

Using Presupposition to Analyze Bao Fu in *Xiangsheng*

UTILISATION DE LA PRÉSUPPOSITION POUR ANALYSER BAO FU DANS XIANGSHENG

用“預設”分析相聲中的包袱現象

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Abstract: This paper uses presupposition theories from semantic, pragmatic and cognitive perspectives to analyze the humor language in traditional Chinese art—*xiangsheng* (相聲), comic dialogue. After a qualitative analysis of three episodes from *Da Bao Biao* (大保鏢), Big Guard, a representative of *xiangsheng*, the trace of humor in the comic dialogue is detected. I hope this paper can give some hints on how to use presupposition to analyze humor.

Key words: *xiangsheng* (comic dialogue), *baofu* (cloth wrapper), presupposition humor

Résumé: Le présent article utilise la théorie de présupposition dans les perspectives sémantique, pragmatique et cognitive pour analyser le langage humoristique dans l'art traditionnel chinois – *xiangsheng*, dialogue comique. A travers des analyses quantitatives des trois épisodes de *Da Bao Biao*, Grande Garde, programme représentatif de *Xiangsheng*, la trace de l'humour dans le dialogue comique est détectée. J'espère que cet article peut apporter des éclaircissements à l'utilisation de la présupposition dans l'analyse de l'humour.

Mots-Clés: *Xiangsheng* (dialogue comique), *baofu* (enveloppe de toile), présupposition, humour

摘要: 本文用預設理論分別從語義、語用和認知的角度對傳統中國藝術-相聲中的幽默進行分析。作者選取了傳統相聲《大保鏢》中的三個片斷，進行了定量分析，由此得出滑稽語言中的幽默來源。作者希望這篇論文能為預設理論分析幽默帶來一些啟發和明示。

關鍵詞: 相聲；包袱；幽默；預設

1. INTRODUCTION

Xiangsheng (相聲), comic dialogue, as a special kind of art, is popular and influential in China. There hasn't been an agreeable definition for it. A tradition viewpoint to *Xiangsheng* is that it is the combination of *xiang* (相), facial features, and *sheng* (聲), voice. Hou Baolin (侯寶林) said, *xiangsheng* is a comic language art characterized by “speaking” and “laughing” (Fang, 2006, P.3). Wang Liye in his book *The Art of Xiangsheng and Laugh* defined *xiangsheng* as a comic *shuochang* (說唱) (talking and singing) art characterized by language. By summing up the above viewpoints, we can conclude a common point about it, which is the highly involvement with language. The language here refers to the words, phrases or sentences in *xiangsheng* that can produce humorous, comic, absurd and enjoyable results. The study of humorous

xiangsheng language from the point view of pragmatics is of great importance, which can let us explore the deeper features of humorous *xiangsheng* language and find out the source of humor.

There is one jargon in *xiangsheng*, which is *baofu* (包袱), cloth-wrapper. It is one of the most important sources of humor in *xiangsheng*. It means a wrapper wrapping something that makes you laugh. At first, the talkers say something that seems quite reasonable and normal to the listeners-this is the process of *zhuang baofu* (裝包袱), wrapping, but suddenly, one utterance makes all the things said above absurd and humorous, which is called *dou baofu* (抖包袱), unwrap, in *xiangsheng*'s jargon. This paper is focused on how *baofu* makes one laugh, and why something normally is turned out to be absurd suddenly. I will explain these questions from pragmatic perspective, especially using the theory of presupposition.

2. THEORIES AND LITERATURE REVIEW

The study of presupposition has always been an important topic in the study of pragmatics. Leech (1981) divided presuppositions into two types which are semantic presupposition and pragmatic presupposition. Strawson (1950) first gave out the concept of semantic presupposition, which can be stated as follows:

A statement A presupposes another statement B iff:

(a) if A is true, then B is true

(b) if A is false, then B is true

Levinson (1983) presents 13 presuppositions triggers that are linguistic items generating presupposition: factive verbs, implicative verbs, changes of state verbs, comparisons and contrasts, etc. The focus of them does not exceed the layer of sentence. So the presuppositions generated by these triggers are purely semantically, with no relation to context.

As for pragmatic presupposition, the main viewpoint is that it refers to the assumptions made by the speaker about the context in which language communication takes place. Some linguists (Stalnaker, R., 2002) regard pragmatic presupposition as the mutual knowledge or common ground (joint assumption) between the speaker and the listener. There is something common among the above viewpoints of pragmatic presupposition: presupposition is the knowledge shared by the participants engaged in a communication act, which is the basis for the speaker to express himself or herself to the listener. As Stalnaker, R. puts it,

To presuppose something is to take it for granted, or at least to act as if one takes it for granted, as background information—as *common ground* among the participants in the conversation . . . [Presupposition] is a social or public attitude: one presupposes that - only if one presupposes that others presuppose it as well. (2002, P.701)

Cognitive linguistics holds that presupposition is not only semantic and pragmatic phenomena, but also a cognitive issue. The cognitive theory expounds rationally the features of the presupposition—subjective one-side, implication and dynamics (Chen & Wei, 2002). Cognitive linguistics surely provides a new perspective to study presupposition. This paper also tries to use presupposition theory from cognitive perspective to analyze humors *xiangsheng* language.

There have been a lot of studies using the theories of presupposition, especially on advertisement, political debate and dialogue in court etc. (Cook, G., 1992; Li, L., 2007; Benoit, W. J. & Wells, W. T., 1996.), but few have been studied on *xiangsheng*, the traditional Chinese art. Wu (2007) analyzed the humorous *xiangsheng* language from the point view of pragmatics. Using the pragmatic

theories of deixis, conversational implicature, presupposition, politeness principle and relevance theory, she found that any single pragmatic theory can not bring satisfactory explanation to the analysis of humorous cross-talk language. But her study doesn't go deep into every aspect. As for presupposition, what she analyzed doesn't explain what is implied in certain context, when the presupposition is implied, and how it is turned out to be absurd and humorous. In this paper, the whole process is what I target.

3. ANALYSIS OF ONE PIECE OF XIANGSHENG—DA BAO BIAO (大保镖), BIG GUARD

Xiangsheng is different from other dialogues in one aspect that it has two different listeners. On the one hand, it is one of the *xiangsheng* talkers; on the other hand, it is the audiences. The roles of them are different. The listener of the *xiangsheng* talkers participates in the dialogue directly, pretends not to or pretends to know something said by the other one. In this way, he can follow or obey the other's presupposition, especially a pragmatic presupposition under that context, which is negotiated by the performers beforehand. The audiences get to know the presupposition indirectly by listening to the dialogue, though they don't engage in it. When the talkers go on talking with one presupposition until the presupposition is turned out to be false or inappropriate, the audiences will find they have been wrong since they get the presupposition. They will feel funny about the contradiction between the presupposition and the fact, while the *xiangsheng* talkers themselves won't laugh because it is an artificial dialogue performed by them. What they need to do is to perform it as natural as possible to amuse the audience. This paper will trace the whole process from the beginning of presupposition establishment until the audiences find they are wrong, which is evidenced by the laughter of the audiences in this paper.

The material this study used is *Da Bao Biao* (大保镖), translated as *Big Guard*, is performed by Ma Zhiming (馬志明) and Huang Zumin (黃祖民). As a well-known and influential *xiangsheng* performer, Ma Zhiming has performed many *xiangsheng* until now, which are all very welcome. In *Da Bao Biao*, Ma told Huang that he is a *Wushu*¹ practitioner. With his co-disciple, he was invited to guard some wealth to a place. But both when introducing his master, his co-disciple and himself, and telling the story about guard, the audiences laughed from time to time. In the following part, I will use the theory of presupposition

¹ Wushu is traditional Chinese martial arts. It has been created and developed for self-defense and survival throughout human history.

and analyze some excerpts that make the audiences laugh. The full text version is appended at the end of the current paper.

The 1st episode:

This episode is extracted from the beginning of *Da Bao Biao* when Ma introduced his identity as *wushu* practitioner to Ma.

1 Ma (M): 知道我幹嗎的?

2 Huang (H): 這我可不敢說。

3 M: 練家子。

4 H: 什麼您哪?

5 M: 練武的。

6 H: 噢, 練過武術。

7 M: 哎!

8 H: 您都練過什麼呀?

9 M: 我練過兵刃和拳腳。

10 H: 喔, 兵刃都練過什麼?

11 M: 什麼叫刀槍劍戟, 斧鉞鉤叉, 鞭鏢錘抓, 鑿棍槊棒, 拐子流星; 帶鉤兒的, 帶尖兒的, 帶刃兒的, 帶刺兒的, 帶峨眉針兒的, 帶鎖鏈兒的, 十八般兵刃我是樣樣—

12 H: 精通!

13 M: 稀鬆!

(Laughter)

At turn 5, Ma first exposed himself as *wushu* practitioner to Huang, the listener of the dialogue, and also to the audience. As an important and unique component of Chinese cultural heritage, *wushu* is well-known to every Chinese. Practical *wushu* training includes many basic skills, such as strength training, fencing, staff sparring, spear training, etc., and *wushu* practitioner is thought as a person who is superior to ordinary people in physical ability, health, and willpower. This knowledge, as common ground knowledge, is presupposed by Ma. He thought that Huang should know it. It turns out that Huang knows the knowledge as he answered at turn 6. Huang responded to Ma that he got the information rather than raising the question about what is *wushu*. Then the presupposition is shared by the dialogue participators. After exposing his identity, Ma showed that he used many weapons at turn 9. With the presupposition above, which is that he is quite good in physical ability, and Ma keeping counting different weapons at turn 11, the listener presupposes that he is good at those weapons. There is a phrase in Chinese called *yang yang jing tong* (樣樣精通), *excellent in every thing*. When Ma started a phrase started with *yang yang*, it is natural that at turn 12 Huang finished Ma's utterance with the presupposition he got, which is that Ma is *yang yang jing tong*. But at turn 13, it turns out that Ma uttered the left half he intended to say, which is *xi song* (稀鬆), *poor*. This is contradictory to Huang's presupposition. When the audiences listen to the comic dialogue, they got the

same presupposition with Huang, since they, as same as Huang, are the listeners of Ma. At last they found the result is contrary to their presupposition, The effect of humor functions, and they laugh.

The 2nd episode

This excerpt happened when a shopkeeper wanted to employ them to guard something to a place. Before the employment, they were asked to display their kung fu, to demonstrate that they were qualified.

14 M: 我這兒剛要練刀, 忽然間來了塊黑雲彩, 嘎啦啦一個響雷, “喇—” 下起雨來了。

15 H: 變天兒了。

16 M: 呵! 我這高興。

17 H: 這怎麼高興了?

18 M: 這時候才顯我的本事呢!

19 H: 嗯!

20 M: 就看我這口刀, 那是行上就下, 行左就右, 上下翻飛, 刀山相仿。淨見刀不見人, 刀都淋濕了, 我身上連個雨點兒都沒有。

21 H: 喔, 你在院裏練刀?

22 M: 我在屋裏避雨。

(Laughter)

Through the two utterances at line 14 and 15, the weather of that context is made clear. It began to rain when Ma just started to perform his kung fu. At turn 16, Ma said he was happy. From cognitive perspective, presupposition has one character called “subjective one-side” (Chen, Y. D., 2005). Presupposition is the speaker's subjective supposition to the hearer's cognitive status. So it is always prone to the experience and cognitive background of the speaker. The so called *common ground* is the speaker's subjective cognitive status. Before the hearer recognizes the speaker's supposition, common ground exists relatively to the speaker (He, Z. Y., 1998; Chen & Wei, 2004; Chen, Y. D., 2005). In this episode, Ma said he was happy according to his subjective experience. But it is apparently not understood by Huang that Ma was happy because of the raining, since they don't share the common ground of the psychological process of Ma. Huang didn't share the presupposition why Ma is happy. So at turn 17, he asked the reason why Ma is happy. Ma exposed his reason at turn 18 that when it rained he can better display his kung fu. Let's analyze this sentence first.

Original text: 這時候才顯我的本事呢! (a)

Negation form: 這時候不顯我的本事。 (b)

After the negation of the original sentence, it still tells one thing that is “我有本事”, which is the

presupposition of this sentence. At turn 19, Huang utters “嗯” to respond to Ma’s utterance. The word has been proved to have the function of making the conversation go on fluently. By smoothing the conversation, the listener, Huang, implicitly agrees the presupposition that Ma “有本事”. Then at line 20, Ma described the scene that the movement of the falchion in detail. Although there is no one word indicating that it is Ma himself using falchion, based on the knowledge gotten from the last utterances, the listeners further presupposed that he is describing the scene that he displayed kung fu. It also reinforces their belief that Ma is a good falchion user. The presupposition gets strengthened. To testify the presupposition, Huang said it out by taking the turn at line 21. He asked Ma “你在院裏練刀?” (*ni zai yuan li LIAN DAO? you were PRACTICING FALCHION in the yard?*) This utterance was said by Huang with stress on *lian dao*, practice falchion, two words. The stress on some part of the sentence is one of the presupposition triggers. The utterance with the stress on *lian dao* has a presupposition that “you are doing something in the yard”. But at the following turn, Ma said that he was taking shelter from the rain in the room. The presupposition gotten earlier becomes defeasible. So it causes the audience laugh again.

The 3rd episode

This excerpt happens when the shopkeeper took them to have a look at the things they will guard. They found the thing they guard is cushaw.

- 23 M: “那麼請二位後院兒驗驗鏢吧。”
24 H: 看看你們護送的什麼東西。
25 M: 到後邊一瞧啊，十六輛鏢車。
26 H: 還真不少。
27 M: 裝的滿都是這麼大個兒（雙手作直徑一尺的樣子），黃澄澄的—
28 H: 金坨子！
29 M: 老倭瓜。

Ma said at line 23 that the shopkeeper wanted them to go to the backyard to check what they would guard. *Yan biao*, check the things needed to guard beforehand, is a jargon in guarding service. When Ma says these things, he presupposes that H understands the word. Huang showed that he had the common ground with Ma

by saying 24. This is a turn taking that aims to let the conversation go on smoothly. Also, the utterance 24 has another function. In *xiangsheng* performance, the talkers are not aiming at how to let the conversation go on smoothly, but to amuse the audiences. One premise they must guarantee is to make sure that audiences know the knowledge. So by uttering 24, Huang further explains *Yan Biao* to help the audiences who do not understand. Then line 25 and 26 showed that there are as many things as 16 carts. Near the beginning of this comic dialogue, Ma had explained that, “這個有錢的人哪，出門帶著金銀財寶，怕這路上不安全，就得找鏢局子，鏢局子請我們這些能人給他護送”。So when the shopkeeper came to employ them as guards, it implied that the shopkeeper wants to guard some valuable things. When it came to utterance 25 and 26, the listeners get the impression that the things needed to guard are valuable and also large in number. With the background knowledge in mind, Ma said in line 27 that all of them are *huang cheng cheng* (黃澄澄), golden, and didn’t say out the name of the thing. He presupposes that the listeners know the thing through his description and their encyclopedic knowledge. In the past, the valuable things which are big in size are normally gold, silver, jade and diamond. When mentioning the color of golden, it is natural to suppose it is gold. In this episode, Huang thought that he reached to the common ground that Ma means gold, so he said it out at line 28. But it turned out that what Ma wanted to say is cushaw. Cushaw is not valuable enough to have people guard, as everyone knows. The answer that Huang got is not consistent with the presupposition that he thought he got based on common knowledge. This is the source of the audiences’ laughter here.

4. CONCLUSION

From the above analysis, it can be seen that presupposition, as one of the pragmatic theories, can be used to trace the source of humor in comic dialogue. However, this paper is only a tentative study; more research is still needed in the future. But it surely indicates that presupposition theory plays an initial role in the design of *xiangsheng*. Using presupposition, we can better explain the formation of humorous *xiangsheng* language, which provides a new way to the study of humor.

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APPENDIX

The full text version of *Da Bao Biao* (大保鏢), *Big Guard*.²

- 馬: 你看無論幹哪一行, 哪一業, 都得有個好體格。
- 黃: 哎, 身體得好。
- 馬: 看我身體怎麼樣?
- 黃: 你這身體呀, 你這身體就一般了。
- 馬: 啊?
- 黃: 差點兒。
- 馬: 知道我幹嗎的?
- 黃: 這我可不敢說。
- 馬: 練家子。
- 黃: 什麼您哪?
- 馬: 練武的。
- 黃: 就您——練武的?
- 馬: 哎!
- 黃: 您都練過什麼呀?
- 馬: 我練過兵刃和拳腳。
- 黃: 喔, 兵刃都練過什麼?
- 馬: 什麼叫刀槍劍戟, 斧鉞鉤叉, 鞭錘錘抓, 鑿棍槊棒, 拐子流星; 帶鉤兒的, 帶尖兒的, 帶刃兒的, 帶刺兒的, 帶峨眉針兒的, 帶鎖鏈兒的, 十八般兵刃我是樣
- 黃: 精通!
- 馬: 稀鬆。
- 黃: 稀鬆平常啊? 那可不怎麼樣。
- 馬: 稀鬆平常啊, 那是他們。

² Appendix source: <http://www.xiangsheng.org/asp/SmallClass.asp?page=3&BName=相聲文本&SName=馬派文本>

黃： 那你呢？
馬： 嘿，你把這些兵器拿來，擺在我的眼前，我一樣一樣都能把它——
黃： 練嘍！
馬： 賣嘍。
黃： 賣——賣廢鐵呀？那我也會呀！
馬： 不是，賣弄賣弄，練兩下子。
黃： 喔，這麼個意思。
馬： 這是兵刃。
黃： 那麼拳腳呢？
馬： 也不少啊。
黃： 您都練過什麼拳？
馬： 什麼叫大紅拳、小紅拳、八仙拳、地躺拳、通臂拳、羅漢拳，遠了長拳，近了短打，小架子猴兒拳。
黃： 嘿——！聽你這一說，還真像個練家子。
馬： 練家子呀，得投名師、訪高友。
黃： 好話。
馬： 提我，提我差點兒啊。
黃： 是啊？
馬： 哎，要提我師父，可是大大的有名。
黃： 喔，您師父是誰啊？
馬： 先說他的家鄉住處吧，就嚇你一溜跟頭。
黃： 嗨，那值當的嗎？您說他是哪兒的人吧。
馬： 我老師家住在京西北，宣平坡的下坎兒，有個虎嶺兒，他老人家就是那個地方的人。
黃： 行了行了，就甭“他老人家”了。不虎嶺兒嗎？我知道那地方，大概有個百十來戶人家吧，淨是賣粽子的，對嗎？
馬： 你這話不通情理，不通情理。
黃： 怎麼不通情理啦？
馬： 百十來戶都賣粽子，賣給誰去呀？
黃： 也是，反正那地方賣粽子的多。
馬： 再說了，你聽我師父這名姓，他也不像賣粽子的。
黃： 喔，他叫什麼名字？
馬： 姓江。
黃： 姓江。
馬： 他老人家姓江名米，字小棗兒。
黃： 還是粽子啊！江米小棗兒嘛。
馬： 江老師在社會上很有名氣，可以說是家喻戶曉。
黃： 那可不，到五月節誰不得吃幾個？
馬： 搗亂是怎麼著？
黃： 呵，本來嘛。
馬： 我是說他武藝高強，威震江湖！
黃： 喔，有能耐。
馬： 一共才收倆徒弟。
黃： 都誰呀？
馬： 我跟我哥哥，給我們哥倆都起名字了。
黃： 那你們哥倆叫什麼名字？
馬： 我哥哥叫白糖的，我叫餡兒的。
黃： 倆小粽子！呵呵呵……
馬： 我們哥倆跟我師父學會了各種武藝，什麼叫貓竄、狗閃，兔滾、鷹翻，駱駝縱，蛤蟆蹦，全會了。
黃： 學這有什麼用啊？
馬： 學會文武藝，貨賣與識家。
黃： 喔，有人請你們嗎？
馬： 這還用說呀！
黃： 是啊？
馬： 有這麼一天，我們哥倆在家正練武呢，來了一個生人叫門：“請問，這兒有江米小棗的門徒白糖的

跟餡兒的嗎？”我說：“對呀！我就是那餡兒的，白糖的也有，在裏邊呢。”

黃：好，來了買粽子的了。

馬：這是興順鏢局子的人來下請貼，他們老掌櫃請我們哥倆去保鏢。

黃：保鏢？

馬：保鏢懂嗎？

黃：您說說。

馬：這個有錢的人哪，出門帶著金銀財寶，怕這路上不安全，就得找鏢局子，鏢局子請我們這些能人給他護送——保鏢。

黃：喔，那你們去不去呢？

馬：廢話，不去我吃什麼呀？保一趟鏢也掙不少錢哪！

黃：哦，是是是。要碰上劫道兒的你們哥倆頂得住嗎？

馬：你這叫外行話，外行了。

黃：怎麼了？

馬：哪兒那麼寸哪，讓我趕上啊？一般來說，保十趟鏢不一定有一趟能碰上劫道兒的。

黃：不是，那萬一要碰上呢？

馬：那萬一要碰不上呢？

黃：你這不抬杠嗎！僥倖心理。

馬：人家派車接來了。

黃：那就看看去吧。

馬：去吧，到鏢局子門口一下車，老掌櫃帶著很多人在那兒候著呢，抱拳拱手：“二位壯士駕到，未曾遠迎，當面恕罪。”

黃：多客氣！

馬：我說：“豈敢豈敢，我們哥倆來得慌，也沒給您帶點兒土特產來。”

黃：是啊，應該帶幾個粽子來嘛。你們那兒可不就出這個？

馬：進了大門，寬闊的院子，兩旁擺著各式各樣的兵器。

黃：鏢局子嘛。

馬：正房五間待客廳，上邊兒是酒樓，頭裏有個平臺，那樓梯呀在緊後頭。

黃：喔，前邊沒有樓梯兒？

馬：唉！老掌櫃走到平臺下：“二位壯士，隨我樓上飲酒！”上樓他可不走樓梯。

黃：那怎麼上去呢？

馬：咳，倒是有點功夫。說完話這麼一矮身兒，使了一個“旱地拔蔥”，噌！上去了。

黃：嘿！還真有兩下子。

馬：我當時撲哧一樂。

黃：哎，你樂什麼呀？

馬：這算得了什麼呀！

黃：哦？你怎麼上去呢？

馬：瞧我的！亮亮我的功夫。

黃：咱看看他。

馬：（動作）

黃：謔，還拉個雲手。

馬：（動作）

黃：嘿——！好！

馬：噌！上去了。

黃：你也上去了？

馬：我那鞋上去了。

黃：哦，鞋上去啦？！

馬：沒釘鞋帶兒。

黃：好嘛，傻小子。

馬：我說：“來人！”

黃：幹嗎？

馬：“搬梯子給我夠鞋。”

黃：哎，不不，怎麼還搬梯子呀？

馬：廢話，不穿鞋怎麼練？上去紮了腳呢？

黃： 喔，對對對，安全點兒好。

馬： 梯子搬來立好，我說：“行了行了，不麻煩幾位，自己來。哥哥，別愣著，上！”我們哥倆順著梯子全爬上去了。

黃： 這倒省事了嘛！

馬： 到上邊我一瞧啊，呵！擺了這麼一桌全羊席。

黃： 好。

馬： 吃啊！

黃： 吃！

馬： 酒過三巡，菜過五味，老掌櫃說：“請二位壯士非為別事，今有南路鏢、北路鏢、西路鏢都有人敢保，惟有這東路鏢賊人太多太廣，不知二位可願意去呀？”

黃： 喔，問你們哥倆敢不敢去。

馬： 我說：“老英雄。”

黃： 啊。

馬： “休要長賊人的威風。”

黃： 是！

馬： “滅我們自己的銳氣！”

黃： 對！

馬： “不就東邊兒有賊嗎？”

黃： 不怕他！

馬： “咱往西邊兒走啊。”

黃： 行啊，哎，西邊兒上哪兒去啦？！

馬： 繞過去呀。

黃： 沒有從西邊兒繞的，就得往東走，迎賊而上！

馬： 迎賊而上？

黃： 對了！

馬： 要碰上呢？

黃： 廢話！你是幹嗎的？不是保鏢的嘛！

馬： 說句笑話。

黃： 我說的呢！

馬： 老掌櫃說：“二位不必謙虛，請樓下過過汗兒吧。”

黃： 好。

馬： 什麼叫“過過汗兒”啊？

黃： 又叫亮亮鏢，看看你們哥倆有什麼武藝。

馬： 下樓，老掌櫃站起身走到平臺邊兒上，他使了一個“燕子三抄水”，輕如落葉下去了，落地倒是連點兒聲音也沒有。

黃： 這叫輕功啊。

馬： 你想他這歲數，他練多少年了！練到這份兒說得過去。

黃： 哎喲喲喲。

馬： 可以，可以，還不錯。

黃： 那你怎麼下去吧？

馬： 我呀，站起身走到邊兒上往下看了看。

黃： 你看什麼？

馬： 謔，夠高啊！

黃： 那是啊。

馬： 我使一個……

黃： 使什麼吧？

馬： 我來一個——哎呀，不行！我這兒憋著尿呢。

黃： 嗨……！

馬： 壓分量了，這怎麼練哪？我說：“夥計，帶我們哥倆上廁所。哪兒？啊？樓底下？你帶路。”我們哥倆跟著夥計打樓梯下來了。

黃： 他又繞過去了。

馬： 到院裏亮亮鏢。我哥哥一伸手，唰！從兵刃架子上把花槍拿下來了。

黃： 要練練槍。

馬：這你不懂了。

黃：是嗎？

馬：這有講究。

黃：怎麼講

馬：七尺為槍，齊眉為棍，大槍一丈零八寸。一寸長一寸強，一寸小一寸巧，我哥哥要紮一趟六合槍。

黃：何為六合槍？

馬：分內三合，外三合。

黃：這內三合？

馬：心、氣、膽。

黃：外三合？

馬：手、腳、眼。

黃：哦？

馬：眼與心合，氣與力合，步與招合。有贊為證！

黃：怎麼說的？

馬：一點眉攢二刺心，三紮臍肚四撩陰，五紮磕膝六點腳，七紮肩井左右分。紮者為槍，涮者為棒，前把為槍，後把為舵，大杆子占六個字。

黃：哪六個字？

馬：崩，撥，壓，蓋，挑，紮。

黃：好！

馬：我哥哥剛要紮六合槍，我說：“哥哥，你這感冒剛好，注意可別重複嘍。”我哥哥聽完點了點頭：“言之有理。”把槍放回原位，往那兒一站，那真是氣不湧出，面不更色。

黃：廢話！他根本就沒練吶！

馬：他沒練？

黃：啊！

馬：他沒練，我得練練。

黃：哦，你練練。

馬：我過去，唰！把單刀抄起來了。

黃：哦，要練練刀。

馬：刀交左手，懷中抱月。這叫前看刀刃兒，後看刀背兒，上看刀尖兒，下看綢子穗兒。單刀看手，雙刀看肘，大刀看滾手，我來個“夜戰八方藏刀式”。

黃：好！就這架勢……

馬：把勢把勢。

黃：啊！

馬：全憑架勢。

黃：對！

馬：沒有架勢。

黃：嗯！

馬：（變怯口）不算把勢！

黃：（變怯口）不錯！

馬：光說不練。

黃：怎麼樣？

馬：那叫賊把勢。

黃：是！

馬：光練不說。

黃：還怎麼樣？

馬：那叫傻把勢！

黃：哦！

馬：連盒帶藥，連工帶料，你吃了我的大力丸。

黃：怎麼樣？

馬：你讓刀砍著、斧剁著、車軋著、馬趟著、牛頂著、狗咬著、鷹抓著、鴨子踢著……

黃：停！停！怎麼跑到賣藥的那兒去啦？

馬：多新鮮，你往那兒領我麼。“怎麼樣？”“還怎麼樣？”我可不就賣藥了麼？

黃：好嘛，合著這還怨我了。

馬：可不怨你嗎？
黃：咱還接著練刀。
馬：我這兒剛要練刀，忽然間來了塊黑雲彩，嘎啦啦一個響雷，“喇——”下起雨來了。
黃：變天兒了。
馬：呵！我這高興。
黃：這怎麼高興了？
馬：這時候才顯我的本事呢！
黃：嗯！
馬：就看我這口刀，那是行上就下，行左就右，上下翻飛，刀山相仿。淨見刀不見人，刀都淋濕了，我身上連個雨點兒都沒有。
黃：喔，你在院裏練刀？
馬：我在屋裏避雨。
黃：好——避雨呀！刀呢？
馬：扔院子裏了。
黃：我說淨見刀不見人呢！
馬：老掌櫃說：“算了算了，我看你也別等了，這雨呀一時半時也住不了。”
黃：又省的練了。
馬：“那麼請二位後院兒驗驗鏢吧。”
黃：看看你們護送的什麼東西。
馬：到後邊一瞧啊，十六輛鏢車。
黃：還真不少。
馬：裝的滿都是這麼大個兒（雙手作直徑一尺的樣子），黃澄澄的——
黃：金坨子！
馬：老倭瓜。
黃：老——老倭瓜呀！嗨……，甭請保鏢的啦，我都能給送去。
馬：你送？
黃：那可不。
馬：你不懂。
黃：怎麼不懂啊？
馬：你不懂，這叫“倭瓜鏢”。
黃：倭瓜鏢？
馬：看著是倭瓜，裏邊已經掏空了，填的是金銀財寶，為了遮人耳目——這叫暗鏢。
黃：哦，還這麼多講究。
馬：走著！
黃：好。
馬：我們哥倆押著這鏢車，出了北京齊化門，走八裏橋奔通州，由土壩過河，走燕郊、夏墊、豐潤、玉田、邊山、棗林兒、段家嶺、榛子嶺，到榛子嶺天黑了，依著我哥哥要打尖住店。
黃：那就歇會兒吧。
馬：我說：“不行。”
黃：怎麼著？
馬：“住店更不安全，咱是連夜而行！”
黃：藝高人膽大！
馬：雖說是道路崎嶇，所幸有朦朧的月色。
黃：還能看見點兒。
馬：走到半夜，過一道黃沙崗，前邊兒一片密松林。這時候就聽“柔——啪！”一聲箭響，嗒唧唧一棒銅鑼響嬌脆，哎呀！
黃：怎麼了？
馬：原來有了賊（音：則）了。
黃：嗨……，你就甭上口了，不就有賊了嗎？
馬：有賊了！
黃：怎麼辦吧？
馬：我們哥倆跑到前邊兒一瞧啊。
黃：啊。

馬：呵！好傢伙。
黃：怎麼意思？
馬：由打樹林裏，噌噌噌噌！竄出二百多名嘍羅兵。
黃：這麼多人？
馬：一人一把鬼頭刀，燕別翅排開，燈籠火把是照如白晝。
黃：瞧這陣勢！
馬：當中有個騎馬的黑大個兒，手拿鑲鐵大棍，口念山歌詞。
黃：怎麼說的？
馬：呔！
黃：嘿！
馬：呔！
黃：嘿！
馬：兒子！
黃：哎！哎——？這怎麼回事這個？
馬：這賊是爺兒倆一塊兒出來的。
黃：回去一個，不要小賊兒！
馬：不要小賊兒？
黃：不要！
馬：說：“此山是我開，此樹是我栽。要打此路過，留下買路財。膽敢說不字，一棍一個不管埋！”
黃：多厲害！
馬：我哥哥一瞧有賊。
黃：嗯！
馬：只氣得是“三屍神暴跳，五靈豪氣飛”，空擋裏一使勁，撲啦啦！
黃：出馬了？
馬：拉屎了。
黃：拉啦？
馬：我說：“哥哥，怎麼這麼臭啊？”我哥哥：“念疔，拋閃了。”
黃：嗨！就甭調坎兒啦！
馬：小小的鼠道毛賊，竟然氣得我兄長拉屎！
黃：那是氣的嗎？那是嚇的！
馬：“哥哥你且退後。”
黃：啊！
馬：“待小弟前去送死！”
黃：好——嗨！送死像話嗎？那叫擒賊受死！
馬：“來人！”
黃：啊！
馬：“拉過我的牛來！”
黃：拉過你的——哎，不不不，不對不對，人家上陣都騎馬。
馬：沒騎過馬，怕不穩當啊。
黃：那也沒有騎牛的呀！
馬：哎，騎牛仿古。
黃：哦，這還仿古？
馬：想當初，前七國“孫龐鬥智”，那孫臏就騎牛。
黃：嗨，孫臏那牛是五色神牛，能騰雲駕霧。
馬：你看見了？你看見了？你親眼得見？
黃：沒有。
馬：廢話，反正都是牛唄。
黃：好，牛牛牛，牛。
馬：“拉過我的牛。”
黃：嗯！
馬：“抬過我的扁擔來！”
黃：好，不不不，不像話，不像話！人家上陣使刀使槍，哪有使扁擔？

馬： 仿古啊。
黃： 這也仿古？
馬： “三打祝家莊”，那石秀就使扁擔。
黃： 唉，石秀的扁擔暗藏著兵器，裏邊還有一杆槍呢。
馬： 都一樣，一個地方買的。
黃： 喔，那沒問題！
馬： 都有槍。
黃： 好好好。
馬： 當時我是騎著扁擔抱著牛。
黃： 好樣的——不不不，不像話！那叫抱著牛騎著扁……嗨！我這也錯了。騎著牛抱著扁擔。
馬： 喔，對！我舉起扁擔，大喝一聲：“好賊呀，好賊！”
黃： 是！
馬： “我放下武器，你饒我不死！哇呀呀呀……”
黃： 好厲害——不不不，行了！別哇呀呀！
馬： 怎麼了？
黃： 還沒打就投降啦？
馬： 誰投降啦？
黃： 你投降啦，你說的，還“我放下武器，你饒我不死”這像話嗎這個？像話嗎？
馬： 怎麼了？怎麼了？
黃： 怎麼了？反了！
馬： 反了呀？
黃： 那可不！
馬： 反了呀，我這是給他個臺階，你要是那懂事的，你讓我過去不就完了麼？
黃： 沒那事兒！人家是幹嘛的？就是劫道兒的！
馬： 嘿，也別說，我遇見這賊呀，是個狠心賊。
黃： 多新鮮哪！
馬： 不聽我這套。
黃： 就是。
馬： 掄起大鐵棍，照著我腦袋“嗚——”一下子砸下來了。
黃： 快躲吧！
馬： 哪能躲呀？
黃： 那怎麼辦？
馬： 我呀，把扁擔一橫，來個“力托千斤閘”，迎他的鐵棍，就聽“哐啷”一聲。
黃： 鐵棍飛了？
馬： 扁擔折了。
黃： 好——折啦？！
馬： 折了沒關係呀。
黃： 怎麼辦？
馬： 我把那花槍可就抽出來了。
黃： 喔，對！有槍。
馬： 我一轉身給他來個“回牛槍”。
黃： 多漂亮——不對不對，那叫“回馬槍”。
馬： 我騎的是牛。
黃： 嗨，我把這給忘了，好好好。
馬： 這賊手還真快，唰！一把把那槍頭給攔住了。
黃： 哎喲，你跟他奪呀！
馬： 賊說：“你拿過來！”
黃： 抓住嘍！
馬： 我說：“不行，要不給你。”
黃： 撒手啦？
馬： 勁兒小奪不過他。
黃： 你瞧這要命勁兒啊。

馬：沒兵器我空手啦。
黃：那催牛快跑吧！
馬：這牛也缺德。
黃：怎麼意思啊？
馬：這節骨眼兒不但不跑啊，它往那賊跟前湊合。
黃：哈，這牛也吃裏扒外。
馬：完了完了，壞了壞了，吾命休矣！
黃：等死吧。
馬：一抱腦袋，哈哈，我又樂了。
黃：你怎麼又樂了？
馬：這背後還背著雙刀呢。
黃：那管什麼用啊？
馬：這下我不怕他了。
黃：怎麼著？
馬：我這點兒功夫全在刀上呢。
黃：是啊？
馬：一摸著刀把，唰唰！兩把刀全抽出來了！
黃：這回用上了！
馬：左手刀磕開賊的鐵棍兒，右手刀使了個“海底撈月”，就聽“砰”一聲，紅光迸濺，鮮血直流，鬥大的腦袋掉在地下噼哩咕嚕亂滾！
黃：你把賊殺了？
馬：我把牛宰了。
黃：嗨！

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