

IN THE (ORAL) TERRITORY OF THE MANGIE

by Mark Bender*

The Daur (Daghur, Tahor, Dagur, Dawoer) are a Mongol people of northeast China who number over 100,000 and live in the forests, steppes, and urban areas of Heilongjiang province, Inner Mongolia, and other areas. Their origins are still debated by scholars, some of whom believe they are descendents of the ancient Khitan (Qidan) people who formed the Liao empire in 10th century northeast China. Whatever the case, their language is similar in many ways to dialects of Mongolian, and to some extent shares vocabulary with Mongol, Manchu, Oroqen, Hezhen, Han and other regional and neighboring peoples. Traditional lifeways, which have been drastically altered by modernization in the twentieth century, were based on a mix of sedentary agriculture of grains and vegetables and the herding of sheep and horses, supplemented by hunting, marten trapping, and wildcrafting (Dawoerzu jianshi, ed. 1986:15-17). During the fall and winter months, small groups of men, headed by a leader, would range far and wide in search of furs to sell to the Manchu government of China. Many folk stories involve such fur trapping expeditions, as they always put the clan males at risk far from home and, as in real life, return was always a question mark.

In the early 1980s, Meng Zhidong, whose Daur name is Mergendi, a researcher in the Social Sciences Institute in Inner Mongolia, published a Chinese language collection of folktales entitled *Selected Folktales of the Daur Nationality* (Meng 1979a; 1979b). Su Huana, a young Daur woman and I translated selections of the text after meeting with Meng Zhidong in Hohot, Inner Mongolia in 1982. Our translation was published in 1984 in Beijing by New World Press under the title *Daur Folktales*. In the course of the translation, I became fascinated by the images of positive and negative forces in the stories, patterns that I later found in the folk literatures of other Mongol peoples and their neighbors. As Nicholas Poppe has observed in his paper entitled "On Some Diabolic Characters in Mongolian Epics" (1987): "The characters in Mongolian epics can be divided into two main groups: into positive (the good hero or heroine) and negative (the evil mangus)." The positive character is often called a *mergen* or skilled warrior, and at the most exalted levels, a khan or a khan's son (Bawden 1980:276-277). Although the typical plot involves a hero pursuing a *mangus* that has stolen his bride (Chao 1997:8-11), in some tales the hero goes on a search for parents or sometimes lost children. In the epic of *Han Harangui* recorded in 1957, are the lines (Bawden 1980:281):

The fifteen-headed
Black ogre Atgaaljain

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Has stolen away
My father Khan Tungalag
And my mother Queen Ungalag.
I shall go after them
And if my father and mother are still alive
I shall come back with them straightway,
If they have perished
I shall take my revenge.

Chao Gejin (Chogjin), a younger Mongol scholar in China, has suggested that the *mangus* (*manggus*) figure is connected with a worldview shaped by shamanism. He points out that the shamanic world is bipolar and can be divided into “white and black, west and east, good and evil, and so on” (Chao 1997:11). The contrasts between traits of the epic heroes and the *mangus*, fall in line with this structure. A hero rides a horse, while a *mangus* rides a sluggish donkey or mule; the hero eats good, tasty food, while the *mangus* eats human flesh, etc.

Besides the *mangus*, an evil character might take the form of an evil king or khan. The wife of the *mangus* was often a “she-devil” or *Sholmo* (*Shulmu*), who is often described as having light or white skin, in contrast to the usually black color of the *mangus* (though yellow, copper, and red are also possible). Poppe describes the female diabolical characters as being “second-rank enemies” who vary according to type. These positive and negative characters interact in common patterns in Mongol and related epic traditions (Nekljudov 1996).

In the Daur narratives I have examined, the positive male figure is typically the *mergen*, or hunter-hero. Like his Mongol counterpart, he displays excellence in the use of the bow, spear, and sword. He is a skilled horseman, capable in every way of survival in the wilds of mountain and steppe. And he is always victorious in fighting his adversaries. In some instances, heroines, such as Pine Tree Maiden, share similar traits.

In contrast, negative is represented in Daur folklore by the figure of the evil *mergens*, kings, khans, and monsters of various sorts. The most offensive of these diabolical characters is the anthropomorphic *mangie* (Enhebatu 1983; or *mangee*, Humphrey with Onon 1996), a multi-headed ogre who, in Daur lore, is typically large, muscular, and hairy. Death scenes reveal that the ogres (and sometimes other evil characters), have black hearts and black blood. Some *mangie* and their wives have surprisingly Caucasian features and are described not so differently from some of the evil kings and their wives who appear in other tales. Humphrey and Urgunge (1996:260;278) in their book on Daur shamanism, describe the *mangie* as “hairy, human-shaped monsters.”

In some stories the *mangie* is represented as being rather dull, in others as being crafty in a narrow way, but always brutish, viscerally motivated, and cruel. In almost every case, however, the distinguishing feature is that of having multiple heads. According to Meng Zhidong (1979a:5-6), Daur *mangies* often have 3 to 9 heads, and sometimes twelve. In certain cases, as exemplified

below, some *mangie* have only one head. Unlike many Mongol *mangus* who have multiple heads in divisions of five, the number of daur ogre heads are often in divisions of three. This, incidentally, is similar to the importance of "three" and "nine" in Manchu folk literature and in shamanic beliefs of northeast China. Daur *mangies* also seem to sometimes have wives with Caucasian attributes like the Mongol *sholmo*, and often have small broods of little monster children.

THE FIGURE OF THE *MANGUS*/*MANGIE*

As my research carried me into the folk literatures of the Daur neighbors, I found that peoples such as the Oroqen (Olunchun), Evenki, and Hezhen —small nationalities with populations in the thousands— also had *mergens* and *mangies*. Looking westwards across accounts from Inner Mongolia towards Tibet, I found that the *mergens* and *mangies* of the Daur seemed to lie at the eastern extreme of a complex of a vast corpus of tales and epics which concern the exploits of heroes battling against multi-headed ogre monsters that may have once extended to the fringes of Eastern Europe. Prominent are epics about the Mongol leader *Janggar* (*Jianggar*), whose band of chieftans often find their endless banquets interrupted by a raging *mangus* (Chao 1997). Tales of King Gesar, a Tibetan hero from the eighth century, have been found in many areas. In many Mongol areas Gesar is known as Geser (Gesser) Khan. Among the most elaborate *mangus* episodes are in Khalkas Mongol versions of Gesar's exploits. More conservative Buryat Mongol tales share many traits with the Daur ones (Backer 1987).

The term *mangus* seems to be the most common name for the multi-headed ogres throughout much of the Mongol area. The earliest written usage is in *The Secret History of the Mongols*, where it is employed using the Chinese characters for "great serpent" (Poppe 1979:134; Chao 1997:11). It should be noted that the Chinese word for large serpent, python, or boa, is *mangshe*, similar in sound to *mangus*. It is unclear, however, if the characters were used for their sound value, or for meaning. Whatever the case, like Chao Gejin, Heisse (1993:2) connects the *mangus* imagery to prehistoric shamanistic impulses (Jagchid 1988b). He sees the *mangus* as a survival of an ancient pre-Buddhist mindset, evidence being that in accounts of *mangus* being chopped to pieces and burned, the actions are taken to prevent the monster from regenerating from its own blood.

Bawden (1980:276), in his description of *mangus* traits, notes the existence of multiple souls lodged outside the body of the monster (often in an egg) that the hero must find and destroy before finally killing the creature. A direct shamanistic connection is reported by Humphrey and Urgenge (1996:278-279). They note the prominence of carved wooden *mangie* likenesses in a Daur shrine box to the godhead Holieri. The authors also suggest that the *mangie* in Daur lore somehow relates to the "punished-aggressive" side of human nature (1996:284-285). Battles between heroes

and multi-headed ogres are similar in pattern to battles between shamans and various foes encountered on journeys to the upper and lower realms (Bender 1987). As in Chao's observation above, hero and *mangie* traits lay in bipolar opposition to one another.

Nicholas Poppe (1979:73-74) has attempted to fit the *mangus* figure, "inherited from the myths of pre-class society," into a socio-economic schema that allows it to represent certain stages in the development of feudalism among Mongol groups in the 14th-17th centuries. He suggests that some stories featuring heroic khans against evil feudal rulers with great armies were reworkings of older *mangus* as villain stories. It should be noted, however, that the typical story of hero vs. *mangus* are never based on actual historical figures or set in any other than in the indefinite saga time (Chao 1997:11)

ORAL TERRITORIES

The figures of the *mangie/mangus* exist in a variety of oral realms or territories (Sarris 1993) that are opened to audiences as the storytellers and bards proceed in their tellings. Among the Daur, stories, or *urgil*, are told by elders after a repast of food and tea to anyone gathered on the family *kang*, or heated brick platform bed (Molidawa 1986: 98-99). When the narratives are sung they are called *uqun*. Among certain Mongol groups, especially in the west of Inner Mongolia, the stories of the *mangus* and hero kings, khans, or *mergens* take the form of lengthy epics, some of which are performed for hours or days, in some cases by a series of singers. Humphrey and Urgenge (1996:285) detail the violent battles between *mergen* and *mangie* in story telling sessions. These include: "violently breaking their way into the house and onto the heated bed, shaking the house wall, using a knife as a bridge on their fiddles, bringing a pack-saddle to sit on the bed, and acting so roughly it made the children cry." This sort of action was necessary on the part of the storytellers in order to "subdue the monsters."

THE *MANGUS* KING IN *GESER KHAN*

When I recently asked Mongol scholar Chao Kejin to list the outstanding characteristics of a *mangus*, he replied with a description quite similar to that of the *mangus* in Mongol epic (*tuuli*) versions of the King Gesar story, wherein (as noted) the hero is known as Geser Khan (or Gesser Khan), in romanized Mongolian. Those features were: a huge, multi-headed (up to 99), dark anthropomorph with a terrible smell who rode a copper colored mule, ate young women with some regularity, and whose reeking den entrance was littered with human bones.

In a well-known episode of a Mongol version of the Gesar epic, Arologowa (Aralgo in some versions), the hero's favored wife, is drawn to the den of a *mangus* king (An 1963:52-57; see Wallace 1991:76-78 for a less

Mark Bender, *"In the (Oral) Territory of the Mangie"*

detailed version of this episode, based on Ida Zeitlin's translation). She finds her way there while on a search for relief from a devastating series of calamities brought on by the evil Trotun whose advances she has spurned. Geser Khan, meanwhile is enthralled by the charms of a newer wife, Brugmo, and for the moment has left Arologowa to her own devices. Her quest has brought her into the territory of the *mangus* king, who dwells in a cold, barren, yet fortified, mountain lair (Bashu, et al, 1963:53-60):

Seeing this cruel vista
Arologowa was so nervous
she could not help shivering
And a golden light flared from her eyes.

But there was no where else to turn
And she felt her head spinning.
Suddenly, a black monster
Came hobbling towards her.

The monster stared at the lovely woman
And suddenly broke out in wild laughter
Which shook the earth
And resounded through the mountains.

When the lady heard this, her hair stood on end,
Stealthily taking a look she saw before her:
A body as high as a mountain,
A head as big as a cart wheel.

Vicious teeth glimmered
Sharp fangs protruded;
It's lightening eyes shimmered
And the twelve terrifying heads wavered about:

One head was for chewing;
One head was for looking;
One was for eating ravenously;
One head was for cursing;
One head was for boasting;
One head was for destroying;
One head was for spreading disease;
One head was for acting fierce;
One head was for committing crimes;
One head was for producing foul odors;
One head was for ruining horses;
One head was for poisoning babies.

It was the ultimate evil monster king,
Peerless in power and strength;
Poor Arologowa,
She nervously asked:

"Are you the Emperor of Heaven
or the Ruler of the Underworld?
Are you the Master of the Four Seas
Or the King of the Monsters?"

Are you the Lord of the Upper Sky,
or the Controller of the Mountain Wilds?
Are you the Marshall of the Ocean,
Or the Helper of Devils?"

The great monster
Widened its eyes and said:

"Lovely Arologowa,
please listen to my reply.
I am the master of the golden world
I am the hero between heaven and earth.
If you have heard of the twelve headed monster king,
that is my great name, famous within the four seas.

"Knowing of your arrival
I have especially come to greet you;
As for your terrible situation,
I show great sympathy.

"The life of your Geser
has long ago ended;
your three tribes
are already in ashes.

Most respected lady
You needn't worry in the least;
Follow the most powerful of monster kings
And freely and happily spend your youth."

After the gross, hairy, hook-nosed *mangus* king welcomes Arologowa, he invites her to his castle, where upon he summons three virgins who kneel before him. He then proceeds to lift them one by one into his gaping jaws and swallow them before the astounded wife of Geser Khan.

DAUR *MANGIE* STORIES

Besides the epics of Gesar/Geser and Janggar, the adventures of many other lesser heroes share themes and motifs with those grand epic traditions. In the Daur stories, the conflict comes in several forms, though the lone hero against the ogre seems most popular. A good example of this type is the story of Anguar Mergen whose adversary is a *yeladengayar* (this is in Chinese romanization), or nine-headed *mangie* (Meng 1979a:3-4; Bender and Su 1984:31-43).

At the beginning of the tale, the young *mergen* attends a wedding feast, and after proving his ability at horse racing, wrestling, and archery, happens to overhear an old man sighing, saying that it is a shame he does not rescue his father. Returning home, the young man confronts his mother, who confesses that when he was only one year old his father had been captured one winter by a nine-headed ogre while on a marten trapping expedition with a band of hunters. His mother finally shows Anguar his grandfather's lance and sword, which he proves he is capable of wielding. She also tells him how to identify

his father by a special wart growing in front of his left ear. With his mother's blessing Anguar sets out the next day through forest, mountain, and steppe to seek his father. He nearly freezes in ice-locked mountains, a swatch of his *haarmi* buckskin tunic is cut off as he passes between two crashing boulders, and his face is nearly scorched as his silvery white horse flies over a volcano. Running out of food, he sets about hunting deer, just as his horse tells him that he is now in the territory of the *mangie*. As he is packing the roast meat after sating himself, he is suddenly accosted by a grotesque looking man who accuses him of taking the game he was stalking. Anguar suddenly realizes that the man is a *mangie*: "The coarse red hair on his head was a tangled mess and his hooked nose was big and crooked. Eyes green as a gray wolf's rolled wildly in their deep sockets. Long yellow hair grew on his ears, hands, and neck." As the ogre orders him to follow, Anguar beats him to a pulp and places him in a horse hobble. The lesser *mangie* then discloses that indeed there is an old man among the slaves and tells him the whereabouts of the *yeladengayar* and his wife and children. Stuffing a piece of raw deerskin in the monster's "great mouth," he promises to return and free him if his words are true. Anguar then strips down to his white cloth tunic and soon finds the nine-headed *mangie* fishing by a river under a big tree. Tightening the horse's belly strap he charges the monster with his spear:

In a flash the battle began. In the time needed to smoke a pipe, their combat had raised great clouds of dust over the riverbanks.

Anguar Mergen grew stronger as the fight progressed. Yeladengayar's arm, holding his toothed club, was cut to the bone and he retreated to the south. Anguar Mergen hurled the spear into Yeladengayar's thigh, but the monster ran off dragging the spear. Anguar Mergen then drew his sword and set off in pursuit. With a flash of steel, he cut off one of the monster's heads. Yeladengayar gave a piercing shriek and desperately continued to retreat. But by the time he reached the foot of the mountain, his ninth head had been cut off and he fell dead on the ground.

Anguar Mergen jumped down from the saddle, sheathed his sword and pulled the spear from the monster's leg. Afraid that the monster would come to life again, he plunged the spear into Yeladengayar's hairy chest. The monster's blood splattered Anguar's white blouse and the silvery white horse with black spots. The saying is true, 'A monster's heart is black, and so is its blood.'

Anguar then finds his father coming down a path carrying a heavy burden. The two identify each other by warty growths and moles and Anguar informs his father that his wife still lives and that he has come on the rescue mission with her blessing. The father is surprised that Anguar has killed the nine-headed monster, and as they talk "an ogress with her hair in disarray and three baby monsters behind her rushed out of the willows and ran towards the foot of the mountain." Anguar pursues and cuts them to pieces in an instant. Father and son then begin the journey home. When they return to the tied up lesser *mangie* Anguar's father relates that he was complicit in much bad conduct and Anguar unhesitatingly runs him through. Anguar's father

then dons his son's buckskin tunic and Anguar rides behind his father as they fly home on the silvery white horse.

Besides the one on one hero and diabolical character plot, parallel to forms of the American Western--as Will Wright (1975) has observed in *Sixguns and Society* -- there are also small groups of talented, somewhat untamed individuals. Unlike American frontier groups of professional killers who cynically get the bad guys for money, the Daur group heroes are motivated in their quest for the villainous *mangie* by community service and a sort of pan-Mongol chivalry. This ethos is well-illustrated in *The Secret History of the Mongols*, outlining the life of Genghis Khan (Lister 1960; Poppe 1979:82).

In one such story, the three heroes are all "strongmen" proficient with agricultural tools used as weapons (Meng 1979a:170-178; Bender and Su 1984:153-154). When a *mangie* steals the young only daughter of an old couple while picking wild flowers, the first strongman, known as Babuga or "Fist" decides to help. Picking up two other helpers on the way. They are a large farmer who uses a bow made of a plow and an arrow made of a plowshare, and Baola, or "Stone-roller." Babuga also obtains a huge black bull and has a blacksmith fasten two iron pipes to its horns. They make a pact as blood brothers and set out to find the stolen girl, whom they eventually find chained in a mountain cave. In response to their queries she replies: "Where are you all from? Why have you come to the rocky lair of the three-headed *mangie*? Each day at noon he comes back to eat another person. The others have all been eaten, and today it's my turn!" When the monster returned, however, he found the three strong men in place of his intended dinner. Undaunted, the *mangie* thought: "'Regardless of all else, I will swallow them first!' He opened his three bloody mouths and ran up towards the cave. At that instant Baola lifted his roller in his right hand and said: 'Roller, roller, listen to me; you must smash the *mangie's* middle head.'" The other two strongmen and bull join the attack, and soon the ogre's black blood is splattering the ground. The girl marries the farmer's eldest son and all live happily ever after.

Not all Daur *mangie* are quite so horrid. Some are in fact amusingly dull-witted while still having quite undesirable habits. I found one short tale the Daur share with the Mongols (Metternich 1996: 129-131). The story concerns a *mangus* who comes to eat a person--in one Mongol version it is an old man, in the Daur version it is a widow. In each case, the *mangus's* desire is deflected by giving an excuse that an item must be taken to another person in order that the eating process be fulfilled. I was fortunate enough to acquire both a Chinese version (Meng 1979a:242-245; translated in Bender and Su 1984:156-159) and a Daur version (Enhebatu, ed. 1981:11-14) of the story, which in Daur is called "*Belibsen emwun ayilaas boltorsen*" which refers to the "clever widow." Hearing about the widow from a crow, a *mangie* decides to come eat her:

Mark Bender, "In the (Oral) Territory of the Mangie"

"One day the widow was grubbing about in the tobacco patch behind her house when the monster walked soundlessly up behind her and shouted, 'Widow I have come to eat you!'

The widow turned her head, and beheld a big hairy monster standing before her with saliva dripping from his jaws. 'Fear is useless when disaster strikes,' so the widow stood straight and tall. Suddenly an idea struck her and she said to the monster with a smile, 'Oh! Haven't you heard that widow's flesh is not only putrid-smelling, but also very tough to chew? If you really must eat me, you'd better go borrow Kuomotai's hunting knife. If you use his knife to kill me, my flesh will be sweet and tender.'"

Eventually, the monster is killed after a grindstone for sharpening the knife falls off the cart used to carry the grindstone that is pulled by a borrowed bull. The stone slides onto the monster's back along with the hunting knife which finds the creature's throat. And the widow escapes unharmed.

OGRESSES

In some instances a *sholmo*-like ogress appears in the stories wedded to non-ogre husbands. In the tale of Kuchuni Mergen, the third wife of the very negative Sujani Mergen is described as an ogress who has been expecting a child for five years (Meng 1979a:63-72; Bender and Su 1984:56-68). Although she is not described, in other stories in Meng's collection such ogresses have yellow hair. Knowing that she will bear a child impervious to knives and arrows and who will certainly seek revenge for the death of her father-- whom Kuchuni Mergen has just killed-- he slices her in two with her knife. From within emerges "a young monster with a bald, pointed head, a dark splotched face, rake-like hands and spade-like feet." The slicing open of the abdomen and the sharp "awl-like claws" of a *sholmo* ogress is noted by Poppe in a Mongol heroic epic concerning the battle between hero and *mangus* (1987:64). Stewart, Li, and Shelear (1994:130) offer another Daur description of the ogress in the story of "The Official's Son," which like Kuchuni Mergen's tale, features a young man, his talking horse, and a nine-headed "Yelerdengeir." After this monster is killed and the son travels several days to the monster's home, the horse advises that: "Though the monster is dead, his black wife is still in his home. Tie me to a poplar tree in the courtyard. This poplar is her soul. If I trample it, you can easily deal with her." Inside the house, sitting on the *kang*, the boy "found a hideous black woman . . . Her upper eyelid hung down over her face and her lower eyelid hung down to her breasts. When she heard someone in the house, she pulled up her upper eyelid with a stick, raised her head, and said angrily, 'You have rejoiced too early. I have more than ten times my dead husband's power.'" Thus, whether cast as a fair or dark ogress, the color extreme seems an important element in the making of the monsters.

CONCLUSION

Does this examination of a few *mangus/mangie* stories in context expand our notions of “ogre”--as other papers on other traditions in this volume intend to do? I have only concentrated on one figure in Daur/Mongol epic lore, noting that the figure of the *mangus* or *mangie* is depicted in a variety of ways in different times and places. I have found it fascinating to see that certain traits of the ogre change as the figure traverses the steppe eastwards, if indeed that is the direction the epic figures took. In some ways, the *mangus* reminds one of certain monsters out of Tibeto-Indian lore--even the fabled *yeti* of the Himalayan region. Some scholars believe that the term had some relation to the word giant snake or python, based on a reference in the 14th century record of the reign of Genghis Khan, *The Secret History of the Mongols*. The *mangus* does not seem to have a direct counterpart among the Chinese (with the possible exception of giant creatures, sometimes with no heads, or a head in the chest area) in the *Annals of Mountains and Seas* [*Shan hai jing*] and other accounts of oddities on the margins of China (Willoughby-Meade 1926:292). Local legends tend to involve shape-shifting fox demonesses (sometimes with nine tails) and other were-animals, or actual humans as foes of their agricultural-society heroes. The Japanese do have something called a *tengu* (lit. “heavenly dog”; Reider 1999, pers. com.), which by some accounts has red hair and looks suspiciously Caucasian. Though they would certainly pass as ogres, they have only one head. A likely candidate for further comparison might be the multi-headed giants in the Indian epic, *Ramayana*.

The Daur *mangie*’s major trait differences with the Mongol *mangus* seem to be the occasional ogre with red hair or yellow hair, and blue or green eyes. Mergendi and others have suggested that these seemingly Caucasian traits may be echoes of past Russian expeditionary incursions into the Daur realms in the 17th century when the Daur were removed by the Manchu government in order for them to remain within the Chinese borders after the treaty of Nerchinsk in the late 17th century. This, however, does not explain the looks of some wives of the *mangus/mangie* (those with blonde hair and light skin), and their similarly repulsive offspring. Certainly Mongol groups had contact with peoples from Western Asia and Europe via the Silk Road and steppes. Victor Mair (1995) and Elizabeth Barber (1999) have recently brought attention to the discovery of blond and red-haired mummies which date to over three thousand years ago on the borders of the Mongol regions in China. Nothing, however, positively proves that these features imitate life anymore than the color “black” may be linked to any human populations the Mongols may have encountered. It should also be noted that black complexions among living heroes may be very positive in Asia, one of the best known being the legendary Judge Bao of Chinese lore. For centuries, traditional Chinese vernacular fiction has circulated in

prosimetric form in the Mongol regions under the name *bensny ulger* (*bensen uliger*; "text-story"), based on the pronunciation of the Chinese term *benzi* (which I translate as "text" or even "vernacular story") (Bawden 1980:270-271; Chao 1997:5).

In comparison to the *mangus* of the great Mongol epics, especially *Geser Khan*, the Daur *mangie* also seem to hold sway over lesser realms, though they may take slaves for their own purposes and dine on human flesh. They seem nowhere near as kingly as the mule-riding *mangus* king that Arologowa encountered. Yet these variations on a theme are consistent with Chao Gejin's findings that the most prolific sites of epic creation (the "epic centers" of the Bargu, Oirat, and Horchin traditions) are in the border areas around Mongolia where several ethnic groups overlap, producing a variety of versions on similar themes (1997:3-6). Such is certainly the case for images of the *mangus/mangie* ogres in both western Mongolia and groups such as the Daur in the east. **

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RESUMO

Neste artigo o autor explora a figura do ogre no folclore de uma minoria étnica no nordeste da China, os Daur. *Mangie* são os seres antropomórficos, antropófagos e de muitas cabeças, que parecem estar intimamente relacionados com o *Mangus* dos Mongóis, uma criatura com características semelhantes. A discussão compara os ogres dos Daur e dos Mongóis, com base nos poemas épicos, nas histórias tradicionais e em descrições feitas por estudiosos.

ABSTRACT

In this paper Mark Bender explores ogre-like figures in the folklore of an ethnic minority group in northeast China called the Daur. The human-eating, multi-headed anthropomorphs are known as *mangie*, and seem closely related to the Mongol *mangus*, a creature with similar traits. The discussion compares Mongol and Daur ogres, drawing on epics, folk stories, and scholarly accounts.

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Duas Figuras

Mark Bender, "In the (Oral) Territory of the Mangie"