales which can be traced back to Indian tales used as sermon illustrations by Buddhist preachers called *j?takas*, stories of the life of the Buddha in a previous existence.

II. The Antecedents of the Modern Korean Tale

A. The *V?nara-j?taka*: A Buddhist Tale from India

The *j?takas* or stories about the Buddha in a previous life are contained in several collections which have as many as 547 different tales. Used by Buddhist preachers, they have served to illustrate the wisdom, generosity, and courage of the Buddha, as well illustrating Buddhist values such as non-attachment, compassion and self-control, and ideas such as the cycle of rebirth.³ The story of 'Rabbit Visits the Dragon and Palace' is derived from one of these *j?takas*, the *V?nara-j?taka*, which is transcribed below.

Once upon a time when Brahmadata reigned in Benares, the Bodhisatta came to life

as a young monkey in the Him?laya region. And when fully grown he lived on the banks of the Ganges. Now a certain female crocodile in the Ganges conceived a longing for the flesh of the Bodhisatta's heart, and told it to her husband. He thought, "I will kill the Bodhisatta by plunging him in the water and will take his heart's flesh and give it to my wife." So he said to the Bodhisatta, "Come, my friend, we will go and eat wild fruits on a certain island."

"How shall I get there?" he said.

"I will put you on my back and bring you there," answered the crocodile.

Innocent of the crocodile's purpose he jumped on his back and sat there. The crocodile after swimming a little way began to dive. Then the monkey said, "Why, Sir, do you plunge me into the water?"

"I am going to kill you," said the crocodile, "and give your heart's flesh to my

wife."

"Foolish fellow," said he, "do you suppose my heart is inside me?"

"Then where have you put it?"

"Do you not see it hanging there on yonder fig-tree?"

"I see it," said the crocodile. "But will you give it [to] me?"

"Yes, I will," said the monkey.

Then the crocodile – so foolish was he – took him and swam to the foot of the fig-tree on the river bank. The Bodhisatta springing from the crocodile's back perched on the fig-tree and repeated these stanzas:

Have I from water, fish, to dry land passed

Only to fall into thy power at last?

Of bread fruit and rose apples I am sick,

And rather figs than yonder mangoes pick.

He that to great occasion fails to rise

'Neath foeman's feet in sorrow prostrate lies:

One prompt a crisis in his fate to know

Needs never dread oppression from his foe.

Thus did the Bodhisatta in these four stanzas tell how to succeed in worldly affairs, and forthwith disappeared in the thicket of trees. ⁴

Structure

In this tale, we can see that narrative has the same essential four-fold structure as in the Korean tale 'Rabbit Visits the Dragon Palace'. These scenes may be described as:

1. Female crocodile desires the heart of a monkey.
2. Male crocodile meets Monkey.
3. Male crocodile takes Monkey to his home.
4. Monkey returns to land.

The narrative structure of this Indian tale in terms of content and order thus follows very closely the narrative structure of the Korean tale. However, in the Indian narrative, the protagonist is a monkey and the antagonists are a married couple, a male and female crocodile. There is no description of an antagonist being ill, and the object which the female crocodile desires is the heart, not the liver, of the monkey. As with the Korean tale, the protagonist is enticed to pay a visit to a paradisiacal place, an island with a bounteous supply of fruit. In both tales, it is the antagonist who sets out to find the protagonist who then discloses the fate awaiting the protagonist. However, in the *V?nara-j?taka* the protagonist does not appear to display any shame at having been tricked, nor significantly feign a desire to be helpful, nor at the end does he rudely deride the antagonist. Aside from the actual change of characters playing the role(s) of antagonist and protagonist, these last features constitute some of the characteristics which are most distinctive about the Korean tale. What is the origin of these variations from the Indian narrative ?

B. *J?takas* in Chinese Translation: The *Liu-tu chi-ching* version (fourth century)

Buddhist *j?takas* were translated from the original Indian languages of Sanskrit and Pali into Chinese as part of the general process of introducing Buddhist concepts into the Chinese cultural world. The most important early collection of these tales was the *Liu-tu chi-ching* [Scripture of the Six P?ramit?s] which was translated by the Buddhist monk K'ang Seng-hui in 251 at the Chien-ch'u Monastery in Yang-tu in the State of Wu.⁵

Elder Brother was a monkey. Younger Brother and his woman were both terrapin. The terrapin's wife was ill. She wanted to eat the liver of a monkey. The male [terrapin] went to obtain it. He saw the monkey drinking below [the trees?]. The terrapin said, "Are you happy eating?" [The monkey] replied, saying he wasn't. [The terrapin] said, "My house is really beautiful and lots of fun. Wouldn't you like to see it?" [The monkey] said, "OK". The terrapin said, "You can ride on my back. Shall I take you and go see it?" [The monkey] got on his back and [they] went off. Half-way in the river, the terrapin said, "My wife wants to eat your liver. What [possible] fun could we have had in the river?" The monkey was very ashamed. But, he said, "That is the belief I hold. We should do good things. The most important thing is to help people out of their difficulties. Why didn't you tell me earlier? My liver is hanging up on the tree over there." The terrapin believed [him] and went back. The monkey, climbing up on the shore said, "Die dirty terrapin! How is it possible to have a liver in my belly and hanging on that tree?"⁶

Structure

As with the previous two tales, the story in the *Liu-tu chi-ching* has four scenes which unfold similarly and reach a similar conclusion. These four scenes may be summarised as follows.

1. Female terrapin wants to eat the liver of a monkey.
2. Male terrapin goes to get a monkey.
3. Male terrapin takes monkey to his home.
4. Monkey returns to his land.

In this story, the first Chinese version of the tale, we can see that while the monkey has been retained as the protagonist the antagonists have been

metamorphosed into terrapin rather than crocodiles. Furthermore, the object of the female antagonist's desire is the protagonist's liver and not his heart. These alterations are interesting, because there are Chinese characters and terms in Chinese for both the word 'crocodile' and 'heart'. But more important than these changes in the appearance of the antagonist and protagonist, and the retention of the motif of the enticement of the protagonist to a paradisiacal home, the *Liu-tu chi-ching* introduces four significant changes from the narrative of the original Indian tale. These are the illness of the female protagonist, the shame felt by the protagonist upon learning that he has been tricked, the protagonist's feigning of helpfulness, and the derision which the protagonist heaps on the male antagonist when the former finally gains his freedom. It is important to note that the derision takes the form of a humiliating question, how would it be possible to have a liver outside of one's body? Not only has the antagonist been tricked, he has been intellectually demeaned as well. One further detail is the moralising phrases which the monkey uses to deceive the male turtle. These sound like Buddhist moral aphorisms and turn the intent of such moral statements upside down. They cloak the intent of a trickster. These changes show that the *Liu-tu chi-ching* is more of a paraphrase than a translation of the *V?nara-j?taka*.

C. 'Rabbit and the Dragon King': An Ancient Tale from Korea

The earliest Korean recording of this tale type is contained in a twelfth century work, the *Samguk sagi* [History of the Three Kingdoms] by the Confucian minister of state and literatus, Kim Pusik (1075–1151). A translated version is provided below.

Long ago, the daughter of the Dragon [King] of the East Sea was ill. A physician said, "If [we can] obtain the liver of a rabbit, [we can] make [some] medicine and then cure the disease." However, there was no rabbit in the sea. [No one] knew what to do. [Then] a turtle said to the Dragon King, "I am able to get [the liver]." At last, he climbed up on land, saw a rabbit, and said, "Inside the sea, there is an island. There are clear springs and clean rocks, luxuriant forests and good fruit. It is neither too hot nor too cold. Hawks and sparrow hawks cannot invade [its territory]. If you go [there], you would be able to live peacefully without any anxiety." Luring him, [the turtle] put the rabbit on his back. After they had gone about two or three // in the sea, the turtle turned his head and said [to the rabbit], "Now the daughter of the Dragon [King] is overcome with a disease and we must obtain the liver of a rabbit in order to make medicine. That is the reason why I am carrying you with such great effort." The rabbit

said, "Alas, as the descendant of a deity, I am able to remove my Five Vital Organs, and hold and wash them. Recently, my mind has been somewhat troubled, and finally I took out my liver and washed it. I placed it temporarily at the base of large rock. As soon as I heard your sweet words, I came immediately and left my liver there. If [I] don't go back and get the liver, you won't then receive the liver and save [her]. Even without my liver, I am still able to live. Wouldn't it be better if we two went back?" The turtle believed [the rabbit] and turned back. No sooner had they reached the shore than the rabbit got off and went into the midst of the grass. He said to the turtle, "You must be really stupid! How can anyone be without their liver and live?"⁷

Structure

As with the earlier versions, this first Korean variant follows the same four-fold narrative structure, which may be summarised as follows:

1. Diagnosis of the illness of daughter of the Dragon King.
2. Turtle encounters Rabbit.
3. Rabbit journeys to the palace of the Dragon King.
4. Rabbit returns to land.

While broadly similar in content to both the *V?nara-j?taka* and the *Liu-tu chi-ching* tales, 'Rabbit and the Dragon King' introduces major changes in the description of the characters. The protagonist now becomes a rabbit, and the antagonists the Dragon King and his daughter. Although it is the need of the female antagonist which spurs the search for a rabbit's liver, she is a passive, background figure, rather than an active agent in the foreground of the narrative as in the Indian and Chinese versions. This narrative retains another two of the four new elements introduced in the translation in the *Liu-tu chi-ching* – the protagonist's feigning of helpfulness, and the derision by the protagonist of the antagonist with a humiliating question. Only the element of shame upon the part of the protagonist does not seem evident in this narrative. Thus, we can see that in the translation of the Indian tale into Chinese, the translator attempted to localise the tale by using characters which perhaps were more familiar to the Chinese, and also introduced certain narrative elements which helped to make the storyline more pithy and to the point. These are retained in the Korean tale, which is even further localised in its characterisation. In both

the Chinese and Korean versions of the tale, the poetic explanation of the antagonist's reaction upon his achievement of freedom in the Indian tale is replaced with a pithy, demeaning, rhetorical question. This feature above all shows the translator's achievement of narrative localisation. The one major difference between this early Korean tale and the version of 'Rabbit Visits the Dragon Palace' presented at the beginning of this article is the absence of the character of the daughter of the Dragon King in the modern version. However, there are several variants of the modern tale which retain this element, the earliest recording of which was in 1924.⁸ Thus, the Korean version of the tale shows a high degree of narrative integrity over a period of at least seven hundred years, as well as possessing a distinctive quality of localisation.

It is conceivable that the Korean variant of the tale may have existed for nearly thirteen hundred years. We begin with the fact that the tale was recorded in the earliest extant book of Korean history, the *Samguk sagi*. This work is divided into three major sections – the *pon'gi* or chronological histories of the three kingdoms of Koguryŏ, Paekche and Silla, the *chi* or monographic discussions of various cultural and geographical subjects, and the *yŏlchŏn* or biographies of important historical figures. The information in this work, and in particular the biographies, was drawn from older, and now no longer extant, source material. Of the 50 biographies, the first provides information on the great Silla general Kim Yusin. Included within this biography is information about his brother-in-law, Prince Ch'un-ch'u, who later ruled the Kingdom of Silla as King Muryŏl (r.654–660). The tale of Rabbit's visit to the realm of the Dragon King, translated above, is imbedded within the history of the prince. The biography describes how the Silla prince was captured while on a journey by the troops of the King of Koguryŏ and imprisoned. A courtier asks the prince if he knows the 'Kwit'o chi sŏl', the Story of the Turtle and the Rabbit, and then proceeds to recount it. Hearing the tale, the Prince thinks of a way to trick the king and so is able to make his way back to his own country.⁹

Although our earliest record of this tale is from the twelfth century, it is clear that it is based upon an even earlier, unnamed record. As the original Indian tale was translated in the mid-third century into Chinese, and given the fact that Buddhism was introduced to Koguryŏ in the fourth century and into Silla by the fifth century, it is not improbable that the tale could have become localised in Korea in its present narrative format by the beginning of the seventh century, the period of Prince Ch'un-ch'u. What is interesting about the Korean localisation of the tale is that unlike the *Liu-tu chi-ching* version it is not a conscious localisation, a work of the translator, but a

natural localisation through the oral transmission of the tale. The Prince is not asked if he knows the narrative of a written story, but rather if he is familiar with a particular oral tale or *s?*, a piece of folk wisdom. If this dating is correct, it would be one further indication of the emplantation or rooting of Buddhism in the cultural soil of the Korean kingdoms. How does this localised narrative compare with variants in some of the other East Asian nations?

III. Japanese Versions

A. 'Monkey Tricks Turtle' (twelfth century)

Long ago, there was a mountain near to the sea in India. There was a monkey there, and he lived by eating fruits. There were two turtles in the seas nearby, a husband and a wife.

The wife-turtle told the husband-turtle, "I am pregnant with your child(ren). However, I have a pain in my belly and therefore it will be difficult to give birth. If you give me medicine to eat, my body will be calmed and I will give birth to your child(ren)."

The husband replied, "What should I use as a medicine?"

The wife said, "From what I have heard, monkey's liver is the best medicine for belly pain."

So, the husband went to the seashore, met the monkey, and said, "Is where you live full of all sorts of things?"

The monkey replied, "Usually it has not got much."

The turtle said, "Near where I live, there is a big forest, where fruits of all sorts in all seasons never run out. What a shame! I'd like to take you there and give you [fruits] to eat till you're full."

The monkey not knowing that [the turtle] was tricking him, became very happy, and said, "Well then, I'll come."

The turtle said, "If that's the case, come along! and the turtle took the monkey on his back. The turtle [then] said to the monkey, "Don't you know? In reality, my wife is pregnant. But because she has a pain in her belly, hearing that monkey's liver is a medicine for it, I have tricked you and brought you here so that she [can] take your liver."

The monkey said, "You [will] be really vexed. We're at cross-purposes. Haven't you heard yet? Our lot have never had livers inside our bodies. I've hung it on a nearby tree. If you had said back there, I would have fetched my liver and also other monkeys' liver and given them to you. Even if you killed me, only if I had my liver inside my body would you benefit from it. It's a most inconvenient situation, isn't it?"

The turtle believed what the monkey said was true, and said, "If that's the case, I'll take you back. Fetch the liver and give it to me."

The monkey said, "That [will] be very easy. Once we go to where I live, it [will] be no problem."

The turtle put him on his back as before and reached the earlier place. When [the turtle] had put him down, the monkey ran the moment he was off and climbed way up to the top of a tree. Looking down, the monkey faced the turtle and said, "You're stupid, Turtle! Do I have a liver that's separate from my body?"

The turtle thought, "The fact is that he has tricked me deftly", and, there not being anything which he could do, turned to the monkey who was at the top of the tree, and [almost] unable to speak, said, "You're stupid, Monkey! What sort of ocean bottom has fruit?" And he went [back] into the sea.

Long ago as well [as nowadays], animals were stupid like this. The way that men are foolish is like them.

So it has been told and so it has been passed down.¹⁰

Structure

This tale is found in the collection of anecdotal writing, the *Konjaku monogatari* [Tales of Times Now Past] which was compiled in 1120. Containing over a thousand items divided into 31 sections, the narrative items are arranged by nation of origin, India, China, or Japan.¹¹ The narrative of this tale, recorded in the Indian section, follows the narrative structure of the tale type very closely, but includes an additional scene at the end. The narrative structure may be summarised as follows:

1. Infirm she-turtle needs the liver of a turtle.
2. Male-turtle encounters a monkey.

3. Monkey goes to the home of the turtle.

4. Monkey returns to his home.

5. Aetiology.

This tale includes all the variations introduced into the tale type through the *Liu-tu chi-ching* translation, and does not alter the description of the protagonist and the antagonist as happens in the early Korean tale. Significantly, this variant maintains the importance of the female antagonist as an active agent in the development of the storyline and introduces another motif which explains the reason why she desires the liver of a monkey – birth pangs. The object of enticement for the protagonist remains the same as in the other tales, the prospect of visiting a paradise burgeoning with good things to eat. Further additions to the narrative are a more complex ending with the antagonist and protagonist exchanging insults (which lessens the impact of the protagonist's trickery), and a concluding statement which is a moralising aetiology explaining that the foolishness of men is like the foolishness of animals. Of the various localised alterations to the narrative, the most important is the addition of an aetiological scene, which becomes a distinctive characteristic of Japanese variants of this tale.

B. 'Why the Jellyfish Has No Bones' (thirteenth century)

Long, long ago the consort of the king of the Dragon Palace was about to have a baby, and she had a strange craving to eat monkey liver. Wanting to satisfy her desire in some way or another, the Dragon King called for the turtle, one of his subjects, and asked him if he could think of a good way.

The turtle was a wise creature. He set out immediately and went across to the island of Japan. There he found a monkey playing in the mountain near the seashore.

"Master Monkey, Master Monkey, don't you feel like going to the Dragon Palace as a guest?" he asked. "There are big mountains there, too, and all kinds of feasts. If you go, I will give you a ride," he offered, displaying his big back.

The unsuspecting monkey was carried away by the fair words of the turtle and set out gaily to see the Dragon Palace. He found that it was indeed a far more splendid palace than what he had heard of.

While the monkey stood at the inner gate waiting for the turtle to come and guide him, the jellyfish, who was the gatekeeper, looked at the monkey's face and burst out laughing. "Master Monkey, you don't know a thing, do you?" he declared. "The royal consort is going to have a baby and she wants to eat monkey liver. That is why it happened that you were invited to come as a guest."

"This won't do," thought the monkey. "I have done something terribly foolish. If I had known it was going to be such weather as this, I would have brought my liver along, but I forgot and left it hanging out on a tree in the mountain to dry in the sun. If it starts to rain, it may get wet and I am worried."

"What, you came out and left your liver behind?" cried the turtle. "Then there is nothing to do but for you to go back and get it."

Thereupon he took the monkey onto his back once more and carried him back to the former shore. As soon as they reached the land, the monkey leaped away quickly and scrambled up to the top of the highest tree. Once there, he looked around as if nothing had happened.

In great alarm the turtle asked, "What is the matter, Monkey, old chap?"

With a laugh the monkey answered, "Inside the sea there can be no mountains: outside the body there can be no liver."

"That was surely because the loose-tongued jellyfish talked too much while the monkey was waiting at the gate," complained the turtle when he returned to the Dragon King.

"That unruly fellow!" shouted the king. "Peel all his scales off! Take all his bones out!"

That is why the jellyfish came to have the shape he has now. It was a punishment for his talking too much.¹²

Structure

The version of the tale type translated here is recorded in the *Shasekishū* [Collection of Sand and Pebbles] a compilation of 7 tales by Mujū Ichien (1226–1312) between 1279–1283. This work contains many tales which are a mixture of Shintōism and Buddhism.¹³ As before, the *Shasekishū* follows the general format of the tale type, and in particular the form as it was

recorded in *Konjaku monogatari* including a final aetiological scene. The *Shasekishū*'s structure may be summarised as follows:

1. Consort of Dragon King craves monkey's liver.
2. Turtle encounters Monkey.
3. Monkey goes to the Dragon Palace.
4. Monkey returns to his home.
5. Aetiology.

This variant, although maintaining most of the changes introduced in the *Konjaku monogatari* version, follows the Korean tradition by making the chief antagonists as the Dragon King and a female relative, in this case his consort. The narrative maintains the motif of birth pangs introduced in the *Konjaku monogatari* as the reason for the need to obtain the liver of a monkey while apparently eliminating the motif of the protagonist feeling shame and subsequently feigning helpfulness. A further character is introduced in Scene 3 where it is the jellyfish who derisively discloses the reason for the monkey's visit. In the final scene, the protagonist's derision of the antagonist, the turtle, is maintained. The aetiological ending, however, becomes a full-blown scene with a conversation between the ruler of the sea and the turtle.

C. 'The Monkey's Liver': A Twentieth Century Japanese Oral Tale

Long ago, the only daughter of the deity of Neinya [dragon kingdom of the sea] became ill and a priest was called to give a divination. The priest divined its cause and said, "This disease will never be cured unless you get the fresh raw liver of a monkey and feed it to the girl." So the deity of the dragon kingdom sent a dog to a far country to find a monkey.

The dog went to a distant island and finally found a monkey. "Monkey-*dono*, monkey-*dono*, have you ever thought about going sightseeing to a place called Neinya?"

"Yes, I have thought that I would like to go there at least once."

"Then I will take you with me. Just hang on to my hips and we will be in Neinya before you can blink your eyes."

The monkey happily hung onto the dog's waist and they went to the seashore. It seemed as if the dog had only taken one step from a steppingstone and instantly the two of them were in Neinya.

After they got to Neinya the monkey was entertained for a while, but one day the octopus and the spiny swell fish said to him: "You're in a terrible fix here, you know. Actually the deity of Neinya intends to give your liver to his only daughter, and so you don't have much longer to live."

Having been told this secret, the monkey became very worried and decided to escape in some way or other. "I did a stupid thing, I came here and left my liver at home," he said.

The deity of Neinya heard about what the monkey had said and declared, "Well, if you forgot your liver, there is nothing to do but to hurry and go to get it." So he sent him off with the dog again. When they got to the island, the monkey ran away as fast as he could and never allowed himself to be caught again.

Afterward it was discovered that it was the octopus and the spiny swell fish who had betrayed the secret. By way of punishment, the octopus had all his bones pulled out and the spiny swellfish was beaten until his bones stuck out all over him, and that is why he is covered with spines even to this day.¹⁴

Structure

This modern oral version while following the general pattern of the tale type, is close to the variant found in the thirteenth century work, the *Shasekishu*?. The narrative structure may be summarised as follows:

1. Daughter of Dragon King is ill and needs the liver of a monkey.
2. Dog encounters Monkey.
3. Monkey goes to the Dragon Palace.
4. Monkey returns to his home.
5. Aetiology.

Like the *Shasekishu*? version, the chief antagonists are the Dragon King and his female relative, in this case his daughter. As in the early version, the

contemporary version has a third antagonist, the one who seeks out the protagonist, but in this tale the character is changed from a turtle to a dog. Scene 3 is further elaborated with the addition of a second figure who discloses to the protagonist the reason why he is in the watery realm of the Dragon King. This modern oral version, like the thirteenth century version, lacks the motif of the protagonist's shame, the feigning of helpfulness, and the motif of the protagonist deriding the antagonist. As in the *Shasekishu*? there is a full, final aetiological scene which explains the reason why an octopus has no bones, and why a swell fish has a spiny skin.

Japanese variants of this tale type have had a stable narrative structure since at least the eleventh century with the unique feature of an additional fifth scene which has an aetiological function. The narrative of the scene in this variant, in turn, is paralleled by an elaboration of Scene 3 with further characters being added, and the division between different characters of the role of the antagonist as searcher for the protagonist and inadvertent discloser of the reason for the protagonist's visit to the underwater world. The tale maintains the Korean element of the principal antagonist being the Dragon King, and the female antagonist as playing a background role.

IV. 'The Monkey and the Frog': Contemporary Tibetan Oral Version

There was a monkey who often went to a lake to drink water. It was in this way that he met a frog who lived in the water and they gradually became friends. The two of them frequently played together.

One day, when they were all playing happily on the grass by the lake, the frog asked the monkey to go and play at his house in the lake. The monkey was afraid of water and did not dare go. The frog said: "If you lie face down on my back and keep your eyes tightly shut, I will carry you there." The monkey was curious and so, lying face down on his [the frog's] back, he went into the lake.

The monkey played for a couple of days at the frog's house. The frog wanted to kill the monkey because he had heard that a monkey's heart could cure a hundred illnesses. So, he said to the monkey: "Friend, my mother is seriously ill and the doctor says that she must eat a monkey's heart. This is the only way for the illness to be cured. What do you think I should do?" When he heard this the monkey was astonished and said: "Ai! Frog, you and I have been friends for a long time; do you not yet know that all monkey hearts hang on trees? You could come with me up to the bank and, having taken my heart, you could cure your mother's illness.

The frog carried the monkey up to the bank. Once in the mountains the monkey climbed a large tree and said to the frog: "Friend! Open your mouth and I will throw the heart down." Hearing this the frog opened wide his mouth and waited. The monkey then chucked down some lumps of stinking excrement, which landed in the frog's mouth. Then he cackled: "Frog! Frog! If you want a monkey's heart, eat a monkey's excrement!"¹⁵

Structure

This modern version of the tale type from Tibet has a variant narrative structure from all of the previous examples above. In this version, the first scene describes how the protagonist goes voluntarily to the place in which the antagonist lives and makes friends with him. The rest of the narrative follows the familiar pattern of the tale type. The structure may be summarised as follows:

1. Monkey goes to Frog's pond.
2. Frog invites Monkey to his home.
3. Monkey goes to Frog's home.
4. Monkey returns to his home.

Two things are immediately apparent in this tale – an altered initial scene and the inversion of the appearance of the narrative element explaining why one of the antagonists needs to eat a monkey's heart. This latter feature is the most significant structural change in the transmission of the tale which for nearly two thousand years has maintained a fairly stable order of scenes and structure. Although the monkey is kept as the protagonist, the antagonists are now a frog and his mother. As in the *V?nara-j?taka* version, the object of the antagonists' desire is the heart and not the liver. Although the concept of the antagonists' home being in the water is maintained, this realm is transformed into a lake rather than the sea or a river. This alteration clearly reflects the geographical setting of the Tibetan people, who are distant from any sea. A new feature is introduced in the scene in which the antagonist invites the protagonist to his home – the protagonist's fear of water. No other version has this element. Usually, the protagonist is excited about visiting a splendid home or realm with no element of fear being displayed. Unusually, the protagonist is attracted to the antagonist's home, not by its splendour or

by the prospect of food, but the by opportunity to play – as if the protagonist were a child. Furthermore, the whole situation develops because of the (presumably genuine?) friendship between the protagonist and the antagonist. Here, as in the Korean versions and the modern Japanese oral versions the female antagonist plays a subordinate role to the male antagonist. As with the *Liu-tu chi-ching* and Korean versions, an unspecified 'illness' is given as the reason for needing the heart of a monkey. Although the Tibetan version retains the element of the protagonist feigning helpfulness, unlike most other East Asian variants, it does not describe the protagonist's shame at having been tricked by the antagonist, making it similar to the original tale found in *V?nara-j?taka*. In the final scene, the protagonist not only verbally humiliates the antagonist, but does so physically by throwing excrement into the antagonist's mouth. No other variant of the tale type gives so vivid a depiction of the protagonist's contempt for the antagonist. As this tale variant is significantly different from the *Liu-tu chi-ching* version and the variants which have been derived from it, and because it is similar in certain respects to the *V?nara-j?taka* version, it may have been independently derived from the Indian tale. The Tibetan tale is also a distinctive type variant in that it has a significant new narrative scene – the initial scene describing the voluntary visit of the monkey to the frog's pond.

V. 'The Turtle and the Monkey': Contemporary Mongolian Oral Version

Did you know that there are he-turtles and she-turtles, and that she-turtles can be very suspicious and jealous? This is a story of what happened one day, a long time ago.

A he-turtle went up to the mountains on business one afternoon, and there he met a monkey. They introduced themselves to each other, became friendly, and had long conversations about this and that. When the he-turtle finished his business the next day he returned home feeling very satisfied with his trip and his new female friend. The he-turtle's she-turtle became suspicious of the cheerful smile on her husband's face and said to herself:

"Hmm. It looks as though my he-turtle had a fine old time up in the mountains. He probably met one of those cute she-monkeys!"

In her jealousy the she-turtle devised a plan to punish her husband. The next morning she stayed in bed moaning:

"Oh! I feel so sick today!"

The concerned he-turtle asked:

"Whatever is the matter, my dear? And what will help you recover?"

"The only thing that will help me," groaned the she-turtle, "is the heart of a she-monkey. I must eat a she-monkey's heart or I shall surely die!"

The he-turtle, alarmed at his wife's terrible condition, hurried back to the mountains and called out for his friend, the only she-monkey he knew. When he found her he told her, not altogether truthfully:

"We became such good friends a few days ago that I thought I should invite you to my home and prepare a nice dinner for you."

The she-monkey, greatly flattered, accepted the invitation and the two set out together, chatting all the way.

Soon they arrived at the he-turtle's house. Before going inside he turned to the she-monkey and said:

"My wife is unwell. The only thing that will help her recover is a she-monkey's heart. I would like to take your heart out to heal my wife."

The quick-witted she-monkey exclaimed:

"But turtle, why didn't you tell me about this when we were at my house? Don't you know that monkeys hang their hearts from the treetops! We must quickly return together to my house and fetch my heart for your sick wife!"

So the two animals set out again for the mountains. The he-turtle waited patiently at the bottom of the she-monkey's tree while the monkey climbed way up to the top. Once up as high as she could go, she took some of her droppings and threw them down at the he-turtle, shouting:

"What a nice friend you turned out to be! Let your 'sick' wife eat this, my 'heart'."

The monkey stayed up in her tree laughing, while the turtle plodded home to his wife.

He was all alone ... and smelling not a little unpleasantly.¹⁶

Structure

This modern Mongolian variant of the tale type is similar to the five-fold structure of the Tibetan variant discussed above and may be summarised as follows:

1. He-turtle on a visit encounters a she-monkey.
2. He-turtle re-visits she-monkey's home.
3. He-turtle brings she-monkey to his home.
4. She-monkey returns to her home.

This version has the same initial scene as the Tibetan variant with the protagonist going voluntarily to the antagonists' area, but unlike the Tibetan version maintains the same order of the themes of the tale type as found in the *V?nara-j?taka*. Thus, the narrative reveals the reason why the female antagonist wishes to eat the organ of the protagonist in the scene in which the male antagonist sets off to find the protagonist. Here, however, although 'illness' is given as the reason for the female antagonist's desire for the heart of a monkey as in most East Asian variants, we are also told that it is really because of her jealousy. This is a new element in the content of the narrative of this tale type. As with the Tibetan version, the Mongolian variant maintains the idea of the presumed genuine friendship between the male antagonist and the protagonist. For the first time, this variant depicts the protagonist as a female rather than a male character. Unlike other versions which we have discussed, the home of the antagonist is not depicted as being a watery realm. In fact, it is not described in any way, perhaps again a geographical reflection of the homeland of the Mongols who narrated this tale. Like the Tibetan version, this tale maintains the motif of the feigned helpfulness of the protagonist, while leaving out the shame which the protagonist feels when she learns that she has been fooled. Also, like the Tibetan variant, this version ends with a final scene in which the protagonist demonstrates her contempt for the antagonist by hurling excrement at him. Although there is no final aetiological scene as in all the Japanese variants which we have examined, the Mongolian tale is presented in entirety as an extended aetiology with the tale being used to illustrate the 'well known' belief that female turtles are jealous by nature. This is a dramatic alteration in the function of the tale which originally was used to illustrate the wit of the protagonist in extricating him or herself from a highly dangerous situation. This aspect of

the original tale is strongly emphasised by the poem at the end of the *V?nara-j?taka*, the purported *locus classicus* for this tale type. Because of the high degree of similarity between the Tibetan version and the Mongolian version of this tale type, and because of their distinctiveness from the versions derived from the *Liu-tu chi-ching*, we can speculate that these two tales form part of a separate line of transmission of this tale, and that this tradition may derive ultimately from a separate reading or translation of the original tale, the *V?nara-j?taka*.

VI. Versions Outside East Asia

This tale is actually widely spread throughout the world, and although it is not possible to describe and trace all of these tales for reasons of space, it would be worthwhile to indicate just how widely spread this tale has become. The Aarne-Thompson Index gives this tale type as AT91 described as the 'Monkey (Cat) who Left his Heart at Home' with the narrative being summarised as 'Monkey when caught for his heart (as remedy) makes his captor believe he has left his heart at home. Is released'. This summary emphasises motifs from the *V?nara-j?taka* such as the protagonist being a monkey, that the antagonist desires the heart of the protagonist, that the organ is now outside of the body of the protagonist, and that this knowledge tricks the antagonist into releasing the protagonist. It also emphasises the motif in the *Liu-tu chi-ching* that the reason for the antagonist's craving is the wish to use the organ as a remedy for an undescribed illness. The Aarne-Thompson Index cites variants from Europe, Asia, the Americas, and Africa, in particular from Hungary, Latvia, and Jewish (Yiddish) traditions, from India, Indonesia, the Philippines, and Japan, from Puerto Rico, and from Zanzibar.¹⁷ The Swahili version of this tale type is told with the protagonist as a monkey and the antagonist as a shark. The latter entices the monkey in order to cure the illness of the 'sultan', making one of its principal motifs parallel to the Korean tradition of the tale.¹⁸ The similarity between the two tales, however, is undoubtedly a fortuitous parallel. Heda Jones finds several Indic versions of Tale Type 91 in the Assam area of north eastern India in the regions of Meghalaya, Arunachal Pradesh, and Mizoram.¹⁹

VII. Observations and Conclusions

We may make the following conclusions about the tale 'Rabbit Visits the Dragon Palace' and the broader East Asian tale type of which it is a part. First of all, the narrative of the broad tale type uses one of the principal motifs of Indic folktales, *dohada*, which is defined as the craving of a

pregnant female. Quoting from Maurice Bloomfield's classic article on the six forms of *dohada*,²⁰ Nicholas Mosley Penzer points out four elements of the *dohada* motif: 1) the female antagonist may directly injure the male antagonist (husband), 2) the female antagonist may impel the male antagonist to some act of danger, 3) the female antagonist may force the male to play the role of a trickster, and 4) the male antagonist may attempt to harm a third party, the protagonist of the tale.²¹ In the *V?nara-j?taka*, we find some of these elements of the *dohada* motif – the compelling of the male antagonist to a dangerous action, the compelling of the male antagonist to play the part of a trickster, and the male's attempt to harm the protagonist. In the *V?nara-j?taka*, however, there is a weakening of the *dohada* motif in that no explicit reason is given for the desire to eat the monkey's heart other than the simple wish to eat that kind of meat. K'ang Seng-hui, the third century translator of the *Liu-tu chi-ching*, rectifies this problem by explaining the female's craving as the wish to cure her unspecified illness. The motif of illness then becomes the characteristic East Asian explanation for the craving of the female and is found in all East and Central Asian tales. In mediaeval Japanese texts, it is made even more precise where the craving is attributed to 'birth pangs', i.e., the craving of a pregnant female, returning back to the original form of the Indian *dohada* motif.

There is an extraordinary stability of the motifs of the tale as they were introduced in the *Liu-tu chi-ching* translation. With the exception of the Korean tradition of the tale, the motif of the monkey as the protagonist remains throughout, even in countries such as Mongolia where naturally there are no monkeys. The *Liu-tu chi-ching*'s use of the monkey's liver rather than the heart as the object of the antagonist's desire becomes the standard motif in all East Asian versions of the tale. Only the Central Asian versions re-introduce the idea of the heart as the object of desire. Likewise, the *Liu-tu chi-ching*'s introduction of the protagonist's shame at being fooled, his feigning of helpfulness, and the derision of the antagonist, all of which are absent in the *V?nara-j?taka*, become commonplace features of the tale in all forms except for the modern Japanese tale quoted here.

K'ang Seng-hui's work as a translator, as evidenced by his translation of *j?taka* materials in the *Liu-tu chi-ching*, was of a high degree of sophistication. Rather than being a literal or formal equivalent translation, K'ang Seng-hui appears to have used the translation technique of dynamic equivalence. As defined by Eugene Nida and Charles R. Taber, dynamic equivalence attempts to avoid a formal, literal and stiff translation of a text

by transforming it into a form which while different in many formal aspects from the original text retains the essential semantic ethos to convey the meaning of the original text in the same way in the translated text. Examples of formal alteration to achieve dynamic equivalence would be the substitution of specific vocabulary, and changes in the formal idiomatic structure of the narrative of a tale.²² K'ang Seng-hui's work used both of these aspects of dynamic equivalence as is evidenced by his substitution of vocabulary (the substitution of the turtle for the crocodile as the antagonist), and for his addition of phrases, such as the protagonist's derision of the antagonist, to create a strong sense of how the monkey used his wits to trick his adversary. This latter technique in particular helps to retain the original vividness of the tale and consequently helped to localise the tale in East Asia as is shown by the retention of most of K'ang Seng-hui's alterations in subsequent versions of the tale type.

An interesting feature of this tale type is its use of the double trickster motif, which clearly derives from the original Indian tale. All the East and Central Asian versions of the tale depict the antagonist who seeks the protagonist as finally being tricked by his opponent. This is usually the result of the disclosure by the seeker antagonist of the secret reason for the protagonist's presence in the antagonist's realm. A major distinction between Japanese versions and other national versions of the tale type is the increase in the number of antagonists and the division in the roles played by the various antagonists. In all other versions of the tale but the Japanese versions, the antagonist who seeks and tricks the protagonist is also the antagonist who discloses the secret and in turn is tricked by the protagonist. In the Japanese versions, the seeker and the discloser are depicted as separate characters.

There is also an extraordinary stability in the narrative structure of the tale type from its beginning in the *V?nara-j?taka* through its translation into written Chinese in the *Liu-tu chi-ching* to its appearance as a contemporary folktale in the nations of modern East Asia. The four scenes are 1) antagonist (usually female) needs to eat the organ of the protagonist, 2) seeker antagonist tricks protagonist into going to paradisiacal place, 3) seeker antagonist takes protagonist, and 4) protagonist tricks antagonist and returns home. The basic structure of the tale remains similar throughout the spread of the tale. In the Japanese versions, a fifth aetiological scene is added. In Central Asian versions, the initial scene which explains how the protagonist voluntarily meets the antagonist who tricks him. In the Tibetan version, there is also an inversion or omission of the initial explanation of why the antagonist wants the protagonist's organ.

Even with these variations, the tale type has remained remarkably stable throughout its history.

One can speculate about the possibility of two broad streams for the spread of the tale type, one which stems historically from the translation of the tale in the *Liu-tu chi-ching* in the third century, and a second, apparently independent stream, which spread throughout Central Asia. This suggestion will require much further research. Likewise, the Japanese versions of the story suggest that there may be two sub-streams for the source of the tale in that country, one which comes from the *Liu-tu chi-ching* through the *Konjaku monogatari* with its emphasis on the monkey and turtles as the chief characters, and one which comes from a Korean source with its identification of the Dragon King as the prime antagonist.

Every national version of the tale gives evidence of its localisation in the national culture. Japanese versions of the tale type have changed it from being an illustration of wit overcoming adversity into an aetiological tale by the addition of a fifth scene. Central Asian tales have an initial scene which omits the motif of the male antagonist as seeker, thus removing the need for the first scene to explain the reason for the female antagonist's craving. However, if we define a high degree of localisation as being the creation of a narrative ethos which removes a sense of foreignness about a tale, then I would argue that of all the East Asian variants of this tale type, the Korean tradition is the most localised in that it has transformed the chief characters into figures which are wholly local in character. This aspect must explain in part why contemporary Koreans perceive this tale to be quintessentially Korean. Curiously, this feature makes it more like the original tale in the *V?nara-j?taka* where the characters are clearly indigenous to India, which cannot be said of the Mongolian version which has maintained the original motifs out of geographical context. It is also the Korean versions which have introduced the idea of the watery realm as being the sea rather than a river as in the Indian and original Chinese variants. This feature is then used throughout in all the Japanese examples of the tale. On the basis of this preliminary research, we can argue that a Korean variant of the tale type became established early, possibly as early as the seventh century, and remained stable as a narrative structure down to the twentieth century. The stability of structural form and narrative motifs, and its spread to a neighbouring country, would point to the emergence of a highly localised form of the tale, creating a distinctive sub-tradition within the history of the tale type.

Endnotes

1. Ch'oe Inhak, *Ch?sen mukashi-banashi hyakusen* [A Collection of Korean Folktales], pp. 20–23. This version of the tale was recorded by Ch'oi Inhak in Kimch'ŏn City, North Ky?ngsang Province, South Korea in 1960. The raconteur was a fifty-year old male, Im Pongsun. The translation from Japanese was done by Graham Healey of the Centre for Japanese Studies, University of Sheffield. The earliest recorded modern version of the tale was in 1919 in *Tensetsu no Ch?sen* [Korea in Legends] by Miwa Tamaki.

The story of 'Rabbit Visits the Dragon Palace' also forms part of the vocal repertoire of *p'ansori*, a uniquely Korean vocal tradition in which a singer with only a fan and handkerchief as props sings a narrative to the accompaniment of a drum. The story is variously known as *Sugung-ga* [Song of the Underwater Palace], or *T'oby?l-ga* [Song of the Rabbit and Terrapin]. For a version of the text, see Kang Hany?ng, pp. 117–155.

2. William R. Bascom, 'The Four Functions of Folklore', pp. 333–349. Bascom states that from an anthropological perspective, the four functions of oral folklore are 1) amusement and escape through fantasy, 2) validation of the values of the culture, 3) education, and 4) conformity to patterns of culturally approved social behaviour.

3. 'Jataka', in William H. Gertz, ed., *The Dictionary of Bible and Religion*, p. 519.

4. *J?taka*, Book 4, *J?taka* 342: *V?nara-j?taka*. Translation from Edward Byles Cowell, *J?taka: or Stories of the Buddha's Former Births*, v. 3, pp. 87–8. Penzer (v. 1, pp. 223–225) states that there is a longer and a shorter version of this Indian tale. The longer version tale is the *Sumsum?ra-j?taka*, while *V?nara-j?taka* is the shorter version. The text of the *Sumsum?ra-j?taka* may be found in Viggo Fausboll, *Buddhist Birth Stories: The Oldest Folk-Lore Extant*, v. 2, p. 158. A superficially parallel version to both of these tales is the *V?narinda-j?taka* which does not have either the motif of the enticement of the protagonist by the antagonist, or the protagonist's use of wit to free himself from captivity. Rather, the protagonist uses wit to avoid capture. See George Peiris Malalasekera's *Dictionary of Pali Proper Names*, v. 2, p. 853.

5. Lewis R. Lancaster with Sung-bae Park, *The Korean Buddhist Canon: A Descriptive Catalogue* (Berkeley, University of California Press, 1979), p. 84.

6. *Liu-tu chi-ching*, chuan 4, chang 13. Translation by the writer with the assistance of Dr. Lili Chen, Centre for Chinese Studies, School of East Asian Studies, University of Sheffield.

7. *Samguk sagi*, kw?n 41, y?lch?n 1, Kim Yusin, *sang*. Translation by the writer.

8. Choi, pp. 17–18..

9. *Samguk sagi*, op .cit.

10. *Konjaku monogatari*, kan 5, koto 25. The translation was done by Dr. Nicolas Tranter of the Centre for Japanese Studies, School of East Asian Studies, University of Sheffield. Susan Wilbur Jones provides a translated version of this story in *Ages Ago: Thirty–Seven Tales from the Konjaku monogatari*, pp. 26–27. Another study and translation of the *Konjaku monogatari* is Marian Ury's *Tales of Times Now Past: Sixty–two Stories from a Medieval Japanese Collection*. A French translation of the *Konjaku monogatari* is Bernard Frank *Histoires qui sont maintenant du passe*. An important study of the tales in the *Konjaku monogatari* is Hiroko Kobayashi *The Human Comedy of Heain Japan*. A more recent study of these collections of stories is Anita Khanna *The Jataka Stories in Japan*.

11. Jaroslav Pr??ek, gen. ed., *Dictionary of Oriental Literatures* (London, George Allen & Unwin, 1974), v. 1, p. 150.

12. *Shasekish?*, *maki* 5, part 1, number 8. Translation from Yanagita, Kunio, *Japanese Folk Tales: A Revised Selection*, pp. 20–21. A modern version of this tale, the 'Story of the Jelly and the Monkey', may be found in Yei Theodora Ozaki's *The Japanese Fairy Book*, pp. 189–202. In Hiroko Ikeda's 'A Type and Motif Index of Japanese Folk Literature' this tale is listed as Tale 91, 'Monkey who left his liver at home' (Saru no Iki-gimo; Kurage Hone-nashi), pp. 27–28. Although Ikeda cites the *Konjaku monogatari* as the ultimate source for the modern tale, the summary which she provides is closer to the tale in the text of the *Shasekish?*. She records the protagonists as the ruler of the sea, his daughter or wife, and a turtle. The secret is disclosed by a jellyfish, who is punished for his infraction. She provides two variants for the final scene. One follows the ending in the

Shasekishu in which the jellyfish is de-boned as a punishment. A second, and apparently preferred ending, is one in which the monkey wreaks his vengeance on the turtle by hurling him on the rocks on the shore. The aetiological character of the final scene is maintained by this action explaining the cracks on the turtle's shell.

13. Pr??ek, op.cit., v.1, p.151.

14. This tale was recorded by Seki Keigon on Kikai Island, Oshima-gun, Kagoshima-ken in southern Japan at sometime in the mid-twentieth century. The raconteur was Tome Saneyoshi. Translation from Seki Keigo, *Folktales of Japan* (London, Routledge & Kegan Paul, 1963), pp. 25-27.

15. *Chung-kuo tung wu ku shih chi*, p. 114. There are no details about the collection of the tale. The translation is by Dr. Sarah Dauncey, Centre for Chinese Studies, School of East Asian Studies, University of Sheffield. Nai-tung Ting's *A Type Index of Chinese Folktales*, following very closely the format of the Aarne-Thompson Index, lists eight variations of Tale Type 91, which is defined as 'Monkey who left his Heart at Home. His captor is a turtle'. Unfortunately, most of these variations are either Mongolian or Tibetan variants rather than Han Chinese. Those which appear as if they might be from Han Chinese narratives are in sources which I have not been able to obtain. Consequently, I have not been able to use a modern Han Chinese variant to compare with the preceding material from historical sources, nor with this modern Tibetan version and the modern Mongolian version which follows in the next section.

16. Hillary Roe Metternich, *Mongolian Folktales*, pp. 107-108. No details are provided about the collection or translation of the tale. In Norman Mosley Penzer's annotation of Charles Henry Tawney's translation of the *Katha sarit sagara* [Ocean of Streams of Story] by Somadeva (fl. 11c.), there is a tale which is similar to the Mongolian version of the tale type under discussion. This is the 'Story of the Monkey and Porpoise' (Story 133) in which the former is the protagonist and the latter the antagonist. The antagonist's wife expresses jealousy regarding the protagonist. See Penzer v. 5, pp. 127-130.

17. Stith Thompson, p. 151.

18. The earliest Western source for the Swahili tale is contained in Edward Steere's *Swahili Tales, As Told by Natives of Zanzibar* (p. 1) published in

1870. The earliest French version may be found in Gabriel Ferrand's *Contes populaires malgaches* (p. 77) published in 1893.

19. Heda Jason, 'Types of Indic Oral Tales: Supplement', p. 22.

20. Maurice Bloomfield, 'Dohada', *Journal of the American Oriental Society*, v. 40

(1920), no. 1, pp. 1–24.

21) Nicholas Mosley Penzer, v. 1, pp. 221–225.

22) Eugene A. Nida, Charles R. Taber, pp. 137, 140, 202.

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