

# THREE MONKS

## 三个和尚

*Courseware for Intermediate to  
Advanced Chinese Language Students  
and Students of Chinese Animation*

Hua-yuan Li Mowry 李华元

with the collaboration of

Yuhui Lu 吕俞辉

Qingli Zhu 朱庆礼（明池）



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## Explanatory Remarks

This courseware was originally conceived for Chinese language students only, but halfway through the compilation, we decided that it would be suitable for students of Chinese animation film as well—because *Three Monks* (1980), preceding the films produced by the Fifth Generation of Chinese film makers, was a pioneer in bringing Chinese film-art to the attention of the outside world during the first three or four years of the 1980s, soon after China’s “opening” to the west. Two main principles have guided the project throughout its compilation: completeness in content and ease of operation (i.e., user-friendliness).

In our effort to strive for completeness we included in the courseware not only the components found in any standard language textbook or interactive language courseware (i.e., in either traditional paper-format or digital format)—vocabulary, grammar notes, voice, exercises, and other learning activities—but also descriptive, analytic, and critical scholarly studies pertaining to the film *Three Monks*, and to its director, A Da. In our pursuit of ease of operation, we subscribed to the notion of intuitiveness. Consequently, we saw no need to provide any elaborate “instruction” files. We are confident that the user will find the courseware self-explanatory and easy to navigate after only a few clicks.

In addition to these Explanatory Remarks, the Acknowledgments and the Prefaces, the courseware includes the following component parts:

- **Introduction:** The introduction is meant to provide a general background-discussion of the film: its main theme, its creative approach and guiding principles from the perspectives of the film’s director (A Da) and most important critics. The author of the introduction has also attempted to clarify some of the key concepts to which the filmmakers of *Three Monks* subscribe.
- **Video:** The subtitles (or voice-over) represent our interpretation of a film that is, in its original form, an “international version” having no human voice. We strove to avoid any subjective discussion or description of the three protagonists’ mental activities, thought processes, or emotional reactions. The user can choose between having or not having the subtitles, and when selecting subtitles, the option of subtitles in traditional or simplified form. The option of whether to synchronize the voice and the subtitle-text is also provided.
- **Text:** The text—in either traditional characters or simplified—is not identical to the video’s subtitles (or voice-over). It is a longer version of the video’s subtitles presented as a “voiced book”. Without the animated images, this provides the user with a more complete, detailed, and more leisurely read/voiced narrative than the subtitles/voice-over of the video.

The user can choose to read/listen to the written text with its voiced sound component from page to page, or to read/listen to a particular sentence by clicking on that sentence. Users can also cross-reference either the section on vocabulary or the section on grammar (each section also having a voice component) at any time while reading/listening.

- **Discussion or Composition Topics:** For the benefit of each of our two intended user groups (i.e., students of Chinese language and students of Chinese animation), we have decided to present the topics in English. The user can choose to respond in either English or Chinese. The topics are suggested talking points about *Three Monks*, and are by no means exhaustive.
- **Translations:** The 9 translation selections are unedited authentic writings by well-known Chinese animators or Chinese animation film scholars. Indeed, our first selection, “Self-introduction” (courtesy of Xu Chang, A Da’s son) is an unpublished, short, informal essay written by A Da himself, about himself. Following this piece are excerpts from six articles all published in the book *Three Monks—from Three Phrases to an Animated Film* (China Film Publishing Company, Beijing, 1984); these excerpts provide insight into the many aspects of the film. The last two selections are exclusively on A Da, the first an outline of A Da’s professional life, and the second (in English) a fleeting vignette of A Da, the person. The selections were included here because of the significance of their content, and because of their linguistic appropriateness for Chinese language student users.
- **Appendices:** In view of the scant study in English of Chinese animation, the appendices are intended to be of special interest to American students of Chinese animation in general. Three of the five appendices are materials never before published in any format: the 25-minute video on the “Question and Answer Session”—filmed during A Da’s screening of several Chinese animation films at Dartmouth College in 1984—was converted from a VHS tape kept at the College’s Jones Media Center. The article written by A Da’s son, Xu Chang, and the article written by Dartmouth Professor David Ehrlich, are courtesy of the respective authors.

For the benefit of users who would like printed versions of any (or all) of the texts contained in the courseware, we have provided printable PDF versions. For uninterrupted viewing, we have also enclosed the original video, with the choice of playing or not playing the Chinese voice-over.

Finally, a word about the original video that we adapted to the current courseware: We obtained the official written release to adapt *Three Monks* to interactive courseware

in November 2002. The release was granted, on behalf of Shanghai Animation Film Studio, by Professor David Ehrlich, representative and agent in North America for sales and educational releases of the video versions of the animation produced at the Shanghai Animation Film Studio. This version of the video *Three Monks* is slightly different in two ways from the commercial versions (CD and DVD) sold in China:

1. The colors and images are less sharp, and in a few places, appear to be somewhat subdued or “washed out”.
2. Scenes 104, 105, and 106 (i.e., the first three scenes in the second volume of the storyboard, depicting the third protagonist, Fat Monk, entering the temple), totaling about 16 seconds in time and 22 feet of film, are missing.

Neither of these differences affects the overall quality of the film or the flow of the narrative, but we thought that it should be pointed out.

Hua-yuan Li Mowry  
Dartmouth College  
December 2016

## Acknowledgements

For a project that stretched more than a decade, I am greatly indebted to a good many individuals and organizations. First of all I should like to thank Dartmouth College for granting me a Cheheyl Fellowship 13 years ago, enabling me to create a prototype of the software in the form of a “voiced book” whose contents was a straightforward visual interpretation of the voiceless and textless animation film *Three Monks*. The College, in particular its Provost’s Office during the leadership of Professor Barry P. Scherr, has provided me with additional financial and much needed moral support over a period of almost 15 years, from the project’s conception to its final production.

Not a film scholar nor versed in Chinese animated films, I would like to thank my dear friend and colleague David Ehrlich for his unselfish sharing of his wisdom and knowledge and for his wholehearted devotion to, and trust in, the elusive notion of friendship and collegiality. It was David who asked me to co-teach, back in the second half of the 1990s, a Chinese film course in Dartmouth College’s Master of Arts in Liberal Studies Program, and thereby led me into the unbelievably bewitching world of Chinese animation. Thereafter, we co-taught a number of Chinese film-and-literature courses for both Dartmouth’s graduate and undergraduate students; and it was through those courses that I eventually came to the realization that a good animation, in spite of its complex twists and detailed psychological depiction of characters, sometimes needs no language nor written text to tell incredibly interesting and exciting stories. No words are sufficient to express my gratitude to David.

Dartmouth established a one-of-a-kind China Foreign Study Program in 1982 and over the past 33 years has developed a strong, multi-dimensional relationship with Beijing Normal University 北京师范大学. As the main faculty member intimately involved in the building and expansion of this relationship, I have had the rare opportunity to collaborate, in the field of both language teaching and academic research, with a number of scholar-educators from the University. Among them Professor Yuhui Lu 吕俞辉 has become the most close and important partner in several of my research and instructional projects and the courseware *Three Monks* is one of them. Yuhui not only helped me to interpret the film’s story behind the moving images but also lent her voice to all of the characters in the animation—the voiceover of the film is comprised entirely of her impeccable standard Beijing Mandarin. I recall with nostalgia the many late nights in 2002-03 when Dartmouth’s Humanities Resource Center was completely empty but for Yuhui and myself sitting in front of a computer, trying to decide how to cut a few words in our narrative when the action of *Three Monks* suddenly sped up, or where and how to add more descriptions to slowly moving scenes of a walking monk or a setting/rising sun. Yuhui personifies my dream collaborator who appreciates the process of an endeavor but never becomes anxious about the result.

To my graphic designer and programmer Qingli Zhu 朱庆礼 (alias Ming Chi 明池), an urban reclusive painter who joined the project about five or six years ago, I owe a special “thank you” for his incredible patience and constant encouragement. Qingli’s artistic taste—that favors simplicity over profuseness and multiplicity—matches my own approach to academic and technological presentation.

I have found kindred spirits in the four colleagues who kindly wrote the Prefaces for *Three Monks*, thereby introducing my study from differing perspectives. To them, Professors David Ehrlich, Pamela Crossley, Dennis Washburn, and Zhiping Zhu 朱志平, I again find words superfluous and hopelessly inadequate.

Of all the individuals whose works I have cited, I must extend a long overdue apology and express sincere albeit belated gratitude to Charles Zee 徐畅. Charles provided me, more than a decade ago, with two important pieces of writing—an unpublished short article in Chinese by his father A Da 阿达, Director of the *Three Monks* animation, entitled “Self-introduction 自我介绍” and an article that Charles himself wrote specifically for this project. I have incorporated A Da’s “Self-introduction” in the Translations section because of its unique style and language. I have included Charles’s article—both his Chinese original and my English translation—in the Appendices section.

The project would have remained unpublished without the generous and sustained assistance from the following individuals: Professor Wang Lei 王雷 (at the School of Animation and Digital Arts, Communication University of China 中国传媒大学动画与数字艺术学院), Mr. Steven Tseng 曾士庭 and Ms. Yvonne YW Chen 陈亚文—who were instrumental in connecting me to the relevant individuals at Shanghai Animation Film Studio 上海美术电影制片厂; Mr. Fan Yi 范毅, Mr. Zhu Yuping 朱毓平, and Mr. Zheng Hu 郑虎—the three members of the Shanghai Animation Film Studio responsible for granting me permission to incorporate the film *Three Monks* into my software; and last but not least, Nien Lin Xie 谢念林, Barbara DeFelice, and Anthony Helm—my wonderful colleagues at Dartmouth College’s Baker-Berry Library and Jones Media Center who made the final publication of the *Three Monks* a reality.

I dedicate this software to those of my students, colleagues, friends, and family members who have always showed an unbiased investment in, and tolerance of, my sometimes unorthodox approach to scholarly or academic pursuits.

Hua-yuan Li Mowry 李华元  
Dartmouth College  
October 2016

## **Preface**

### **David Ehrlich**

It is with the greatest pleasure that I write the Preface to this Courseware. I am a professional animator, a specialist in the history of Chinese Animation, a colleague and dear friend of A Da for the last five years of his too short life, a former student in Professor Mowry's 1988 Chinese Language class, and finally, co-instructor with Professor Mowry of Chinese Film courses at Dartmouth.

I have written and lectured on numerous occasions that A Da's "Three Monks" was in my opinion the greatest of the Shanghai Animation Studio's works. Every Chinese child grows up knowing and loving each of these very unusual monks. The film was the first Chinese animated short ever awarded at the prestigious Berlin Film Festival, and the film was one of only two Shanghai animations acquired by Home Box Office for screening to American audiences. Clearly the film has universal appeal and is accessible to folks of all ages. More than any other Chinese animation, its characters are highly individualized. Certainly, A Da's love of the seven dwarfs in Disney's "Snow White" had a tremendous influence on the way in which he designed his film, and the intricate synchronization of the monks' movements to the music also owes much to Disney's "Silly Symphonies". Professor Mowry's choice of "Three Monks" as the first work to be included in her Courseware could not have been more apt, and I know that A Da would be both proud and excited that his work might be used to help foreign students learn his language.

Professor Mowry's Introduction to A Da and his films is clearly the most extensive analysis of his work in the English language. It should form a solid basis for further work by American researchers on A Da's contribution to Chinese animation. Including the translation selections of unedited writings about the film by well-known Chinese animators and scholars, including that by A Da, himself, is a most valuable contribution to a deep understanding of the film as well as compelling material for a greater comprehension and usage of Chinese language. Similarly, the materials included in the Appendix, especially the 1984 Question and Answer Session with A Da at Dartmouth and the article written by A Da's son, Xu Chang, will give the viewer a more direct personal experience of this gentle artist, one that will help immeasurably in clarifying the inspiring relationship between the artist and his work.

As I moved through the various sections of the Courseware, I was intrigued by the various approaches to the film that Professor Mowry has created. The questions regarding the film that are posed include some of the questions we've both asked in our college classes, and they are placed in perfect sequence to stimulate critical thinking about the film and in fact, about the nature of animation as an art form. This is an excellent vehicle for the study of Chinese animation and should find its way into both animation history and Asian culture courses. The fact that the courseware is also directed to the study of



spoken and written Chinese makes this offering ideal for language classes. Language drills are obviously effective in reinforcing the retention of vocabulary and grammar, but how much more effective might they be when presenting the student with an entertaining vehicle for learning. This is precisely what Professor Mowry has done in integrating language study with the study and appreciation of such a wonderfully inspiring animation by one of the greatest animators from the famed Shanghai Studio.

The organization of the Courseware, moving from section to section in easily accessible sequence, makes learning quite easy and, indeed, quite a bit of fun. I can imagine A Da, himself, sitting at a laptop he once could only dream about, watching his film scene by scene, answering the questions in both English and Chinese and chuckling to himself as he moves forward. He would have loved this! And I know he would have enjoyed the graphic compositing of each page as well as the collaging of images of the monks that adorn those pages. As an artist, myself, I never take for granted the dedication that the author and her two Beijing collaborators have shown in working out the visual design of the Courseware. It is superb.

Finally, I wanted to thank my dear friend, Professor Mowry, for treating A Da's work with such reverence and sensitivity. This Courseware is a work of art and education of the highest quality, and I am proud to be even a small part of its genesis.

David Ehrlich

Film and Media Studies, Dartmouth College

Animation School, Communications University of China

## Preface

Pamela Kyle Crossley

As modern people we don't think about interdependence the way that people used to. When we work we get a paycheck, when we want food we go to the grocery, when we want a house we buy or rent it, when we want to get someplace we drive a car or take ourselves to the bus or subway. We hope other people are helpful and trustworthy, and we value cooperation in an abstract way. But what if you had to grow your own food or know somebody who could, make your own clothes or trade something to somebody who could make them for you, build your house or get family or friends to help you do it? What if when you traveled it was on foot, and you would need help and protection to reach your destination? Those were the normal conditions for most people before the nineteenth century. In China, where villages and extended families controlled most people's lives, the benefits of cooperation became deeply embedded in social values and were also major themes in philosophy. But in popular culture, there was also a keen awareness of the dangers of interdependence—the chaos that could result when some people were dishonest, or incompetent, or lazy, or selfish. The old and popular proverb of the three monks was a lesson on the troubles that arise when a monk decides that his work might be lightened if he has partners. With one partner, the amount of water carried per person is quickly cut in half, and with two partners the thirsty work makes them drink more water than they can carry. The original saying suggested that the more you can do on your own, the better off you might be. No matter what your elders, your teachers, and government officials might tell you, “Three monks, no water to drink (三個和尚沒水吃)” warned of the risks of enlisting helpers in any task.

Why would such a proverb feature monks? It is not a coincidence that the negative implications of the story would appear to reflect poorly upon family members if the characters in the story were related; by making the actors monks, the story avoids questioning the trustful family relationships that were fundamental in Chinese society. But something else was going on. The proverb of the three monks is ironical not only because it suggests the inevitable undependability of humans in a society in which everybody was interdependent, but also because it attributes these less than admirable traits to individuals who are supposed to be exemplars of morality. Everywhere in the medieval world, monks—whether Christian or Buddhist—were objects of humor, partly for this very reason. Instead of being chaste, honest, unselfish and hardworking, monks were often pilloried as lecherous, cynical, hypocritical and lazy. Without a doubt such individuals were to be found among monks, but this was in some ways also an ironic comment upon the roles of monasteries in local life. Villagers and local elites were often dependent upon monasteries because the monks farmed skillfully or employed large numbers of farmhands; they often ran hospitals and were very well informed in medicinal plants; they often took in orphaned boys to train them as new monks; and they were often the leaders in fields that required literacy, such as animal breeding and long-distance communications. As in the original anecdote of the three monks, the dependency upon the monasteries bred mistrust.

But there was something else behind the literary tradition of the foolish or useless monk. More than any other religious figures, monks and nuns were outsiders. They were objects of humor in the same way as country bumpkins in the city, or city slickers in the countryside, or foreigners of any kind, or animals masquerading as people. Outsiders are ignorant of the rules and easily taken advantage of. They take words literally, use gadgets for the wrong purposes, trust the wrong people. And in traditional societies, making fun of outsiders was always without risk. They were not anybody's family that could be insulted, they were not political authorities who could respond with punishment, they were not part of powerful organizations that could exact revenge. The tendency to make fun of monks had another dimension in East Asia, where many of the monks were—or were assumed to be—practitioners of Zen (Chan). These monks often used *ko'ans* (*gong'an*) in their teaching, in which incongruous responses to students' questions were used to break the students' dependence upon rationality. To society at large, the disciplined illogical of Zen teachers became a folk theme of the nonsensicality and naivety of monks generally. Folk tales and literature featuring not only misbehaving monks but clownish, moronic monks were always popular. In East Asia we still have vivid representations of this mistrust in writings such as Judge Dee stories that often venture into monasteries full of wayward monks, or medieval Japan's "Essays in Idleness" (*Tsureuregusa*), written by the monk Kenkô, in which fellow monks are often depicted as doing the ridiculous, the inane, the useless, in order to illuminate some greater truth.

In this animation, the tradition of the three monks is put to fascinating use. The first monk appears to be a boy, perhaps the sort of orphan boy that monasteries often sheltered and taught. As a child he both trusts adults but also has insight into their untrustworthiness; when they let him down, he continues to hope that they will learn the meaning of cooperation. In the animation, the boy monk keeps looking for successful cooperation and finally finds it when a fire in the monastery forces all the monks to work together to put it out. This brilliantly rendered story is proudly modern: Instead of warning people trapped in an interdependent society of the dangers of dependency, it inspires people who live in an independent society to remember that ultimately all humans are interdependent. Making a child the center of a story that looks beyond immediate conditions to greater truths is both visually appealing and as modern as the message of the revised story. In earlier times, children were often victims of evil-doers, or burdens to heroes engaging in great adventures. In modern stories, children are seen as retaining an innate insight and hopefulness that can inspire adults to greater selflessness.

The happy modernity of the animation should not obscure how profoundly traditional and Chinese is the learning software that here features the animated tale as a means of teaching reading and speaking of Chinese. In the classrooms of traditional China where boys were learning to read and memorize the great Confucian classics, or people of all ages learned popular reading texts such as the *Three Character Classic*, learning was a multi-dimensional experience. The shapes of characters, the sounds of characters and the rhythm of the lines of compositions were all experienced as immediate, physical and complementary. Students memorized by standing near their desks (not sitting at them) and saying the lines out loud (not in their heads),

and moving their bodies in rhythm with the language. The words individually and the composition as a whole became part of what we would now call “body memory,” not just something to be incised in the mind and recalled by force of will. This software does a remarkable job of recreating that experience in the modern setting. The written characters (in simplified or traditional form), the spoken text, and the absorbing animated action are all experienced simultaneously, allowing the student to associate character, sound and meaning in a way they may not even be wholly conscious of.

Such a multi-dimensional and multi-media project needs an unusual team to be produced. *The Three Monks*, in a style of animation representative of China’s “fifth generation” of filmmakers, was directed by A Da and released in 1980. In 2001 Professor Hua-yuan Li Mowry of Dartmouth College conceived the idea of making the film the center of a multi-media software device for teaching Chinese, and in 2002 David Ehrlich, who was then teaching film studies at Dartmouth, received formal permission to adapt the film to teaching purposes. The script for the voice-over was specially written by Professor Mowry for the project, as the original film had no narrative or subtitles. The result is a “voiced book” that closely narrates the animation, adding to the texture of the viewing experience and supporting the entire learning experience. Readers have access not only to reference materials during the reading/viewing, but in addition are supplied articles and original essays about the animated film from writers ranging from essays such as Han Yu’s Chitchats on *The Monks*, to memoirs of the film’s production from A Da, to David Ehrlich’s appreciation of A Da—some in Chinese, some in English, some available both in Chinese and in English. The result is that not only do students have a fantastic resource in this software, but also instructors of Chinese and film scholars who will use it to enrich their teaching.

Pamela Kyle Crossley  
Charles and Elfriede Collis Professor of History  
Professor of Asian and Middle Eastern Studies  
Dartmouth College

## Preface

Dennis Washburn

In its 2007 report, “Foreign Languages and Higher Education: New Structures for a Changed World,” the MLA ad hoc Committee on Foreign Languages makes two key observations. First, while acknowledging the practical use of a wide variety of pedagogical styles and practices, it argues that these may be grouped under one of two main categories that represent divergent views on the function and purposes of language education: an *instrumentalist* approach, which treats the acquisition of a second language as primarily a functional skill for communication, and a *culturalist* approach, which emphasizes the relationship of language to social, historical, and literary traditions as well as to cognitive structures. Second, the committee notes that these divergent approaches help to shape institutional organizations, pointing to the fact that at many colleges and universities there is a split even within departments between language-teaching faculty and faculty who teach about ‘culture’ (broadly construed).

The lack of full coordination between these approaches is an important matter to consider, because it can have a measurably adverse effect on language acquisition and proficiency. This is most apparent in critical languages like Chinese that present special challenges (e.g. mastering its tones or its complex script). In my experience as a teacher of Japanese (a language with its own notoriously difficult writing system and linguistic registers), the failure to fully coordinate the so-called *instrumentalist* and *culturalist* approaches is revealed in a number of problems that often plague intermediate and advanced students. These include the inability to summarize the content of materials (written, visual, or aural) in a manner that would be clearly understood by a native speaker, to use proper styles and registers of language and situational idioms in both everyday and formal settings, and to fully comprehend classroom discussions, radio broadcasts, or even films and television shows that provide visual cues for understanding. These problems are almost always the result of an emphasis on constituent grammatical rules, individual characters, and vocabulary items *in isolation*, apart from broader cultural codes, leaving students either to reconstruct a foreign language or, in the case of reading comprehension, to decipher it.

Of course, an instrumentalist focus is to some extent unavoidable at the initial stages of language acquisition. After all, the sheer number of discrete elements in Chinese (as in Japanese) that must be learned can be overwhelming to a student who lacks sufficient knowledge of the target culture – knowledge that would serve to *contextualize* not only patterns of speech or thought, but also of beliefs, values, or tastes. Nonetheless, the failure to adequately situate particular linguistic components within authentic cultural contexts inevitably leads to breakdowns in communication and comprehension that require remedial work in intermediate and advanced level courses to overcome.

While the MLA committee report advocates more thorough integration of divergent approaches, it also makes clear that such integration is not simply a matter of giving equal focus to the four fundamental skills of speaking, listening comprehension, reading, and composition.

Language competence can be most effectively acquired (and evaluated) only within very specific cultural and social contexts, and the most practical way to emulate those contexts in a classroom setting is to apply the disciplinary assumptions and methodologies appropriate to the materials assigned for study. Such an approach does not treat language as merely a tool for some other end, nor does it view language as the abstract essence of culture. Instead, it recognizes that the quotidian work of second-language acquisition – the study of vocabulary, grammar, writing systems, styles and registers – is itself a form of critical thinking and interpretation.

The heuristic value of language study, then, lies not just in the knowledge obtained about another culture (crucial though that is), but in the way the process of acquiring that knowledge fosters habits of critical thinking through negotiating linguistic and cultural differences. Effective pedagogy must therefore, of necessity, bring into play a range of disciplinary methods and best practices in order to help students become more self-reflective about their own cultural assumptions and thereby make other cultures accessible to them.

The Chinese language courseware developed by Professor Hua-yuan Li Mowry around the animated film *Three Monks* is a wonderful example of the sort of coordinated disciplinary approach to language pedagogy advocated by the MLA's ad hoc Committee on Foreign Languages. The choice of a work by the important director, A Da, as the primary 'text' ensures that students will practice all four language skills in the narrowly integrated sense discussed above, but the courseware goes far beyond that function. It is carefully designed to encourage students to engage the film on deeper aesthetic, political, and ethical levels. The pedagogical materials that explain the linguistic contexts of the film's visual and textual elements, the translations that examine A Da's aesthetic through the disciplinary lens of film studies, and the biographical information and filmography provided by the appendices all work together to bring the students closer to understanding how a Chinese audience might react to and appreciate the animation. The film is a delight that will ease the drudgery of language learning, while the exercises and scholarly apparatus of the courseware will provide students with rigorous training that will develop their intellectual powers and interpretative skills *in Chinese*. As a model of language pedagogy, this is truly an admirable achievement.

Dennis Washburn  
Jane and Raphael Bernstein Professor in Asian Studies  
Dartmouth College

## 《三个和尚》序

朱志平

近年来，语言教学界有关语言与文化关系的讨论再次鹊起。在经历了结构主义语言学影响居主导地位的教学观之后，随着功能主义语言学和认知语言学影响的不断扩大，越来越多的语言教师重新认识到语言与文化在语言教学中的密切关系。

其实，对于一直坚持语言与文化密不可分的学者，这本来就是理所当然的。这些学者坚信，在语言的传递过程中，文化始终随行。基于这样的理念，这些学者认为，第二语言教学的设计不仅应当包含文化，而且应当通过语言使目的语文化自然地流露出来，浸润学习者的心田。李华元教授是这样一位学者，她的语言文化教学片《三个和尚》，就是这种理念实践的结晶。

《三个和尚》不是一部普通的教学片。自视听法从法语第二语言教学扩展到汉语第二语言教学以来，多数汉语的二语教学片只关注目的语的视听说功能，满足于对影片故事的简化与裁剪，目的只是为了适应学生的语言水平。《三个和尚》的观众远不止于语言学生，它的受众人群可以有三类：第一类是既学习汉语又关注中国电影特别是美术片的学生；第二类是学习汉语并对中国文化感兴趣的学生；第三类是专门研究中国电影艺术的学生。从这样一个宽广的视角出发，李华元教授对这部教学

片的结构进行了精心的设计，使之有如下特点：（1）页面设计注重美感。墨绿色的界面呈画册样式，使人犹如面对一本连环画，迫不及待地要翻开它；（2）简介“不简”。为了让不同层次的受众充分理解教学片的内容，编者对《三个和尚》所展示的中国哲学思想、导演艺术原则、故事情节特点都做了详尽的说明；（3）课文与动画片搭配恰当。观看和阅读既可以同时进行又可以分步展开；（4）练习设计颇有深意。翻译练习采用了原始资料，如编剧、动画、作曲等原作者所述原文，这既能为特殊目的的学习者提供丰富的参考资料，又能引导一般学习者对这部美术片有更为深入的理解，这些都充分体现了编者力图既忠实于原著而又有所创新的良苦用心。

作为一部第二语言教学片，《三个和尚》在内容设计上也有独到之处：首先，为了充分体现编者语言与文化密不可分的教学理念，在课文内容设计上采用直接叙述的方式解说动画片的内容；其次，对于原片导演独具匠心之处给予细致地描写，比如，小和尚两次被乌龟绊倒的情节，表现了他颇具个性的顽皮与粗心，这些在课文中都有细致的描写；第三，解说词既包含丰富的词汇和语法点，达到一定的难度，又非常口语，有利于高年级学生汉语口语水平的提升；第四，语法与文化的注释既简单明了，又极具针对性，对一些中级水平的英语为母语的学习者来说，这是一个理想的阶梯，也使该教学片具有了水平上的梯度。

《三个和尚》的故事并不复杂，在中国老少皆知。但是它所传达的



文化内涵与哲学思想，却不是每个人都深思过的，许多中国人也习焉不察。因此，尽管每个中国人都知道这个浅显的道理：不怕事情困难，就怕人心不齐。但并不是每个人都想到它所折射的文化内涵，更不会想到将它传递给不同民族的第二语言学习者。这也正是李华元教授独具慧眼之处：她不但关注到了这个故事表现出来的轻松与幽默，也关注到了这个故事潜藏着的厚重与深刻。

《三个和尚》本来只是个寓言性的故事，阿达导演动画片的演绎使得它更加生动有趣。李华元教授充分注意到了这一点，可以说，是她想到了将中国的语言、传统文化连同现代艺术综合一体地传递给学习者，这也是这部教学片的又一价值所在。

希望您和我一样：不但喜欢这个故事的内容，更享受这个故事的传递方式。

朱志平

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励耘寓所

## Introduction

### Hua-yuan Li Mowry

The animation film *Three Monks* is based on a popular Chinese proverbial saying: “When there is one monk, he [alone] carries [two pails of] water to drink; when there are two monks, they [together] carry [one pail of] water to drink; when there are three monks, none has water to drink 一个和尚挑水吃，两个和尚抬水吃，三个和尚没水吃” (lit. “one monk shouldering water to-drink; two monks carrying water to-drink; three monks no water to-drink”).<sup>1</sup> This proverbial saying depicts a common phenomenon of human psychology and behavior: whenever the action, or the lack-of-action, by individual members in a community is determined solely by considerations of self-interest, the community as a whole may suffer. It also connotes different individual, versus collective, approaches to task-managing and problem-solving.

It is a saying which almost all Chinese people have heard, including children—the generally intended audience of Chinese animation films.<sup>2</sup>

But A Da 阿达 (Xu Jingda 徐景达, 1934-1987), the director of this delightful film *Three Monks*, has transformed the last phrase of the saying, giving it a twist and a new meaning as well, for the animation does not end with the words “when there are three monks, none has water to drink”. In fact, contrary to the Chinese viewer’s expectation, the last three characters of the saying, 没水吃 (i.e., “no water to-drink”), never appear on the screen. Instead, at the very beginning of the film and immediately preceding the title *Three Monks* (in oversized characters), we note in the three vertical lines that A Da has provided an incomplete quotation of that saying:

One monk shouldering water to-drink

Two monks carrying water to-drink

Three monks...

The final message of A Da and his colleagues, as expressed through the animated visual images of the last quarter of the film—images that might be seen as diametrically opposed to the original Chinese saying, and to that which is clearly conveyed in the first three-quarters of the film—in fact represents an idealized behavior pattern: the notion of unity.

Unity has throughout Chinese history been regarded as an essential force for social stability. Modern or ancient, slogan-like or proverbial phrases such as “unity is strength 团结就是力量”, “with one-mind, [even] Tai Mountain [can be made to] disappear 人心齐泰山移”, “when a multitude of people gather fire wood, then the flame shoots high 众人拾柴火焰高” or “when brothers are of the same mind, the earth will turn gold 兄弟一条心泥土变黄金” are amongst those cliches that secondary-school students in China sprinkle liberally about in writing their school composition-assignments.

However, despite expressing a yearning for unity, the Chinese frequently are regarded, even by Chinese critics, as a selfish people, a non-cooperative people, so that one might frequently hear a phrase such as “Chinese are a plateful of loose sand-grains 中国人是一盘散沙” or “whenever there is one Chinese, he is a dragon; whenever three, three worms 一个中国人是一条龙, 三个中国人是三条虫”. What those sayings imply is indeed more than simply that the Chinese people lack any unifying characteristic or tendency; they also point to a negative but common human behavior, that of indifference or lack of compassion, or even that of “taking delight in another’s misfortune 幸灾乐祸”. In *Three Monks*, this flawed behavior is portrayed with light-hearted humor. But because no malice is meant, the viewer would respond in general with an understanding smile.

In an article recounting the process of the creation of *Three Monks*, A Da remarks on the “main theme 主题” of his film:

“When there are three monks, none has water to drink” is a negative statement satirizing the kind of people who harbor only selfish motives and are not willing to cooperate. It does not imply that multitude is not desirable. What it means is that if there is no unity, then tasks will fail 心不齐才坏事. Our film, on the one hand, should point out the ill consequences caused by a lack of unity among a multitude of people and on the other hand must also inform the viewer that if all members of the multitude are of one mind and exert themselves to the same goal, then they will definitely

be able to accomplish whatever they set out to accomplish.

This is the “main theme 主题” of our film.<sup>3</sup>

How should one express through animation this theme which is based on an old proverbial saying, but with a new, much more optimistic, positive, yet equally true twist? In the same article A Da provides his “10 Principles” to which he adhered when directing the film *Three Monks*:<sup>4</sup>

1. Chinese-ness 中国的: By “Chinese-ness”, A Da not only refers to the story or the plot—the proverb that inspired him and formed the basis of his animation’s main theme—but also to the artistic expression of the story. Hence, in terms of drawing, the filmmakers use “emptiness 空白” for the background and the two-dimensional, flat graphic lines, as well as simple yet bright and contrastive colors for the images—all characteristics of traditional Chinese folk painting; in terms of music, the tunes and musical instruments are all what one might describe as “Chinese Buddhist”.
2. Connotative 寓意的: A Da tells us that his *Three Monks* is a work of a different kind of realism—the “realism of assumption 假定性的现实主义”. A Da mentions two specific aspects of this kind of realism. First, it does not pursue any “re-appearance of events”. Instead, it explains an issue or a question, including the philosophical, through a fabricated story. Second, its artistic expression can be stylized or abstract. As an example illustrating the actual application of this principle, A Da remarks on the scenes of the monks carrying water pails uphill or downhill:

...[in depicting these scenes,] we did not draw the monk walking on the mountain slopes. The monk walks, against the ‘empty’ background, a few steps towards the left; he then turns around and walks a few steps towards the right; and then he turns around again and walks a few steps towards the left.... And then he arrives [at the temple on the top of the mountain or at the foothills by the river]. It appears as if the monk is walking up-and-down in an abstract environment. However,

since we have already made it clear, in the earlier scenes, the surrounding environment of the story, there is no need for us to draw the concrete mountain-slopes ...yet the viewers of the animation are able to ‘see’ all the details.

A Da then confesses to us, “This is the ‘expressing ideas 写意’ approach that I have learned from the Chinese performing arts”.

3. Oriented towards the broader populace 大众的: In terms of his audience, A Da hopes that his *Three Monks* can be accepted and appreciated by all—“male, female, old, young; those who labor with physical strength or those laboring through mental capability; Chinese or foreigners, even including different religious believers.” A Da does stress, however, that in spite of the fact that the film is meant for all to enjoy, he demands that the filmmakers aim high and stay away from catering to the mediocre taste of “petty city-dwellers 小市民”.
4. Modern 现代的: In describing his *Three Monks* as a Chinese yet modern and novel film, A Da takes as an example the film’s depiction of the rise and fall of the sun. “...the sun moves by following the rhythm of the music—this is not what we witness in real life.... In order to express the passing of time, we integrate the images we perceive of the pulsating movements of a clock’s second hand into the rising and falling of the sun—this method of expression-by-association 联想手法 is commonly used in the modern arts.”
5. Cartoon-like 漫画的: In order to create images resembling the best of cartoon-strips, whose most significant characteristic is the immediacy in message through images, A Da has recruited the famed cartoon-strip artist Han Yu 韩羽 to be responsible for *Three Monks*’ art design. To accommodate Han Yu’s unique style of drawing, A Da has even modified the studio’s camera aperture 片门 to square-shaped.
6. Humorous 幽默的: A Da writes in this section: “Humor already resides in the 3-phrase saying, so the film should also be humorous. Moreover, we must pay

attention to subtleness—we don't want 'plain tricks/stunts 硬噱头' nor would we cater to low-class tastes; in particular, we cannot demonize the monks.”

7. Pithy and concise 精练的: In order to achieve this goal, A Da insists that all superfluous details be removed from the plot. In terms of color, he wants the simplest primary colors for his characters; as for the background, it is almost completely “empty”.
8. Comedic 喜剧的: A Da intends to produce a cheerfully constructed satiric comedy 讽刺喜剧; only satire of good-intention is meant for the film. He hopes that his audience, while laughing in delight, will spontaneously comprehend some universal truth. The ending, which evolves from “no water to drink” to “there is water to drink 有水吃” should also make one smile.
9. Action-focused 动作的: A Da discusses the concept of “dialectic unity 辩证统一” between action and stillness. He also mentions the necessity of a rhythmic structure for the film's repetitive actions: monks' entering the scene one by one; their carrying water; their reciting mantras; their attempts at extinguishing the fire, etc.
10. Musicality 音乐的: In the absence of human voice, A Da emphasizes the importance of music—it guides the action-design, the rhythm of movements, and the synchronization of all animated images.

With these “10 Principles”, A Da has touched upon nearly all aspects of the film. Of the many descriptive or analytical articles, published after the release of the film *Three Monks*, few have gone beyond A Da's own critical account of the film. Most of those writings expound or elaborate on the various points already raised by A Da—some are further studies tracing *Three Monks*' affinities to the traditional Chinese aesthetics of brush-painting and calligraphy;<sup>5</sup> some are comparisons between *Three Monks* and other more recent forms of art (such as cartoon or folk-painting) or explorations of the various components which make up the whole of this unique animated film: the screenplay (i.e., the plot or story) and the storyboard, character and animation design, background drawing, photography, music, etc.<sup>6</sup> Though many critics acknowledge the fundamental characteristics of the film's “Chinese-ness”, even more point out its universal appeal.

In the following paragraphs I should like to cite several scenes (number 97 and numbers 190-195)<sup>7</sup> from the published storyboard of *Three Monks* to illustrate more clearly some of the points which A Da includes in the discussion of his “10 Principles” but which might not be familiar to our American students of Chinese language or Chinese animation.

First, what might A Da have meant by the term “realism of assumption 假定性的现实主义”? In questioning this, I would hope also to shed light upon a related, and frequently used, term in writing on traditional Chinese painting, calligraphy, poetry, or stage arts: “expressing ideas 写意”. In fact, many writers and critics, including A Da, consider that the two terms (i.e., “realism of assumption” and “expressing ideas”) overlap in meaning.<sup>8</sup>

Scene with number 97 depicts Fat Monk, upon reaching the riverbank, after walking for a distance under the burning sun, immediately dropping his head into the water. At this particular moment, we hear the hissing “sss...” sound as if a red-hot iron rod is plunged into cold water. The viewer knows perfectly that the “sss...” sound can never be produced, in real life, by the monk’s plunging himself into the river, no matter what high degree of scorching heat he is suffering from. But the viewer accepts this fanciful yet logical, and therefore believable, depiction with an understanding and appreciative smile—because he not only knows the almost limitless perimeters of the world of drawing and animation, but also allows himself to be led into this wonderland of symbolism and imagination where everything seems to be more direct, simple, and spontaneous.

Scenes numbers 190-195, a series of shots totaling 31.85 feet of film, depict in rapid succession how Tall Monk, in great haste, mistakes Little Monk for a bucket of water, carries him on his shoulder-pole to the burning temple and throws him into the fire: Little Monk in mid-air. Pause. Tall Monk and Fat Monk pull Little Monk down from mid-air and bring him back to consciousness.

This is a series of delightful scenes which portray the tense (and intense) energy and effort exhibited by the three monks, in desperation, in their attempts to extinguish the fire. Again, within the almost unlimited perimeters of the world of drawing and

animation, the viewer simply accepts the validity of the string of events which in real life would be considered absurd and beyond the realm of reason and reach.

Hu Yihong 胡依红, a junior colleague of A Da, wrote in 1983 of the fundamental difference between “movie 电影” or “story-film 故事片”, and “animated film 动画片”:

In my opinion, if we consider the realm of “movie” or “story-film” a real and tangible, or an imagined, material world, then the realm of animation should be an organized space which was drawn on a sheet of flat paper with that special pen by the artist (the director or the designer of the animation)—that space being the “assumed realm of drawing 假定的绘画境界”.<sup>9</sup>

Hu Yihong further explains this difference by using the metaphor of the “eye 眼睛”:

Therefore, we can call the lens that accurately reveals and records the material world, the “keen eye 锐利的眼睛”; and the animation-artist’s *pen*—which is not restrained by physical space and time, light and color, or any rules of perspective—and the camera *lens* that the artist uses to display his animated and fanciful drawing, the “mind’s eye 心灵的眼睛”. These are two completely dissimilar eyes. The animated film *Three Monks*, due to its nature of the “expressing ideas 写意”, distinguishes itself from the story-film in both its presentation and its special film-language. The success of *Three Monks* lies in its adherence to the animation-film’s intrinsic characteristics.<sup>10</sup>

Yes, the “assumed realm of drawing” provides the animation artist a space which does not abide by rules of the physical world; it is a space as expansive or restricted such as can be defined only by the “mind’s eye” of the artist’s *pen* and his camera *lens*. Because of its none-abiding nature in presentation, A Da finds the “shifting” (or the “moving”) perspective 散点透视 of traditional Chinese brush-painting,<sup>11</sup> and the utilization of exaggeration 夸张 and transformation 变形 of the modern art form of the cartoon, to be the most suitable model for the *Three Monks*, rather than story-films which attempt to “accurately reveal and record the material world”.



However, A Da was an artist who, like many of his contemporary Chinese colleagues, seemed to have a clear sense of social and educational mission in mind as he pursued his art in the “assumed realm of drawing”. He never seemed to be interested in any extreme form of abstract expressionism. One of A Da’s last two short animated-films, *Super Soap* 超级肥皂 (6-minute long, co-directed with Ma Kexuan 马克宣, 1986), depicts an absurd anecdote of a super-salesman and a group of ordinary, consumerism-led people. The salesman proclaims that his super-soap can wash clean any stain or color. All the people buy his soap and all the clothes the people are wearing become white. Next we see the soap-salesman turns himself into the boss of a “super color” company.... With all the people (now wearing only white clothes) raising their hands holding money, the viewer can anticipate another buying spree of this same group of consumerism-led people.

With its entirely fabricated characters, events, and backgrounds, even as surreal a film as *Super Soap* does not depart from the depiction of some common human behavior-patterns or psychological truths—a testament to the kind of realism which A Da designates as the “realism of assumption”. Taking into consideration both his interest in animation’s practical application as a tool for satirizing certain social phenomena, and his interest in animation-education, A Da was actually a fairly main-stream 20<sup>th</sup> century Chinese artist. But A Da definitely is not the typical follower of the established Chinese Communist literary-and-art policies whose fundamentals are laid out in Mao’s “Yan’an Talks on Literature and Art”.<sup>12</sup> Judging from his released, available films, one can see that all 13 animations in which A Da plays a decisive role in the creation aim at both entertaining and educating, and are not just for children but also adults, be they Chinese or otherwise.

During the question-and-answer session at a showing of his *Three Monks* (and 3 other animation shorts) at Dartmouth College in 1984, in responding to the remark (from among the audience) that “I noticed that there is no talking in these films....”, A Da provided us with this interesting comment: “...I want [sic] to bring it (i.e., *Three Monks*) to the United States, so without dialogue it will be easy to understand.... This film, no [sic] dialogue, only action and music, so everyone can understand....” (see Appendices).

Clearly, A Da considered images and music, in animation films, more important than spoken language. A Da's comment also points to his acute awareness of the potential of China's animation films' reaching out to a boundary-less international audience. Professor David Ehrlich, in an unpublished short article written in August 2010, hailed A Da as "Chinese Animation's Open Door to the World" (see Appendices); I would hope that with this courseware not only our American Chinese-language students, but also our students of film, can enter freely, with joy and laughter, the wonderland of Chinese animation.

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<sup>1</sup> Please pay attention to the three verbs used in this 3-phrase saying: *tiao* 挑, *tai* 抬, and *mei* 没, in particular the connotations of the first two, *tiao* 挑 and *tai* 抬. While *tiao* always implies the use of a shoulder-pole, the action of *tai* can be carried out with bare hands, by one person or two or more people.

<sup>2</sup> While admitting that "the great number of viewers" is children, when answering the question "Are all the [animation] films produced [in China] intended for children?", A Da, the director of *Three Monks*, further remarked: "When I directed this film, I was thinking above all of adults....". *AnimaFilm*, No. 3, 1984. Pages 16-18.

<sup>3</sup> A Da, "from three phrases to an animated film— *Three Monks*" 从三句话到一部动画片—《三个和尚》 in the book *Three Monks—from Three Phrases to an Animated Film* 《三个和尚》从三句话到一部动画片 (page 70). China Film Publishing Company 中国电影出版社, Beijing, 1984, pages 68-74.

<sup>4</sup> Ibid, pages 71 and 72.

<sup>5</sup> For an analysis of, and inquiry into, the relationship between animation (using *Three Monks* as an eminent example) and painting-and-drawing is Hu Yihong's "Some aesthetic characteristics of animation films" 胡依红: 动画片的审美特征 in *Cinematic Arts* 电影艺术 vol. 125 (2), 1983, pages 48-51.

<sup>6</sup> In 1984, China Film Publishing Company 中国电影出版社 published the book *Three Monks—from Three Phrases to an Animated Film* 《三个和尚》从三句话到一部动画片 which contains the animation's screenplay 美术文学剧本, its 242 scenes 画面分镜头本,

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the complete storyboard 完成台本, and 16 articles written by the film's original creators and some of its most insightful critics. The articles, almost all based on first-hand experience, discuss in great detail the film's creative process and the people who participated in this process. This book is the single most essential written source for the film *Three Monks*.

<sup>7</sup> The “scene number” refers to the number termed “jinghao 镜号”, or “shot numbers”, in A Da's storyboard. Ibid. Pages 45-61. Scene number 97 can be found on page 51, and scene numbers 190-195, on pages 57-58.

<sup>8</sup> A Da, “From three phrases to an animated film— *Three Monks*”: “This is what we call ‘realism of assumption’ or ‘expressing ideas’....” (Op. cit., page 71).

<sup>9</sup> Ibid, page 50.

<sup>10</sup> Op. cit.

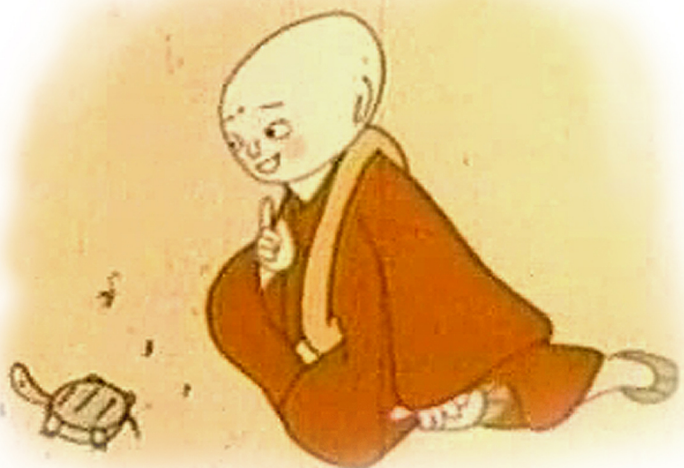
<sup>11</sup> 散点透视 is more commonly translated into English as “multi-point perspective”.

<sup>12</sup> “Talks at the Yan'an Forum on Literature and Art” in *Mao Tse-tung (i.e., Mao Zedong) on Literature and Art*, Foreign Languages Press, Beijing, 1967. Pages 1-43.

## 三个和尚

有一天，有一个小和尚在路上走着。两只小鸟在他身边飞来飞去。小和尚抬头看着小鸟，没注意，被一只乌龟给绊倒了。乌龟也被绊了个四脚朝天。小和尚坐起来，看到乌龟也正在拼命地想自己翻过身来，就帮了它一把。小和尚站了起来，继续往前走，不久，就走到了一座大山的山脚下。

山路弯弯曲曲，山顶上有个小庙，庙旁有棵树。小和尚走进庙里，看见庙里有座观音像，观音手中捧着一个花瓶，花瓶里插着一枝小树枝。观音像旁挂着帘子，像前摆着一张供桌。桌子上放着两支蜡烛和一个香炉。小和尚掸了掸身上的尘土，跪在垫子上向观音磕起头来。他抬头一看，花瓶里的树枝已经蔫了。拿起花瓶，小和尚倒了倒，花瓶里一滴水也没有了。他四面望望，看到了一个水缸，用水瓢一舀，水缸里也没有水了。



小和尚用扁担挑起了两个空水桶就走出了庙门，想去打水。他走了几步，往下一看，好长的一段路呀！小和尚皱了皱眉，但是没办法，还得去打水。他顺着弯弯曲曲的小路走到了山下河边，打了两桶水，吃力地挑上山，走回庙里，把水倒进水缸里，又把花瓶装满了水，蔫了的树枝马上就精神了，观音也笑了。



太阳下山了，小和尚念起经来；太阳升了起来，小和尚就去打水。一天又一天，天天如此。有一天，小和尚念着念着经，打起瞌睡来。一只小耗子跑了出来，吱吱吱地叫着，把小和尚给吵醒了。小和尚又念起经来。过了一会，小老鼠又来捣乱，小和尚举起木鱼棒狠狠地朝小耗子身上打去，小老鼠吱地一声逃走了。小和尚捂着嘴，自己顽皮地笑了。



过了不久，路上走来了一个双手合十的高和尚。一只蝴蝶在高和尚周围飞来飞去，高和尚挥了几下袖子，想把蝴蝶赶走，可是蝴蝶老是不走。高和尚想了想，笑着从袖子里拿出了一枝鲜花，闻了闻，然后把鲜花插在了地上，蝴蝶马上就飞到鲜花那儿去了。高和尚恋恋不舍地望了望鲜花和蝴蝶，回过头继续赶他的路。不一会儿就走到了这座大山的山脚下。

高和尚顺着弯弯曲曲的山路走到了山顶的小庙。小和尚正在念经，看到高和尚进来就站了起来。两个和尚双手合十打了个招呼。

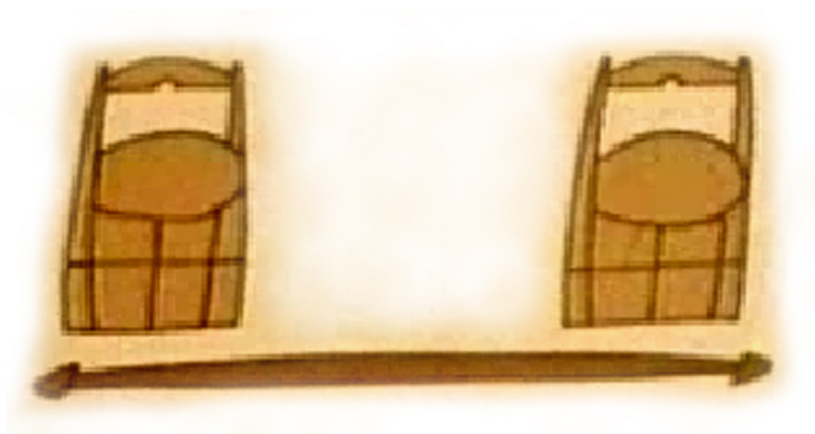


在观音的注视下，小和尚把高和尚领到水缸前，给了他一碗水，高和尚很快就把那碗水喝完了。小和尚又舀了一瓢水，给了他一半儿，高和

尚不一会儿就把这半瓢水也喝完了。他还想喝，小和尚把最后几滴水都倒给了他，摇了摇头说：“没有了”。

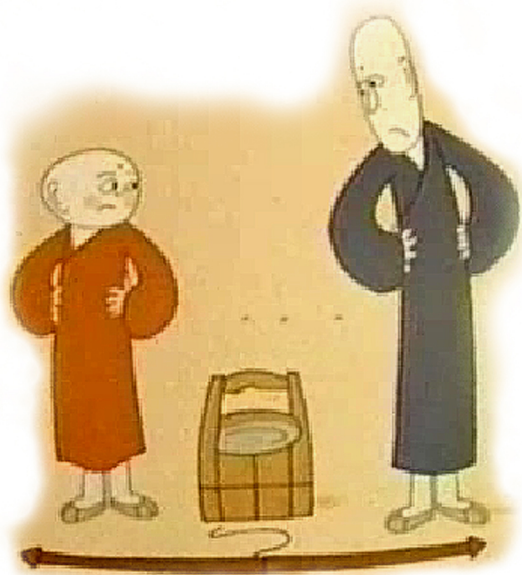
高和尚把碗放回水缸里，拿起扁担水桶就走出庙门，到山下去挑水。小和尚高兴地一个人笑了起来。高和尚打了两桶水，挑回了小庙，两个和尚一起把水倒进了水缸里。

太阳下山了，两个和尚一起认真地念经。太阳升了起来，高和尚拿起扁担水桶，走出庙门打算去挑水。小和尚看在眼里得意地笑了。刚走出庙门，还没走几步，高和尚一想，不对！为什么我一个人去打水呢？于是他就走了回来，看到小和尚正高兴得手舞足蹈呢。高和尚朝小和尚招招手，小和尚不明白为什么叫他，挠挠头，不解地看着高和尚。原来高和尚是叫小和尚一起去打水。小和尚不情愿地跟着高和尚走了。



两个和尚用扁担挑着一个空水桶，下山去打水。精灵顽皮的小和尚总是把水桶往高和尚那边推，高和尚又推了回来，两个人就这样不停地推来推去。走到河边，打了一桶水，两个和尚一起挑着往回走。路上他们跟来的时候一样不停地推来推去，

总希望自己挑的轻一点儿。最后两个人都生气了，扔下了扁担和水桶，背对背坐在了地上。



过了一会儿，小和尚眨了眨眼，有了一个主意，马上跑到扁担那儿，

开始用手量扁担的长度，想找一个合适的放水桶的地方。高和尚也量了三下，但是他的手比小和尚的手大得多，两个和尚量得不一样，都觉得对方想占自己的便宜，因此又背对背地坐回了原地。小和尚还向高和尚吐了下舌头。又过了一会儿，小和尚挠挠头，突然想起自己带了一把尺子，于是就用尺子量起扁担来。高和尚用笔在扁担上作了个记号。两个人终于找到了合适的地方，挑起水桶，走回庙里。



太阳下山了，两个和尚又开始念起经来。他们慢慢地有一声没一声地敲着木鱼。小老鼠又来搞乱了。这一次，它钻进了高和尚的靴子里。看着靴子自己在地上走，小和尚忍不住捂着嘴顽皮地笑了。高和尚用木鱼棒朝着靴子打了一棒，小老鼠赶快逃跑了。两个和尚互相赌着气又念起经来。可是这一次两个人木鱼怎么也敲不到一起去了。最后各自把坐垫挪开，经也不念了，坐得远远儿地，背对着背生气。

又过了几天，一个胖和尚也从路上走来了。胖和尚走着走着太阳出来了。火红的太阳照得他出了一头大汗。汗珠不停地掉下来，他也不停地擦汗。过了一会儿他的脸就被晒得通红了。

前边是什么？胖和尚用手遮住太阳，往前一看，啊！

是一条小河！胖和尚高兴地、飞快地

跑过去，手舞足蹈地跳到河边，迫不急待地一头扎到水里，喝起水来。

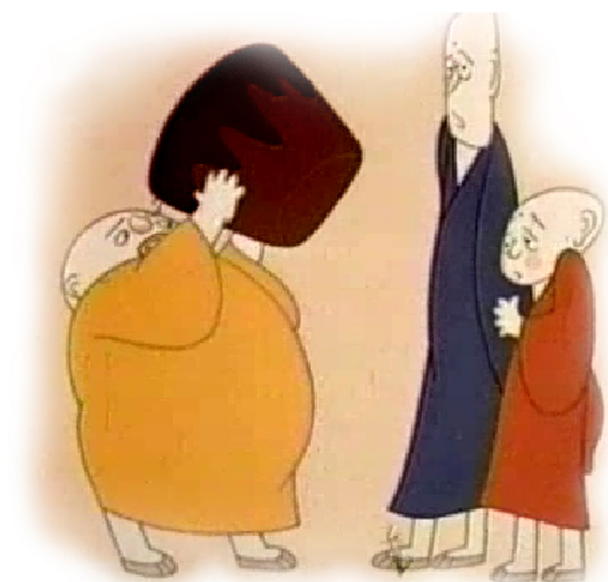


河里有许多小鱼在悠闲地游着。胖和尚喝了水以后凉快多了，脸也不红了。他把靴子脱了，拿在手上，光着脚、撩起衣角，小心翼翼地过河。鱼群在他身边跳上跳下。上了岸以后，一穿靴子，咦，靴子里有个什么东西？脱下一看，是条鱼！胖和尚把那条鱼从靴子里拿出来，鱼还活蹦乱跳的。他把那条鱼放回到河里去。他站了起来，整理好衣服，看见小庙就在前头。



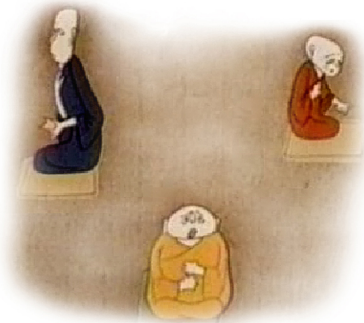
胖和尚一进小庙就跑到水缸前，一瓢接一瓢地喝起水来。小和尚和高和尚站在旁边，不满地看着他。胖和尚喝够了水，把水瓢往水缸里一扔，擦擦嘴就走开了。小和尚和高和尚往水缸里一看，怎么没有水了？再一看，胖和尚已经坐在垫子上睡着了。看看空水缸，又看看睡得正香的胖和尚，小和尚和高和尚冲了过去。小和尚用扁担往地上使劲儿地敲；高和尚揪住胖和尚的衣服，使劲儿地想摇醒他。过了好一会儿才把胖和尚弄醒。胖和尚糊里糊涂地刚站起来，小和尚就把扁担扔给了他，让他去打水。

看着胖和尚拿起扁担水桶去打水了，小和尚和高和尚偷偷地笑了。胖和尚走下山，走到河边，打了两桶水，顺着弯弯曲曲的山路，走回庙里。他一边擦汗一边把水倒进水缸里，然后就自顾自地喝起水来了。小和尚和高和尚看着他一瓢接一瓢地喝水，又生起气来；抢过水瓢，把胖和尚推到一边。小和尚坐在地上用瓢喝水；高和尚一头扎进水缸里也咕噜咕噜地喝了起来。两个人喝得上气不接下气。胖和尚看到这个情景，跑过去，索性抱起缸来把水往嘴里倒。小和尚和高和尚在一旁看呆了。观音看着三个和尚谁也不理谁地坐在各自的垫子上，还有被扔在一旁的空水桶和扁担，伤心地闭起了眼睛。





太阳下山了，三个和尚还自顾自地坐在那儿生闷气，谁也不理谁。肚子饿了，小和尚眨了眨眼，从宽大的袖口里掏出了一块儿饼，吃了起来。高和尚也从袖子里拿出了一块儿饼。胖和尚转头看了看他们俩，一拍脑袋，想起了自己的袖口里也有一块儿饼，掏了出来把一整块儿都放进嘴里去了。小和尚吃了两口，突然噎住了，赶紧用手拍自己的胸口。高和尚吃了几口后，也噎住了，也不停地拍胸口。胖和尚几口就把饼给咽了下去，噎得更厉害了，赶紧用双手猛拍胸口。



三个和尚都不停地打起嗝儿来，一声接一声，越来越快。机灵的小和尚眼珠一转，掉头往观音那儿一看，也许在瓶里还有水？他拿起花瓶，把树枝拿了出来，就口对着花瓶喝了起来。高和尚一把抢过了花瓶，把剩下的一点儿水都喝完了。这时，胖和尚也跑了过来，两个和尚就抢起花瓶来了。观音吃惊地睁开了眼，看到这个情景后，眨了两下，又赶紧把双眼闭上了。三个和尚都无趣地坐回到各自的垫子上。

太阳升起来了。被扔在一旁的水缸、水桶和扁担都还在原处。天慢慢儿地阴了下来。乌云飘了过来，紧接着又是打雷、又是闪电。电光把小庙照亮了，三个和尚吃惊地你看着我、我看着我。外面，乌云越来越多、风也越刮越大。小树被吹得东倒西歪。小庙好像也快要倒了。三个和尚走出庙门，看到乌云，想到马上就要下雨了，就赶紧跑回庙里，抱起空水缸和空水桶，跑出来准备接雨水。没想到乌云飘过去了，火热的太阳又出来了。三个和尚都垂头丧气地放下了水缸和水桶。

观音的眼睛还是闭着，花瓶里的树枝又蔫了，两根点燃的蜡烛一闪一闪地发着光。三个和尚各自沉默地坐在自己的垫子上。那只小耗子又跑了出来，东张西望地跑了几圈后，跳上了供桌，一下子就把香炉给打翻到地上了。它跳上烛台，开始啃起蜡烛来。蜡烛被啃断了，朝一边儿倒去，倒到了布帘上，着起火来，而且很快冒起烟来。烟在屋子里蔓延，越来越浓，把三个和尚都给呛醒了。和尚们跳了起来，发

现自己已经被烟和火包围了。三个人急得团团转，都不知道该怎么办好。这时候小庙外的小鸟也都呱呱地叫着飞走了。

机灵的小和尚挑起两个空水桶就飞快地往河边跑，高和尚紧跟着他。小和尚一不小心，又被一只乌龟给绊倒了。高和尚急忙接过扁担水桶跑向河边，打了两桶水立刻往回跑。胖和尚迎着他，接过一桶水，向大火泼去。泼完了水，小和尚马上挑起两个空水桶，又飞快地跑去打水。路上又被乌龟绊倒了，高和尚又赶紧接过扁担、水桶。匆忙中，扁担的一头挑着一个水桶，另一头挑着小和尚就飞跑回来了。

胖和尚把那桶水泼向大火，高和尚举起小和尚就往大火里泼。人扔出去了，这才发现举起的不是水桶，而是小和尚。他们急忙把光着身子的小和尚从半空中救了下来。小和尚被吓呆了，高和尚摸摸他的头安慰安慰他。可是小和尚还是被吓得傻头傻脑的，人也站不稳。于是胖和尚又把小和尚擎了擎，并拍拍他的脸。小和尚眼睛转了转、身子晃了晃，这才回过神来。

火还在烧着，黑烟直往上冒。三个和尚急忙飞奔去救火。三个人同心协力，一趟一趟地打水，把一桶一桶的水不断地泼向浓烟大火。过了好一阵子，大火终于被扑灭了。三个和尚定定神、眨眨眼、擦擦汗，这才松了口气。小庙又恢复了平静。三个和尚呆坐在地上，不知道该怎么办。不知道什么时候那只捣乱的小耗子又出来了，还吱吱吱地叫个不停。三个和尚一看到它，都皱起了眉，不约而同生气地举起了拳头。小耗子吱了一声，就僵直地倒在了地上。三个和尚都笑了，拉起手来。



小鸟又飞回来了，和尚们又该去打水了。这回他们是怎么打的呢？原来他们已经在山顶上安装了一个辘轳。胖和尚在山下河边打水，打了水把水桶挂到辘轳的钩子上，小和尚就把那桶水摇上山顶。高和尚接过装满水的水桶，把它提进小庙。同时，小和尚又把高和尚给他的一个空水桶用辘轳摇给山下的胖和尚。这就是三个和尚现在打水的办法。



尾声：

供桌上花瓶里的树枝十分精神，观音睁开眼睛，微微地露出了笑容。三个和尚手里一人捧着一碗水，一块儿喝了起来。

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包蕾

导演：

阿达

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韩羽

背景设计：

陈年喜

绘景：

尤先锐

摄影：

游涌

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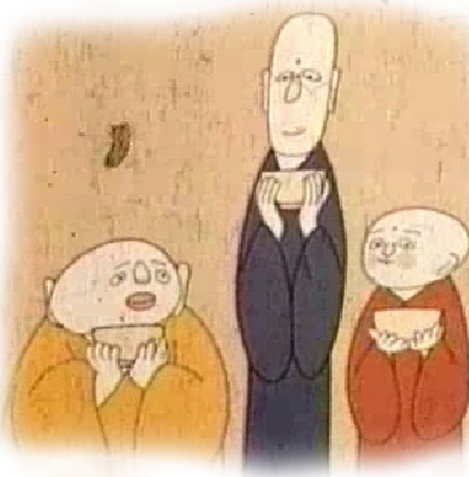
金复载

演奏：

上影乐团

指挥：

姚笛





# 三个和尚

## 词汇 Vocabulary

héshang 和尚	Buddhist monk
lù (tiáo, duàn) 路 (条、段)	road
niǎo (zhī) 鸟 (只)	bird
shēnbiān 身边	around (one's) body
fēi lái fēi qù 飞来飞去	to fly back and forth
tái tóu 抬头	to raise the head
(méi) zhùyì (没) 注意	(not) to have paid attention
wūguī 乌龟 (只)	turtle
bàn dǎo (le) 绊倒 (了)	to trip/stumble over
sì jiǎo cháo tiān 四脚朝天	four-limbs-towards-heaven (i.e., to be flat on one's back)
zuò (qǐ lái) 坐 (起来)	to sit (up)
zhèngzài 正在	right then

pīnmìng (de) 拼命(地)	with all one's strength
zìjǐ 自己	(one)self
fān (guò) shēn (lái) 翻(过)身(来)	to turn (over) one's body
bāng le (tā) yì bǎ 帮了(它)一把	to lend a hand (i.e., to help)
zhàn (qǐ lái) 站(起来)	to stand (up)
jìxù 继续	to continue
wǎng qián zǒu 往前走	to walk/go forward
bùjiǔ 不久	not-long (i.e., shortly)
dà shān (zuò) 大山(座)	big mountain
shānjiǎo 山脚	foot of the mountain
shānlù 山路	mountain road
wānwān qūqū 弯弯曲曲	twisting-and-turning
shāndǐng 山顶	mountain-top, top of a mountain

miào (zuò) 庙 (座)	temple
(miào) páng (庙) 旁	beside (the temple)
shù (kē) 树 (棵)	tree
zǒu jìn (miào lǐ) 走进 (庙里)	to walk into (the temple)
guānyīn xiàng (zuò) 观音像 (座)	image/idol of the Guanyin Bodhisattva
shǒu zhōng 手中	inside the hand
pěng (zhe) 捧 (着)	holding (with both hands)
huāpíng 花瓶	vase
chā (zhe) 插 (着)	placed, inserted
shùzhī (zhī, gēn) 树枝 (枝、根)	twig
guà (zhe) 挂 (着)	hanging, hung
liánzi 帘子	curtain
bǎi (zhe) 摆 (着)	displayed/displaying, placed/placing

gòngzhuō (zhāng) 供桌 ( 张 )	offering-table (i.e., table for setting out offerings/sacrifices)
fàng (zhe) 放 ( 着 )	put, placed/placing
làzhú (zhī, gēn) 蜡烛 ( 支、根 )	candle
xiānglú 香炉	incense burner
dǎn (le dǎn) 掸 ( 了掸 )	to brush off, to wipe off
shēnshang 身上	on one's body
chéntǔ 尘土	dust-dirt
guì (zài) 跪 ( 在 )	to kneel
diànzi 垫子	cushion
xiàng 向	towards, to
kē (qǐ) tóu (lái) 磕 ( 起 ) 头 ( 来 )	(beginning) to kowtow
yǐjīng 已经	already
niān (le) 蔫 ( 了 )	to wither (to have withered)

ná qǐ 拿起	to pick up
dào (le dào) 倒 ( 了倒 )	to pour
yì dī shuǐ 一滴水	a drop of water
sìmiàn 四面	all (four) directions
wàngwang 望望	to take a look
shuǐ gāng 水缸	water barrel
shuǐ piáo 水瓢	water ladle/dipper
yǎo 舀	to ladle out (liquid)
biǎndan (gēn, tiáo) 扁担 ( 根、条 )	shoulder pole (i.e., carrying pole)
tiāo (qǐ) 挑 ( 起 )	to pick (up), to carry
kōng 空	empty
shuǐ tǒng 水桶	water pail/bucket
dǎ shuǐ 打水	to get water

zǒu le jǐ bù 走了几步	to have walked a few steps
zhòu (le zhòu) méi 皱（了皱）眉	to frown
méi bànfa 没办法	to have no means/way 1
shùn (zhe) 顺（着）	following, along
hé biān 河边	river-shore
chī lì (de) 吃力(地)	strenuously, with great effort
tiāo (shàng shān) 挑（上山）	to carry (up the hill)
zǒu huí 走回	to walk/go back
zhuāng mǎn 装满	to fill to the brim
mǎshàng 马上	immediately
jīngshen (le) 精神（了）	to become energetic, energized
xiào (le) 笑（了）	(beginning) to smile
tàiyáng 太阳	the sun

xià shān 下山	to set (the sun)
niàn (qǐ) jīng (lái) 念 (起) 经 (来)	(beginning) to recite the sutra
shēng (le) qǐ lái 升 (了起来)	to rise (to have risen)
yì tiān yòu yì tiān 一天又一天	one-day-again-one-day (i.e., day after day)
tiāntiān rúcǐ 天天如此	everyday being the same
niànzhe niànzhe (jīng) 念着念着 (经)	while reciting (the sutra)
dǎ (qǐ) kēshuì (lái) 打 (起) 瞌睡 (来)	(beginning) to doze off 1
hàozǐ (zhī) 耗子 (只)	rat, mouse
pǎo (le) chū lái 跑 (了出来)	to (have) run out
zhī zhī zhī (de) 吱吱吱 (地)	(onomat.) squeaking(ly)
jiào (zhe) 叫 (着)	screaming, screeching
chǎo xǐng (le) 吵醒 (了)	to (have) noisily awaken (ed) one
guò le yíhuìr 过了一会儿	after a short while

lǎoshǔ (zhī) 老鼠 (只)	rat, mouse
dǎo luàn 捣乱	to cause trouble, to disturb
jǔ qǐ 举起	to raise
mùyú (bàng) 木鱼 (棒)	wooden drum (-stick), used by Buddhist monks to accompany the chanting of sutras
hěnhěnn (de) 狠狠 (地)	fierce(ly)
cháo 朝……	towards
zhī de yì shēng 吱地一声	with a squeaking sound
táo zǒu (le) 逃走 (了)	to (have) run away
wǔ (zhe) 捂 (着)	to cover (with one's hand)
zuǐ (zhāng) 嘴 (张)	mouth
wánpí (de) 顽皮 (地)	mischievous(ly)
shuāngshǒu héshí 双手合十	to press the two hands together (in a Buddhist salutation)
húdié (zhī) 蝴蝶 (只)	butterfly



zhōuwéi 周围	all around
huī (le jǐ xià) 挥 ( 了几下 )	to wave (several times)
xiùzi 袖子	sleeve
gǎn zǒu 赶走	to chase away
lǎoshì 老是	always
xiānhuā (zhī, duǒ, shù) 鲜花 ( 枝、朵、束 )	fresh flowers
wén le wén 闻了闻	to take a sniff
liànlìan bù shě (de) 恋恋不舍 ( 地 )	to be reluctant/unwilling to part with
gǎn (tā de) lù 赶 ( 他的 ) 路	to rush on (his) journey
dǎ (le ge) zhāohu 打 ( 了个 ) 招呼	to (have) greet(ed)
zhùshì 注视	watching, staring/gazing
bǎ (gāo héshang) lǐng dào (shuǐ gāng) qián 把 ( 高和尚 ) 领到 ( 水缸 ) 前	
to lead (the tall monk) to the front (of the water barrel)	

yì wǎn shuǐ 一碗水	a bowl of water
yì piáo shuǐ 一瓢水	a ladleful of water
bàn piáo shuǐ 半瓢水	half a ladleful of water
jǐ dī shuǐ 几滴水	several drops of water 1
yáo (le yáo) tóu 摇 (了摇) 头	to shake (have shaken) the head
liǎng tǒng shuǐ 两桶水	two pails/buckets of water
rènzhen (de) 认真 (地)	serious(ly)
dǎsuan 打算	to plan/intend to
kàn zài yǎn li 看在眼里	to have seen, to have an eyeful of...
déyì (de) 得意 (地)	self-complacent(ly)
hái méi (zǒu jǐ bù) 还没 (走几步)	not-yet/merely (having walked a few steps)
yúshì 于是	therefore
shǒu wǔ zú dǎo 手舞足蹈	dancing with joy

zhāo (zhao shǒu) 招 ( 招手 )	to beckon
míngbai 明白	to understand
náo (nao tóu) 挠 ( 挠头 )	to scratch (the head)
bù jiě (de) 不解 ( 地 )	puzzling(ly)
yuánlái 原来	in fact, actually
bù qíngyuàn (de) 不情愿 ( 地 )	unwilling(ly)
jīnglíng 精灵	clever
bù tíng (de) 不停 ( 地 )	non-stopping(ly)
tuī (lái tuī qù) 推 ( 来推去 )	to push (back and forth)
xīwàng 希望	to hope
qīng (yì diǎr) 轻 ( 一点儿 )	to be (a bit) light(er)
zuìhòu 最后	finally, in the end
shēng qì (le) 生气 ( 了 )	to be/become angry

rēng (xià) 扔 ( 下 )	to throw/cast (down/aside)
bèi duì bèi 背对背	one's back to that of another
zhǎ (le zhǎ) yǎn 眨 ( 了 眨 ) 眼	to (have) blink(ed)
zhǔyi 主意	idea
kāishǐ 开始	to begin
liáng 量	to measure
chángdù 长度	length
héshì 合适	suitable, appropriate
duìfāng 对方	the other side/party
zhàn... piányi 占……便宜	to take advantage of...
yīncǐ 因此	therefore, for this reason
yuán dì 原地	the original/former place
tǔ (le xià) shétou 吐 ( 了 下 ) 舌头	to stick (one's) tongue out

tūrán 突然	suddenly
chǐzi (bǎ) 尺子 (把)	ruler
jìhao 记号	mark
zhōngyú 终于	finally, at last
yǒu yì shēng méi yì shēng (de) 有一声没一声 (地)	with a sound, with silence (i.e., haltingly)
qiāo 敲	to beat (the drum)
zuān jìn 钻进	to duck into (as a hole)
xuēzi 靴子	boots
rěn bú zhù 忍不住	unable to hold back
táopǎo 逃跑	to run away
hùxiāng 互相	mutually
dǔ (zhe) qì 赌 (着) 气	to feel resentful, miffed
qiāo bú dào yìqǐ qù le 敲不到一起去了	unable to drum together any more (i.e., out of sync)

gèzì 各自	each one
zuòdiàn 坐垫	seat cushion
nuó kāi 挪开	to move/shift away
zǒu zhe zǒu zhe 走着走着	walking-and-walking
huǒhóng 火红	fiery red
zhào 照	to shine
chū le yì tóu dà hàn 出了一头大汗	to sweat profusely about the head (i.e., one's head to be drenched in sweat)
hànzhū 汗珠	drops of perspiration
diào (xià lái) 掉 (下来)	to fall (down)
shài (de tōnghóng) 晒 (得通红)	(all red from) exposure to the sun
zhē zhù 遮住	to block out (the sun)
fēikuài (de) 飞快 (地)	with lightning speed
pò bù jí dài (de) 迫不及待 (地)	impatient(ly)

yītóu zhā dào shuǐ lǐ 一头扎到水里	to plunge one's head into the water
yōuxián (de) 悠闲 (地)	leisure(ly)
yóu (zhe) 游 (着)	swimming
liángkuai (duō) le 凉快 (多) 了	to become (much) cooler
tuō 脱	to take off
guāng zhe (jiǎo) 光着 (脚)	bare(-footed)
liāo qǐ 撩起	to lift up
yī jiǎo 衣角	the hem of a garment
xiǎoxīn yìyì (de) 小心翼翼 (地)	gingerly
yú qún 鱼群	all the fish
tiào shàng tiào xià 跳上跳下	to jump up and down
shàng (le) àn 上 (了) 岸	(having) come ashore
huó bèng luàn tiào 活蹦乱跳	jumping around lively

zhěnglǐ 整理	to adjust (one's clothing)
yì piáo jiē yì piáo 一瓢接一瓢	ladle after ladle
bù mǎn (de) 不满 (地)	disapproving(ly)
shuì de zhèng xiāng 睡得正香	right in the midst of a comfortable sound sleep
chōng (le) guò qù 冲 (了) 过去	to rush over
shǐ jìn (de) 使劲 (地)	applying force (i.e., forcefully/vigorously)
jiū (zhù) 揪 (住)	to grasp, to grab hold
nòng xǐng 弄醒	to waken
hú li hú tú (de) 糊里糊涂 (地)	muddle-headed(ly)
tōu tōu (de) 偷偷 (地)	stealthily
ránhòu 然后	afterwards/then
zì gù zì (de) 自顾自 (地)	by oneself while oblivious to others
qiǎng 抢	to take by force, to seize



gūlū gūlū (de) 咕噜咕噜 (地)	(onomat.) glug-glug-glug
shàng qì bù jiē xià qì 上气不接下气	one breath not followed by the next (i.e., out of breath, breathless)
qíngjǐng 情景	situation, scene
suǒxìng 索性	might as well, simply
bào qǐ 抱起	to hold up (with both hands)
(kàn) dāi le (看) 呆了	dumfounded/flabbergasted (by what one sees...)
shāngxīn (de) 伤心 (地)	sad(ly)
bì qǐ (le) yǎnjīng 闭起 (了) 眼睛	to close one's eyes
shēng mènqì 生闷气	to nurse one's resentment
kuāndà 宽大	loose
tāo (chū) 掏 (出)	to pull (out), to take (out)
bǐng (kuài, zhāng) 饼 (块、张)	a flat pie/cake, biscuit, cookie
zhuǎn tóu 转头	to turn one's head

(tāmen) liǎ (他们) 俩	the two (of them)
pāi 拍	to hit
nǎodai 脑袋	head
yē zhù 噎住	to choke on (food)
gǎnjǐn 赶紧	quickly
xiōngkǒu 胸口	chest
yàn 咽	to swallow
lìhai 厉害	severe
měng (pāi) 猛 (拍)	fiercely (hitting)
dǎ qǐ gér lái 打起嗝儿来	beginning to hiccup
yì shēng Jiē yì shēng 一声接一声	one sound after another
jīling 机灵	quick-witted
yǎnzhū 眼珠	eyeball

diào tóu 掉头	to turn one's head
yěxǔ 也许	maybe/perhaps
shèng xià 剩下	remaining
chījīng (de) 吃惊 (地)	astonishing(ly)
zhēng (kāi le) yǎn 睁 (开了) 眼	to open one's eyes
wúqǔ (de) 无趣 (地)	despondent(ly)
yīn (le) xià lái 阴 (了) 下来	to darken, to be overcast
wūyún 乌云	dark clouds
piāo 飘	to drift
jǐn jiē (zhe) 紧接 (着)	immediately following
dǎ léi 打雷	to thunder
shǎndiàn 闪电	to lighten
diànguāng 电光	lightning

liàng 亮	light/bright
(fēng) yuè guā yuè dà (风) 越刮越大	(the wind) to blow harder and harder
dōng dǎo xī wāi 东倒西歪	bending east and leaning west (i.e., bending back and forth)
hǎoxiàng 好像	to seem, to look like
dǎo 倒	to fall/topple
zhǔnbèi 准备	to prepare, to get ready
jiē (yǔ shuǐ) 接 (雨水)	to catch (rain water)
méi xiǎng dào 没想到	unexpected(ly)
huǒrè 火热	fire-hot, burning hot
chuí tóu sàng qì 垂头丧气	head-hanging and spirit-lost (i.e., discouraged, disheartened, disappointed)
diǎnrán 点燃	to light
yì shǎn yì shǎn (de) 一闪一闪 (地)	flickering
fā (zhe) guāng 发 (着) 光	emitting light

chénmò (de) 沉默 (地)	silent(ly)
dōng zhāng xī wàng (de) 东张西望 (地)	east-look west-gaze (i.e., to look all around)
(pǎo le) jǐquān (跑了) 几圈	(to have run/made) several circles/rounds
dǎ fān 打翻	to knock down
zhú tái 烛台	candle stand
kěn 啃	to gnaw
zháo (qǐ) huǒ (lái) 着 (起) 火 (来)	(to begin) to burn, to catch fire
mào (qǐ) yān (lái) 冒 (起) 烟 (来)	(to begin) to smoke
màn yán 蔓延	to spread
nóng 浓	thick/dense
qiàng (xǐng le) 呛 (醒了)	(awakened by) choking
fā xiàn 发现	to discover
bāo wéi 包围	to surround

jí de tuántuánzhuàn 急得团团转	Running around helter-skelter (i.e., in a state of confusion/chaos)
guāguā (de) 呱呱 (地)	(onomat.) cackling
jǐn gēn (zhe) 紧跟 (着)	closely following
yí bù xiǎoxīn 一不小心	with a single lapse of attention
jímáng 急忙	hurriedly
yíng (zhe) 迎 (着)	going to meet
pō 泼	to splash
cōngmáng 匆忙	hastily
bànkōng (zhōng) 半空 (中)	(in) mid-air
jiù 救	to save
xià (dāi le) 吓 (呆了)	scared/frightened (into a state of shock)
mō (mo) 摸(摸)	to rub
ānwèi (ānwèi) 安慰 (安慰)	to comfort

shǎ tóu shǎ nǎo 傻头傻脑	stupefied, silly-looking
zhàn bu wěn 站不稳	to be unsteady on one's legs
dūn (le) dūn 擎 ( 了 ) 擎	to jounce, to lift then quickly put down (a person or a thing)
huàng (le) huàng 晃 ( 了 ) 晃	to sway
huí guò shén lái 回过神来	to regain consciousness
fēibēn 飞奔	to run at a flying speed
jiù huǒ 救火	fire-fighting
tóngxīn xiélì 同心协力	same-heart joined-force (i.e., with concerted effort)
yí tàng yí tàng (de) 一趟一趟 ( 地 )	once and again (i.e., repeatedly going/doing)
nóng yān 浓烟	thick/dense smoke
pūmiè (le) 扑灭 ( 了 )	to extinguish (to have extinguished)
dìng (ding) shén 定 ( 定 ) 神	to compose (oneself)
sōng (le) kǒu qì 松 ( 了 ) 口气	to release one's breath (i.e., to breathe freely, to be relaxed)

huīfù 恢复	to recover, to return to
píngjìng 平静	calm
zhòu (qǐ le) méi 皱 ( 起 了 ) 眉	(beginning) to frown
bù yuē ér tóng 不约而同	being in accord without prior consultation
quántou 拳头	fist
jiāngzhí (de) 僵直 ( 地 )	stiff(ly)
lā (qǐ) shǒu (lái) 拉 ( 起 ) 手 ( 来 )	to join/hold hands
ānzhuāng 安装	to install
lùlu 辘轳	(water-well) pulley
guà 挂	to hang
gōuzi 钩子	hook
yáo (shàng) 摇 ( 上 )	to crank (then to bring up)
tí 提	to lift



tóngshí 同时	simultaneously, meanwhile
wěishēng 尾声	coda (i.e., the final scene)
wēiwēi (de) 微微 (地)	slight(ly)
lù (chū) 露 (出)	to reveal
xiàoróng 笑容	smiling countenance
biānjù 编剧	playwright
dǎoyǎn 导演	director
zàoxíng 造型	art/image design
bèijǐng shèjì 背景设计	background design
huìjǐng 绘景	background drawing
shèyǐng 摄影	photography
dònghuà shèjì 动画设计	animation design
zuòqǔ 作曲	composer

yǎnzòu  
演奏

orchestra

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zhǐhuī  
指挥

conductor

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# 三个和尚

## 语法

### Grammatical Remarks

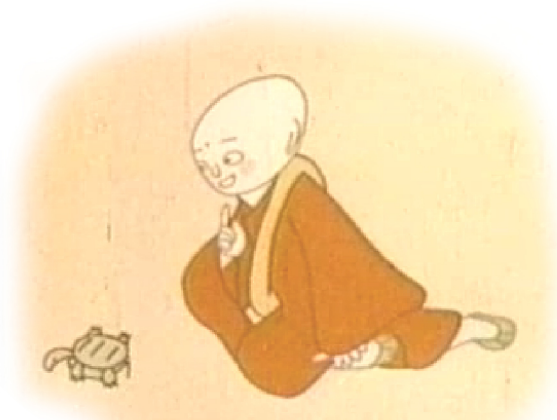
#### I . Borrowed verbal measure-words

There are in general two types of measure-words for verbs: the proper verbal measure-words and the borrowed verbal measure-words. The former are the measure-words used always for verbs — such as "cì 次", "biàn 遍", or "xià 下". The latter are measure words borrowed from nouns referring to either the agent performing the action or the tool/means by which the action is being executed. Borrowed verbal measure-words usually are placed after the verb as a complement, but can also be placed before the verb as an adverbial phrase.

We have in the text 3 sentences where 3 different borrowed verbal measure-words are used:

"yì bǎ 一把" (1) , "yí bàng 一棒" (1), and "yì shēng 一声" (1)

1. 看到乌龟也正在拼命地想自己翻过身来，就帮了它**一把**。 Pg1
2. 高和尚用木鱼棒朝着靴子打了一**棒**，小老鼠赶快逃跑了。 Pg10
3. 小耗子吱了一**声**，就僵直地倒在了地上。 Pg21



## II. Reduplication of "yī + measure-word"

The reduplicated "yī + measure-word" phrase has the meaning of "one after another", "over and over", and of "repetition". Its main function, however, is to delineate or to describe; hence, it is different from "many" or "many times", in both meaning and function. The reduplicated phrase usually is placed before the verb, as an adverbial or adjectival modifier. Sometimes a connective such as "yòu 又" (again) or "jiē 接" (followed by) can be inserted between the two identical "yī + measure-word" phrases.

We have in the text 6 sentences where 6 different reduplicated "yī + measure-word" phrases are used:

"yìtiān yòu yìtiān 一天又一天" (1), "yìpiáo jiē yìpiáo 一瓢接一瓢" (2), "yìshēng jiē yìshēng 一声接一声" (1), "yìshǎn yìshǎn 一闪一闪" (1), "yítàng yítàng 一趟一趟" (1), and "yìtǒng yìtǒng 一桶一桶" (1).

1. 一天又一天，天天如此。 Pg 4
2. 胖和尚一进小庙就跑到水缸前，  
一瓢接一瓢地喝起水来。 Pg 13
3. 小和尚和高和尚看着他一瓢接一瓢地喝水，  
又生起气来。 Pg 14
4. 三个和尚都不停地打起嗝儿来，一声接一声，  
越来越快。 Pg 16
5. 两根点燃的蜡烛一闪一闪地发着光。 Pg 18
6. 三个人同心协力，一趟一趟地打水，  
把一桶一桶的水不断地泼向浓烟大火。 Pg 21

### III. Verb + "de 得" + complement of manner or degree/intensity

This structure is descriptive in nature, expressing the manner or degree/intensity of the action that is executed. The complement of manner or degree/intensity is usually an affirmative statement. When negating such a statement by using "bù 不", the "bù 不" should be inserted between "de 得" and the complement.

We have in the text 11 such sentences.

1. 于是他就走了回来，看到小和尚正高兴得  
手舞足蹈呢。 Pg 7
2. 两个和尚量得不一样。 Pg 9
3. 最后各自把坐垫挪开，经也不念了，坐得  
远远儿地，背对着背生气。 Pg 10
4. 火红的太阳照得他出了一头大汗。 Pg 11
5. 过了一会儿他的脸就被晒得通红了。 Pg 11
6. 看看空水缸，又看看睡得正香的胖和尚，  
小和尚和高和尚冲了过去。 Pg 13
7. 两个人喝得上气不接下气。 Pg 14
8. 胖和尚几口就把饼给咽了下去，噎得更厉害了。 Pg 15
9. 小树被吹得东倒西歪。 Pg 17
10. 三个人急得团团转，都不知道该怎么办好。 Pg 18
11. 可是小和尚还是被吓得傻头傻脑的，  
人也站不稳。 Pg 20

#### IV. The "yī + verb" phrase

The phrase "yī (one/once) + verb", indicating a brief action, is incomplete semantically. It must be followed by another sentence, to form a semantic whole, with a complete, self-contained meaning. The sentence immediately following the phrase "yī + verb" is the consequence or result, the revelation or conclusion, or the discovery of the brief action expressed by the "yī + verb" phrase.

In the text, there are 13 such sentences where 6 different "yī + verb" phrases are seen: "yí kàn 一看" (8), "yì yǎo 一舀" (1), "yì xiǎng 一想" (1), "yì chuān 一穿" (1), "yì rēng 一扔" (1), and "yì pāi 一拍" (1).

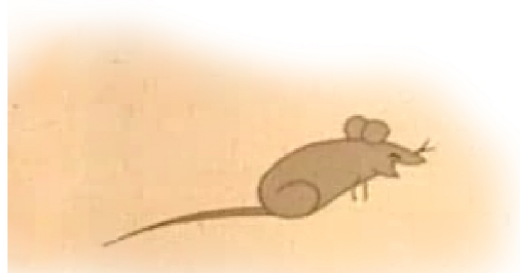
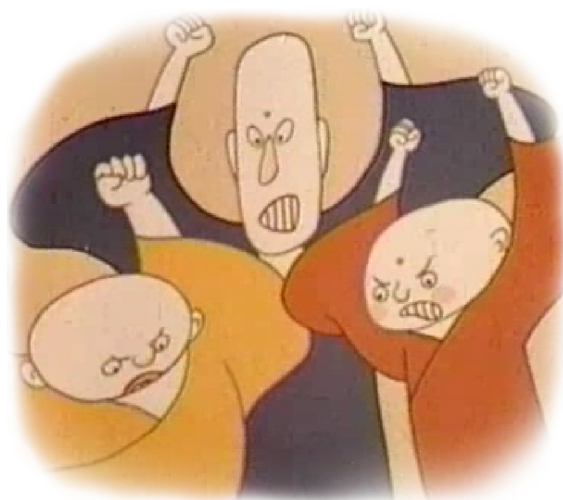
1. 他抬头**一看**，在瓶里的树枝已经蔫了。 Pg2
2. 他四面望望，看到了一个水缸，用水瓢**一舀**，水缸里也没有水了。 Pg2
3. 他走了几步，往**下一看**，好长的一段路呀! Pg3
4. 高和尚**一想**，不对！为什么我一个人去打水呢？ Pg7
5. 胖和尚用手遮住太阳，往前**一看**，啊！是一条小河! Pg11
6. 上了岸以后，**一穿**靴子，咦，靴子里有个什么东西？ Pg12
7. 靴子里有个什么东西？ 脱下**一看**，是条鱼! Pg12
8. 胖和尚喝够了水，把水瓢往水缸里**一扔**，擦擦嘴就走开了。 Pg13
9. 小和尚和高和尚往水缸里**一看**，怎么没有水了？ Pg13

10. 一看，胖和尚已经坐在垫子上睡着了。Pg 13

11. 胖和尚转头看了看他们俩，一拍脑袋，想起了自己的袖口里也有一块儿饼。Pg 15

12. 机灵的小和尚眼珠一转，掉头往观音那儿一看，也许在瓶里还有水？Pg 16

13. 三个和尚一看它，都皱起了眉。Pg 21





## V. Verb + "qǐlái 起来"

When "qǐlái 起来" is used as a verbal complement, it has the meaning of "beginning to". It also implies that the action (if the verb is an action-verb) or condition/situation (if the verb is a stative-verb) has a propensity for continuation. If the verb takes an object, that object is usually placed between "qǐ 起" and "lái 来".

We have in the text 21 such sentences, using 13 different verbs to form the "verb + qǐlái" or "verb + qǐ + object + lái" constructions.

1. 小和尚掸了掸身上的尘土，跪在垫子上向观音磕起头来。 Pg2
2. 太阳下山了，小和尚念起经来。 Pg4
3. 小和尚念着念着经，打起瞌睡来。 Pg4
4. 小和尚又念起经来。 Pg4
5. 小和尚高兴地一个人笑了起来。 Pg7
6. 突然想起自己带了一把尺子，  
于是就用尺子量起扁担来。 Pg9
7. 两个和尚又开始念起经来。 Pg10
8. 两个和尚互相赌着气又念起经来。 Pg10
9. 胖和尚高兴地、飞快地跑过去，手舞足蹈地跳到河边，迫不急待地一头扎到水里，喝起水来。 Pg11



10. 胖和尚一进小庙就跑到水缸前，一瓢接一瓢地喝**起水来**。 Pg 13
11. 他一边擦汗一边把水倒进水缸里，然后就自顾自地喝**起水来了**。 Pg 14
12. 小和尚和高和尚看着他一瓢接一瓢地喝水，又生**起气来**。 Pg 14
13. 高和尚一头扎进水缸里也咕噜咕噜地喝**起来**。 Pg 14
14. 小和尚眨了眨眼，从宽大的袖口里掏出了一块儿饼，吃了**起来**。 Pg 15
15. 三个和尚都不停地打**起嗝儿来**。 Pg 16
16. 他拿起花瓶，把树枝拿了出来，就口对着花瓶喝了**起来**。 Pg 16
17. 两个和尚就抢**起花瓶来**。 Pg 16
18. 它跳上烛台，开始啃**起蜡烛来**。 Pg 18
19. 蜡烛被啃断了，朝一边儿倒去，倒到了布帘上，着**起火来**，而且很快冒**起烟来**。 Pg 18
20. 三个和尚都笑了，拉**起手来**。 Pg 21
21. 三个和尚手里一人捧着一碗水，一块儿喝**起来**。 Pg 23



## VI. The "bǎ 把" sentences

Chinese "bǎ 把" is typically classified as a "preposition" when, in an "inverted" sentence (where the object is positioned before the verb), it occurs before a noun or a pronoun that serves as the direct object of the transitive verb. There, "bǎ 把" has the meaning of "disposal" or "handling". The transposed noun in such a "bǎ 把" sentence is generally "specified", hence the frequent use of the determinative "zhè 这" or "nà 那", or of other modifiers having a defining nature.

The "bǎ 把" construction is preferred, or even mandatory, in sentences having a complex predicative environment. Examples include sentences where the predicate consists of a verb and a complement; or where the predicate consists of a verb and two objects; or where the predicative verb is either duplicated or includes either of the aspect particles "le 了" or "zhe 着".

As a general rule, the negative adverbs "bù 不" or "méiyǒu 没有" are positioned before "bǎ 把".

Altogether in the text, there are 37 "bǎ 把" sentences.

1. 走回庙里，（小和尚）把水倒进水缸里，又**把**花瓶装满了水。 Pg3
2. 一只小耗子跑了出来，吱吱吱地叫着，**把**小和尚给吵醒了。 Pg4
3. 高和尚挥了几下袖子，想**把**蝴蝶赶走。 Pg5
4. 高和尚想了想，笑着从袖子里拿出了一枝鲜花，闻了闻，**把**鲜花插在了地上。 Pg5
5. 小和尚**把**高和尚领到水缸前。 Pg6
6. 高和尚很快就**把**那碗水喝完了。 Pg6
7. 高和尚不一会儿就**把**这半瓢水也喝完了。 Pg6
8. 小和尚**把**最后几滴水都倒给了他。 Pg6

9. 高和尚**把**碗放回水缸里。 Pg7
10. 两个和尚一起**把**水倒进了水缸里。 Pg7
11. 精灵顽皮的小和尚总是**把**水桶往高和尚那边推。 Pg8
12. (两个和尚) 最后各自**把**坐垫挪开。 Pg10
13. 他**把**靴子脱了。 Pg12
14. 胖和尚**把**那条鱼从靴子里拿出来。 Pg12
15. 他**把**那条鱼放回到河里去。 Pg12
16. 胖和尚喝够了水，**把**水瓢往水缸里一扔，擦擦嘴就走开了。 Pg13
17. 高和尚揪住胖和尚的衣服，使劲儿地想摇醒他，过了好一会儿才**把**胖和尚弄醒。 Pg13
18. 小和尚就**把**扁担扔给了他。 Pg13
19. 他一边擦汗一边**把**水倒进水缸里。 Pg14
20. 小和尚和高和尚看着他一瓢接一瓢地喝水，又生起气来；抢过水瓢，**把**胖和尚推到一边。 Pg14
21. 胖和尚看到这个情景，跑过去，索性抱起缸来**把**水往嘴里倒。 Pg14
22. 胖和尚转头看了看他们俩，一拍脑袋，想起了自己的袖口里也有一块儿饼，掏了出来**把**一整块儿都放进嘴里去了。 Pg15

23. 胖和尚几口就**把**饼给咽了下去。 Pg 15
24. 他拿起花瓶，**把**树枝拿了出来。 Pg 16
25. 高和尚一把抢过了花瓶，**把**剩下的一点儿水都喝完了。 Pg 16
26. 观音吃惊地睁开了眼，看到这个情景后，眨了两下，又赶紧**把**双眼闭上了。 Pg 16
27. 电光**把**小庙照亮了。 Pg 17
28. 那只小耗子又跑了出来，东张西望地跑了几圈后，跳上了供桌，一下子就**把**香炉给打翻到地上了。 Pg 18
29. 烟在屋子里蔓延，越来越浓，**把**三个和尚都给呛醒了。 Pg 18
30. 胖和尚**把**那桶水泼向大火。 Pg 20
31. 他们急忙**把**光着身子的小和尚从半空中救了下来。 Pg 20
32. 于是胖和尚又**把**小和尚擎了擎。 Pg 20
33. 三个人同心协力，一趟一趟地打水，**把**一桶一桶的水不断地泼向浓烟大火。 Pg 21
34. 胖和尚在山下河边打水，打了水**把**水桶挂到辘轳的钩子上。 Pg 22
35. 小和尚**把**那桶水摇上山顶。 Pg 22
36. 高和尚接过装满水的水桶，**把**它提进小庙。 Pg 22
37. 小和尚又**把**高和尚给他的一个空水桶用辘轳摇给山下的胖和尚。 Pg 22

## VII. The "bèi 被" sentence

As a coverb, "bèi 被" is used in the passive-voice sentence to introduce the agent of the action, and as such is the approximate equivalent of the preposition "by" as used in the English passive-voice sentence. The "bèi 被" sentence is frequently used to express a negative sentiment or situation (such as suffering or hardship). It can also be used for emphatic purposes, and can sometimes be converted into a "bǎ 把" sentence.

We have in this text 10 "bèi 被" sentences.

1. (小和尚)被一只乌龟给绊倒了。 Pg1
2. 乌龟也被绊了个四脚朝天。 Pg1
3. 过了一会儿他的脸就被晒得通红了。 Pg11
4. 小树被吹得东倒西歪。 Pg17
5. 蜡烛被啃断了。 Pg18
6. 和尚们跳了起来，发现自己已经被烟和火包围了。 Pg18
7. 小和尚一不小心，又被一只乌龟给绊倒了。 Pg19
8. 小和尚被吓呆了。 Pg20
9. 可是小和尚还是被吓得傻头傻脑的，人也站不稳。 Pg20
10. 过了好一阵子，大火终于被扑灭了。 Pg21



## VIII. Functions of "zhe 着"

The verb marker/ending "zhe 着" has several functions:

1). Positioned after an action verb, "zhe 着" indicates the progression or the continuation of an action. The adverbial words "zhèng 正", "zài 在", or "zhèngzài 正在" often occur before a "verb + zhe 着" phrase.

2). "Verb + zhe" can indicate "existence", which usage is usually descriptive in nature.

3). "Verb + zhe" can be used as the first verbal phrase in a "two verbal-phrase" sentence. In such a sentence, the "verb + zhe" describes the manner in which the action expressed by the second verbal phrase is executed. Sometimes the "verb + zhe" is reduplicated to show that the action expressed by the second verbal phrase begins when/as the action expressed by the reduplicated "verb + zhe" ends, thereby connoting a natural resultative transformation from the first action (expressed by the reduplicated "verb + zhe") to the second action (expressed by the second verbal phrase).

4). "zhe" can be suffixed to a few specific coverbs: "chènzhe 趁着", "shùnzhe 顺着", "xiàngzhe 向着", "cháoze 朝着", or "jiēzhe 接着".

We see in this text 42 sentences with the verb marker/ending "zhe" used.

1. 有一个小和尚在路上走着。 Pg1
2. 小和尚抬头看着小鸟。 Pg1
3. 观音手中捧着一个花瓶。 Pg2
4. 花瓶里插着一枝小树枝。 Pg2
5. 观音像旁挂着帘子。 Pg2
6. 像前摆着一张供桌。 Pg2
7. 桌子上放着两支蜡烛和一个香炉。 Pg2
8. 他顺着弯弯曲曲的小路走到了山下河边。 Pg3
9. 有一天，小和尚念着念着经，打起瞌睡来。 Pg4

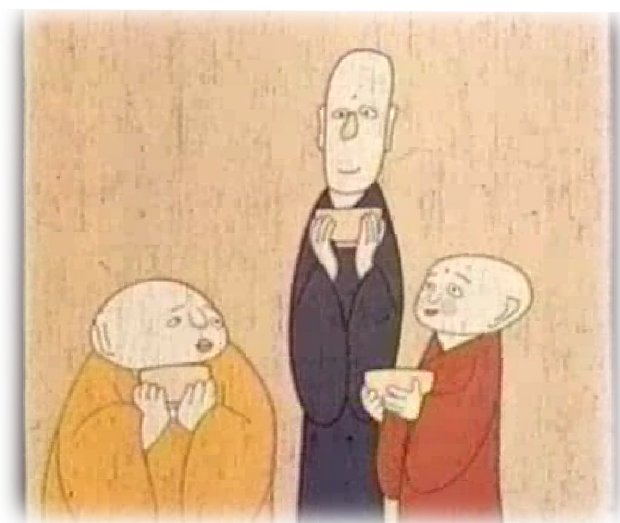
10. 一只小耗子跑了出来，吱吱吱地叫**着**。Pg4
11. 小和尚捂**着**嘴。Pg4
12. 高和尚想了想，笑**着**从袖子里拿出了一枝鲜花。Pg5
13. 高和尚顺**着**弯弯曲曲的山路走到了山顶的小庙。Pg6
14. 小和尚不明白为什么叫他，挠挠头，不解地看**着**高和尚。Pg7
15. 小和尚不情愿地跟**着**高和尚走了。Pg7
16. 两个和尚用扁担挑**着**一个空水桶。Pg8
17. 两个和尚一起挑**着**往回走。Pg8
18. 他们慢慢地有一声没一声地敲**着**木鱼。Pg10
19. 看着靴子自己在地地上走，小和尚忍不住捂**着**嘴顽皮地笑了。Pg10
20. 高和尚用木鱼棒朝**着**靴子打了一棒。Pg10
21. 两个和尚互相赌**着**气又念起经来。Pg10
22. 最后各自把坐垫挪开，经也不念了，坐得远远儿地，背对**着**背生气。Pg10
23. 胖和尚走**着**走着太阳出来了。Pg11



24. 河里有许多小鱼在悠闲地游**着**。 Pg 12
25. 他把靴子脱了，拿在手上，光**着**脚、  
撩起衣角，小心翼翼地过河。 Pg 12
26. 小和尚和高和尚站在旁边，不满地看**着**他。 Pg 13
27. 看**着**胖和尚拿起扁担水桶去打水了，  
小和尚和高和尚偷偷地笑了。 Pg 14
28. 胖和尚走下山，走到河边，打了两桶水，  
顺**着**弯弯曲曲的山路，走回庙里。 Pg 14
29. 小和尚和高和尚看**着**他一瓢接一瓢地喝水，  
又生起气来。 Pg 14
30. 观音看**着**三个和尚... 伤心地闭起了眼睛。 Pg 14
31. 他拿起花瓶，把树枝拿了出来，就口对**着**花  
瓶喝了起来。 Pg 16
32. 乌云飘了过来，紧接**着**又是打雷、又是闪电。 Pg 17
33. 三个和尚吃惊地你看**着**我、我看着你。 Pg 17
34. 观音的眼睛还是闭**着**。 Pg 18
35. 两根点燃的蜡烛一闪一闪地发**着**光。 Pg 18
36. 这时候小庙外的小鸟也都呱呱地叫**着**飞走了。 Pg 18



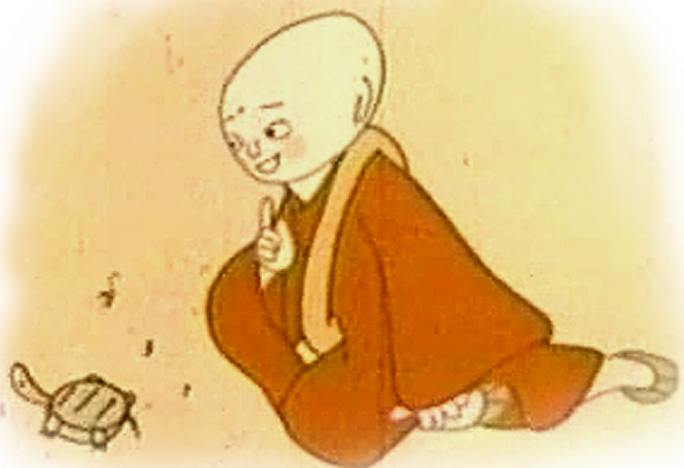
37. 机灵的小和尚挑起两个空水桶就飞快地往河边跑，高和尚紧跟着他。 Pg 19
38. 胖和尚迎着他。 Pg 19
39. 匆忙中，扁担的一头挑着一个水桶，另一头挑着小和尚就飞跑回来了。 Pg 19
40. 他们急忙把光身子的小和尚从半空中救了下来。 Pg 20
41. 火还在烧着。 Pg 21
42. 三个和尚手里一人捧着一碗水，一块儿喝了起来。 Pg 23



## 三個和尚

有一天，有一個小和尚在路上走著。兩隻小鳥在他身邊飛來飛去。小和尚抬頭看著小鳥，沒注意，被一隻烏龜給絆倒了。烏龜也被絆了個四腳朝天。小和尚坐起來，看到烏龜也正在拼命地想自己翻過身來，就幫了它一把。小和尚站了起來，繼續往前走，不久，就走到了一座大山的山腳下。

山路彎彎曲曲，山頂上有個小廟，廟旁有棵樹。小和尚走進廟裡，看見廟裡有座觀音像，觀音手中捧著一個花瓶，花瓶裡插著一枝小樹枝。觀音像旁掛著簾子，像前擺著一張供桌。桌子上放著兩支蠟燭和一個香爐。小和尚揮了揮身上的塵土，跪在墊子上向觀音磕起頭來。他抬頭一看，花瓶裡的樹枝已經蔫了。拿起花瓶，小和尚倒了倒，花瓶裡一滴水也沒有了。他四面望望，看到了一個水缸，用水瓢一舀，水缸裡也沒有水了。



小和尚用扁擔挑起了兩個空水桶就走出了廟門，想去打水。他走了幾步，往下一看，好長的一段路呀！小和尚皺了皺眉，但是沒辦法，還得去打水。他順著彎彎曲曲的小路走到了山下河邊，打了兩桶水，吃力地挑上山，走回廟裡，把水倒進水缸裡，又把花瓶裝滿了水，蔫了的樹枝馬上就精神了，觀音也笑了。



太陽下山了，小和尚念起經來；太陽升了起來，小和尚就去打水。一天又一天，天天如此。有一天，小和尚念著念著經，打起瞌睡來。一隻小耗子跑了出來，吱吱吱地叫著，把小和尚給吵醒了。小和尚又念起經來。過了一會，小老鼠又來搗亂，小和尚舉起木魚棒狠狠地朝小耗子身上打去，小老鼠吱地一聲逃走了。小和尚捂著嘴，自己頑皮地笑了。



過了不久，路上走來了一個雙手合十的高和尚。一隻蝴蝶在高和尚周圍飛來飛去，高和尚揮了幾下袖子，想把蝴蝶趕走，可是蝴蝶老是不走。高和尚想了想，笑著從袖子裡拿出了一枝鮮花，聞了聞，然後把鮮花插在了地上，蝴蝶馬上就飛到鮮花那兒去了。高和尚戀戀不捨地望了望鮮花和蝴蝶，回過頭繼續趕他的路。不一會兒就走到了這座大山的山腳下。

高和尚順著彎彎曲曲的山路走到了山頂的小廟。小和尚正在念經，看到高和尚進來就站了起來。兩個和尚雙手合十打了

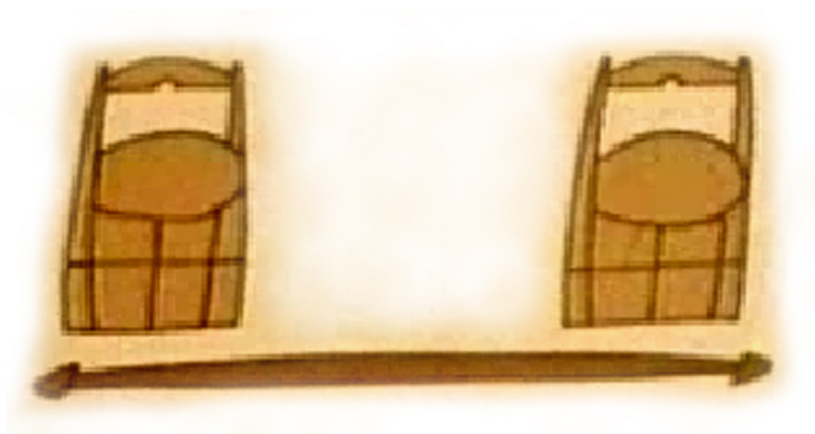


個招呼。在觀音的注視下，小和尚把高和尚領到水缸前，給了他一碗水，高和尚很快就把那碗水喝完了。小和尚又舀了一瓢水，給了他一半兒，高和

尚不一會兒就把這半瓢水也喝完了。他還想喝，小和尚把最後幾滴水都倒給了他，搖了搖頭說：“沒有了”。

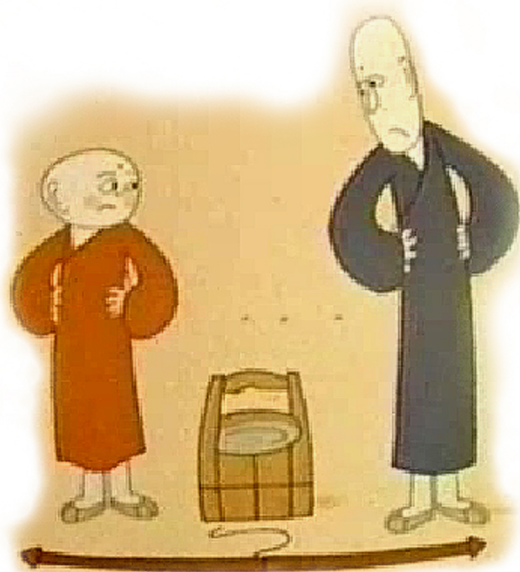
高和尚把碗放回水缸裡，拿起扁擔水桶就走出廟門，到山下去挑水。小和尚高興地一個人笑了起來。高和尚打了兩桶水，挑回了小廟，兩個和尚一起把水倒進了水缸裡。

太陽下山了，兩個和尚一起認真地念經。太陽升了起來，高和尚拿起扁擔水桶，走出廟門打算去挑水。小和尚看在眼裡得意地笑了。剛走出廟門，還沒走幾步，高和尚一想，不對！為什麼我一個人去打水呢？于是他就走了回來，看到小和尚正高興得手舞足蹈呢。高和尚朝小和尚招招手，小和尚不明白為什麼叫他，撓撓頭，不解地看著高和尚。原來高和尚是叫小和尚一起去打水。小和尚不情願地跟著高和尚走了。



兩個和尚用扁擔挑著一個空水桶，下山去打水。精靈頑皮的小和尚總是把水桶往高和尚那邊推，高和尚又推了回來，兩個人就這樣不停地推來推去。走到河邊，打了一桶水，兩個和尚一起挑著往回走。路上他們跟來的時候一樣不停地推來推去，

總希望自己挑的輕一點兒。最後兩個人都生氣了，扔下了扁擔和水桶，背對背坐在了地上。



過了一會兒，小和尚眨了眨眼，有了一個主意，馬上跑到扁擔那

兒，開始用手量扁擔的長度，想找一個合適的放水桶的地方。高和尚也量了三下，但是他的手比小和尚的手大得多，兩個和尚量得不一樣，都覺得對方想佔自己的便宜，因此又背對背地坐回了原地。小和尚還向高和尚吐了下舌頭。又過了一會兒，小和尚撓撓頭，突然想起自己帶了一把尺子，於是就用尺子量起扁擔來。高和尚用筆在扁擔上作了個記號。兩個人終於找到了合適的地方，挑起水桶，走回廟裡。



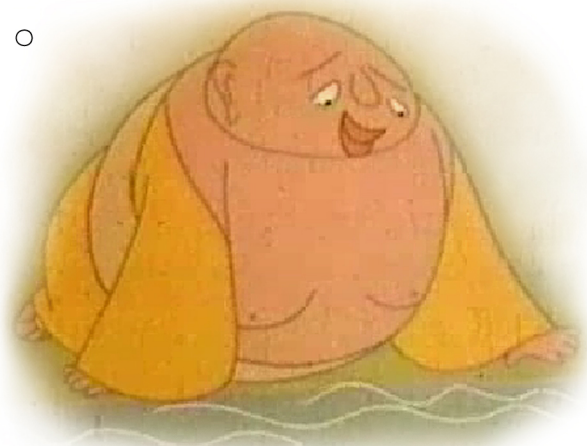
太陽下山了，兩個和尚又開始念起經來。他們慢慢地有一聲沒一聲地敲著木魚。小老鼠又來搞亂了。這一次，它鑽進了高和尚的靴子裡。看著靴子自己在地上走，小和尚忍不住捂著嘴頑皮地笑了。高和尚用木魚棒朝著靴子打了一棒，小老鼠趕快逃跑了。兩個和尚互相賭著氣又念起經來。可是這一次兩個人木魚怎麼也敲不到一起去了。最後各自把坐墊挪開，經也不念了，坐得遠遠兒地，背對著背生氣。

又過了幾天，一個胖和尚也從路上走來了。胖和尚走著走著太陽出來了。火紅的太陽照得他出了一頭大汗。汗珠不停地掉下來，他也不停地擦汗。過了一會兒他的臉就被曬得通紅了。

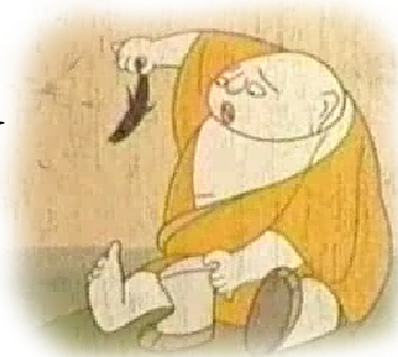
前邊是甚麼？胖和尚用手遮住太陽，往前一看，啊！

是一條小河！胖和尚高興地、飛快地

跑過去，手舞足蹈地跳到河邊，迫不急待地一頭扎到水裡，喝起水來。



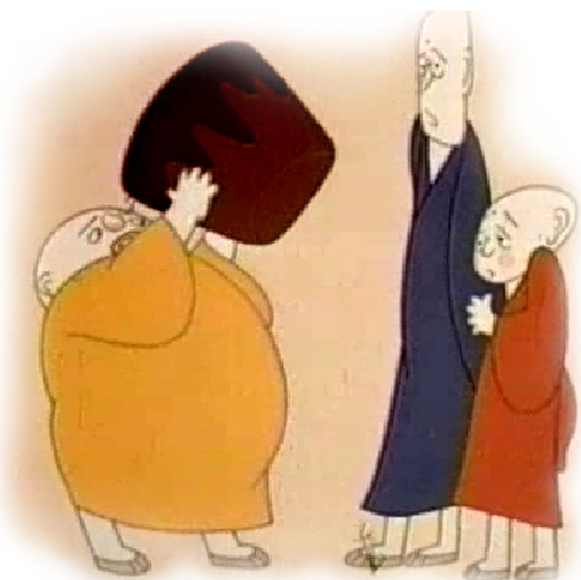
河裡有許多小魚在悠閑地游著。胖和尚喝了水以後涼快多了，臉也不紅了。他把靴子脫了，拿在手上，光著腳、撩起衣角，小心翼翼地過河。魚群在他身邊跳上跳下。上了岸以後，一穿靴子，咦，靴子裡有個甚麼東西？脫下一看，是條魚！胖和尚把那條魚從靴子裡拿出來，魚還活蹦亂跳的。他把那條魚放回到河裡去。他站了起來，整理好衣服，看見小廟就在前頭。



胖和尚一進小廟就跑到水缸前，一瓢接一瓢地喝起水來。小和尚和高和尚站在旁邊，不滿地看著他。胖和尚喝够了水，把水瓢往水缸裡一扔，擦擦嘴就走開了。小和尚和高和尚往水缸裡一看，怎麼沒有水了？再一看，胖和尚已經坐在墊子上睡著了。看看空水缸，又看看睡得正香的胖和尚，小和尚和高和尚衝了過去。小和尚用扁擔往地上使勁兒地敲；高和尚揪住胖和尚的衣服，使勁兒地想搖醒他。過了好一會兒才把胖和尚弄醒。胖和尚糊裏糊塗地剛站起來，小和尚就把扁擔扔給了他，讓他去打水。



看著胖和尚拿起扁擔水桶去打水了，小和尚和高和尚偷偷地笑了。胖和尚走下山，走到河邊，打了兩桶水，順著彎彎曲曲的山路，走回廟裏。他一邊擦汗一邊把水倒進水缸裡，然後就自顧自地喝起水來了。小和尚和高和尚看著他一瓢接一瓢地喝水，又生起氣來；搶過水瓢，把胖和尚推到一邊。小和尚坐在地上用瓢喝水；高和尚一頭扎進水缸裏也咕嚕咕嚕地喝了起來。兩個人喝得上氣不接下氣。胖和尚看到這個情景，跑過去，索性抱起缸來把水往嘴裡倒。小和尚和高和尚在一旁看呆了。觀音看著三個和尚誰也不理誰地坐在各自的墊子上，還有被扔在一旁的空水桶和扁擔，傷心地閉起了眼睛。



太陽下山了，三個和尚還自顧自地坐在那兒生悶氣，誰也不理誰。肚子餓了，小和尚眨了眨眼，從寬大的袖口裡掏出了一塊兒餅，吃了起來。高和尚也從袖子裡拿出了一塊兒餅。胖和尚轉頭看了看他們倆，一拍腦袋，想起了自己的袖口裡也有一塊兒餅，掏了出來把一整塊兒都放進嘴裡去了。小和尚吃了兩口，突然噎住了，趕緊用手拍自己的胸口。高和尚吃了幾口後，也噎住了，也不停地拍胸口。胖和尚幾口就把餅給嚥了下去，噎得更厲害了，趕緊用雙手猛拍胸口。



三個和尚都不停地打起嗝兒來，一聲接一聲，越來越快。機靈的小和尚眼珠一轉，掉頭往觀音那兒一看，也許在瓶裏還有水？他拿起花瓶，把樹枝拿了出來，就口對著花瓶喝了起來。高和尚一把搶過了花瓶，把剩下的一點兒水都喝完了。這時，胖和尚也跑了過來，兩個和尚就搶起花瓶來了。觀音吃驚地睜開了眼，看到這個情景後，眨了兩下，又趕緊把雙眼閉上了。三個和尚都無趣地坐回到各自的墊子上。

太陽升起來了。被扔在一旁的水缸、水桶和扁擔都還在原處。天慢慢兒地陰了下來。烏雲飄了過來，緊接著又是打雷、又是閃電。電光把小廟照亮了，三個和尚吃驚地你看著我、我看著你。外面，烏雲越來越多、風也越颯越大。小樹被吹得東倒西歪。小廟好像也快要倒了。三個和尚走出廟門，看到烏雲，想到馬上就要下雨了，就趕緊跑回廟裡，抱起空水缸和空水桶，跑出來準備接雨水。沒想到烏雲飄過去了，火熱的太陽又出來了。三個和尚都垂頭喪氣地放下了水缸和水桶。

觀音的眼睛還是閉著，花瓶裡的樹枝又蔫了，兩根點燃的蠟燭一閃一閃地發著光。三個和尚各自沉默地坐在自己的墊子上。那隻小耗子又跑了出來，東張西望地跑了幾圈後，跳上了供桌，一下子就把香爐給打翻到地上了。它跳上燭檯，開始啃起蠟燭來。蠟燭被啃斷了，朝一邊兒倒去，倒到了布簾上，著起火來，而且很快冒起煙來。煙在屋子裡蔓延，越來越濃，把三個和尚都給嗆醒了。和尚們跳了起來，發

現自己已經被煙和火包圍了。三個人急得團團轉，都不知道該怎麼辦好。這時候小廟外的小鳥也都呱呱地叫著飛走了。

機靈的小和尚挑起兩個空水桶就飛快地往河邊跑，高和尚緊跟著他。小和尚一不小心，又被一隻烏龜給絆倒了。高和尚急忙接過扁擔水桶跑向河邊，打了兩桶水立刻往回跑。胖和尚迎著他，接過一桶水，向大火潑去。潑完了水，小和尚馬上挑起兩個空水桶，又飛快地跑去打水。路上又被烏龜絆倒了，高和尚又趕緊接過扁擔、水桶。匆忙中，扁擔的一頭挑著一個水桶，另一頭挑著小和尚就飛跑回來了。

胖和尚把那桶水潑向大火，高和尚舉起小和尚就往大火裡潑。人扔出去了，這才發現舉起的不是水桶，而是小和尚。他們急忙把光著身子的小和尚從半空中救了下來。小和尚被嚇呆了，高和尚摸摸他的頭安慰安慰他。可是小和尚還是被嚇得傻頭傻腦的，人也站不穩。於是胖和尚又把小和尚摑了摑，並拍拍他的臉。小和尚眼睛轉了轉、身子晃了晃，這才回過神來。



火還在燒著，黑煙直往上冒。三個和尚急忙飛奔去救火。三個人同心協力，一趟一趟地打水，把一桶一桶的水不斷地潑向濃煙大火。過了好一陣子，大火終於被撲滅了。三個和尚定定神、眨眨眼、擦擦汗，這才鬆了口氣。小廟又恢復了平靜。三個和尚呆坐在地上，不知道該怎麼辦。不知道甚麼時候那隻搗亂的小耗子又出來了，還吱吱吱地叫個不停。三個和尚一看到它，都皺起了眉，不約而同生氣地舉起了拳頭。小耗子吱了一聲，就僵直地倒在了地上。三個和尚都笑了，拉起手來。

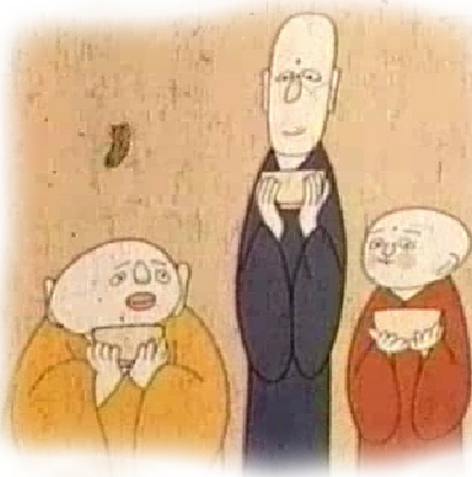


小鳥又飛回來了，和尚們又該去打水了。這回他們是怎麼打的呢？原來他們已經在山頂上安裝了一個轆轤。胖和尚在山下河邊打水，打了水把水桶掛到轆轤的鉤子上，小和尚就把那桶水搖上山頂。高和尚接過裝滿水的水桶，把它提進小廟。同時，小和尚又把高和尚給他的一個空水桶用轆轤搖給山下的胖和尚。這就是三個和尚現在打水的辦法。

尾聲：

供桌上花瓶裡的樹枝十分精神，觀音睜開眼睛，微微地露出了笑容。三個和尚手裡一人捧著一碗水，一塊兒喝了起來。

編劇：	包蕾
導演：	阿達
造型：	韓羽
背景設計：	陳年喜
繪景：	尤先銳
攝影：	游涌
動畫設計：	馬克宣、范馬迪、莊敏瑾 徐鉉德、秦寶宜



作曲：	金復載
演奏：	上影樂團
指揮：	姚笛



# 三個和尚

## 辭彙 Vocabulary

héshang 和尚	Buddhist monk
lù (tiáo, duàn) 路 (條、段)	road
niǎo (zhī) 鳥 (隻)	bird
shēnbiān 身邊	around (one's) body
fēi lái fēi qù 飛來飛去	to fly back and forth
tái tóu 抬頭	to raise the head
(méi) zhùyì (沒) 注意	(not) to have paid attention
wūguī 烏龜 (隻)	turtle
bàn dǎo (le) 絆倒 (了)	to trip/stumble over
sì jiǎo cháo tiān 四腳朝天	four-limbs-towards-heaven (i.e., to be flat on one's back)
zuò (qǐ lái) 坐 (起來)	to sit (up)
zhèngzài 正在	right then

pīnmìng (de) 拼命(地)	with all one's strength
zìjǐ 自己	(one)self
fān (guò) shēn (lái) 翻(過)身(來)	to turn (over) one's body
bāng le (tā) yì bǎ 幫了(它)一把	to lend a hand (i.e., to help)
zhàn (qǐ lái) 站(起來)	to stand (up)
jìxù 繼續	to continue
wǎng qián zǒu 往前走	to walk/go forward
bùjiǔ 不久	not-long (i.e., shortly)
dà shān (zuò) 大山(座)	big mountain
shānjiǎo 山腳	foot of the mountain
shānlù 山路	mountain road
wānwān qūqū 彎彎曲曲	twisting-and-turning
shāndǐng 山頂	mountain-top, top of a mountain



miào (zuò) 廟 (座)	temple
(miào) páng (廟) 旁	beside (the temple)
shù (kē) 樹 (棵)	tree
zǒu jìn (miào lǐ) 走進 (廟裡)	to walk into (the temple)
guānyīn xiàng (zuò) 觀音像 (座)	image/idol of the Guanyin Bodhisattva
shǒu zhōng 手中	inside the hand
pěng (zhe) 捧 (著)	holding (with both hands)
huāpíng 花瓶	vase
chā (zhe) 插 (著)	placed, inserted
shùzhī (zhī, gēn) 樹枝 (枝、根)	twig
guà (zhe) 掛 (著)	hanging, hung
liánzi 簾子	curtain
bǎi (zhe) 擺 (著)	displayed/displaying, placed/placing

gòngzhuō (zhāng) 供桌 ( 張 )	offering-table (i.e., table for setting out offerings/sacrifices)
fàng (zhè) 放 ( 著 )	put, placed/placing
làzhú (zhī, gēn) 蠟燭 ( 支、根 )	candle
xiānglú 香爐	incense burner
dǎn (le dǎn) 撻 ( 了撻 )	to brush off, to wipe off
shēnshàng 身上	on one's body
chéntǔ 塵土	dust-dirt
guì (zài) 跪 ( 在 )	to kneel
diànzi 墊子	cushion
xiàng 向	towards, to
kē (qǐ) tóu (lái) 磕 ( 起 ) 頭 ( 來 )	(beginning) to kowtow
yǐjīng 已經	already
niān (le) 蔫 ( 了 )	to wither (to have withered)

ná qǐ 拿起	to pick up
dào (le dào) 倒 (了倒)	to pour
yì dī shuǐ 一滴水	a drop of water
sìmiàn 四面	all (four) directions
wàngwang 望望	to take a look
shuǐ gāng 水缸	water barrel
shuǐ piáo 水瓢	water ladle/dipper
yǎo 舀	to ladle out (liquid)
biǎndan (gēn, tiáo) 扁擔 (根、條)	shoulder pole (i.e., carrying pole)
tiāo (qǐ) 挑 (起)	to pick (up), to carry
kōng 空	empty
shuǐ tǒng 水桶	water pail/bucket
dǎ shuǐ 打水	to get water

zǒu le jǐ bù 走了幾步	to have walked a few steps
zhòu (le zhòu) méi 皺（了皺）眉	to frown
méi bànfa 沒辦法	to have no means/way
shùn (zhe) 順（著）	following, along
hé biān 河邊	river-shore
chīlì (de) 吃力(地)	strenuously, with great effort
tiāo (shàng shān) 挑（上山）	to carry (up the hill)
zǒu huí 走回	to walk/go back
zhuāng mǎn 裝滿	to fill to the brim
mǎshàng 馬上	immediately
jīngshen (le) 精神（了）	to become energetic, energized
xiào (le) 笑（了）	(beginning) to smile
tàiyáng 太陽	the sun

xià shān 下山	to set (the sun)
niàn (qǐ) jīng (lái) 念 (起) 經 (來)	(beginning) to recite the sutra
shēng (le) qǐ lái 升 (了起來)	to rise (to have risen)
yì tiān yòu yì tiān 一天又一天	one-day-again-one-day (i.e., day after day)
tiāntiān rúcǐ 天天如此	everyday being the same
niànzhe niànzhe (jīng) 念着念着 (經)	while reciting (the sutra)
dǎ (qǐ) kēshuì (lái) 打 (起) 瞌睡 (來)	(beginning) to doze off
hàozǐ (zhī) 耗子 (隻)	rat, mouse
pǎo (le) chū lái 跑 (了出來)	to (have) run out
zhī zhī zhī (de) 吱吱吱 (地)	(onomat.) squeaking(ly)
jiào (zhe) 叫 (著)	screaming, screeching
chǎo xǐng (le) 吵醒(了)	to (have) noisily awaken (ed) one
guò le yíhuìr 過了一會兒	after a short while

lǎoshǔ (zhī) 老鼠 (隻)	rat, mouse
dǎo luàn 搗亂	to cause trouble, to disturb
jǔ qǐ 舉起	to raise
mùyú (bàng) 木魚 (棒)	wooden drum (-stick), used by Buddhist monks to accompany the chanting of sutras
hěnhěnn (de) 狠狠 (地)	fierce(ly)
cháo 朝……	towards
zhī de yì shēng 吱地一聲	with a squeaking sound
táo zǒu (le) 逃走 (了)	to (have) run away
wǔ (zhe) 捂 (著)	to cover (with one's hand)
zuǐ (zhāng) 嘴 (張)	mouth
wánpí (de) 頑皮 (地)	mischievous(ly)
shuāngshǒu héshí 雙手合十	to press the two hands together (in a Buddhist salutation)
húdié (zhī) 蝴蝶 (隻)	butterfly

zhōuwéi 周圍	all around
huī (le jǐ xià) 揮（了幾下）	to wave (several times)
xiùzi 袖子	sleeve
gǎn zǒu 趕走	to chase away
lǎoshì 老是	always
xiānhuā (zhī, duǒ, shù) 鮮花（枝、朵、束）	fresh flowers
wén le wén 聞了聞	to take a sniff
liànlìan bù shě (de) 戀戀不捨（地）	to be reluctant/unwilling to part with
gǎn (tā de) lù 趕（他的）路	to rush on (his) journey
dǎ (le ge) zhāohu 打（了個）招呼	to (have) greet(ed)
zhùshì 注視	watching, staring/gazing
bǎ (gāo héshang) lǐng dào (shuǐ gāng) qián 把（高和尚）領到（水缸）前	to lead (the tall monk) to the front (of the water barrel)

yì wǎn shuǐ 一碗水	a bowl of water
yì piáo shuǐ 一瓢水	a ladleful of water
bàn piáo shuǐ 半瓢水	half a ladleful of water
jǐ dī shuǐ 幾滴水	several drops of water
yáo (le yáo) tóu 搖（了搖）頭	to shake (have shaken) the head
liǎng tǒng shuǐ 兩桶水	two pails/buckets of water
rènzhen (de) 認真（地）	serious(ly)
dǎsuan 打算	to plan/intend to
kàn zài yǎn li 看在眼裏	to have seen, to have an eyeful of...
déyì (de) 得意（地）	self-complacent(ly)
hái méi (zǒu jǐ bù) 還沒（走幾步）	not-yet/merely (having walked a few steps)
yúshì 於是	therefore
shǒu wǔ zú dǎo 手舞足蹈	dancing with joy



zhāo (zhao shǒu) 招 ( 招手 )	to beckon
míngbai 明白	to understand
náo (nao tóu) 撓 ( 撓頭 )	to scratch (the head)
bù jiě (de) 不解 ( 地 )	puzzling(ly)
yuánlái 原來	in fact, actually
bù qíngyuàn (de) 不情願 ( 地 )	unwilling(ly)
jīnglíng 精靈	clever
bù tíng (de) 不停 ( 地 )	non-stopping(ly)
tuī (lái tuī qù) 推 ( 來推去 )	to push (back and forth)
xīwàng 希望	to hope
qīng (yì diǎr) 輕 ( 一點兒 )	to be (a bit) light(er)
zuìhòu 最後	finally, in the end
shēng qì (le) 生氣 ( 了 )	to be/become angry

rēng (xià) 扔 ( 下 )	to throw/cast (down/aside)
bèi duì bèi 背對背	one's back to that of another
zhǎ (le zhǎ) yǎn 眨 ( 了 眨 ) 眼	to (have) blink(ed)
zhǔyi 主意	idea
kāishǐ 開始	to begin
liáng 量	to measure
chángdù 長度	length
héshì 合適	suitable, appropriate
duìfāng 對方	the other side/party
zhàn... piányi 佔.....便宜	to take advantage of...
yīncǐ 因此	therefore, for this reason
yuán dì 原地	the original/former place
tǔ (le xià) shétou 吐 ( 了 下 ) 舌頭	to stick (one's) tongue out

tūrán 突然	suddenly
chǐzi (bǎ) 尺子 (把)	ruler
jìhao 記號	mark
zhōngyú 終於	finally, at last
yǒu yì shēng méi yì shēng (de) 有一聲沒一聲 (地)	with a sound, with silence (i.e., haltingly)
qiāo 敲	to beat (the drum)
zuān jìn 鑽進	to duck into (as a hole)
xuēzi 靴子	boots
rěn bú zhù 忍不住	unable to hold back
táopǎo 逃跑	to run away
hùxiāng 互相	mutually
dǔ (zhe) qì 賭 (著) 氣	to feel resentful, miffed
qiāo bú dào yìqǐ qù le 敲不到一起去了	unable to drum together any more (i.e., out of sync)

gèzì 各自	each one
zuòdiàn 坐墊	seat cushion
nuó kāi 挪開	to move/shift away
zǒu zhe zǒu zhe 走著走著	walking-and-walking
huǒhóng 火紅	fiery red
zhào 照	to shine
chū le yì tóu dà hàn 出了一頭大汗	to sweat profusely about the head (i.e., one's head to be drenched in sweat)
hànzhū 汗珠	drops of perspiration
diào (xià lái) 掉 (下來)	to fall (down)
shài (de tōnghóng) 曬 (得通紅)	(all red from) exposure to the sun
zhē zhù 遮住	to block out (the sun)
fēikuài (de) 飛快 (地)	with lightning speed
pò bù jí dài (de) 迫不及待 (地)	impatient(ly)

yītóu zhā dào shuǐ lǐ 一頭扎到水裡	to plunge one's head into the water
yōuxián (de) 悠閑 ( 地 )	leisure(ly)
yóu (zhe) 游 ( 著 )	swimming
liángkuai (duō) le 涼快 ( 多 ) 了	to become (much) cooler
tuō 脫	to take off
guāng zhe (jiǎo) 光着 ( 腳 )	bare(-footed)
liāo qǐ 撩起	to lift up
yī jiǎo 衣角	the hem of a garment
xiǎoxīn yìyì (de) 小心翼翼 ( 地 )	gingerly
yú qún 魚群	all the fish
tiào shàng tiào xià 跳上跳下	to jump up and down
shàng (le) àn 上 ( 了 ) 岸	(having) come ashore
huó bèng luàn tiào 活蹦亂跳	jumping around livelily

zhěnglǐ 整理	to adjust (one's clothing)
yì piáo jiē yì piáo 一瓢接一瓢	ladle after ladle
bù mǎn (de) 不滿 (地)	disapproving(ly)
shuì de zhèng xiāng 睡得正香	right in the midst of a comfortable sound sleep
chōng (le) guò qù 衝 (了) 過去	to rush over
shǐ jìn (de) 使勁 (地)	applying force (i.e., forcefully/vigorously)
jiū (zhù) 揪 (住)	to grasp, to grab hold
nòng xǐng 弄醒	to waken
hú li hú tú (de) 糊裏糊塗 (地)	muddle-headed(ly)
tōu tōu (de) 偷偷 (地)	stealthily
ránhòu 然後	afterwards/then
zì gù zì (de) 自顧自 (地)	by oneself while oblivious to others
qiǎng 搶	to take by force, to seize

gūlū gūlū (de) 咕嚕咕嚕 (地)	(onomat.) glug-glug-glug
shàng qì bù jiē xià qì 上氣不接下氣	one breath not followed by the next (i.e., out of breath, breathless)
qíngjǐng 情景	situation, scene
suǒxìng 索性	might as well, simply
bào qǐ 抱起	to hold up (with both hands)
(kàn) dāi le (看) 呆了	dumfounded/flabbergasted (by what one sees...)
shāngxīn (de) 傷心 (地)	sad(ly)
bì qǐ (le) yǎnjīng 閉起 (了) 眼睛	to close one's eyes
shēng mènqì 生悶氣	to nurse one's resentment
kuāndà 寬大	loose
tāo (chū) 掏 (出)	to pull (out), to take (out)
bǐng (kuài, zhāng) 餅 (塊、張)	a flat pie/cake, biscuit, cookie
zhuǎn tóu 轉頭	to turn one's head

(tāmen) liǎ (他們) 倆	the two (of them)
pāi 拍	to hit
nǎodai 腦袋	head
yē zhù 噎住	to choke on (food)
gǎnjǐn 趕緊	quickly
xiōngkǒu 胸口	chest
yàn 嚥	to swallow
lìhai 厲害	severe
měng (pāi) 猛 (拍)	fiercely (hitting)
dǎ qǐ gér lái 打起嗝兒來	beginning to hiccup
yì shēng Jiē yì shēng 一聲接一聲	one sound after another
jīling 機靈	quick-witted
yǎnzhū 眼珠	eyeball



diào tóu 掉頭	to turn one's head
yěxǔ 也許	maybe/perhaps
shèng xià 剩下	remaining
chījīng (de) 吃驚 (地)	astonishing(ly)
zhēng (kāi le) yǎn 睜 (開了) 眼	to open one's eyes
wúqǔ (de) 無趣 (地)	despondent(ly)
yīn (le) xià lái 陰 (了) 下來	to darken, to be overcast
wūyún 烏雲	dark clouds
piāo 飄	to drift
jǐn jiē (zhe) 緊接 (著)	immediately following
dǎ léi 打雷	to thunder
shǎndiàn 閃電	to lighten
diànguāng 電光	lightning

liàng 亮	light/bright
(fēng) yuè guā yuè dà (風) 越颳越大	(the wind) to blow harder and harder
dōng dǎo xī wāi 東倒西歪	bending east and leaning west (i.e., bending back and forth)
hǎoxiàng 好像	to seem, to look like
dǎo 倒	to fall/topple
zhǔnbèi 準備	to prepare, to get ready
jiē (yǔ shuǐ) 接 (雨水)	to catch (rain water)
méi xiǎng dào 沒想到	unexpected(ly)
huǒrè 火熱	fire-hot, burning hot
chuí tóu sàng qì 垂頭喪氣	head-hanging and spirit-lost (i.e., discouraged, disheartened, disappointed)
diǎnrán 點燃	to light
yì shǎn yì shǎn (de) 一閃一閃 (地)	flickering
fā (zhe) guāng 發 (著) 光	emitting light

chénmò (de) 沉默 (地)	silent(ly)
dōng zhāng xī wàng (de) 東張西望 (地)	east-look west-gaze (i.e., to look all around)
(pǎo le) jǐquān (跑了) 幾圈	(to have run/made) several circles/rounds
dǎ fān 打翻	to knock down
zhú tái 燭檯	candle stand
kěn 啃	to gnaw
zháo (qǐ) huǒ (lái) 著 (起) 火 (來)	(to begin) to burn, to catch fire
mào (qǐ) yān (lái) 冒 (起) 煙 (來)	(to begin) to smoke
màn yán 蔓延	to spread
nóng 濃	thick/dense
qiàng (xǐng le) 嗆 (醒了)	(awakened by) choking
fā xiàn 發現	to discover
bāo wéi 包圍	to surround

jí de tuántuánzhuàn 急得團團轉	Running around helter-skelter (i.e., in a state of confusion/chaos)
guāguā (de) 呱呱 (地)	(onomat.) cackling
jǐn gēn (zhe) 緊跟 (著)	closely following
yí bù xiǎoxīn 一不小心	with a single lapse of attention
jímáng 急忙	hurriedly
yíng (zhe) 迎 (著)	going to meet
pō 潑	to splash
cōngmáng 匆忙	hastily
bànkōng (zhōng) 半空 (中)	(in) mid-air
jiù 救	to save
xià (dāi le) 嚇 (呆了)	scared/frightened (into a state of shock)
mō (mo) 摸(摸)	to rub
ānwèi (ānwèi) 安慰 (安慰)	to comfort

shǎ tóu shǎ nǎo 傻頭傻腦	stupefied, silly-looking
zhàn bu wěn 站不穩	to be unsteady on one's legs
dūn (le) dūn 摑 ( 了 ) 摑	to jounce, to lift then quickly put down (a person or a thing)
huàng (le) huàng 晃 ( 了 ) 晃	to sway
huí guò shén lái 回過神來	to regain consciousness
fēi bēn 飛奔	to run at a flying speed
jiù huǒ 救火	fire-fighting
tóng xīn xié lì 同心協力	same-heart joined-force (i.e., with concerted effort)
yí tàng yí tàng (de) 一趟一趟 ( 地 )	once and again (i.e., repeatedly going/doing)
nóng yān 濃煙	thick/dense smoke
pū miè (le) 撲滅 ( 了 )	to extinguish (to have extinguished)
dìng (dìng) shén 定 ( 定 ) 神	to compose (oneself)
sōng (le) kǒu qì 鬆 ( 了 ) 口氣	to release one's breath (i.e., to breathe freely, to be relaxed)

huīfù 恢復	to recover, to return to
píngjìng 平 靜	calm
zhòu (qǐ le) méi 皺 ( 起 了 ) 眉	(beginning) to frown
bù yuē ér tóng 不 約 而 同	being in accord without prior consultation
quántou 拳 頭	fist
jiāngzhí (de) 僵 直 ( 地 )	stiff(ly)
lā (qǐ) shǒu (lái) 拉 ( 起 ) 手 ( 來 )	to join/hold hands
ānzhuāng 安 裝	to install
lùlu 轆 轤	(water-well) pulley
guà 掛	to hang
gōuzi 鉤 子	hook
yáo (shàng) 搖 ( 上 )	to crank (then to bring up)
tí 提	to lift

tóngshí 同時	simultaneously, meanwhile
wěishēng 尾聲	coda (i.e., the final scene)
wēiwēi (de) 微微 (地)	slight(ly)
lù (chū) 露 (出)	to reveal
xiàoróng 笑容	smiling countenance
biānjù 編劇	playwright
dǎoyǎn 導演	director
zàoxíng 造型	art/image design
bèijǐng shèjì 背景設計	background design
huìjǐng 繪景	background drawing
shèyǐng 攝影	photography
dòng huà shèjì 動畫設計	animation design
zuòqǔ 作曲	composer

yǎnzòu  
演奏

orchestra

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zhǐhuī  
指揮

conductor

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# 三個和尚

## 语法

### Grammatical Remarks

#### I . Borrowed verbal measure-words

There are in general two types of measure-words for verbs: the proper verbal measure-words and the borrowed verbal measure-words. The former are the measure-words used always for verbs — such as "cì 次", "biàn 遍", or "xià 下". The latter are measure words borrowed from nouns referring to either the agent performing the action or the tool/means by which the action is being executed. Borrowed verbal measure-words usually are placed after the verb as a complement, but can also be placed before the verb as an adverbial phrase.

We have in the text 3 sentences where 3 different borrowed verbal measure-words are used:

"yì bǎ 一把" (1) , "yí bàng 一棒" (1) , and "yì shēng 一聲" (1)

1. 看到烏龜也正在拼命地想自己翻過身來，就幫了它一把。 Pg1
2. 高和尚用木魚棒朝著靴子打了一棒，小老鼠趕快逃跑了。 Pg10
3. 小耗子吱了一聲，就僵直地倒在了地上。 Pg21



## II. Reduplication of "yī + measure-word"

The reduplicated "yī + measure-word" phrase has the meaning of "one after another", "over and over", and of "repetition". Its main function, however, is to delineate or to describe; hence, it is different from "many" or "many times", in both meaning and function. The reduplicated phrase usually is placed before the verb, as an adverbial or adjectival modifier. Sometimes a connective such as "yòu 又" (again) or "jiē 接" (followed by) can be inserted between the two identical "yī + measure-word" phrases.

We have in the text 6 sentences where 6 different reduplicated "yī + measure-word" phrases are used:

"yìtiān yòu yìtiān 一天又一天" (1), "yìpiáo jiē yìpiáo 一瓢接一瓢" (2), "yìshēng jiē yìshēng 一聲接一聲" (1), "yìshǎn yìshǎn 一閃一閃" (1), "yìtàng yìtàng 一趟一趟" (1), and "yìtǒng yìtǒng 一桶一桶" (1).

1. 一天又一天，天天如此。 Pg 4
2. 胖和尚一進小廟就跑到水缸前，  
一瓢接一瓢地喝起水來。 Pg 13
3. 小和尚和高和尚看著他一瓢接一瓢地喝水，  
又生起氣來。 Pg 14
4. 三個和尚都不停地打起嗝兒來，一聲接一聲，  
越來越快。 Pg 16
5. 兩根點燃的蠟燭一閃一閃地發著光。 Pg 18
6. 三個人同心協力，一趟一趟地打水，  
把一桶一桶的水不斷地潑向濃煙大火。 Pg 21

### III. Verb + "de 得" + complement of manner or degree/intensity

This structure is descriptive in nature, expressing the manner or degree/intensity of the action that is executed. The complement of manner or degree/intensity is usually an affirmative statement. When negating such a statement by using "bù 不", the "bù 不" should be inserted between "de 得" and the complement.

We have in the text 11 such sentences.

1. 於是他就走了回來，看到小和尚正高興得手舞足蹈呢。 Pg 7
2. 兩個和尚量得不一樣。 Pg 9
3. 最後各自把坐墊挪開，經也不念了，坐得遠遠兒地，背對著背生氣。 Pg 10
4. 火紅的太陽照得他出了一頭大汗。 Pg 11
5. 過了一會兒他的臉就被曬得通紅了。 Pg 11
6. 看看空水缸，又看看睡得正香的胖和尚，小和尚和高和尚衝了過去。 Pg 13
7. 兩個人喝得上氣不接下氣。 Pg 14
8. 胖和尚幾口就把餅給咽了下去，噎得更厲害了。 Pg 15
9. 小樹被吹得東倒西歪。 Pg 17
10. 三個人急得團團轉，都不知道該怎麼辦好。 Pg 18
11. 可是小和尚還是被嚇得傻頭傻腦的，人也站不穩。 Pg 20

#### IV. The "yī + verb" phrase

The phrase "yī (one/once) + verb", indicating a brief action, is incomplete semantically. It must be followed by another sentence, to form a semantic whole, with a complete, self-contained meaning. The sentence immediately following the phrase "yī + verb" is the consequence or result, the revelation or conclusion, or the discovery of the brief action expressed by the "yī + verb" phrase.

In the text, there are 13 such sentences where 6 different "yī + verb" phrases are seen: "yí kàn 一看" (8), "yì yǎo 一舀" (1), "yì xiǎng 一想" (1), "yì chuān 一穿" (1), "yì rēng 一扔" (1), and "yì pāi 一拍" (1).

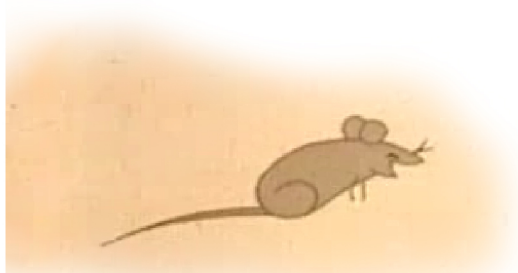
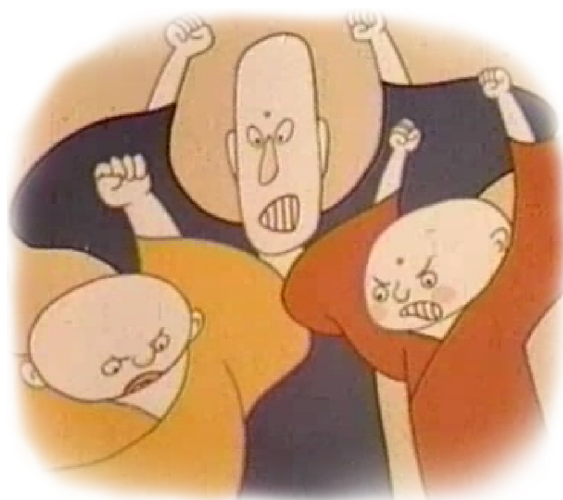
1. 他抬頭**一看**，花瓶裡的樹枝已經蔫了。Pg2
2. 他四面望望，看到了一個水缸，用水瓢**一舀**，水缸裡也沒有水了。Pg2
3. 他走了幾步，往下一**看**，好長的一段路呀! Pg3
4. 高和尚**一想**，不對！為什麼我一個人去打水呢？Pg7
5. 胖和尚用手遮住太陽，往前**一看**，啊！是一條小河! Pg11
6. 上了岸以後，**一穿**靴子，咦，靴子裡有個什麼東西？Pg12
7. 靴子裡有個什麼東西？脫下**一看**，是條魚! Pg12
8. 胖和尚喝夠了水，把水瓢往水缸裡**一扔**，擦擦嘴就走開了。Pg13
9. 小和尚和高和尚往水缸裡**一看**，怎麼沒有水了？Pg13

10. 一看，胖和尚已經坐在墊子上睡著了。 Pg 13

11. 胖和尚轉頭看了看他們倆，一拍腦袋，想起了自己的袖口裡也有一塊兒餅。 Pg 15

12. 機靈的小和尚眼珠一轉，掉頭往觀音那兒一看，也許在瓶裡還有水？ Pg 16

13. 三個和尚一看它，都皺起了眉。 Pg 21





## V. Verb + "qǐlái 起來"

When "qǐlái 起來" is used as a verbal complement, it has the meaning of "beginning to". It also implies that the action (if the verb is an action-verb) or condition/situation (if the verb is a stative-verb) has a propensity for continuation. If the verb takes an object, that object is usually placed between "qǐ 起" and "lái 來".

We have in the text 21 such sentences, using 13 different verbs to form the "verb + qǐlái" or "verb + qǐ + object + lái" constructions.

1. 小和尚揮了揮身上的塵土，跪在墊子上向觀音磕起頭來。 Pg2
2. 太陽下山了，小和尚念起經來。 Pg4
3. 小和尚念着念著經，打起瞌睡來。 Pg4
4. 小和尚又念起經來。 Pg4
5. 小和尚高興地一個人笑了起來。 Pg7
6. 突然想起自己帶了一把尺子，於是就用尺子量起扁擔來。 Pg9
7. 兩個和尚又開始念起經來。 Pg10
8. 兩個和尚互相賭著氣又念起經來。 Pg10
9. 胖和尚高興地、飛快地跑過去，手舞足蹈地跳到河邊，迫不急待地一頭扎到水裡，喝起水來。 Pg11

10. 胖和尚一進小廟就跑到水缸前，一瓢接一瓢地喝起水來。 Pg 13
11. 他一邊擦汗一邊把水倒進水缸裡，然後就自顧自地喝起水來了。 Pg 14
12. 小和尚和高和尚看著他一瓢接一瓢地喝水，又生起氣來。 Pg 14
13. 高和尚一頭扎進水缸裡也咕嚕咕嚕地喝了起來。 Pg 14
14. 小和尚眨了眨眼，從寬大的袖口裡掏出了一塊兒餅，吃了起來。 Pg 15
15. 三個和尚都不停地打起嗝兒來。 Pg 16
16. 他拿起花瓶，把樹枝拿了出來，就口對著花瓶喝了起來。 Pg 16
17. 兩個和尚就搶起花瓶來。 Pg 16
18. 它跳上燭檯，開始啃起蠟燭來。 Pg 18
19. 蠟燭被啃斷了，朝一邊兒倒去，倒到了布簾上，著起火來，而且很快冒起烟來。 Pg 18
20. 三個和尚都笑了，拉起手來。 Pg 21
21. 三個和尚手裡一人捧著一碗水，一塊兒喝了起來。 Pg 23



## VI. The "bǎ 把" sentences

Chinese "bǎ 把" is typically classified as a "preposition" when, in an "inverted" sentence (where the object is positioned before the verb), it occurs before a noun or a pronoun that serves as the direct object of the transitive verb. There, "bǎ 把" has the meaning of "disposal" or "handling". The transposed noun in such a "bǎ 把" sentence is generally "specified", hence the frequent use of the determinative "zhè 這" or "nà 那", or of other modifiers having a defining nature.

The "bǎ 把" construction is preferred, or even mandatory, in sentences having a complex predicative environment. Examples include sentences where the predicate consists of a verb and a complement; or where the predicate consists of a verb and two objects; or where the predicative verb is either duplicated or includes either of the aspect particles "le 了" or "zhe 着".

As a general rule, the negative adverbs "bù 不" or "méiyǒu 没有" are positioned before "bǎ 把".

Altogether in the text, there are 37 "bǎ 把" sentences.

1. 走回廟裡，（小和尚）把水倒進水缸裡，又**把**花瓶裝滿了水。Pg3
2. 一隻小耗子跑了出來，吱吱吱地叫著，**把**小和尚給吵醒了。Pg4
3. 高和尚揮了幾下袖子，想**把**蝴蝶趕走。Pg5
4. 高和尚想了想，笑著從袖子裡拿出了一枝鮮花，聞了聞，**把**鮮花插在了地上。Pg5
5. 小和尚**把**高和尚領到水缸前。Pg6
6. 高和尚很快就**把**那碗水喝完了。Pg6
7. 高和尚不一會兒就**把**這半瓢水也喝完了。Pg6
8. 小和尚**把**最後幾滴水都倒給了他。Pg6



9. 高和尚把碗放回水缸裡。Pg7
10. 兩個和尚一起把水倒進了水缸裡。Pg7
11. 精靈頑皮的小和尚總是把水桶往高和尚那邊推。Pg8
12. (兩個和尚)最後各自把坐墊挪開。Pg10
13. 他把靴子脫了。Pg12
14. 胖和尚把那條魚從靴子裡拿出來。Pg12
15. 他把那條魚放回到河裡去。Pg12
16. 胖和尚喝够了水，把水瓢往水缸裡一扔，擦擦嘴就走開了。Pg13
17. 高和尚揪住胖和尚的衣服，使勁兒地想搖醒他，過了好一會兒才把胖和尚弄醒。Pg13
18. 小和尚就把扁擔扔給了他。Pg13
19. 他一邊擦汗一邊把水倒進水缸裡。Pg14
20. 小和尚和高和尚看著他一瓢接一瓢地喝水，又生起氣來；搶過水瓢，把胖和尚推到一邊。Pg14
21. 胖和尚看到這個情景，跑過去，索性抱起缸來把水往嘴裡倒。Pg14
22. 胖和尚轉頭看了看他們倆，一拍腦袋，想起了自己的袖口裡也有一塊兒餅，掏了出來把一整塊兒都放進嘴裡去了。Pg15

23. 胖和尚幾口就**把**餅給咽了下去。 Pg 15
24. 他拿起花瓶，**把**樹枝拿了出來。 Pg 16
25. 高和尚一把搶過了花瓶，**把**剩下的一點兒水都喝完了。 Pg 16
26. 觀音吃驚地睜開了眼，看到這個情景後，眨了兩下，又趕緊**把**雙眼閉上了。 Pg 16
27. 電光**把**小廟照亮了。 Pg 17
28. 那隻小耗子又跑了出來，東張西望地跑了幾圈後，跳上了供桌，一下子就**把**香爐給打翻到地上了。 Pg 18
29. 煙在屋子裡蔓延，越來越濃，**把**三個和尚都給嗆醒了。 Pg 18
30. 胖和尚**把**那桶水潑向大火。 Pg 20
31. 他們急忙**把**光著身子的小和尚從半空中救了下來。 Pg 20
32. 於是胖和尚又**把**小和尚擊了擊。 Pg 20
33. 三個人同心協力，一趟一趟地打水，**把**一桶一桶的水不斷地潑向濃煙大火。 Pg 21
34. 胖和尚在山下河邊打水，打了水**把**水桶掛到轆轤的鈎子上。 Pg 22
35. 小和尚**把**那桶水搖上山頂。 Pg 22
36. 高和尚接過裝滿水的水桶，**把**它提進小廟。 Pg 22
37. 小和尚又**把**高和尚給他的一個空水桶用轆轤搖給山下的胖和尚。 Pg 22

## VII. The "bèi 被" sentence

As a coverb, "bèi 被" is used in the passive-voice sentence to introduce the agent of the action, and as such is the approximate equivalent of the preposition "by" as used in the English passive-voice sentence. The "bèi 被" sentence is frequently used to express a negative sentiment or situation (such as suffering or hardship). It can also be used for emphatic purposes, and can sometimes be converted into a "bǎ 把" sentence.

We have in this text 10 "bèi 被" sentences.

1. (小和尚)被一隻烏龜給絆倒了。 Pg1
2. 烏龜也被絆了個四腳朝天。 Pg1
3. 過了一會兒他的臉就被曬得通紅了。 Pg11
4. 小樹被吹得東倒西歪。 Pg17
5. 蠟燭被啃斷了。 Pg18
6. 和尚們跳了起來，發現自己已經被煙和火包圍了。 Pg18
7. 小和尚一不小心，又被一隻烏龜給絆倒了。 Pg19
8. 小和尚被嚇呆了。 Pg20
9. 可是小和尚還是被嚇得傻頭傻腦的，人也站不穩。 Pg20
10. 過了好一陣子，大火終於被撲滅了。 Pg21

## VIII. Functions of "zhe 著"

The verb marker/ending "zhe 著" has several functions:

1). Positioned after an action verb, "zhe 著" indicates the progression or the continuation of an action. The adverbial words "zhèng 正", "zài 在", or "zhèngzài 正在" often occur before a "verb + zhe 著" phrase.

2). "Verb + zhe" can indicate "existence", which usage is usually descriptive in nature.

3). "Verb + zhe" can be used as the first verbal phrase in a "two verbal-phrase" sentence. In such a sentence, the "verb + zhe" describes the manner in which the action expressed by the second verbal phrase is executed. Sometimes the "verb + zhe" is reduplicated to show that the action expressed by the second verbal phrase begins when/as the action expressed by the reduplicated "verb + zhe" ends, thereby connoting a natural resultative transformation from the first action (expressed by the reduplicated "verb + zhe") to the second action (expressed by the second verbal phrase).

4). "zhe" can be suffixed to a few specific coverbs: "chènzhe 趁著", "shùnzhe 順著", "xiàngzhe 向著", "cháoze 朝著", or "jiēzhe 接著".

We see in this text 42 sentences with the verb marker/ending "zhe" used.

1. 有一個小和尚在路上走著。 Pg1

2. 小和尚抬頭看著小鳥。 Pg1

3. 觀音手中捧著一個花瓶。 Pg2

4. 花瓶裡插著一枝小樹枝。 Pg2

5. 觀音像旁掛著簾子。 Pg2

6. 像前擺著一張供桌。 Pg2

7. 桌子上放著兩隻蠟燭和一個香爐。 Pg2

8. 他順著彎彎曲曲的小路走到了山下河邊。 Pg3

9. 有一天，小和尚念著念著經，打起瞌睡來。 Pg4

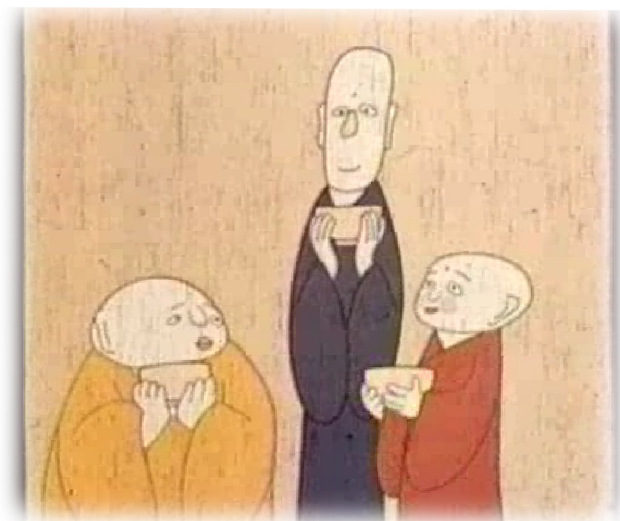
10. 一隻小耗子跑了出來，吱吱吱地叫著。 Pg4
11. 小和尚捂著嘴。 Pg4
12. 高和尚想了想，笑著從袖子裡拿出了一枝鮮花。 Pg5
13. 高和尚順著彎彎曲曲的山路走到了山頂的小廟。 Pg6
14. 小和尚不明白為什麼叫他，撓撓頭，不解地看著高和尚。 Pg7
15. 小和尚不情願地跟著高和尚走了。 Pg7
16. 兩個和尚用扁擔挑著一個空水桶。 Pg8
17. 兩個和尚一起挑著往回走。 Pg8
18. 他們慢慢地有一聲沒一聲地敲著木魚。 Pg10
19. 看著靴子自己在地面上走，小和尚忍不住捂著嘴頑皮地笑了。 Pg10
20. 高和尚用木魚棒朝著靴子打了一棒。 Pg10
21. 兩個和尚互相賭著氣又念起經來。 Pg10
22. 最後各自把坐墊挪開，經也不念了，坐得遠遠兒地，背對著背生氣。 Pg10
23. 胖和尚走著走著太陽出來了。 Pg11





24. 河裡有許多小魚在悠閑地游著。 Pg 12
25. 他把靴子脫了，拿在手上，光著腳、  
撩起衣角，小心翼翼地過河。 Pg 12
26. 小和尚和高和尚站在旁邊，不滿地看著他。 Pg 13
27. 看著胖和尚拿起扁擔水桶去打水了，  
小和尚和高和尚偷偷地笑了。 Pg 14
28. 胖和尚走下山，走到河邊，打了兩桶水，  
順著彎彎曲曲的山路，走回廟裡。 Pg 14
29. 小和尚和高和尚看著他一瓢接一瓢地喝水，  
又生起氣來。 Pg 14
30. 觀音看著三個和尚... 傷心地閉起了眼睛。 Pg 14
31. 他拿起花瓶，把樹枝拿了出來，就口對著花  
瓶喝了起來。 Pg 16
32. 烏雲飄了過來，緊接著又是打雷、又是閃電。 Pg 17
33. 三個和尚吃驚地你看著我、我看著你。 Pg 17
34. 觀音的眼睛還是閉著。 Pg 18
35. 兩根點燃的蠟燭一閃一閃地發著光。 Pg 18
36. 這時候小廟外的小鳥也都呱呱地叫著飛走了。 Pg 18

37. 機靈的小和尚挑起兩個空水桶就飛快地往河邊跑，高和尚緊跟著他。 Pg 19
38. 胖和尚迎著他。 Pg 19
39. 匆忙中，扁擔的一頭挑著一個水桶，另一頭挑著小和尚就飛跑回來了。 Pg 19
40. 他們急忙把光著身子的小和尚從半空中救了下來。 Pg 20
41. 火還在燒著。 Pg 21
42. 三個和尚手裡一人捧著一碗水，一塊兒喝了起來。 Pg 23



## Discussion or Composition Topics

1. Each of the three monks is caught up in an incident on his way to the temple. Do these three incidents have anything in common? Are they in any way parallel to one another?
2. What role does Guanyin play in relation to the three monks? Why does she sometimes open her eyes and sometimes close her eyes? What does her frowning or smiling signify?
3. Comment on the personality of the monks. Which of the three is your favorite? Why?
4. Discuss the animator's characterization of each monk; pay attention to physical appearance, to gesture and movement, and to the monks' respective interactions with the natural environment.
5. What role does the mouse play in the film?
6. Do the monks kill the mouse? Is there in the film an unmistakable indication—overt or covert—that the mouse is beaten to death by the monks? Is the action of “beating” or “killing” evident?
7. We mentioned earlier that this animated film is based on a popular Chinese proverbial saying, and that the animators have made some *changes* to the third sentence of that saying. Based on what you know about the late 1970s in China (***Three Monks*** was finished in 1980), do you think it likely that these changes



to the saying represent a reflection of, or an adjustment to, changes in the Chinese social and political reality?

8. Is it accurate to say that the changes made by the animators have obscured the original proverbial meaning of the saying with respect to certain aspects of human behavior? Why?
9. Comment on the visual and the audio aspects of the animation, referring for example to the use of color, to the drawing, to the synchronization of sound and image, to the contrast between stillness and motion, or to the music and musical instruments.

## Translations 翻译练习

- 阿达：自我介绍 (“Self-introduction” by A Da)
- 摘录自包蕾 “三个和尚怎么办？” (Excerpt from Bao Lei’s “What Should Three Monks Do?”)
- 摘录自韩羽 “《和尚》叙家常” (Excerpt from Han Yu’s “Chitchats on the *Monks*”)
- 摘录自马克宣 “探索与学习” (Excerpt from Ma Kexuan’s “Search and Study”)
- 摘录自徐铨德 “似与不似之间” (Excerpt from Xu Xuande’s “Between Likeness and Unlikeness”)
- 摘录自金复载 “美术片《三个和尚》的音乐” 附录 [先期音乐] (Excerpt from Jin Fuzai’s Appendix to his article “The Music of the Animation Film *Three Monks*”)
- 摘录自陈剑雨 “从三句话到一部影片——评动画片《三个和尚》” (Excerpt from Chen Jianyu’s “From Three Sentences to A Film—Critical Analysis of the Animation *Three Monks*”)
- 胡依红 “《新装的门铃》和《超级肥皂》：阿达的自我超越” 附录 [阿达简介] (见《当代电影》1988/04, 104 页)  
(Appendix titled *A brief introduction to A Da* appended to Hu Yihong’s article “*Newly Installed Door Bell and Super Soap: A Da’s Self-Surpassingness*”. *Contemporary Cinema*, 1988/04, page 104)
- Excerpt from “A Da, China’s Animated Open Door to the West” by David Ehrlich (in *Animation in Asia and the Pacific* by John Lent, Indiana U. Press, 2001, pages 17-20)

## 自我介绍

阿达

也许是因为常常要填履历表写惯了，以致每当要作自我介绍的时候也变成了“履历表”，干巴巴的几条：×××，男，19××年生于××，19××年××学院毕业分配至××××单位，现任××职。大家都用这个套子，错是不错的，讲的人很认真，但是毫无味道，听的人就记不住了。

我参加过几次接待外国艺术家的活动，听过他们的自我介绍，觉得很不一样，讲的人很随便，幽默、风趣，不怕出自己一点“洋相”，几句话把自己的出身、家庭、爱好、职业等等都交待清了。听的人常常要笑出来，但是都记住了，因为感觉到了这是一个活生生的人，我很受启发。

去年秋天，我应美国佛蒙特州艺术委员会的邀请赴美讲学。我带了中国的动画片到美国的孩子们中间去放映，并和他们一起做动画片。佛蒙特这个地方，很少有中国人去哪里，所以孩子们都用惊奇的眼光注视着我这个陌生人。我用英语向他们做了“自我介绍”：

嗨！我的名字叫阿达，我来自地球的另一面——上海、中国。我生在那里，住在那里。上海离这里很远，坐飞机也要十六、七个小时。但是那里现在也是三点钟，不过是半夜里。

中国人是黄皮肤，但是我不太黄；中国人是黑头发，但是我的头

发不多了；中国人的眼睛不太大，我的眼睛就像一条线。然而，我和你们一样，都有一颗跳动着的心。

我家里一共有四个人，我的妻子、儿子、女儿和我。另外我们家还养了四只猫，一只白的，一只黄、一只黑，还有一只是花的。

当我和你们一样年龄的时候，也非常喜欢画画，更爱看动画片。那时候我看过很多美国的动画片，像“大力水手”啦，“米老鼠”啦，“唐老鸭”啦……。还有别的迪斯尼的作品，像“白雪公主”、“班比”，我最喜欢的是“木偶奇遇记”。我看得入迷了，就在书角上画些小人，一翻就会跳舞的那种。另外还自己做过幻灯机，自认为那已经和电影差不多了。

后来在我读中学的时候，中国的苏州美术专科学校创办了动画科，我要求父母把我送到这个学校。一年以后，我又到北京电影学院学动画。1953 年我毕业以后，到了上海美术电影制片厂参加工作，到现在三十多年过去了。时间过得真快啊！哦，你问我几岁了？巧得很，我和唐老鸭一样大，今年正好 50 岁。

我的原名叫徐景达，可是人们都叫我阿达。就象你们喜欢把“汤姆”叫成“汤米”，“贝尔”叫成“贝利”。中国人常常在名字的最后一个字前面加上“阿”来叫你，这样我就变成了“阿达”。我很喜欢这个名字，于是我就用“阿达”作为我的笔名，也很好记：A DA，以后就叫我“阿达”好了。20 年代，我父亲曾在美国的密歇根大学留学。因此在我很小的时候，他把我送到一所美国人在上海开办的小学——彼得潘小学去念书，我的英文就是这样学会的。可是 30 年不用它，都忘记了，请原谅我的英语不好。谢谢。

### 摘录自包蕾“三个和尚怎么办？”

有人问我：“凭一句谚语，你怎么写出个美术片剧本来？”我说：“也不是每句谚语都能构成一个剧本。这句谚语，不单知道的人多，而且有思想内容，能发人深思，如为什么一个和尚挑水吃？两个和尚就得抬水吃？三个和尚弄得没水喝？这种现象社会上存在不存在？大家对这种现象究竟怎样看法？人们其实并不希望三个和尚一起渴死，而是希望他们得到个教训，幡然悔悟，力改前非。这是隐藏在这句谚语背后的“美好愿望”，这样我就在对三个和尚讽刺之余，满足了人们的这一愿望，那么，这句谚语便有了新的立意

其次，这句谚语，已为美术片基本上安排好人物的动作构想，一个“挑”，两个“抬”，三个“没水吃”，这些也是不可多得的，我也就能以此安排，来加以想象了。

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### 摘录自韩羽“《和尚》叙家常”

我的设计想法是这样的：

第一个出场的应是小和尚，单纯、聪明，可以说还是一个天真未凿的孩童。这设计是为了给他以后的性格发展留有余地，因为只有当他遇到第二个和尚之后，在矛盾冲突中受到彼方的影响，才变得自私起来。“近朱者赤，近墨者黑”。

第二个出场的和尚的一举一动是直接影响着小和尚的。我把他设计为奸刁、工于心计，好占便宜的成年人。我参照了生活中这类人的

特点，把他画成身体瘦长，长方脸，两眼靠拢一起，嘴巴紧紧抿成一条缝的样子。并给他穿上冷色的蓝衣服，烘托这类性格。

第三个出场者，我把他设计为贪婪、憨直和尚，以示与第二个和尚有所区别；也为了在戏剧中让他出出丑，加强对“私”字的嘲笑。他圆头圆脑，嘴唇肥厚，身躯笨胖。

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摘录自马克宣“探索与学习”

体裁：	寓言故事
人物：	贫僧三友，土生和尚
道具：	木鱼扁担，水桶大缸
背景：	荒山小庙，平面效果
动作：	挑担喝水，合十念经 正襟危坐，工于心计 含胸垂肩，双膝微低 温文谦恭，举止端庄
构图：	正正方方，堪称首创
色彩：	原色三块，单纯雅淡
音乐：	罄钹丝竹，木鱼声笃
节奏：	从容酣畅，弛中有张

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## 摘录自徐铉德“似与不似之间”

“似与不似之间”是《和尚》片的灵魂、精髓。如何把导演已经阐明的东西恰到好处地揉进动作创作中去，这是原画的主要课题。比如，敲木鱼、念经。我没有照搬生活中嘴巴机械规律的动作，而是用四个不同的口型不规则地套换。倒反而能把“小和尚念经，有口无心”的神志刻画出来。再谈挑水，生活中挑水的姿态是很优美的，但《和尚》片不需要太多的优美而是需要谐趣及幽默。因此我设计原画时去掉了表现弹性、婉转的小原画，使动作单纯中见笨拙。用换肩来改变挑水方向，以表现担水上山“曲径通幽”的雅趣。完全摆脱了真实生活的束缚，但是来源于生活。这样的处理，可以说是体现“似与不似之间”指导思想的非常成功、非常精采的例子。

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## 摘录自金复载“美术片《三个和尚》的音乐”

### 动画片《三个和尚》

#### 先期音乐

几点说明：

- (1) 先期音乐根据导演阐述力求同影片的风格一致：幽默而含蓄。音乐的风格建筑在民族音乐的基础上。运用中原地带的地方风格及揉入佛教音乐的素
- (2) 音乐的特点在于强调音色这一对电影音乐行之有效的手段。回避了用不同音乐主题代表不同人物的写法，而用乐器的音色来刻画不同人物的性格。

- a. 以板胡的中音低音区代表小和尚
- b. 以坠胡代表长和尚
- c. 以管子代表胖和尚
- d. 以板胡的高音区代表耗子
- e. 以云锣代表观音
- f. 以二胡代表庙宇的环境等等

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### 摘录自陈剑雨“从三句话到一部影片 评动画片《三个和尚》”

《三个和尚》的动作具有较大的准确性和趣味性。全片的重大动作并不多，是经过严格选择和提炼的，因而表现力很强。

三个和尚赶路、挑水、念经是它的贯串动作。同是赶路的动作，如何才能体现人物的不同性格颇需一点讲究。所谓动作的准确性，首先即是指符合于人物的性格特征。小和尚赶路，轻轻巧巧，左顾右盼，天上飞过两只小鸟，他也要扭头看一看，结果一脚踩在一只小乌龟上，摔了个四脚朝天。人物的性格出来了，趣味也出来了。胖和尚赶路，晃晃荡荡，自顾不暇，天上的太阳晒得他满头大汗，即使袒胸露怀，也难以消除一身热气，于是一头扎进水中，光着脚丫过河。胖和尚过河的动作设计真是妙趣横生，他一手拎靴子，一手提袈裟，深一脚，浅一脚，脚浸在凉水中，惬意的神情荡漾在脸上，要是眉眼之间再有相应的动作配合（踩一脚，眼睛闭一闭），神情、意趣当会更臻完美，但就是现在的设计，也已把他的憨态描摹得神形毕现。



动作的准确与夸张，可以并行不悖。夸张而有合理的根据便是准确。动作的准确性与趣味性可以相得益彰。找准一个有趣味的动作，人物的性格立即显现无遗。前面提到胖和尚一头扎进水中的动作就是一例。这是只有胖和尚才会有的动作，是小和尚与长和尚所不能替代的，是夸张的，又是准确的，有趣的。小和尚念经的动作也有同样功效。这个动作幅度很小，并不摇头晃脑，硬找噱头，只是略有夸张地表现他的嘴在呢呢喃喃，加上音乐，便觉得味道很浓，有一种含蓄的幽默感。俗话所说，小和尚念经，有口无心，此之谓也。

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## 胡依红：“《新装的门铃》和《超级肥皂》

### 阿达的自我超越”附录

#### [阿达简介]

阿达（1934——1987），原名徐景达，1953年毕业于北京电影学校动画班，到上海美术电影制片厂工作，在三十多部影片中担任导演、美术设计、美工人员。1960年，参与试验水墨动画片的创研工艺而获文化部颁发的文化科学技术成果一等奖。他导演的美术片多次在国内外获奖。

1983年阿达担任安纳西国际动画电影节评委。1985年参加国际动画片协会并被选为协会理事。

阿达还从事漫画、版画、水彩画、图书插图等创作，其中漫画创作成就显著，他创作的漫画《无题》1980年在柏林漫画展上获第二名。

1987 年 2 月，阿达在北京电影学院辅导学生毕业创作，突然因病去世，享年 53 岁。

阿达作品获奖主要情况如下：

《三个和尚》：

1981 年获第一届中国电影金鸡奖最佳美术片奖；

1981 年获丹麦第四届国际童话电影节银质奖；

1982 年获第三十二届柏林国际电影节银熊奖；

1982 年获葡萄牙第六届国际动画片电影节 C 组头奖；

1983 年获菲律宾第二届马尼拉国际电影节特别奖；

1984 年获第七届国际儿童电影节荣誉奖；

《三十六字》：

1986 年获南斯拉夫教育片奖；

《超级肥皂》：

19××年在日本获国际奖；

1987 年获第七届中国电影金鸡奖最佳美术片奖。

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## **A Da, China's Animated Open Door to the West**

### **David Ehrlich**

I first met A Da (Xu Jingda) at the Zagreb Animation Film Festival in 1982. I had arrived at the festival a bit early and was eating breakfast alone in the large hotel dining room. A few minutes later, a group of four Chinese entered and shyly made their way to a table on the far side of the room. They seemed quite insular, shooting me sidelong glances from time to time but quickly turning away when I smiled at them. This was one of the first times that Chinese animators had come to an international festival since the 1960s, and I felt a bit shy myself about approaching them. Finally, after procrastinating my way through six pieces of cold toast, I rose and slowly walked over to their table. They continued eating, without looking up, though their conversation stopped. In my most practiced Beijing accent, I smiled and said, “ni hau”. Suddenly all four Chinese broke out into giggles and stood up from their table to shake my hand. After the initial introductions and chat from my Chinese 1 class about how they enjoyed breakfast and the city of Zagreb, my Chinese vocabulary found its natural limits, and I rose to go to the festival centre. As I reached the street, I turned to see one of the Chinese following me. He gave me the biggest smile I had ever seen and announced in absolutely clear English, “My name is A Da. I learned English at Peter Pan School in Shanghai when I was child, but please don't tell other Chinese. China still a little funny.” As the festival progressed, A Da and I spent more and more time together, speaking English when we were alone, and my very simple Chinese when we were with his colleagues. We became good friends at Zagreb, and that friendship continued, nurturing us both through the years.

(The first paragraph, pages 17-18, *Animation in Asia and the Pacific*)

## Appendices 附录

- Newspaper articles on A Da during his 1984 USA-visit
  1. Chinese Filmmaker To Teach, Show Work During State Visit (The Times Argus, Barre-Montpelier, VT. Tuesday, September 25, 1984)
  2. The Art of A Da: Famed Chinese animator shares his trade secrets with Vermont Children (The Burlington Free Press. Saturday, October 13, 1984)
- Question and Answer Session during A Da's screening of 4 animation films that he brought with him from Shanghai Animation Film Studio 上海美术电影制片厂, October 10, 1984, at Dartmouth College
  1. Video (about 25 minutes)
  2. Transcription from the video
- An article on *Three Monks* by A Da's son, Xu Chang 徐畅
  1. The Chinese original
  2. The English translation (by Hua-yuan Li Mowry)
- "A Da: Chinese Animation's Open Door to the World" by David Ehrlich (unpublished, August 2010)
- A partial list of A Da's animation-films



# The Times Argus

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TUESDAY AFTERNOON SEPTEMBER 25, 1984

BARRE-MONTPELIER, VERMONT

16 PAGE

## Better Schools Sought

By TOM SLAYTON  
Times Argus Staff

The University of Vermont and the state Education Department will cooperate in a program to improve public school education, officials disclosed today.

"We're very fortunate in Vermont to have had a long-standing working relationship between the state's university and the state's Education Department," said UVM President Lattie F. Coor. "We have been looking for tangible ways to use our existing resources for specifically solving existing problems in the state of Vermont."

Education Commission Stephen S. Kaagan said, "This agreement between the university and the state Department of Education is an important beginning in extending the capabilities of the university in professional and academic training and in community service to teachers, students and administrators of Vermont's public schools."

The program was triggered by national studies critical of the jobs that public schools are doing in educating their students. Kaagan and Coor were careful to avoid any direct criticism of Vermont education.

They announced six initiatives designed to improve opportunities for students, teachers, and administrators. They were:

- A summer science and technology institute.
- A leadership academy for administrators.
- A partnership to improve history teaching.
- A joint assessment of new state school standards.
- An expanded program for learning disabilities education.
- A UVM-based bureau of school services.

The bureau would develop special

(Schools, Page 8)



长和尚奋不顾身，也去灭火。



小和尚又挑起空水桶。



可是，没跑几步，又摔了。唉！真是越忙越出差错。长和尚接着再跑。



长和尚在打水，小和尚跑来帮忙。



怪了，怎么这担水桶那么重？！



原来，长和尚不注意，把小和尚当成水桶挑起来了。可是，他还一点没发觉，拼命往山上奔。



小和尚被钩在钩子上，上不着天，下不着地。



长和尚一口气又跑到山上，胖和尚又来接过水桶说，长和尚也跟着顺手拎起小和尚就当水桶挑了出去。

Storyboard for "The Three Monks."

## Chinese Filmmaker To Teach, Show Work During State Visit

By SUSAN ROBERTS  
Times Argus Staff

A Da, an internationally renowned Chinese film animator who has won numerous awards for his colorful, thought-provoking films, is in Vermont for four weeks to teach film animation and show his work.

His visit, orchestrated by Brookfield animator David Ehrlich and sponsored by the Vermont Council on the Arts, is a small triumph for the state since there has only been one other visit to the U.S. by a film producer from communist China.

His visit was also made possible with the help of U.S. Sen. Patrick Leahy's Burlington staff.

Most of A Da's time will be spent at workshops at the Albert Bridge Elementary School in Brownsville and Oxbow High School in Bradford where he will teach students the rudiments of filmmaking. One technique will include creating animated figures from Chinese letters.

The trip includes statewide showings of five Chinese films, one of which A Da directed, another of

which he did the art design films for. There will public screenings as well as private showings for schoolchildren through the end of October.

Locally, there will be a public screening Oct. 15 at Montpelier High School at 8 a.m. St. Johnsbury's Fairbanks Museum will host a showing the same day at 7:30 p.m.; and there will be a screening Oct. 16 at 7:30 p.m. at Orange Arts at the Mill in Bradford.

A Da's work is remarkable in both its simplicity and beauty. It is animation for all ages, not geared just toward children.

One of them, "The Three Monks," is a 19-minute film that earned A Da six international awards for his direction.

A Da is one of China's few film animators. Although in the business since the early 1950s, he is part of what is only now becoming a growing industry.

That industry is a far cry from the tinsel and glitter of America's Hollywood.

In China there is only one studio for

film animation, in Shanghai. It includes about 500 persons who are the artists, designers, writers, and directors of animated films (not to be confused with cartoons, which are only one kind of animation).

Its members are from the ranks of students who go to the nation's one art institute, in Soo Chow, of which A Da is a graduate.

He also attended the Film Academy in Beijing, the Chinese capital, known more commonly as Peking.

He has produced more than 30 animated films, each of which takes anywhere from six months to two years to create.

His career in filmmaking began at an early age when he saw some animation from the American studios of the legendary Walt Disney. A Da said those films had an enormous impact on him and led him into film animation.

He credits Disney with having elevated animation to an art.

A Da began at the Shanghai studio

(Filmmaker, Page 8)

## Soviets Reagan 'Groun

MOSCOW (AP) — The Soviet Union today rejected proposals made by President Reagan in an address to the United Nations, saying his initiatives "boiled down to absolutely groundless assertions" that the United States seeks an end to the arms race.

The official news agency Tass said Reagan's statements that he seeks an improvement in U.S.-Soviet relations were an attempt "to present in a somewhat modified form the self-same policy aimed at further aggravating international tension, achieving military superiority and interfering in the internal affairs of other states."

The president offered "a vessel with nothing inside it," Tass said.

"His speech contained no indication of any change in the essence of the present U.S. policy and boiled down to absolutely groundless assertions that the U.S.A. allegedly wants the arms race to be curbed and supports the basic aims and principles of the U.N. charter," the news agency said.

"The president's words concerning peace were only meant to camouflage Washington's basic foreign policy guidelines and its interventionist policy in all regions of the world — in the Middle East, in Central America, in the south of Africa, in Europe, in the Far East," Tass said.

The agency said "The U.N. rostrum was actually used by Reagan for his political, electioneering aims."

"What kind of president will Reagan be if re-elected?" Tass asked.

## Weather

A chill is coming: showers developing tonight, 60. Windy, colder tomorrow, partly sunny, 50s. Lows in the 20s tomorrow night.



## Filmmaker

(Continued from Page One)

as a background painter, gradually working his way up to painter, animator, designer, writer and director.

His family is also involved — his wife is a background painter, his daughter is studying film animation.

The 50-year-old animator is friendly and outgoing. His English is nearly flawless, thanks to his pre-school education at an English-speaking day care center in China.

He giggles as he views his films, laughs frequently during conversation about his past and work, and can even make light of a dark time in his country's history.

A Da survived China's hated "Cultural Revolution," an attempt to purge the nation of all intellectuals and artists. Although never

threatened with death himself, A Da says he knew of many who were killed or relocated.

The revolution began in 1966 under the direction of leader Mao Tse-Tung. Originally an attempt to revitalize basic institutions, the leadership enlisted the Red Army, which attacked and removed what it considered bourgeois elements in cultural and political areas.

A Da was separated from his family, working on a rural farm for three years.

After the revolution toppled in 1969, A Da returned to the Shanghai studio, where he has gradually become one of the leaders in the field of animation.

His work is full of symbolism and gentle meaning. In both "The Three Monks" and "The Monkeys Scooping the Moon," the end message is one of

cooperation. In the former, the gentle monks learn they must work together after a disagreement over who will collect water for their lofty temple almost leads to its destruction.

In the latter, the monkeys, after trying to capture the moon in a bowl, realize their foolishness in attempting so high a vision and in fighting over who will possess the bowl.

A Da's alliance with Ehrlich came about after the two met at the annual international animation film festival in Zagreb, Yugoslavia.

Ehrlich, who has been a teacher of animation and part of the Vermont Council on the Arts' artist-in-residence for some time, has been attending the international festivals for a number of years.

He has brought animators from all over the world to Vermont for school workshops and screenings of their craft.

When Ehrlich and A Da met, they realized after some discussion of their pasts that their fathers both graduated from the University of Michigan in 1928.

A Da, showing the Michigensian yearbook for 1928, pointed his father out in several group photos. He said although the two men never knew each other, it was a remarkable coincidence.



A Da, holding a Chinese musical instrument. (Roberts photo)

## Reagan Meets Mulroney

WASHINGTON (AP) — Canadian Prime Minister Brian Mulroney, only eight days in office, sat down with President Reagan today to begin carrying out his campaign pledge of refurbishing "the relationship of trust" between Canada and the United States.

As the two leaders posed with their advisers in the Oval Office at the start of a brief discussion, Mulroney indicated he would not dwell on the subject of acid rain, perhaps the touchiest issue between the two nations.

When he declined to say whether he would raise the subject with Reagan, a reporter suggested there would not be "tough bargaining" at the outset.

"No, between friends we accomplish a few things," Mulroney said. "As you know, the cornerstone of our election campaign was the refurbishing of the relationship of trust between Canada and the United States, the United States being our friend and favorite ally. We propose to do precisely that."

Before the encounter, diplomats from both countries said cross-border ties, although friendly under the Liberal Party leadership in Ottawa, are likely to improve further

under Mulroney and his Progressive Conservatives.

Besides their working luncheon, Reagan and Mulroney had on tap a Rose Garden ceremony featuring an appearance by Canaa's Marc Garneau, who next month will take part in a scheduled U.S. space shuttle flight, becoming his nation's first astronaut. The ceremony also was designed to highlight Canadian contributions to American space technology.

U.S. officials, who briefed reporters Monday on Mulroney's visit, said they did not anticipate an in depth discussion between the two leaders on the acid rain problem, the most divisive issue in Canadian-American relations.

Canada maintains that acid rain results from sulfur dioxide emissions originating in U.S. industrial plants in the Midwest and that it threatens Canadian fishing and timber operations. The Reagan administration has said the link between acid rain and sulfur dioxide has not yet been proved and requires further study.

Mulroney has indicated he will give that issue higher priority after the U.S. presidential elections in November.

## Reagan Relates A 'Renaissance'

WASHINGTON (AP) — President will have on the economy and on

## Obituaries

Abbie M. Chatfield

BETHEL — Mrs. Abbie Mae Chatfield, 94, died Sunday night in Rowan Court Nursing Home in Barre where she had lived for five years. Previously she had been at the Chelsea Home for the Aged.

Born Dec. 26, 1889 in Tunbridge, she was daughter of Abijah and Clara (Farnham) Whitney. After attending Tunbridge schools, she graduated from the Randolph Normal School in Randolph Center.

After teaching at Bethel Quarry Hill School, she married Will A. Chatfield. They farmed for many years on Christian Hill Road here. Her husband died in 1949.

She then was a housekeeper in the central Vermont area. She was a member of the Randolph Normal School Alumni Association.

Surviving are two sons, Paul W. Chatfield, Randolph Center, and Carl C. Chatfield, East Hampton, Conn.; six grandchildren; five great-grandchildren; a brother, Dr. Royal

Doris K. Rikert of Sharon. Burial will be in Fairview Cemetery here. There are no calling hours.

Edna F. Ladd

WEST FAIRLEE — Mrs. Edna Florence Ladd, 90, died Sunday night in the Hanover, N.H., Terrace Health Care where she had been a resident for two years.

Born in Orford, N.H., Nov. 11, 1893, she was daughter of David and Delia (Smith) Marsh, and attended school there. On Nov. 12, 1912, she married Burns H. Ladd of Orford. He died in 1943.

Mrs. Ladd had lived in the Connecticut River Valley all her life. She was homemaker for 19 years for Mr. and Mrs. Edward Warren on the Ridge in Orford and for seven years for the Brock family in Newbury. She lived here the past 12 years, and was a member of the First Congregational Church in Orford.

Survivors include a son, Ralph B. Ladd, and a daughter, Maude Collins, West Fairlee; seven grand-

Congregational Church by the Rev. Gordon Cook Jr. Burial will be in Orford Street Cemetery.

Friends may call at the Boardway & Cilley Funeral Home in Chelsea Wednesday from 7 to 9 p.m.

Agnes Mazuzan Mass

NORTHFIELD — A funeral mass for Mrs. Agnes Mazuzan, who died Wednesday, was celebrated Monday in St. John the Evangelist Church here by the Rev. Joseph Romano. Burial was in Calvary Cemetery.

Patricia Seaver was organist and soloist. Readers were Stephanie Mazuzan and K. Mark Mazuzan. Leonard Eurbin and Francis Leonard ushered.

Bearers, grandsons, were John Mazuzan III, Burlington; Christopher Mazuzan, Portland, Maine; Mark P. Mazuzan, Salem, Mass.; K. Mark Mazuzan, Springfield, Va.; Michael Mazuzan, Jeffersonville; John Diego III, Charlotte; Christopher Diego, New





The Burlington  
Free Press

# Living

Engagements .....2D  
Movies .....3D  
Happenings.....4D

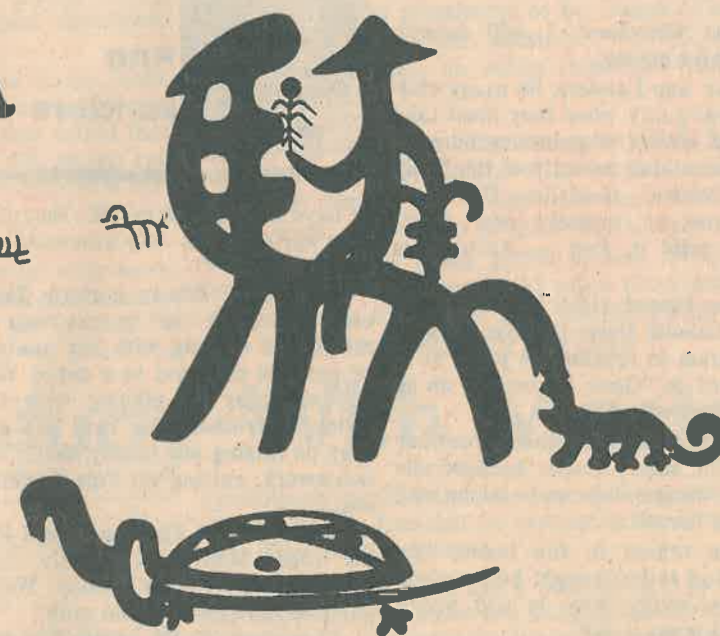
Comics/TV .....5D  
Weddings .....6D



Saturday, October 13, 1984 • • •

## The Art of A Da

Famed Chinese animator  
shares his trade secrets  
with Vermont children



By TIM BROOKES  
Free Press Staff Writer

**B**ROWNSVILLE — Justin Chang, a fourth-grader in the most famous elementary school in the world of animated film, is nonchalant about the whole business. He opens the first of his three books of tracing paper filled with animated Chinese character-words, each slightly further along in the narrative than its predecessor, and explains how they'll become a film.

"We pin them up on a board and have the camera looking down towards them," he says, as if to an intelligent child, "and we take two frames. When it slides past the camera it looks as if it's moving. It takes 18 frames to make up a second. So a book (of drawn images) isn't that much — it takes about eight or seven seconds."

Albert Bridge School, a K-8 school in a small town just west of Windsor is internationally renowned — among animators, at least. And it's a measure of its stature that A Da is here, for A Da is not only a Chinese filmmaker with an international reputation, but a hero in China because of his role in the liberation of the artist after the Cultural Revolution.

The link between the school and its guest is David Ehrlich, a Vermont animator who first visited Albert Bridge in 1980, as a filmmaker in residence under the auspices of the Vermont Council on the Arts. Since then he has done three more workshops at Albert Bridge, has visited more than 50 other Vermont schools and has brought three prestigious animators from abroad to work with schoolchildren.

In 1980 he and the Albert Bridge students produced "Fantasies: Animations of Vermont Schoolchildren," a film that won six international awards — not only in children's categories — and was shown on television in the United States, Australia and New Zealand and at 20 international animation festivals. Half the film was



Illustration Courtesy of A DA

Free Press Photos by JYM WILSON



animated by Albert Bridge students.

Within four years, Albert Bridge students were the best animators of their age in the world. The 1984 Olympiad of Animation, a international competition sponsored by the Motion Picture Academy of Arts and Sciences, L'Association Internationale du Film d'Animation and Los Angeles mayor Tom Bradley, included a category for animation about sports by children. Working with Ehrlich, each Albert Bridge student made 15-20 seconds of animation featuring people, animals or the Olympic symbol — a total of about 100 films. They selected 25-30 films and student unit directors made links to create a continuous film five minutes long.

Of more than 130 entries from children around the world, 29 were selected as outstanding. Albert Bridge's entry came in 12th — the highest position for a film made entirely by elementary school children. Shaftsbury Elementary School, where Ehrlich also has held workshops, came in 29th. Tracey Ottina, a student at Oxbow High School, did a project on her own and finished in the top 20.

**T**he fifth- and sixth-grade classroom shows the signs of a teacher — Jim Goodhue — preparing his students for their visitor. A map of Asia on the wall prominently features China. A large bulletin-board has various precepts of life in the People's Republic: "Men and Women work side by side." "Workers in every occupation meet frequently to evaluate their work, their efficiency and ways to improve their work so it will better serve the people."

A Da evaluates the class's work. This is the most ambitious project, a re-interpretation of his recent film "36 Characters."

The Chinese language doesn't have letters, but characters. In simplistic terms, these are the descendants of pictures that represented things. The Chinese character for "man" is clearly recognizable as a stick-figure, although what looks like a hat is actually a long pin stuck through his hair to keep it up in a bun. "Sheep" is a stick-figure with curly horns. Many characters are so recognizable that some students are doing an animated glossary in which a picture of the object slowly dissolves into the Chinese character. Everyone is learning a little Chinese.

"36 Characters" is a lesson in etymology. A father shows his son how the Chinese language developed by the same process of transmutation from object into character. The 36 characters used move and combine in a simple adventure story.

The fifth- and sixth-graders have been given the film's storyboard — 20 images representing stages in the film — and each student has animated one stage in the story. Chris Walker

**Top: An example of A Da's work from his most recent film "36 Characters." Above: Robin Schnare, 11, a sixth-grader at Albert Bridge School consults with A Da. Right: Justin Chang, 9, a fourth-grader, concentrates on his work.**

would rather do this than conventional art.

"It's funner," he explains. "This you have two pictures and you can do anything in between. Art you're assigned and you have to do something."

This class' pictures are more advanced than their juniors'. Jeff Stanley's sun moves across the sky, a range of mountains heaves into sight from the side of the picture, and a man-character appears in a boat-character. His man has grace and elasticity, bending as he rows. The pin is developed into a broad-brimmed hat, giving the whole scene a Mexican feel.

In three weeks, Ehrlich and some of the students will have linked all the individual stages, shot the stills and combined them into an animated film. A Da is taking a print back to China with him. The kids love that.

**T**hey also love A Da. This is his last day in the school, and the class has made a banner that thanks him for working with them. Their guest, a stocky man never without a smile, is clearly touched.

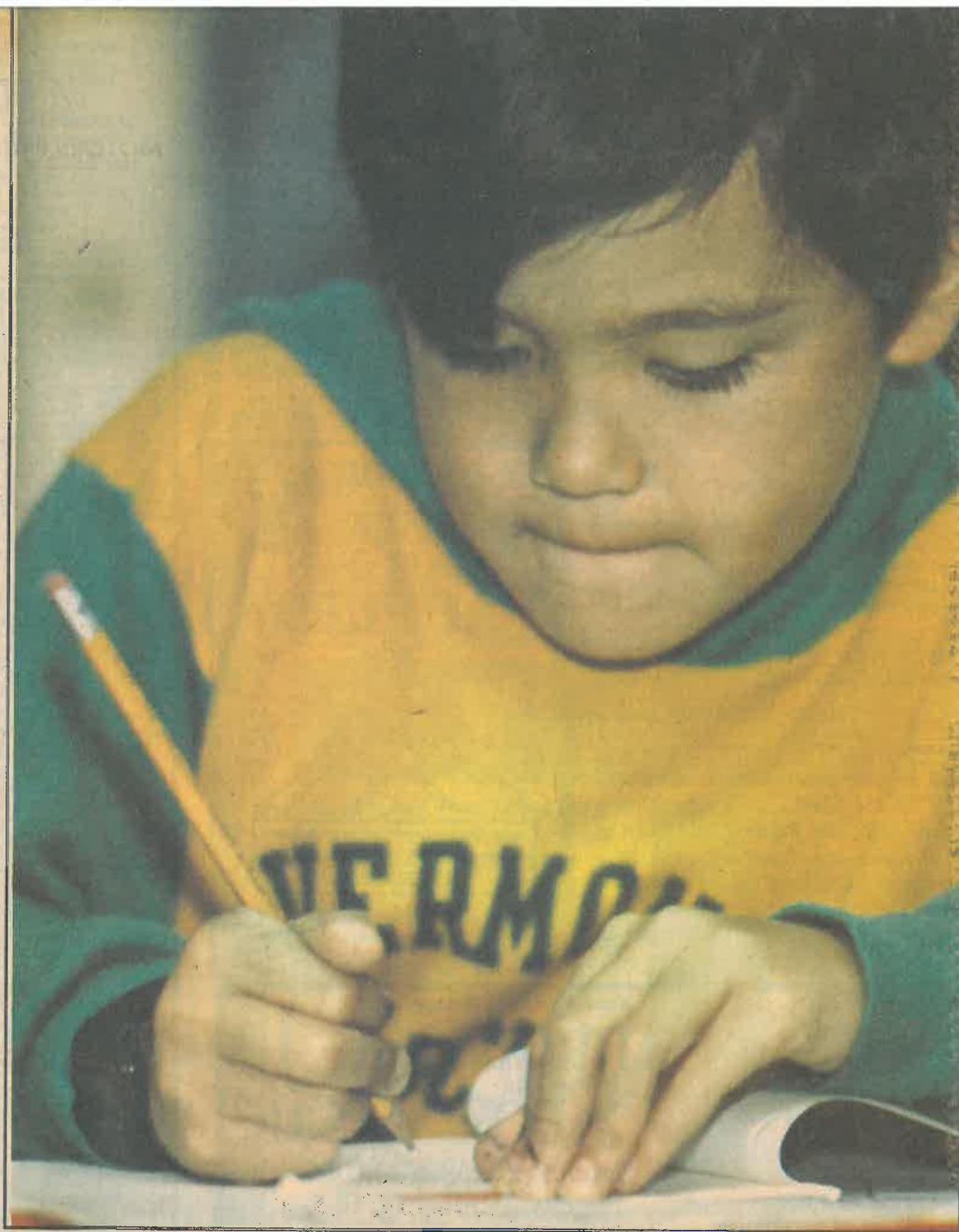
"Thank you! Thank you!" he cries, putting his arms around the children. It's his first visit to the United States, and his first opportunity to work with such young animators. In China he doesn't teach; he's one of about 20 directors in China's only animation center, the Animation Film Studio in Shanghai. He's been there 31 years, during which time he's made 35 films, but not continuously.

"Everything stopped from 1966 to 1972," he said. With the onset of the Cultural Revolution, a period of purging any "anti-revolutionary" elements in society, artists and intellectuals were removed from positions of responsibility and sent for "re-education" or imprisoned. Many died in prison, according to A Da.

Not a party member, the son of a banker who went to college in Michigan, A Da was particularly at risk. He was sent to a farm to take care of pigs and dig ditches. The Red Guards separated him from his wife, who was sent to a different farm, and his children, who found shelter with their grandparents.

In 1972 he was allowed to return to Shanghai, but the only work was pro-Gang of Four propaganda, which he calls "very bad animation."

"I didn't like to do it," he says, "but it's the only thing in  
**Turn to CHILDREN, 3D**



## Mid-Life Beauties Raise Our Threshold of Self-Hate

For those of you who missed it, Sophia Loren turned 50. We are told that she celebrated her birthday publicly in a shopping mall in Atlanta. What glamorous errand had brought the Italian movie star to the mall? Had she run out of candles or pantyhose?

No, Sophia Loren had joined the bustling ranks of certifiably older women promoting beauty. By now it appears that nearly all the women who are pumping and primping, selling their shapes and their books on the circuit, are more than halfway through the average life expectancy.

Only last year Joan Collins, 50, wrapped her body in nothing but boas for Playboy. Before that Jane Fonda, 46, began bumping and grunting on thousands of videotapes. Now we have Raquel Welch writing and posing as a 44-year-old yoga pinup queen and Sophia Loren hustling for Coty and a book of beauty tips. Middle age is so popular that soon a younger woman may have to lie to

get a publisher, or endorse a face cream.

Frankly, I don't begrudge Jane her biceps or Joan her pectorals or Sophia her everything. By all accounts, women like these are supposed to offer hope for the Ghost of my Christmases Future. But I'm not sure how I feel about their kind of middle age.

When I was a kid, the only older women who won prizes for their physical preserves were Greta Garbo and Marlene Dietrich. Even they were looked upon with suspicion, as if there were pictures of Doria Gray hung up somewhere in their closets. Most of us assumed that at some point past 30, you just quit. It was a vaguely unsettling but also reassuring idea.

After all, it was hard enough trying to look like a model in Seventeen when you were a teen-ager. How many of us suspected that we would be compared to Linda Evans at 40? Indeed, think of the women who have spent five decades being measured against



**Ellen Goodman**

Sophia Loren. Is it any wonder that they are fans of Elizabeth Taylor?

The central notion of the middle-aged, show-and-sell routine is that if SHE can look that good at 50, so can you. Just follow the directions on the package or the book. This is a bit like saying that if Shirley MacLaine can dance at 50, you can dance at 50. (Dear Diary: Can I look like Catherine Deneuve at 41? Dear Writer: Did you look like Catherine

Deneuve at 20?)

The sales pitch of beautydom is generally accompanied by a charming disclaimer about youth. Loren, for example, writes in her new book, that "this mature approach to beauty...does not depend on possessing the dewy cheeks of a teen-ager...." The secret in this advice is that Sophia Loren apparently had "dewy cheeks" as a teen-ager. The rest of us had zits. A few of us may have had muscles in youth; the rest had premature cellulite.

The new role models of mid-life assure us that they, too, were really awkward and unattractive in their youth. "I wasn't always considered beautiful," writes Loren. "When I was 13, my nickname was Toothpick...." Raquel Welch goes a bit further saying, "For the most part I see myself as a well-proportioned wimp."

As far as I can tell, not one of the new breed of mid-life beauties is going to make

their peers feel good about themselves. It's Rosemary Clooney in a muumuu who makes them feel good. What Loren, Fonda, Welch, etc., have done is to raise the threshold of self-hate faster than the age span.

We no longer look forward to letting go at 30. There is no thought of aging gracefully at 40. At 50, we are faced with a prospect of daily regimens to soften our skin and tighten our thighs. The end result of all this is that those of us who failed to look like Brooke Shields at 17 can now fail to look like Victoria Principal at 33 and like Linda Evans at 41 and like Sophia Loren at 50.

When Gloria Steinem turned 50 this year, she updated her famous line from 40. She said, "This is what 50 looks like." With due apologies to the cult of mid-life beauty, allow me two words: "Not necessarily."

• Ellen Goodman is a columnist for the Boston Globe.



starvation throughout the world, including our own country," said Father Prive, director of the Office of Youth Ministry for the diocese. "They'll use their own judgment. For instance, in St. Johnsbury and St. Albans, the local food shelves are in dire need, so most of what they collect will go to them."

#### PRIVE

Heart, and St. Peter's, Rutland; St. John's, North Bennington; St. Francis and Sacred Heart, Bennington.

Boxes will be brought to one of five locations, St. Johnsbury Trucking Depots in Burlington, Rutland, Belows Falls and St. Johnsbury, and Holy Angels parking lot in St. Albans. They will be deposited Monday through Thursday (in Burlington through Friday).

## More Delays Hit Gossetts' New Film

HOLLYWOOD — "Enemy Mine" production, which started in April and shut down in May, now isn't targeted to resume until November — which is just fine with Lou Gossett.

He and Dennis Quaid have been kept on full salary during the long months since director Richard Loncraine was replaced by Wolfgang Peterson — who scrapped all the footage originally shot, ordered script changes and the creation of new special effects.

Gossett has just purchased a Malibu home with the help of the money he's made not making "Enemy Mine," and he says with a laugh that by the time the six-month shoot is actually completed next year, "I'll buy another house."

The Academy Award-winning actor ("An Officer and a Gentleman") has spent the last few weeks following Peterson's directives to perfect a new "Enemy" voice and walk "that are totally not human." Lou will show them off Monday for the director and 20th Century Fox brass at George Lucas' Northern California studios — where he'll also unveil the new prosthetics makeup designed by the Lucas team that created "E.T." and "Gremlins" characters.

"Enemy Mine" originally was budgeted at some \$20 million and Hollywood insiders are now saying that — with the millions spent on extra paychecks for its stars and many more millions invested in re-vamping the project and creating new special effects — could end up



**Marilyn Beck**

costing double that amount.

Gossett's HBO "The Guardian" movie (which debuts next Saturday) includes the most horrifying rape scene this reporter has ever seen. It also has an ending which is so abrupt that Gossett says there's already talk of a sequel to resolve some of the mysteries left unraveled in the story of a militaristic security guard hired to protect a New York apartment building.

Tina Louise has joined the "Rituals" cast, replacing Jo Ann Pflug.

Director Martin Scorsese's George Gershwin bio-pic is being produced by Irwin Winkler, and will be part of his multi-picture deal with Warner Bros.

After his recent denials about being the new love of Cristina De Lorean's life, ABC's handsome Broadcast Group president, Tony Thomopoulos, has decided to step out publicly with the recently estranged wife of John De Lorean. It's a deci-



#### In Religion

### Events Publicize Plight of Jews

The newly formed Burlington Action Committee for Soviet Jews will hold two events to publicize the plight of Russian Jews.

A Bike-a-Thon will be held Sunday at 1 p.m. at the Faith United Methodist Church/Temple Sinai Synagogue on Dorset Street, South Burlington. Prizes will be given and refreshments will be served.

On Thursday, after the 6:30 p.m. services, a procession to carry the Torah (scrolls of Jewish law) will leave Ohavi Zedek Synagogue in honor of the holiday of Simchat Torah and Russian Jewry.

For more information, call Stephen Pastner at 425-2786.

### Fellowship Gets Meeting Place

RICHMOND — The Richmond Evangelical Fellowship will meet Sunday in its new facility on the second floor of the Mason building. David Roupe, assistant pastor of the Essex Alliance Church, will lead the dedication service at 9 a.m. The fellowship, a daughter church of Essex Alliance, has been meeting in the Richmond Elementary School for the past year. For more information,

focuses on skills in reading small group discussions and making presentations. The annual Youth Congress is held in August at Johnson State College. This year 250 high school youths from 60 parishes attended.

"From our point of view, we're concerned with issues that are important to youth, and hunger and starvation is certainly one of those," he said. "In the process of making them aware, we also hope that it will give them

## Children Study With Master

From Page 1D

those dark days."

After four years, everything changed.

"1976 is the most important year for our China," he says. "First Chou En-Lai die, then Mao. In October the Gang of Four are out so we feel very happy."

After 10 years' trauma, though, not many were cheering in public. Artists and intellectuals in particular kept their heads down.

"Some of the artists say, we do nothing, maybe no trouble. I feel I must do something. I hate the Gang of Four and make cartoons of them (in the People's Daily of Beijing, China's largest daily newspaper). Other artists come to me and say, A Da, you are taking very big risk. Very dangerous."

A Da's daring, according to Ehrlich, made his one of the most recognized and popular names in China. He followed his cartoons with the first creative animated film to be made in a decade, "One Night in the Art Gallery." In this political satire two men, implicitly

symbolizing the Red Guards, destroy the paintings in a gallery, only to find that by destroying the frames they have liberated the pictures.

Though wordless, it was a triumph of free expression, and restored the zest and imagination that had been missing from animation during the Cultural Revolution. It was a rallying-call for artists throughout the country, Ehrlich says.

Now he has his own apartment at the studio, and to his surprise this year the Chinese government let him travel abroad alone, without a supervising interpreter. Having seen only Vermont, he likes America, likes the fall foliage, likes the "very good questions" the kids ask in school. China must learn from America, he says. He himself grew up learning animation by watching Disney.

"I am 50," he says. "Same age Donald Duck."

"Fantasies" and "Albert Bridge School presents Olympics" are available through the Vermont Department of Libraries.

## Women Continue to Postpone Childbearing

WASHINGTON (AP) — After postponing childbearing into their late 20s as they pursued careers in recent years, large numbers of American women are now waiting even longer — often to their late 30s — to have children.

"An increasing proportion of women who have been delaying childbearing seem to be postponing their first births until their mid- or even late-30s," the National Center for Health Statistics said in its final report on births in 1982.

The study also found use of midwives to assist in birth has been increasing and reported a rise in childbearing by unmarried women.

The trend to postpone childbearing into the middle or late 20s has been widely noted in recent years as young women pursued education and established themselves in careers.

But the new statistics indicate even further delays than have been reported in the past. There was a substantial increase in first births to women in their 30s, while those in the 25-29 age group actually had a small decline in first births and the rate for younger women also fell.

## Task Force to Hold Discussion

The Inter-Religious Task Force on Central America will sponsor a program, "America's Struggle: Peace with Justice in Central America," Sunday at 7:30 p.m. in the Marsh Life Science Hall on the University of Vermont campus. William Hollister will be the moderator.

Featured speakers will be Raymond Bonner, former New York Times reporter in El Salvador, and

with a parish in Nicaragua.

Responding to the speakers will be representatives from Vermont-Honduras Partners, the Vermont Council on World Affairs, CASA and Winooski 44.

**Malletts Bay** THRU SUN. AT DUSK  
DRIVE-IN THEATRE  
The Greatest Little Catnouse  
Rhonda Jo Petty — Misty Dawn



**Transcription from the video of the Q&A session during  
A Da's screening of four animation films at Dartmouth College  
October 10<sup>th</sup>, 1984**

**Speaker: A Da 阿达**

**Date: October 10, 1984**

**Place: Dartmouth College, Webster Hall**

**Transcribed by Yan Fan 范岩 in August, 2010**

**HOST:** ...and I'm the acting director of film studies and I'm also an ex employee of Walt Disney's. I've worked in animation, medium, for, off and on, for about 30 years. So it's a great pleasure for me to be able to welcome, as our first film maker from the PRC, someone who has made his mark creating animation. It seems entirely appropriate.

I'm also pleased that I can reciprocate in some sort of measure for the hospitality of the Chinese Film Association for me and a group of 35 others who were in China earlier this spring. Unfortunately we were not given a chance to visit Shanghai Film Studio but had I done so, I might have even been able to meet A Da there but I did not.

However, he has worked there since the age of 19, idly starting at the bottom of the ladder as most people do in animation studios; but he really came into his own after the Cultural Revolution ended and there was kind of a genuine renewal of creative work. And since that time, he has fulfilled his early childhood ambitions of becoming a director of animation as well as a designer, and his films have won prizes all over the world at film festivals; so that today we'll get a chance to see some of those films and I'm sure that you will be very excited and we feel very fortunate to be able to see them here. And then he will be willing to answer questions about the films.

Perhaps we'll stop after each reel if you want to. Will that be best? After each reel and then we'll talk a little bit. About an hour of film all together, maybe a little bit more. And those sheets that I gave out describe some of the films.

I also think you should know that it is through the generosity of the Vermont Council of the Arts and prodigious efforts of David Ehrlich, an animator from Randolph, VT who made this visit to this country, this area, possible. And we're very lucky that he could spare the time to come down here today. And with that may I with that introduce our guest from the People's Republic, A Da.

*Audience claps.*

**A DA:** I am very happy with the opportunity to come here and screen my film for you. The first film is "The Three Monks" and the second film is "The Monkeys Scoop Up the Moon." All together, it is 30 minutes.

*Sits down to watch film.*

**AFTER FILM-SCREENING.**

*Audience claps.*

**A DA:** We have one more film. It's a...now I will say something about the film.

**HOST:** Yes, please!

**A DA:** The first film is done in 1980. It's uh...

We have an old saying in China, it's uh, "One monk carries two buckets of water to drink and two monks carry one bucket to drink. Then three monks, no water."

I know there is English, "too many cooks" is the same. So, this film is...I am the director of this film.

The second film is the Monkeys. I'm not the director of this film but I do all the artwork; I designed the monkeys and also backgrounds and colors.

And the third film, we call it "Snipe-clam Fight". It also come from a saying in China it means, "If two parties fight, it benefits the third one." So, we don't like to fight.

And this is the director, is my classmate. We work, we learn film in Film Institute in Peking. We both work in Shanghai Animation Film Studio for 31 years. Yeah.

And the last two films is paper-cut, not drawing, the first is drawing on the cel...on the plastic. The second and third is paper-cut. And the special technique, you can see the monkeys is just like wool. We use special paper, the Chinese we call it the leather paper. And we paint the monkeys that use the watercolor, we paint the monkeys. Then we use a little bit water, just water, to draw the outline of the monkeys, then pull it, so it becomes, just like...(gestures fur on monkeys).

So it's a good technique.

**FROM AUDIENCE:** We have some questions.

**HOST:** Yes, please.

**FROM AUDIENCE:** I'd be interested to know how the films are distributed and where they are shown? Are they shown in theaters or on television? Or both?

**A DA:** Both, yes both.

**FROM AUDIENCE:** Are a great many of them together? Or one and then a feature film as used to be done?

**A DA:** Uh, yes, both. Sometimes with a feature film and in the beginning we have short, before the long film. And sometimes we put all together maybe one by one together and show like together in the theater for the children, maybe Sunday and, you know, holiday.

**HOST:** Other questions, at this time?

**FROM AUDIENCE:** Well, I would...on television...the first use is in the theater or first use on television?

**A DA:** First use in theater, (*chuckling*) That's very important!

**HOST:** The studio that you work in, I was told that there are as many as 500 people working there. (**A DA:** Yes, yes.) It's a big studio. Does it do entertainment films of this kind and other kinds of films?

**A DA:** We do only animation projects.

So this is the only one animation film studio in China. It's a big one, 500 people. And now we have maybe some other film studio do a little bit animation film. Maybe five people...something like that. They want to try. Also the television station they like to do a little bit animation.

**FROM AUDIENCE:** But they draw on your studio for most of the work.

**A DA:** Yep

**FROM AUDIENCE:** What other kinds of work are done there besides animation, but these are what we would call story films. Are there straight educational films made too?

**A DA:** Mmm, we make the film, pay attention to the education but we almost do some like, film like this. There is a story and usually we do maybe 90% is for children, only a little bit is for "big men".

*Audience laughs.*

**HOST:** These aren't children.

**FROM AUDIENCE:** I just wondered how many films does your group of 500 people make in one year or two years?

**A DA:** Yes, this is a problem, not so many. We make maybe three to three hundred fifty minutes for one year.

**FROM AUDIENCE:** Does any of the 500 people have an opportunity to direct or only certain people can do this?

**A DA:** Many different work to do, some are director, some are writer and composer, and background painter, something like this, camera, sound. And we have three kind of film. Animation film. One, the first one,

we call it cartoon. Drawings. So this is the most important part in a animation film studio. The second and third one is called paper cut. Cut out. Also we have puppet. And we usually have three kind.

**FROM AUDIENCE:** Are these films you have shot in 16 or 35?

**A DA:** Usually we have 35 then turn to 16. The copy is a little bit different.

**FROM AUDIENCE:** The techniques that you use that you talk about, did you all discover them in China yourself or do some people...are they trained overseas?

**Host:** He wants to know if people are trained overseas.

**A DA:** No, we didn't. We just experiment for ourselves.

**FROM AUDIENCE:** What about training for young people. Is there an opportunity for young people to enter the animation field in China? Do you have training programs for new people or are you all like you?

*Audience laughs.*

**A DA:** Yes we have young people come into our studio. First we have sometimes from school. We have only a few, maybe in Shanghai, only one high school, there's a class animation. So we have some young men who first there, then came to our studio, who now is animator.

And also we have, my school in Peking Film Institute, we have students come from here. But not so many

**HOST:** Do they get training in animation at the Beijing film school? Or just film training?

**A DA:** Well, yes we have many actors, directors, animator... **(in-audible)**

**FROM AUDIENCE:** Of all the materials that you use from camera to film, are there any that are harder to get than others or do you have ready access to all the materials you need.

**A DA:** Yes, we buy some of those from the United States. The film I think is Kodak. And some machine maybe from Japan and we have some machine in China. Some mix. And I say the cel, the plastic, is from Belgium. I don't...please... **(in-audible)**.

**FROM AUDIENCE:** I just want to ask as animation in China, what's effect of the computer...**(in-audible)**...

**A DA:** We didn't try it, the computer yet. We know that there is computer animation. It is very interesting. But we want to try it some day. *(Chuckling)*. Please.

**FROM AUDIENCE:** There seems to be a lot of nature going on in animation that, **(in-audible)**... sense of a lot of nature. Is that a problem for Chinese animation person...photography...

**A DA:** In China, the abstract art is not so common in China. So the other reason is I talk just our film is usually for children to understand and get some education. Not so common.

Please.

**FROM AUDIENCE:** I was just wondering if there was something comparable to United States' sort of cartoons...Saturday morning has a lot of animated shows here. In China is there something that...is there a distinction between this sort of animation and something children might see on TV?

**A DA:** We have special programs for children but it's not as long as yours, maybe half day right? Whole Saturday morning...we have, sometimes we have short, maybe half an hour or an hour program.

**FROM AUDIENCE:** Do you sort of live and...Super Friends all day? I want [went?] to see this Saturday.

**A DA:** *(Chuckles)* Well....

**FROM AUDIENCE:** Is your Shanghai film studio is it financed by state or do you get money from the distribution of the films or a combination of the two? What brings the money in?



**A DA:** The government. Our studio it belongs to Ministry of Culture. So we just make film and send it to them. And they pay me the money. The government. Yeah.

**FROM AUDIENCE:** You have then a budget for the year. Is that it? So much money for each year? And you want more.

**A DA:** Yes, make the world better. We must work hard. Most money are not...we must work hard. Yes. Because the children like animation film but not that...(in-audible)....

Yes please.

**FROM AUDIENCE:** I noticed that there is no talking in these films. Is that common?

**A DA:** The reason is I want to bring it to the United States; so without dialogue it will be easy to understand. Some film we have dialogue, of course. Maybe more, more than this film. This film no dialogue, only action and music so everyone can understand.

Please?

**FROM AUDIENCE:** I'm just curious. On that second film, with the monkeys. There was a word on the screen at one point then they're starting to move...

**A DA:** Ah yes, that's the title.

**FROM AUDIENCE:** Oh that's the title.

**A DA:** Yes

**FROM AUDIENCE:** I'm just wondering how you work with the composer in creating music. Do you involve that in the early stages or do you just give him the music, the film...

**A DA:** The first one I drew, I directed, so I understand...well...first I have story, then I do a storyboard, I draw all the pictures, looks like a

comics. And all together, 240 drawings and...then I count the timing with my watch, how many seconds each picture should need. It's very complicated to do it. Then divide the whole film in several parts, some are quick, some are slow and some are loud. And some are...some are quiet (**in-audible**).... Then I just...I put my whole idea on the storyboard and write some thing on the storyboard. Then I ask my composer, I have a very good composer, cooperation with me in this film. So I told him the story and then I want how many seconds or how many one minutes, 25 seconds for each part and every picture we have maybe two seconds or four seconds. And very carefully, everything...

And then he get the idea and first he write the music then record with the music man. And the first film is a traditional Chinese music. We call it "hu qin". Hu qin like this play (*imitates playing of hu qin*). And also (*imitates the playing of different instruments*) um...I don't know what to call it...special music instrument.

And then we first done the music then we count how many the music line...

**FROM AUDIENCE:** You do the music before you...

**A DA:** ...before we design the animation. Then the animation after the music. So every part is just the same.

**FROM AUDIENCE:** Is there any difference in the way the in the techniques or the story lines in cartoons produced before and after the Cultural Revolution?

**A DA:** Of course it's different, very different. Before and after...we have one film later we will show here. It's before the cultural revolution, it's a very good film. Not only for children...it's uh...no story, but the art is very good. The director is the director of a studio. The name is Te Wei. The old artist now is almost 70 years old. And this is a very beautiful film. And...and...

Uh...during the Cultural Revolution, almost, we have almost no animation film. Only a few is very bad animation...uh...propaganda (*audience chuckles*) for the Gang of Four. So it's ugly. We don't like

it. And only from '72 to '76, four years, we only do a little bit, it's very bad, very poor art...propaganda. Then after that, such as this, **(in-audible)**... after the Cultural Revolution.

**FROM AUDIENCE:** Were you able to...or were you ever...**(in-audible)**...

**A DA:** Oh, stopped, everything stopped.

**FROM AUDIENCE:** But did you stay in Shanghai and work in the studio?

**A DA:** First we, '66 to '69, we still go into our studio but do nothing. Just sit there and read books and answer questions (*chuckles*). And then from '69 to '72, all the studios, the members of studios, all the artists, writers, singer, actor...go to a place we call May 7<sup>th</sup> School...for work as a farmer. And I feed the pigs for 8 months and dig canal and as a farmer for almost 3 years. So only from '72 I just talk about this...very bad, came back and do a little bit very bad animation. This span, 10 years almost.

Please.

**FROM AUDIENCE:** Who makes the decision about what should be made in your studio. Do you have a committee or...to decide this or the director of the studio or **(in-audible)**...does he make the decisions? The group?

**A DA:** Yes, group. A group. But he is most important person. So every time if I have an idea, I want to do such film like "Three Monks" I talk, I ask him, maybe if I can try to do an animation film like this. And if he had agreed and the group then make...so...uh...I never worry about money and animators work with me. And I am fortunate every time I have a new idea...always agree. So I am fortunate (*laughs*).

**FROM AUDIENCE:** I just wonder how many people see movies every week in China..I hear some incredible figures for this.

**A DA:** I can't understand...I can't answer this question...I don't know how many. It's hard to say.

**FROM AUDIENCE:** I was told that there was something like 200 million people a week go to the movies in different parts of China.

**A DA:** Maybe, quite a lot. The young people. Also we go to the theaters, it's very cheap. Only 50 cents, maybe. 30 cents, 50 cents. It's very cheap.

**HOST:** Should we run the new films now?

**A DA:** One more. The title is "The Buffalo Boy and the Flute."

*Shows film.*

**AFTER FILM**

**A DA:** Thank you for coming.

**HOST:** Thank you very much for coming.

**END.**

## 在观看动画片《三个和尚》前的提醒

徐畅

当你带着研究的眼光，观看动画片《三个和尚》的时候。我想提请你留意一些地方，可能会给你一定的启发，有助于你进一步理解导演的用意。

虽然我没有参加该片的工作，但因为是我父亲的作品，所以我投以了更多的关注。当时我们一家四口住在一个仅 13 m<sup>2</sup>朝北的房间里，也没有空调。但一家人的距离很近，交流也比较多。经常是一觉醒来，我父亲就会很兴奋地讲给我们听，他有一个好点子或好方法可以用在片子中。也有时他会紧皱双眉满脸疑问地跟我们说，有什么问题还不能解决。因为我是一个非常富有好奇心的人，所以我更多地了解到我父亲的创作思路和方法。现在回想起来还是觉得很新鲜。

如今的《三个和尚》，无论从文学角度还是从电影角度来研究，已是一部公认的动画经典影片。但在当时，阿达提出要把一个中国人都知道的三句话，做成一部动画片，大多数人都不能理解。因为这三句话的最后一句：“三个和尚没水吃”已经把答案讲出来了。一部影片都知道结果了，还有什么好看的呢？而且由于这三句话，流传的年代很久，似乎已成为真理，毋庸置疑。但阿达极具创造力和想象力地更改了这个“真理”。给影片加上了一个意料之外，但在情理之中的结尾。正是由于阿达出乎常人的想法，一下子将影片提高到了一个新的高度。成为一部值得称道的影片。

### 独特的银幕效果

通常的电影银幕长宽比例约为 1: 1.33，以后有了宽银幕，再

后来有了 360° 全景环形银幕。尽管做法不同，但是想法都是一致的，就是扩大银幕的面积。

而阿达在创作《三个和尚》时，因为考虑到影片的风格是写意的，需要简洁的装饰效果，他要求把摄影机的片门改成正方形的。在阿达看来，这个要求非常容易做到，但在当时却颇费了一番周折。因为摄影机是厂里的财产，要经得厂里管设备领导的同意，而且这是一件前人从来未曾做过的事，谁都不敢承担责任。后来在阿达的耐心说服下，才达到了这一目的。正是由于当时，阿达对艺术创作认真负责的态度，我们今天才能得到正方形银幕给我们带来的视觉享受。

在整部影片中，阿达并没有机械地使用正方形银幕，而是根据剧情，巧妙地利用了原来银幕的空间。在镜号 92 中，小和尚与长和尚闹矛盾时。为了增加两人的距离，将长和尚向左、小和尚向右划出了正方形的区域，到达了原来长方形银幕的边缘。用形式上的距离体现两人内心的距离，使人感觉到他们两人已经是格格不入了。

我在无意中发觉，这个 92 号镜头所处的位置，正好是全片 242 个镜头的 0.382 的黄金分割位！就是这一下，在如此关键的位置。阿达的感觉真是太棒了。让我不禁叫绝！

### 巧妙的音效运用

在这部影片中，阿达没有让片中的人物说一句话。因为阿达认为，有些事情，话越多，越说不清楚。就算说清楚了，答案也就固定下来了，而且只有一种答案。这样就强迫观众接受了一种也许并不是他们认为最完美的结果。还不如把答案留给观众自己去悟。由于观众来自不同的地方，每个人的年龄不同，经历不同他们在看完片子后的感受不同，答案当然也会各不相同。因此，阿达在影片中使用了音乐和效果声。这些音效声也是经过精心安排的。



在影片的开头，出现三句话时，打击乐的使用就很有特点。随着一个木鱼的敲击声，逐字出现“一个和尚挑水吃”。然后又加上一个打击乐器，在两个不同的打击乐声中，逐字出现“两个和尚抬水吃”。最后一句：“三个和尚……”是在三个打击乐声中出现的。这样，尽管观众看到的只是两句半的话。但因为有心安排的打击乐声相伴，而且选择了在庙里面经常使用的打击乐器，给大家的感觉是，闻其声如见其人。三个和尚的形象和他们所处的环境已经呼之欲出。影片的风格样式，也在这短短的几秒钟时间里定下了基调。甚至影片的悬念，也因为最后半句话的隐去，给观众留下了。

在影片中，用木鱼敲得齐与不齐，表现人物的心齐与不齐。特别幽默的是，胖和尚走得大汗淋头，将头放到河里时，使用了像铁块烧红后，放进水里发出的“嗤”声。由于该片强调的是，夸张的跳跃式蒙太奇结构。因此音效的使用，为影片的镜头处理做出了大量的贡献。在打击乐声中，镜头的推拉被远、中、近、特逐级跳入取而代之。在鼓乐声中，太阳像秒针似的跳上跳下。这些都因为有了运用巧妙的音效，而显得非常和谐。

### 鲜明的人物表现

动画片《三个和尚》，首先是要塑造三个从外形到性格都不同的人物。这样才出戏。但如何表现出来呢？在造型上，阿达考虑用小、长、胖三种体态。在色彩上，用红、蓝、黄三种原色。因为他们不说话，所以又选择了板胡、坠胡和唢呐三种乐器，使他们形神兼备。为了让三个和尚一出场，就能抓住观众。阿达在安排三个和尚出场时，也是煞费苦心。首先是一条弧线随着音乐的节奏起伏波动，然后出现和尚的身体。把和尚光头、伽裟的外形特征表现出来。然后，他又为每个和尚设计了符合他们各自性格的出场戏。我们可以看到，他们每个人的走路样子不同，碰到的动物不同，对待动物的方法也不同。但有一点是相同的，就是通

过这三场如同排比句似的表演，让观众了解到，这三位都是善良的佛门弟子。为了突出人物，阿达在背景的设计上是以中国人讲故事时常用的一句话，“从前有座山，山上有个庙，庙里有个和尚……”为依据，并采用了中国画的散点透视方法。这样大家看到了简洁的，与故事风格完全一致的影片。

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以上只是我了解和理解的《三个和尚》。我想您在观赏这部影片时会有更多的体会。阿达常说，观众和评论家会想得比我们更多。

## **A Reminder—Before You View the Animation Film *Three Monks***

**By Xu Chang (Charles Zee)**

When viewing the animation film *Three Monks* with a critical eye, there are aspects of the film to which I recommend you pay special attention. In doing so, you may be prompted to discover subtleties that you might not otherwise have noticed, all of which will help you more completely understand the intentions of the film's director.

I did not participate in the film's creation—yet, as it was my father's work, I nonetheless invested substantial thought in the project. At the time my father made the film, our entire family of four was living in a single room. It faced north, and the floor-space was but thirteen square meters and we had no air-conditioning. Because the whole family lived in this tight space, we had relatively frequent communication and often, when I woke from sleep, my father would be excitedly explaining a good idea or a good method that he had come up with, one which applied to his film. And sometimes, with tightly knit brows and puzzlement written all over his face, he would speak to us of the problems that he'd been unable to resolve. Because I am a person of strong curiosity myself, I understood more than some people my father's creative paths and methods—so that even now, as I recall them, they still seem quite innovative and refreshing.

Viewed nowadays from either the perspective of literature or the perspective of film, this version of *Three Monks* is recognized by all as an animation classic even though, when A Da proposed converting the universally familiar, three-phrase saying into an animated film, most people could not comprehend why he wanted to do such a thing. Because, after all, the last phrase of the saying—"when there are three monks, there is no water to drink"—gives away the final ending. And when you have already learned the ending, what more could there be in a film? Furthermore, because that saying has circulated for such a long, long time, it now seems a veritable "truth", an unquestionable truism. But A Da, with his rich imagination and powerful creativity, altered this "truth", giving the film a surprise ending, an ending unexpected yet within the realm of both reason and emotion. It is precisely this extraordinary approach of A Da that elevates the animation to a new height, making it a film that well merits our discussion.

### **UNIQUE SCREEN EFFECTS**

The proportions of length to width for the movie-screen were once generally 1:1.33. Thereafter, "wide-screen" was developed, and still later, the 360-degree panoramic circular screen. No matter how one approaches it, the idea is the same: the trend is towards ever-larger screen sizes.

When A Da was filming the *Three Monks*—considering that the film was to be a work "depicting ideas", hence a work that should utilize the simple effects of decorative

art—he requested that the shape of the camera’s aperture be made square. A Da viewed this as a simple and reasonable request, though at the time, to accomplish it would have taken quite some doing. The camera was the property of the studio, so the request would have to be approved by the equipment-head of the studio. What is more, such a request was unprecedented, and at first no one had the audacity to comply but at long last, thanks to A Da’s patient and persistent persuading, the request was granted. Only A Da’s serious commitment to, and responsible professionalism towards, artistic creation has made it possible for us today to enjoy the visual sensation that a square screen brings.

Nevertheless, A Da did not simply employ some sort of mechanical “square screen” for the entire film. Rather, according to the plot of the film, he selectively and cleverly utilized the complete space of the original screen. Specifically, in the film’s 92<sup>nd</sup> frame-series—that where Little Monk and Tall Monk are having a fight—in order to emphasize the great distance between these two, A Da “pushes” them right out of the square, so that they reach the very edges of the original, rectangular frame, with Tall Monk farthest to the left and Little Monk farthest to the right. Such a concrete physical distance manifests the monks’ internal distance, sensitizing the viewer to the desperate incompatibility of the two monks.

I discovered inadvertently that the position of frame-series number 92 is the golden dividing point: i.e., position 0.382 of the film’s 242 frame-series. All accomplished at this single moment, at such a crucial position! I was absolutely amazed by this revelation of A Da’s extraordinary sensitivity.

### **SKILLFUL UTILIZATION OF SOUND EFFECTS**

For his *Three Monks*, A Da did not allow any of the characters to utter a single word. In A Da’s view, there are certain matters and situations that become more obscure, more inexplicable, the more one talks about them. And in fact, even if they could be clearly elucidated, then the answers would also become “fixed” so that indeed there would exist but one sort of answer, the “fixed” answer—which in turn would force upon the viewer a conclusion concerning the film that the viewer might deem less than satisfactory. So, would it not be better to leave the answers to the individual understanding of each viewer? And because the viewers come from different places, each belonging to a different age group and each having a different life experience, their responses to the film will differ, and their answers to the questions that might arise from the film will also naturally differ. Consequently—rather than resorting to words—A Da took advantage of music and other sound effects, with each sound carefully thought-out and programmed.

At the very beginning of the film, one notices that when the three written phrases appear onscreen, the introduction just then of the percussion instruments already seems unusual: first, to the beat of the wooden drum, each written character appears on the screen, one after another, for the first phrase—“one monk carrying water to-drink”. Then,

one hears a second percussion instrument brought in and—to the combined beats of these two different instruments—each character of the second written phrase appears, also one by one: “two monks shouldering water to-drink”. Finally, we see the written characters of the first half of the third phrase, “three monks...”, appearing one by one, to the accompaniment of three percussion instruments. Although the viewer has seen only two and a half of the three full phrases, the percussive sounds seem already to have provided a hint of the “invisible” written characters of the last half of the third phrase. That is, both the images of the three monks and the physical setting in which they find themselves seem to appear before the viewer’s eyes, thanks to the meticulous programming of the percussive sounds and the intentional selection of the musical instruments—percussion instruments all commonly employed in the Buddhist temple. In only several seconds, the basic tone for the film’s style and pattern have been set, while at the same instant the viewer is left in suspense because of A Da’s withholding that last half of the third phrase of the adage.

The beats of the Buddhist wooden drum, through the film’s entire course, show the monks being of the same mind or of different minds: the drumbeats are either “in sync” or “out of sync”. In one particularly humorous scene we see Fat Monk—drenched in perspiration from his walking—dropping his head down into the river just as we hear a hissing sound, the sound of a red-hot iron being plunged into water. The film emphasizes the exaggerated, leaping montage-like structure; and its use of special sound effects contributes tremendously to the presentation of its images. Amidst the beating of percussion instruments, the images jump from long- to mid- to short-shots, and then to close-up shots. And amidst the rhythmic drumbeats, the sun rises and falls, rises and falls, as if it were the second hand on a clock ... all of which is harmoniously blended through the skillful manipulation of sound effects.

### **SHARP CHARACTER PRESENTATION**

The first task of the animated film *Three Monks* is the sculpting of its three characters as dissimilar in appearance and personality, for only through differentiation can one produce “theatricality”. And how to do this? In sculpting their physical builds, A Da adopts the three shapes of “small”, “tall”, and “fat”; for their coloring, he uses “red”, “blue”, and “yellow”, the three primary colors. Keeping in mind that the characters do not speak, A Da selects the *banhu*, *zhuihu*, and *suona*—three of China’s traditional musical instruments—as a means of rounding out both the characters’ images and their spirits. In order to grip and hold the spectators’ interest at the very moment when each of the three monks first appears, A Da pondered ways in which he might usher them, one by one, onto the stage: we first see a curved line that follows the rhythm of the music, bobbing up and down, eventually to become the entire body of each monk. Thus does A Da first show us, respectively, the individual characteristics of each monk’s shaven head and distinctive robe. Then, for each monk, A Da designs a first episode matching that

monk's particular personality. We may note that each of the monks has a different walk; each encounters a creature of one sort or another; and each treats "his" creature differently, although (despite the differences) one thing holds true: through these three parallel episodes, the viewer comes to realize that all three monks are good disciples of Buddha.

With an eye to prominently projecting his characters, A Da in his visual design of the animation's background adheres to the familiar Chinese storytelling formula: "A long time ago, there was a mountain; on the mountain there was a temple; and in the temple there was a monk....". He also adopts the "parallel perspective" approach common to Chinese painting. Consequently, we now see a simple, clean animated film that is in complete accord with the style of the story.



This represents no more than my personal understanding and knowledge of the *Three Monks*. I think that you may experience much more when you actually view the film. After all, wasn't A Da often fond of saying that "the spectators and critics will ponder matters even more than we do"?

**(Translated by Hua-yuan Li Mowry)**

## **A Da: Chinese Animation's Open Door to the World**

In 1989, when the Chinese government chose four filmmakers as the most outstanding of more than 50,000 people who had worked in the industry, Te Wei was one of them. In 1999, when the government chose the 100 most outstanding films of China, only twenty of which were animated films, Te Wei's four films were among them. ASIFA (The International Animation Association) awarded Te Wei the ASIFA Prize at Annecy in 1995 for his lifetime of work and courage. And yet, in 1988, Te Wei stated, "Shanghai Animation truly reached its summit in 1980, with A Da's *Three Monks*."

I first met A Da in June of 1982 at the Zagreb International Animation Festival. His *Three Monks* was screening in Competition after just winning the Animation Prize a month before at the Berlin Film Festival. The festival audience loved the film as much as I did, and A Da and I became good friends. I had been fascinated with those Chinese characters that were pictograms, and had always played in my mind with the idea of animating them. I discussed the idea with A Da at Zagreb, and soon we had designed an animation workshop to co-teach with children in Annecy, France the following June at the time of the Annecy International Animation Festival. Each child would learn to draw and animate a single pictogram and all the animated pictograms would come together in a 4-minute animated film. The result was successful enough to screen at the Annecy Animation Festival.

We next planned A Da's month-long visit to my Vermont home for fall of 1984. He was to bring to the U.S. 90 minutes of animation from the Shanghai Animation Studio to screen at schools and colleges on the east and west coasts and to spend two weeks co-teaching with me a children's workshop at the Albert Bridge School in Brownsville, Vt. The children were to make another animation for which they would learn to draw and animate the pictograms. A Da's visit to the U.S. was highly successful, primarily because of the easy popularity of his *Three Monks* and his gentle, friendly style of speaking.

When A Da returned to the Shanghai Studio in 1983 after Annecy, one of the new animated films he proposed was to be "36 Characters" a professional educational animation based upon the work we had been doing with children in France. The film, which premiered at the 1986 Zagreb Animation Festival, won the prize for Best Educational Animation.



While we were at Zagreb in 1986, I had been planning out my first international Animation Collaboration, "Academy Leader Variations". I already had lined up some of the best animators from the U.S., Switzerland and Poland, all of whom were my good friends. When I asked A Da if he thought he could bring in some of the Shanghai animators, he grew excited and said he would try. In 1985, A Da had been elected as the first Chinese animator on the International Board of ASIFA, and this position gave him the credibility successfully to lobby his studio for China's participation in the production. With A Da's support, I completed the film in early spring of 1987. It went on to win the animation Jury Prize at the Cannes Film Festival, but sadly, A Da was not able to join us for this success. On the train from Shanghai to Beijing where he was to teach the animation class at the Beijing Film Academy, he was felled by a stroke. Several hours later at the hospital in Beijing, when he regained consciousness for a short time, the doctor looked at his chart and exclaimed, "Oh, you're A Da, who made "Monks Carry Water". A Da looked up at him, smiled softly and said, "Yes, but I can no longer carry the water." With that he died.

A Da was Chinese animation's Open Door to the world. He gave China and Chinese animation a presence throughout the U.S. and at film festivals in Europe. He began China's representation on the ASIFA Board that continued until the present day. And he brought animation from North American and European animation festivals back to the studio so that he and his colleagues might open themselves to the animation world beyond China.

A Da had always wanted his son, Charles, to learn animation, but A Da died too soon to teach him. When I was in Shanghai for a few months in 1988 helping the Shanghai Studio in their preparations for the First Shanghai International Animation Festival, I used the opportunity to do a few children's animation workshops and asked Charles to assist me. He learned quite quickly, and we created the A Da Animation Institute with funding from the Overseas Chinese Association. I served on the Board along with some of the studio pioneers like Wan Lai Ming and Te Wei who had been A Da's friends. Charles ran the Institute for a number of years and even placed some of the children's animation on CCTV. The Institute itself is no longer active, but Charles continues teaching children animation at schools and community centers in Shanghai.

David Ehrlich  
August 24, 2010

## **A partial list of A Da's animation films**

### **Cel animation 动画片**

1. 萝卜回来了 (*Turnip Has Returned*, 1959, a member of the film's collective creation-team)
2. 黄金梦 (*Dream of Gold*, 1960, art-designer)
3. 太阳的小客人 (*The Sun's Young Guests*, 1961. Co-director; the other co-director: Wu Qiang 邬强)
4. 画廊一夜 (*A Night in an Art Gallery*, 1978. Co-director; the other co-director: Lin Wenxiao 林文肖)
5. 哪吒闹海 (*Nazha Causes Havoc at Sea*, 1979. Co-director; the other co-directors: Wang Shuchen 王树忱 and Yan Dingxian 严定宪)
6. 三个和尚 (*Three Monks*, 1980. Director)
7. 蝴蝶泉 (*Butterfly Spring*, 1983. Director)
8. 三十六个字 (*36 Characters*, 1984. The film was based on the 1983 work produced by French children at an animation workshop co-taught by A Da and David Ehrlich, Annecy, France)
9. 三毛流浪记 (*The Wonderings of San Mao*, 1984. Director)
10. 新装的门铃 (*Newly Installed Doorbell*, 1986. Co-director; the other co-director: Ma Kexuan 马克宣)
11. 超级肥皂 (*Super Soap*, 1986. Co-director; the other co-director: Ma Kexuan 马克宣)

### **Paper-cut animation 剪纸动画片**

12. 猴子捞月 (*Monkeys Fish For The Moon*, 1981. Art Director)

## **Ink-brush animation 水墨动画片**

13. 小蝌蚪找妈妈 (*Little Tadpoles Looking For Their Mother*, 1961. A member of the seven-person animation-design team)

According to the voluminous official *Shanghai Film-Gazette* 上海电影志, published in 1998, A Da in 1960 headed the section for character and background design of Shanghai Animation Studio's experimental group, to find a way to animate the "ink-brush painting 水墨画" (see *Shanghai Film-gazette*, pages 416-417). Having worked on the experimental project for three months, the group succeeded in its attempt. In July of 1961, the group produced China's first ink-brush animation 水墨动画片, *Little Tadpoles Looking For Their Mother* 小蝌蚪找妈妈.